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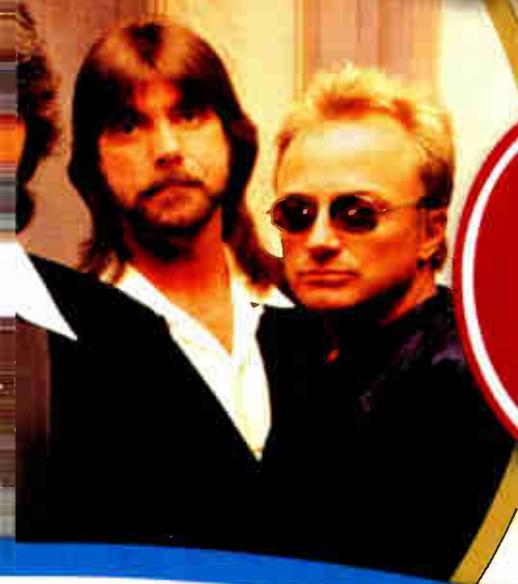
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Bacharach, Costello Team Their Talents On New Mercury Set

BY JIM BESSMAN
NEW YORK—Two songwriting giants, Elvis Costello and Burt Bacharach, release their much-antic-



BACHARACH AND COSTELLO

ipated album collaboration Sept. 29. The Mercury Records set, "Painted From Memory," is the first release under Costello's unique joint pact with Mercury and PolyGram (Continued on page 93)

IBM Entry Adds Impetus To Digital Distrib Plans

BY DOUG REECE
LOS ANGELES—News that IBM is working with major-label groups in developing a new digital distribution platform, code-named the Madison Project, has resulted in industry-wide speculation, concern, and excitement.

Though details are still forthcoming on the project, an IBM spokesman on the project, an IBM spokesman (Continued on page 20)

RETAIL TRACK

Has Music Retail Learned From Its Past Mistakes?
See Page 80

Biz Preps For Effects Of Y2K Computer Bug

A Billboard staff report.

NEW YORK—While it is more likely to be linked with the mammoth New Year's Eve parties being planned for the night before, the global entertainment business is also soberly assessing the humdinger of a hangover looming on Jan. 1, 2000: the millennium bug or Year 2000 (Y2K) Problem.

No industry, of course, is immune from the effects of this well-documented computer bug, which results from the fact that many of the older systems in use

today were programmed to recognize a year by only the last two digits. The memory-saving shortcut—so short-sighted in hindsight—means that when the century turns, many computers will think it has, in fact, turned back to 1900, resulting in a wide variety of consequences (see

NEWS ANALYSIS

story, page 92).

For the entertainment industry, the increasing computerization of everything from inventory replenishment to royalty calculations to point-of-sale (P-O-S) systems means that the Y2K problem will (Continued on page 92)

Int'l Firms Work To Fix Glitch

A Billboard international staff report.

When the year 2000 comes, of the world's top five record markets, it will come to Japan first.

The results of a 1997 survey by the Japan Information Service Industry Assn. indicate that awareness of the millennium bug among private sector companies in Japan—the world's largest record market after the U.S.—had risen during the previous year. At least 25.7% of 1,301 respondents are carrying out measures, while 28.7% are in appraisal stages. The music industry appears to have jumped on this bandwagon.

Avex Trax, one of the newest of

the mainstream labels, is evidently ahead of the game, as all its computer equipment is year 2000 compliant already.

The company anticipated the problem when it began operations 10 years ago. "We have no programs in our offices that pose any problems," says company spokeswoman Takako Saeki.

Major labels, such as Warner Music and BMG, here appear to be slightly more concerned. Both these companies say, though, that remedial plans are already in operation. Although Warner Music declines to state how much such action is costing, a spokesman for BMG's information systems (Continued on page 92)

For A&M, The Globe's The Limit On Third Sheryl Crow Album

BY MELINDA NEWMAN
NEW YORK—Sheryl Crow knows that cold-sweat-inducing feeling that comes with revealing her personal



CROW

thoughts to the world on her new A&M album, "The Globe Sessions." "It feels like I'm standing there with no clothes on and I haven't worked out in a long time," she says, with a (Continued on page 95)

Euro Labels Explore Ups, Downs Of 'Brand' Mktg.

BY DOMINIC PRIDE
LONDON—Most artists would shudder at the thought of being marketed as a musical "brand." Yet European labels are counting millions of album sales from acts that rely mainly on their music and the strength of a recognizable name rather than on the public persona of a singer, a band, (Continued on page 101)



Follows Page 68

IN MUSIC NEWS

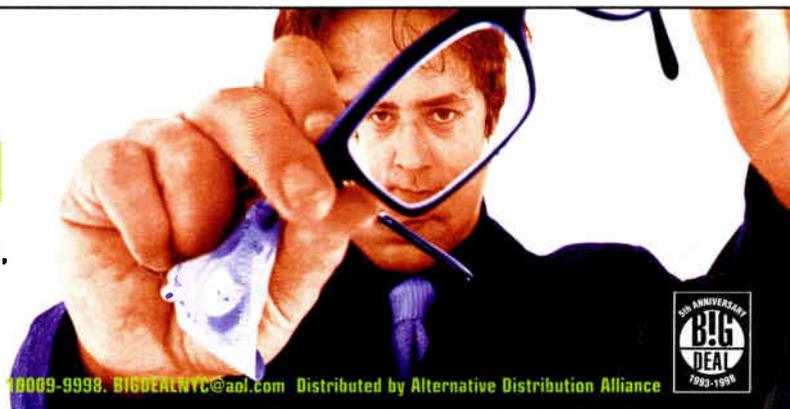


Stevie Nicks Conjures 2 Tunes For WB Soundtrack
See Page 15

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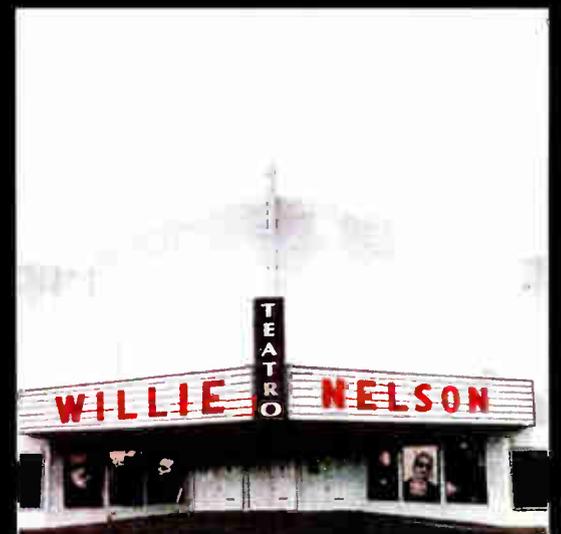
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German Official Offers Pro-Industry Stance

This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.

COLOGNE, Germany—The advent of the digital age should not result in a lowering of the music industry's protections, Germany's leading law officer has assured the business. Piracy online should be treated the same legally as piracy in the physical world, says Federal Minister of Justice Edzard Schmidt-Jortzig.

"The boundaries between information and communication networks on the one side and audiovisual media on the other side have become fluid, and the legal framework has to keep pace with this development," said Schmidt-Jortzig during his keynote speech at the PopKomm trade fair, held Aug. 13-16 in the Cologne Congress Center.

"The basic principle [behind the government's approach to the issue] is simple," he added. "What is illegal offline has to be illegal online and vice versa."

Such an assurance will be welcomed by the industry here, even though Schmidt-Jortzig's power to implement the policy is dependent on the will of the German people: A general election will be held in the country Sept. 27.

Schmidt-Jortzig, the highest-ranking German politician ever to attend PopKomm, stated that the German federal government is lobbying at the European Parliament in Brussels to amend the European copyright directive in areas "not sufficiently addressed" by the current copyright treaties drawn up by the Geneva-based World Intellectual Property Organization (see story, page 10).

The minister added, "It is the aim of the German European Union presidency, which will commence in January 1999, to draft a clearer legal framework for temporary copying and duplication" and to "harmonize regulations regarding payment for private copying." These two issues have been among the main concerns for the music industry both in Germany and across Europe.

The minister demonstrated an understanding of labels and publishers' fears by

saying, "New media poses a challenge to the phonographic industries."

He added, "We have to fight the abuse of the possibilities offered by the Internet, but you will find abuse wherever there is freedom. The concepts of freedom and responsibility within a democratic society have to be protected, even if we witness particularly nasty cases of such abuse."

He defended the existing laws regulating the new-media sector—the so-called Information and Communication Services Law (IuKDG)—which has been criticized by the German music industry in the past because it frees Internet access providers from responsibility for content provided by third parties.

"Forcing online providers to search the total contents of their site and all home pages linked to it is not a practical solution," said Schmidt-Jortzig. "An amendment of

the existing law to this effect would not give justice to the special character and novelty of the Internet and puts a question mark behind the whole concept of 'own responsibility' in the IuKDG."

Schmidt-Jortzig underlined that the existing law guarantees that "manufacturers of phonographic recordings will be able to defend their exclusive rights in all such networks, now and in the future."

Schmidt-Jortzig's speech was the political highlight of the 10th edition of PopKomm. Ralf Plaschke, deputy managing director of organizer Musik Komm, observes, "The music industry as a whole is now being taken seriously outside its own community."

Evidence of that was the fact that, on Aug. 16, a review of the fair was broadcast for the first time on the German TV net-

(Continued on page 93)

MTV Restructures Music Dept.

BY CARLA HAY

NEW YORK—MTV has restructured its music department by naming Jacobs Media consultant Tom Calderone to the position of senior VP of music. In his new role, Calderone will oversee MTV's music department, which includes music programming and artist development. He is expected to assume his new duties Oct. 1.

The restructuring comes on the heels of the resignation of MTV VP of music programming Ken Benson (see the Eye, page 91). According to MTV GM Van Toffler, senior VP of music Patti Galluzzi also has resigned, and her departure from MTV will be effective "soon." (Although Galluzzi and Calderone have the same title, Calderone will have expanded supervisor responsibilities in his role.) Galluzzi could not be reached for comment.

Calderone will report to MTV executive VP of programming Brian Graden. Under the new structure, Calderone will supervise VP of music and talent programming Michele Dix and VP of music and artist development Lewis Largent. Dix and Largent previously reported directly to Graden.

"MTV's music and talent group has been in transition for a while," says Toffler. "We're excited about having Tom on the team. He's passionate about music, he's been a maverick at radio, he has credibility in the industry, and he's not a 'traditional' type of person."

As for what the music industry can expect once the new structure is in place, Toffler says, "I hope the lines of communications will still be open. We're always looking for new ways to present music."

MCY Ads Raise Furor Over Net At PopKomm

BY DOMINIC PRIDE

COLOGNE, Germany—Internet music company MCY Music says it is investigating two advertisements placed in the show daily magazine of PopKomm, which took place Aug. 13-16 here (Billboard Bulletin, Aug. 17).

The ads, which carried MCY's logo, angered key German industry figures, who were upset at the use of their artist names, copyrights on compilation names, and the names of three industry leaders. The provocative ads suggest that customers could bypass the majors via the Internet.

The ads ran in the Aug. 13 and 14 editions of PopKomm Täglich, a free publication produced by the show's organizer, Musik Komm. They featured a consumer gloating about getting music from his favorite acts but not having "seen the inside of a record shop for months." On the first day, the ads stated, "and I did not get them from you, Mr. Stein," in reference to Thomas Stein, president of BMG Entertainment in the GSA and Eastern Europe regions. The next day, the names featured were those of Warner Music Central Europe president Gerd Gebhardt and PolyGram GSA president Wolf-D. Gramatke.

"Shameless" is how Gebhardt described

the ads, which appeared during a trade show that featured much discussion of how music rights owners could protect their rights on the Internet (see story, this page). "Ridiculous" was Gramatke's word for the ads, noting that PolyGram had been conducting its own online forays with Deutsche Telekom's Music on Demand program.

Stein says that in addition to the infringement of copyrights in the ads, the incident has brought into sharp relief the issues surrounding music on the Internet. "We were talking about this at PopKomm four years ago. I said that there would be a threat to sales. Now it's reality; we all have to face it."

Acts featured in the ads included EMI's Falco, Motor Music's Die Aerzte, and Polydor's the Lighthouse Family.

However, Bernhard Fritsch, president/CEO of the New York-based MCY Music, says that he is "more than shocked" at the ads. "This is the exact opposite of what our company promotes. We've spent \$25 million on technology for secure delivery." The technology means that selling music in this way is actually "safer than a retail store," says Fritsch.

For the moment, the company is unable to explain the ads. An investigation is under way as to how they were placed. "I never

authorized those," says Fritsch. "If this advert came out of our [organization], then I will have to take consequent action."

Fritsch declines to specify the company's sales. At present, more than 80% of its sales is mail-order purchases over the Net, with local fulfillment. The company has more than 500,000 titles of music and music-related product available via the Net. The remaining 20% is sales of audio files, says Fritsch. Ralf Plaschke, deputy managing director of Musik Komm, says that his organization did everything it could to halt the publication of the ads once it was clear there was a problem. "We offered to stop distribution of the magazine, but that was not asked of us." Plaschke accepts criticism that as publisher of the entire magazine, the organization bore responsibility. "It was a mistake," he reflects. "We're most upset that it has injured our most important [business] partners."

It is understood that space was reserved by MCY for four sets of ads, but the booking was changed at late notice to only two sets.

MCY booked but did not put up a stand at PopKomm. Fritsch says that a presence at the fair did not make sense in the light of a launch of its new service in October.

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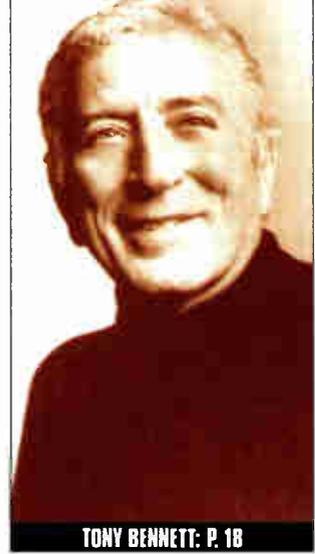
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GUEST COMMENTARY

Focus On Selling Your Artists, Not Records

BY STEVEN M. FLANDERS

While few would argue that marketing plays a key role in the success of any business segment, there is a vital distinction between "product" marketing and "brand" marketing that the music industry would be wise to consider. Ultimately, success is not about product marketing but brand marketing. Selling a record is product marketing; selling an artist is brand marketing. Product marketing is but a small tactic of the brand marketing strategy. Unfortunately, most labels have been focused on the tactic, not the strategy. In plain terms, they have been selling records rather than selling artists.

Some executives may question why this is negative. The answer is simple: Although a soundtrack may sell well, it doesn't build long-term revenue and

'Labels can reinvent the marketing wheel on every album or instead build the brand'

Steven M. Flanders is president of Entertainment Management Group, a New York-based marketing and management consulting firm.

doesn't let a company develop a constant and predictable revenue stream. Every soundtrack must be marketed as a new product. New product marketing is

far more expensive than marketing an existing product or brand. You cannot build a brand around one product—especially a soundtrack. A soundtrack is here today, gone tomorrow. There is no franchise being built. It is safe to assume that catalog sales of soundtracks are not going to be something upon which to build a foundation.

However, because executives' tenures are so dependent on immediate results, they will continue to favor this way of doing business. How can you argue with albums that sell millions? They translate into immediate cash flow, big bonuses, and big promotions. But the truth is, they do nothing for tomorrow. If you want to build a successful enterprise, build on a brand, not products.

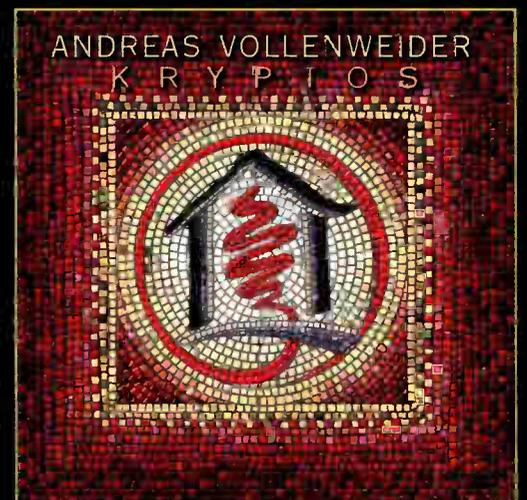
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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn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

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Warner May Sell \$9.99 DVDs

Low Production Costs Could Spur Budget Lines

BY STEVE TRAIMAN

LOS ANGELES—DVD could be the delight of mass merchants this fall if Warner Home Video delivers an expected budget line.

Warner will "probably have" movie and music discs at \$9.99 by the fourth quarter, according to Richard Marquardt, VP of Warner Advanced Media Operations, which replicates discs for the studio. "I'm optimistic that will take us to a new plateau in the sell-through market."

Thus far, suggested list prices for DVD software have ranged from \$25 to \$35, which has translated to \$19.95-\$29.95 at retail. Mass merchants are especially attracted to product at less than \$15.

Marquardt made his remarks during the DVD Production '98 seminar, presented Aug. 12-13 by the International Recording Media Assn. (IRMA) and Miller Freeman PSN at the Universal City Hilton and Towers here. The meeting drew an overflow crowd of about 300 studio executives and manufacturers and a smattering of retailers.

The prediction of a price break is due mostly to improved production. "The cost of replication for DVD will be a better cost-of-goods option than VHS," Marquardt said. "The yield is better every month, and the outlook is very positive."

DVD adherents believe they have every reason to be positive. Quoting from association research, IRMA executive VP Charles Van Horn predicted the number of outlets selling or renting DVDs in the U.S. should top 12,000 by year's end, up from 5,000 as of December 1997; these

outlets will service 800,000 player households. DVD replication is expected to grow from 40 million units in 1998 to 183 million in 2002, when the player population will rise to 8.6 million, according to IRMA projections.

Van Horn's report focused on DVD Video. DVD-ROMs for personal computers should augment the movie

(Continued on page 20)



Thorogood Business. George Thorogood & the Destroyers inked a pact with CMC International prior to a recent concert at Michigan's Pine Knob Music Theater. The first album in the agreement is slated for a spring 1999 release, just in time for a world tour. Shown signing the agreement, from left, are band members Hank Carter, Bill Blough, and Thorogood; CMC president/CEO Tom Lipsky; and band member Jeff Simon.

Lobby Urged On EU Directive

BY JEFF CLARK-MEADS

BRUSSELS—The European record industry is being asked to join a fight that will determine its future in the digital age.

The health of the industry in the online environment will depend entirely on the strength of the European Union's draft new Copyright Directive.

However, the document is having

a torrid time as it passes through the EU's political process and is being weakened by a torrent of amendments by the music industry's opponents. Now labels are being asked to mount a huge counter-offensive of lobbying as the political process resumes in the fall.

The original draft of the document issued by the European Commission was already well below the record business's expectations and desires (Billboard, Nov. 22, Dec. 20, 1997) before the current round of proposed changes attempted to dilute its effectiveness even further (see story, this page).

The reshaping of the document is being conducted by four committees made up of members of the European Parliament (MEPs). The final version of the draft directive will be written by the Legal Committee after it has considered the recommendations for changes from three subordinate committees: Economics, Culture, and Consumer.

Because of the power of the record industry's opponents—notably, the telecommunications companies, Internet access providers, and hardware manufacturers—a huge number of largely unfavorable amendments has been presented during the committee process.

While not all amendments tabled are accepted by the subordinate committees, it is still estimated that between 150 and 200 new clauses will be approved by the MEPs and recommended to the Legal Committee.

Olivia Regnier, legal adviser at the Brussels offices of the International Federation of the Phonographic Industry (IFPI), says this number is far higher than usual for a directive. "There are so many amendments,"

she says, "because this directive receives a lot of interest and affects things people are more and more aware of through the information society."

Commission records show 65 organizations presented an argument to the Economics Committee hearing into the issue, a huge number in European political terms. The committee will vote Sept. 2 on the amendments it has accepted.

Regnier notes that the scale of lobbying against the music industry's interests is "enormous" and that the telecommunications alliance has recruited a number of allies to its cause, most significantly organizations representing blind people, along with consumer groups and libraries.

"This is not like a normal lobbying process," she says, "where we know who our opponents are and what their arguments are likely to be. This is something entirely new."

Noting that the groups representing handicapped people are "very active," she adds, "I suspect, though, that the blind people's charities are being somewhat used by our opponents here."

Another worryingly novel factor for IFPI is that the American legal concept of "fair use" or fair practice—the debate over which proved a sticky issue in the U.S. debate over pending World Intellectual Property Organisation treaties—has been introduced into the European arena by the telecommunications alliance in the amendments it put to the Economics Committee.

"Who could say what is fair practice in private copying?" says Regnier. "Fair practice could cover any..." (Continued on page 101)

IFPI Report: Rock Leads, R&B Up In Global Sales

BY JEFF CLARK-MEADS

LONDON—In a changing world, the record industry has had rock to lean on.

Research released Aug. 21 shows that rock is the only genre to have held a consistent market share throughout the '90s. Even pop is erratic by comparison, having by last year lost nearly one-quarter of the global market share it enjoyed in 1991. As for country, the efforts of the Country Music Assn. and its allies around the world have failed to stop a slide from a high of 18.7% of all sales in 1993 to 14.4% last year.

The figures, compiled from information supplied by the Recording Industry Assn. of America and Chiltern Research Services and covering 1991-97, are contained in "The Recording Industry In Numbers 98," published by the International Federation of the Phonographic Industry (IFPI).

The book says that rock has had an average of 32.9% of all record sales globally throughout the '90s to the end of last year. The genre's share has never fallen below 30.2% (in 1993), and it rose to a high of 35.1% the following year. Last year, it accounted for 32.5%.

Pop's share last year was 9.4%, a slight rise on 1996's 9.3%. However, the genre has, according to IFPI, been in steady decline since 1991's 12.1%.

Despite a fall from its '93 peak, country is still selling more than it did at the beginning of the decade; 1991's total for the sector was 12.8%.

Classical had a difficult year last year, the IFPI figures indicate, dropping from 3.4% of all sales in 1996 to

2.8%. Jazz continued its general downward trend, despite a brief rally in 1996, to finish last year at 2.8%, a fall from 4% in 1991.

A growing area indicated by the figures is R&B, which has been rising since a 1994 low of 9.6% to 11.2% last year. However, 1997's total was still lower than 1996's 12.1%.

Rap has now finally surpassed its 1991 total of 10% with a 1997 share of 10.1%, following a mid-decade dip that fell as low as 6.7% in 1995. Gospel has also steadily risen from a low of 2.8% in 1992 to 4.5% last year, and the children's market is now three times the size it was in 1991, though still accounting for only 0.9% of sales.

The IFPI figures also show that across Europe, domestic repertoire has shown increasing strength compared with international productions during the '90s. However, only in France, Greece, Italy, and the U.K. does local outsell international repertoire.

The European countries that experienced the biggest growth in domestic repertoire during the period covered by the IFPI figures are Greece (15%), the Netherlands (12%), Germany (10%), the U.K. (9%), Denmark (7%), and Portugal (5%). The most significant recoveries of the decade were in the Netherlands and Germany, where local repertoire was relatively weak before catching up from 14% to 26% and 30% to 40%, respectively.

Sony Music Entertainment Europe VP of corporate communications Jonathan Morrish offers four (Continued on page 20)

French Gov't Given Proposals In Music Report

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

PARIS—A blueprint for the future of the French music industry—the world's fifth largest—is about to be presented to Culture Minister Catherine Trautmann.

Trautmann established a commission of industry executives last December to review the problems faced by the music community and to make proposals to the minister (Billboard, Jan. 10). After more than six months of work and following hearings involving dozens of professionals, the 60-strong commission is now calling for a review of practices and has drafted a series of proposals in its report due to be presented to Trautmann in September (Billboard Bulletin, Aug. 14). In particular, the commission wants government money reallocated from the classical sector to popular music.

(Continued on page 76)

What Music Biz Wants From The EU Copyright Directive

The draft Copyright Directive was deemed inadequate for the record industry's needs in its original form. Now, a plethora of amendments is aiming to weaken it further.

The International Federation of the Phonographic Industry (IFPI) says the original draft omitted three essential protections. These were outlined by Richard Constant, general counsel at PolyGram International, at the Legal Committee hearing June 30 (Billboard, July 11).

Constant stated that the record industry wants the following:

- An exclusive right to grant or prohibit use of its copyrights in all digital-delivery services. In its original form, the directive gave that right in areas of interactive services but did not give it in relation to subscription services and multichannel broadcast systems.

- Legal protection to technical systems for controlling use of copyright material. The industry

is encouraged that the unrelated Conditional Access Directive has outlawed equipment "designed or assembled to provide unauthorized access" to encrypted pay-TV channels. IFPI lawyers regard this as a useful precedent (Billboard, July 11).

- A provision allowing labels to control the temporary copies—the so-called ephemeral copies—that are made as signals representing music are moved between the nodes of a digital network. Constant said in his deposition to the Legal Committee, "The directive does not deal with this satisfactorily. It ignores the fact that the information society effectively eliminates the difference between temporary and permanent copying. [The directive] creates an exception from exclusive rights for most forms of temporary copying, even when they infringe or facilitate the infringement of copyright."

JEFF CLARK-MEADS

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Tucker Files 2nd Suit Against Capitol N'ville

BY CHET FLIPPO

NASHVILLE—Claiming career damages in the amount of \$50 million, Tanya Tucker has filed her second lawsuit in as many months against Capitol Nashville. This suit, replacing one she filed in July (Nashville Scene, Billboard, Aug. 8), alleges that Capitol is in effect holding her hostage.

In a classic "he said, she said" dispute, Tucker claims that the label won't release her; Capitol Nashville says she's already gone (*Billboard Bulletin*, Aug. 20).

The first suit alleged that Capitol Nashville neglected her career, and she sought \$300,000 in compensatory damages in the "pay or play" provision of her contract, in which the label would pay her for unrecorded



TUCKER

albums that were contracted to be made. The suit alleges that Capitol argued that it owed her no money because she asked to be released.

The new lawsuit, filed Aug. 12 in Chancery Court for Davidson County here, seeks the same damages and alleges that Capitol would not allow Tucker to be represented on a forthcoming Tammy Wynette tribute album on Asylum Records, for which she had already recorded a song, "Your Good Girl's Gonna Go Bad." Tucker claims that Capitol would allow her song to be on that album only if she would waive all claims against the label, including the "pay or play" clause. It further alleges that Capitol's alleged breaches of the contract have damaged and will continue to damage her career to the tune of \$50 million.

The lawsuit alleges that, after she asked to be released from the label, Capitol activated a two-year option on her contract last Sep-

tember, effective as of Oct. 31, 1997. Label president/CEO Pat Quigley, who replaced Scott Hendricks after the notification of activation, says she is no longer on the label. Tucker has recorded for the label since 1986, and she claims that recent "instability of management" and "several corporate reorganizations" at Capitol Nashville have hurt her career. The suit states that her sales have been damaged by inattention to her career.

Her last album, 1997's "Complicated," sold 147,000 copies, according to SoundScan.

Saying that Capitol is "holding Tucker's career hostage," the suit seeks compensatory damages above and beyond the "pay or play" agreement, as well as lawyer's fees and prejudgment interest.

Quigley tells *Billboard* that "Tanya is definitely off the label. When I went to work here, she came to me and said she had been abused here before and wanted to leave. I said OK, but I didn't announce it because it would have hurt her chances in getting another label [deal]. I have a letter from her manager thanking us for releasing her. So she quit and now wants to get paid. If I fire you, you'll get paid, but not if you quit."

In other Capitol Nashville news, John Berry has asked for and been given a release from the label (*Billboard Bulletin*, Aug. 19). He has had five albums with the label since 1994 (when it was known as Liberty Records), with 1996's "Faces" reaching No. 9 on *Billboard's* Top Country Albums. His current single, "Better Than A Biscuit," charted for one week at No. 75 on *Hot Country Singles & Tracks*, the issue of Aug. 8.

Quigley and Berry both describe the parting as amicable. Berry says he's "looking for new input and challenges." Quigley says Berry "feels a need to move on, and I respect that."

N2K Encoded Music Restructures

Up To 20 Staffers Cut; Company To Focus On Internet-Savvy Acts

BY CHUCK TAYLOR

NEW YORK—Online music entity N2K Inc. has restructured its struggling N2K Encoded Music record label to focus on specialized products and artists that can be efficiently merchandised and marketed over the World Wide Web, a move that the company says fits its original mission.

The realignment accompanies staff cuts in N2K Encoded Music's promotion, marketing, and A&R departments, again part of the label's refocusing strategy. Among the departing employees are senior promotion VP Don Coddington, promotion VP Susanne White, and A&R director Kevin Law. In all, 18-20 staffers were affected (*Billboard Bulletin*, Aug. 19).

According to N2K chairman/CEO Larry Rosen, the move toward more Internet-friendly products is a result of experience in the last 2½ years with the company's Music Boulevard online retail arm.

"With the knowledge we've gained from operating Music Boulevard, we can now create a more-in-depth focus in which artists, genres, and specialty products will be embraced by the Internet music fan," he says. "We are restructuring the company to focus on the types of products that sell on the Net and that can be promoted and merchandised through the Net."

The changes are also an attempt at easing losses the label suffered from lackluster sales of enhanced-CD products that offered song lyrics and artist footage in addition to music. Among titles in N2K's catalog are Swamp Boogie Queen's "Ill Gotten Booty," released in March, with sales of 2,500, according to SoundScan, and Kyle Davis' "Raising Heroes," released in April, with sales of 1,000.

With the realignment, Rosen says, no further staff cuts will be necessary; he says the label will now be more efficient. "We are eliminating component pieces that are expensive and that don't fit into the core business strategy," he says.

In a related move, N2K Encoded Music has formed the new Digital

Artists label, which will concentrate on known artists whose music and multimedia efforts can be launched via the Web along with traditional international retail efforts.

The label's first signing is former Eurhythms member Dave Stewart, whose "Sly Fi" will be available for purchase via the Internet Sept. 15. It will also be available at retail in parts of the world, though a distributor is still being shopped in the U.S.

"We're moving away from artists without any kind of Internet base or appeal who need to be promoted heavily at radio in order to break," says a company spokeswoman. "Someone like Dave Stewart already has a sales base."

The new label will also search out artists who already promote their product over the Internet and who have developed extensive E-mail databases.

"Understanding who our customers are and their preferences is kind of like the Holy Grail," Rosen says. "If we have the names of all the people who bought an artist's first album, we've already developed a one-on-one relationship with music buyers."

N2K will continue to issue product to traditional retail outlets through its pact with RED Distribution and its international affiliates, and it will work with its already-established network of non-retail strategic partners, including America Online, Netscape, Excite, Infoseek, CBS Cable, and Ticketmaster.

Artists and products that the company intends to focus upon for both N2K Encoded Music and Digital Artists fall into three categories, according to Rosen.

First, the company will develop jazz, classical, and world music acts, which Rosen says are often difficult to find in traditional retail outlets.

"The average age of the Internet music buyer is 32," he says. "These products sell very well on the Internet." The company will also have the ability to develop artists who are traditionally too niche-oriented for typical record labels.

"They're serving only a certain

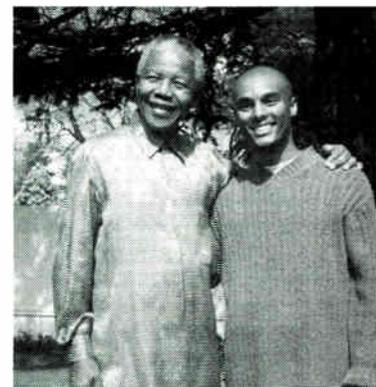
element of the music-buying public. The Internet is grabbing this other element," says Rosen. "We're not in competition with the major record companies. I see us as an expansion of the music business."

Second are artists like Stewart who are multimedia-oriented. "Dave is into video, photography, music, and new production styles and new technologies," says Rosen. "This is the very kind of artist we're looking for to fit the Internet marketplace."

Third are specialty products manufactured in partnership with Time Life, Rhino, and the like. Rosen says N2K has already conducted online polls of fans' favorite jazz songs and artists as well as women's favorite acts and titles; it then licensed some of those titles for compilation albums.

"These products are born from the Net," he says. "The focus for us from the get-go has been the Internet."

Among upcoming releases on N2K Encoded Music are "Endless Miles: A Tribute CD," a Miles Davis tribute recorded by Davis' musicians live at New York's Birdland; it will be available Sept. 8. On Sept. 22, the label will issue a best-of set for saxophonist Candy Dulfer and "Chocolate City Groovin'" from jazz great Marcus Johnson.



You Say It's Your Birthday. Columbia recording artist Kenny Lattimore, right, recently met with South African President Nelson Mandela at the president's home following two sold-out Lattimore shows in honor of Mandela's 80th birthday.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Epic Records/550 Music in Santa Monica, Calif., promotes **Jon Polk** to GM, West Coast. He was senior VP of business affairs, West Coast.

Hollywood Records in Burbank, Calif., names **Rob Cavallo** senior VP of A&R, **Joey Scoleri** national director of rock promotion, and **Rob Dillman** national director of pop and AC promotion. They were, respectively, senior VP of A&R at Warner Bros./Reprise Records; national director of rock promotion at Elektra; and regional promotion manager at Mercury Records.

Tom Evered is promoted to senior VP at Blue Note Records in New York. He was GM.

RCA Records in New York names **Joe DiMuro** VP of product development. He was senior VP of video and interactive programming at 20th Century Fox.



POLK



CAVALLO



EVERED



DIMURO



RIDGELY



HARNER



LIPPINCOTT



BROWDE

Kevin Ridgely is promoted to VP of business development at Sony Music International in New York. He was senior director of business development.

Bud Harner is promoted to VP of promotion at Verve Records in New York. He was director of promotion.

Maverick Recording in Beverly Hills, Calif., names **Ric Lippincott** head of promotion and **Kenny DiDia** head of national field marketing. They were, respectively, national sales consultant at Geffen Records and VP of

promotion at Curb Records.

BNA Records in Nashville names **Rick Moxley** senior director of national promotion. He was VP of national promotion at Rising Tide Records.

Capitol Records in Hollywood appoints **Nancy McCullough** director of business affairs. She was counsel at Sony Music Entertainment.

Arista Records in Los Angeles promotes **Jason Markey** to manager of A&R. He was an A&R representative.

Jim Saliby is promoted to director of national accounts at Mercury Records in New York. He was Midwest/Midcentral regional sales director.

Walt Disney Records in Burbank promotes **Gina Weiss** to national sales director. She was national sales administration manager.

Real Music in Sausalito, Calif., names **Bridget Sholin** national sales director. She was national sales director at Narada.

Mary Lou Dudas is promoted to VP of facilities management at A&M

Records in Hollywood. She was executive director of facilities management.

PUBLISHING. **Holly Browde** is named VP of business and legal affairs at PolyGram Music Publishing in Los Angeles. She was senior VP of business affairs for the Left Bank Organization.

RELATED FIELDS. **Lisa Giles** is named management team member at the Rosebud Agency in San Francisco. She was local promotion manager for Reprise Records.



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BRAZIL - Issue Date: Oct. 10 • Ad Close: Sept 15

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Palm Is Wild For 'Six' Firm Releases First Movie S'track

BY CARLA HAY

NEW YORK—Palm Pictures, the film and music company started by former Island Records Group chairman Chris Blackwell, is aiming to score a cutting-edge hit when it releases its first film soundtrack, "Six-String Samurai," on Tuesday (25).

The same-titled movie is about a post-apocalyptic hero named Buddy who wields a guitar and a samurai sword while on a treacherous journey to the fictional city of Lost Vegas. On the way to his destination, he must fend off various adversities, including a character named Death.

The soundtrack features the surf/rockabilly songs of Los Angeles-based band the Red Elvises, as well as a score by composer Brian Tyler. The soundtrack was compiled and edited by Joe Galdo.

"What's different about this soundtrack," says Blackwell, "is that it's more thematic than most soundtracks, which are just compilations of songs by different artists. I think 'Six-String Samurai' is going to be a cult film. It will primarily appeal to males ages 13 and older."

The film, which premiered at the 1998 Slamdance International Film Festival, is set to open Sept. 18 in select U.S. cities. It will be released by Palm Pictures and distributed by Manga Entertainment, which are divisions of Islandlife, the entertainment company Blackwell found-

ed earlier this year (Billboard, May 16).

"Six-String Samurai" was directed and co-written by Lance Mungia, who has been known primarily as a music video director. The film was produced by Leanna Creel and Michael Burns of HSX Films.

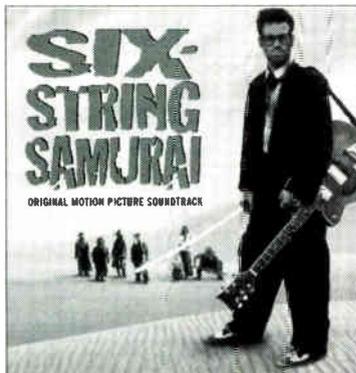
Marvin Gleicher, president/CEO of Manga and head of theatrical distribution for Palm Pictures, says, "We plan to do extensive promotion for the movie in about 15 markets, predominantly on the West Coast. There will be ads in Spin, Movieline, Ray Gun, as well as martial arts and skateboard-

ing magazines. There's also going to be a one-off 'Six-String Samurai' comic book."

Retailers who spoke to Billboard appear skeptical that the soundtrack will be a platinum blockbuster. "Unless ['Six-String Samurai'] is an offbeat hit, it's not going to sell a lot of records," says Howard Krumholtz, product manager for Tower Records in West Hollywood. John Smith, a buyer at Backstage

Music & Video in Seattle, adds, "I listened to the soundtrack, and it's very good, but it's tough to say how it'll do in sales."

Gleicher is aware that "Six-String Samurai" may not gain mass acceptance but adds, "We're hoping we can build a cult audience and then spread word-of-mouth to the mainstream."



Ryko's Mould Prepares 'Pony Show'

BY BRADLEY BAMBARGER

NEW YORK—With a fall tour on behalf of his fourth solo album, Bob Mould is kissing the full-on rock trek goodbye.

The 37-year-old Hüsker Dü hero, Sugar daddy, and hyper-intense singer/songwriter has had it with epic trudges to the hinterlands and mega-decibel stage volumes. But the material on the aptly titled "The Last Dog & Pony Show" should give Mould enough high-octane power pop to go out with a sonic boom.

The songs of "The Last Dog & Pony Show," due Tuesday (25) on Rykodisc in North America and Creation in Europe, are more in line with those on Sugar's 1992 alt-rock totem "Copper Blue" than the claustrophobic interior monologues of Mould's self-titled solo "hubcap" set from '96. Yet while the new album is his most openhearted by far, such standout tracks as "Skintrade," "New #1," and "Who Was Around?" still evince the uncompromising edge that has always

marked Mould's work.

Regarding his valedictory rock tour, Mould says, "I'm not ruling out electric albums or one-off rock shows. But the logistics and economics of today's rock band tours demand that you keep them going for months on end. Being a gypsy and playing punk rock out of a van had its appeal once, but as I get older, I don't want to be displaced from my environment for that long."



MOULD

Over the past few years, Mould has taken a shine to the quieter, more relaxed demands of touring with a solo acoustic set. (The troubadour power of his shows actually inspired Pete Townshend to start playing live again, and he invited Mould to open up for him at New York's Supper Club in return.)

More acoustic dates may follow "The Last Dog & Pony Show," or

perhaps Mould will form an acoustic-minded chamber group.

In the meantime, though, he is excited about the last go-round with his new electric four-piece, which features bassist Jim Wilson, drummer Matt Hammon, and second guitarist Michael Cerveris, who played the lead role in "Tommy" on Broadway and was introduced to Mould by Townshend.

Following a warm-up concert at New York's Angel Orensanz Center—at which a videoclip will be filmed for the first U.S. single, "Who Was Around?"—Mould and company begin their 30-city tour Sept. 10 in Fargo, N.D. Five weeks of shows cover North America before the band plays for a couple of weeks in Europe, Mould's first visit there since '94.

Mould's North American dates were booked by Monterey Peninsula Artists; the European shows were handled by London's Free Trade Agency. Keen on controlling his own destiny, Mould licenses his

(Continued on page 95)

Stevie Nicks Adds Tracks To 'Magic' Film

BY CARLA HAY

NEW YORK—It's rare to see Stevie Nicks featured on a movie soundtrack, but the singer/songwriter recently contributed two Sheryl Crow-produced songs to the Warner Bros. soundtrack to "Practical Magic," due in stores Oct. 6.

The featured Nicks tracks are the new song "If You Ever Did Believe" and a rerecorded version of "Crystal." The original "Crystal" featured Nicks' Fleetwood Mac bandmate Lindsey Buckingham on lead vocals; the "Practical Magic" version will have Nicks on lead vocals.

The film "Practical Magic," a

Warner Bros. Pictures release starring Sandra Bullock and Nicole Kidman, opens in theaters Oct. 9.

Nicks tells Billboard, "What made me decide to say yes to this movie was that the higher-ups at Warner Bros. really believed my songs would be good for this movie." She adds with a laugh, "And who was I to argue with



NICKS

that? Sheryl and I had talked about working together before, and this

was the perfect time to do it. She may even work with me on my next album."

The Nicks/Crow collaboration solidified when both artists were in New York to record separate episodes for VH1's "Storytellers" series.

Nicks recently completed a U.S. tour in support of her first boxed set, "Enchanted," and she plans to go back into the studio later this year to record her next solo album, due sometime next year. It will be Nicks' first album released under her new deal with Warner Bros. Records after spending her solo career with Modern/Atlantic Records.

CLINTON: AN ORAL HISTORY

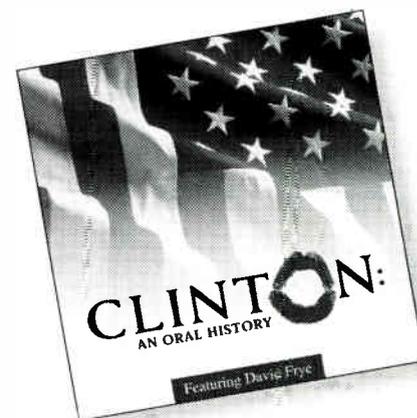
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Tony Bennett Set Not Just For Kids

Columbia/Sony Wonder Team Up On Children-Friendly Album

BY JIM BESSMAN

NEW YORK—After tribute albums honoring the songs of Frank Sinatra, Fred Astaire, and Billie Holiday—not to mention his Grammy-winning “MTV Unplugged” disc—Tony Bennett has switched gears with an album of country songs.

“The Playground” features songs by the likes of Johnny Mercer, Harold Arlen, Joe Raposo, and Alan and Marilyn Bergman and duets with Rosie O’Donnell and Muppets Kermit the Frog and Elmo—with additional vocal backup from the Kids America children’s choir. The album, which is due Sept. 29 from RPM/Columbia/Sony Wonder, precedes the Nov. 3 publication of Bennett’s autobiography, “The Good Life,” and looks to be the centerpiece of a media and marketing blitz benefiting from both Columbia’s traditional expertise in these areas and that of Sony Wonder, Sony Music’s children’s product label.

(RPM represents a new Columbia imprint headed by Bennett’s manager, son Danny Bennett, whose management company is RPM Music Productions. Tony and Danny Bennett share production credit on “The Play-

ground,” which is the first album to be produced by RPM Records.)

The concept for “The Playground” came out of the veteran pop star’s understanding of his continually expanding audience.

“In the early ’50s when I played [New York theater] the Paramount, I sang songs that everybody knew—teens, adults, senior citizens—not to some single ‘demo,’” says Bennett. “Then in the mid-’50s, Alan Freed started telling kids how rock’n’roll was their music and that their parents liked other kinds, and [he eventually] created the demographic situation that the marketing people picked up on and separated these kinds of music.

“So I’ve been instinctively singing to people who have been loyal to me through the years. Then MTV broke me to a younger audience, and now we have the children . . . All of a sudden I find myself falling in love with children and observing how wonderful



BENNETT

Everlast Tones Down Hip-Hop On Tommy Boy’s ‘Whitey Ford’

BY CARRIE BORZILLO

LOS ANGELES—A lot has happened to Everlast—born Erik Schrody—since he abruptly left his hip-hop crew House Of Pain in 1996. For one thing, he momentarily died. But it was losing his girlfriend, his home, and most of his money that served as the inspiration for his first solo album in eight years, “Whitey Ford Sings The Blues.” The album, which marks quite a departure from House Of Pain by blending hip-hop beats with acoustic guitar and soulful singing, is due Sept. 22 on Tommy Boy.

And sing the blues, theoretically, he does. With songs about heartbreak (“7 Years,” “The Letter”) and death (“Death Comes Callin,” written before his heart attack six months ago, during which he actually was dead for a few seconds in the hospital), “Whitey Ford” reflects on the trials and tribulations the artist has gone through and shows a more sensitive, introspective side of the former House Of Pain leader than fans might expect.

It was a hard record to make, admits Everlast, whose solo debut, 1990’s “Forever Everlasting,” came before House Of Pain’s



EVERLAST

three discs.

“First of all, quitting the band was hard. I mean, I lost a house, I had the tax man coming because I owe the government a lot of money, I lost the woman I thought I was going to be married to by now. Then, my album’s almost done, and I have a full-blown heart attack. The way I look at it, though, is it’s all a trial, and I’m still in the middle of it.”

These experiences are represented throughout the album. On the hip-hop track “Money (Dollar Bill),” featuring Sadat X of Brand Nubian, and the equally catchy “Ends,” Everlast sings about his relationship with money good and bad. Meanwhile, his newfound interest in spirituality shows up on “Today (Watch Me Shine)” featuring Bronx Style Bob, and “Praise The Lord.”

While his financial, romantic, and health woes certainly have given Everlast a scare, taking a different musical direction was just as frightening. “I never had enough guts to just depart from the band. But I came to the realization that it’s much harder to be vulnerable than it is to be some fake punk that acts like he’s a tough guy. So, I finally got over that. I guess I matured, but I just decided I’m gonna do what I want to do.”

With the album’s diversity, hip-

and innocent and beautiful and optimistic they are,” says the just-turned-72-year-old. “We had children do a big chalk mural on the street for the back cover of the album, and they made hearts and stars and ice cream cones and dogs. It was the most beautiful mural I ever saw, without an ounce of cynicism.”

Bennett chose the album material, including the title track, a new song with lyrics by the Bergmans to an instrumental piano piece by the late Bill Evans. The late Dr. Seuss supplied

(Continued on page 22)



Cry Unkle. Members of Mo Wax/London act Unkle host a listening party in New York for their Sept. 29 release, “Psyence Fiction.” Pictured, from left, are London Records president Peter Koepke, Mo Wax label manager Alison Pember, Mo Wax founder and Unkle member James Lavelle, Mo Wax co-owner Steve Finan, and Unkle member DJ Shadow.

Mavericks, Radney Foster Say Hello To Pop Radio; Why Another Woodstock?

CLEARING OUT: As country radio continues to shut its doors to any artist who does not fit within its prescribed box, two of the format’s more creative acts, the **Mavericks** and **Radney Foster**, are jumping before they’re pushed.

Starting Aug. 24, the Mavericks’ current album, the outstanding “Trampoline,” will be handled by MCA’s pop department in L.A. The first action by the West Coast office will be to service the single “Dance The Night Away” to top 40 radio. Also, pop stations will be serviced with the Mavericks’ previous three MCA sets.

Both Mavericks’ manager Frank Callari and lead singer/songwriter **Raul Malo** say the shift is for the duration of the album, with the fate of future efforts uncertain. MCA Nashville, the label the group was signed to in the early ’90s, insists the switch is merely for the “Dance The Night Away” single. However, when asked when the next Mavericks single from “Trampoline” would go to country radio, a representative for MCA Nashville says that there is no country single release on the schedule. “Dance The Night Away” peaked on the Hot Country Singles & Tracks chart at No. 63 in June.

The move is in part prompted by the success the Mavs are having with “Trampoline” at pop radio in Europe, specifically the U.K., where, according to Callari, the title has sold 325,000 units. Previous Mavericks albums had averaged 50,000 in sales in the U.K. According to SoundScan, “Trampoline” has sold 114,000 units in the U.S. since its March release. The band’s best-selling album in the U.S. has been 1994’s “What A Crying Shame,” which has sold 1.2 million units.

“[Universal Music Group chairman/CEO] **Doug Morris** and [MCA Records president] **Jay Boberg** both started saying, ‘Hey, it’s working [in the U.K.] as a pop record and it hasn’t worked in the world of country here, so let’s see what we can do to make it happen here,’” says Callari. “It was that simple. There were country stations that played this album, but it wasn’t enough. Why are we moving? So we can sell more records.”

Mallo seems almost relieved by the decision. “I’m happy about the move in the sense that for the past couple of years, I’ve felt restricted in the marketplace. New ideas and that creative edge need to be subdued in order to do well in country. It’s a conservative market, and then along comes this record with horns, which they hate.”

Indeed, “Trampoline,” while it clearly has songs that fall within country’s ever-narrowing parameters, leans more toward the rock/swing movement, with its heavy reliance on horns and upbeat tempos.

Mallo is not one to let the door hit him on the way out. “My favorite country stuff is old honky-tonk, **Webb**

Pierce, the old Willie Nelson stuff, the old singer/songwriter stuff. Not the **James Taylor** wannabes that we have now in country. I don’t really care if that’s the genre I’m being ousted out of. That’s fine.”

In Foster’s case, the switch is more clear-cut. In the four years since his last Arista/Nashville album, “[I’ve] gone through incredible changes in my life—divorce, remarriage, my 7-year-old moving to Europe,” says Foster. “The only way I know how to write songs is from personal experience. The songs that I was writing no longer seemed to fit in the country market.”

Foster took his songs to Arista/Nashville head **Tim DuBois**, who “agreed they might not fit the parameters of country radio,” says Foster. DuBois suggested they approach Arista/Austin, the label’s triple-A offshoot. First single “I’m In,” an instantly catchy duet with **Abra Moore**, has already been added to a number of stations in the triple-A format. The album, “See What You Want To See,” comes out Sept. 15.

Make no mistake, these moves are different from recent successes by **Shania Twain**, **LeAnn Rimes**, and **Garth Brooks** at top 40 and/or AC radio. Those have happened while the artists continue to court country radio (though some would say not as ardently, in some cases). Foster, and perhaps to a lesser degree, the Mavericks, are saying goodbye, at least for now.

Granted, neither of these acts was a mainstay at country radio. (The Mavs’ biggest hit was ’94’s “O What A Thrill,” while Foster, in addition to his major success as half of **Foster & Lloyd**, scored a No. 2 hit in 1993 with “Nobody Wins.”) Furthermore, this isn’t the first time tremendously talented artists (think **Lyle Lovett**, **k.d. lang**) have started at country, only to turn to other formats when they felt they no longer had a home there. But both brought intelligence, strong songwriting, and, especially with the Mavericks, a level of musicianship that any format should be proud to call its own.

MAKE IT STOP: We’re still in therapy over the mud sinkhole that was Woodstock ’94; now comes word that it’s going to happen again next summer to celebrate the 30th anniversary of the original event. The organizers, some of whom produced the 1969 concert, have decided to go global this time with performances held both outside of Vienna and in a still-to-be-determined upstate New York space. With lessons learned from the 1994 money-losing event, co-organizer **John Scher** says, “We believe this event can be very profitable.”

OOPS! The release date for the **Hole** album is Sept. 8. The incorrect date was given in last issue’s column.



by Melinda Newman

(Continued on page 26)

COMING SOON

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IBM WORKING ON DIGITAL MUSIC DISTRIBUTION SYSTEM

(Continued from page 5)

man who requested anonymity says the new system enables a secure means of distributing music digitally using a form of copy protection.

Still, says the source, "the focus on this project is premature. We're still in the technology-development phase. This activity and others like it are just a part of IBM's broad E-business strategies, which are designed to help our customers take advantage of the opportunities presented by the Internet and network computing."

The spokesman would not comment on what benefits, if any, the new system holds over those offered by companies such as Liquid Audio and a2b music.

Scott Burnett, VP of marketing for Liquid Audio, sees IBM's entrance as a positive indicator for the digital download business in general and a potential boon for his company. Liquid Audio completed a third, \$20 million round of financing Aug. 18.

"It's validating and encouraging to see companies like [IBM] looking into this area, and we're hopeful that we can participate in new opportunities that might come about," says Burnett. "Do we see this as Big Blue coming in and raining on our parade? I don't think that at this point we have enough

information to give an opinion."

Some sources say that the project involves nearly every major-label group. Published reports have singled out Sony and Warner Bros. as being active participants.

"This is an industrywide initiative," says one source close to the project. "It's IBM technology, developed and discussed with the collaboration of the major players in the industry and taking into consideration the interests of retailers and the artists."

Still, at least one source from a major label familiar with the project downplays the label's involvement.

"The position that we're taking is

that we talk to every potential technology player that approaches us," says the source. "You have to, especially when it's with a company as significant as IBM."

Meanwhile, Cary Sherman, senior executive VP/general counsel of the Recording Industry Assn. of America, says reports that the organization met with member labels to discuss the Madison Project are "simply inaccurate."

"It comes as no surprise that member companies may be meeting with technology providers," says Sherman. "For a long time now they have been looking at all sorts of ways

to make music available on the Internet, but I can't speculate about whether or with whom such a deal will be signed."

In fact, most labels familiar with the Madison Project are unwilling to discuss the project on the record.

In spite of affirmations that the system will integrate players in the traditional distribution and retail channels, major labels—fearing the ire of those industry sectors—have traditionally been hesitant to align themselves with digital distribution companies.

This, even though most industry pundits agree that it will be some years before widespread, legitimate digital distribution of music takes root.

"This is the first I've heard about it, but if they are talking about a direct-to-consumer delivery system and have the majors on board, then yes, that's obviously a source of concern for us," says Bob Roberts, VP of marketing for North Canton, Ohio-based Camelot Music.

Andy Allen, president of the Alternative Distribution Alliance, is optimistic that IBM's system, and digital distribution in general, will serve artists who get lost in traditional retail clutter without harming existing retailers. "The idea of being able to reach consumers directly through some electronic means is appealing," says Allen.

Still others are skeptical that any

proprietary digital distribution system will be embraced by consumers.

Says Michael Robertson, president of the Z Co., which developed technology to allow a pay-as-you-go solution to publishers concerned with copyright infringement, "It didn't work with software 10 years ago, it didn't work with publishing three years ago, and now people are having the same exact discussion in the music space."

BUDGET DVDs

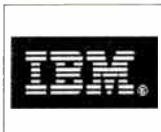
(Continued from page 10)

boom.

"The PC side is just about to explode with the shift to DVD-ROM from CD-ROM," Marquardt said. In fact, he said he thinks sales of DVD-ROM drives eventually will outstrip video players by a ratio of 10 to one.

About the only cautionary note was voiced by consultant Ben Tenn, who warned against extrapolating the first year of DVD player sales into the next millennium. He said the buying habits of purchasers of the second million units aren't likely to be those of the early adopters.

Drawing on his experience at Walt Disney Home Video in the mid-'80s, Tenn said, "These first VHS owners were not typical of the mass-market video consumer."



IFPI REPORT

(Continued from page 10)

reasons for the rise in the success of local productions: the development of technology, which allows artists in all territories to have access to state-of-the-art recording facilities and compete on the same ground as international acts; the "changing face of media during the decade"; cultural awareness with "Europe developing into a heterogeneous mix people feel comfortable with"; and creative aspects.

"Europe is arguably the most interesting A&R source in the world," says Morrish. "Bands are made of

mixed nationalities and cultures, and this accounts for interesting music."

The IFPI figures reiterate that the European Union is the second-largest record market after the U.S. In the largest ex-U.S. national market, Japan, international repertoire accounted for 24.3% of sales last year; compared with 28% in 1991 and a '90s low of 19.4% in 1993.

Assistance in preparing this story was provided by Emmanuel LeGrand, editor in chief of *Music & Media*.

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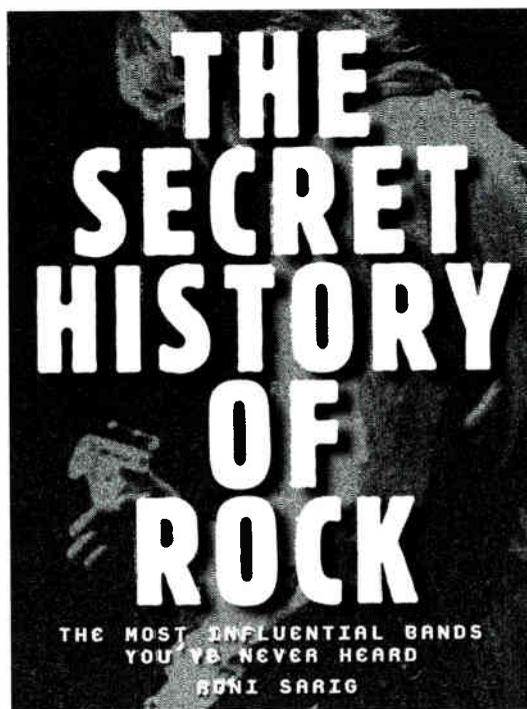
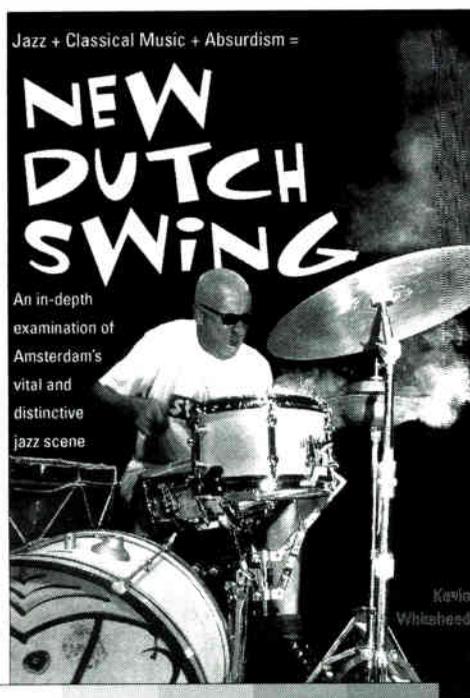
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BENNETT

(Continued from page 18)

the words to "Because We're Kids," one of several songs that directly relate to children.

But "The Playground" also includes kid-appealing standards like "(It's Only) A Paper Moon," "Ac-Cent-Tchu-Ate The Positive," and "Swinging On A Star." "These are songs that children have never heard that are part of America," says Bennett, "and [this isn't] like most children's albums where parents send them to their rooms to listen to so they don't have to. Parents can listen and enjoy these songs, too, so it's a crossover thing."

Lew Garrett, VP of buying and merchandising at Camelot Music, calls the album "a major media event" that the approximately 500-store chain intends to take advantage of—as does Columbia, where senior VP of marketing Tom Corson cites "a big media blitz" attending the release, commencing with Bennett's appearance on "The Rosie O'Donnell Show" the following day.

Bennett quickly follows with appearances on "Late Show With David Letterman" Oct. 1 and "Live With Regis & Kathie Lee" Oct. 2. "There will be continued TV visibility on other talk shows, and we're looking at a series of specials, including a November VH1 'Storytellers' to be simulcast on Nickelodeon, which is unprecedented," says Corson. He adds that a "Live By Request" Christmas special is in the works at the A&E cable channel, where Bennett pioneered the format with a Valentine's Day edition.

The album, and perhaps a sampler, will go to jazz, adult standards, children's, and AC stations two to three weeks ahead of the release date, according to Corson, with an extensive advertising campaign to include People and The New York Times, with TV buys closer to Christmas.

On the touring front, Bennett, who is booked by the William Morris Agency, says he is pleased by the international inroads he's been making, such as a recently completed tour of coliseums built by the Romans throughout Europe. Domestically, Corson says, Bennett will perform at an "alternative-oriented" event in New York to kick off the album.

Other nontraditional marketing will include a campaign at Sony Theaters, Christmas mail-order catalogs, in-flight services, and in-stores at a New York children's account in addition to a mainstream music retailer.

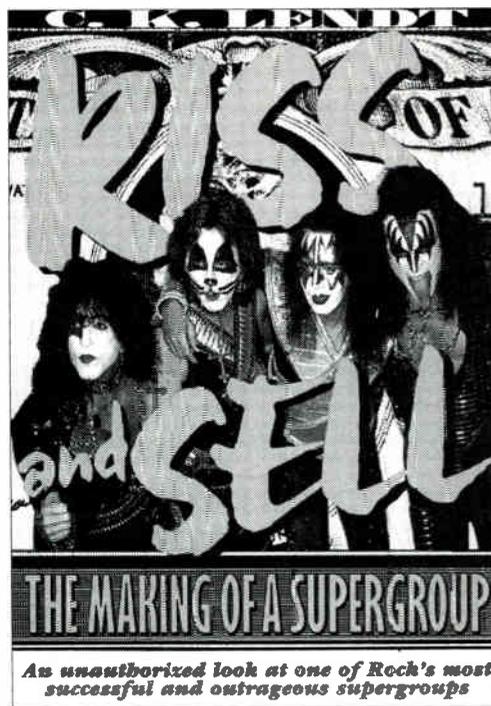
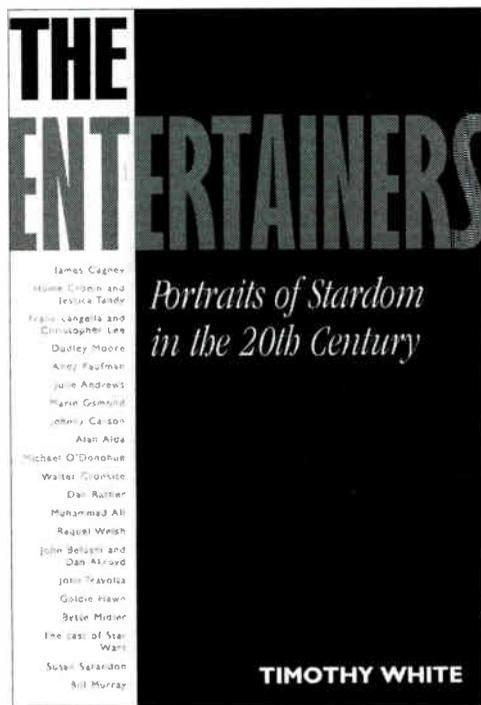
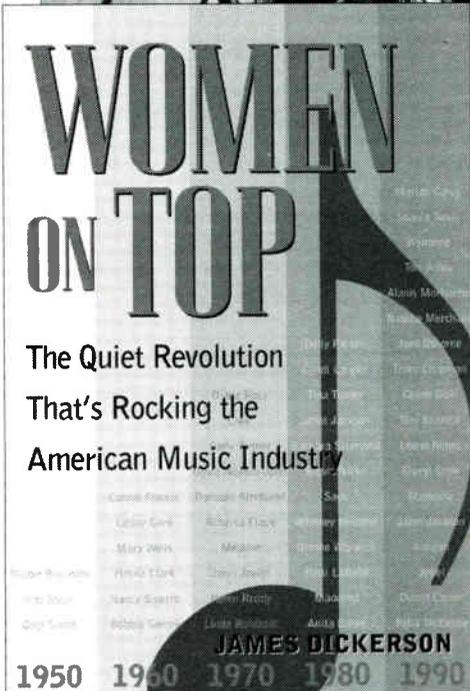
"The Playground" is also part of its Sony Wonder's "Family Artist Series," which has included titles by Kenny Loggins and Art Garfunkel.

Sony Wonder senior VP of marketing Wendy Moss says that her label will help cross-merchandise the album in both children's product and "traditional Tony Bennett sections," as well as target new retail channels.

At Camelot, Garrett points to Bennett's incredible career longevity and "multidimensional" audience. "So we're not going to position this as a children's record," he says. "He's reinvented himself two, three, four times, so we're anxious to put it in play and see what happens."

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Australia's Eden A.K.A. Brings Its California Dreams To GlassNote Debut

BY CARRIE BELL

LOS ANGELES—New York-based GlassNote Records president Daniel Glass traveled all the way to Australia to sign a "California" band.

"I was floored when I heard this band's demo," Glass says. "Then I went to see them in Australia, and there was nothing to do but sign them. It's vintage California pop/rock, Laurel Canyon sounds. There are great lyrics, chord changes, counter-melodies, and fresh faces."

Not that Eden A.K.A., whose album "Eden" bows Sept. 22 in the U.S., isn't as Down Under as Crocodile Dundee, kangaroos, and Foster's Lager.

"All three of us love our homeland, but we grew up listening to American music," says lead vocalist/songwriter Karen Eden. "My parents and the radio always played the West Coast stuff like Carole King, Michael Franks, and Joni Mitchell. The first single I bought was by Fleetwood Mac. When I first started writing songs, I experimented with all styles but always came back to three-part harmonies and guitars."

The band, which also includes Anne McCue and Atlanta Coogan (A.K.A.—get it?), got together about a year ago at the urging of mutual friend and Merrill Bain-

bridge producer Siew Ooi. At the time, Eden was living in London and



EDEN A.K.A.

working as a studio player with William Orbit and Michael McDonald, yet she instantly knew that

these were the women she wanted to reinvent California dreaming with.

"Once we played around for a few hours, we were sure we had to go forward together," Eden says. "We loved each other's music and got on very well. We grew up similarly, so we're on the same wavelength." All of the members sing; McCue is the primary guitarist, although the other members contribute guitar parts to the album as well.

The trio played a few club gigs in Australia and performed often at a trendy shopping and dining promenade in Melbourne. But after signing to GlassNote, the group turned its sights to fame in America.

The group, currently without a manager or publisher, hooked up with producer David Kershenbaum (Tracy Chapman, Joan Baez) at his studio ranch outside of Santa Bar-

bara. Eden even wrote the song "Kalifornia" to commemorate the sessions.

"There was a summer setting," Glass says. "We were away from the city grind, listening to Jackson Browne's 'Late For The Sky.' Magic was happening. David and the team were so involved. It shows in the work."

The first-timers got help from seasoned talent, including violinist Scarlet Rivera (Bob Dylan's Rolling Thunder Revue), guitarist Stephen Dodds, and steel guitarist Jay Dee Maness (the Byrds, Eric Clapton).

But it was working with Stephen Stills—who plays guitar on an update of Crosby, Stills & Nash's "Helplessly Hoping"—that left the band members speechless.

"I couldn't believe he would play on our little record," Eden says. "I

(Continued on next page)

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANDREA BOCELLI	Madison Square Garden New York	Aug. 6	\$1,020,220 \$125/\$100/\$85/\$45	13,776 sellout	Delsener/Slater Enterprises
ANDREA BOCELLI	Molson Amphitheatre Toronto	July 27	\$910,711 (\$1,359,270 Canadian) \$100.50/\$83.75/ \$23.45	14,405 sellout	Universal Concerts Canada
METALLICA JERRY CANTRELL DAYS OF THE NEW	Retama Park Race-track San Antonio	Aug. 1	\$855,413 \$37.50	22,811 30,000	PACE Entertainment
ROD STEWART	SkyDome Toronto	July 24	\$760,383 (\$1,134,900 Canadian) \$44.56/\$39.87/ \$28.48	19,414 sellout	Universal Concerts Canada
SHANIA TWAIN LEAHY	Molson Amphitheatre Toronto	Aug. 8-9	\$740,374 (\$1,121,779 Canadian) \$32.67/\$26.07/ \$16.50	31,911 two sellouts	Universal Concerts Canada
ROD STEWART	World Music Theatre Tinley Park, Ill.	Aug. 16	\$695,569 \$100/\$75/\$36.12/ \$9.75	12,418 15,000	Tinley Park Jam Corp Nederlander Organization
HANSON	Hersheypark Stadium Hershey, Pa.	Aug. 15	\$687,848 \$28.50	24,135 24,135	Electric Factory Concerts
SPICE GIRLS	Tacoma Dome Tacoma, Wash.	Aug. 8	\$646,003 \$32.50	19,877 sellout	Universal Concerts
ALEJANDRO FERNANDEZ CARLOS VIVES	Madison Square Garden New York	Aug. 1	\$617,265 \$75/\$65/\$50/\$40	12,307 14,283	Cardenas/Fernandez & Associates Hauser Entertainment
SPICE GIRLS	Palace of Auburn Hills Auburn Hills, Mich.	July 26	\$554,620 \$35/\$25	16,026 sellout	Belkin Prods. Cellar Door

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

EDEN A.K.A.

(Continued from preceding page)

just went quiet when Daniel told us. It's hard to get your head around surprises like that."

Even with all the hard work and stellar guest musicians, Glass is surprised at how quickly things are moving along. Several East Coast radio stations—including Boston's triple-A WXRV (the River) and New York's top 40 WHTZ—jumped early on the single "Not Your Enemy." The label, distributed by Sony-owned RED Distribution, will continue to work the single to triple-A, top 40, and AC stations.

After hearing a demo, John Ivey, PD of top 40 WXKS Boston, put the band on the air to premiere the record. PD Kelly Nash of top 40 WKCI New Haven, Conn., explains why the Aussies are so addictive.

"After only a few spins, we are getting great feedback," Nash says. "The lyrics touch an emotional chord with our female audience and staff. It's going to be a smash."

It doesn't hurt that the song is reminiscent of Wilson Phillips, another girls-with-golden-voices trio. That group scored its multi-platinum debut on SBK Records, where Glass was senior VP of promotion and later executive VP/GM.

"I can see where people would get the notion that we sound like them, although I prefer a Crosby, Stills & Nash reference," Eden says. "But I'm not offended. Their album sold in the millions, including the one I bought and wore out."

Retail also seems willing to explore the garden of Eden A.K.A. HMV Records in Cambridge, Mass., booked the band to play a show Aug. 11 in its "Live At Harvard Square" series of in-store performances.

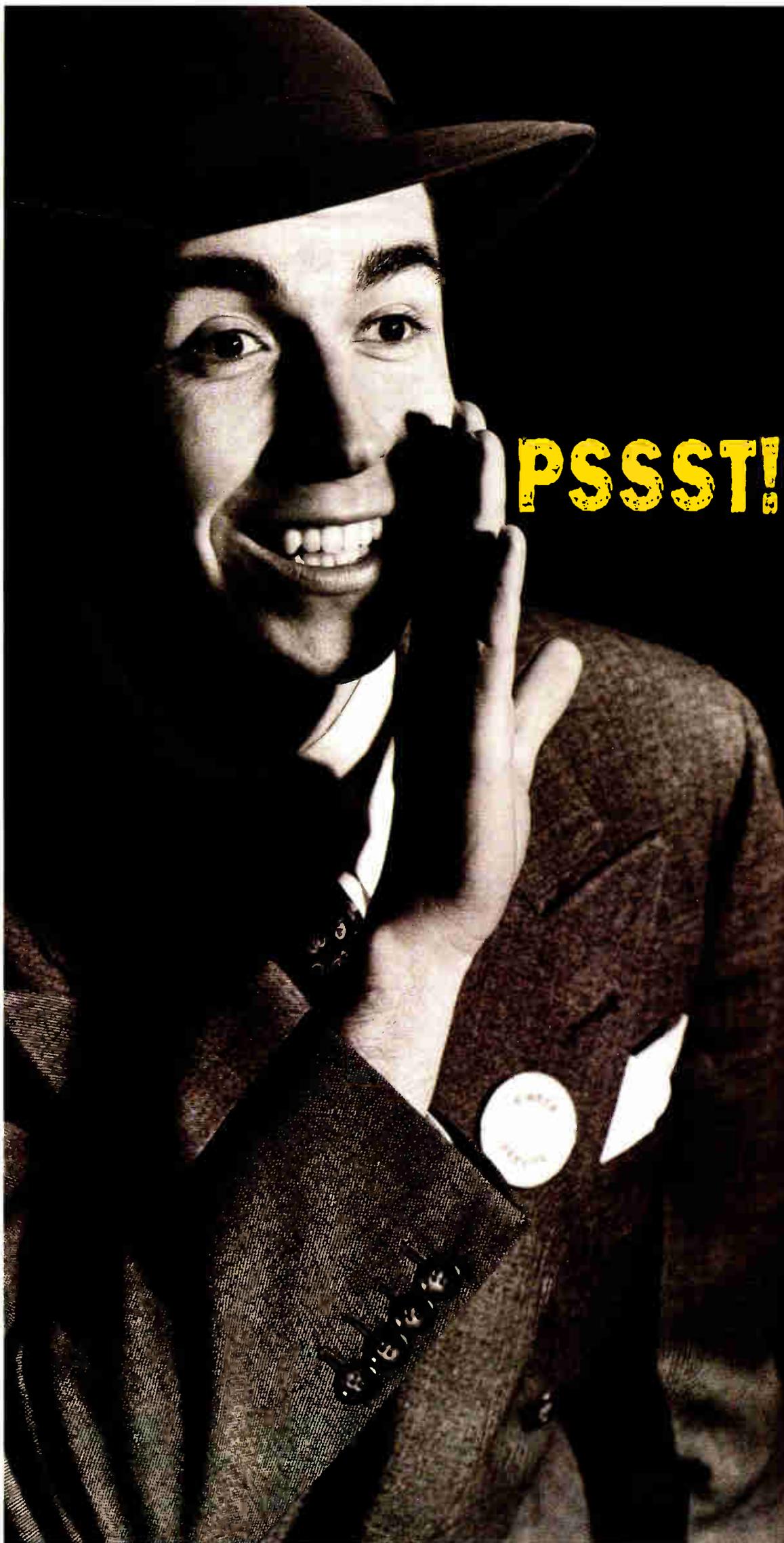
"They went over well, and most people who were there bought the single," says store manager Lisa Goren. "This record is definitely about hearing it. They are organic and fresh without falling too far from the singer/songwriter tree, which is huge at our store."

Goren says the concert was a nice tie-in to the act's performance at Lilith Fair's stop the following afternoon in Great Woods, Mass. Glass and the band's Little Big Man booker, Marty Diamond—who also books the festival—think the Lilith crowd is a perfect fit for Eden A.K.A.

"We are shipping them to Canada to do three more Lilith dates, because it's the audience that needs this record," Glass says. "Afterward, they will do some club dates on the East Coast and work their way west."

Although he promises that Eden A.K.A.'s material deserves it, Glass knows the road to the band's recognition is paved with his past contacts.

"Part of the cachet is that it's a little guy producing mass-appeal music," he says. "And we intend to build the company up with this release. But I also know people and can get in doors that normally aren't open to brave new indie stuff."



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EVERLAST TONES DOWN HIP-HOP ON TOMMY BOY'S 'WHITEY FORD'

(Continued from page 18)

hop purists may have a hard time at first. However, Everlast has included enough of those elements on the album to satisfy fans. "People could listen to my new record and be like, 'Yo, Everlast flipped out. He's not doing rap,'" says Everlast. "But, essentially, if you look underneath any of those songs, it's all beat-boy music."

It took producer Dante Ross, who executive-produced the

album with Everlast and his manager, Carl Stubner, and produced it with John Gamble and the Stimulated Dummies for SD50, to nudge him into following his gut on "Whitey Ford."

Everlast explains, "I was with Dante in New York just making a rap record, and I was playing on the guitar one night, just chillin' on the couch, playing 'What It's Like,' and he came out of his bedroom like, 'What is that?' ... We

went in there [to record the song], and next thing you know I'm doing this whole different style record."

Tommy Boy is targeting both the R&B and modern rock markets with "Whitey Ford," which also features appearances by Casual, Norwood Fisher of Fishbone, and answering-machine messages from Sen Dog, Guru, and Prince Paul. The modern rock contingent was serviced with "What It's Like" in late July, while the label's R&B marketing team is working "Money (Dollar Bill)" to R&B and college radio and mix shows, as well as taking it to the streets.

While the alternative audience is its main target, the label has taken a cloak-and-dagger approach to its R&B marketing efforts by servicing the song on a white label under the name Whitey Ford, according

'I came to the realization it's much harder to be vulnerable than it is to be some fake punk that acts like he's a tough guy'

to Martin Davies, marketing and promotion executive at Tommy Boy.

"Our urban marketing team will reach the House Of Pain fans, but the potential goes much wider than that. To break a big, reactive record through modern rock is what we want to do," says Davies.

"What It's Like," which features laid-back beats with Everlast's soulful lyrics and acoustic guitar, hit home with listeners of modern rock CIMX (89X) Detroit immediately. "It's one of those songs that gets an immediate reaction and No. 1 phones that drive people to retail," says CIMX assistant PD/music director Vince Cannova. "It even beat out the Beastie Boys."

And driving listeners to retail it is. Dave Levesque, senior music buyer at the 35-store Harmony House chain based in Troy, Mich., says his stores have been inundated with inquiries about the song and Everlast.

"People are reacting not only because of his background with House Of Pain, but they're reacting to the quality of the music," says Levesque. "This amount of interest is greater than what I anticipated for someone at this level and more than I expected for Everlast."

Everlast is in the midst of a West Coast tour and is looking to embark on a full-scale tour with another major act shortly.

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

HIDDEN PEARL: The buzz on the soundtrack to the independent film "Chicago Cab" has been building in alternative circles and promises to get even louder once the album reaches stores Tuesday (25). The first soundtrack to be released on Pearl Jam guitarist Stone Gossard's Loosegroove Records features a gem for fans of the band—the first commercially available recording of "Hard To Imagine," an eerie, droning anthem that has been a favorite in the group's concerts for years.

Gossard says Pearl Jam became aware of the movie after lead singer Eddie Vedder received a rough cut of the film, and the group opted to contribute the track "Who You Are." After Gossard decided to produce the album and pursue it for Loosegroove, the band agreed to go the extra mile with "Hard To Imagine," a song that Pearl Jam began playing in concert in 1992 but has eluded commercial release until now. "We recorded it during the 'Vs.' session, and it never seemed to fit on a record and had been sitting around for a few years," he says. "First and foremost the mood of the song fit the film, and we wanted to add a little something special for the soundtrack because it is the first one we've really done."

Gossard, who co-founded Loosegroove four years ago with fellow Brad member Regan Hagar, says that although the inclusion of "Hard To Imagine" will certainly help the soundtrack gain recognition, the marketing will follow a subtler path.

"We are not going to put big banners on the album saying it is a Pearl Jam record," he says. "Clearly, Pearl Jam adds a little weight to the lineup in terms of sales. But all the other bands stand on their own merit, which is to our advantage as a label."

"Chicago Cab" features previously unreleased cuts by Supergrass, Fu Manchu, and Page Hamilton of Helmet, plus previously issued tracks from the Grifters, Sparklehorse, Joey Altruda, Hovercraft, and Loosegroove act Hi Fi Killers.

Gossard notes Loosegroove will be looking to do other soundtracks in the future, with an ear to indie projects. "In general, if it is a movie that we can be involved in helping to pick the music and exposing people to more music on the label, and if the involvement would benefit an indie movie, that would be good," he says. "As far as a bigger-budget movie, I'd have to be really blown away or be able to have really great creative control to want to get involved."

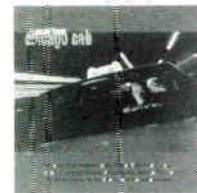
TWO FOR THE SHOW: Soundtracks execs, grab a pen. Composer/producer Edward Bilous recently completed work on the music for two films due in the fall that are in need of a label home. First up is "Naked Man," based on a screenplay by Ethan Coen, who also had a peripheral role in the production and wrote the lyrics to several songs that Bilous produced. "This is Ethan's first venture into the music world," Bilous says, noting that some of his songs are "straight-ahead American rock," others more country and pop-leaning. Coen has amassed a considerable pool of voices as well. Deborah Gibson puts words to music in the pop-oriented "I Do," while Delbert McClinton places his stamp on "Expelled," a song Bilous describes as a cross between country and rock with black gospel backup.

Bilous had a similar role arranging and producing songs for the Elizabeth Hurley-directed romantic comedy "Mickey Blue Eyes," for which a score has not yet been written. That film will feature a new arrangement of Dean Martin's '60s standard "You're Nobody Till Somebody Loves You," among other new songs.

Bilous' work with Hurley led to a job arranging and producing a new version of Bobby Darin's "The More I See You" big-band style with a 50-piece jazz orchestra for Hurley's fall Estée Lauder ad campaign.

While he is more than busy in his own right, Bilous is also half of the New York-based Bilous-DiBucci Music, in which he is partnered with composer Michelle DiBucci. The two exert dramatically different styles and have never composed together, Bilous says: "In 10 years since we've had this company, never once has a project come up in which we didn't instantaneously know who would do it." Nevertheless, having their film music business under one umbrella has benefited both. "There's an old Persian saying that says you need two fingers from which to pick up your food," he says. This fall Bilous-DiBucci will expand its presence to include offices in London and Los Angeles.

"With ISDN lines, producers and directors of films are able to work with composers who live thousands of miles away without sacrificing intimacy," Bilous says.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	4	15	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
2	2	9	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
3	1	26	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
4	NEW		THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
5	9	4	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS
6	3	7	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
7	5	5	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
8	NEW		JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
9	NEW		MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION
10	7	7	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
11	10	5	FIVE ARISTA 19003 (10.98/16.98)	FIVE
12	13	6	EVERYTHING BLACKBIRD 38003/SIRE (14.98 CD)	SUPER NATURAL
13	8	3	MYRON ISLAND 524479 (8.98 EQ/10.98)	DESTINY
14	12	33	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
15	6	3	THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
16	11	7	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
17	16	26	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
18	20	18	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
19	17	10	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
20	14	33	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
21	15	3	GILLIAN WELCH ALMO SOUNDS 80021/INTERSCOPE (10.98/16.98)	HELL AMONG THE YEARLINGS
22	21	17	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
23	23	27	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
24	NEW		KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (7.98/12.98)	ROYAL HIGHNESS
25	27	3	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 (10.98/16.98)	LIVE AT LOVE FELLOWSHIP TABERNACLE

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	22	33	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
27	33	10	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
28	19	9	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
29	18	6	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
30	26	47	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
31	25	42	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
32	NEW		HOOVERPHONIC EPIC 69363 (10.98 EQ/16.98)	BLUE WONDER POWER MILK
33	24	7	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
34	28	11	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
35	40	6	DOWN TO THE BONE NU GROOVE 3004 (14.98 CD)	FROM MANHATTAN TO STATEN
36	36	7	NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
37	30	34	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
38	39	5	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98)	BIG BACKYARD BEAT SHOW
39	43	9	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
40	35	13	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
41	NEW		GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN (15.98 CD)	GAELIC STORM
42	37	42	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
43	32	21	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
44	41	18	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
45	42	2	MICKEY HART'S PLANET DRUM WORLD/360 10396/RYSKO (11.98/16.98)	SUPRALINGUA
46	34	12	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
47	29	13	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
48	31	7	LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
49	NEW		SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
50	49	11	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE

POPULAR UPRIISINGS

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

MILWAUKEE'S BEST: Absinthe, the new, Milwaukee-based side project fronted by BoDeans vocalist/guitarist Sam Llanas, is keeping its debut album, "A Good Day To Die," local until national



To The Rescue. L.A. stalwart Duke Daniels debuts Sept. 22 on E Pluribus Unum Recordings with the album "Help Is On The Way." The act, which has been attracting audiences with such laid-back rock grooves as "Baby Please," performs on public station KCRW Los Angeles the day of the album's release. The station is early on the group's new single, "Following A Star."

release Oct. 31.

The set, which was issued on Llanas Records Aug. 18 throughout Wisconsin, is meant to reward fans in the area and should help build a story for the national release.

Absinthe includes original BoDeans drummer Guy Hoffman (now with the Violent

Femmes) and Jim Eannelli.

BACK FROM THE DEAD: Island rock act Local H, whose last album, "As Good As Dead," peaked at No. 147 on The Billboard 200, is coming back strong with "Pack Up The Cats," its new album, due Sept. 1.

The Aug. 14 edition of Billboard sister publication Rock Airplay Monitor reports that the band's new single, "All The Kids Are Right," has the strongest and second-strongest increase in airplay at modern and mainstream rock stations, respectively.

STORY IN THE MAKING: In addition to popping up on an assortment of compilations and ski videos, Burlington, Vt.-based jazz/hip-hop group Belizbeha is the subject of the documentary series "Extreme Close-Up," a PBS program that will air in the beginning of next year.

That show, which focuses on the band's indie grass-roots struggles, will likely include the recording of the act's album "Void Where Inhibited," which was released in July. The act's first album,



Spreading The Word. Verve Forecast guitarist/songwriter JK has worked as a producer/contributor on projects with such artists as Phyllis Hyman, Freddy Jackson, and the Headhunters but still found time to record "What's The Word," his first stab as a bandleader. The album, released Aug. 18, features such artists as TM Stevens, Dinky Bingham, and Clint de Ganon.

"Charlie's Dream," sold more than 25,000 units, according to band management AS-One.

The act plays Aug. 30 at the House of Blues in Boston.

BONUS: The first 10,000 units of Saint Etienne's "Good Humor" album—due Sept. 8 on Sup Pop—will be bundled with the 11-song disc "Fairfax High." Four songs on the latter are exclusive, while other cuts will be made available on B-sides and imports.

ROADWORK: Massive Attack is lending a hand to opener Lewis Parker, whose album "Masquerades And Silhouettes" is the latest release on the band-founded label Melankolic. The tour kicks off Sept. 3 in Miami... Emm Gryner, whose Mercury debut, "Public," was released July 21, opens for

Bernard Butler Wednesday (26) in Chicago, Friday (28) in Vancouver, and Saturday (29) in Seattle... Aug. 21-30, Los Angeles is the site of International Pop Overthrow, an ambitious club-circuit festival featuring more than 100 acts. Acts on the docket include the Shazam, Nice Guy Eddie,

Jupiter Effect, the Hutchin-sons, and the Mockers.

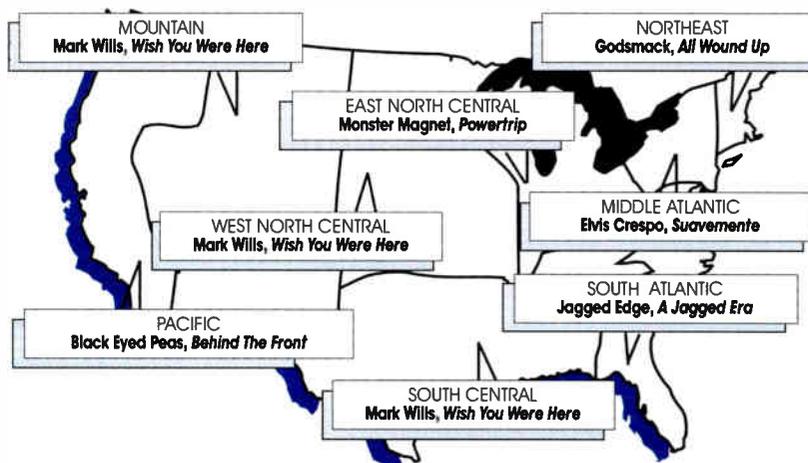
CORRECTION: Berny Cos-



Rising Up. After planting deep roots in New York's Greenwich Village, unsigned band Antigone Rising appeared on the Village Stage of Liith Fair in July. The act, which reports sales of 5,000 units of its album, "She's Gone A Little Mad"—available locally and at its World Wide Web site—is managed by Slater Productions in New York. The group is working on a new album but has been holding off signing with interested labels. "We're doing all the things without a record deal that the label would have had to do with us in development anyway," says Kristen Henderson, who founded the group with sister Cathy.

grove and Kevin Clark are also co-writers of Jennifer Paige's "Crush" single.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Mark Wills <i>Wish You Were Here</i>	1. Godsmack <i>All Wound Up</i>
2. Medeski Martin & Wood <i>Combustication</i>	2. Eagle-Eye Cherry <i>Desireless</i>
3. Eagle-Eye Cherry <i>Desireless</i>	3. Medeski Martin & Wood <i>Combustication</i>
4. Monster Magnet <i>Powertrip</i>	4. Jennifer Paige <i>Jennifer Paige</i>
5. Jesse Cook <i>Vertigo</i>	5. Monster Magnet <i>Powertrip</i>
6. The Wilkinsons <i>Nothing But Love</i>	6. Sevendust <i>Sevendust</i>
7. Black Eyed Peas <i>Behind The Front</i>	7. Trin-i-tee 5:7 <i>Trin-i-tee 5:7</i>
8. Everything <i>Super Natural</i>	8. Beenie Man <i>Many Moods Of Moses</i>
9. Alana Davis <i>Blame It On Me</i>	9. Jagged Edge <i>A Jagged Era</i>
10. Five <i>Five</i>	10. Rockell <i>What Are You Lookin' At?</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

JUDITH EDELMAN

Only Sun
PRODUCER: Bil VornDick
Compass 42532; Contact: 800-757-2277.
Featured in *Music to My Ears*, Aug. 22

REMY ZERO

Villa Elaine
PRODUCERS: David Bottrill, Remy Zero
DGC 25300
This California experimental rock collective plays many cards on its second album, drawing from a stack that includes bohemian folk, power pop, modern rock, and punk—a hybrid that brings to mind sources as diverse as Blind Melon, Polara, Jellyfish, and Sugar. Remy Zero's mastery of many idioms and its refined songwriting chops should easily transcend the publicity engendered by lead singer Cinjun Tate's engagement to "Melrose Place" star Alyssa Milano. Although music like this has no obvious home on the radio dial, modern rock programmers are advised to check out the irresistible retro-pop nugget "Prophecy," and triple-A and college outlets may want to bask in the glow of "Yellow Light" and "Hermes Bird." A second chance for a band whose first album slipped through the cracks.

KEB' MO'

Slow Down
PRODUCERS: Keb' Mo', John Lewis Parker
OKeh/550 Music 69376
Blues-oriented singer/songwriter Keb' Mo' follows his acclaimed, self-titled debut and its follow-up, "Just Like You"—which won W.C. Handy and Grammy Awards, respectively—with an offering that positions him to cross over into pop and adult R&B territory. A sonically pristine recording that takes few chances, "Slow Down" sounds like it was calculated to win fans at radio rather than please the blues purists who make up the artist's fan base. Nevertheless, the strength of Mo's songwriting—especially on tracks like "Muddy Water," "I Was Wrong," and "Henry"—transcends the album's excessively neat production and should keep him on a steady career course.

R & B

LUTHER VANDROSS

I Know
PRODUCER: Luther Vandross
Virgin 46089
R&B balladeer Luther Vandross' latest set—and his first for Virgin—is a testament to what a real love song should be, rather than the bump'n'grind workouts that tend to masquerade as '90s romantic music. Always a vocal chameleon who can suit his impressive vocal capacity to the material at hand, Vandross shines on such insightful tracks as "Religion," which lightly touches on the subjects of homosexuality and unwed motherhood, as well as likening "vices" like alcohol and shopping to religious experiences. On two cuts—"Get It Right" and "Nights In Harlem"—Vandross uses the talents of Precise, a female rapper who sounds like she could be in the rap trio Salt 'N' Pepa. Other noteworthy tracks include "I'm Only Human," which features Cassandra Wilson and Bob James; "Are You Using Me?"; "I Know"; and "Keeping My Faith In You."

SPOTLIGHT



POINT OF GRACE

Steady On
PRODUCER: Brown Bannister
Word 080688544423
When it comes to sparkling Christian pop, few, if any, do it better than Point Of Grace. Members Shelly Breen, Terry Jones, Heather Floyd, and Denise Jones have risen to the top of the contemporary Christian music ranks with their soaring vocals (each is an accomplished singer), positive lyrics, and polished production. This album doesn't stray far from the group's winning formula. With Brown Bannister at the production helm, some of the songs take a rootsy approach, but for the most part the members build on the same solid sound that has won the group a handful of Gospel Music Assn. Dove Awards. Prime cuts include the buoyant "Jesus Is," the pretty power ballad "Rain Down On Me," the stirring "The Song Is Alive," and the poignant "Who Am I?" The album debuted last issue at No. 1 on Billboard's Top Contemporary Christian Albums chart and clocked in at No. 24 on The Billboard 200, proving the buying power of the church audience. "Steady On" almost seems too tame a title for an act whose momentum seems to be increasingly gaining speed.

JAZZ

★ VARIOUS ARTISTS

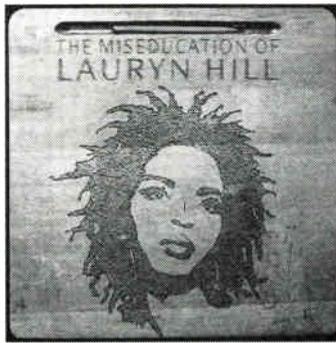
A Tribute To Grant Green
PRODUCERS: Jim Eigo, Dave Stryker
Evidence 22211
Guitar-organ groove merchants, hard boppers, and maturing "acid jazz" fans take note: Grant Green is back in town. The late guitarist—who at his best was as deep as his well-known *compères* Kenny Burrell, Joe Pass, George Benson, and Wes Montgomery—left an equally rich legacy of music that's taken decades to germinate among the uninitiated. But thanks to Evidence, a group of young guitarists who have studied this master of bluesy bop turn in simply bodacious versions of Blue Note-era Green here. Current fave Mark Whitfield rips it up, as do hollow-body snatchers Peter Bernstein, Ed Cherry, Russell Malone, Dave Stryker, and Greg Green (Grant's talented son). Check out "Jean De Fleur," "Grantstand," and the modal "Green Jeans." Powerful—you won't take this smokin' disc for Granted.

COUNTRY

► DOLLY PARTON

Hungry Again
PRODUCERS: Dolly Parton, Richie Owens
Decca 1041
Dolly Parton returns to her close-to-the-heart, personal writing and singing with this basement album, literally recorded at home with a local band, Buckskin, playing all the instruments. It's arguably some of

SPOTLIGHT

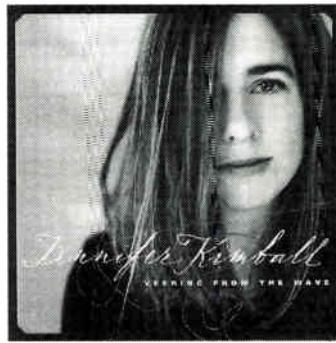


LAURYN HILL

The Miseducation Of Lauryn Hill
PRODUCER: Lauryn Hill
Ruffhouse/Columbia 69035
The anticipation for "The Miseducation Of Lauryn Hill," the debut solo album from the rapper/vocalist of Fugees fame, has been tremendous, judging from phenomenal radio response to "Can't Take My Eyes Off You"—a cover of the Frankie Valli song from the movie "Conspiracy Theory"—and "Lost Ones." Furthermore, the album's first official single, "Doo Wop (That Thing)," is quickly being added to radio playlists. This couldn't be a better time for Hill, who through this album offers much-needed societal lessons. Many of the songs, such as "Final Hour" and "Forgive Them Father," are peppered with spiritual references in the manner of the late Bob Marley and seem to be targeted toward her peers and fans. Other tracks, such as "To Zion" and "When It Hurts So Bad," apparently refer to Hill's personal battles and learning experiences. This is an important record for Hill and a groundbreaking one for female rappers.

the best stuff she has done in years, even though country radio resoundingly rejected the first single, "Honky Tonk Songs"—probably because young women listeners no longer welcome such overt drinking songs told by a woman aiming to get drunk and dance. Overall, though, the album is solid, with highlights including the beautiful and spiritual "Shine On" and

SPOTLIGHT



JENNIFER KIMBALL

Veering From The Wave
PRODUCER: Ben Wittman
Imaginary Road 314 558 081
This former member of the folk-oriented duo the Story steps into the foreground with a flawless album whose artistic weight grows with repeat listens. Like Edie Brickell, Sarah McLachlan, and Lisa Loeb at their most inspired, Boston-based Jennifer Kimball is a deceptively edgy songwriter who frames her thought-provoking poetry in an irresistible musical tableau. (Part of the credit here goes to the subtle but effective work of producer Ben Wittman.) Although virtually any song on "Veering From The Wave" has potential to catch fire at pop, AC, triple-A, college, and adventurous modern rock outlets, the most immediately compelling tracks are the effervescent "Meet Me In The Twilight," the instantly memorable "Fall At Your Feet," the touching and enigmatic "Gagna's Dream," and "It's A Long Way Home"—the catchy first single. An impressive step for an artist who had only hinted at her many talents.

"When Jesus Comes Calling For Me." After all these years, Parton remains a potent and special voice in country music.

THE WILKINSONS

Nothing But Love
PRODUCERS: Tony Haselden, Russ Zavitsor, Doug Johnson
Giant 24699
The Wilkinsons, a new Canadian family

VITAL REISSUES

HANK MOBLEY

The Complete Blue Note Hank Mobley Fifties Sessions
REISSUE PRODUCER: Michael Cuscuna
Mosaic 181
The late Hank Mobley was a contender: He was an admired advanced tenor player with great tone who wrote terrific tunes and who could play with the best. He was a Blakey Jazz Messenger (twice), a member of the Miles Davis Quartet, and, luckily for fans, virtually the house tenor player or leader on many now-iconic hard bop dates for Blue Note Records. But somehow he still remained in the shadow of such innovators as John Coltrane and Sonny Rollins. Luckily, this wonderful, six-CD, limited-edition paean comes as Mobley's work is more revered and sought after than ever by music lovers all over the world. As usual with Mosaic, the box includes unreleased sessions, alternate tracks, cuts never before on CD, and a top-notch, photo-filled liner booklet. This superb offering of the Moble surrounded by most of Blue Note's giants has the stature of Mosaic's acclaimed set of Lee Morgan's '50s work on the label and is sure to get many people's

vote for one of the top jazz reissues of the year.

GENE PAGE

Music From The Original Soundtrack *Blaclua*
PRODUCER: Billy Page
Razor & Tie 7930182179
Two of the most irresistibly campy and enduring film genres are horror and blaxploitation, and yet the two have seldom crossed. One rare instance in which they did achieve a magical fusion was the obscure '70s flick "Blaclua," starring theater actor William Marshall in the story of an African prince turned into a vampire by the infamous Count Dracula. Composed by Gene Page—an arranger best known for the Righteous Brothers' "You've Lost That Lovin' Feelin'" and hits by Diana Ross, Aretha Franklin, the Gap Band, and Barry White—the soundtrack is a funk workout complete with wah-wah guitars, slinky basslines, and loud horns. Singers from the 21st Century and the Hues Corporation (of "Rock The Boat" fame) enliven the proceedings—that is, until Page's eerie sound effects remind the listener that "Blaclua" is, after all, a frightening tale. It doesn't get much better than this.

trio, specialize in sweet harmonies, gentle songs about everyday life, and a positive image about country music. Judging from the early country embrace of their first single, "26 Cents," they're on a successful course. Father Steve, daughter Amanda, and son Tyler collectively produce a sweet, harmonious sound. It is Amanda, however, who emerges as the dominant voice, rather like a young Alison Krauss. The Wilkinsons ably join the ranks of young, positive country singers like Bryan White and Lila McCann in producing a youth-oriented, wholesome brand of the music.

GOSPEL

★ LaSHUN PACE

Just Because God Said It
PRODUCERS: Rev. Milton Biggham, LaShun Pace, David Blakely
Savoy 14838
First celebrated as a standout among her eight singing siblings, gospel greets the Anointed Pace Sisters, LaShun Pace went solo in 1988 and wasted no time in establishing—and maintaining—her identity as one of the genre's leading ladies. From a whisper to a roar, Pace's intensity never flags on this, her fourth solo outing. Pace's choir packs the full punch of traditional bedrock gospel. Her killer band is adept at everything from pop-tinged ballads and congregational anthems to funk-flavored R&B workouts. Add Pace's unparalleled vocal prowess and a vocabulary that confidently includes jazz and R&B, as well as a bone-deep grasp of Sunday-morning church, and you get excitement, entertainment, and profound inspiration and proof of the pervasive influence of gospel music in the history of American music.

CLASSICAL

★ VIVALDI: L'ESTRO ARMONICO

Europa Galante, Fabio Biondi
PRODUCER: Nicolas Bartholomée
Virgin Veritas 7243 5 45315
Yes, Vivaldi's "The Four Seasons" is a wonder, and his "Gloria" fully deserves its evergreen status. But the Red Priest's masterpiece is arguably his early "L'Estro Armonico," a collection of 12 concertos for violins that is blessed with ear-grabbing textures and real dramatic impetus. Baroque violin virtuoso Fabio Biondi and his Europa Galante ensemble made a string of tremendous recordings for French indie Opus 111 over the past few years, and this two-disc Virgin debut stands fully with that résumé. Having no truck with any view of Vivaldi as some Baroque cookie-cutter, Biondi sees the composer's Op. 3 concertos as full of the stuff of life. And it is this idiomatic earthiness that makes his set a definitive recording.

NEW AGE

WIND MACHINE

Distant Shores
PRODUCERS: Steve Mesplé, Joe Scott
Moulin D'Or NIW 988
The sound of Wind Machine has always been based on Steve Mesplé's guitar and Joe Scott's seven- and 14-string guitar/banjo hybrids known as the guitjo and the double-necked guitjo. On "Distant Shores," as they did on "A Show Of Hands" four years ago, Mesplé and Scott highlight the distinctive interactions between these instruments. With the guitjo's extra treble strings, Wind Machine's music has a ringing, bell-like quality that's brought out in the title track and the plaintive "Three Sisters." Unfortunately, the group becomes a generic smooth jazz band when it brings in the rhythm section.

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

SINGLES

EDITED BY LARRY FLICK

POP

▶ HOOTIE & THE BLOWFISH *I Will Wait* (3:46)

PRODUCER: Don Gehman
WRITERS: Bryan, Felber, Rucker, Sonefeld
PUBLISHERS: Monica's Reluctance to Lob/EMI-April, ASCAP

Atlantic 8619 (cassette single)

Having weathered the media storm that followed their massive 1996 breakthrough (and the eventual, unfair backlash), it's good to see that Hootie & the Blowfish haven't done anything stupid like go electronica or hip-hop on this first single from their solid forthcoming third album, "Musical Chairs." Rather, this strumming, pop-inflected jam shows the lads staying true to the sound that has previously triggered multi-platinum sales. "I Will Wait" is a slow-burner that grabs hold of the brain after one or two spins. Once it does, you won't be able to shake it—not that you'll want to. Darius Rucker remains an affecting belter with a charming rock bravado. He breathes notable soul into his every word, which works well against the cut's jangly electric/acoustic guitar interplay. Expect this fine effort to click simultaneously with top 40, mainstream rock, and triple-A programmers.

▶ DRU HILL FEATURING REDMAN *How Deep Is Your Love* (no timing listed)

PRODUCER: not listed
WRITERS: R. Cousins, T. Ruffin, W. Campbell, M. Andrews, R. Noble
PUBLISHER: not listed
Def Jam 280 (cassette single)

A new jam from Dru Hill is just what quality-starved jeepsters need as they cruise into the fall season. "How Deep Is Your Love" doubles as the lead cut on "Def Jam's Rush Hour Soundtrack," as well as the introduction to the act's new album, "Enter The Dru." It shows the group at its vocal best, weaving seamless harmonies over a staccato funk beat and richly layered arrangement of jazzy keyboards and delicate acoustic guitar licks. Their performance is complemented by a slick rhyme by Redman, who injects his distinct vibe into the track without overpowering it. R&B radio tastemakers are already losing their minds with glee over this winner, and popsters are likely to do the same upon investigation.

★ THE B-52'S *Hallucinating Pluto* (no timing listed)

PRODUCERS: the B-52's, Tom Durack
WRITERS: the B-52's
PUBLISHERS: EMI-Blackwood/Man Woman Together Now!, ASCAP

REMIXER: Jason Nevins
Reprise 44520 (c/o Warner Bros.) (CD single)
The other new song on the "Time Capsule: Songs For A Future Generation" retrospective shows the tireless new-wave outfit harking back to its early, "Planet Claire"-like sound. If you've loved a B-52's tune in the past, there's no question that you're gonna love this. The beats are appropriately urgent, while the guitars have a fun scratchy feel and the keyboards have the cheesy organ sound that seemed to define early-'80s music. Jason Nevins has been enlisted to remix the song to suit current dance-music tastes. He does a good job of giving the song a vibe that will appeal to both radio-minded listeners and hardcore club punters. For added consumer incen-

FOR THE RECORD

A review of Scott Howard's single "Someone To Hold" in the July 25 issue misidentified the producer and contact number. It was produced by Prez, and the contact number is 914-352-6127, at Something Else Productions.

tive, the CD-5 pressing also includes remixes of "Good Stuff," "Debbie," and "Love Shack." Grab one and dance that mess around.

R & B

▶ SOUL IV REAL *I Want You* (3:46)

PRODUCER: Sean "The Beat" Raynor, Robert "Chrome Dome" James
WRITER: C. Dalyrimple
PUBLISHERS: Rob-Cel/Know B.S., ASCAP, Dalyrimple, BMI

Chrome Dome/Tommy Boy 499 (cassette single)

It's not easy being a teen group. Those growing pains will get you every time. Or will they? Soul IV Real is cruising through adolescence with astonishing ease. This preview into the quartet's imminent collection, "Heat," shows them dabbling in more adult lyrical fare and displaying a markedly matured vocal style. Wisely, however, they did not succumb to the temptation to fly over the top and get too sexually intense too soon. Yeah, this jam smolders, but with an age-appropriate heat. The midtempo hip-hop groove works well, and the inclusion of a rap by the Dynamic Duo is the final ingredient to what should prove to be an appetizing offering to R&B radio. For added fun, check out the flip-side cut, "Come To Me, Part 2."

★ GEORGE BENSON *Standing Together* (3:59)

PRODUCER: Paul Brown
WRITERS: M. Seal, S. Dubin
PUBLISHERS: Slack A.D./Full Keel, ASCAP
REMIXERS: J. Dub & Wes
GRP 90114 (cassette single)

What a pleasant surprise it is to have a flashy new single from Benson. He is in excellent vocal form on a track that manages to give kiddies the kind of jeep beat they require, while providing more mature listeners with the kind of complex and sophisticated soul music they need. J. Dub & Wes add to the single's marketability with a remix that's mindful of current trends while also showcasing Benson's underappreciated crooning skills. The album version of "Standing Together" (the title track to an absolutely gorgeous collection) plays more to Benson's strengths as a superior guitarist. Pick a version and hold it close to your heart.

COUNTRY

▶ CLINT BLACK *Loosen Up My Strings* (3:29)

PRODUCERS: Clint Black, James Stroud
WRITERS: C. Black, H. Nicholas
PUBLISHER: Blackened, BMI
RCA 65527 (CD promo)
The infectious introduction to this single

gives way to Black's energetic performance on this rollicking effort about breaking ties to the old 9-to-5 grind, cutting loose, and having fun. The production by Black and James Stroud has a retro, kind of beatnik feel that is refreshingly different. It's an easily relatable blue-collar lyric, and with the rather offbeat production, this could add zest to country radio playlists.

▶ DWIGHT YOAKAM *These Arms* (3:31)

PRODUCER: Pete Anderson
WRITER: D. Yoakam
PUBLISHERS: Coal Dust/Warner-Tamerlane, BMI
Reprise 9460 (c/o Warner Bros.) (CD promo)

One of the best things about the records that Yoakam and producer Pete Anderson make is how seamlessly they merge traditional country elements with a '90s sensibility, ultimately crafting music that is timeless. This fine single is yet another example of their combined creative genius. Yoakam has penned an affecting heartbreak tune. But with the delicious fiddle and piano providing that classic honky-tonk touch, no one could get blue listening to this. As always Anderson's production is outstanding—taut in places, swelling and soaring in others, and perpetually entertaining. All in all, a winning little record.

▶ RICK TREVINO *Only Lonely Me* (2:41)

PRODUCER: Don Cook
WRITERS: L. Boone, Rick Bowles
PUBLISHERS: Sony/ATV Songs/Cross Keys, ASCAP, Starstruck Angel/Dead Solid Perfect, BMI
Columbia 41379 (c/o Sony) (CD promo)

The first single from Trevino's upcoming album (due Nov. 3), this tune is marked by Don Cook's buoyant production, a well-written lyric, and Trevino's distinctive vocals. There's a sense of urgency in the production and performance that complements the longing in the lyric. With country radio programmers looking for strong uptempo tunes, the prognosis is great for this lively little number.

SOUTH SIXTY FIVE *A Random Act Of Senseless Kindness* (3:57)

PRODUCERS: Delious Kennedy, Anthony Smith
WRITERS: F. Myers, G. Baker, J. Williams
PUBLISHERS: Dixie Stars/Josh Nick/Zomba Enterprises, ASCAP, Zomba Songs/Tuneover, BMI
Atlantic 8665 (CD promo)

Penned by Gary Baker and Frank Myers (the duo responsible for John Michael Montgomery's "I Swear" and other mega-hits) and Jerry Williams, this fine song is in search of a performance and production to match. The lyric talks about changing the world with a "random act of senseless kindness." It's poignant without

being preachy and makes a positive statement. However, the production is cookie-cutter and uninspired, and there's nothing striking in the band's delivery of the song.

DANCE

▶ DEEP DISH *The Future Of The Future* (no timing listed)

PRODUCERS: Deep Dish
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Global Communications, David Morales

Dedicated/deConstruction/Arista 5356 (12-inch single)

How ironic that this Washington, D.C., remix/production duo wound up achieving fame as a recording act in the U.K. before landing a major deal in States. There's a lesson for A&R people in there somewhere. While they search for it, the rest of us can bask in the beauty of this glorious house anthem, which was originally released (and widely embraced) as the instrumental "Stay Gold." The track has been brilliantly reworked as a vocal jam featuring Everything But The Girl singer Tracey Thorn. In this form, the song becomes a torchy anthem, ripe for a transition from dancefloors to radio airwaves. Be on the lookout for several sterling remixes by Global Communications and David Morales.

AC

▶ BETTE MIDLER *My One True Friend* (3:50)

PRODUCER: David Foster
WRITERS: D. Foster, C. King, C.B. Sager
PUBLISHERS: Peer, ASCAP, Lushmole/All About Me/WB, BMI

Warner Bros. 9400 (CD promo)

Midler christens her deal with Warner Bros. with a dewy pop ballad that is designed to tug at the hearts of those who still get choked up when they hear "Wind Beneath My Wings." Producer David Foster dresses Midler in a wonderfully grand orchestration, while co-writer Carole King surrounds the diva with sweeping piano lines. Needless to say, Midler gives a touching, appropriately melodramatic performance. Listen for this lovely, out-of-the-box AC smash during Meryl Streep's new film, "One True Thing," as well as on Midler's own noteworthy new album, "Bathhouse Betty."

★ RUFUS WAINWRIGHT *April Fools* (3:57)

PRODUCER: Jon Brion
WRITER: R. Wainwright
PUBLISHER: Rock & Roll Credit Card/DreamWorks Songs, BMI
DreamWorks 5062 (CD promo)

Wainwright's eponymous debut has

already garnered a pile of much-deserved critical roses. It should prove wise for the label to have waited until after generating a solid press angle before going to radio. All of the positiveness attached to the project will open ears to a single that will be far from an easy sell in the land of tight and tediously formulaic playlists. "April Fools" has a charming, almost Tin Pan Alley musical texture, which provides a firm base of support for intelligent lyrics and a sly vocal. Sophisticated without being pretentious, this is essential listening for pop-weary adults and youngsters hungry for something different.

ROCK TRACKS

▶ LISAHALL *Connection 17* (3:53)

PRODUCER: David Kahane
WRITERS: L. Hall, N. Heeley, P. Hopkinson, S. Ludlam
PUBLISHERS: SPLS/Chrysalis, ASCAP
REMIXER: Mark Saunders
Reprise 9440 (c/o Warner Bros.) (CD promo)

Despite its enigmatic front woman of the same name, Lisahall is more than a vocalist. It's a U.K.-rooted band capable of taking on the likes of Soul Coughing and Third Eye Blind. "Connection 17" previews the album "Is This Real?," and it crackles with psychedelic guitars à la the Smiths' "How Soon Is Now?," along with caustic, rave-ish keyboards and a chugging faux-funk beat. Hall has a sweet, coquette-ish presence that is a cool contrast to the song's aggressive overall tone. A goodie for modern rockers and college radio kids.

RAP

▶ FLIPMODE SQUAD *Everybody On The Line*

Outside (4:01)
PRODUCER: D.J. Scratch
WRITERS: T. Smith, R. McNair, W. Notise, G. Spivey, C. Franke, E. Frosse, H. Baumann
PUBLISHERS: T'Ziah's Music/Ramp/Sludgeline-Sloppits, BMI; I'm a Play Jason/MCA, ASCAP
Elektra 1146 (cassette single)

The group masterminded by Busta Rhymes is about to explode. After tweaking the interest of street purists with the jams "Cha, Cha, Cha" and "Run For Cover," they're coming hard and funky on "Everybody On The Line Outside," which boasts clever lyrics and a skittling groove that should inspire quite a lot of booty shakin'. Most important, the track has a chorus that pop-minded radio programmers will not be able to argue with. It's top 40 props all the way for this gem. And there's little doubt that the spankin' forthcoming album, "Imperial," will sell like mad.

NEW & NOTEWORTHY

LAURYN HILL *Doo Wop (That Thing)* (4:00)

PRODUCER: Lauryn Hill
WRITER: L. Hill
PUBLISHERS: Sony/ATV Tunes/Obverse Creation, ASCAP
Ruffhouse/Columbia 41015 (c/o Sony) (cassette single)

Although various cuts have been leaked and circulated to radio over the past few months, this is the first official single from Hill's much-anticipated solo debut, "The Miseducation Of Lauryn Hill." And what a gem it is. She goes for broke on a track that combines elements of new-school hip-hop with classic soul. The beats are meaty, and they're coated with playful piano lines, sweet but subtle strings, and the kind of flashy horn flourishes that take you back to the '70s. Hill darts back and forth between earthy diva vamping and smooth rapping, supported with a spree of loose backing chants. The vibe is so totally live and fresh that you'll be conjuring mental images of how fierce this jam would be in a concert setting. Some records not only

live up to the hype, they transcend it. "Doo Wop (That Thing)" is just the shot in the arm that pop music desperately needs.

BAXTER *I Can't See Why* (4:04)

PRODUCERS: Baxter
WRITERS: Baxter
PUBLISHERS: Primal/Air Chrysalis, ASCAP
Maverick 9369 (c/o Warner Bros.) (cassette single)

The ever-plush Swedish dance scene is the source of this immediately appealing drum'n'bass ditty. Like Olive and Everything But The Girl, this act sews streetwise rhythms into a traditional pop fabric, leaning heavily on torchy, almost sullen vocals. The element that sets Baxter apart from its contemporaries is an undertow of baroque strings and sweepingly cinematic keyboards. It's fascinating to dissect this meticulously assembled track and discover how the act has managed to make such a modern, often cold, computer-dominated genre mutate into a sound that's downright classical. Despite its creative brilliance, "I Don't See Why"

will require a few spins for mind-numbed top 40 programmers to catch on. However, starved modern rock and club tastemakers will trip over themselves to herald this must-hear recording.

ZWEETY *Rumpshaka* (3:16)

PRODUCERS: The Dreyer Btgs.
WRITERS: Kluger, Vangarde
PUBLISHER: Roba, ASCAP
RCA 25487 (c/o BMG) (cassette single)

Some records just grab you—even when you don't want them to. "Rumpshaka" is about as silly as a jam can be. But it's catchy enough to become a massive pop radio hit. Zweety is a charming Latina with a rap style that will draw instant comparisons to Technotronic's Ya Kid K. Her rhymes may be light, but her relentlessly upbeat energy is simply irresistible. She is bolstered by a jumpy beat, as well as a spree of vibrant disco instrumental references—from the jiggly funk guitars to the brassy horn fills. Featured on RCA's forthcoming "Club Cutz 3" dance compilation, this track is fueled

by a novel chorus that insists that "this is the rumpshaka, a party bump-maka"—a line that you'll be chanting to yourself for hours after one spin.

PAPAYA *Hero* (3:34)

PRODUCER: Honeycut
WRITERS: Honeycut, Handberg
PUBLISHERS: WB/Maverick/House of Scandinavia, ASCAP
REMIXER: Kai Matthiesen
Maverick/Reprise 9420 (c/o Warner Bros.) (cassette single)

If you liked Aqua, you're gonna love Papaya. Simply put, "Hero" sounds like "Barbie Girl" with less of a gimmick. Already a smash throughout much of Europe, the track speeds along at a breakneck pace, with a lead vocal that chirps with endless glee. A pure guilty pleasure, "Hero" will easily fill the big Euro-NRG void at top 40 and rhythm-crossover radio right now, while also providing aerobic instructors with the perfect ditty to bring their classes to an exhilarating climax. For a calmer sound, check out Kai Matthiesen's meatier remix. From the album "Pink."

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

PORTRAIT OF LEONARDO: THE KID WHO TOOK HOLLYWOOD

Passport International Products Inc.

60 minutes, \$14.99

Aimed at the teeny-bopper set, this video sings the praises of Leo with the usual array of interviews from fellow actors, celebrity journalists, and fans. The producers have cleverly cut in interview segments from some of Leo's co-stars, such as Robert De Niro, Meryl Streep, and Diane Keaton, to add some credibility, but they sink low by including a ridiculous interview with an astrologer. Famed psychiatrist Dr. Joyce Brothers also lends her two cents about dealing with the pressures of fame at an early age. To keep young viewers interested, there's plenty of footage of Leo talking about his various movie roles and attending star-studded premieres. The production values aren't as good as other Leo bios, but the target audience probably won't care. Contact: 818-760-1500.

POCAHONTAS II: JOURNEY TO A NEW WORLD

Walt Disney Home Video

72 minutes, \$26.99

This direct-to-video sequel to the 1995 animated feature takes the Indian princess to London, where she must use all of her diplomacy skills to avert a war between England and her tribe. Everything goes smoothly until Pocahontas stops the brutal torture of a bear that is meant as the main entertainment at a royal ball. In the king's eyes, the action labels her a savage, and when she accuses him of being the savage, he throws her in jail. As it turns out, the evil Ratcliffe, who is an adviser to the king, has lied about the Indian threat back in America, and just before the armada is about to sail, Pocahontas and her new suitor, John Rolfe, reveal Ratcliffe's lies to the king. Along the way, the once-thought-dead Capt. John Smith reappears, putting Pocahontas into a romantic triangle. Disney has come a long way in improving the look of its direct-to-video features, and this one is certainly the best of the bunch. The story moves along briskly, and the music adds just the right amount of Disney magic.

BARNEY'S HALLOWEEN PARTY

Lyrick Studios

50 minutes, \$14.95

This original video is as much a celebration of autumn as it is about every kid's favorite holiday. When Barney and his friends offer to help out with the school Halloween party, they're in for a string of seasonal surprises. Their teacher sends them off to bring back seasonal fruits and vegetables, which leads them to a produce stand where they learn about all kinds of apples and pick out pumpkins for decorating. Next, the pals busy themselves making decorations for the gym, painting jack-o'-lanterns, and readying their costumes for the big event. Meanwhile, BJ and Baby Bop head out trick-or-treating in a segment that offers some important safety tips. Inventive and fun, this one's as sugary as a caramel apple and is complemented by the first-ever Barney sing-along audiocassette.

THOMAS COMES TO BREAKFAST

Anchor Bay Entertainment

45 minutes, \$12.98

Thomas the Tank Engine & Friends have had numerous adventures that have taught them the importance of good behavior and getting along, and some of the most poignant episodes from past productions are assembled in this new video. The tape begins with the title segment, about the time a cocky Thomas believes he can navigate the tracks with-

out a driver and winds up crashing into the stationmaster's house just as he and his wife are about to sit down to breakfast. The seven additional episodes span the tense relationship that develops between the diesels and the steam engines in the yard, the unpredictable consequences of a practical joke gone too far, the importance of helping friends in need, and other life lessons.

TITANICA

Miramax Home Video/Buena Vista Home Entertainment

67 minutes, \$19.99, \$24.99 DVD

Miramax throws its hat into the Titanic fray with this video version of the IMAX movie about the scientific exploration of the great ship in the mid-'80s. Although viewers at home obviously will not be able to reap the full audiovisual wonder of the IMAX production format, the program is nevertheless magnificently filmed and compelling in its own right. Framed by a history of the Titanic told through vintage footage and current historian commentary, the program also features two survivors of the tragedy.

WORLD'S SCARIEST POLICE CHASES: DELUXE EDITION

Real Entertainment

60 minutes, \$19.99

This collection of cops and criminals culled

from the Fox TV series, as well as some footage that never made it to the airwaves, is even more dramatic than its predecessors. In this video, desperate criminals engage in desperate acts to escape the law at all costs, and some of the police pursuits are disturbing, to say the least. The action comes primarily in the form of high-speed car chases—and crashes—be they on crowded highways or dusty desert roads. As the narrator melodramatically intones, these chases end with the criminals going to the hospital, going to jail, or not getting off so lucky. There's not much blood or close-up violence here, but those who get a kick out of watching swerving vehicles, burning bodies, and the like will soak this one up.

PANTERA PARTY

Thumbs up Video Productions

54 minutes, \$19.95

Not to be confused with the seminal metal band, this video takes a look under the hood of the exotically designed Italian cars that made a splash stateside during the mid-'70s. Checking in at a Pantera convention in Las Vegas, the camera follows a gaggle of owners exchanging praise for their prized vehicles. The largely male attendees at the convention, many multiple Pantera owners, get into detail about their cars' specific engine power, interior

design, paint job, specially created radiators, and more.

CREATIVE OUTDOOR PHOTOGRAPHY

Cole & Co.

60 minutes each, \$29.95 each

Based on a workshop given by famed outdoor photographers Frans Lanting and Galen Rowell, this two-part video series enables viewers to reap the benefits of their knowledge of photographing landscapes and wildlife. Although the videos are targeted to amateurs and professionals alike, they are best suited to those who at least know their way around a camera. The programs cover an array of inter-related topics, such as how to select the location and film for a given photo opportunity, how to translate a visual image to film, how to conceptualize images so that they convey a story, and how to put together a photo book. A fascinating journey into the world of photography that will help both the amateur and the professional. Contact: 800-489-8436.

TODAY'S HORSE FOR TODAY'S KID

American Production Services

30 minutes, \$19.95

Parents looking to saddle their children with the wonderful gift of a horse will gain some important knowledge by viewing this niche tape. It covers the basics of necessary

equipment, including new and used options, as well as some important criteria to use when selecting the horse itself. Before getting to these nuts and bolts, viewers are presented with a snapshot of what "today's kids" are doing with "today's horses," including a segment about jumping and another on a competitive "sport" called vaulting in which children perform a variety of gymnastic moves atop a moving horse. After viewing this particular sequence, which opens the program, some parents who were gung-ho on going the horse route might change their minds and opt for a puppy instead. Contact: 704-544-1719.

ENTER*ACTIVE BY DOUG REECE

MORTAL KOMBAT 4

Midway

PC CD-ROM

What "MK4" really has going for it, besides its impressive predecessors, is new characters, new moves, new weapons, and some combat options that allow users to steal weapons from their opponents or lay them down and bare-knuckle it. For these reasons and pure familiarity, "MK" loyalists should remain happy. The game also benefits from a slick graphics makeover, thanks to new developer tools. But unfortunately, even the new bells and whistles aren't enough to blow players away. Call it burnout, but the franchise is wearing thin.

MUSICIAN'S FRIEND

www.musicianfriend.com

With a selection of musical instruments and equipment from 400-plus manufacturers, this site is guaranteed to please pros and aspiring air guitarists alike. The online music store offers more than 3,000 products and truly lives up to its name. Good deals can be found on products ranging from guitars and drums to stage gear and instructional videos. Users can listen to audioclips of effects equipment, swap stories in an online chat forum, and even track orders they've placed. A smooth design and useful navigation bar guides users throughout the site. Internet-only specials, affordable credit-card installment options, and a 45-day best-price guarantee all make Musician's Friend one of the premium online vendors of musical gear.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

THE JOB

By Douglas Kennedy

Read by John Slattery

Simon & Schuster Audio

5 hours (abridged), \$24

ISBN 0-671-04302-1

Kennedy follows up his best seller "The Big Picture" with this equally tense nail-biter in the Grisham genre. Kennedy's strength is that he creates utterly believable protagonists, and here, Ned Allen is an ad salesman for a computer magazine whose only goal is to be a "somebody" in New York. His drive and ambition are taking him places, but his refusal to appear vulnerable and his resulting habit of keeping problems from his wife are causing tension at the office and at home. Then, a corporate takeover, compounded by office politics and double crosses, leaves Ned jobless, desperate, and on the verge of divorce. When an old school chum offers Ned a too-good-to-be-true, upscale position in a private equity fund, he jumps at the chance. But as in Grisham's "The Firm," the job isn't what it seems. Kennedy keeps the pace nonstop, and listeners will be riveted to this roller-coaster ride. John Slattery gives a superlative performance, portraying Ned's determination, fear, and desperation, as well as doing an exceptional job with the other characters, including a German executive, a fast-talking Hispanic woman, and a Bahamian banker.

ON THE TUBE

THE RAT PACK

HBO Pictures

Executive producer Neal H. Moritz

Written By Kario Salem

Directed by Rob Cohen

Starring Ray Liotta, Joe Mantegna, Don Cheadle, Angus Macfadyen

Airdates: HBO, Aug. 22, 25, 30; check local listings for times

Before he was Ol' Blue Eyes, before he was Chairman of the Board, he was the Leader of the Pack—a motley crew of show-biz cronies whose motto was "One for all and all for Frank." They reveled in a lifestyle of booze, broads, and music, and they reigned supreme in the early '60s.

A new HBO Pictures production, "The Rat Pack," attempts to capture the swingin' spirit of those ring-a-ding days of all-night partying, hip onstage patter, and backstage jostling for position.

It stars Ray Liotta as Sinatra; Joe Mantegna as Sinatra's second in command, Dean Martin; Don Cheadle as the pack's ensemble player, Sammy Davis Jr.; Angus Macfadyen as their liaison, Peter Lawford; and Bobby Slayton as the joker in the pack, Joey Bishop.

Directed by Rob Cohen ("Daylight," "Dragonheart"), the film—which portrays Sinatra as a control freak at the center of his own universe, with glamorous women and notorious mobsters courting his favor—focuses on Sinatra's decision to back John Kennedy's presidential campaign and its effect on him and his Rat Pack pals.

Liotta, a gifted actor who made his mark in "Something Wild" and "GoodFellas," makes up for what he lacks in the Sinatra look-alike department by inhabiting the role with as much bite as he can muster. He's especially successful in the

scenes involving the hair-trigger temper of Sinatra, whose affections could run hot or cold. (Davis and Lawford both experienced a fall from grace when they were banned from the inner circle for a period of time.)

The other actors, who look more like their real-life counterparts, especially Dino dead-ringer Mantegna, do a credible job of approximating the larger-than-life stars they portray, even though parts of their performances seem more like an impersonation than characterization.

More problematic is the script. Absorbing when documenting the backroom politics between the Kennedys, Sinatra, and Mafia leader Sam Giancana, the film is sometimes too broad in its strokes, especially when Martin, as the movie's periodic conscience, waxes too profoundly: "What's an idea, Frank? It's a weightless electrical charge. It don't stand up in the court of reality, which is where we're all gonna be tried." Also, a stylized sequence highlighting the racism that Davis faced is one of

the movie's least successful moments.

Overall, screenwriter Kario Salem gives the viewer fascinating glimpses into the behind-the-scenes shenanigans of the Rat Pack, but he did a better job capturing the world of Don King in his award-winning script for the acclaimed HBO Pictures biopic "Don King: Only In America."

As for the music, Mark Adler's score is sprinkled with faithful big-band snippets of Sinatra classics. The movie features several vocal performances, including a finale of the Harold Arlen/Johnny Mercer composition "One For My Baby," serviceably lip-synched by Liotta and ably performed by Sinatra sound-alike Michael Dees, who warmed up the orchestras during the recording sessions for Sinatra's albums "Duets" and "Duets II." In fact, some of the big-band and vocal recording sessions were held at the Capitol Records Tower in the same studio where Sinatra cut what many consider to be his finest sides.

The movie ends on a melancholy note, with Liotta crooning "One For My Baby" into that famous Capitol Records microphone. As headlines and scenes cascade across the screen, we're reminded that in the early '60s, it was a never-ending party for the guys and dolls in Sinatra's world, but by the mid-'60s, the innocence and optimism of America as a modern-day Camelot was crashing down amid the realities of the civil rights movement, the aftermath of the Kennedy assassination, and the Vietnam War. The party was winding down, and a chapter in the career of Sinatra would soon be over.

MICHAEL AMICONE



HBO's "The Rat Pack" starring, from left, Joe Mantegna, Angus Macfadyen, Ray Liotta, Bobby Slayton, and Don Cheadle.



Solid Advice. Brandy's brother Ray J., left, gave Myron, Island Black Music's newest R&B heartthrob, some good advice on how to handle success at Justin's, Sean "Puffy" Combs's New York eatery.

Arista's Deborah Cox Offers 'One Wish'

R&B Artist's Sophomore Set Nods To Dance, Hip-Hop, And Jazz

BY SHAWNEE SMITH

NEW YORK—Deborah Cox and Arista Records are banking on her latest set, "One Wish," slated for worldwide release Sept. 29, to build upon the momentum started in 1995 by her well-received self-titled debut.

"I guess we're kind of spoiled by [her] success," says Lionel Ridenour, senior VP of black music at Arista. "Since, let's say, maybe 70% of new artists don't really reach gold status, and Deborah had a gold album her first time out, we were happy. But for the amount of talent that she has and the effort that we put out, we felt the [sales] could be better. But we [believe] that each time you grow, you take the momentum of the last

run with you. So we are setting up to take her to multi-platinum status this time."

According to SoundScan, Cox's debut album sold 293,000 units in the U.S. Cox also gained attention with her single "Things Just Ain't The Same" from the "Money Talks" soundtrack album, released on Arista in May 1997. That track peaked at No. 22 on Billboard's Hot R&B Singles chart, while the single "Sentimental" from her debut album peaked at No. 4 on that chart.

Ridenour says the label also expects Cox to have a "huge stake" in the international marketplace.

"She has star status in Canada," he says. "And [there's] also the fact that [her album] was so well-received internationally the first time around, which we think is pertinent. She will be in Europe at the end of September visiting various territories, and we'll have all of the BMG people worldwide to take care of local radio and television in the various countries. We have to get the European territories excited early so they can latch onto the project, because they usually lag behind the U.S. marketplace."

The label expects to send Cox to the Far East in early 1999.

Cox says she hopes her new release will let her be accepted in the U.S. as a bona fide soul musician, not just a Canadian artist singing American-style R&B.

"People have this notion that Canadian artists aren't as soulful [as American artists]," says Cox. "Or that R&B isn't as big [in Canada] as it is in America [see story, page 71]. Just because I didn't grow up in the church or have a church background doesn't mean my soul is any different."

Cathy O'Brien, VP of international at Arista, says the first album was well-received internationally.

"Deborah spent time nurturing her international development traveling to Japan, Australia, and Europe, as well as many visits to Canada, where she achieved platinum status (100,000 units) and won two Juno Awards," she says. Those awards, both for best R&B/soul song, were for "Sentimental" in 1996 and "Things" in 1998.

The new set features the production talents of David Foster, DJ Quik, Rodney Jerkins, Darryl Simmons, and Naughty By Nature's Kay Gee; it has songs written by Diane Warren, Kay Gee, Montell Jordan, Shep Crawford, Cox, and her partner, Lascelles Stephens. The pairings add R&B, hip-hop, jazz, and acoustic flavorings to Cox's repertoire. Her first project, released in August 1995, only

portrayed her pop side.

"This album is really like part two of 'Deborah Cox,'" says Cox. "It reflects a more soulful side of me. It has more of a foundation of who I am. [On] the first album, there was so much pressure about finding my musical direction. Now I know more about who I am musically, and I feel more free to explore. [On] the last album I was little bit naive about the business, and I was much more conservative in my approach. Now I'm more comfortable in my own skin."

Besides co-writing three of the set's songs, Cox chose the project's producers and other songwriters. Her publishing is handled by EMI.

"Nobody's Supposed To Be Here" was chosen by Cox and label execs as the first single from the new album. Written by Jordan and Crawford, "Nobody" is a love ballad with distinct gospel influences. The single went to radio Aug. 7 in the U.S. According to O'Brien, "Nobody" will initially be made available commercially in Canada and Australia. O'Brien adds that a European release is still to be determined. A videoclip for "Nobody" is being shot.

AN ADDED BONUS

"One Wish" will also include the Hex Hector remix of Cox's single "Things Just Ain't The Same." The single, which was initially released in January, peaked at No. 1 on Billboard's Hot Dance Music/Club Play chart as a remix. The single's success has built Cox a strong fan base in the dance community. Hector is also slated to remix "Nobody's Supposed To Be Here."

"Any extra exposure is always good," says Ridenour about the attention the remix is bringing Cox. "We are glad that the dance community has come to the party, but we think that 'Nobody's Supposed To Be Here' is what's really gonna get everybody up off their feet. We think of [remixes] as gravy on the top."

Marcus DeCosta, manager at
(Continued on page 33)



COX

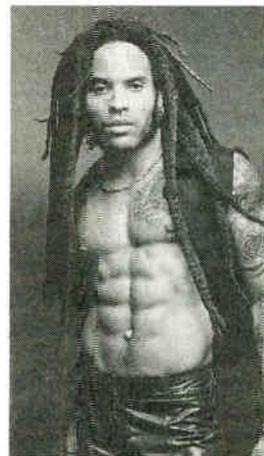
Kravitz Honors His Mom With Roxie Label; Tracing Hip-Hop's History, Commercialization

LENNY'S LABEL: Lenny Kravitz is firing up a new label, Roxie Records, which he has named after his late mother, actress Roxie Roker (*Billboard* **Bulletin**, Aug. 19). He will assume the titles of label executive and producer.

"There is no distribution yet, but I am developing a few artists now," he says. The label will be based in New York and, at press time, Kravitz says that he is in the process of hiring staff and working on possibly having a major label as a partner.

The singer says he wants all types of music for his label. "I'm open to any kind of artist, whether it's rap, country, techno, or alternative," says Kravitz. "If it's good, it's good. I'm just looking for good music." He expects to start releasing music from his label sometime next year.

"The label will be a place where I can produce," says Kravitz. "I plan to do more producing. I just produced an album for actress Cree Summer [from "A Different World"]. I won't make clones. If you listen to Cree's record, it won't sound like me. I don't tend to clone; that's my gift as a producer. I bring out their



KRAVITZ

visit many places, because [the band is] working. I have been touring for 10 years now, and I see a little bit more each time."

Kravitz says the album's second single, "Thinking Of You," released promotionally July 17, is a tribute to his mother, who died in 1996. "Overall it's a tribute to mothers in general... anyone who has been blessed to have a close relationship with their mother. It can really touch people," he says. Kravitz says a third single from the album may be "Black Velvet," a song he wrote for his daughter, Zoe.

Kravitz says the overall response to the album has been mixed. "I'm happy with the album... I expressed myself the way I wanted to," he says. "I like anything where there are two sides. With me, people either love it or hate it—there's no in-between, and I like that."

According to Kravitz, a return to live instrumentation in R&B is essential. "It's great that people play

music," he says. "It's also cool using computers and samples, but nothing beats playing an instrument. I hope that kids will do it in school. We live in a world where people want everything instantly... we're less into working. Kids in school don't play orchestral instruments or French horns; it's not how you become a star. I hope the arts in general come back again, but now we don't have the budgets—we'd rather spend \$40 million finding out that the president slept with someone [other than his wife]."

As if he won't be busy enough with the new label, Kravitz says that he is in the process of writing a screenplay. "One is also being written for me," he says. "In the past I have been offered [to act] in a lot of films, but I didn't accept."

Kravitz adds that he did a lot of theater when he was younger but gave it up to pursue music full time. "Acting is something that I have always wanted to do," he says. "I love Woody Allen and Martin Scorsese."

Kravitz is also being bit by the philanthropic bug.
(Continued on next page)



by Anita M. Samuels

Billboard TOP R&B ALBUMS

AUGUST 29, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	78	3	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD 2 weeks at No. 1	1
★★★ No. 1 ★★★						
2	NEW ▶	1	1	VARIOUS ARTISTS LOUD 67647*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	2
★★★ HOT SHOT DEBUT ★★★						
3	NEW ▶	1	1	KELLY PRICE T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	3
4	NEW ▶	1	1	E-40 SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
5	NEW ▶	1	1	SOUNDTRACK FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	5
6	2	1	5	JERMAINE DUPRI ● JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
7	3	2	4	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
8	4	5	9	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
9	NEW ▶	1	1	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
10	10	11	13	DMX ● RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
11	5	4	7	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
12	9	12	5	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
13	NEW ▶	1	1	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	13
14	NEW ▶	1	1	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
15	11	13	10	BRANDY ● ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
16	7	7	3	MARY J. BLIGE MCA 11848 (10.98/17.98)	THE TOUR	7
17	16	16	47	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
18	6	3	5	CAM'RON UNENTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
19	8	9	4	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	7
20	13	10	7	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
21	15	14	12	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
22	17	18	17	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
23	12	6	4	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
24	14	8	4	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
25	21	22	14	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
26	19	20	48	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
27	20	19	17	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
28	18	15	7	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
★★★ PACESETTER ★★★						
29	27	23	5	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
★★★ GREATEST GAINER ★★★						
30	48	51	20	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
31	24	31	18	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
32	25	35	21	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
33	26	24	38	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
34	23	21	7	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
35	29	32	61	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
36	37	37	46	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
37	28	28	27	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
38	22	17	3	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	17
39	36	26	45	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
40	33	33	39	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
41	32	27	18	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
42	31	25	14	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
43	34	29	12	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
44	51	46	14	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
45	35	36	26	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
46	30	34	7	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14

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.

47	42	44	48	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
48	45	43	16	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
49	41	40	40	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
50	38	41	22	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
51	47	47	43	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
52	39	39	7	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	9
53	40	30	4	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	20
54	53	58	9	QUEEN LATIFAH FLAVOR UNIT 530895*/MOTOWN (10.98 EQ/17.98)	ORDER IN THE COURT	16
55	43	52	4	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
56	49	53	41	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
57	46	38	3	MYRON ISLAND 524479 (8.98 EQ/10.98) HS	DESTINY	38
58	50	45	13	EIGHTBALL ▲ SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
59	57	55	51	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
60	44	42	9	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
61	52	50	9	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
62	58	59	47	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
63	60	56	23	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
64	56	48	19	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
65	54	54	7	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	37
66	NEW ▶	1	1	THE TONY RICH PROJECT LAFACE 26042/ARISTA (10.98/16.98)	BIRDSEYE	66
67	55	49	11	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
68	59	63	11	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
69	72	66	3	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 83090/CAPITOL (10.98/16.98)	FOREVER WITH YOU	66
70	61	57	13	VARIOUS ARTISTS ● SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	7
71	63	60	23	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
72	62	76	10	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
73	65	64	70	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
74	68	68	55	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
75	85	81	15	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
76	79	75	74	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
77	64	61	15	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
78	74	77	65	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
79	70	71	25	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
80	71	69	42	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
81	76	65	48	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
82	66	72	26	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
83	77	87	78	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
84	92	88	57	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
85	78	84	10	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		4
86	67	62	5	JOHN FORTE RUFFHOUSE 68639*/COLUMBIA (10.98 EQ/16.98)	POLY SCI	28
87	73	67	21	ARETHA FRANKLIN ● ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
88	81	80	16	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
89	88	89	22	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
90	94	95	94	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
91	90	83	15	SOUNDTRACK UNENTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
92	75	86	18	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
93	69	—	16	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
94	95	85	40	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
95	RE-ENTRY	40	40	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
96	87	82	21	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
97	91	93	60	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
98	NEW ▶	1	1	PRESSHA TONY MERCEDES/LAFACE 26051*/ARISTA (10.98/16.98)	DON'T GET IT TWISTED	98
99	80	73	20	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
100	82	91	7	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46

THE RHYTHM AND THE BLUES

(continued from preceding page)

He is planning to begin a scholarship in his late mother's name. "I want to send an African-American student each year to a school of the arts," he says. And although he says his mother attended Howard University, he is still deciding which schools he wants the scholarships for.

HIP-HOP IN RETROSPECT: Former Billboard R&B editor Nelson George has penned a new book, "Hip-Hop America" (Viking,

\$24.95), which traces the rise of hip-hop, its culture, and its impressions on advertising, politics, and fashion. The tome, due in October, also explores the sometimes-controversial way the music is used as a marketing tool in TV commercials for everything from beverages to multimedia conglomerates. George also suggests that in some ways hip-hop has become the newest form of blaxploitation.

"Hip-Hop America" is George's eighth nonfiction book. Of his

works, his most acclaimed has been "The Death Of Rhythm & Blues."

And speaking of books, Andrews McMeel Publishing is planning a November release for "Usher: The Ultimate Entertainer," a biography by Marc S. Malkin. And just when you thought you'd had enough of Usher, he's slated to make his big-screen debut in "The Faculty," a teen thriller by Kevin Williamson.



Giving Back. Basketball player Jimmy Jackson and Myron Bell of football's Cincinnati Bengals hosted the third annual Jim Jackson ASSIST Awards in Toledo, Ohio, raising more than \$10,000 for two local charities. The O'Jays were special guests, while actress/comedian Yvette Wilson of TV's "Moesha" was the MC. Pictured, from left, are Eddie Levert of the O'Jays, Wilson, Walt Williams of the O'Jays, Jackson, Eric Grant of the O'Jays, and Bell.



DATU FAISON'S RHYTHM SECTION

MOONLIGHTING: In recent years, several recording stars have managed to make it big in the acting game—Will Smith, Brandy, Queen Latifah, and LL Cool J, to name a few. On the flip side, when actors and actresses try their hands in the recording studio, the product more than often sees only marginal commercial success. "A Different World" co-star Jasmine Guy's "Another Like My Lover" peaked at No. 9 on Hot R&B Singles back in 1991, and her self-titled album peaked at No. 38 on Top R&B Albums.

In 1993, "Martin" co-star Tisha Campbell released "Tisha," which went as high as No. 37 on the Heatseekers chart. None of that album's tracks ever charted on Hot R&B Singles. But now, Tatyana Ali looks to follow in the successful footsteps of her "Fresh Prince Of Bel Air" co-star Smith, as "Daydreamin'" (MJJ/550 Music/Epic) moves 6-5 on Hot R&B Singles after gaining six new radio outlets. Although sales of the single were down by 4%, it was a poor sales week overall, and the R&B panel is down 15%. The single moves 4-2 on Hot R&B Singles Sales despite that unit loss.

Only time will tell how her album, which arrives at retail Tuesday (25), will perform. Since TV/film tends to give actors preconceived personalities, it seems harder for audiences to accept the transition to recording star long term, despite some actors having success with radio singles. Eddie Murphy went as high as No. 2 on Hot R&B Singles with 1988's "Put Your Mouth On Me." Murphy's album "So Happy," which featured that song, peaked at No. 22 on Top R&B Albums. Sources tell the Rhythm Section that "New York Undercover" star Malik Yoba is recording an as-yet-untitled solo album.

COKE & A SMILE: Five years ago, a 14-year-old Tyrese boarded a bus singing a Coca-Cola jingle. Today, at age 19, he hits the top 20 on Hot R&B Singles, as "Nobody Else" (RCA) springs 22-19. "Nobody Else" is the No. 11-selling single among R&B core stores and sits at 7 million listeners, according to the 61 Broadcast Data Systems-monitored stations supporting the song. The 23% retail increase would have earned the song the Greatest Gainer/Sales honor on Hot R&B Singles; however, songs that are in the chart's top 20 are not eligible for that award.

INAPPROPRIATE BEHAVIOR: In many cases, current events influence what radio stations play and their various promotions. In the first two days after President Clinton gave his infamous address to the nation, at least one station has jumped on the event. WBLS New York created an edit that takes three snippets from Clinton's apology and inserts them throughout Xscape's "My Little Secret" (So So Def/Columbia). According to PD Vinnie Brown, it was a way of "marrying current events with a popular song, and it fit perfectly." That version has been among the station's top requests, although I'm told it will have a limited run. In the two days since the confession, KPWR (Power 106) Los Angeles and KRBB Dallas have also committed to the track. "My Little Secret" is not commercially available but increases by 5 million listeners for a total of 28 million. The song moves 15-12 on Hot R&B Airplay.

R&B

COX

(Continued from page 31)

Coconuts in New York's Greenwich Village, believes the dance remix of "Things" is more than gravy for Cox.

"It is probably the biggest-selling dance single we've had this year," he says. "We can't keep enough of it in stock." He says Cox's debut set has "always sold," but the sales have picked up since the remix single gained popularity. "People pick it up because they want the single but also because they want to hear more of what she does."

He says the outlet will be stocking "One Wish," which he predicts will sell better than "Deborah Cox." He thinks "Wish" will do well not only because the remix of "Things Just Ain't The Same" will be included, but also because people will hope to hear other similar dance tracks, as opposed to the "lot slower, more R&B" songs that were on Cox's first album.

Arista says that aside from Cox's new dance audience, her primary fan base is women between 18 and 30. To support "One Wish," the label will take out ads in Vibe, Sister 2 Sister, Hype Hair, and Today's Black Woman. Cox is slated to perform on a BET "SoundStage" episode to air in September.

Kevin Cofax, PD of R&B outlets WKJS and WSOJ-FM Richmond, Va., added "Nobody's Supposed To Be Here" to his playlist and expects the track to do well.

"Her last two singles ["Sentimental" and "Who Do U Love"] were out-of-the-box smashes, and I think this new song is a great kind of fall song... a great sing-along kind of song," he says. "I think it's going to be a really nice hit with the ladies. She's just a good artist who appeals to both our adult and young listeners."

The label is also running "win it before you can buy it" contests at radio stations. Cox's promotional tour kicked off in July, and she will visit Europe for two weeks during September. Arista expects paid dates to be scheduled in early 1999, and Cox will perform with a live band at each of the dates.

"I'm going to be delivering the goods," says Cox, who is managed by Miquel Melendez and Qadree El-Amin. "Not just good enough to go to radio or for people to see the video. You have to let people see and judge you live. I've seen a lot of artists live, and it's changed my perspective of them. When people see me live I want them to say, 'Deborah can sing!' I'm going for longevity. I'm not just here for one album. I want to be out there touring like Tina Turner, Patti LaBelle, and Gladys Knight."

"Deborah is a vibrant young woman who can basically sing her ass off," says Ridenour. "We're really not going to go out and do a whole lot of hype around the music, because we feel the hype is really in the music and the vocals. There are so many outstanding tracks on the set that the music kind of sets itself apart from the rest of the pack. We're just going to give it the proper exposure and let the music speak for itself."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1					
1	1	1	6	LOOKIN' AT ME ●	MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA
2	2	4	3	BANANAS (WHO YOU GONNA CALL?) ●	QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN
3	4	6	6	WHAT U SEE IS WHAT U GET ●	XZIBIT (C) (D) (T) LOUD 65507/RCA
4	3	2	8	WOOF WOOF ●	THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG
GREATEST GAINER					
5	11	—	2	DEFINITION ●	MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKJUS 173
6	8	10	7	NO WOMAN ●	GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN
7	5	7	3	GOODBYE TO MY HOMIES ●	MASTER P FEAT. SILKX THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY
8	6	3	10	COME WITH ME ●	PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954
9	7	5	13	NINETY NINE (FLASH THE MESSAGE) ●	JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA
10	10	13	17	CHOKE ●	B.L.H.U.N.T. (C) (T) (X) SELECT 25059*
11	15	11	10	THE ACTUAL ●	ALL CITY (C) (D) (T) MCA 55445
12	12	8	4	CHICKENHEAD ●	WYCLEF JEAN FEAT. SPRAGGA BENZ (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA
13	21	20	8	INSANE ●	TEE KEE (C) (X) WHITE LION 7001*
14	14	15	9	DO YOU ●	HEATHER B. (C) (D) (T) MCA 55452
15	9	12	4	IT'S ALRIGHT ●	MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 56621/MERCURY
16	NEW ▶	1	1	THE OLE B#TCH-U-WORRYZ ●	PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY
17	16	14	8	GIRLS ●	DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN
18	19	17	23	RAISE THE ROOF ●	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND
19	23	18	25	WHO AM I ●	BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP
20	13	9	22	2 LIVE PARTY ●	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897
21	20	16	28	GET AT ME DOG ●	DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY
22	17	19	10	BLACK ICE (SKY HIGH) ●	GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA
23	26	25	23	THROW YO HOOD UP ●	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714
24	18	—	2	FIND A WAY ●	A TRIBE CALLED QUEST (T) JIVE 42534*
25	28	27	18	TURN IT UP (REMIX)/FIRE IT UP ●	BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG
26	22	29	7	HORSE & CARRIAGE ●	CAM'RON FEATURING MASE (T) UNTERENTMENT 78938*/EPIC
27	24	28	32	MAKE EM' SAY UHH! ●	MASTER P FEAT. FIEND, SILKX THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
28	25	22	16	RUTHLESS FOR LIFE ●	MC REN (C) (D) (T) RUTHLESS 78901/EPIC
29	29	30	36	DEJA VU (UPTOWN BABY) ●	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
30	32	32	22	SECOND ROUND K.O. ●	CANIBUS (C) (D) (T) UNIVERSAL 56175
31	27	23	13	LIKE WE DO ●	P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009
32	42	40	3	WU-TANG CREAM TEAM LINE-UP ●	FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM (T) LOUD 65553*/RCA
33	31	24	21	I GOT THE HOOK UP! ●	MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY
34	30	26	7	IN YOUR WORLD ●	TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG
35	NEW ▶	1	1	BREAK YOU OFF ●	MIKE CITY (D) PLATINUM 8166/INTERSOUND
36	40	36	4	WHERE - U - AT SIPPIN' ON HENNESSY ●	BLAC HAZE (C) (T) (X) E.K.G. 103*
37	41	37	22	MONEY, POWER & RESPECT ●	THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA
38	NEW ▶	1	1	THE MILITIA ●	GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX (T) NOO TRYBE 38646*/VIRGIN
39	37	33	31	GONE TILL NOVEMBER ●	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA
40	33	21	17	DING-A-LING ●	HI-TOWN DJ'S (C) (D) (T) RESTLESS 72961
41	34	39	12	STILL NOT A PLAYER ●	BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA
42	48	43	23	GITTY UP ●	SALT-N-PEPA (C) (D) (T) RED ANTLONDON 570100/ISLAND
43	47	49	3	NEVER ENOUGH ●	5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105
44	36	45	14	SINFUL ●	COSMIC SLOP SHOP (C) (D) (T) MTUME 55426/MCA
45	46	—	18	SOUTHSIDE ●	LIL' KEKE (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND
46	44	48	23	DO FOR LOVE ●	2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE
47	NEW ▶	1	1	CRAWL BEFORE YOU BALL ●	SAAFIR (C) (D) QWEST 17175/WARNER BROS.
48	35	34	24	VICTORY ●	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA
49	43	41	19	CLOCK STRIKES ●	TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG
50	39	—	27	THE PARTY CONTINUES ●	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	2	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)	14	12	25	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SONY DISCS)
2	9	2	THAT FEELING YANKEE B (GEE STREET/V2)	15	21	2	PAGE ME ENTOURAGE (UN-D-NYABLE)
3	—	1	SPARK SOMEBODY UP BUDDHA MONK (EDEL AMERICA)	16	13	9	NOT ABOUT ROMANCE INNER CIRCLE (SOUND/BWOY/REPUBLIC/UNIVERSAL)
4	6	2	GROOVE WITH YOU PHYLLIS HYMAN FEAT. ROD WILSON & THE COMMITTEE (ROADSHOW)	17	20	13	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
5	5	6	WHAT THE WORLD NEEDS NOW IS LOVE DORIAN WADSWORTH AND THE HIP-HOP NATION UNION (ROVER NORTH)	18	—	1	BED TIME STORY JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
6	10	8	HERE WE GO LAILA (MOTOWN)	19	4	4	MONEY MAKIN' ANTHEM GIGI PRESENTS REGINA'S KILLA KILLA STREET PRODUCTIONS (MERCURY)
7	8	11	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)	20	17	6	WESTERN WAYS PART II DELINOUDT HIBITS FEAT. BIG PUNISHER AND JUVI FROM THE BEATNUTS (LOUD)
8	2	2	PLAYIN' WIT MY MIND BK (TONY MERCEDES/BREAKAWAY)	21	16	5	LET'S GET FREAKY WILLIS (VIRKING)
9	7	7	TURN THIS PARTY OUT WHIP (OUTHOUSE)	22	18	3	RAZA PARK LATINO VELVET CLIQUE (ISWERVE/LIGHTYEAR)
10	14	12	DAY & NIGHT POETIC JUSTICE FEAT. LAITZE BONE & KRIZBE BONE (NO THUS/RELATIVITY)	23	—	8	I'LL HOUSE YOU '98 JUNGLE BROTHERS (WARLOCK)
11	—	6	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.)	24	24	11	MONEY BY THE TON C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
12	22	4	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKJUS)	25	—	7	MUST BE THE BOOTY DIRTY DAWGS (THUMP)
13	—	2	IMPACT "FEEL ME" SCORPIO JACKSON (TLE)				

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

AUGUST 29, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price, 'THE FIRST NIGHT' by Monica, 'MAKE IT HOT' by Nicole, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'A ROSE IS STILL A ROSE' by Aretha Franklin, 'PARTY AIN'T A PARTY' by Queen Pen, 'NO WOMAN' by General Grant, etc.

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

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	★ ★ NO. 1 ★ ★ ARE YOU THAT SOMEBODY? ALIYAH (BLACKGROUND/ATLANTIC) 5 wks at No. 1	
2	2	14	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	
3	7	6	MOVIN' ON MYA FEAT. SLICK THE SHOCKER (UNIVERSITY/INTERSCOPE)	
4	4	25	THEY DON'T KNOW JON B. (Y&B YUM/550 MUSIC/EPIC)	
5	5	16	MAKE IT HOT NICOLE FEAT. MISSY MISTY AND PUFF DADDY (BAD BOY/ARISTA)	
6	11	10	TOP OF THE WORLD BRANDY (FEAT. MASE) (ATLANTIC)	
7	3	17	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	
8	12	15	MONEY AIN'T A THANG JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)	
9	13	8	THE FIRST NIGHT MONICA (ARISTA)	
10	6	22	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)	
11	9	13	HORSE & CARRIAGE CAMRON FEAT. MASE (UNIVERSITY/INTERSCOPE)	
12	15	6	MY LITTLE SECRET XSCAPE (SO SO DEF/COLUMBIA)	
13	10	19	THE ONLY ONE FOR ME BRIAN MCKNIGHT (MOTOWN)	
14	14	8	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)	
15	8	32	TOO CLOSE NEXT (ARISTA)	
16	16	13	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL (RUFFHOUSE/COLUMBIA)	
17	21	6	SAME OL' G GINUWINE (BLACKGROUND/ATLANTIC)	
18	19	13	LUXURY: COCOURE MAXWELL (COLUMBIA)	
19	—	1	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)	
20	17	11	GO DEEP JANET (VIRGIN)	
21	24	25	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	
22	18	18	GHEITO SUPASTAR (THAT IS WHAT YOU ARE) PRIS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)	
23	29	10	DAYDREAMIN' TATYANA ALI (MJJ/WORK/EPIC)	
24	26	10	IT AIN'T MY FAULT SILK THE SHOCKER (NO LIMIT/PRIORITY)	
25	20	18	MY WAY USHER (LAFACE/ARISTA)	
26	30	7	SO INTO YOU TAMIA (QWEST/WARNER BROS.)	
27	27	9	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	
28	32	13	ALL GOOD MO THUGS FEAT. FELISA & KRYZBE BONE (MO THUGS/RELATIVITY)	
29	23	21	MISSING YOU MARY J. BLIGE (MCA)	
30	22	20	BE CAREFUL SPARKLE (ROCK LAND/INTERSCOPE)	
31	31	8	NIGHTS IN HARLEM LUTHER VANDROSS (FEAT. PRECISE) (VIRGIN)	
32	28	22	NO GUARANTEE CHICO DEBARGE (KEDAR/UNIVERSAL)	
33	25	40	ANYTIME BRIAN MCKNIGHT (MOTOWN)	
34	44	3	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIORITY)	
35	35	9	IT'S ABOUT TIME PUBLIC ANNOUNCEMENT (A&M)	
36	36	10	DON'T RUSH (TAKE LOVE SLOWLY) K-CI & JOJO (MCA)	
37	37	6	DOIN' JUST FINE BOYZ II MEN (MOTOWN)	

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

HOT R&B RECURRENT AIRPLAY

1	—	1	NO, NO, NO DESTINY'S CHILD (COLUMBIA)
2	3	21	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)
3	2	7	SEVEN DAYS MARY J. BLIGE (MCA)
4	1	4	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)
5	7	2	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
6	—	1	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
7	12	11	MY BODY LSG (EASTWEST/EEG)
8	15	14	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
9	5	17	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
10	6	18	EVERYTHING MARY J. BLIGE (MCA)
11	11	28	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
12	10	2	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOUD) (RUFF RYDERS/DEF JAM/MERCURY)
13	14	5	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	39	12	JUST THE TWO OF US WILL SMITH (COLUMBIA)	
39	41	37	ALL MY LIFE K-CI & JOJO (MCA)	
40	33	7	I CAN DO THAT MONTELL JORDAN (DEF JAM/MERCURY)	
41	34	43	I GET LONELY JANET FEAT. BLACKSTREET (VIRGIN)	
42	43	5	HOPE I DON'T GO BACK E-40 (SICK WIT/IT/JIVE)	
43	46	8	I STILL LOVE YOU NEXT (ARISTA)	
44	40	13	I LOVE YOU KEITH WASHINGTON (SILAS/MCA)	
45	42	4	STAY THE TEMPTATIONS (MOTOWN)	
46	38	14	LOST ONES LAURYN HILL (RUFFHOUSE/COLUMBIA)	
47	47	5	HOW'S IT GOIN' DOWN DMX (FEAT. FAITH EVANS) (RUFF RYDERS/DEF JAM/MERCURY)	
48	51	3	THE WAY IT'S GOIN' DOWN (T.W.S.M. FOR LIFE) SHAKILLE ONEAL FEAT. PETER GUNZ (T.W.S.M./A&M)	
49	71	2	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)	
50	45	23	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)	
51	70	2	BEAUTIFUL MARY J. BLIGE (FLYTE TYME/MCA)	
52	48	5	GOD'S GRACE TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)	
53	54	2	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	
54	65	5	RUFF RYDERS' ANTHEM DMX (RUFF RYDERS/DEF JAM/MERCURY)	
55	55	2	SUPERSTUFF NOREAGA (PENALTY/TOMMY BOY)	
56	—	1	LUV ME, LUV ME SHAGGY FEAT. JANET (FLYTE TYME/MCA)	
57	60	4	NOBODY ELSE TYRESE (RCA)	
58	49	59	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	
59	63	4	SPLACKAVARIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)	
60	50	20	SAVES IT VOICES OF THEORY (H.O.L.A./RED ANT)	
61	59	3	IT'S ALRIGHT MEMPHIS BLEEK (B.JAY-Z) (RCA-FELLADEF JAM/MERCURY)	
62	—	1	COME GET WIT ME KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)	
63	58	42	NICE & SLOW USHER (LAFACE/ARISTA)	
64	72	2	I WASN'T WITH IT JESSE POWELL (SILAS/MCA)	
65	56	13	HOW DO I SAY I'M SORRY TAMI DAVIS (RED ANT)	
66	68	10	STOP BEING GREEDY DMX (RUFF RYDERS/DEF JAM/MERCURY)	
67	62	10	WHATCHA GONNA DO JAY LOVING FEAT. METHOD MAN & DMX (Y&B YUM/550 MUSIC/EPIC)	
68	67	23	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)	
69	—	1	THUGS CRU BIZZY BONE (MO THUGS/RUTHLESS/RELATIVITY)	
70	52	31	PARTY AIN'T A PARTY QUEEN PEN (LIL' MAN/INTERSCOPE)	
71	66	2	HERE WE GO FUNKWASTER FLEX PRESENTS KHADJA FEAT. PRODUCT (LOUD)	
72	69	2	ANOTHER ONE BITES THE DUST QUEEN WITH WHOLEZ (BEAT BITE AND FREE (DREAMWORKS))	
73	64	29	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	
74	53	11	THE ONE 4 & THE NEW POWER GENERATION (NPG)	
75	73	29	LET'S RIDE MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM/MERCURY)	

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

36	2	WAY STREET (Hicklo, ASCAP/Missiones, BMI/All Silver, BMI/Beane Tribe, BMI)
60	THE ACTUAL (EMI April, ASCAP/Gifted Pearl, ASCAP) HL	
38	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM	
56	BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
4	THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL	
88	BREAK YOU OFF (JustMike, BMI/Mike City, BMI)	
78	CALLIN' (WILL YOU PLAYERS EVER LEARN?) (U-Rome, ASCAP/MCA, ASCAP/T-Boy, ASCAP/Emara, ASCAP)	
64	CHEAPSQUATE (YOU AIN'T GETTIN' NADA) (Chrysalis, ASCAP/Ubiquity, ASCAP)	
54	CHICKENHEAD (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remi, ASCAP/EMI, ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa David, ASCAP/Kid Bird, ASCAP) HL/WBM	
57	CHOMIE (B.L.H.U.N.T., BMI/Fict, BMI)	
72	CLOCK STRIKES (EMI/EMI Blackwood, BMI) HL	
91	CLOCK STRIKES (Virginia Beach, ASCAP/Magoo, ASCAP/WB) HL	
53	COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM	
5	DAYDREAMIN' (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL	
39	DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI)	
22	DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Inring, BMI) WBM	
94	DING-A-LING (Afro-rican, BMI)	
89	DON'T GIVE UP (Ava, BMI/Jones & Williams, BMI/Soul Foot, BMI)	
24	DON'T RUSH (TAKE LOVE SLOWLY) / ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doirnt, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
46	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
63	DO YOU (Kenny Parker, ASCAP/DL, ASCAP)	
98	EXTRA, EXTRA! (4 LB. Familiar Faces, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP)	
59	FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephecy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP)	
2	THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Jobete, ASCAP) HL	
65	FREAK OUT (Sebastian Sr., ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM	
1	FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hir Co. South, ASCAP) HL	
99	FULL COOPERATION (Erick Sermon, ASCAP/Illotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)	
20	GHEITO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM	
82	GIRL GOT BOP (Maximum Strength, BMI/Mac-man, ASCAP/Copyright Control)	
67	GIRLS (Colli Park, BMI/Santoro, BMI/MCA, BMI/Cameo Appearance By Ramsey, BMI/Gasoline Alley, BMI)	
45	GOODBYE TO MY HOMIES (Big P, BMI/Burnin' Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	
16	GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	
79	GOT YA BACK (Cocoa Puff, ASCAP/BB Pub, ASCAP/Asynth, ASCAP/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Never Satisfied, ASCAP/Famous, ASCAP)	
83	GRIND (One Day I'm Gonna Make It, BMI/Chrysalis, BMI/Boyz II Men, BMI)	
58	HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM	
41	HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwings, ASCAP) HL	
11	HORSE & CARRIAGE (Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM	
18	HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keane, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Lug Sound, BMI) HL/WBM	
35	HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)	
28	I CAN DO THAT (Hudson Jordan, ASCAP/Wisen, ASCAP/Mood Swing, BMI) HL	
21	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM	
62	INSANE (Hi Spirit, ASCAP)	
86	IN YOUR WORLD (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)	
17	I STILL LOVE YOU (Uh, Oh, ASCAP/Lil' Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM	
37	IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM	
32	IT'S ALRIGHT (Lil' Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bieu Disque, ASCAP/Indez, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM	
100	I WANNA GET NEXT TO YOU (MCA, BMI) HL	
29	I WASN'T WITH IT (Browntown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandellieu, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM	
76	LATE NITE TIP (Tefnoise, BMI)	
42	LET'S RIDE (Hudson Jordan, ASCAP/Wisen, ASCAP/Mood Swing, BMI) HL	
84	LIKE WE DO (D'Angelo Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)	
8	LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	
43	LOVE FOR FREE (Dinky B, ASCAP/Rel South, ASCAP/BMD, ASCAP/Lil' Lu Lu, BMI/Music & Media International, BMI/EMI Blackwood, BMI) HL	
71	LOVE HURTS (Milahn, ASCAP/Jajapo, ASCAP)	
73	LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/YK Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lotus Petals, BMI) HL	
3	MAKE IT HOT (Mass Confusion, ASCAP)	
68	THE MILITIA (EMI April, ASCAP/Hi Kid, ASCAP/Gifted Pearl, ASCAP/Who's Hard, BMI/Fredde Fox, BMI)	
12	MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil' Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL	
7	MOVIN' ON (WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM	
31	MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Set, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)	
14	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/J.R. IV, ASCAP) HL	
92	NEED TO KNOW (E.D. Du-R, BMI/Rhythm & Praise, BMI/Ensign, BMI/Celebrity Status, BMI)	
97	NEVER ENOUGH (du Boc And Dale, BMI/RLP, BMI)	
41	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/J.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
23	NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL	
27	NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM	
19	NOBODY ELSE (Harrindur, BMI/Joel Public, BMI/Zovektion, ASCAP)	
70	N.O.R.E. (Suite 1202, BMI/Jose Luis Gotcha, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)	
52	NO WOMAN (Jobete, BMI/Rubsongs, BMI/Hyck/Ryck,	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	★ ★ NO. 1 ★ ★ THE FIRST NIGHT MONICA (ARISTA) 2 wks at No. 1	
2	4	4	DAYDREAMIN' TATYANA ALI (MJJ/WORK/EPIC)	
3	2	10	MAKE IT HOT NICOLE (THE GOOD MIND, INC./EASTWEST/EEG)	
4	3	8	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	
5	5	6	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	
6	7	8	SO INTO YOU TAMIA (QWEST/WARNER BROS.)	
7	12	11	HOW DO I SAY I'M SORRY TAMI DAVIS (RED ANT)	
8	8	11	MY WAY USHER (LAFACE/ARISTA)	
9	15	4	I STILL LOVE YOU NEXT (ARISTA)	
10	6	3	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	
11	18	2	NOBODY ELSE TYRESE (RCA)	
12	11	8	NOBODY DOES IT BETTER NATE DOGG FEAT. WARRIG G DOGG FOUNDATION (WEA/REPUBLIC)	
13	13	3	PAPER QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)	
14	9	8	DESTINY MYRON (ISLAND)	
15	10	14	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	
16	17	6	WHAT U SEE IS WHAT U GET XZIBIT (LOUD)	
17	14	2	TIME AFTER TIME INOJ (SO SO DEF/COLUMBIA)	
18	16	8	WOOF WOOF THE 69 BOY (QUADRA/SOUND/BEAT/ATLANTIC)	
19	19	22	SAY IT VOICES OF THEORY (H.O.L.A./RED ANT)	
20	20	17	MY ALL/BREAKDOWN MARIAM CAREY (COLUMBIA)	
21	33	2	DEFINITION MOS DEF & KWELL ARE BLACK STAR (RAWKUS)	
22	21	10	2 WAY STREET MISSJONES (MOTOWN)	
23	24	13	LOVE FOR FREE RELL (FEAT. JAY-Z) (RCA-FELLADEF JAM/MERCURY)	
24	25	4	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	
25	30	7	NO WOMAN GENERAL GRANT (POLYBEAT/VIRGIN)	
26	27	3	I WASN'T WITH IT JESSE POWELL (SILAS/MCA)	
27	22	3	GOODBYE TO MY HOMIES MISSEY FEAT. SLICK THE SHOCKER, SING S OFK AND N.O.B. (NO LIMIT/PRIORITY)	
28	23	10	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE (EPIC)	
29	28	13	NINETY NINE (FLASH THE MESSAGE) JOHN FORTE (RUFFHOUSE/COLUMBIA)	
30	32	17	CHOKE B.L.H.U.N.T. (SELECT)	
31	29	13	WHATCHA GONE DO? LINK (RELATIVITY)	
32	43	10	THE ACTUAL ALL CITY (MCA)	
33				

Debelah Morgan's Debut Heralds Arrival Of New Diva

A STAR IS FOUND: It feels like a lifetime since we've been this excited about a young artist. But it was so totally worth the wait. And once you hear "It's Not Over," the crackling debut of newcomer **Debelah Morgan**, you'll agree.

OK, so we're gushing. But the truth is that this collection is the multi-format smash that Motown has been needing for a while now, and Morgan has the kind of voice that will draw immediate comparisons to **Mariah Carey** and **Whitney Houston**. The potency of her range, as well as her ability to seriously belt, will warrant such discussion. However, she has enough of her own soulful vibrancy and style to squash even the smallest hint of "clone" or "wannabe" tittering.

Slated to hit retail Oct. 27, "It's Not Over" will be launched in September with the gorgeous single "Yesterday." In its original form, the song has the pop/R&B flavor to tickle the fancy of radio, while **Soul Solution** partners **Ernie Lake** and **Bobby Guy** transform it into the house anthem it needs to be. Morgan's voice is perfectly suited to the melodrama of a house beat, and the lads do a fine job of giving the track equal portions underground grit and pop gloss. Club approval of the full-length remix will be a given, while a taut edit will be a useful tool in the



by Larry Flick

label's radio quest.

Be on the lookout for this project and this lovely diva-in-waiting, both of which were lovingly nurtured and developed by Motown A&R guru **Bruce Carbone**. And remember where you heard about 'em first.

INSTANT CLASSIC: In the eight years we've been at the helm of this column, we've rarely encountered the remixer/producer who doesn't hanker for a transition into the arena of recording artist. The sad truth is that few are capable of sustaining themselves for longer than a couple of cuts once they are given the opportunity.

To that end, clubland veteran **Eric Kupper's** first full-length artist excursion, "Instant Music," is a startling delight—and it may ultimately prove to be among the most important dance music albums to be released this year.

Issued on Twisted America under the group moniker **K-Scope**, the set succeeds in providing hardheaded purists the rhythm aggression they

demand, while revealing a remarkable flair for composing contagious hooks and traditional pop melodies. We have no trouble envisioning a jam like the stormin' "No Walls" meeting with widespread approval after being pruned down to a manageable radio edit.

Crucial to the pleasure of "Instant Music" is its stylistic agility. Kupper accomplishes the near-impossible task of darting from credible salsa to drum'n'bass and back to his core house sound without ever sounding ill-focused or out of his element. In fact, he cruises through this album with such deceptive ease that he should never be allowed to return to simply cranking out disposable one-off tracks ever again.

Needless to say, "Instant Music" is an essential item that also offers an important lesson to itchy youngsters: Don't let your ego push you to make a transition before you're ready.

IN THE MIX: During a brief hiatus from his day job as half of **Erasure**, **Vince Clarke** has penned the score to "Kiss My Brain," a short film by director **Tonya Hurley**.

An animated short illustrating the chemical reaction the brain experiences during various emotional states, the movie will be screened at a slew of film festivals this fall.



Sisters In Action. Up-and-coming club siren Marina recently cut a cover of the Eurythmics & Aretha Franklin chestnut "Sisters Are Doin' It For Themselves" with hi-NRG doyenette **Hazell Dean**. Revised into a relentlessly upbeat Euro-pop anthem, the track is due for single release on New York's MRK Records this fall. It will also be featured on Marina's forthcoming debut album, also tentatively due this fall. Pictured, from left, are producer **Tony Marinello**, Marina, MRK president **Roy Kamen**, and **Dean**.

Although he and **Erasure** partner **Andy Bell** will begin work on a new album shortly, **Clarke** is eyeing several more film scoring opportunities. In fact, he could be linked to a feature-length movie sometime early next year.

After a three-year absence, fab Swedish dance act **Clubland** has resurfaced with a spankin' new version of its 1994 turntable classic, "Set Me Free."

Available throughout much of Europe on **Purple Music**, the single has been updated to reflect current dancefloor trends by Swiss renegade (and **Purple Music** president) **Jamie Lewis** and U.K. team **Wisepass**. Each remix pumps quite nicely, though **Lewis's** version has a more intriguing array of keyboard lines. He's also clearly a fan of the song and doesn't tamper with it too much—a wise move, since he'd be in big trouble if he got in the way of **Zemya Hamilton's** glorious vocal performance.

Speaking of **Hamilton**, she's been AWOL for far too long. Does anyone know where this fine singer has been hiding?

BOOGIE FEVER: Enduring New York indie **Cutting Records** has several potential winners on the horizon this fall.

First on the agenda is "Play Away," a smokin' jam by **LP&S Featuring Vincent Montana**. Producer **Paul Simpson** manages to bring a few fresh ideas to the increasingly weather-beaten concept of merging deep-house with retro-disco. He has an apparent understanding of live instruments and solidly interweaves the distinctive guitar work of the legendary **Montana** with heavily sequenced synths and percussion. "Play Away" should serve **Simpson's** career quite well. Keep an eye (and ear) on this lad.

Also due from **Cutting** is a pair of irresistible dubs: "In Da House" by the relentlessly upbeat **DJ Pope** and

"Hands Up" by **Rob "Razor" Kellman**. The former track sports kickin' remixes by **Oji** and **Jason Patrick**, while the latter boasts a sturdy revision by **George Llanes Jr.** Both records should do well with folks who prefer house music with a forceful, almost assaulting edge.

Later this season, **Cutting** will dabble in more mainstream music with the hit-bound "So Pure" by **Sheleen Thomas**. This super-catchy cutie is the handiwork of **Soul Solution**.

Astralwerks duo **Air** will be bringing its live show to America for its first-ever performances here. **Air** will be joined on the tour by members of **Beck's** touring band, including **Roger Manning**, who recently completed a remix of **Air's** "Kelly, Watch The Stars." This track will be included on the "All I Need" single, to be released in Europe Sept. 21.

Dead Or Alive Spins Back To U.S. On Cleopatra

BY CHARLES R. BOULEY II

NEW YORK—Dead Or Alive front man **Pete Burns** is as much of a dichotomy as the group's name implies.

Externally, there's the glamorous, over-the-top performer. But internally, there's the almost painfully shy man. Meanwhile, on record, there's the booming baritone that heavily contributed to the soundtrack of the '80s with hits like "You Spin Me 'Round (Like A Record)," as well as to the act's first stateside release in more than five years, "Nukleopatra."

The **Cleopatra Records** release is a 14-song journey back to the frenetic dance sound of the act's heyday. Creating the album was a long, arduous process for **Burns**.

"It wasn't the easiest project to complete," he says. "We started to record it in 1994 for **PWL Records** [U.K.], **Stock Aitken Waterman's** label. In the middle of recording the album, the label began having a huge legal drama. At the very end, in 1995, the label completely fell apart, and everyone split. We were left with this album and no label. There's still some stuff laying in a vault somewhere, unfinished. We had to take over the production our-

selves. We didn't expect to produce it ourselves. It made it difficult."

This long process particularly upset **Burns**, as it was diametrically different from his usual work ethic.

"People can go too far with artistic pretense," he says. "We like to get an album done within a six-week period. Music should be instant, and making it should be pretty instant."

Despite behind-the-scenes turmoil, the album has been a hot import item since its release three years ago on **Sony Japan**, where the act is directly signed.

Thanks to **Los Angeles**-rooted indie **Cleopatra Records**, the project has a chance to finally reach stateside audiences. The label is promoting the project on several fronts. A brand-new promo-only remix of "You Spin Me 'Round (Like A Record)" has been sent to club DJs, while a video of "Rebel Rebel" is being promoted to a variety of music video outlets. Also, "Sex Drive" is being serviced to mix

shows and crossover radio. It's a plan that suits **Burns**, who's wary of being pigeonholed as only a club artist.

"Our music is not purely of the dance genre," he says. "It's pop music you can dance to. A lot of producers have come out of the clubs, and they only know one way of making music, which leaves the singer redundant really."

Burns adds that he believes dance music is lost in an era in which a popular remixer can suddenly become more important than artists. "Like the **Junior Vasquez** remix of so-and-so," **Burns** says. "It's all very well. He may be fantastic. I don't know. He's never mixed anything for me. But it seems really strange that people buy the DJ's [and remixer's] work as opposed to the artist's work. It's a case of the cart pulling the horse."

The climate is ripe in the States for a major **Dead Or Alive** revival, particularly as the media renews its interest in '80s culture. To that end, the act will launch a tour that will carry it across the U.S. this fall. **Burns** is also preparing a greatest-hits project; he plans to give it a twist by either remixing or rere-

(Continued on next page)



BURNS

Billboard. **Dance**
HOT Breakouts
AUGUST 29, 1998
CLUB PLAY

1. MOVIN' ON MYA UNIVERSITY
2. SHOW YOU LOVE A.K. SOUL FEAT. JOCELYN BROWN I.C.U.
3. NEW KIND OF MEDICINE ULTRA NATE STRICTLY RHYTHM
4. I WANNA SEE YOU GROOVIN' ROBBIE R. PRESENTS DEE-LUCIOUS CUTTING
5. I'LL GIVE YOU LOVE LENNY FONTANA PRESENTS ANDRICKA HALL SOULSHINE

MAXI-SINGLES SALES

1. I'LL HOUSE YOU TOXIK TWINS AUREUS
2. RITMO DE LA NOCHE LORENA MARTINEZ COLUMBIA
3. POLICE AND THIEVES DUBVERSIVE FEAT. BOY GEORGE FINETUNE
4. IRIS GRANNY'S GOODIES UNDER THE COVER
5. ROUGH SEX LORDS OF ACID ANTLER SUBWAY

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	7	6	HERE WE GO AGAIN ARISTA 13503 1 week at No. 1	◆ ARETHA FRANKLIN
2	4	4	8	NEEDIN' YOU DEFINITY 004	DAVID MORALES PRESENTS THE FACE
3	8	16	5	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
4	9	17	5	OYE EPIC PROMO	◆ GLORIA ESTEFAN
5	7	11	8	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
6	1	3	9	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
7	3	1	8	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
8	11	14	7	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
9	10	13	7	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
10	5	6	11	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
11	18	26	5	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
12	17	18	6	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
13	6	2	10	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
14	12	5	10	GO DEEP VIRGIN PROMO	◆ JANET
15	19	21	7	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
16	13	9	10	MY URBAN SOUL KING STREET 1080	URBAN SOUL
17	15	10	10	DO YOU LIKE THE WAY THAT IT FEELS LINDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
18	20	32	5	GIVE ME LOVE PLAYLAND 53319/PRIORITY	DJ DADO FEATURING MICHELLE WEEKS
19	14	8	10	DELICIOUS GEFFEN 22408	PURE SUGAR
20	36	—	2	GOD IS A DJ ARISTA PROMO	FAITHLESS
21	23	36	3	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
★★★ Power Pick ★★★					
22	34	47	3	MUSIC SOUNDS BETTER WITH YOU ROULE' IMPORT	STARDUST
23	26	41	3	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
24	24	34	4	DREAM WEAVER TRAX 10012	ERIN HAMILTON
25	33	45	3	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
26	31	38	4	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
27	16	12	11	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAVIA
28	41	—	2	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
29	46	—	2	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
30	22	22	11	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
31	21	20	9	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
32	37	42	4	DEBBIE REPRISE 44520	◆ THE B-52'S
33	30	28	7	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
34	42	—	2	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
35	43	—	2	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
★★★ Hot Shot Debut ★★★					
36	NEW ▶	1	1	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
37	25	24	11	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
38	NEW ▶	1	1	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
39	32	25	9	RISE GOSSIP 1001/AV8	UPTEMPO
40	NEW ▶	1	1	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	THE AGE OF LOVE
41	35	29	7	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	◆ MYA & SISQO
42	NEW ▶	1	1	IF I FALL OM 012	NAKED MUSIC NYC
43	NEW ▶	1	1	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
44	NEW ▶	1	1	FREEDOM YELLOWRANGE 1002/STRICTLY RHYTHM	MIDNIGHT EXPRESS FEAT. SABRINA JOHNSTON
45	NEW ▶	1	1	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
46	29	23	12	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
47	44	40	6	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
48	48	44	5	THE MUSIC'S GOT ME EDEL AMERICA 3876	◆ BROOKLYN BOUNCE
49	28	19	13	OUTLAW RCA PROMO	OLIVE
50	40	37	8	MIRACLE SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	14	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 8 weeks at No. 1	◆ BRANDY & MONICA
2	2	2	17	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
3	4	4	9	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
4	3	3	11	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
5	5	5	20	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
6	6	6	5	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
7	8	10	5	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
8	7	7	13	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
9	9	8	11	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
10	10	12	12	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	11	11	8	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL (DUET WITH COLLEGE)
12	12	9	16	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
13	14	17	23	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
14	16	16	29	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
15	17	13	5	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
16	18	18	6	DELICIOUS (T) (X) GEFFEN 22408	PURE SUGAR
17	19	20	23	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
18	20	19	7	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
19	22	23	11	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
★★★ GREATEST GAINER ★★★					
20	27	40	3	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
21	15	15	5	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
22	26	28	15	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
23	25	26	55	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
24	24	22	13	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
25	28	—	2	BACK ON A MISSION (T) (X) MOONSHINE 88454	◆ CIRRUS
26	32	25	10	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
27	33	29	19	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
28	23	27	9	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
29	35	38	19	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
30	29	33	16	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
31	36	35	27	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
32	39	36	20	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
33	43	43	11	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
34	41	34	31	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
35	34	30	8	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
36	38	41	5	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
37	40	31	14	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
38	RE-ENTRY	2	2	TO LOVE YOU MORE (T) (X) INTERHIT 54027/PRIORITY	RAPPORT
39	42	45	21	SWEET HONESTY (T) (X) CLASSIFIED 0249	M.G.
40	44	37	3	EVERYBODY DANCE (T) STRICTLY RHYTHM 12552	BARBARA TUCKER
41	48	49	31	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
42	37	32	33	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
43	31	39	14	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
44	30	42	21	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
45	46	44	4	FEEL IT (T) (X) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
46	RE-ENTRY	10	10	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
★★★ Hot Shot Debut ★★★					
47	NEW ▶	1	1	THE FREAKS BELIEVE IN BEATS (T) (X) CITY OF ANGELS 77132	UBERZONE
48	RE-ENTRY	11	11	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
49	45	—	7	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
50	RE-ENTRY	6	6	BEAUTIFUL DAY (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY

○ 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.

DEAD OR ALIVE SPINS BACK TO U.S. ON CLEOPATRA

(Continued from preceding page)

ording much of the material. "We're trying to get things in order back in the U.S.," he says. "We need to establish new relationships with new partners. We really need an American agent and manager to finish the equation."

Music aside, there can be no doubt that image has played an important part in the band's success; Burns is one of the original gender benders. And that's where Burns presents his biggest mystery. An extremely shy

and private person, he says he doesn't strive for public attention. Yet he demands it simply by walking out of the house, as his stage dress is also his casual wear.

"Although my appearance may appear to be flamboyant, my behavior isn't—and neither is my actual personality," he says. "I suffer anxiety attacks and all that. Growing up, I realized that the freakier I looked, the more people kept away from me. It was a way of being able to sit with

a certain amount of detachment."

There were perks to that approach. "I'd get invited to certain places when the punk movement came along in 1977," he recalls. "I was treated like a celebrity. I got all the bonuses without really having to do anything. The freakier I looked, the easier life became. Then mainstream success landed on me, and I suddenly was asked to explain myself. I wasn't really good at it. I was too glib, not realizing that everything

you say in print will be taken down and used against you at a later date."

Burns views the U.S. as being accepting on many levels—not only of his outlandish image but also of musicians and artists that have changed and grown over the years.

"You're allowed to fall from grace in the U.S. and then regain your stature," he says. "That doesn't happen in England. I fell from grace in Europe because I was very uncooperative with the media. I wasn't

interested in purely tabloid fame, and I wasn't making music for 10-years-old kids to think they'd grow up and marry me."

In the end, Burns says he'd rather do things "on a slow burn" and have a long career.

"I'm no spring chicken now, and that's another thing that's great about America," he says. "You have artists of stature that have been allowed to grow old in public. We do not allow that in Britain."

CALENDAR

AUGUST

Aug. 25-28, **MIDEM Latin America & Caribbean Music Market**, Convention Center, Miami Beach. 305-573-0658.

Aug. 26, **Contracts: In Real People Terms, What Do They Mean (For Getting Paid)? Workshop**, presented by Real Stories in association with the New York chapter of the National Academy of Recording Arts and Sciences, ASCAP Building, New York. 212-539-2689.

Aug. 26, **Free Music Business Workshop**, Borders Books & Music, West Hollywood. 310-542-6430.

Aug. 27, **The Inner Circle Networking Party**, sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah, New York. 516-616-9140.

Aug. 28, **The Dance Party**, showcases sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-353-1600.

Aug. 29, **Second Demo Derby**, Palace, Hollywood. 213-465-8542, info@demoderby.com.

Aug. 30, **Heart And Soul Benefit**, Crazy Jack's, Burbank, Calif. 805-523-9313.

Aug. 30-Sept. 1, **DVD PRO Conference & Expo: Making It Happen**, Fess Parkers Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4-6, **Kansas City SpiritFest 1998**, with the Beach Boys, Dr. John, the Neville Brothers, and B.B. King, Penn Valley Park, Kansas City, Mo. 816-221-4444.

Sept. 4-7, **Festival Of Mountain And Plain . . . A Taste Of Colorado**, Civic Center Park, Denver. 303-478-7878.

Sept. 4-7, **28th Annual Bumbershoot**, Seattle Center, Seattle. 206-281-7788.

Sept. 5, **ReggaeFest 98**, Westchester County Center, New Rochelle, N.Y. 914-633-8635.

Sept. 8, **Torch Of Liberty Awards Dinner**, honoring Mercury Records chairman/CEO Danny Goldberg and Streisand Foundation executive director Margery Tabankin, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8, **How To Succeed In The Music Biz Seminar**, Learning Annex, New York. 212-371-0280.

Sept. 9-12, **National Assn. Of Recording Merchandisers 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. 10-12, **'98 Action Sports Retailer Trade Expo**, Convention Center, San Diego. 310-798-6919.

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 Daylle 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. 17-20, **Sixth Annual Cutting Edge & Roots Music Gathering**, New Orleans. 504-945-1800.

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, São Paulo, Brazil. 516-222-1765, www.replitech.com/summit.

Sept. 25-27, **Santa Barbara Jazz Festival & World Music Beach Party**, Leadbetter Beach, Santa Barbara, Calif. 805-569-3303.

Sept. 26, **Henry H. Kessler Foundation 50th Anniversary Awards Gala**, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818.

Sept. 26-29, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Sept. 27, **Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Convention Center, San Francisco. 800-545-EXPO, www.comnetexpo.com

OCTOBER

Oct. 3-4, **Songwriters Expo 21**, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7178.

Oct. 5, **Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney**, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 800-331-5706.

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. 19-22, **REPLItech ASIA 1998**, International Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

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. 22-24, **Society Of Professional Journalists National Convention**, Los Angeles. 201-946-5589.

LIFELINES

BIRTHS

Girl, Maggie Elizabeth, to Faith Hill and Tim McGraw, Aug. 12 in Nashville. Mother is a Warner Bros. recording artist. Father is a Curb Records recording artist.

DEATHS

Eldon Shamblin, 82, of heart failure, Aug. 5 in Tulsa, Okla. He played guitar with Bob Wills & the Texas Playboys from the late 1930s until 1942. His arrangements for the Playboys helped fuse country and big-band music on songs like "Faded Love" and "San Antonio Rose." He returned to the group in 1947 and left again in 1959. After Wills died in 1975, Shamblin joined the Bob Wills' Original Texas Playboys. He also toured and recorded for years with Merle Haggard. Names of survivors were unavailable at press time.

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. 26-28, **@d:tech Internet Marketing Conference**, Marriott Marquis, New York. 310-473-4147.

Oct. 29-Nov. 8, **16th Annual San Francisco Jazz Festival**, San Francisco. 415-398-5655, www.sfjzzfest.org.

NOVEMBER

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal Hotel, Los Angeles. 781-279-2895.

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hangar, 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.

COMMENTARY

(Continued from page 8)

Building on a brand translates into what many label "creative types" (as opposed to the "business types") have been calling for, and it's what labels used to do. While the development of an artist may mean "creative development" to the creatives, to the business person it should be seen as building a brand.

Marketing music in terms of marketing a brand is important because it will generate larger and more constant revenues. Equally important, it reduces costs. If a label goes all out to market an artist's first album but doesn't spend time building the brand, it may see great sales of that album. However, it will need to spend a large amount of money marketing the same artist's next album, because it has not built an allegiance to the brand—the artist—but to the product, which in most cases is not even an album but a song.

Over the long run, the better way is to build the artist as a brand. It will cost less to market the next product that comes from that artist if fans have developed an allegiance.

This is true in all business segments. Consumers know what Lexus stands for ("the relentless pursuit of perfection") and what NBC's Must See TV stands for—quality sitcoms. Interestingly enough, the backbone of recent seasons of Must See TV was not "Seinfeld." "Seinfeld" was Must See TV for the masses—it was the equivalent of a hit song. But the durable brand was built on the success of that show and all of the other shows on the network.

Equally noteworthy, NBC stuck with several of these shows through tough times; "Seinfeld's" ratings were horrendous in its first two seasons. This is something a young artist might wish for from a label.

Sarah McLachlan knows, or should know, who her customers are. Her customers know full well what to expect from her. If one of her songs becomes a "Seinfeld," it will take her to the masses. Indeed, this is what has happened. But the masses will build upon her core fan base, which already exists. When the hit, like "Seinfeld," goes away, there will still be a base of consumers who identify with the brand. The base may be larger as a result of the hit, but a label cannot build its core market from a hit. Rather, hits have to be built from the brand.

Barenaked Ladies are another prime example of a brand built over time. Because their brand has been

developed, their just-released fourth U.S. album will require less marketing money than any of their other albums to attain the same level of sales. Barenaked Ladies consumers were cultivated over time, and they like the Barenaked Ladies, not a Barenaked Ladies song or a Barenaked Ladies album.

Sound logical? Most people will probably say that they know this—we're all too aware of one-hit wonders. But then why do many still use one-hit-wonder marketing tools rather than brand-building tools?

How does one market a brand, then? Here are just a few points.

- **Touring.** Nothing helps like getting the product in front of people; it's like getting supermarket shelf space. And don't just concentrate on fancy, large tours—a brand is built at the core grass-roots level.

- **Relationship marketing.** This is rarely done by record labels. Reprise Records recently included a bounce-back coupon in the first album of a new artist. Of the first 2,000 units sold, the label received 600 coupons back in the mail. A 33% return rate is unheard of in any business! How, then, did it happen?

Simple. In general, music fans are just that: fanatics. They are loyal and energetic about music they like. Take advantage of that. Knowing your customer is one of the most important tenets of any business. Knowing who your consumers are lets you market to them the next time and, most important, use them as your sales and marketing force. There is no better salesperson for a Lexus than a current Lexus owner.

There are many other marketing vehicles through which to develop a brand, and these are areas labels should explore and target.

Labels can make a choice. They can reinvent the marketing wheel on every album, or they can do what those famous for nurturing talent did years ago: build brands.

If the suits in the executive offices want predictability and accountability, they will do just that. Otherwise, they will continue to churn out one-album wonders and soundtracks. Although they may see nice spikes on the sales charts from these, they will see them at the expense of significant product marketing costs and long-term revenue stability.

Do you want to bet the store on that kind of business model? I wouldn't.

GOOD WORKS

SWEET CAROLINA: Bands from the North Carolina triangle of Durham/Raleigh/Chapel Hill, including Squirrel Nut Zippers, Ben Folds Five, Whiskeytown, and Hobex, have donated songs to "The Garden Place: Songs By Our Friends." The compilation, slated to bow Sept. 22 on Yep Roc Records, will raise money for Chatham County (N.C.) Family Violence & Rape Crisis Services and its safe house, Garden Place. Contact: Melissa Adams at 919-929-7648, extension 201.

SCHOOL IS COOL: Carlos Santana, Edward James Olmos, Rita Moreno, and director Marine Dominguez helped launch the Hispanic Education and Media Group's "Cada Cabeza Es Un Mundo/Each Mind Is A World" program Aug. 17 at a Conga Room reception in Los Angeles. The campaign is designed to keep Hispanic youth from dropping out of school through culturally based curricula. Santana previously lent his music to a documentary about the program. Contact: Michael Jensen at 626-585-9575.

COUNTRY CARES: On Sept. 22, Columbia Records will release "Tribute To Tradition," featuring contemporary country acts' versions of traditional country tunes. A portion of the proceeds will go to the proposed Country Music Retirement Center for artists, musicians, and songwriters. Sony Music Nashville will make a \$50,000 advance contribution against a percentage of future royalties. Artists who contributed tracks include Trace Adkins, Mary Chapin Carpenter, Dixie Chicks, Alison Krauss, Patty Loveless, Randy Travis, Marty Stuart, and Vince Gill. Contact: Maureen O'Connor at 310-201-8816.

PUTTING THE FIRE OUT: Kirk Franklin, Gospo Centric, and Interscope Records will donate \$250,000 to the Burned Churches Fund of the National Council of the Churches of Christ. The hefty contribution is in anticipation of high sales for Franklin's "The Nu Nation Project," due Sept. 22. Contact: Lori Earl at 310-443-4540.



Can You See Them? Arista/Nashville, BMI, and MCA Nashville held a celebration for the success of the joint-label single "If You See Him/If You See Her," as performed by Reba McEntire and Brooks & Dunn. Shown in the back row, from left, are MCA Nashville chairman Bruce Hinton, Kix Brooks, BMI's Harry Warner, Still Working for the Man Music's Barbara Orbison, Ronnie Dunn, songwriter Terry McBride, Arista's Fletcher Foster, and songwriter Tommy Lee James. In the bottom row, from left, are BMI's Roger Sovine, songwriter Jennifer Kimball, MCA Nashville president Tony Brown, McEntire, and EMI-Blackwood Music's Gary Overton.

Lyric Street Looks Deep With Tippin

BY DEBORAH EVANS PRICE
NASHVILLE—Though his Lyric Street debut is titled "What This Country Needs," label executives and Aaron Tippin himself feel that his Oct. 6 release is very much what Tippin needs as he starts a new chapter in his career.

"It's not only what country [music] needs, this is the album that Aaron needed," says Carson Schreiber, the label's senior VP of promotion and product development. "It's filled with great songs. Doug Howard, our senior VP of A&R, and Shelby Kennedy, our director of A&R, did a brilliant job of collecting songs from the best publishers and songwriters in Nashville."

Lyric Street president Randy Goodman enthusiastically agrees. "This is one of the first times I've sat down with an Aaron record and feel like it's been a complete album," he says. "It's an album I listen to over and over again. I dig everything on this record."

Tippin credits the supportive environment at Lyric Street with helping him make the kind of album he really wanted and says it was that spirit that drew him to the label. "We were talking to them and a couple of other labels in town, and I was really looking for somebody that wanted to do the music I wanted to do," he says.

"What This Country Needs" marks the first time Tippin has worked with producer Pat McMakin, and the first time he's co-produced. (He also co-wrote four tunes.) He credits Howard with encouraging him to write and produce.

Tippin's track record at country radio has been inconsistent. He's had two No. 1's on Billboard's Hot Coun-

try Singles & Tracks—"There Ain't Nothin' Wrong With The Radio" and "That's As Close As I'll Get To Loving You"—and several top 10 records, but he's also had singles that stalled.

Goodman believes this album will change that. "There's no secret that there's been an inconsistency with him at radio," Goodman says. "Aaron has not traditionally been an easy act at radio, but sonically Aaron's in a different place. It's back into that groove that works so well at radio that Joe [Galante] did with him at RCA with 'That's As Close As I'll Get To Loving You.' This time the whole album, sonically, carries that approach with it."

Tippin says the different vocal approach was deliberate. "We learned with 'That's As Close As I'll Get To Loving You' that lowering it a couple keys brought out something new," he says. "It worked well then, so I thought we'd try it again. And it's a whole lot easier to sing like that. I've sung hard all my life. That's the way I thought it was supposed to be done."

Goodman says the album holds many potential singles. "I really

(Continued on page 41)



TIPPIN

'97 Was A Tough Year For Jo Dee Messina, But Now With A No. 1 Song She's 'Alright'

CHECKING IN WITH: Jo Dee Messina, who's holding down the No. 1 slot on the Hot Country Singles & Tracks chart for the second week in a row with "I'm Alright," knows the exact value of a No. 1 song.



MESSINA

"It hands you a shovel," the Curb recording artist tells Nashville Scene. "And it lets you dig your way out. I'm so grateful radio gave me a second chance," referring to her first No. 1, "Heads Carolina, Tails California" in 1996.

"After that early success," she says, "1997 was one of the toughest times in my life. I've always just got my head

down working, and all of a sudden somebody slapped me in the face with reality and said, 'Hey, you haven't had anything new on the radio for six or seven months; the shows are slowing down. Then the accountants came in and said the money is going away. At Christmas of 1997 a musician who was a dear friend of mine told me, 'Hey, you know what, this ship is going down, and I'm out of here.'"

It gets worse. "That devastated me, broke my heart," she continues, "because he was my friend, beyond being an employee. I said, 'Man, don't you believe in the stuff we've already cut?' He said, 'Yeah, well, I'm going to work for so-and-so. They've got more work.' So I learned about the whole loyalty thing."

And worse. "In November of last year, we had to give the bus back," she says. "Couldn't afford the bus lease. December rolled around, and I had to put my house on the market, and my car was up for sale. We wanted to pay down some of the huge debts we had built up touring. We were sitting at home on Christmas Day, me and my mom, going, 'Well, we have to find happiness inside instead of with everything we've got around us.'"

"So that was an important lesson. Then, radio turned things around. The God's honest truth is that Curb set this record up so well, and radio gave me a second chance. They didn't have to do that. When [the single] 'Bye Bye' came out and did so well, the dates started coming in. My booking agent told me that between January and [Country Radio Seminar] week,

we got 40 dates on the books. So, I went from zero to 40 in six weeks, and that was just phenomenal. So I went to my accountants and said, 'Look, I don't want to file bankruptcy, because to me that's like quitting.' I said, 'I've got 40 dates. That'll carry me through March. Can we at least take the house off the market? And just see if we pay the bills?'"

"My house is nothing fancy, two-bedroom, 1,150 square feet. And I don't drive a Mercedes. I drive an Eagle, like a teenager's car. But just to be able to hold on to that, you know, was really cool."

ON THE ROW: Paul Kingsbury returns to the Country Music Foundation as deputy director of special projects and editor of the CMF Press . . . Lynn Shults is now GM of Hayes Street Music . . . Steve Lasziter joins Agency for the Performing Arts as VP . . . Jennifer Sherrill signs an exclusive writer's agreement with Charlie Monk Music.



by Chet Flippo

ON THE RECORD:

Christmas records are starting to roll out. Two of the first ones are by the late Tammy Wynette and Vince Gill. "Christmas With Tammy Wynette" on Epic Records features 10 traditional songs. Gill's "Breath Of Heaven" likewise covers traditional Christmas fare, with lush accompaniment by Patrick Williams & His Orchestra. It was produced by Tony Brown and Michael Omartian and recorded at Capitol Studios in Los Angeles, where Frank Sinatra and Nat "King" Cole used to record.

Lorrie Morgan has cut a BNA album of pop standards that the label, at least for the time being, is going to sell via a television infomercial. "Secret Love" was produced by Richard Landis.

Nashville songwriters are increasingly releasing their own CDs. Paul Kennerley's "Misery With A Beat" is on Nashville's Spinout Records. Paul Craft has cut "Brother Jukebox" for the Dutch label Strictly Country Records. A real sleeper cut on Craft's album is a love song about a famous local actress. The song "Ashley Judd" is highly complimentary about her.

Radney Foster is now on Arista/Austin and has a Sept. 15 release date for his album "See What You Want To See."

Skaggs Leads The Nominee Pack For '98 International Bluegrass Awards

BY CHET FLIPPO

NASHVILLE—Ricky Skaggs and his Kentucky Thunder band lead all nominees with 11 nominations for the 1998 International Bluegrass Music Awards, which will be presented Oct. 22 at the Kentucky Center for the Arts in Louisville, Ky.

The Lonesome River Band garnered 10 nominations, the Del McCoury Band scored nine, IIIrd Tyme Out received eight, and Blue Highway scored six. Bluegrass pioneers Chubby Wise and Carlton Haney will be inducted into the International Bluegrass Music Assn. (IBMA) Hall of Honor.

Wise, a noted fiddler, is honored for his role in establishing bluegrass' fiddle sound when he was with Bill Monroe's Blue Grass Boys in the 1940s.

Haney pioneered the now-established tradition of bluegrass festivals with the first such fest in 1965 in Fin-castle, Va. Today, more than 500 such bluegrass festivals are held annually.

Skaggs and Rhonda Vincent will host the awards show, which will be broadcast on radio domestically and internationally.

1998 IBMA nominees are:

Entertainer of the year: Blue Highway, Lonesome River Band, Del McCoury Band, Ricky Skaggs & Kentucky Thunder, IIIrd Tyme Out.

Male vocalist: Ronnie Bowman, Dudley Connell, Del McCoury, Russell Moore, Ricky Skaggs.

Female vocalist: Alison Krauss,

Laurie Lewis, Claire Lynch, Lynn Morris, Rhonda Vincent.

Album: "Midnight Storm," Blue Highway, Rebel Records; "Fiddle Patch," Bobby Hicks, Rounder Records; "Longview," Longview, Rounder Records; "Bluegrass Rules," Ricky Skaggs & Kentucky Thunder, Rounder/Skaggs Family Records; "Live At The MAC," IIIrd Tyme Out, Rounder Records.

Instrumental album: "Bluegrass '97," W. Benson, J. Autry, M. Schatz,



SKAGGS AND KENTUCKY THUNDER

R. Simpkins, A. Haynie, R. Ickes, and S. Vestal, Pinecastle Records; "On The Move," Jason Carter, Rounder Records; "Do In' My Time," Aubrey Haynie, Sugar Hill Records; "Fiddle Patch," Bobby Hicks, Rounder Records; "Leading Roll," Sammy Shelor, Sugar Hill Records.

Instrumental group: Blue Highway, Lonesome River Band, the Del McCoury Band, Nashville Bluegrass Band, Ricky Skaggs & Kentucky Thunder, IIIrd Tyme Out.

(Continued on page 41)

Billboard TOP COUNTRY ALBUMS

AUGUST 29, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/HOT SHOT DEBUT ★★★						
1	NEW ▶		1	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98) 1 week at No. 1	THE KEY	1
★★★ GREATEST GAINER ★★★						
2	1	2	41	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	2	1	13	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
4	5	5	29	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
5	3	4	17	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	7	15	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
7	8	8	11	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
8	4	3	5	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
9	7	6	15	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
10	9	10	11	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
11	13	17	22	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
12	10	9	3	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
13	12	13	5	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
14	11	12	17	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
15	16	16	63	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
16	14	14	38	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
17	17	11	5	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
18	18	22	15	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	18
19	15	15	10	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
★★★ PACESETTER ★★★						
20	26	26	51	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
21	NEW ▶		1	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	21
22	20	19	48	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
23	19	18	10	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
24	21	20	13	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
25	22	23	57	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
26	24	24	49	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
27	23	21	13	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
28	25	25	51	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
29	27	27	17	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
30	28	28	10	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
31	29	31	26	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
32	30	29	14	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
33	32	32	15	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
34	33	35	51	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
35	36	36	55	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
36	34	33	17	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	31	30	5	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
38	38	38	102	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
39	35	39	17	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
40	39	40	44	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
41	37	34	12	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
42	40	43	94	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
43	45	49	41	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
44	41	50	69	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
45	52	52	99	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
46	42	47	67	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
47	51	51	5	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) HS	BIG BACKYARD BEAT SHOW	38
48	47	45	13	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
49	44	37	7	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
50	48	41	10	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
51	49	48	43	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
52	43	42	21	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
53	46	46	61	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
54	54	54	63	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
55	53	44	14	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
56	50	53	3	LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) HS	STEPPING STONE	50
57	NEW ▶		1	ELVIS PRESLEY RCA 67672 (11.98/17.98)	RHYTHM AND COUNTRY	57
58	56	55	23	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
59	55	65	62	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
60	59	59	8	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	56
61	57	56	57	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
62	60	62	8	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
63	62	58	57	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
64	61	61	60	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
65	58	60	79	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
66	66	66	10	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
67	68	70	3	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	67
68	67	—	32	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
69	63	64	63	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
70	65	57	19	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
71	64	63	13	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
72	72	71	5	THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	70
73	71	69	66	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
74	69	67	43	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
75	NEW ▶		1	RODNEY CARRINGTON MERCURY 558210 (10.98 EQ/16.98)	HANGIN' WITH RODNEY	75

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

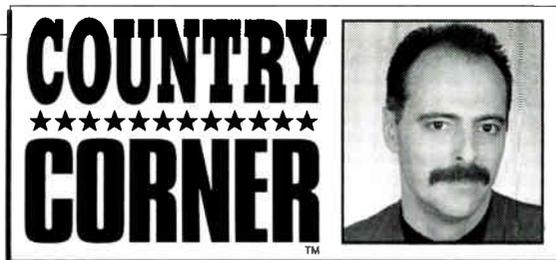
Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
AUGUST 29, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	184
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	147
3	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	210
4	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	191
5	3	KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	185
6	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	220
7	6	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	595
8	5	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	110
9	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	230
10	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	50
11	18	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	44
12	24	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	6
13	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	453

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	GEORGE STRAIT ▲ ⁹ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	308
15	11	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	130
16	10	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	546
17	20	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	73
18	13	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	215
19	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	148
20	—	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	94
21	19	GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	385
22	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	624
23	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	135
24	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	196
25	23	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	378

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or resissues 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.



by Wade Jessen

THE KEY'S IN THE MAILBOX: With more than 88,500 scans, Vince Gill scores his first No. 1 album and topples all his prior opening-week album sales for sets containing new material. With Hot Shot Debut honors, "The Key" blasts onto Billboard's Top Country Albums at No. 1 and enters The Billboard 200 at No. 11. Only "Souvenirs," a greatest-hits package, outscanned "The Key" in its debut week; that set bowed at No. 3 on the country list with approximately 89,500 units in the Dec. 9, 1995, issue. And Gill has had plenty of near misses with prior albums, including "When I Call Your Name," which peaked at No. 2 in the Aug. 29, 1990, Billboard, and "When Love Finds You," a 1994 set that also rose as high as the runner-up slot. Four previous Gill titles peaked at No. 3 on the country list, while another set rose to No. 5.

AND IT'S COUNTRY: Since its completion, "The Key" has prompted an unusually high number of calls to this office, primarily from industry folks along Music Row who consider the album's content to be a stylistic triumph. "Vince has turned in an extraordinarily emotional album, and consumers have responded favorably," says Dave Weigand, MCA Nashville's VP of sales and marketing. Favorably indeed, since the new set is traditional country, influenced heavily by the legendary "Nashville sound" era and dotted with the emotions of Gill's recent divorce from Janis Gill, half of the '80s duo Sweethearts Of The Rodeo.

"We worked hard to strategize our setup for this album, and I think a couple of key components have to be recognized," adds Weigand. "First, the [radio] single was scheduled way out in front of the album, and Vince was July's CMT showcase artist of the month. His tour is sponsored by CMT, and a cassette single was handed out to every concertgoer on the tour." That cassette contained Gill's radio single, "If You Ever Have Forever In Mind," and the B-side offered a four-song montage of other tracks on "The Key."

The label will issue a new holiday project from Gill, "A Breath Of Heaven," scheduled to hit the market Sept. 8.

TOP HEAVY: Vince Gill's hefty album debut pushes Shania Twain's "Come On Over" (Mercury) 1-2 on Top Country Albums but doesn't completely rob her of her due thunder. Twain's package earns our Greatest Gainer cup and bullets in the runner-up position with more than 71,000 scans, up approximately 6,000 units. Meanwhile, her "Honey, I'm Home" makes friends at country radio by snatching the largest gain on Hot Country Singles & Tracks. That title increases 1,184 plays to rise 40-27 on our airplay tabulation. New airplay is detected at 69 monitored country signals, including KBEQ Kansas City, Mo., and KXKC Lafayette, La.

MAPLE STREET MEMORIES: With 9,500 scans, Canadian trio the Wilkinsonsons open at No. 21 on Top Country Albums with "Nothing But Love," their debut set for Giant, and the lead single, "26 Cents," bullets at No. 5 on Top Country Singles Sales.

LYRIC STREET LOOKS DEEP WITH TIPPIN

(Continued from page 39)

think this is one of Aaron's deepest albums in terms of singles," he says. "One of Aaron's biggest problems has been the [in]ability to go two and three singles deep and even four singles deep on an album. Yet with that limited ability, he always sold gold." (Five of his six RCA albums went top 20 on Billboard's Top Country Albums, two of them peaking at No. 6.)

Both Goodman and Schreiber claim there are several strong candidates for future singles. "I think that 'I'm Leaving' could be a career record for Aaron Tippin," Goodman says.

Schreiber agrees. "You think it's going to be another typical cheating country song, and then it just hits you," he says.

The first single is "For You I Will." "The response at radio has been exceptional. Everybody has been saying, 'We know Aaron is the artist who with the correct song can have a No. 1 record,'" Schreiber says. "KIIM in Tucson [Ariz.] has a feature they call 'Bunkhouse Brawl' where they put a champion [song] up against a new challenger. Aaron won all five nights."

"I think it's great," Bill Hagy,

operations manager of WXBQ Bristol, Va., says of the single. "I've been playing it for three weeks, and people love it. They've softened the edge on his voice. He doesn't have that twangy edge, and I think we've had all the blue-collar Aaron that's allowed by law. This is just a great country song, and it's got that softer side."

Goodman feels Tippin has delivered an album that will be widely embraced. "Nothing Compares To You" really captures what Aaron is able to do live, which is real intense and very energetic," he says. "Then you've got something like 'Back When I Knew Everything,' which is just a great honky-tonk Aaron Tippin song; then you've got something like 'Sweet Water,' which is almost like a Grateful Dead kind of grooving song. It's a cool song."

To promote the record, the label will be holding contests at radio and retail. "One of them is a 'For You I Will' weekend," Schreiber says. "That will involve a contest winner and guest for a weekend—whatever each individual station feels is correct for their market, such as maybe a getaway out for dinner and a concert

or a movie—however they want to construct that promotion. Then on the retail side, we're going to be doing 'What This Country Needs' promotions. We'll be having some display contests with some autographed guitars. We're also definitely going to do pricing and positioning. We're going to go very much in depth on this and not just the major accounts. Aaron reaches so many secondary country markets, we want to go in depth on promotions on this album."

Point-of-purchase materials at retail will include bin cards, posters, and 1-by-2-foot flats. In addition, "For You I Will" will be available Sept. 1 as a commercial single.

Lyric Street is distributed by PolyGram Group Distribution, and Schreiber says that VP of sales Dutch Cramblitt and four Hollywood Records sales reps will be working Lyric Street product. (Lyric Street and Hollywood are both owned by Disney.) Booked by Buddy Lee Attractions, Tippin has been on the road performing at fairs and festivals this summer. He's managed by Billy Craven, and his songs are published by Opryland Music Group, a division of Acuff Rose (BMI).

SKAGGS LEADS THE NOMINEE PACK FOR '98 BLUEGRASS AWARDS

(Continued from page 39)

Vocal group: Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Nashville Bluegrass Band, IIIrd Tyme Out.

Song: "Rather Be A Lonesome Pine," Blue Highway, Jack Tottle, songwriter; "Bill Monroe For Breakfast," Tom T. Hall, Tom T. Hall, songwriter; "Lonesome Old Home," Longview, Ed Hamilton, songwriter; "Get Up John," Ricky Skaggs & Kentucky Thunder, Bill Monroe, songwriter; "Till The End Of The World Goes Around," IIIrd Tyme Out, Newton Thomas, songwriter.

Gospel recorded performance: "Living On The Hallelujah Side," T. Austin, C. Smith, D. Perry, A. Haynie, T. Williamson, D. Tyminski, and W. Rice, Doobie Shea Records; "Stanley Gospel Tradition: Songs About Our Savior," T. Austin, B. Bales, R. Bow-

man, A. Haynie, J. King, D. McCall, D. Perry, D. Rigsby, J. Shelton, J. Sisk, C. Sizemore, C. Smith, S. Sparks, A. Steffey, E. Thacker, and D. Tyminski, Doobie Shea Records; "Kept & Protected," Doyle Lawson & Quicksilver, Sugar Hill Records; "New Highway," Larry Sparks, Horizon Music/Mountain Home.

Recorded event: "Stanley Gospel Tradition: Songs About Our Savior," T. Austin, B. Bales, R. Bowman, A. Haynie, J. King, D. McCall, D. Perry, D. Rigsby, J. Shelton, J. Sisk, C. Sizemore, C. Smith, S. Sparks, A. Steffey, E. Thacker, and D. Tyminski, Doobie Shea Records; "Bluegrass '97," W. Benson, J. Autry, M. Schatz, R. Simpkins, A. Haynie, R. Ickes, and S. Vestal, Pinecastle Records; "Fiddle Patch," Bobby Hicks, Rounder Records; "Longview," Longview,

Rounder Records; "Doc & Dawg," Doc Watson & David Grisman, Acoustic Disc.

Emerging artist: Dale Ann Bradley & Coon Creek, Freight Hoppers, the Gibson Brothers, Aubrey Haynie, Chris Jones & the Night Drivers.

Instrumental performers: Banjo: J.D. Crowe, Rob McCoury, Earl Scruggs, Sammy Shelor, Scott Vestal. Dobro: Mike Aldridge, Jerry Douglas, Josh Graves, Rob Ickes, Gene Wooten. Guitar: David Grier, Tony Rice, Kenny Smith, Bryan Sutton, Doc Watson. Bass: Mike Bub, Roy Huskey Jr., Missy Raines, Mark Schatz, Marshall Wilborn. Fiddle: Jason Carter, Stuart Duncan, Aubrey Haynie, Bobby Hicks, Rickie Simpkins. Mandolin: Sam Bush, Ronnie McCoury, Ricky Skaggs, Adam Steffey, Chris Thile.

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

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

12 26 CENTS (Golden Phoenix, SOCAN/Kiayongs, SOCAN)	WBM
66 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI)	22 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggins, BMI/Bug, BMI) HL
67 BIG TIME (Sony/ATV Tree, BMI/Terlie, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM	13 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
69 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL	27 HONEY I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
30 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM	31 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
40 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM	35 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
7 COVER YOU IN KISSES (Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM	39 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
19 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	5 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
51 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Cait-N-Twins, BMI) HL	21 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
25 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terlie, BMI/Sony/ATV Cross Keys, ASCAP) HL	61 I FELL (Taguchi, ASCAP)
63 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM	68 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP)
20 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL	62 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP) WBM
48 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	6 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
73 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI)	34 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
8 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP)	

Pressure, BMI) HL/WBM	24 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
11 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM	1 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL/WBM
14 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL	42 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnason, BMI/Red Quill, BMI) WBM
33 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM	28 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
45 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Go, BMI)	3 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Realsongs, ASCAP) WBM
36 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM	32 LOOSEN UP MY STRINGS (Blackened, BMI) WBM
37 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	29 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
71 THE MAN SONG (TIF, BMI)	44 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM
65 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse,	

BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/ReySong, BMI) HL/WBM	43 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM
26 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM	23 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
74 ONE HEART AT A TIME (W.S. ASCAP)	58 ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL
60 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM	41 REAL MAN (Haneli, BMI)
49 POUR ME A VACATION (Cowboys & Sailors, BMI)	49 SHINE ON (Congregation, SESAC/Monkids, SESAC/Sony/ATV Tree, BMI) HL
47 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)	17 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
4 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL	10 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
9 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnason, BMI) WBM	56 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI)
38 THINGS CHANGE (Coal Oust West, BMI/Warner-Tamerlane, BMI) WBM	

18 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)	53 TREE OF HEARTS (Acuff-Rose, BMI/Miene, ASCAP) WBM
2 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM	64 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
70 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)	54 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Music, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
15 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	46 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terlie, BMI/Tracy Lawrence, BMI) HL
75 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM	52 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL
50 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Teri-000, ASCAP) HL	72 YOU MOVE ME (PolyGram International, ASCAP/Pierceceppitongs, ASCAP)
57 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL	55 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Teri-000, ASCAP)
16 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM	

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 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 ★★★ 2 weeks at No. 1		
1	1	4	15	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
2	5	7	14	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
3	3	5	14	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	3
4	7	8	22	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	4
5	9	9	9	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	5
6	8	10	14	IF YOU EVER HAVE FOREVER IN MIND T.BROWN IV GILL T SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	6
7	11	12	14	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	7
8	4	2	19	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	2
9	6	1	21	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	1
10	2	3	17	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	2
11	13	18	5	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	11
12	14	17	12	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	12
13	15	15	12	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	13
14	12	14	16	I SAID A PRAYER B.J.WALKER,P.JR.,P.TILLIS (L.SATCHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	12
15	19	26	8	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	15
16	17	21	14	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	16
17	16	20	16	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	16
18	10	6	16	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
				★★★ AIRPOWER ★★★		
19	25	31	7	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	19
				★★★ AIRPOWER ★★★		
20	22	22	6	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	20
21	18	11	19	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
22	24	24	13	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	22
23	20	16	22	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEAGUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	2
24	26	23	20	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
25	30	33	9	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	25
26	34	42	5	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	26
27	40	53	6	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY ALBUM CUT	27
28	31	34	16	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	28
29	27	25	23	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) EPIC 78904	5
30	32	37	8	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	30
31	35	39	10	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
32	43	57	3	LOOSEN UP MY STRINGS C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT	32
33	37	40	11	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	33
34	33	35	18	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
35	39	46	5	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA RCA ALBUM CUT	35
36	41	48	4	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	36
37	38	41	10	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	37
38	23	19	18	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	43	9	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	39
40	47	50	5	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	40
41	46	47	9	REAL MAN D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	41
42	51	62	3	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON EPIC ALBUM CUT	42
43	49	59	5	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN (V) DECCA 72059	43
44	50	49	7	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	44
45	53	70	3	I WILL STAND B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY BNA ALBUM CUT	45
46	48	51	6	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 84166	46
47	65	—	2	SOMEONE YOU USED TO KNOW C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	47
48	56	68	4	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	AARON TIPPIN LYRIC STREET ALBUM CUT	48
49	55	60	7	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG	49
50	52	52	8	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	50
51	58	65	5	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
52	67	—	2	WIDE OPEN SPACES P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	52
53	59	66	5	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	◆ BRYAN WHITE ASYLUM ALBUM CUT	53
54	44	38	14	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	37
				★★★ Hot Shot Debut ★★★		
55	NEW ▶	—	1	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK MERCURY ALBUM CUT	55
56	NEW ▶	—	1	THERE YOU HAVE IT M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT	56
57	63	—	2	YOU'RE BEGINNING TO GET TO ME J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	57
58	RE-ENTRY	—	2	ONLY LONELY ME D.COOK (L.BOONE,R.BOWLES)	RICK TREVINO COLUMBIA ALBUM CUT	58
59	62	69	3	POUR ME A VACATION L.MAINES (MCCLEURE,TAYLOR)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159	59
60	61	54	18	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
61	57	55	11	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	55
62	69	72	8	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	62
63	45	44	12	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS (C) (D) (V) ARISTA NASHVILLE 13126	44
64	64	56	13	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
65	54	45	16	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	33
66	NEW ▶	—	1	ALONE P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	MONTY HOLMES BANG II ALBUM CUT	66
67	71	67	17	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
68	NEW ▶	—	1	IF I LOST YOU B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	68
69	RE-ENTRY	—	19	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
70	RE-ENTRY	—	3	WE REALLY SHOULDN'T BE DOING THIS T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	70
71	RE-ENTRY	—	4	THE MAN SONG T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	71
72	RE-ENTRY	—	2	YOU MOVE ME A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	67
73	NEW ▶	—	1	GUILTY C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS BNA ALBUM CUT	73
74	RE-ENTRY	—	5	ONE HEART AT A TIME C.DOWNS,D.PACK (V.SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC 84117	69
75	74	—	15	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	43

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

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★ 2 weeks at No. 1	
1	1	2	24	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	4	4	25	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
3	3	3	20	COMMITMENT ● CURB 73055	LEANN RIMES
4	2	1	30	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
5	5	6	8	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
6	7	8	63	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
7	6	7	11	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
8	10	10	14	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
9	8	9	10	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
10	11	11	5	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
11	9	5	18	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
12	12	13	19	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
13	15	16	8	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	17	—	2	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
15	13	14	17	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
16	16	15	16	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
17	14	12	17	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
18	18	17	27	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
19	20	19	5	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
20	19	18	21	I DO (CHERISH YOU) MERCURY 568602	MARK WILLS
21	22	20	14	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
22	21	21	18	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
23	NEW ▶	—	1	HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
24	23	24	6	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREARY
25	25	23	20	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS

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.

41 NUMBER ONE HITS

TENNESSEE RIVER WHY LADY WHY OLD FLAME FEELS
SO RIGHT LOVE IN THE FIRST DEGREE MOUNTAIN
MUSIC TAKE ME DOWN CLOSE ENOUGH TO PERFECT
DIXIELAND DELIGHT THE CLOSER YOU GET LADY
DOWN ON LOVE ROLL ON WHEN WE MAKE LOVE IF
YOU'RE GONNA PLAY IN TEXAS THERE'S A FIRE IN THE
NIGHT THERE'S NO WAY FORTY HOUR WEEK CAN'T
KEEP A GOOD MAN DOWN SHE AND I TOUCH ME WHEN
WE'RE DANCING YOU'VE GOT THE TOUCH FACE TO
FACE FALLIN' AGAIN SONG OF THE SOUTH IF I HAD YOU
HIGH COTTON SOUTHERN STAR JUKEBOX IN MY MIND
FOREVER'S AS FAR AS I'LL GO DOWN HOME HERE WE
ARE THEN AGAIN BORN COUNTRY I'M IN A HURRY
ONCE UPON A LIFETIME HOMETOWN HONEYMOON
RECKLESS GIVE ME ONE MORE SHOT SHE AIN'T YOUR
ORDINARY GIRL IN PICTURES SAD LOOKIN' MOON

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RCA RECORDS LABEL



STARRING: Randy Owen, Jeff Cook, Teddy Gentry, Mark Herndon

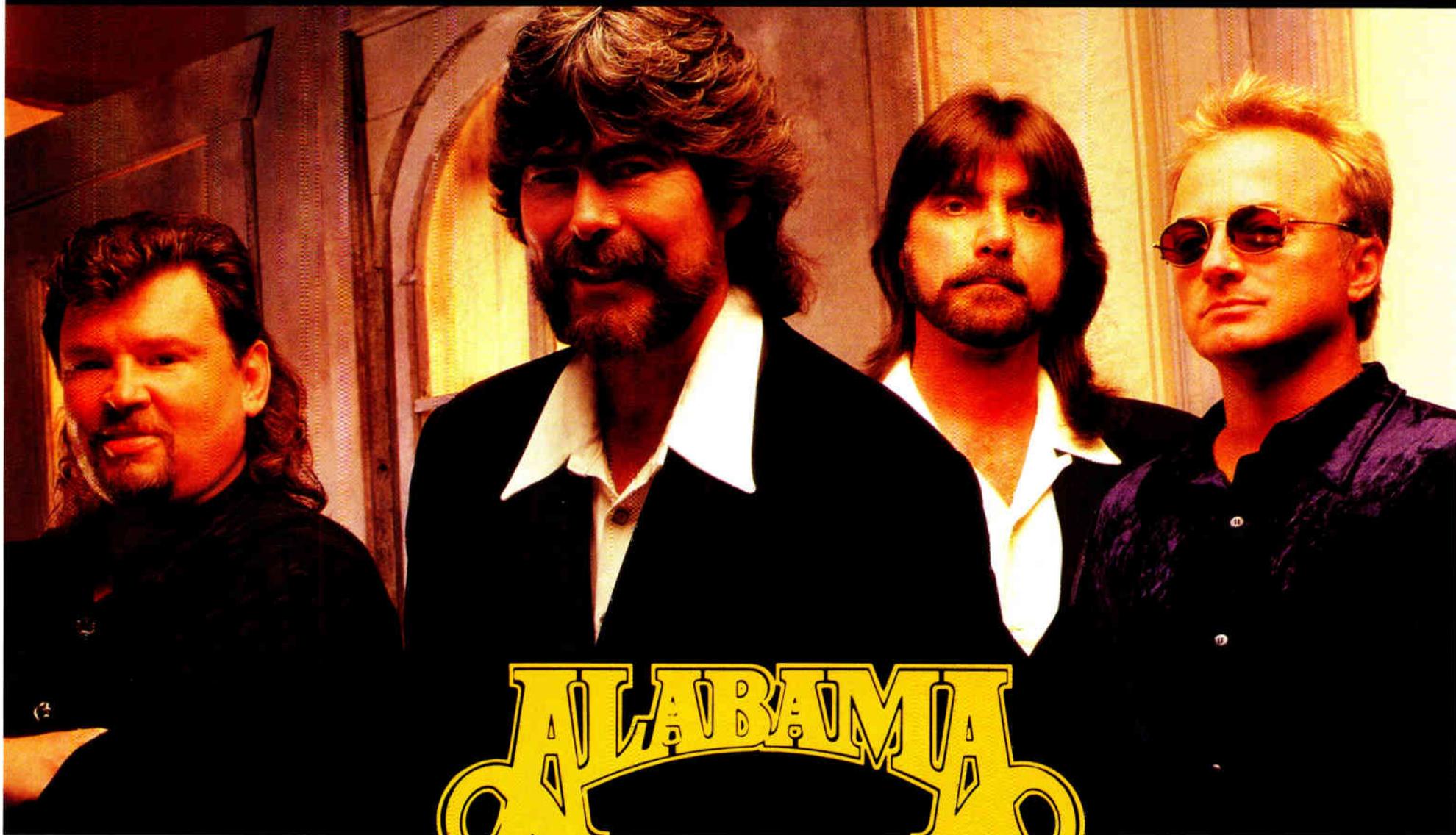
EXECUTIVE PRODUCERS: Dale Morris, Marc Oswald, Joe Galante **PRODUCER:** Marc Oswald

CO-PRODUCERS: Barbara Hardin, Kevin Vickery, John Rubey, Greg Fowler **DIRECTOR:** John Best **PRODUCTION EXECUTIVE:** Nancy May

TBA ENTERTAINMENT CORPORATION

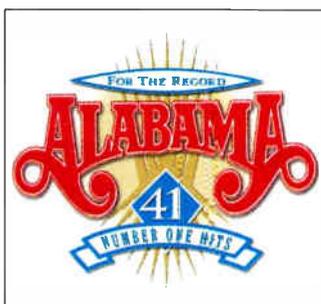
2 CD SET IN STORES AUGUST 25TH

 **SPRING COMMUNICATIONS**



WHEN THEY FORMED, THERE WAS NO SUCH JOB DESCRIPTION AS A SELF-CONTAINED COUNTRY BAND. EIGHTEEN YEARS AND 58 MILLION RECORDS LATER, THE PRIDE OF FT. PAYNE CALL THEIR OWN TUNE. HOW'D THEY GET THAT WAY?

BY CHET FLIPPO



The saga of Alabama the band is only partly the staggering statistics the band has amassed in its 18-year history: There's the 58 million units sold worldwide, the much-acclaimed 41 No. 1 country singles, the record-breaking concert-ticket sales, the unparalleled list of major awards and the unmatched longevity in the fickle country-music marketplace. It's much more the tale of the building of a supergroup in country music when such an entity did not exist and common sense dictated that such a creature had no business knocking on country's doors.

In the late 1970s, there was no such job description as a self-contained country band: one whose members wrote their own songs, sang those songs the way they felt they should be sung, played their own instruments—especially in the Nashville recording studio—and generally made their own decisions. Just as Waylon Jennings and Willie Nelson and their fellow Outlaws defined new highways in country music for solo artists in the mid-'70s, so did Alabama for groups in the late '70s. And it did so while preserving the quality of the music: a prolific blend of ballads, region-proud songs, working-class songs and country classics that know no boundaries. And, against all odds and in the face of trends, the group has succeeded while maintaining as low a profile as it is probably possible to maintain. The musicians still live where they grew up, in small-town, heartland Alabama. But, importantly, how did an Alabama, this Alabama, come about? What went into the making of the first—and only—country supergroup?

The members of Alabama came from true hard-working, God-fearing, patriotic America, the America of basic values that they've celebrated and championed in their songs. Randy Owen (born Dec. 14, 1949) and his cousin Teddy Gentry (born Jan. 22, 1952) grew up on farms near each other in the Fort Payne area of northern Alabama.

Randy Owen (RO): We still live there on the same land, the land we were born on. Teddy lives on his granddaddy's place. I live right next to where I was raised.

Teddy Gentry (TG): Nothing's really changed, except that we got out and play music. One of my first music memories was

that, along about when the Beatles came out, Randy and I played and sang together in church. We were learning chords on the guitar, and every time a Beatles song came out, it was always a challenge: He'd say, "I found another minus chord in this song." So I'd go over to his farm in the afternoon and practice.

RO: Everybody went to church. That was the only time you got to see anybody. We went to a lot of churches, Holiness and Baptist, but especially the church on the corner, a Methodist church.

TG: First place I ever sang was in that little Methodist church. I was 5 years old and I got up and sang "He's Got The Whole World In His Hands." Emptied the building!

RO: There, where we lived, all the churches had a practice where, on one particular Sunday, everybody from all the churches would go to one church. Church and home were the music centers. My daddy and my mama played. My dad showed me what he knew on guitar. My mom's still there, she's getting older, and her fingers aren't quite what they used to be, but she can still tear up a good old gospel song on the piano.

That's what we learned from.

TG: The church we went to—basically, if you had a guitar, you could sit up there on the bench and play or try to play. You never knew who would show up. That's how I learned to play guitar: I'd watch them play and see what chords they were going through, and I'd go home and try. I was 6 or 7 years old then. My aunt had an old Gibson guitar that had only four strings on it, so I tuned it to barre chords [using the second finger of the left hand as a capo across the strings] and barre across it. Then she got enough money to put a full set of strings on it, and I was totally lost. I had to relearn.

Gentry later switched to bass and won a battle of the bands with the group the Sand Mountain Chicken Pluckers.

TG: The first time I ever had a bass in my hand was after I got in high school. A friend came to me and said their bass player had left [their group] and wanted to know if I'd play bass for them. I said I didn't know how. I went and borrowed a neighbor's bass and amp and played, and we called ourselves the Sand Mountain Chicken Pluckers and won the local battle of the bands.

That's about when Gentry and Owen met Jeff Cook (born Aug. 27, 1949 in Ft. Payne).

RO: Jeff was more of the elite.

JC: I just lived in town, that's all. We had bathrooms.

TG: At the time, he had guitars, he had amps, he had a music room in his house, a little PA system.

JC: As a kid, I had a little ukulele, and my daddy taught me how to play barre chords on it like Teddy did, and my debut was singing "You Ain't Nothing But A Hound Dog" in the second grade. Randy and Teddy showed up on my doorstep one day with a flattop [guitar] and said, "You want to pick a while?" That was kind of where this all got started. By the time I was 13, I had a group together called the Viscounts. I also had a group called J.C. And The Chosen Few, with three horns and

Continued on page 50

ALABAMA

CAN'T KEEP A GOOD BAND DOWN

Behind The Hits And Precious Metal, Country's Most-Awarded Band Is Full Of Heart And Hometown Values.

BY DEBORAH EVANS
PRICE



From left: Mark Herndon, Teddy Gentry, Jeff Cook, Randy Owen

One of the keys to Alabama's tremendous success and longevity has been consistency: the same four guys, living in the same Alabama hometown, managed by the same company, recording for the same label, and delivering songs that have continually been embraced by country radio. Whether releasing a poignant love song or an anthemic ode to life in the South, Alabama members Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon have found a welcome home at country radio, amassing an incredible 41 No. 1 hit singles (on a variety of industry charts) and a dozen top-10 albums, including 10 that have hit the pinnacle of Billboard's Top Country Albums chart.

Along the way, the foursome has become the most awarded band in country-music history. In 1981, Alabama won both the Vocal Group Of The Year and Instrumental Group Of The Year honors from the Country Music Association, as well as the Academy of Country Music's Vocal Group Of The Year award and Billboard's New Group Of The Year honors. And those accolades were just the beginning. Since then, the group has won more than 200 awards, including the CMA's Entertainer Of The Year award three consecutive years (1982-1984) and the ACM's Entertainer Of The Year five times (1982-1986). In 1989, Alabama was named the Artist Of The Decade by the ACM.

They've also been recognized with the NARM Gift Of Music award, the Alabama Hall of Fame Distinguished Service Award, the Country Radio Broadcasters Human-

itarian Award, the Prince Matchabelli National Hero Award and the Bob Hope Humanitarian Award. This year, it'll receive a star on the Hollywood Walk Of Fame.

Many of its accolades have recognized the band's humanitarian work as well as its music. The group is well-known for raising money for charitable causes in their home state through the June Jam concert events they held for 16 years in Ft. Payne. They continue to hold "Fan Appreciation Days," weekend events that include a golf tournament and songwriters concert that raise money for charities in their hometown. Additionally, Owen spearheads "Country Cares For Kids," an annual country radio-thon that has raised over \$70 million for St. Jude's Children's Research Hospital in Memphis. "St. Jude's success rate is approaching 60%," Owen says. "That's a lot more moms and dads that get to

THAT'S WHAT THEY LIKE ABOUT THE SOUTH

For anyone familiar with Alabama's lengthy string of hits, there's no mistaking the band's affinity for its Southern roots. Listening to Alabama music is like following a musical road map to a place where the "Tennessee River" meets "High Cotton" and the result is pure "Dixieland Delight." Here's a sample of where Alabama has been, on record.

"My Home's In Alabama"
"Mountain Music"
"Dixieland Delight"
"If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)"
"Song Of The South"
"High Cotton"
"Southern Star"
"Down Home"
"Born Country"
"Sweet Home Alabama"
"Dancin', Shaggin' On The Boulevard"

take their kids home."

The group's roots lie in Ft. Payne, Ala., where cousins Owen, Gentry and Cook began dreaming of a successful country-music career. Recalling their years of struggling as a Myrtle Beach bar band, Owen remembers their success as slow in coming and admits their first single, "I Wanna Be With You Tonight," "didn't exactly set the charts on fire." "It holds the dubious distinction of staying at No. 100 in Billboard longer than any other record," says Owen with a laugh. "I think it was at No. 100 for three weeks. [It peaked at No. 78 in July 1977.]"

BOMBING THE SEMINAR

Subsequent singles—"I Wanna Come Over" and "My Home's In Alabama"—paved the way for a performance on the New Faces Show during Country Radio Seminar in 1979. "They wouldn't let us play our music," Owen recalls. "We had to work with studio musicians. When we finished our two songs—"My Home's In Alabama" and "Tennessee River"—I guarantee you, we were some down-and-out boys. We thought we totally bombed, because it didn't even sound like Alabama."

Much to the band's surprise, they drew interest from several labels, including RCA Records. "We decided that RCA was the Rolls Royce of the labels in Nashville, and, if they wanted to sign us, we'd take less money than the other company was offering us. I remember one of the great quotes

Continued on page 48

THE ART OF AUTOBIOGRAPHY

'Bama Titles Often Read Like Chapters From A Book On The Band's Life

One of the reasons Alabama has had such an enduring career is the strong relationship they have with their fans, a rapport that has been fueled by autobiographical songs that give listeners additional insight into their favorite group. In looking at a list of their hits, the tunes could well be chapter titles in a book on the band's life. Songs such as "My Home's In Alabama," "Tennessee River," "Mountain Music," "Dixieland Delight," "Tar Top," "Song Of The South," "High Cotton," "Down Home," "Born Country" and "Dancin' Shaggin' On The Boulevard" are among the singles with references to their Southern roots and personal lives. Their albums include even more introspective glimpses into the band members' lives, as evidenced by songs like "Never Be One Again," which Teddy Gentry wrote about his daughter celebrating her first birthday and growing up.

"'Old Ball Road,' which I think is on our 'American Pride' album, is one of my favorite songs I've ever written, because it's about us. We call this road out here by my house 'Old Ball Road,'" Randy Owen says of the song that refers to family members—like his grandmother—with Ball as a surname. "I don't know how to write anything but autobiographical. Sometimes, I'll get an idea from something I see on TV or somebody I've met, but most of the time I just write about that's happened to me. It's not real complicated, but it's worked. The fans know a lot of things about us through the music."

Owen says making a statement has sometimes overshadowed the desire for chart success, and he cites "Tar Top" as an example. "We intentionally broke [a string of No. 1's] in a row. We'd had 16 or 18 No. 1 records in a row, and that was a record at that time," he says. "They [executives at RCA] said they didn't think 'Tar Top' would be a No. 1 single, but we wanted to put out a song that said something about Alabama. We put it out, and it wasn't a No. 1 record [It peaked at No. 7], but it said something we wanted to say. Then, after that, I think we had eight or 10 more No. 1's in a row."—D.E.P.



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ALABAMA

BEHIND THE HITS

Continued from page 46

that [RCA's] Jerry Bradley told me. He said, 'If we can sell 60,000 albums on you guys, we'll feel like this has been a good deal for us all. He was being very truthful. So it worked out wonderful, and he, of course, was a tremendous supporter of Alabama.'

In May 1980, the single "Tennessee River" debuted on

Billboard's Country Singles chart and became Alabama's first No. 1. In July 1980, they left their longtime gig at the Bowery in Myrtle Beach and began a love affair with audiences all over the country. Owen graciously attributes much of their early success to the support they got from RCA staffers. "Shelia Shipley [now Shelia Shipley-Biddy, currently head of Decca] worked for RCA at the time," recalls Owen. "She kind of set up a lot of things for us. It was one of the sad things for me personally when she left RCA for MCA."

Owen has fond memories of those early days at RCA and the people they worked with. "Wayne Edwards is not living anymore. He was a promotion guy for RCA," Owen says. "I don't know where John McNamara is. He was the Midwestern promotion guy. Gaylen Adams was the Southeastern guy. Carson Schreiber was on the West Coast."

"The first time I ever saw him, he picked me up at the airport in L.A. in 1980 or 1981, and he said, 'What is going to be the next single?' When I told him it was probably going to be 'Feels So Right.' He said, 'Oh naw, not a ballad,'" says Owen, mimicking Schreiber's disappointed drawl. "But it was the next single, and it did real well."

From the very beginning of their careers, I've known Randy, Teddy, Jeff and Mark as terrific songwriters, musicians, performers, husbands and fathers. Their families are the nicest, warmest people I've ever been with. Alabama is devoted to their families, to the industry, and to the community. Ft. Payne and all of America has benefited greatly from the hearts and talents of these four great artists.

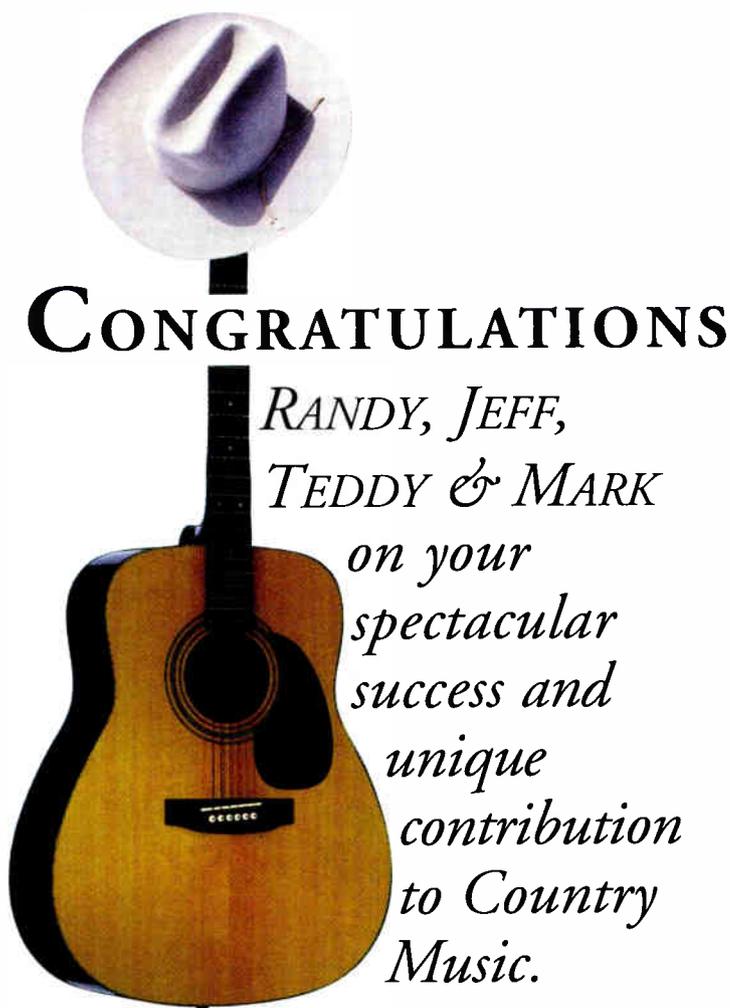
—Frances W. Preston, president and CEO, BMI

Owen appreciates the team effort. "Randy Goodman, Joe Galante, Shelia Shipley—those people were such a big, big part of the success we've enjoyed," he says. "And somehow, by the grace of God, we've been able to endure all the changes—Joe leaving and going to New York, Jerry Bradley leaving."

SURPRISE SUCCESS

Owen admits their early success initially took the band by surprise. "When it happened, it happened so fast we didn't have time to think about nothin'," he recalls. "One day we were in Myrtle Beach, and a few days later we were on Dick Clark's 'American Bandstand.' We were scared to death. It was amazing. The next thing you know, you are Group Of The Year on nationwide TV. I watched the CMA awards show in Oklahoma with my wife's mom and dad, and then the next year we were on it."

The band's burgeoning career became almost all consuming. "[With] the demands on our time the first two or three or four or five years, I'm a lucky man to have any kind of family life left, but I do," he says of his wife of 23 years, Kelly, and their three children—Alison, Heath and Randa.



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"We were gone all the time, but my wife understood you do things when you've got to do them. Your dreams have been there for years, so you go ahead and do it."

When Alabama broke through at country radio, it became the first band to achieve success in the country genre and paved the way for acts like Exile, Restless Heart, Diamond Rio, and, most recently, Lonestar, Ricochet, and the Mavericks. "We were just like a rock 'n' roll band from the South," Owen says, "except that we had harmony and very deep country roots. We sounded the way we sounded, and we sang from our hearts. Luckily for us, country radio accepted us. That's a big, big thing—when you really consider that we were totally different. We had certain ideas about the way the guitars should sound and the way stuff should be arranged."

That unique sound has led to each of their first 17 albums being certified platinum (several are multi-platinum) and has made them one of the highest-grossing acts on the concert trail in country-music history. The group is still managed by Dale Morris & Associates and still booked by Barbara Hardin. Greg Fowler works with the band and also co-writes with them on the road. "We've been able to keep the A Team together," Owen says.

41 PLUS THREE

They write for their own publishing company, Maypop Music. Among their other ventures, they opened a club in Myrtle Beach five years ago. They also have a restaurant, The Alabama Grill, in Pigeon Forge, Tenn.

However, making music remains the group's main focus. Their new project, "For The Record," is a double-CD collection that includes their 41 No. 1 hits along with three new tunes—"Keepin' Up," "Five O'Clock 500" and their current single/video "How Do You Fall In Love."

Not ones to sit back on their considerable laurels, Owen says they still have goals they are striving toward, among them placing songs on movie soundtracks and possibly producing other acts at some point in the future. "I'd love to produce some acts," Owen says, "but right now I don't have time. I've still got a lot to do with Alabama."

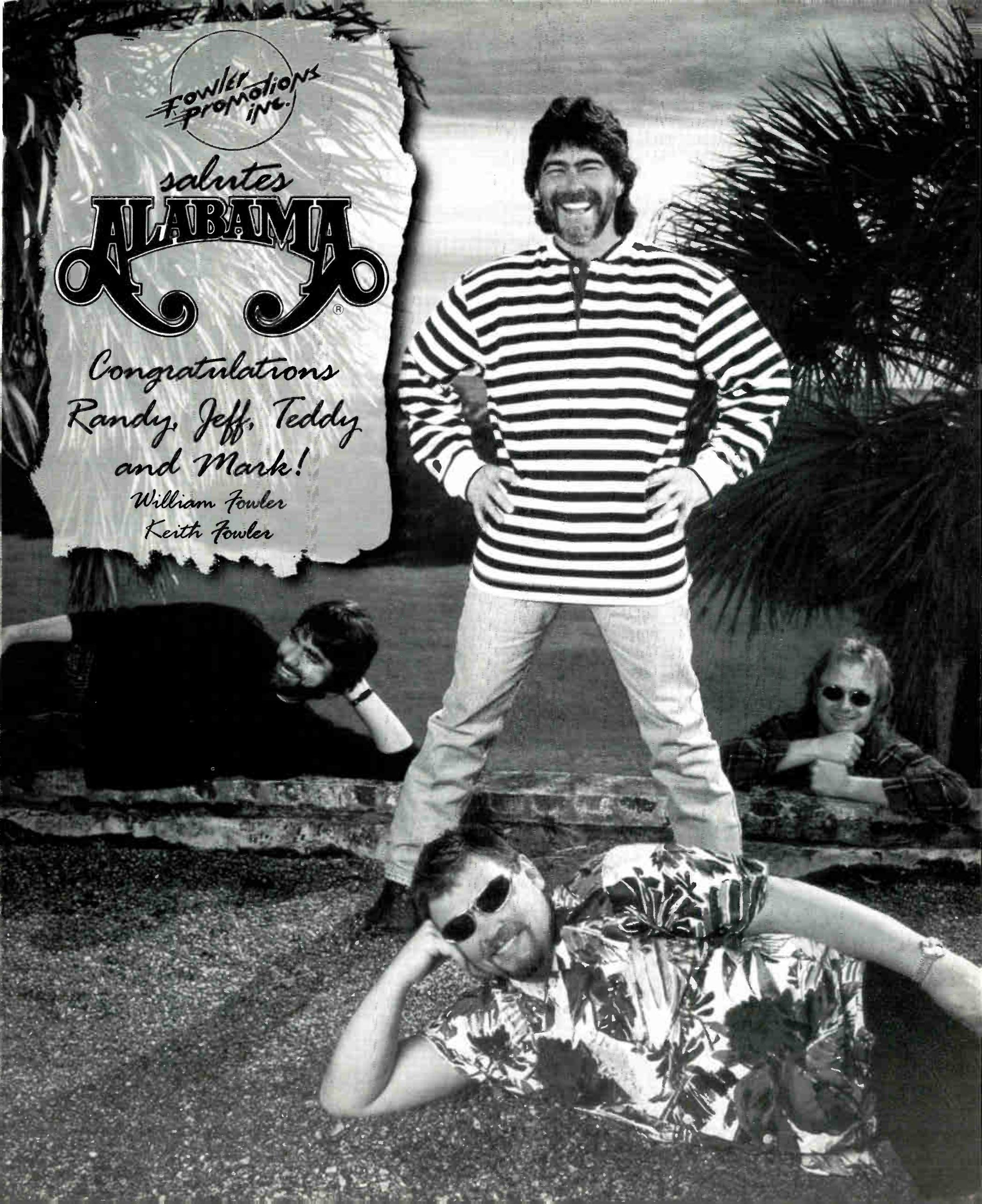
"People should understand that we're just as hungry today to put out good music and do good shows as we ever were," Owen continues. "There's not any doubt in anybody's mind that what we're going to do is be playing music together." ■

FOWLER
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Congratulations
Randy, Jeff, Teddy
and Mark!

William Fowler
Keith Fowler



ALABAMA

INTERVIEW

Continued from page 45

a four-piece rhythm section.

JC: We did a thing like the Statler Brothers' Old Road Hog [the Statlers cut an album as Lester "Roadhog" Moran And The Cadillac Cowboys, probably the most inept group ever to record]. We used to try to kill a little time instead of playing up there for so many hours in Myrtle Beach, so we'd do that,

"Frailin on the guitar here—we got ole Tar-top. We call him that because he puts Kiwi shoe polish in his hair.

The group became Young Country, with Owen, Gentry and Cook.

TG: We decided we sounded pretty good. We borrowed some suits from our cousin Jacky Owen, and he played bass, and I borrowed a set of drums from Jack Greene or we wouldn't have played that show—the only one we played as Young Country, I guess. We rehearsed and said, "Well, what are we gonna do for drums?" I said, "Hell if I know. We can maybe go out there and borrow a set." Jack Greene and Jeanie Seely were the stars on the show, and they had a little talent show afterwards. I think there were 27 acts, and we got to do one song.

JC: We did "Sing Me Back Home," the Merle Haggard song. We won and were supposed to get \$500 and a trip to the Grand Ole Opry. What we got was Opry tickets and gas money.

RO: I remember pulling up in front of the Ryman Auditorium and looking up at the L&C, which was then the biggest building in Nashville. I had no idea what it was or any-

It was 1979 when I first heard Alabama. I was working for RCA, attending a national meeting to hear the label's new music. When they played Alabama, everyone in the room flipped out. Right away, we could foresee crossing over to AC and pop. Joe Galante asked us to stand up and give our opinion. I raved about the group, saying that I thought they were going to break new ground in country. "But we have one serious problem," I remember saying. "We have to consider changing the group's name." I just couldn't imagine a station in the North or West playing a group called Alabama—and I'm an Alabama native. As Joe Galante tells the story now, it shows why I'm no longer in the record business.

—Johnny Gray, MD, WKHX, Atlanta

About 10 years ago, when I was at KZLA in L.A., Randy Owen came by for an interview. He started to talk, but his microphone wasn't working. So, in a mad rush to not miss the break, he ran to the console. Somehow, he tripped and rammed head-on into a cart rack. He fell to the floor and lay there with his arm bleeding. We gasped, not knowing what his reaction would be. He looked up, rolled his eyes and said, "That sure hurt." We all burst out laughing. Randy proved to be a real down-to-earth guy—and then some. Nothing compares to seeing him with the kids at St. Jude Children's Research Hospital, where he's been generous with his time and resources. Still a down-to-earth guy, but with a mission to save lives.

—Teri Watson, marketing director of "Country Cares", St. Jude Children's Research Hospital

thing. I had no idea what the GOO was like. It was hot in there, kinda like going to church—the hardwood seats and all the chewing gum stuck under the seats.

JC: I got to meet Lester Flatt that night. I was working in radio, and I brought a reel-to-reel recorder with me to record liners for the station.

RO: We did later get to sing that song on the Merle Haggard tribute album, pretty much the way we sang it that night.



RO: Later, when we got to play the Opry, for us getting to meet those people was amazing. I had to leave Roy Acuff's dressing room. It was too much, too intense. I mean, we tour around in a bus, and they drove around in cars with the bass fiddle tied on top. We got to meet E.T. [Ernest Tubb] when he got his first gold album. We were selling albums like crazy, and we met him and said, "We just got our sixth or seventh gold record, and he said he'd just gotten his first gold record. That's humbling. I had dreamed of making it in music, I tell you what, but I didn't dream of it the way we did it. What I wanted to do was to come and play like Chet Atkins. If my daddy could've heard me on the Grand Ole Opry..."

TG: Even before we had hit a lick together, we had dreamed of doing something and didn't know what it was. Anything to keep from picking cotton.

RO: For us, growing up, you either became a professional ballplayer or you became a musician. That's the only way you got out of being just a farmer or whatever. And I love the country, I love the life that we had growing up, but that was the way that it was.

TG: You could work in the mills or you could go to college for four years and make \$6,000 or \$7,000 a year teaching school. Or you could strike out and do something crazy—like people thought we were when we gave up our jobs and Randy got out of school and we moved to Myrtle Beach and started playing in a bar.

JC: My father had me convinced that I needed something

Continued on page 52

**Randy, Teddy, Jeff and Mark:
Congratulations
on 41 great No. 1 hits
and 18 years
of magic on
records and stage.
Thanks for allowing
us to be part of the
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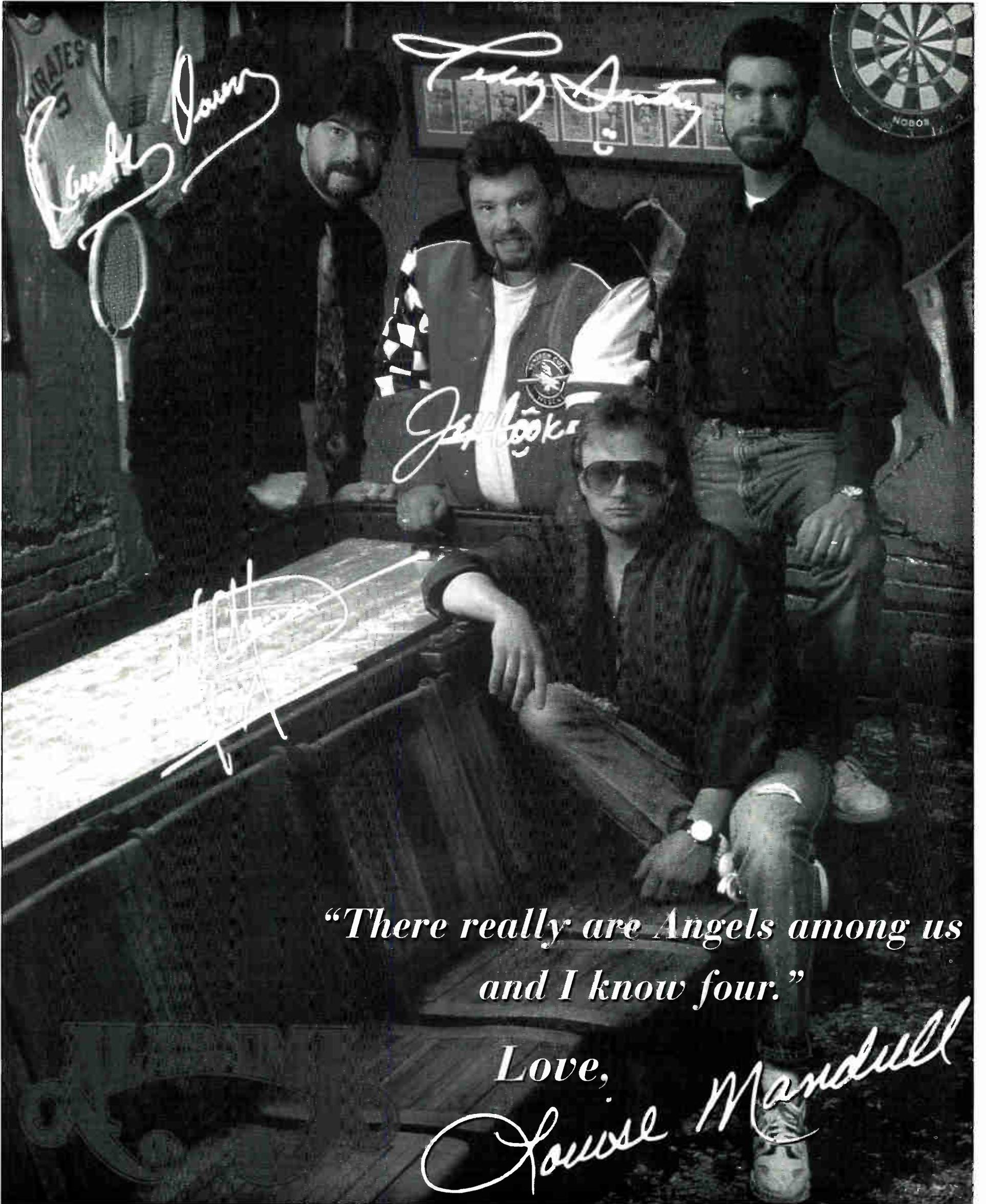
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*“There really are Angels among us
and I know four.”*

*Love,
Louise Mandull*



INTERVIEW

Continued from page 50

that would take me through life, so that's why I went through electronics school and got a job. One day, after we had been talking about going to Myrtle Beach, I just took a three-month leave of absence and never went back.

They had moved to Anniston together prior to that, while Randy was getting his English degree from Jacksonville State University. Jeff had an electronics job, and Teddy was an expert carpet layer. They shared a \$56-a-month apartment, worked on their music and changed their name to Wildcountry with the addition of Bennett Vartanian, the first of many drummers to come. They played occasionally at Canyon Land Amusement Park.

TG: We had a lot of time for working on our harmonies and working up songs. At night, we'd sit around and sing. I remember one day, driving home from the amusement park, we were rehearsing the harmony on "Easy Loving," and the faster we drove the better the harmony got.

JC: We were running 115 miles an hour.

They decided to try to support themselves with their music in 1973 and moved to Myrtle Beach, S.C., where they began a long run of playing summers at the Bowery, a popular, rowdy beach bar.

TG: It was the only place we knew about at the time. Our drummer had worked over there with another band from Ft. Payne in the late '60s and knew the guy who owned the club. He and Jeff went over and got us the job, to play all summer. We thought, great! So, we humped up to get over there. I quit my job, this was two weeks before Randy was going to graduate from school. So we went on over and we had our cousin Jacky to play acoustic with us till Randy got out of college. The

[Songwriter] Mac McAnally was driving home one night when he stopped at a small country store just outside of Ft. Payne, Ala. The proprietor seemed curious and asked him what he did. When Mac told him he was a songwriter, the man asked him what he'd written. Mac said, "Old Flame" by Alabama. The old man replied, "Yeah, them boys ain't near as big as people think they are."

—Harold Shedd, producer

In 1980, when RCA asked KNIX to host a "showcase"—something RCA may have invented back then—at a local Phoenix nightclub, several country programmers and a few hundred of our listeners were on hand to see this new group, Alabama. They pretty much knocked out everyone in the room that night. And it was obvious to us that, compared to other acts at the time, Alabama had something different—they were a band, not a group.

—Larry Daniels, VP/GM, KNIX, Phoenix

first day they show up over there, they got a lead singer on stage!

Here, we had quit our jobs and had a U-Haul behind the car with all our stuff. We said, "What's the deal?" They said, "Oh y'all are just the house band. You got to back up the star." We had no choice.

JC: We'd do a few songs and then call the star, a guy named Jeff Kimball, up. He had his own PA system. He wouldn't use ours and he wouldn't let us use his. He had to adjust the vocal volume after every song.

TG: We didn't have a lot of choice.

RO: It turned into a wonderful experience, though. They would let us play some of the songs we were writing. They didn't care what we played, because they didn't pay us anything, anyway. We played for tips.

TG: If we got tired of singing, we'd tell jokes.

RO: It gradually became a really unique working relationship, with the waiters and the go-go girls. We'd get the go-go girls to pass the tip bucket for us. Then there'd be people

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THE BIG 41

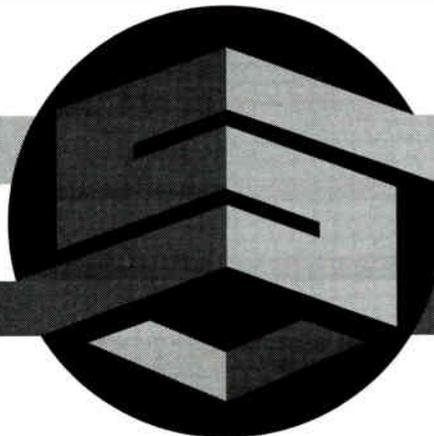
SINGLE

CHART PEAK

1. Tennessee River	5/16/80
2. Why Lady Why	8/29/80
3. Old Flame	1/23/81
4. Feels So Right	5/15/81
5. Love In The First Degree	10/2/81
6. Mountain Music	2/19/82
7. Take Me Down	5/7/82
8. Close Enough To Perfect	8/20/82
9. Dixieland Delight	1/28/83
10. The Closer You Get	4/29/83
11. Lady Down On Love	8/5/83
12. Roll On	1/6/84
13. When We Make Love	4/6/84
14. If You're Gonna Play In Texas	7/20/84
15. There's A Fire In The Night	10/26/84
16. There's No Way	1/25/85
17. Forty Hour Week	5/3/85
18. Can't Keep A Good Man Down	8/16/85
19. She And I	1/24/86
20. Touch Me When We're Dancing	9/12/86
21. You've Got The Touch	1/16/87
22. Face To Face	11/25/87
23. Fallin' Again	4/15/88
24. Song Of The South	11/18/88
25. If I Had You	2/24/89
26. High Cotton	7/28/89
27. Southern Star	11/22/89
28. Jukebox In My Mind	7/13/90
29. Forever's As Far As I'll Go	10/26/90
30. Down Home	2/8/91
31. Here We Are	5/24/91
32. Then Again	9/6/91
33. Born Country	12/26/91
34. I'm In A Hurry	9/1/92
35. Once Upon A Lifetime	12/1/92
36. Hometown Honeymoon	3/29/93
37. Reckless	8/30/93
38. Give Me One More Shot	1/30/95
39. She Ain't Your Ordinary Girl	6/19/95
40. In Pictures	9/18/95
41. Sad Lookin' Moon	2/14/97

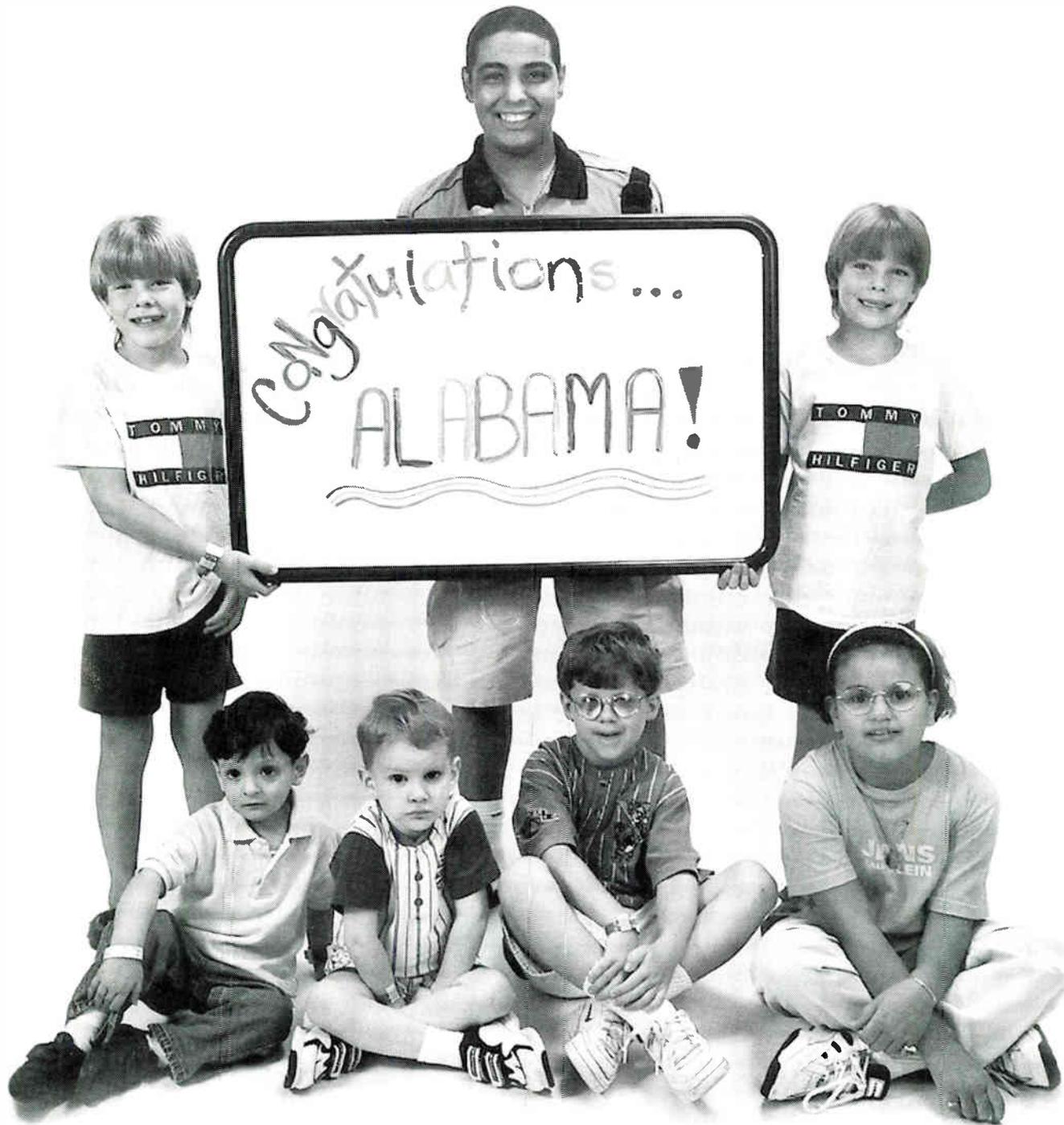
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to the members of ALABAMA for 20 years
of extraordinary musical achievement and an
unprecedented 41 "number 1" hits

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in helping to change the face of the country music world.*



*The children of St. Jude commend you on your achievements and thank you, Randy,
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ALABAMA

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What A Wonderful Journey!



And The Music Mill Staff

ALABAMA

Alabama's overall popularity, record sales and concert success will go down as the defining benchmarks of country music throughout the '80s. Many agree that Alabama kept country alive during the post-"Urban Cowboy" period and set the stage for the industry's incredible growth in the '90s. We owe the guys a lot. Their consistent multi-platinum albums proved once and for all that country was part of mainstream entertainment.

—Ed Benson, executive director, CMA

One of my favorite moments with Alabama was backstage at the Baltimore arena, where they were doing a benefit for cystic fibrosis. WPGC PC Bob Moody and I stopped by to say hi, and Randy Owen chatted about the group's new projects. He mentioned a new song they had just written in Baltimore, and then the group treated us to a dressing-room acoustic version of the yet-to-be-recorded "Dancing On The Boulevard." That was pretty cool!

—Greg Cole, PD, WSM AM-FM, Nashville

The first time I saw Alabama was in Los Angeles in 1982. I'd always been a fan of Randy's voice, but when I saw the group in person and the hysteria of the crowd, I was just blown away! Their high-energy style set the standard for great country entertainers forever—and I remain a big Alabama fan to this day.

—Buddy Owens, VP/MD, KNIX, Phoenix

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congratulates Alabama
on an amazing career.*

*We are proud
to be a part of it.*

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DIVISION OF JVC AMERICA, INC.

INTERVIEW

Continued from page 52

who'd walk up to the stage and actually give you money to play a certain song. We'd even get the waiters up to sing so it would rest our vocal chords.

TG: We didn't care if they were good or not, just so it gave us a break.

JC: We'd go in there at 6 o'clock and play till 1 in the morning.

RO: We played 86 hours during Fourth of July week.

JC: We'd sometimes start at 8:30 in the morning and play till 1 in the morning, with a 30 minute break.

RO: First few days we were there, we played till I pulled blisters on all my fingers. Then I popped the blisters and kept playing. Then we figured out, hey, we don't have to play one song right after the other. We could talk to the crowd.

JC: Ask 'em, "Hey, where y'all from? Anybody here from Illinois?"

RO: It also got to where, at one point or another, all of us would be the lead man. All of us sang lead. You gradually schooled yourself on how to get by. We were determined, very determined to get by. Our goal was to make a living playing music. So we played every kind of music.

TG: Bluegrass, you name it.

JC: Teddy said it best: we played everything from Roy Acuff to Z.Z. Top.

TG: All those years we worked as a four-piece band with different drummers. We'd get real tight, and they'd leave. We had one guy who missed practice because he was off looking for a hubcap that had flown off a car. It wasn't even his hubcap. He wanted to find it and sell it. It got to the point we were almost ready to pack up our shit and go home. Then, in '78, we had met Mark [Herndon] a few weeks before that in Florence, S.C., where we were playing a little club, a disco. She had seen us at the Bowery and wanted us to come over and play.

JC: She did everything but send us flowers to get us to come.

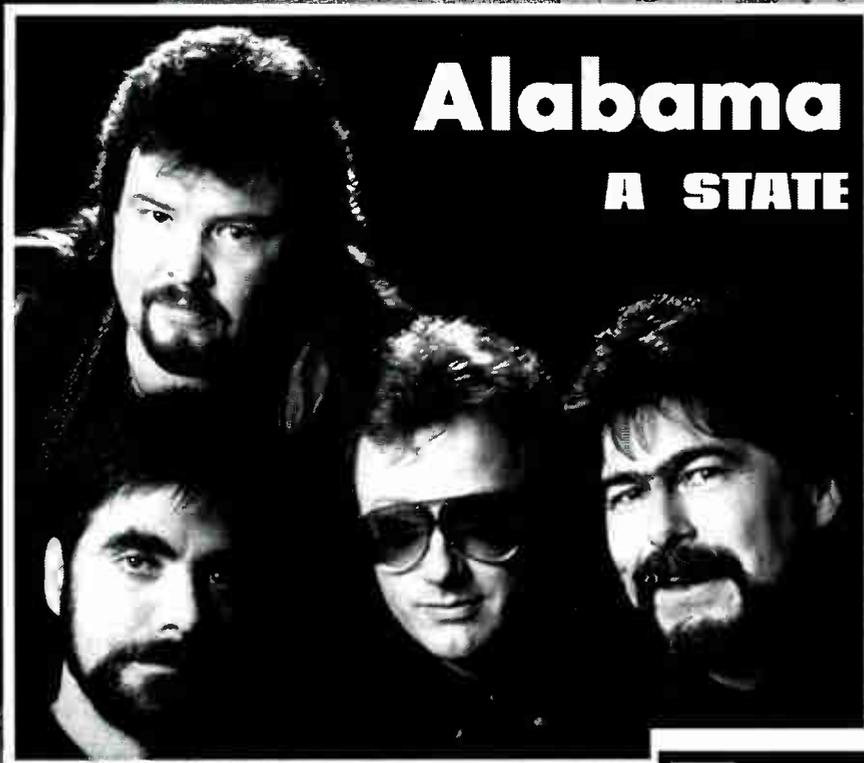
RO: We get over there and play a couple of nights and found it was a disco.

JC: The power went out, and we took guitars and went around to all the tables and played to people.

TG: Mark's mother was working at the front desk at the hotel that next afternoon and heard one of us say that we were

Continued on page 56

CONGRATULATIONS



Alabama & MayPop

A STATE OF THE ART COMBO

WITH 16 #1 Billboard HITS

Why Lady Why
Mountain Music
Feel So Right
Dixieland Delight
Lady Down On Love
If You're Gonna Play In Texas
There's No Way

IN 1980

Alabama founded MayPop Music, dedicated to developing fine writers and contributing to the rich well of Nashville music. MayPop is proud to have published 16 of Alabama's record-breaking list of #1 songs, and prouder still of the integrity with which the band has maintained one of music's most successful independent publishing houses.

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Face To Face
Fallin' Again
Jukebox In My Mind
Down Home
Then Again
Give Me
One More Shot
Sad Lookin' Moon

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Le Ann Rimes John Michael Montgomery Pam Tillis Laryle Singletary
Diamond Rio Lorrie Morgan Bryan White Mindy McCready Joe Diffie
Collin Raye Mark Chesnutt Doug Stone Sammy Kershaw Neal McCoy
Tracy Lawrence Blackhawk The Remingtons Tricochet Confederate Railroad
Don Williams Charley Pride John Anderson Earl Thomas Conley
Skip Ewing Southern Pacific Restless Heart Shenandoah

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Song Of The South ★ Touch Me When We're Dancing
Close Enough To Perfect ★ There's A Fire In The Night
Can't Keep A Good Man Down ★ Why Lady Why



Since their very first album, Alabama has been one of the most consistent-selling acts in the business. Since day one, you haven't had to worry about selling any of their records you've ordered.

**—Sam Milicia, VP, music purchasing,
Handleman Distributors**

I'll never forget the day I became a member of Alabama—for one song. They were excited about recording "She And I," a somewhat off-the-wall song I wrote for their greatest-hits album—kind of "Every Breath You Take" with country lyrics. I went to the session to sing background vocals and found out that Jeff was out of town and couldn't make the date. So, trying to blend in as best I could, I sang his part on the record. Until now, I don't think anyone else ever knew."

—Dave Loggins, songwriter
(Quotes compiled by Terry Barnes)

INTERVIEW

Continued from page 54

looking for a drummer. She said, "Well, my son plays drums." We said, "Have him come over." So, Mark comes over, and we talked about him trying out. Just then, the phone rings, and it's Randy telling us we'd just been fired. The lady said they had some complaints, so she fired us and paid us off for the rest of the week. Mark kind of figured out that we couldn't even hold a job. Few months roll around, and we go back to the Bowery, and we still hadn't put anything together. So, Randy says, "Remember that guy in Florence?"

JC: Yeah, the ding-y rock 'n' roll drummer!

TG: So we call Mark, and he comes over, on schedule, set up and ready to go.

JC: And he didn't have a girlfriend or a wife dictating everything he does.

So, in 1979, Mark Herndon, born May 11, 1955, in Springfield, Mass., became the final element in the sound that would become Alabama. The son of a military family, he had played in various rock bands.

RO: The key to Mark is this. He and I walked down to the beach, walked straight from the Bowery, and sat down there. In the conversation, he said that what he wanted to do was play concerts. Of course, that was our ultimate goal too. To be able to write and record and play concerts. He was ready and willing to go anywhere, anytime and do whatever it took. So, we were together as a band. Mark, tell your spotlight story, I love that.

MH: Last year, we played some dates with the Doobie Brothers. It was a wonderful experience for me, because I've always been a big fan of the Doobie Brothers. When I was about 20 and living in Florence, right before I met these guys, I went to every concert. That's what I saved my money for. I worked two jobs sometimes just to have enough money to take road trips to see somebody I was interested in. The Doobies came to Greensboro, the old coliseum. I tore ass up to see them and I was the first one in and ran right down to the stage. During the concert, I edged right up to the stage and lifted myself up onstage. Not to get up and wave like some people do. I wanted to see what it looked like from the stage, looking back into those spotlights. And I wanted that view. The only lights I saw were going around my head when I got thrown off the stage and out the back door. And now, here I am sharing a stage with them. Who'd ever think it?

TG: Mark was the first drummer I ever played with who played hard, like I want to play.

MH: We didn't have mikes on the drums back then. We played louder than AC/DC. They all had a rich background in country music, and I was exposed to current rock, so it all seemed to blend somehow. It worked.

The now-complete group began thinking seriously about trying to record.

RO: So we were rocking along there. We got a single
Continued on page 58

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Alabama

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THE TEAM BEHIND THE PLAYERS

*An Extended Family Keeps
The Band Rolling*

BY DEBORAH EVANS PRICE

Even before they signed a record deal and began releasing an incredible string of hits, Alabama had already begun attracting a strong, reliable stable of people willing to devote their talent and energies to the band's career. Perhaps most amazing is the fact that most of these people have made their work with the band a life-long endeavor. In fact, most people involved with Alabama have been with the band for more than 15 years.

"Dale Morris is still with us. RCA is still with us. Greg Fowler is still with us. Barbara Hardin is still with us," says Randy Owen. "Steve Boland is still with us. We've been able to keep what I call the A-Team together."

Alabama has always fostered a sense of partnership with those around them that breeds trust, respect and loyalty. "Alabama has got an extended family," says RCA chairman Joe Galante. "That's the way it is. We don't talk about it in a sense of act to label or act to manager. We're together."

Here's a quick look at some of the key members on the team.

Joe Galante—Chairman of the RCA Label Group—He was the head of marketing when he first saw the band perform at the New Faces Show. It was a performance Randy Owen was disappointed with, but it impressed Galante. "They were able to take adversity and make it into a positive," says Galante. "Everyone else came out and did a formula show. Here's a band that said, 'Well, if we can't play this, we'll do it as an a cappella situation.' It blew me away."

Throughout Galante's career at RCA, he's always been close to the band. "We've been together 18 years," says Galante. "I think, from a business standpoint, we've all been very, very happy with our relationship, but it's been fun, and it's been caring at the same time."

AND DON'T FORGET...

FOWLER PROMOTIONS: Keith Fowler

TECHS & PRODUCTION CREW: drum tech Gary Freeman; sound tech & drum monitor engineer Todd Wilkenson; rigger John Schwarzchild; sound tech Todd Chandler; production assistant Vivian McAllister; stage manager Bruce Smarr; house monitor Bob House

LIGHTING TECHS: Todd Copeland, John Carter, Carter Fulgham, Randy McClendon

DRIVERS: Donnie Wagner, Bobby Wofford, Albert (Mike) Simmons, Vance Patterson, Verlon Patterson, Dell Rucks, Jeff Rucks

DALE MORRIS STAFF: Morris' assistant Jamie Denson; Bookkeeper Sue Leonard; Barbara Hardin's assistant Stacey Bradley

FAN CLUB: Jeannie Burnett, Karen Potts, Sheila Guffey, Marcella Wells, Pecolia Cushion

ALABAMA SONGWRITERS SHOWCASE COORDINATOR: Vicki McBride

ALABAMA GRILL AND ALABAMA THEATER: Steve Smith

Dale Morris—Dale Morris & Associates—A South Carolina native, he has been the band's personal manager for nearly 20 years. "I believed in them in 1979, and I still believe in them in 1999," Morris says.

Greg Fowler—Associate Manager with Dale Morris and Associates, also heads Alabama's publicity and special-promotions division as well as co-writes songs with the band including the current single "How Do You Fall In Love." "Dancin'," "Shaggin' On The Boulevard" and "Sad Lookin' Moon"—"Greg and Dale are like bookends," says Galante. "They're opposites, and yet, it's a good balance, because they have different strengths."

Fowler was a program director for Myrtle Beach's WKZQ (he was Billboard's Small Market Program Director Of The Year in 1980, and the station was AC Station Of The Year in 1981) when he met the band playing at the Bowery. "People would just keep going back to see them, and they'd tell their

Continued on page 59



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INTERVIEW

Continued from page 56

record deal with GRT Records. They were interested in us as songwriters after hearing us. So they weren't interested in us as artists. We kind of came in through the back door. We had recorded our second album on our own in Myrtle Beach; we'd sell them from the stage at the Bowery. So we got a single deal on "I Want To Be With You Tonight." They said, "What do y'all think about changing your name?" We said, "Well, we've kind of been thinking about that anyway." We all gathered up names, pages and pages of names and couldn't come up with anything we all agreed on. At the last minute, they said, "We've gotta call you something. How about 'The Alabama Band'?" At the Bowery, there were little signs around the stage with all the states' names up. We had taken the Alabama sign, because that's where we're from, and stuck it up behind us. So, early on, some people would say, "Hey Alabama." But there was no drum sign, nothing that said we were Wildcountry.

TG: So it was an 11th-hour thing. We were 'The Alabama Band. When we got the curved logo, the Alabama name kind of stuck.

GRT went out of business shortly after the single was released. Alabama had to buy itself out of a production deal with the men who had signed them to GRT. The band was in debt and still labelless. They were traveling in a beat-up van they called "The Blue Goose." Their road work began to pay

Thank You

greg fowler and family

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on their many years of success.
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*To: Alabama
From: The City By The Sea*



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off. After the homemade single "I Wanna Come Over" got picked up by Dallas-based MDJ Records, the band seriously worked radio stations. A follow-up, "My Home's In Alabama," got significant airplay. There was still no serious Nashville interest, but that would soon change. "My Home's In Alabama" got them an invitation to the 1979 New Faces show in Nashville, a part of the annual DJ convention that is now the Country Radio Seminar.

RO: The New Faces show was very interesting. The others on that show were Reba McEntire, Big Al Downing, Juice Newton, Jim Wetherly. When you consider how far things have advanced in the business now, what they did was this: They let me and Teddy and Jeff play our guitars—

TG: No, they wouldn't!

RO: You're right! They wouldn't let us play our guitars. No drums. And Mark didn't sing, so they made him sit in the audience. So we were just a vocal trio with the house band. We were doing "My Home's In Alabama" and "Tennessee River," and, if you listen to those two songs, it's me playing guitar starting off, and then it's us playing and Jeff playing the fiddle. I remember Teddy going to the house-band drummer and trying to show him how the song went. And that guy was like, "Who's this country boy trying to tell me how to play my damn drums?" They didn't have a clue. They were very offended.

JC: We wanted it to sound like us!

RO: So we went up there to sing, and you talk about a scary experience! We were so disappointed when we finished, because it didn't sound like Alabama at all.

TG: We were cooked. I said, "We'll never get to first base in this town." We went back to Myrtle Beach, and it was the low point of our lives. Lo and behold, they called us up and our manager said, "There's three labels ready to sign you guys." We looked at each other and said, "RCA wants us?"

JC: Somewhere or other before, we had a letter from RCA rejecting us. Now, RCA wanted us.

RO: Even though there were three labels interested in us, we didn't even think twice about going with RCA. Our manager always told us that RCA was the Rolls-Royce of record companies, and we wanted to go with the best. ■

A-TEAM

Continued from page 57

friends," says Fowler, who quit his radio gig to go with the band in 1981. "Those fires just got built and kept getting bigger."

Barbara Hardin—booking agent—She's been with the band as their exclusive booking agent since 1979. "We had the first woman booking agent there ever was," says Randy Owen. "She had a tough time with people not respecting her because she was a girl and she was booking this act nobody had ever heard of, but she's still with us today."

Hardin said she'd never thought of being an agent until she heard "My Home's In Alabama." "I felt strongly about them from the start," she confides. "I loved their music and wanted to represent them exclusively, devoting all my time to them and being part of their career. They continue to amaze me."

Noel Fox—VP/GM of Maypop Music Group—In a post originated by the late Maggie Cavender, Fox runs Alabama's publishing company, nurturing the careers of such writers as Ronnie Rogers, John Jarrard and Mickey Cates.

Bruce Burnett—operations manager for the fan club, he formerly held roadie, bus-driver, road-manager and security posts. He met Alabama while they were performing at the Bowery and he was a waiter/bouncer. "When they hit the big time, I went with them. I got out of the bar business and went with the hillbillies," the 66-year-old Burnett says with a laugh, adding that he has stayed because of the friendships. "They're good people. They take care of me. Randy chewed me out the other day for not working out and said he'd pay the fees for me to go to a health club. That's the way he is."

Kim Armstrong—VP of special promotions—She's been with Alabama 14 years, works with Greg Fowler and handles a multitude of responsibilities.

In addition to the above team members, Alabama's road family includes musicians **Larry Hanson**, **Tim Briggs**, **Dino Pastin** and **Chris Walters**; production manager **Brent Barrett**, equipment manager **Ed Turner**, guitar tech **Joe Carpenter** (a buddy since the Bowery days), house engineer **Chuck Bogard**, lighting director **Chip Perry**; lead driver/show concessions **Reba Patterson** (Owen's sister), and road manager/chief of security **Steve Boland**, as well as numerous other techs, sound and lighting-crew members.

Of course, the heart of the music business is the music. Over the years, most of the band's hits have been produced by **Harold Shedd**. In later years, they've also worked with **Josh Leo**, **Larry Lee**, **Emory Gordy, Jr.** and, most recently, **Don Cook**. In addition to penning their own tunes, they've also relied on hit songwriters **Ronnie Rogers**, **Dave Loggins**, **John Jarrard**, **Lisa Palas**, **Will Robinson** and others for great songs. ■

FROM OUR FAMILY TO YOURS

Brian, Dana, Mary Jean
& Ronnie Rogers

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SMALL PART OF A
MONSTROUS
CAREER. ♪

Donna

Donna Hilley

Don

Don Cook

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N A S H V I L L E

Top Contemporary Christian™

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®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	2	POINT OF GRACE WORD 9954	2 weeks at No. 1 STEADY ON
2	2	11	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
3	4	7	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
4	3	7	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
5	6	5	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
6	5	49	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
7	8	9	MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
8	9	16	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
9	7	3	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
10	10	41	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
11	11	22	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
12	12	13	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
13	13	33	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
14	14	26	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
15	15	43	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
16	17	13	DELIRIOUS SPARROW 1676/CHORDANT	KING OF FOOLS
17	20	48	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
18	26	21	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
19	24	33	JENNIFER KNAPP GOTEK 3832/WORD HS	KANSAS
20	21	101	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
21	19	19	4HIM BENSON 82205/PROVIDENT	OBVIOUS
22	22	63	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
23	33	42	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
24	30	20	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
25	35	16	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
26	25	25	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
27	28	29	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
28	34	77	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
29	27	49	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
30	23	3	VARIOUS ARTISTS TOOTH & NAIL/SONIC FUEL 1090/CHORDANT	SONGS FROM THE PENALTY BOX VOLUME 2
31	32	19	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
32	29	9	THE MARTINS SPRING HILL 5452/CHORDANT HS	DREAM BIG
33	NEW		VARIOUS ARTISTS SPARROW 1673/CHORDANT	LISTEN TO OUR HEARTS, VOL. 1
34	39	24	THE INSYDERZ SQUINT 7035/WORD HS	THE INSYDERZ PRESENT SKALLELUIA!
35	RE-ENTRY		BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
36	36	5	MAX LUCADO HERE TO HIM 72235/PROVIDENT	OPENING WINDOWS
37	38	50	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
38	18	2	VARIOUS ARTISTS INTEGRITY 13162/WORD	HILLSONGS FROM AUSTRALIA: SIMPLY WORSHIP
39	31	24	CRYSTAL LEWIS MYRRH 5041/WORD HS	GOLD
40	37	11	VARIOUS ARTISTS FOREFRONT 5196/CHORDANT	SELTZER 2

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

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

STEADY ON AND ON: Congratulations to Point Of Grace, manager Mike Atkins, and Word Records. The group's new album, "Steady On," debuted at No. 1 on Billboard's Top Contemporary Christian chart and entered The Billboard 200 at No. 24 (in the Aug. 22 issue), scanning more than 45,000 copies, making it the highest debut on the latter chart by a Christian act thus far this year. Word and Point Of Grace's Shelley Breen, Denise Jones, Heather Floyd, and Terry Jones have been involved in a whirlwind of promotional activities surrounding the album's Aug. 4 release. Word whetted appetites with a concert (also featuring Word labelmate John Tesh) during the Christian Booksellers Assn. Convention and then continued to stoke the fires at retail with a multi-city promo tour. During the in-stores, consumers could meet Point Of Grace and buy not only the new album but the group's new devotional book, also titled "Steady On," available from Howard Publishing. They could also purchase tickets for the 30-city Steady On tour, which kicks off Oct. 1 in Moore, Okla. Rockettown's Watermark will be the opening act.



POINT OF GRACE

CHAPMAN WALKS ON: Speaking of great fall tours, Steven Curtis Chapman is teaming with Bap-

tist Book Stores/Lifeway Christian Stores to present the Walk—An Evening With Steven Curtis Chapman. The concert series kicks off Wednesday (26) in Louisville, Ky., at Southeast Christian Church. Chapman has spent the last several years touring arenas and theaters, and this will offer him an opportunity to go back to smaller, more intimate venues (2,000-3,500 seats). The shows will also feature Chapman's long-time friend and songwriting partner Geoff Moore. After each event, both artists will participate in after-show gatherings at local Baptist and Lifeway bookstores.

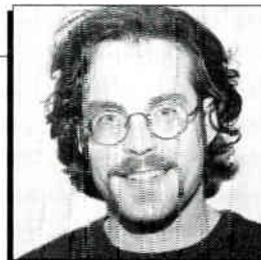
Chapman says the series is a great way to wrap up his 10th year in Christian music. There are 10 cities scheduled for the series during August and September: Louisville; Lexington, Ky.; Clearwater, Fla.; Fort Lauderdale, Fla.; Birmingham, Ala.; Savannah, Ga.; Memphis; Marietta, Ga.; Charlotte, N.C.; and Columbia, S.C. Plans call for Sparrow, Creative Trust Management, and Baptist/Lifeway to conduct promotions around the tour dates and after-show events.

PEARL WINNERS: The Faith Centered Music Assn. (FCMA) held its first PEARL Awards Aug. 14 at Kingsbury Hall on the University of Utah campus in Salt Lake City, hosted by news anchor Ruth Todd and former "WKRP In Cincinnati" actor Gordon Jump.

Among the artists and projects honored were "Faith In Every Footstep," written by K. Newell Dayley, performed by the Mormon Tabernacle Choir (sacred song of the year); "Pray For Rain," written by Julie de Azevedo and Brett Raymond, performed by Julie de Azevedo (contemporary Christian song); "Come, Come Ye Saints," the Mormon Tabernacle Choir (sacred album); "He Hears Me," Hilary Weeks (inspirational album); "The Trail Of Hope," Merrill Jensen & Sam Cardon (musical presentation or soundtrack album); "Pray For Rain," Julie de Azevedo (contemporary Christian album); "First Light: Scenes From

(Continued on page 62)

Classical KEEPING SCORE



by Bradley Bamberger

GENERATION NEXT, PART ONE: This point has been made before, but it bears repeating: Perhaps if classical record companies had donated more recordings to schools and libraries years ago, classical music wouldn't seem like such a foreign substance to young people today. A little less of a penny-wise-and-pound-foolish attitude during the boom years might have ensured more currency for the genre with a new generation, as well as a measure of brand loyalty for the labels.

Now, though, recent research confirming the salutary effects of classical music—i.e., "Mozart makes you smarter," etc.—seems to have helped stoke new enthusiasm for exposing kids to the art early on. (I, for one, can testify as to the benefits of Mozart and Haydn string quartets for tots.

I've given my 1½-year-old niece, Kinsley, a healthy dose of them—and she is the smartest little girl you've ever seen.) In a truly forward-minded move, Georgia Gov. Zell Miller has initiated a program in league with Sony that, over the next year, will provide a classical recording to every newborn in the state. Some 110,000 babies in Georgia will receive a CD or cassette titled "Build Your Baby's Brain—



MILLER

Through The Power Of Music." The compilation features such stimulating chestnuts as Mozart's "Eine Kleine Nachtmusik," Beethoven's "Für Elise," and Bach's "Air On The G String."

Devoted to the issue of education, Miller comes from a family of teachers and was a teacher himself before he was a politician. "I'll be a teacher two days after I leave office," he says, referring to responsibilities at Emory University and the University of Georgia that he'll assume next January following two terms as governor. From bluegrass to country to classical, Miller is also a music fan; he wrote a book about famous musicians from his state ("They Heard Georgia Singing"). And he was instrumental in founding the Georgia Music Hall of Fame in Macon. Some of the more staid minds in the peach state may have scoffed at the benefits of delivering music to babies, but "this isn't just some nutty governor giving out CDs," Miller says. "Studies prove that as infants learn to recognize intricate patterns—which is what musical melodies and harmonies are—they form those all-important mental maps in their brains, particularly those related to math."

Miller says the light bulb went on in his head the day he was with his granddaughter as she took home his second great-grandchild from the hospital—with a grab bag full of samples of diapers and baby food. Miller's proposal for putting classical music in with the formula was greeted by both ballyhoos and objections to using tax dollars for the plan; public money wasn't necessary, though, as Sony offered to supply the recordings for free (the only label to do so). Miller says he was glad to work with a "great corporate citizen of Georgia," citing Sony Music's manufacturing plant in Carrollton, billed as the world's largest. In coming up with the artists and repertoire for the

(Continued on next page)



by Lisa Collins

THE RIGHT STUFF: The fresh faces. The big releases. The major players. The top guns. They all came together Aug. 8-15 in Philadelphia for the 31st annual meeting of the Gospel Music Workshop of America (GMWA).

More than a dozen industry showcases, featuring upcoming product from nearly 50 gospel acts, not only played to an industry audience that included 700 gospel announcers (and a full convention body of up to 25,000), but drew increasing involvement from high-profile secular executives, including Island Black Music president **Hiriam Hicks**, who is gearing up for the official launch of the label's Island Inspirational imprint, and DreamWorks head of urban music **Jheryl Busby**, whose 15-minute oral presentation to the Gospel Announcers Guild focused on the upcoming gospel soundtrack to DreamWorks' "Prince Of Egypt."

As every year before in gospel music, it became the week that told the story. And just what is that story? From a revamped **Walter Hawkins** and a now thriving quartet scene to Tommy Boy Gospel's exploding upstart artist **Tonex**, gospel is reinventing itself in a vast array of musical styles spanning foot-stompin' traditional to cutting-edge and futuristic R&B.

Those turning in standout performances during the six-day confab included **Fred Hammond & Radical For Christ**, **Shirley Caesar**, the **Mississippi Mass Choir**, **Dorothy Norwood**, **Dottie Peoples**, **LaShun Pace**, **Yolanda Adams**, the **Christinaires**, **Bishop T.D. Jakes** (whose forthcoming "The Lady, Her Lover

& Her Lord" has been pushed ahead to October), and **Karen Clark-Sheard**.

And if audience response served as any indication, the stars of tomorrow are sure to include Harmony Records' **Nancey Jackson**, **Trin-I-Tee 5:7**, **Hezekiah Walker's** rocking church choir (**Love Fellowship Tabernacle [LFT]**), and San Diego-based breakout artist **Tonex**, who evoked comparisons to **The Artist Formerly Known As Prince**.

Proving he has what it takes, **Kurt Carr** brought the house down at the group's Tribute to the King Concert marking the legacy of the meet's founder, the **Rev. James Cleveland**.

In other highlights, **Walter and Tramaine Hawkins**, **Shirley Miller**, and **Yvette Flounder** reunited onstage for an encore performance of his "Love Alive V: 25th Anniversary Reunion"; **Kirk Franklin** talked a standing-room-only crowd of more than 1,000 through his Sept. 22 release, "The Nu Nation Project," at a late-night reception; and **Melvin Williams** and **Canton Spirituals** lead **Harvey Watkins** teamed up for a duet at the ever popular GMWA Quartet Showcase.

The National Mass Choir marked its 18th annual live recording, which is tentatively scheduled for release from Majestic Communications in December. The men's chorus and the GMWA youth and young adult choirs recorded for Tyscot Records and Higher Ground Records, respectively, while the meet also marked the occasion of the sixth annual live recording session of the GMWA's "Women Of Worship," which is being earmarked for release next year. "Forever," the women's fifth project, recorded live at last year's GMWA workshop in Cincinnati, was issued by Aleho Records Aug. 11.

INDUSTRY TIDBITS: **Vernice Watson** joins the Gospo Centric/B-Rite executive suite as senior VP... **Monica Coates**, who handled operations for **Fred Hammond's** Face to Face Productions, joins the EMI Gospel team as manager of promotion and media relations.

KEEPING SCORE

(Continued from preceding page)

album, Miller worked with Sony Music Special Products senior producer **Tom Laskey** in New York, as well as Tony-winning tenor **Michael McGuire**, who volunteered to help out after reading about the governor's plan. From its Carrollton plant, Sony manufactures the albums and distributes them to hospitals; the Georgia Alliance of Community Hospitals and Georgia Hospital Assn. funnel everything to cribside.

With all the publicity surrounding Miller's initiative, Sony has been inundated with calls from parents across the country wanting copies of the album. Laskey says the company is open to providing music for similar programs in other states, although not for free. Any reorder of discs in Georgia—after the first 110,000 run out next summer and Miller has left office—aren't likely to come free of charge either. Miller knows Sony may not be up to further donations. But he says that if Sony isn't and if no other label steps up, "the next administration should find the money to fund the music itself. And I strongly recommend this sort of program to other governors. States provide free textbooks for students to take home, and this sort of developmental head start for kids is just as important."

Warming to his topic, Miller adds, "You know, people annoy me when they say, 'What good is a symphony orchestra?' To me, a symphony orchestra says a lot about a community and its quality of life. And the better a city's quality of life, the better it will do economically. This or that person may not want to hear Mozart or Vivaldi, but they do want that manufacturing plant to locate in their city. And companies want to put their businesses in communities with a high quality of life and with an educated, enlightened work force. So no matter what some people may think, issues of the arts and of culture are ultimately economic issues."

MISSED OPPORTUNITIES: Although it may be due more to bureaucratic bugaboos than outright intransigence, Sony is having a hard time getting some labels to cooperate with its compilation of CDs that will accompany textbooks for music-appreciation classes in U.S. schools. With about 95% of the market, Sony produces discs to go with such lauded guides as **Joseph Kerman's** "Listen!," drawing not only from its own archives but from those of various independent labels and such majors as **BMG**, **Decca/London**, and **Philips**.

Yet according to Sony Special Products senior producer **Tom Laskey**, **Deutsche Grammophon**, **Atlantic Classics**, and **EMI** have generally declined to participate in recent years.

"It's a real shame when we can't use the most appropriate recordings available of a certain piece to illustrate these books," Laskey says. "Remember, we're not asking labels to donate anything—they're getting paid for it. So, basically, these labels seem to be saying no not because it doesn't make money for them but because it doesn't make enough money for them. They don't oppose education, certainly—they just don't see enough short-term gain for the effort involved."

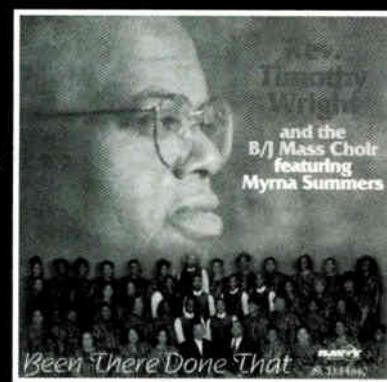
Sincerely contrite, **Angel/EMI** **GM Gilbert Hetherwick** says he is all for licensing his label's repertoire for educational purposes, chalking up any failure to collaborate with Sony to a procedural snafu that he is anxious to work out. **Deutsche Grammophon's** Hamburg headquarters, which sponsors significant educational projects in Germany, could not reply to inquiries about the company's U.S. stance by press time. **Atlantic** corporate representatives also were unavailable at deadline.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ No. 1 ★ ★	
1	2	5	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE [HS]	1 week at No. 1 TRIN-I-TEE 5:7
2	1	17	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
3	3	65	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
4	4	21	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
5	5	29	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	6	3	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 [HS]	LIVE AT LOVE FELLOWSHIP TABERNACLE
7	8	7	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE [HS]	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
8	9	41	KAREN CLARK-SHEARD ISLAND 524397 [HS]	FINALLY KAREN
9	10	94	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS. [HS]	DONNIE MCCLURKIN
10	13	42	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
11	7	43	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [HS]	STRENGTH
12	12	60	VICKIE WINANS CGI 161279	LIVE IN DETROIT
13	11	90	SOUNDTRACK ▲ ARISTA 18951	THE PREACHER'S WIFE
14	16	12	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
15	14	6	JAMES HALL & WORSHIP AND PRAISE CGI 161402	LIVE FROM NEW YORK
16	15	76	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
17	19	11	WITNESS CGI 161391	LOVE IS AN ACTION WORD
18	22	9	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
19	23	15	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
20	20	68	SHIRLEY CAESAR WORD 68003/EPIC [HS]	A MIRACLE IN HARLEM
21	21	13	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
22	18	57	THE CANTON SPIRITUALS VERITY 43021 [HS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
23	17	19	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
24	24	94	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
25	26	16	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
26	31	8	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
27	25	22	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845/WARNER BROS.	REFLECTIONS
28	RE-ENTRY		DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
29	32	66	VIRTUE VERITY 43020	VIRTUE
30	RE-ENTRY		TERRI CARROLL CGI 161353	TERRI CARROLL
31	37	13	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
32	27	66	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [HS]	LIVE IN LONDON AT WEMBLEY
33	30	78	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
34	28	31	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [HS]	LIVE IN OAKLAND — HOME AGAIN
35	RE-ENTRY		CARLTON PEARSON WARNER ALLIANCE 46354/WARNER BROS. [HS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
36	33	74	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
37	RE-ENTRY		DFW DALLAS FORT WORTH MASS CHOIR CGI 161319	I'D RATHER HAVE JESUS
38	NEW ▶		JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
39	29	66	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
40	RE-ENTRY		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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

Rev. Timothy Wright has definitely been there and done that and in this new release on the Savoy label you will hear and feel the marvelous results of this gospel experience of a lifetime.



TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	47	ROMANZA ▲ PHILIPS 539207 [HS] 19 weeks at No. 1	ANDREA BOCELLI
2	2	46	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	NEW		CANTOS DE AMOR NONESUCH 79510/AG	GIPSY KINGS
4	3	48	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]	BUENA VISTA SOCIAL CLUB
5	7	3	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN	GAELIC STORM
6	4	2	SUPRALINGUA RYKODISC 10396	MICKEY HART
7	5	9	VERTIGO NARADA 45988/VIRGIN	JESSE COOK
8	10	3	SOCA GOLD 1998 VP 1530	VARIOUS ARTISTS
9	9	21	LEAHY NARADA 42955/VIRGIN [HS]	LEAHY
10	8	20	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
11	6	24	MAMALOSHEN NONESUCH 79459/AG [HS]	MANDY PATINKIN
12	NEW		CONCERT FOR PEACE PHILIPS 4558018	NANA MOUSKOURI
13	11	25	DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC	DEEP FOREST
14	14	12	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWI'OLE
15	15	8	THE BEST OF KA'AU CRATER BOYS ROY SAKUMA PRODUCTIONS 2278	KA'AU CRATER BOYS

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	45	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS. 25 weeks at No. 1	KENNY WAYNE SHEPHERD BAND
2	5	28	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
3	2	81	LIE TO ME ▲ A&M 540640 [HS]	JONNY LANG
4	3	41	DEUCES WILD ● MCA 11711	B.B. KING
5	4	11	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
6	6	7	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
7	10	15	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [HS]	SUSAN TEDESCHI
8	7	9	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
9	9	55	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
10	8	10	OUT THERE EPIC 67653 [HS]	JIMMIE VAUGHAN
11	11	45	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
12	RE-ENTRY		LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
13	12	19	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
14	15	8	HER BEST CHESS 9367/MCA	ETTA JAMES
15	13	5	FOR REAL MALACO 17494	LITTLE MILTON

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	PURE REGGAE POLYGRAM TV 565122/ISLAND 4 weeks at No. 1	VARIOUS ARTISTS
2	2	13	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	3	35	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [HS]	BEENIE MAN
4	4	7	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
5	5	35	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	6	38	INNA HEIGHTS GERMAIN 2068*/VP [HS]	BUJU BANTON
7	7	3	SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
8	9	65	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
9	8	29	RIGHT ON TIME HELLCAT 80406*/EPITAPH [HS]	HEPCAT
10	11	40	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
11	10	43	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
12	13	9	FORWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2	VARIOUS ARTISTS
13	12	2	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
14	RE-ENTRY		THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
15	RE-ENTRY		DANCEHALL KINGS III BLUNT 6330*/TVT	VARIOUS ARTISTS

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

Artists & Music

Novello Lets B3 'Bias' Shine On Niacin Set

BOOSTER SHOT: John Novello vividly recalls the year his favorite instrument went the way of the dinosaur. "In the late '70s, I was studying bebop and big-band music in Boston, getting plenty of gigs at the local clubs. In 1978, the disco era started, and live music became a thing of the past. Next the DX7 [synthesizer] came out, and no one wanted my big Jurassic monster dragged into their clubs." Novello's instrument of choice? The Hammond B3 organ.

Twenty years later, Novello's B3 is again uttering its monstrous rumble with jazz/rock/fusion trio Niacin (another name for Vitamin B₃). Joining Novello is drummer Dennis Chambers and acclaimed rock bassist Billy Sheehan. The group's second album, "High Bias" (released on Chick Corea's Stretch label through Concord), is a contemporary, high-energy workout with unmistakable nods to the experimental music of the early '70s—think Return To Forever with a heavy rock edge or Emerson, Lake & Palmer with a jazz pedigree.

"Our sound is a fusion of progressive rock with jazz harmonies and a bit of the blues," explains Novello. "Dennis and I bring the blues and the funk, and Billy's bass playing anchors it with a Jimi Hendrix-like rock edge. We call it a lucky collision."

Novello, who has played with

Ramsey Lewis, Hubert Laws, and Richie Cole, met future label boss Corea in the late '70s; his electronics expertise came into play several years later when Corea needed someone to program his Synclavier keyboard. "When Billy and I got this project together, I decided to bring our first [self-produced] album to him," relates Novello. "Chick's concept for Stretch is to sign acts that are stretching the boundaries of music, trying new things while keeping a high musical standard."



by Steve Graybow

While the bulk of "High Bias" was composed by Novello and Sheehan (save for a cover of Joe Zawinul's "Birdland"), Corea fans will take special note of the album's final track, the 11-minute-plus "Hang Me Upside Down." Composed by Corea, the meditative excursion features him on Fender Rhodes piano, trading solos with Novello and Sheehan.

"Chick was in Japan last year when he faxed me a sketch of the song," says Novello. "I played around with it in my home studio, and we

worked out the arrangement over the phone."

Having just wrapped up a string of U.S. tour dates, Niacin heads to Japan for two weeks in late August, where it will headline, in addition to sharing a number of dates with Fourplay. Several European jazz festival dates are penciled in for April of next year.

For a more traditional taste of the B3, Hammond lovers are invited to sample two new releases on Boston-based Bluejay Records: "Spare Ribs" by saxophonist (and label boss) Nat Simpkins and "Makin' Whoopee" by guitarist Eric Johnson. Both prominently feature the distinctive Hammond tones courtesy of B3 player Dave Braham, who will see his own album released on Bluejay later this year. "For a long time, the B3 was a standard instrument that you would find in a church; its sound carries strong gospel and blues connotations," theorizes Simpkins. "For this reason, and because it has such a deep, vibrating bass sound, it gets people excited, gets them moving. There's nothing else like it."

AND: Grover Washington Jr. sees the release of "The Best Of The Columbia Years" this fall, his eighth album for the label. In addition to Washington's classic tunes, the disc will include previously unreleased material from the saxophonist... Contemporary instrumentalist/composer Jeff Lorber signs with Zebra Records. Lorber's first album for the label, "Midnight," will be released Sept. 22.

In other label news, Zebra enters into a distribution agreement with the estate of Tommy Bolin to release hitherto-unheard material from the late rock/fusion guitarist, known for his work on Billy Cobham's 1973 album "Spectrum." "From The Archives, Volume Two," a collection of rare Bolin tracks and demos, was released Aug. 11... Evidence Music releases "Shades Of Bey," its second from vocalist Andy Bey, Sept. 29. Bey's 1996 release on the label, "Ballads, Blues And Bey," was his first recording as a leader in 22 years.

HIGHER GROUND

(Continued from page 60)

The Restoration, Vol. I," Brett Raymond (album); the Mormon Tabernacle Choir (group); Jon Schmidt (instrumental artist); David Barrus (male artist); Julie de Azevedo (female artist); David Barrus (new artist); Julie de Azevedo (songwriter); Michael McLean (performing artist); and Sam Cardon (producer). The PEARL Awards are presented by the FCMA in conjunction with LDS Booksellers. Created in 1997, the FCMA is a nonprofit corporation governed by an eight-member board of directors.

NEWS NOTES: The Nelons will be celebrating 21 years in Southern gospel music at the Nelons' 21st anniversary Homecoming Weekend Thursday-Saturday (27-29) at East-side Baptist Church in Marietta. The event will feature evening concerts, a breakfast concert on Saturday, and a talent search for groups and soloists. Among the other artists slated to participate are the Bishops, the Kingsmen, the Steeles, the Perrys, the Dixie Melody Boys, and the Lewis Family.

Tickets are on sale for Rock the Universe, slated for Sept. 11-12 at Universal Studios in Orlando, Fla. The two-day Christian concert event will feature Seven Day Jesus, Burlap To Cashmere, Big Tent Revival, Audio Adrenaline, Newsboys, the kry, Silage, the Altered, Chris Rice, Wilshire, and Michael W. Smith.

IMPORT & EXPORT

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Songwriters & Publishers

ARTISTS & MUSIC

Tony Winner Cy Coleman Saluted

In addition to its business schedule, the National Music Publishers' Assn./Harry Fox Agency's (NMPA/HFA) annual meeting July 20 in Los Angeles took time out to salute composer Cy Coleman with its President's Lifetime Achievement Award. Coleman is a Tony Award winner who has written the melodies for such shows as "Wild Cat," "Little Me," "Sweet Charity," "Barnum," "On The Twentieth Century," and "The Life." He is also a board member of ASCAP.



Coleman plays a selection from his musical "The Life" to accompany Lillias White, who won a Tony for her performance in the show.



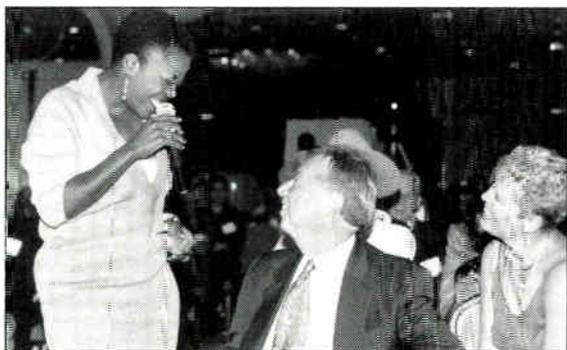
Coleman is flanked by NMPA board member Al Gallico of Mainstay Music and his daughter, Linda Gallico of Gallico Kid Music.



Coleman, center, is presented with the NMPA/HFA President's Lifetime Achievement Award by Ed Murphy, right, the association's president/CEO. At left is U.S. Rep. Howard Coble, R-N.C., who addressed the meeting.



Congratulating Coleman on his award, from left, are Jay Morgenstern, executive VP/GM of Warner/Chappell Music; Irwin Robinson, NMPA/HFA chairman and chairman/CEO of Famous Music; and Ed Murphy, NMPA president/CEO.



Lillias White serenades Coleman and his wife, Shelby, with Coleman and the late Carolyn Leigh's "Witchcraft."



Coleman is shown with speakers at the meeting, including, from left, Irwin Robinson, NMPA/HFA chairman; U.S. Rep. Howard Coble; Peter Felcher of Paul Weiss Rifkind Wharton & Garrison, who is also NMPA general counsel; and Ed Murphy, NMPA president/CEO.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
I'M ALRIGHT	Jo Dee Messina	Curb
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 Nazareth/BMI, Justin Combs/ASCAP, EMI April/ASCAP
HOT LATIN TRACKS		
Tu Sonrisa	Elvis Crespo	Sony/ATV/BMI

Song Lists Hit The Wrong Note; Gershwin CDs Are Starry Affairs

LIST-LESS: As part of a PBS pledge week in the '80s, several folks known for their keen interest in popular song, including this writer, were asked to come up with a list of 50 or so "best" songs to be revealed and performed at a televised gala.

Of course, the usual suspects were chosen—"Star Dust" (the No. 1 selection), "As Time Goes By," "White Christmas," etc.

That list never became a standard of pop song greatness, so one might suggest that another effort be made, especially in view of much recent attention paid to lists of top movies and books, which are generated as a way of saying farewell to the old millennium.

As Sam Goldwyn put it, "Include me out!" Based on the reception given the aforementioned movie and book lists, there is bound to be a kind of second-guessing that often deflates greatness—"Why is this song that high on the list or there at all when such-and-such (and such-and-such) didn't make it?"

(Count Words & Music among the naysayers after the movie mavens failed to give a spot to a Fred Astaire film, when there are so many gems to choose from. Well, at least this column didn't address the issue of which listed movie should fall from favor!)

For lovers of popular song—meaning the whole spectrum, not necessarily the "golden era" stuff—it may be best to hold dear one's own list of song greats; you know, the ones that inexplicably surface, when you least expect them to, as a whistle, a hum, or even a heartfelt vocal.

Anyway, there are far more great songs to contend with than can be selected from films or books. Some movie musicals, for instance, may each have five or 10 great songs. A list of 100 songs—even 500—is likely to leave too many gems behind.

Lists? Who needs those treacherous lists?

NEEDED: STAR INTROS: As readers of Words & Music are aware, John Beltzer operates Songs of Love Foundation in New York as a charitable endeavor to create personalized songs for seriously ill children. As an update, Beltzer has written to note that more than 800 songs have been penned by some 160 writers around the country since the group was formed a little more than two years ago. Billy Joel, he notes, has recorded a spoken introduction to one of the songs.

Beltzer hopes others will follow. He can be reached at 718-997-8482.

BY GEORGE, BY STARS: Two CDs with more stars than there are in heaven, as one film studio



by Irv Lichtman

used to say, are on their way to celebrate the 100th anniversary Sept. 26 of George Gershwin's birth. Due from the MCA family Tues-

day (25) are MCA Records' "'S Wonderful—The Great Gershwin Decca Songbook" and, from MCA-distributed Hip-O Records, "Gershwin Standard Time."

Featured on the Decca set are such greats as Bing Crosby, Judy Garland, Billie Holiday, Al Jolson, Jimmy Dorsey, and the Andrew Sisters. Some performances are making their first CD appearance. The Hip-O set contains sessions by Count Basie, Tony Bennett, Johnny Hartman, Michael Feinstein, the Benny Goodman Trio, Kenny Baker, Judy Garland, and Rosemary Clooney, among others.

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

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

Studio Action

ARTISTS & MUSIC

Exits, Moves In L.A. Mastering Scene

BY PAUL VERNA

Two unrelated staff changes at major studios and two facility relocations have rocked the characteristically stable Los Angeles mastering community.

Mastering engineer Tom Baker has left Future Disc to join former Future Disc colleague Eddie Schreyer's 2-year-old Oasis Mastering facility, and Robert Vosgien has been hired by Capitol Mastering after a 13-year stint at CMS Mastering in Pasadena.

Meanwhile, Bernie Grundman Mastering (BGM) is settling into new premises around the corner from its old site on Hollywood's Sunset Boulevard, and Time Capsule Mastering—formerly located in Pasadena—has taken over BGM's old site.

Baker, a 13-year veteran of Future Disc, says his move to Oasis will allow him to "tap into a different client base, a new room, and new equipment." He adds, "I thought it'd be a real good growth experience for me."

Future Disc co-owner Gary Rice says his facility will play "musical studios" in the wake of Baker's departure, moving engineer Kris Solem into Baker's old room and leaving Solem's suite ready for a new occupant.

"We have a really bright, capable staff, and we like to move people up from within," says Rice, who two years ago dealt with Schreyer's exit through a combination of in-house promotions and outside appointments.

"One of the things that I've found from the years we've been there is that the establishment sometimes has a bigger impact on a client than people give credit to," says Rice, noting that most of the clients who have called requesting Baker have decided to book sessions at Future Disc anyway, despite his absence.

At Capitol, Vosgien's arrival is timed to fill the void left by the departure of veteran engineer Wally Traugott, who retired last year. Vosgien, who will inherit Traugott's room, will work closely with the legendary engineer during the break-in process.

Capitol Studios VP Michael Frondelli says, "Capitol's A&R department has been a longtime fan of Bob Vosgien from his work with Bush and countless other artists, so there was a major push for us to pursue Bob. This will be a leap forward for us."

Similarly, Vosgien—who joins engineers Ron McMaster and Mark Chalecki at Capitol—regards his new post as an opportunity to hone his craft and raise his profile.

"When you can say, 'I'm a mastering engineer at Capitol Records,' you can go anywhere," he says. "That can only help."

If anyone knows about the value of upward mobility, it's Grundman, a mastering pioneer who built his career at A&M before leaving in 1984 to open his eponymous facility, which he has since built into a mainstay of the L.A. studio scene. Grundman's latest move has allowed BGM to better serve its clientele by offering more physical space and improved mastering suites.

Grundman says, "Our objective in building this whole new facility was to be able to accommodate our clients better and upgrade all our systems. Our three primary [mastering] rooms were completely built from the ground up, and another room is being used for vinyl disc production, with a choice of tube and solid state cutting systems."

Furthermore, Grundman plans to build a 5.1-channel mastering environment at the new BGM complex. Besides Grundman, the facility's engineering staff consists of Chris Belman and Brian "Big Bass" Gardner.

At Time Capsule, founder Herb Young has coined the word "swirlwind" to describe his upgrade from a one-room facility in the fringes of the record-production community to a multi-studio complex in the heart of Hollywood.

"When you move in from out of town, any kind of move, it's like starting all over again," observes Young, noting that he will probably hire one or two mastering engineers in the near future.

Although the move could have been as costly as it was tumultuous, Young minimized his expenditures by moving the equipment himself and did not have to invest in construction, given that the studio was already built out. Accordingly, the total cost of Time Capsule's relocation was a staggeringly low \$20,000.

Young says he is delighted to be "fitting right in" to a building that was previously used for mastering. "The way that audio's been played in these rooms physically does something to them," says Young. "It makes the structure settle. Let's just say that the rooms have been burned in for mastering, and the vibe is definitely there."



Brooks & Yearwood Get Xtreme In Seattle. Country stars Garth Brooks and Trisha Yearwood worked in the Xtreme Studios truck during Brooks' recent six-show stint at Seattle's Key Arena. The mobile facility—which features a Solid State Logic 4000 G+ console, surround-sound monitoring, and Sony 3348 digital multitrack capabilities—captured all of Brooks' performances, plus Yearwood's opening set and her duets with Brooks. Shown, from left, are Yearwood, Xtreme owner/chief engineer Steve Smith, Xtreme assistant Pat Lambert, and Brooks. Not pictured is Brooks' producer, Allen Reynolds, who oversaw the sessions.

Chicago Trax Puts Music First At New Facilities

BY DAN DALEY

CHICAGO—When Reid Hyams and his partners purchased a 22,000-square-foot warehouse in Chicago's notorious Cabrini Green section, they weren't convinced that the neighborhood was the most promising place to locate their Chicago Trax recording studio.

But Hyams has come to terms with the area, and it has accepted him as well. He enjoys driving visitors around the neighborhood, making observations on the area's visceral contrasts and ironies—such as how huge, squat institutional buildings are being replaced by middle-class townhouses in a gentrification process precipitated by a population shift back to the cities after years of flight to the suburbs.

Hyams, though, doesn't seem to have real estate values foremost in his mind, despite the fact that having homesteaded his business here before the new influx will add significant value to the property. Rather, he says, moving to the location was the only affordable way to get hold of a space that would let him expand as business demanded.

The studio also occupies an interesting cultural crossroads in American music. Chicago Trax has become the semi-official home base of Grammy-winning composer/producer/artist R. Kelly, whom Hyams has known since 1988. Kelly keeps offices and a personal studio in the building; he also does lengthy lockouts on one of the four Chicago Trax studios.

The facility is also partly owned and used extensively by Ministry, a pioneering Chicago industrial-rock band that got into studio ownership as a way to control the record-making process and reduce costs.

On the other hand, Hyams' route to his current position is the classic story of a musician—in his case a jazz pianist—who backed into studio ownership in the early '80s and who dreams of a time when he can play and produce again as he pores over slips of paper from petty cash, swamped by the day-to-day minutiae of running a business.

The three-story building is a confluence of genres and philosophies that in its three years of operation has attracted considerable clientele, including the Smashing Pumpkins, the Cure, and Luther Vandross.

The three original studios were laid out by local studio designer Doug Jones of locally based Electro-Acoustic Systems and built by Steve Panno Construction. They are boxy and to the point, but they're well-appointed with outboard equipment laid out around a pair of Solid State Logic consoles (a 4072 E Series and a 4040 G Series) and a renovated 36-input Harrison MR-4 board in what Hyams refers to as the facility's budget room.

Chicago Trax's most recent addition, however, is a Neve Capricorn digital console (128 inputs and 72 faders with moving faders and instant recall) in a large and ambient recording room. Hyams says it reflects the studio's ambitions and its expectations of the Chicago market, which Hyams believes needs a music-dedicated facility.

"People tend to think of Chicago as a post-production place, which it is," he says. "But there's a tremendous

amount of music that comes out of this city. It was one of the centers of the independent record trend of the last several years. We decided to focus on music, to do that exceptionally well, and to not try to be a hybrid facility—which is a more difficult balancing act than most people realize or admit."

The economics of working with post and music differ from each other, he explains.

"Post is almost always an on-hourly basis, and projects rarely last more than a single day," Hyams says. "On the other hand, music projects are more often than not lock-out days, and they can run into weeks at a time. It's difficult to regularly schedule both types of clients in the same facility unless you have a huge number of rooms. We made a conscious decision that we were a music studio."

'MORE THAN NEW SPEAKERS'

The new studio has a soaring ceiling that takes full advantage of the warehouse's 35-foot room heights, and it incorporates a balcony with its own isolation booth. The control room is also ready with 5.1 surround mon-

(Continued on next page)



Our Own Private Mixing Room. The B-52's booked time at Kampo Audio/Video Studios in New York to mix two new tracks on their Reprise Records anthology "Time Capsule: Songs For A Future Generation." Shown, from left, are B-52's members Fred Schneider, Kate Pierson, and Keith Strickland. Not pictured are mix engineer Pat Dilleat and Kampo engineers Dave Robbins and Matt Gold. (Photo: Caleb Lambert)



I Left My Hart In Chicago. Former Grateful Dead drummer and world music pioneer Mickey Hart worked at Chicago Trax on a surround-sound project for Palm Pictures. Shown at the session in the back row, from left, are Palm Pictures director of sales Jim Sammons, Palm Pictures GM Mike Egan, Chicago Trax owner Reid Hyams, Hart, and Palm Pictures president Marvin Gleicher. In front, from left, are assistant engineer and Chicago Trax staffer Esther Nevarez, project engineer and Chicago Trax director of recording and engineering services Chris Steinmetz, and Hart engineer Tom Flye. (Photo: Jeff Schroeder)

CHICAGO TRAX PUTS MUSIC FIRST AT NEW FACILITIES

(Continued from preceding page)

itoring using fully active Quested speakers. In fact, says Hyams, it was the anticipated demand for surround audio that dictated key design and technology choices for the room.

That, he adds, underscores the fact that all studios looking into the multichannel audio format will have to expect that each individual decision will affect the next set of choices in an overlapping series of events.

"It's a heck of a lot more than just adding three more speakers and a subwoofer," he observes. "For starters, if it hadn't been for a decision to go with surround, the console choice would have been different. We probably would have gone with a Neve V Series for the new room. But with surround, I knew we were going to need certain capabilities, such as the bus structure that the Capricorn gives us. But once you decide to add a digital console, you have to address the fact that you still have to sell the room in your market, meaning you have to get the engineering community used to the console. That means holding open houses for them and giving them time to train on it. Then they also have to get used to mixing in the room in both stereo and surround."

Hyams expects surround to overtake stereo as the mix format of choice within a few years. Accordingly, he acknowledges that his studio needs to be marketed more aggressively to out-of-town clients, since the local demand for surround will be limited at first.

As he spoke, the room's first surround project was being done by former Grateful Dead drummer/percussionist Mickey Hart, who is doing a soundtrack for a forthcoming film to be released by Island founder Chris Blackwell's Palm Pictures company.

At the moment, between 10% and 20% of Chicago Trax's revenue comes from non-Chicago clients, a percentage Hyams says he wants to see increase within the next year.

"The console choice was also part of the need to build a room that can allow us more booking flexibility," he notes. "We have two strong anchor clients in Ministry and R. Kelly, but that can be a double-edged sword if too many people think that, as a result, the studios aren't going to be as available as they would like them to be." To further support that effort and for surround projects, the studio has added a Studer D-827 digital multitrack as a complement to the Capricorn.

However, although the facility's most recent upgrades are primarily aimed at music, Hyams isn't ruling out involvement in audio post-production to some extent in the future. As he points out, an increase in the studio's digital audio capabilities is leading it toward an almost inevitable convergence with post.

"You can't ignore it, especially in a city like Chicago," he says. "Right now, we have a very good relationship with the studios that are servicing

post clients. We make referrals between us all the time, and I'm also working with [other studio managers] on coming up with better ways to promote Chicago as a recording market. The post houses see us as something different, and we don't try to undercut each other: I like having that kind of relationship. But once things get more digital, some types of post become more possible."

That includes doing more of the synchronization work the studio already does and doing music recording that winds up on commercials. It also possibly includes producing commercial audio—something Hyams has pursued in the past and says he would like to try again.

"But music recording remains the foundation of this studio, and that's what these new rooms are intended as," says Hyams. "Music will always be swimming upstream in a city with a big post-production base like Chicago. But if you really love making records, it's worth it."

FOR THE RECORD

The name of the rock band Splendor was misspelled in Audio Track in the Aug. 15 issue. Furthermore, band member Waymon Boone should have been credited with additional engineering on the band's recording project.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 15, 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, Stevir J. (T-Neck/Island)	I'M ALRIGHT Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	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	LOUD (Nashville, TN) Marty Williams	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	SSL 4000E/G	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimotion
RECORDER(S)	Studer A827/Sony 3348	Studer A827/827	Mitsubishi X850	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	BASF 900/Quantegy 499	Quantegy 467	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	LOUD (Nashville, TN) Chris Lord-Alge	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	Neve VR72	SSL 4000E/G	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer 827	Ampex ATR 102	Mitsubishi X850	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Apogee DAT/Quantegy 499	BASF 911
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	PDO-HTM	WEA	WEA	WEA

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newsline...

COLIN SANDERS, the late founder of console giant Solid State Logic, and rock icon Neil Young will receive two of Mix magazine's most coveted awards at the Technical Excellence & Creativity (TEC) Awards, scheduled for Sept. 27 at the Audio Engineering Society (AES) Convention in San Francisco. Sanders, who perished at age 50 in a helicopter crash in January, will be inducted into the TEC Awards Hall of Fame, while Young will receive the organization's Les Paul Award.

THE ANALOG OPTION COALITION has scheduled a "town hall" meeting at the upcoming AES Convention. The event follows a similar panel at last year's AES meeting, during which industry experts, including Bob Ludwig, Ed Cherney, and Allen Sides, discussed the continuing role of analog recording in an increasingly digital world.

THE NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES is set to hold a 5.1 Surround Workshop Aug. 21 at Masterfonics' Tracking Room. Producer/engineers Chuck Ainlay and Kevin Beamish will share their surround-sound mixing techniques on the Solid State Logic SL 9000J console, while Tom Davis of Seismic Sound, Jake Nicely of Seventeen Grand, and Travis Salsig from Euphonix will discuss mixing for multichannel on the Euphonix CS3000 system.

THE SOLID STATE LOGIC AXIOM-MT DIGITAL CONSOLE, introduced in May at the AES Convention in Amsterdam, will make its debut in National Mobile Television's all-digital, high-definition TV mobile production unit, according to a Solid State Logic statement. The console will be used by the New York-based company to cover broadcast audio for the Madison Square Garden Network's Knicks and Rangers games.

BRIEFLY: John Keane, owner of John Keane Studios in Athens, Ga., has purchased a 40-channel Audiomate moving-fader automation system for the facility's Trident 80B console... George Massenburg Labs has launched a World Wide Web site at www.gmlinc.com; included in the site is the transcript of Massenburg's keynote address from the 1997 AES Convention in New York... Natalie Stocker has joined EMTEC Pro Media as marketing manager; she was VP of marketing at the PR firm Keith Hatschek & Associates... Don Wershba has been promoted to VP of music, Eastern region, at Solid State Logic; he was Eastern region sales manager... Opcode Systems president/CEO Chris Halaby has been named to the Berklee College of Music board of trustees.

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Latin Notas



by John Lannert

MASSIAS GÓMEZ TOPS BMI: Mexican composer Jorge Massias Gómez has been named songwriter of the year by BMI. The performing right society is awarding the member of Mexico's authors' rights society SACM three of its "citations of achievement" for "Juguete" and "Aprovechas"—which were recorded by PolyGram Latino's Grupo Limite—and "Nube Viajera," cut by Sony Discos' Alejandro Fernández.

Massias Gómez and other awardees will be honored at BMI's fifth annual Latin Music Awards ceremony, slated to take place Wednesday (26) at the Country Club Ballroom in the Biltmore Hotel in Coral Gables, Fla. The gala dinner will be hosted by BMI president/CEO Frances Preston.

Named Latin song of the year was "Mi Sangre Prisionera," which was written by Enrique Valencia and published by Tigres Del Norte Ediciones Musicales, owned by Fonovisa's Los Tigres Del Norte, who recorded the track.

Warner-Tamerlane Publishing Corp. was honored as Latin publisher of the year.

Other songwriters receiving double awards are Kiko Cibrián and Kiko Man for "Cómo Es Posible Que A Mi Lado" and "Dame" and José Alfredo Jiménez Sandoval for "Me Equivoqué" and "Para

Morir Iguales."

Warner-Tamerlane earned its first Latin publisher of the year citation as a representative of eight award-winning songs for its companies Warner-Tamerlane and Rightsong Music Inc. Among the other publishers garnering multiple awards were Amsedel Publishing, De Luna Publishing Co., Gary Hobbs Music, EMI-Blackwood Music Inc., peermusic, Songs of PolyGram International Inc., Sony/ATV Songs LLC, and Tigres Del Norte Ediciones Musicales.

Awards were given to the writers and publishers of the 50 Latin songs most performed on U.S. radio and TV during the eligibility period running from July 1, 1996, through June 30, 1997.

STATESIDE BRIEFS: ASCAP is slated to stage its fourth annual El Premio ASCAP on Tuesday (25) at the Club Tropigala in Miami Beach. ASCAP president/chairman Marilyn Bergman will host the ceremony, which will honor José Feliciano with its prestigious ASCAP Golden Note Award.

Effective this issue, regional Mexican station KOXR-AM Oxnard, Calif., has been dropped as a reporter to Hot Latin Tracks due to reception problems. The total number of reporting stations is now 94. The number of regional Mexican stations is now 67.

Miller Genuine Draft's final Sólo Con Invitación mystery artist show is scheduled to take place Sept. 3 in Los Angeles. The series' past performers were WEA Latina pop/merengue idol Olga Tañón, BMG rock stars Alejandra Guzmán and Aterciopelados, and Luaka Bop rock group King Changó.

CHART NOTES, RETAIL: The Spanish-dominant (Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 94 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
*** No. 1 ***						
1	2	6	ELVIS CRESPO	SONY DISCOS	1 week at No. 1	TU SONRISA R.CORA, J. CASTRO (E. CRESPO)
2	1	4	ONDA VASELINA	SONY DISCOS		TE QUIERO TANTO, TANTO M. MENDEZ GUIU (M. MENDEZ GUIU)
3	3	2	PEPE AGUILAR	MUSART/BALBOA		POR MUJERES COMO TU PAGUILAR (FATO)
4	7	23	GLORIA ESTEFAN	EPIC/SONY DISCOS		OYE E. ESTEFAN JR., T. MORAN R. BARLOW (G. ESTEFAN, E. ESTEFAN JR., R. BARLOW)
5	6	8	LOS TUCANES DE TIJUANA	EMI LATIN		DESDE QUE TE AMO G. FELIX (M. QUINTERO LARA)
6	4	1	ALEJANDRO FERNANDEZ	SONY DISCOS		YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
7	16	32	LOS SABROSOS DEL MERENGUE	MAS		NO LLORARE F. SANTOS RUIZ (T. GOAD)
8	5	5	GISELLE Y SERGIO VARGAS	RCA/BMG LATIN		CORAZON ENCADENADO M. TEJADA (C. BLANES, S. FACHELLI)
9	17	16	MARC ANTHONY	RMM		NO ME CONOCES A. CUCCO PENA, M. ANTHONY, J. LLUGO (F. ABAS)
10	10	7	VICTOR MANUELLE	SONY DISCOS		SE ME ROMPE EL ALMA R. SANCHEZ V. MANUELLE (G. FRANCISCO)
*** GREATEST GAINER ***						
11	38	—	MARC ANTHONY	RMM		CONTRA LA CORRIENTE A. CUCCO PENA (D. ALFANNO)
12	12	12	JUAN GABRIEL	ARIOLA/BMG LATIN		ASI FUE J. GABRIEL (J. GABRIEL)
13	9	11	RICKY MARTIN	SONY DISCOS		VUELVE R. ROSA, K. C. PORTER (F. DE VITA)
14	13	14	VICENTE FERNANDEZ	SONY DISCOS		ME VOY A QUITAR DE EL MEDIO PRAMIREZ (M. MONTERROSAS)
15	20	—	LOS TIGRES DEL NORTE	FONOVISA		EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F. QUINTERO)
16	24	—	CHARLIE ZAA	SONOLUX/SONY DISCOS		SENTIMIENTOS C. ZAA (L. GONZALEZ, G. ROSARIO)
17	8	10	GRUPO MANIA	SONY DISCOS		CORAZONCITO O. SERRANO, F. MENDEZ (B. SERRANO)
18	18	13	GRUPO LIMITE	RODVEN/POLYGRAM LATIN		TU OPORTUNIDAD J. CARRILLO (G. RIVERA)
19	32	—	ALEJANDRO SANZ	WEA LATINA		AQUELLO QUE ME DISTE E. RUFFINENGO, M. A. ARENAS (A. SANZ)
20	25	31	LOS INVASORES DE NUEVO LEON	EMI LATIN		A MI QUE ME QUEDO R. LEUA (M. A. PEREZ)
21	14	15	AEROSMITH	COLUMBIA/SONY DISCOS		I DON'T WANT TO MISS A THING M. SRELETIC (D. WARREN)
22	27	20	BANDA MAGUEY	RCA/BMG LATIN		QUIERO VOLVER E. SOLANO (E. SOLANO)
23	26	25	INTOCABLE	EMI LATIN		AMOR MALDITO J. L. AYALA (M. MENDOZA)
24	19	24	LOS TEMERARIOS	FONOVISA		BOTELLA ENVENENADA A. ANGEL ALBA (C. REYNA)
25	21	21	TIRANOS DEL NORTE	SONY DISCOS		TIRANOS DEL NORTE (G. COTA)
26	NEW	1	ARANZA	AZTECA/POLYGRAM LATIN		DIME A. MANZANERO (A. MANZANERO)
27	29	30	JOAN SEBASTIAN	MUSART/BALBOA		GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN)
28	31	26	JARABE DE PALO	EMI LATIN		EL LADO OSCURO JARABE DE PALO, J. DWORNIAK (JARABE DE PALO)
29	11	3	CARLOS PONCE	EMI LATIN		REZO F. PINERO JR. (C. PONCE, F. PINERO JR.)
30	22	17	CHARLIE ZAA	SONOLUX/SONY DISCOS		DESENGANOS C. ZAA (T. FERREIRO, T. FERREIRO)
31	NEW	1	CARLOS PONCE	EMI LATIN		DECIR ADIOS K. SANTANDER (K. SANTANDER)
32	RE-ENTRY	18	ELVIS CRESPO	SONY DISCOS		SUAVEMENTE R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
33	NEW	1	BANDA ARKANGEL R-15	LUNA/FONOVISA		TU NUEVA VIDA A. DE LUNA (J. NAVARRO)
34	RE-ENTRY	8	TITO NIEVES	RMM		COMO UN NINO CELOSO R. GONZALEZ, L. GARCIA (R. MONCLOVA)
35	RE-ENTRY	5	LUIS DAMON Y OLGA TANON	WEA/LARIBE/WEA LATINA		PARA ESTAR CONTIGO S. GEORGE (R. PEREZ, R. LIVI)
36	36	—	MARCO ANTONIO SOLIS	FONOVISA		CASAS DE CARTON M. A. SOLIS (A. PRIMERA)
37	35	28	DOMINGO QUINONES	RMM		SE NECESITA UN MILAGRO R. SANCHEZ (D. QUINONES)
38	37	—	YAIRE	UNIVERSAL LATINO		DONDE ESTAN LOS HOMBRES? J. AVENDANO LUHRS (J. AVENDANO LUHRS)
39	RE-ENTRY	17	ALEJANDRO SANZ	WEA LATINA		CORAZON PARTIO E. RUFFINENGO, M. A. ARENAS (A. SANZ)
40	RE-ENTRY	19	LOS ANGELES AZULES	DISA/EMI LATIN		ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	67 STATIONS
1 ONDA VASELINA SONY DISCOS	1 ELVIS CRESPO SONY DISCOS	1 LOS TUCANES DE TIJUANA EMI LATIN
2 RICKY MARTIN SONY DISCOS	2 GLORIA ESTEFAN EPIC/SONY DISCOS	2 LOS TIGRES DEL NORTE FONOVISA
3 GLORIA ESTEFAN EPIC/SONY DISCOS	3 LOS SABROSOS DEL MERENGUE MAS	3 VICENTE FERNANDEZ SONY DISCOS
4 ELVIS CRESPO SONY DISCOS	4 GISELLE Y SERGIO VARGAS RCA/BMG LATIN	4 PEPE AGUILAR MUSART/BALBOA
5 AEROSMITH COLUMBIA/SONY DISCOS	5 VICTOR MANUELLE SONY DISCOS	5 GRUPO LIMITE RODVEN/POLYGRAM LATIN
6 MARC ANTHONY RMM	6 MARC ANTHONY RMM	6 LOS INVASORES DE NUEVO LEON EMI LATIN
7 JUAN GABRIEL ARIOLA/BMG LATIN	7 GRUPO MANIA SONY DISCOS	7 BANDA MAGUEY RCA/BMG LATIN
8 ALEJANDRO SANZ WEA LATINA	8 AEROSMITH COLUMBIA/SONY DISCOS	8 INTOCABLE EMI LATIN
9 ARANZA AZTECA/POLYGRAM LATIN	9 JARABE DE PALO EMI LATIN	9 LOS TEMERARIOS FONOVISA
10 JARABE DE PALO EMI LATIN	10 ELVIS CRESPO SONY DISCOS	10 TIRANOS DEL NORTE SONY DISCOS
11 LOS SABROSOS DEL MERENGUE MAS	11 TITO NIEVES RMM	11 JOAN SEBASTIAN MUSART/BALBOA
12 PEPE AGUILAR MUSART/BALBOA	12 LUIS DAMON Y OLGA TANON WEA/LARIBE/WEA LATINA	12 BANDA ARKANGEL R-15 LUNA/FONOVISA
13 ALEJANDRO FERNANDEZ SONY DISCOS	13 ARANZA AZTECA/POLYGRAM LATIN	13 MARCO ANTONIO SOLIS FONOVISA
14 ALEJANDRO FERNANDEZ SONY DISCOS	14 DOMINGO QUINONES RMM	14 LOS ANGELES AZULES DISA/EMI LATIN
15 GISELLE Y SERGIO VARGAS RCA/BMG LATIN	15 RIKARENA J&N/SONY DISCOS	15 GRUPO LIMITE RODVEN/POLYGRAM LATIN

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

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Artists & Music



Di Blasio And His Dos Famosos Amigos. Ariola/BMG pianist Raúl Di Blasio, center, recently shared a gleeful moment with José José, left, and Juan Gabriel after he recorded a track with each of his star labelmates for his upcoming album, due in September.



Bee Gees En Vivo. On Sept. 7, PolyGram Latin America is scheduled to drop "One Night Only," the first live disc by the Bee Gees. The release is being coordinated with the trio's first Latin American performance Oct. 17 at Boca Junior Stadium in Buenos Aires. Included in the live set are hit songs the Bee Gees wrote for other artists, including "Guilty" (Barbra Streisand), "Heartbreaker" (Dionne Warwick), and "Grease" (Frankie Valli). Shown at a recent press conference announcing the release, from left, are Marya Meyer, VP of international artists marketing for PolyGram International Latin America; Pelo Aprile, president of PolyGram Discos S.A. Argentina; the Bee Gees' Robin Gibb, Maurice Gibb, and Barry Gibb; and Manolo Díaz, president of PolyGram International Latin America.

NOTAS

(Continued from preceding page)

soundtrack to the film "Dance With Me" (Epic/Sony Music Soundtrax/Sony Discos) debuts at No. 1 on The Billboard Latin 50, thanks in no small part to the ample media coverage of its Latino co-star, Sony Discos balladeer **Chayanne**.

The soundtrack rang up 7,000 units, an impressive figure considering the movie was not scheduled to open until Aug. 21. Though the overall vibe of the bilingual disc leans toward pop, the CD is being classified as tropical/salsa since the majority of the Spanish-language tracks run closest to a Hispanic Caribbean groove.

"Dance With Me" ends the 11-week chart-topping run on the tropical/salsa genre chart by **Elvis Crespo's** "Suavemente" (Sony Discos), which moves 3-4 with a backward bullet because of a 10% increase in sales to 5,000 pieces.

Though **Ricky Martin's** "Vuelve" (Sony Discos) gets bumped to second place on The Billboard Latin 50, the album remains atop the pop genre chart for the 18th consecutive week.

Los Tucanes De Tijuana's "Amor Platónico" (EMI Latin) rules the regional Mexican genre chart for the seventh week in a row.

This issue, Sony Discos becomes the first distributor to hold down the top five slots on The Billboard Latin 50.

Also, this issue marks the first anniversary of the ascent to the top of the chart by **Luis Miguel's** WEA Latina album "Romances." That blockbuster set sold 57,000 pieces that week, while helping to spark a run on The Billboard Latin 50 that has yet to abate. His three-CD set "Todos Los Romances" bows at No. 19 this issue on The Billboard Latin 50.

CHART NOTES, RADIO: One week after **Onda Vaselina** scaled Hot Latin Tracks with its first single, "Te Quiero Tanto, Tanto" (Sony Discos), the Mexican vocal group is knocked into the runner-up rung by **Elvis Crespo's** "Tu Sonrisa" (Sony Discos), becoming the first tropical act to land two No. 1 singles on Hot Latin Tracks.

Nonetheless, "Te Quiero Tanto, Tanto" is No. 1 on the pop genre chart for a second straight week. "Tu Sonrisa" does likewise on the tropical/salsa genre chart.

Staying atop the regional Mexican chart for the sixth week running is **Los Tucanes De Tijuana's** "Desde Que Te Amo" (EMI Latin).

SALES STATFILE: The Billboard Latin 50: this issue: 99,500 units; last issue: 91,500 units; similar week in 1997: 128,000 units.

Pop genre chart: this issue: 38,500 units; last issue: 34,500 units; similar week in 1997: 89,000 units.

Tropical/salsa chart: this issue: 34,000 units; last issue: 27,000 units; similar week in 1997: 13,000 units.

Regional Mexican genre chart: this issue: 21,500 units; last issue: 24,000 units; similar week in 1997: 21,500 units.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★					
1	NEW ▶		SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
2	1	27	RICKY MARTIN ●	SONY DISCOS 82653	VUELVE
3	NEW ▶		GIPSY KINGS	NONESUCH 79510/AG	CANTOS DE AMOR
★ ★ ★ GREATEST GAINER ★ ★ ★					
4	3	18	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
5	2	10	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
6	5	47	ALEJANDRO FERNANDEZ ●	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
7	4	47	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
8	7	45	MANA ●	WEA LATINA 20430	SUENOS LIQUIDOS
9	9	9	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
10	8	37	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
11	10	41	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
12	6	7	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO
13	11	11	CARLOS PONCE	EMI LATIN 59454 HS	CARLOS PONCE
14	14	9	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
15	13	61	CHARLIE ZAA ●	SONOLUX 82136/SONY DISCOS HS	SENTIMIENTOS
16	12	7	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
17	17	15	VICTOR MANUELLE	SONY DISCOS 82717 HS	IRONIAS
18	15	19	SELENA	EMI LATIN 94110	ANTHOLOGY
19	NEW ▶		LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
20	16	9	INTOCABLE	EMI LATIN 95178 HS	INTOCABLE
21	18	6	GRUPO LIMITE Y CABALLO DORADO	RODVEN 557978/POLYGRAM LATINO	EL BAILE DEL MILLON
22	23	11	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
23	21	54	LUIS MIGUEL ▲	WEA LATINA 19798	ROMANCES
24	22	37	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 HS	INOLVIDABLE
25	19	11	EL REENCUENTRO	FONOVISA 80738 HS	15 ANOS DESPUES...
26	20	6	ILEGALES	ARIDLA 59317/BMG LATIN	REMIXES
27	25	12	RICARDO ARJONA	SONY DISCOS 82680 HS	SIN DANOS A TERCEROS
28	26	43	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO HS	SENTIMIENTOS
29	27	10	JARABE DE PALO	EMI LATIN 41762	LA FLACA
30	29	28	LOS TEMERARIOS ●	FONOVISA 0515 HS	COMO TE RECUERDO
31	28	16	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
32	49	4	ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL
33	24	4	VARIOUS ARTISTS	FONOVISA 80732	COMO TE EXTRANO
34	32	49	INDIA	RMM 82157 HS	SOBRE EL FUEGO
35	33	7	VARIOUS ARTISTS	MAX 2051	LATINOS IN DA HOUSE VOL. 2
36	NEW ▶		CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
37	RE-ENTRY		SERGIO VARGAS Y GISELLE	RCA 58374/BMG LATIN	JUNTOS
38	39	35	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU
39	30	9	LIBERACION	DISA 95436/EMI LATIN	UN REGALO DE AMOR
40	36	10	VARIOUS ARTISTS	ARIOLA 57917/BMG LATIN	VERANO '98
41	40	61	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
42	34	18	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
43	31	17	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
44	38	12	NEK	WEA LATINA 20927	NEK
45	37	38	LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...
46	41	36	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
47	42	20	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
48	35	4	EZEQUIEL PENA	FONOVISA 9677	NO MAS CONTIGO
49	NEW ▶		MENUDO	RCA 60819/BMG LATIN	15 ANOS DE HISTORIA
50	46	2	GUARDIANES DEL AMOR	RCA 57965/BMG LATIN	LO MAS ROMANTICO DE AYER CON LOS...

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

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LATIN MUSIC

QUARTERLY

MIDEM Latin PART DOS IS Topical & Tropical

Miami Beach Hosts The Second Annual Confab

BY JUDY CANTOR

Highlights of the second edition of MIDEM Latin American and Caribbean Music Market, slated to be held Tuesday (25) through Friday (28) at the Miami Beach Convention Center, include a series of dance-music workshops and an African-music showcase—signs of the organizers' desire to draw more music-industry interest to the trade fair by expanding its scope to international genres.

At the same time, the outcome of this year's event will determine whether the Paris-based Reed MIDEM organization, which stages the MIDEM Latin America trade show, will continue to hold a Stateside MIDEM in Miami.

MIDEM's Latin American trade fair got off to a controversial start last year, when Cuban musicians were barred from performing at the event. Further, Cuban music-industry representatives were not permitted to attend the trade show after Dade County officials informed RMO executives of a county ordinance that prohibits companies or individuals who entered into contracts with the county from doing business with Cuban nationals.

Reed MIDEM executives decided to return to Miami Beach this year only after city officials assured them that Cuban nationals would be welcome to participate.

CORPORATE SUPPORT

Xavier Roy, chief executive of Reed MIDEM, says Miami offers an appropriate location for the Latin American fair because the city "offers the ideal mix of Latin American culture and American efficiency. Major



Spain's Ketama is among this year's performers.

record companies, independent record companies, leading media and artists have established very solid bases in the city, and we are convinced that it is an ideal venue for this industry."

Despite Roy's glowing appraisal of Miami, it is uncertain whether Miami will remain a viable location for the

At last year's inaugural event, 41% of attendees were based in the U.S., 30% were headquartered in Europe and 27% represented companies from Latin America.

pledging trade show. Roy points out that last year's event, which was attended by more than 3,000 music-industry representatives, was not a moneymaker for Reed MIDEM. However, he estimates that the trade fair generated a financial windfall for Dade County, bringing in \$17.5 million to hotels and other businesses.

Continued on page LMQ-3

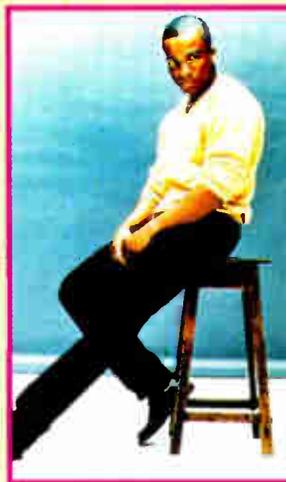
SÓ PRA CONTRARIAR BREAKS OUT OF BRAZIL

**Lead Singer Alexandre Pires
Is Latin Music's Next Big Thing**

BY JOHN LANNERT AND ENOR PAIANO

Its name might mean "only to be contrary," but Brazil's Só Pra Contrariar, or SPC, is setting out to do just the opposite when the BMG star samba band takes the stage Wednesday (26) at the Gusman Center for the Performing Arts.

BMG executives are hoping that SPC's performance at the Gusman, which is part of the program being offered at MIDEM's Latin American trade show, will serve as the springboard for the group's effort to replicate internationally its sales success in Brazil, where the ensemble has sold more



Alexandre Pires of
Só Pra Contrariar

than 6 million records.

"We don't believe MIDEM is the perfect venue to launch the group," says BMG U.S. Latin VP/GM Francisco Villanueva, "but, because they are a group that does a lot of high-paying shows in Brazil, we have to be

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September 12 - Sahagun Hidalgo, Mexico September 20 - Nopalucan, Puebla, Mexico

Costa Rica September 19 - Costa Rica

Sony Music International



The Cuba Controversy

More Musicians Are Welcome In Miami

BY JUDY CANTOR

The viability of Miami as the site of future editions of MIDE M Latin America is uncertain. But whether or not MIDE M returns to the Miami Beach Convention Center in 1999, the trade fair already has left its legacy to South Florida: The debate resulting from a controversy over the banning of Cuban musicians at last year's inaugural event served as a catalyst for freedom of expression in South Florida, where Cuban music has long been a political issue.

The 1988 Berman Amendment to the U.S. trade embargo permits both the sale of Cuban recordings in the States and appearances by artists from the island as a cultural exchange. But although Cuban bands have performed frequently in cities across the U.S. over the past few years, until recently they remained persona non grata in Miami, home to Cuban exiles who have viewed them as agents of Cuban premier Fidel Castro.

Announcement of shows by Cuban performers in Miami have been met in the past with bomb threats and demonstrations, causing promoters to cancel concerts or to steer clear of Miami altogether. Even artists such as salseros Andy Montañez and Rubén Blades, who had been to Cuba or played with Cuban musicians, were greeted with protests and, ultimately, cancellation of performances.

But since the 1997 MIDE M imbroglio, which produced a vigorous public forum about freedom of expression in the local media, several Cuban musicians have played in Miami without incident.

"The environment of Miami has clearly changed," says John De Leon, president of the Greater Miami chapter of the American Civil Liberties Union. "The MIDE M controversy helped instigate a public discussion by folks who had not been previously involved in the debate."

ESTEFAN SPEAKS OUT

That debate came to a head last year, when singer Gloria Estefan spoke out after Peggy McKinley, a member of a Dade County cultural advisory board, was dismissed from her post after expressing her view that Cuban musicians should be allowed at MIDE M. In a letter to *The Miami Herald*, Estefan, who has long been seen as a Cuban-exile community hero and who is in favor of the U.S. trade embargo, decried McKinley's dismissal as a violation of her freedom of speech.

Some Miami Cubans subsequently threatened to burn Estefan's CDs in the streets of Miami's Little Havana neigh-



Gloria Estefan and Rubén Blades

borhood where Cuban émigrés settled in the 1960s. The Cuban-American fans calmed down only after Gloria and her husband, Emilio Estefan, Jr., elaborated on their views on Jaime Bayly's Spanish-language talk show "CBS-Telenoticias."

Other Miami celebrities who previously kept quiet on the subject of Cuban music are now speaking freely. "I feel perfectly fine with Cuban musicians coming here," says Willy Chirino, a well-known salsa singer/songwriter who has built his career, in part, by slamming Castro's Cuba in his songs. Chirino, who left Cuba as a child, now says he has kept in contact with musicians on the island for years. "Music transcends politics," he declares. "It's a way of tearing down that wall of ideologies that divides us. It's a good thing."

Statements like Chirino's can seem revolutionary in Miami, where only two years ago, protesters—some dressed in military garb—spit on and cursed at ticket-holders entering a concert by renowned Cuban jazz pianist Gonzalo Rubalcaba. Despite violent threats to his safety, Rubalcaba elected to go on with his show.

CONTEMPORARY CUBANS

The MIDE M debate is just one sign of a changing tide in Miami. A younger generation of Cuban-Americans have come of age and are anxious to embrace their roots through the music of Cuba. Also important has been an influx of talented, highly trained young musicians from the island since the early '90s, who have brought new styles of music with them.

"When we first started playing three years ago, we played in a more traditional way to cater to the taste of the Miami audience," says Omar Hernández, bassist and leader of Grupo Nostalgia, the house band at the Café Nostalgia nightclub in Miami, which is frequented by young Cuban-Americans, recent Cuban immigrants and well-known musicians such as Carlos Vives, Rubén Blades, Johnny Pacheco and members of U2. "Gradually," says Hernández, "we've gotten the public used to listening to the sound of contemporary Cuban music. The world changes, and Miami changes too."

Indeed. Since January, Cuban musicians have performed in Miami without opposition. Folk rocker Carlos Varela played at a Warner/Chappell songwriters event in March. In April, salsero Isaac Delgado appeared at a South Beach nightclub before a crowd of more than 1,000.

Continued on page LMQ-18

MIDEM LATIN

Continued from page LMQ-1

Roy says he is looking for corporate support from Miami's businesses to help offset costs associated with producing the trade fair. Last year, Dade County provided \$125,000 in government grants and corporate sponsorships for the trade show.

But it is Roy's position on the Cuban issue that caused that funding source to go dry.

A host committee headed up by David Bercuson, a Miami entertainment attorney has since been attempting to garner monies for this year's trade show. According to Bercuson, \$75,000 of the \$125,000 needed had been raised, with less than two months to go before the trade fair.

The question of financial commitment for the event, as well as the unhindered participation of Cuban nationals, will be key issues affecting MIDE M's future in Miami.

CUBAN TALENT

Cuban artists expected to perform at the trade fair are renowned pianist Chucho Valdés and his Cuban-fusion group Irakere, veteran vocalist Compay Segundo, who was featured on the Grammy-winning album "Buena Vista Social Club," Cuban-roots ensemble Vieja Trova Santiaguera and the Latin jazz flutist Maraka.

Four Cuban companies, including the state-owned record label Egrem, have signed up to attend. Since last year's Miami MIDE M, which spawned a local debate over freedom of



Xavier Roy



Compay Segundo

expression, several Cuban bands have performed in Miami without protest from the local Cuban-exile community.

Nonetheless, it remains to be seen whether the U.S. State Department will grant the Cubans visas to come to the trade show.

Both musicians and music-industry representatives are considered employees of the Cuban government and therefore cannot enter this country without special permission from the State Department.

In June, the U.S. government granted the Cuban group Vocal Sampling visas to play in Miami, resulting in the first authorized Cuban concert in the city since the inception of the U.S. trade embargo 35 years ago.

Thus far, while Roy plans to keep MIDE M in Miami, he says that the character of the trade show will be different in the future. Next year, in an effort to draw more business to the event, Roy is changing the name of the trade show to MIDE M Americas. It is scheduled to be held in June 1999.

At last year's inaugural event, 41% of attendees were based in the U.S., 30% were headquartered in Europe, and 27% represented companies from Latin America. Taking a cue from those figures, Roy says the trade show will continue to highlight Latino music, with particular emphasis on acts from the U.S. Latino sector.

Ultimately, however, Roy would like to see the North America-based MIDE M expand to become more like the successful, three-decade-old European MIDE M. Held each year in Cannes, France, the European trade fair is devoted to a broad spectrum of companies offering international genres.

"The music from Latin American and Caribbean countries has shown enormous potential, and we will certainly

Continued on page LMQ-14

Mauricio Abaroa

The Head of NARAS' Latin Arm, Discusses LARAS' Founding And Future

BY JOHN LANNERT

After seven years of investigation and research, the National Academy of Recording Arts & Sciences (NARAS) decided in 1996 to establish a Latino counterpart called the Latin Academy of Recording Arts & Sciences (LARAS).

Last year, industry veteran Mauricio Abaroa was named executive director of LARAS.

Abaroa is the ideal candidate for the job. An industry veteran who has worked in the Latino record business as an artist, producer, A&R director and manager, Abaroa boasts the well-rounded profile that NARAS CEO/president Michael Greene was seeking.

In addition, Abaroa had always been a big supporter of NARAS in his native Mexico, where he was mesmerized by the Grammy Awards, which are produced by NARAS.

Indeed, it would seem that Abaroa would be destined to become involved in a big way with NARAS.

In 1990, Abaroa met with Greene and other NARAS executives in an exploratory meeting for the creation of LARAS. "I remember Mike speaking about a project called LARAS," recalls Abaroa. "He spoke of the idea of expanding and extending the benefits that the National Academy had given for so many years to its member musicians and the community related to the record industry in the U.S. to various countries in Latin America."

Abaroa did not hear from Greene again, but recalls that, several years later, when he was artistic director of Warner Music Mexico, he inexplicably received an application to become a member of NARAS.

"It's always great to have the opportunity to be connected to the Grammys," says Abaroa, "so I joined NARAS and became promoter for NARAS—meaning that every person who passed through my doors left with an application and brochure for NARAS."

In 1994, when he became manager of Mexican superstar Luis Miguel, Abaroa finally saw firsthand a Grammy statuette that Miguel had won. As fate would have it, when he parted ways with Luis Miguel, Abaroa relocated to Miami, whereupon he was invited by Greene to interview for the LARAS post.

Abaroa later signed on as executive director and immediately began to, as he describes it, "put a face on LARAS for the record industry and general public."

LARAS was launched internationally in September 1997, during the MIDEM Latin America trade fair. Earlier this year, LARAS participated with NARAS as exhibitors during MIDEM's Cannes trade show.

Abaroa also has attended several conferences as a panelist or moderator, including South By Southwest, Canadian Music Week and Espacios 98, sponsored by Mexican media conglomerate Televisa.

LARAS members were able to vote on the Latin categories at this year's Grammy Awards. Moreover, NARAS and LARAS put out the first Latin Grammy-nominees CD, on Universal Latino.

In May, NARAS earmarked \$500,000 to expand LARAS'

operations. During an interview in June, Abaroa spoke about his first year with LARAS and his future plans for the organization.

What were your objectives upon being named executive director of LARAS?

The first objective was to be able to make contact with the greatest number of Latinos connected to music in the U.S. With Mike [Greene], I developed a tour, if you will, to cities where there was a NARAS chapter and a sufficiently large Latin community. So we have gone to those cities and have contacted the Latin community in such places as New York, Chicago, San Antonio (twice), Los Angeles (twice) and Miami. That phase is practically complete.

As for continuing to secure members from those communities in cities spread around the U.S., there is much to do. Nevertheless, the first phase is finished, and it was done sufficiently well.

Another objective on this tour was to communicate directly in Spanish with the various Latino communities to solidify LARAS as a Spanish-speaking entity. Many times on our tour, Mike would introduce me in English and then I would speak in Spanish and refer to my community in Spanish.

It was more comfortable for me, even though I speak English. I thought it would be better to trans-

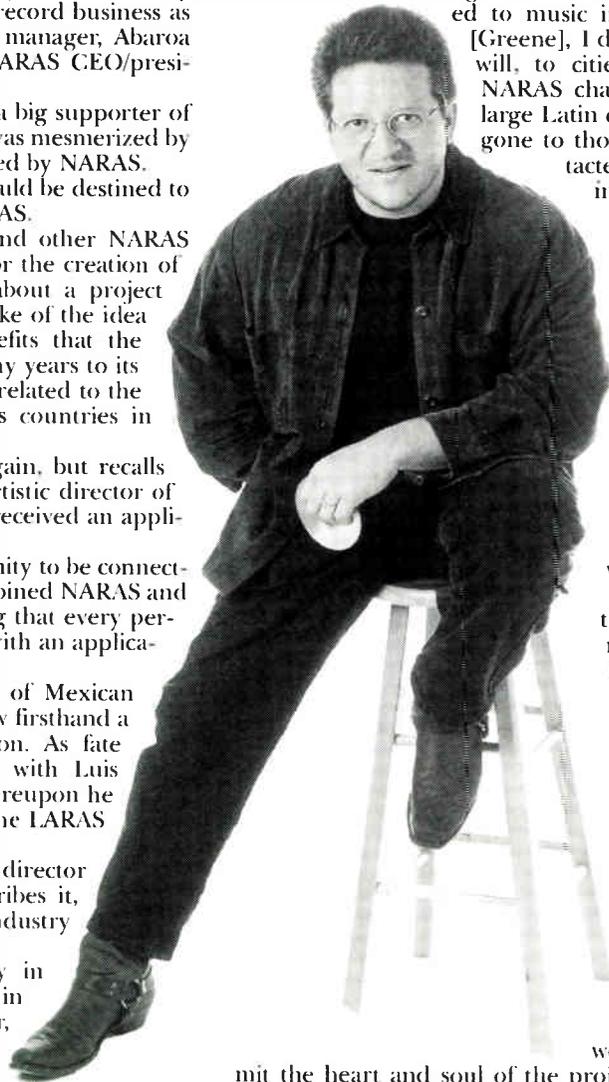
mit the heart and soul of the project in Spanish than in English.

How many members does LARAS have?

We have 400 members. These members have been fundamentally important because they could vote in this past year's Grammy Awards in the Latin categories, including Latin jazz.

It is one of the benefits we are beginning to receive, because the winner of the Latin category in the American

Continued on page LMQ-16



SÓ PRA CONTRARIAR

Continued from page LMQ-1

selective about their [non-Brazilian] shows. So one way of showing them outside of Brazil is to invite a lot of people who are going to be at MIDEM and other people whom we are going to invite to the concert."

SPC is playing the Miami date in support of its latest disc, "Só Pra Contrariar," a 10-song CD that contains five songs in Portuguese from its 1997 hit eponymous CD released in Brazil and five songs in Spanish whose counterparts appeared on the Portuguese album. BMG is using the disc in an effort to break SPC in Spanish-speaking territories.

THE BUILDUP

BMG has been building up to the Gusman performance with several events designed to introduce SPC to a broader audience.

In May, SPC was awarded a triple-diamond certificate from Brazilian trade association ABPD for 3 million units sold of the 1997 disc. That CD was the best-selling album in the history of the Brazilian record industry. During the reception held in São Paulo, SPC's charismatic lead vocalist, Alexandre Pires, and two guitarists gave an impromptu set in which Pires sang in Spanish.

On June 23, during a Brazilian World Cup match, BMG hosted an album presentation that took place simultaneously in Miami, Los Angeles, Puerto Rico and Houston.

One week later, SPC's Portuguese/Spanish album was dropped in Latin America and in the U.S.

Ramón Segura, BMG's senior VP, Latin American region, thinks SPC is a lock to hit it big in Spanish markets. He says the idea to do a Spanish disc occurred in 1997 at a regional strategic-planning meeting held in the Brazilian state of Bahia.

"We saw Alexandre becoming more important as a singer within SPC, and we thought his success could be trans-

"We saw Alexandre becoming more important as a singer within SPC, and we thought his success could be transferred beyond Brazil. There is no one at BMG who is not convinced that he can sell 2 million albums in Spanish."

—Ramón Segura, BMG

ferred beyond Brazil," says Segura. "We spoke with him, and he immediately understood the potential. He is disciplined and has a lot of desire, and, after what has happened with the band in the past year, we thought he could be a hit. There is no one at BMG who is not convinced that he can sell 2 million albums in Spanish."

Adds Luis Oscar Niemeyer, managing director of BMG Brazil, "Except for Roberto Carlos, no [Brazilian artist] has an established name abroad. But I think this group has the potential, especially because they are young and full of energy."

Time may be on SPC's side. The 1997 album continues to sell so well, says Segura, that the release of the next Portuguese-language disc has been pushed back to March 1999.

The band is running the risk of not performing in Brazil, where they do about 18 concerts per month, in order to invest in a long-term career in international markets. Pires states that breaking new markets will not be easy, but the effort will be well worth it.

"We know that this is hard work," replies Pires, 22, "but we are in the right moment. Our '97 disc is still selling, and we won't be working on another [Portuguese] album till the end of the year. So it's time to open new frontiers."

THE MAKING OF A BAND

Só Pra Contrariar was formed in 1991 by Pires, his brother and a cousin in Uberlândia, located in rural Minas Gerais, a southeastern Brazilian state better known for its production of dairy products than as a home for budding samba acts.

The seven band members, then around 15 years old, were samba fans. But when the group first played dance halls, it performed ballads, pop and romantic songs.

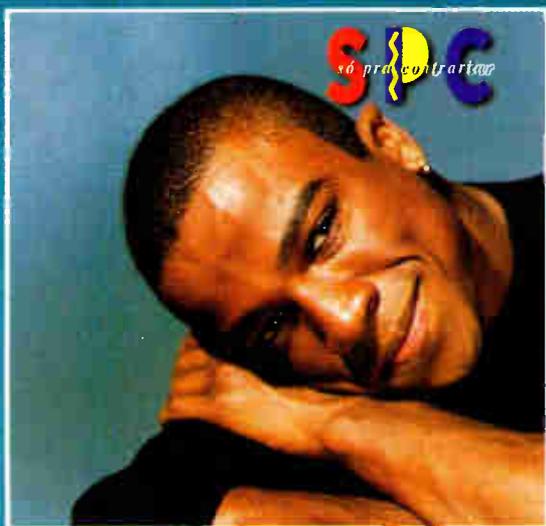
Continued on page LMQ-20

S P C

s ó p r a c o n t r a r i a r

Brazil's Hot Pop phenomenon So Pra Contrariar will mark its first live U.S. performance Wednesday, Aug 26 at The Jackie Gleason Theatre of Performing Arts.

Tickets available at Ticketmaster Outlets in Dade, Broward & Palm Beach Counties.



DISPONIBLE EN CD Y CASSETTE

The 1998 World Music Awards named them:
The World's Best-Selling Brazilian Artist of the Year &
The World's Best-Selling Latin Group of the Year.

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The Latin Hits

A Progress Report On The Year-To-Date Charts

The U.S. Latino record market, in general, and Sony Discos, in particular, are riding high, according to Billboard's mid-year report measured from Dec. 6, 1997, to Aug. 1, 1998. Sales of titles appearing on The Billboard Latin 50 in the first half of this year were 3.68 million units, up 14% from the 3.22 million pieces sold in the corresponding period in 1997.

As in the first-quarter report, Sony Discos is the runaway leader, topping all seven categories. Sony's powerhouse performance on the charts is being led, in part, by Alejandro Fernández, who repeats his first-quarter success by staying at No. 1 on the Hot Latin Tracks and The Billboard Latin 50 Albums chart recaps.

Fernández's "Me Estoy Enamorano," which sold 251,500 pieces during the aforementioned tabulation period, remains comfortably atop the Billboard Latin 50 Albums chart recap. Two other Sony Discos titles new to the recap—"Vuelve" by Ricky Martin and "Inolvidable" by José Luis Rodríguez with Los Panchos—and one Sony Discos-distributed CD by Charlie Zaa, "Sentimiento," helped Sony triumph in both distribution categories.

Apart from his retail prosperity, Fernández charted three of the top five singles on the Hot Latin Tracks chart recap, enabling Sony-promoted artists to capture seven of the top 10 slots.

In the imprint category, Sony's sales of 1.04 million units more than doubled the

443,500 pieces rung up by second-place finisher WEA Latina. Thanks to Selena's "Anthology," which is No. 9 on the Top Billboard Latin 50 Albums chart recap, EMI Latin jumped from fifth to third since the first-quarter report, on sales of 421,500 units.

Sony Discos' piece count was similarly dominant in the distribution-label category, in which Sony moved 1.27 million units and EMI Latin, vaulting from fifth to second because of its strong-selling distributed label Disa, sold 498,000 pieces.

And as in the last Quarterly, Sony was the No. 1 label in the distributor category, followed by WEA. Trading places were Universal, down to fifth from third, and EMD, which moved up from fifth to third.

While RMM slid in the mid-year report on both the imprint (3-5) and label categories (4-5), the New York-based tropical label is enjoying its best year.

WEA Latina clicked up from 3 to 2 in the Hot Latin Tracks Imprints category. WEA Latina and WEA remained in second place in the imprints and distributor categories.

Fonovisa, currently under investigation in an alleged payola scandal, stayed in second place on the Hot Latin Tracks Labels chart recap and dropped from 2 to 3 in the Hot Latin Tracks Imprints category.

Likewise, Fonovisa held on to fourth place in the Top Billboard Latin 50 Imprints category and slipped from 3 to 4 in the label category. —J.L.

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **SI TU SUPIERAS**—Alejandro Fernández—Sony Discos
- 2 **A PESAR DE TODOS**—Ana Gabriel—Sony Discos
- 3 **ASI FUE**—Juan Gabriel—Ariola/BMG Latin
- 4 **NO SE OLVIDAR**—Alejandro Fernández—Sony Discos
- 5 **EN EL JARDIN**—Alejandro Fernández Featuring Gloria Estefan—Sony Discos
- 6 **VUELVE**—Ricky Martin—Sony Discos
- 7 **POR QUE TE CONOCI**—Los Temerarios—Fonovisa
- 8 **SUAVEMENTE**—Elvis Crespo—Sony Discos
- 9 **MY HEART WILL GO ON**—Celine Dion—550 Music/Epic/Sony Discos
- 10 **CONTIGO (ESTAR CONTIGO)**—Luis Miguel—WEA Latina
- 11 **LO MEJOR DE MI**—Cristian—Ariola/BMG Latin
- 12 **LA COPA DE LA VIDA**—Ricky Martin—Sony Discos
- 13 **SENTIMIENTOS**—Grupo Límite—Rodven/PolyGram Latino
- 14 **UNA FAN ENAMORADA**—Servando Y Florentino—WEA Latina
- 15 **SI TE VAS**—Marc Anthony—RMM

Hot Latin Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 **SONY DISCOS** (40)
- 2 **WEA LATINA** (22)
- 3 **FONOVISA** (30)
- 4 **EMI LATIN** (18)
- 5 **RMM** (13)

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 **SONY DISCOS** (51)
- 2 **FONOVISA** (31)
- 3 **WEA LATINA** (24)
- 4 **BMG LATIN** (15)
- 5 **EMI LATIN** (20)



Alejandro Fernández

Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ME ESTOY ENAMORANDO**—Alejandro Fernández—Sony Discos
- 2 **VUELVE**—Ricky Martin—Sony Discos
- 3 **ROMANCES**—Luis Miguel—WEA Latina
- 4 **CONTRA LA CORRIENTE**—Marc Anthony—RMM
- 5 **BUENA VISTA SOCIAL CLUB**—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 6 **SUENOS LIQUIDOS**—Maná—WEA Latina
- 7 **SENTIMIENTOS**—Charlie Zaa—Sonolux/Sony Discos
- 8 **INOLVIDABLE**—Jose Luis Rodríguez With Los Panchos—Sony Discos
- 9 **ANTHOLOGY**—Selena—EMI Latin
- 10 **SENTIMIENTOS**—Grupo Límite—Rodven/PolyGram Latino
- 11 **SUAVEMENTE**—Elvis Crespo—Sony Discos
- 12 **MAS**—Alejandro Sanz—WEA Latina
- 13 **LO MEJOR DE MI**—Cristian—Ariola/BMG Latin
- 14 **CON UN MISMO CORAZON**—Ana Gabriel—Sony Discos
- 15 **SOBRE EL FUEGO**—India—RMM

Top Billboard Latin 50 Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **SONY DISCOS** (27)
- 2 **WEA LATINA** (7)
- 3 **EMI LATIN** (22)
- 4 **FONOVISA** (17)
- 5 **RMM** (5)

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY DISCOS** (35)
- 2 **EMI LATIN** (27)
- 3 **WEA LATINA** (9)
- 4 **FONOVISA** (19)
- 5 **RMM** (6)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **SONY** (35)
- 2 **WEA** (13)
- 3 **EMD** (28)
- 4 **INDEPENDENTS** (27)
- 5 **UNIVERSAL** (12)
- 6 **BMG** (12)
- 7 **PGD** (6)

The recaps in this Latin Music Quarterly show the year-to-date performance on the Hot Latin Tracks and Billboard Latin 50 charts from the Dec. 6, 1997, issue through the Aug. 1 Billboard. The Hot Latin Tracks lists are based on accumulated gross impressions, as monitored by Broadcast Data Systems (BDS) for each week a song appeared on the chart. The recaps from the Billboard Latin 50 chart are based on unit sales, as compiled by SoundScan, for each week a title appeared on the chart, including weeks that the Latin 50 chart does not publish in Billboard.

These recaps were prepared by Latin charts manager Ricardo Companioni with assistance from Anthony Colombo and Michael Cusson.

BMG Songs

U.S. Latin

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Two Years Running,

Congratulates

*Juan
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Including His Third

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Songwriter of the Year



BMG
MUSIC PUBLISHING

The Fastest Growing Music Publisher in the World

International Labels Target Latin Markets

Indies' Product Expands To Meet Growing Demands

BY JOHN LANNERT

Spurred by the growing Latino demographics and the current Cuban-music craze, more than 25 Stateside and European companies have taken the plunge into the Latino music industry, a lucrative market that continues to be ruled by divisions of Stateside majors and a handful of indies.

Such prominent labels as Almo Sounds, Atlantic, Columbia and Motown—while not consistent players in the Hispanic music sector—have released product that has charted on Billboard's retail chart, The Billboard Latin 50.

The vast majority of the following companies feature artists who remain outside the commercial envelope of what is being rotated at U.S. Latino radio, yet they are still accessible. Proof of radio's scant support of these acts is the fact that most of the listed imprints, including World Circuit and Hannibal, which have charted on The Billboard Latin 50, have done so without the benefit of radio.

Following is a select list of record labels purveying sounds relating to all musical things Latino.

Arhoolie

Based in El Cerrito, Calif., this label has been long-active in the release of archival recordings by Texas-based artists performing conjunto/Tejano sounds. In recent years, the label also has shipped contemporary titles, of which the most recent is a disc by ace accordionist Santiago Jiménez, Jr. Contact: 510-525-7471.

Ashé

A Rounder Records imprint dedicated primarily to Cuban music, Ashé most recently put out a live disc by heralded singing group Vocal Sampling. Contact: 617-354-4840.

Bembé

Redway, Calif., is the home of this 2-year-old label devoted to putting out cutting-edge Afro-Cuban product rooted in jazz and folkloric strains. In August, Bembé dropped "Soul Of Cuba," a Buena Vista Social Club-type of disc that is being dubbed "acid son" by "Soul Of Cuba" collaborator Edesio Alejandro. Contact: David Peñalosa, 707-986-7718.

Blue Jackal Entertainment

Based in Huntington, N.Y., Blue Jackal has released ambitious compilations of music from Brazil and Cuba, as well as individual titles from Brazilian artists such as Marlui Miranda and Banda Mantiqueira, the latter of which earned a Grammy nomination this year in the Latin jazz category. Contact: 516-423-7879.

Blue Note

Through its Metro Blue and Hemisphere imprints, Blue Note is represented in all Latin American genres, be they from Spain, Brazil or Spanish-speaking countries in Latin America. The latest release



Grita's Volumen Cero

from Hemisphere, which assembles Latino compilations, is titled "Cuba Now." Contact: 212-253-3000.

Caliente

Formed in late 1997 in New York, this multifaceted entertainment company aggressively entered the Cuban signing wars this year by inking recording deals through its Havana Caliente affiliate. Signed to the label are well-known Cuban artists Barbarito Torres, Panchito Amat, Adalberto Alvarez and Pedro Luis Ferrer. Contact: 212-605-0819.

Chesky

This New York-based world-music label also puts out Latino-rooted product, as featured on releases such as its latest, "Music For A New World: A World Music Collection," a comprehensive, varied disc of Latino sounds by famed artists Paquito D'Rivera, Ana Caram and Mongo Santamaría. Contact: 212-586-7799.

CuBop

CuBop is a Latin jazz/tropical imprint founded by San Francisco indie Ubiquity. CuBop recently released "Mambo 2000" by Johnny Blas. Other artists signed to CuBop are Bobby Matos and Snowboy. This fall, CuBop is launching a publicity campaign dubbed "Mambo Madness" as part of an effort to expand the profile of the label and its artists. Contact: www.ubiquityrecords.com.

Grita!

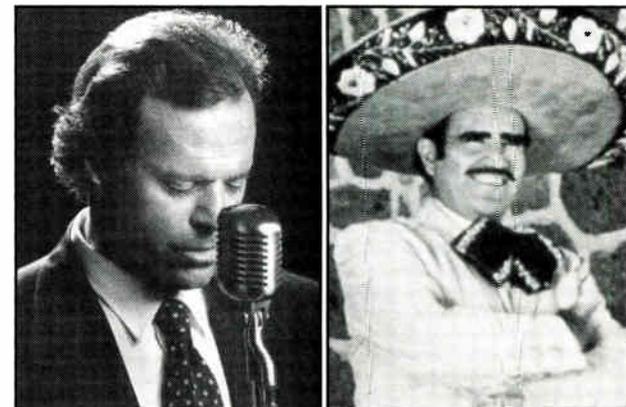
Though this New York-based label has yet to crack Billboard's radio or retail charts, the company has earned critical kudos for putting out alternative albums

Continued on page LMQ-10

Label Lineups And Solo Debuts

During the World Cup tournament, Universal Music Argentina released albums by two tropical-rooted "bailanta" artists: "Dále Campeones" by Los Charros, which shipped platinum (30,000 units), and the eponymously titled disc by La Tinta. Also dropped in mid-June was an album by Universal-distributed Surco artist Peyote Asesino, produced by Gustavo Santaolalla. Another Santaolalla-helmed disc by Bersuit Vergarabat, a popular rock band, was due after the World Cup.

Sony Music Mexico is set to drop two blockbuster titles in September: "Greatest Hits" by Julio Iglesias and the latest album by Colombia's star singer/songwriter Shakira. Her disc is being helmed by hot producer Emilio Estefan,



Julio Iglesias (left) and Vicente Fernández

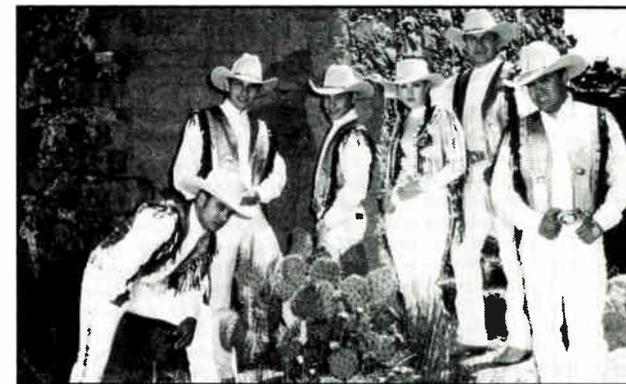
Jr. Another priority for the label is "Entre El Amor Y Yo," the latest disc by ranchero king Vicente Fernández, which includes a duet with son Alejandro. Other upcoming releases are by fast-rising pop vocal ensemble Onda Vaselina, 17-year-old grupera newcomer Cecilia Gallardo and Martha Cazaubon, a new balladeer. Due to tour Mexico are Spanish diva Mónica Naranjo and pop superstar Ricky Martin.

PolyGram Mexico's

record-release slate for the second semester of 1998 includes new albums by ranchero star Pedro Fernández, who will start a Latin American tour later this year, famed norteño act Grupo Límite, which is searching for a new drummer, and veteran pop singer Emmanuel. Límite is booked to play Oct. 4 at Mexico City's 50,000-seat venue Foro Sol. Also set to ship new titles are pop acts



Aurora Y La Academia



Límite

Ragazzi, now with new members, and Mestizzo, which has sold 300,000 units, according to the label. Garibaldi XXI, a revamped incarnation of pop/dance troupe Garibaldi, is slated to drop a new disc in the fourth quarter. The

Continued on page LMQ-22

EL SONIDO JOVEN DE AMERICA



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INTERNATIONAL LABELS

Continued from page LMQ-8

by Niños Con Bombas, Volumen Cero and Todos Tus Muertos. The label also has a branch in Hamburg, Germany. Contact: 212-736-0783.

Heads Up

Based in Washington, this indie has plied Latino-rooted instrumental music for years with famed players Roberto Perera, Caribbean Jazz Project and Paquito D'Rivera, who is slated to drop a new disc later this year. Contact: 425-349-1200.

Higher Octave

A new-age and world-music imprint headquartered in Malibu, Calif., Higher Octave has taken intermittent stabs at the Latino arena, primarily through flamenco-oriented artists or guitar acts such as Lara & Reyes, who recently put out a disc titled "Riverwalk." Higher Octave recently signed Esperanza, a flamenco group led by Carlos Villalobos. Contact: Kratz & Co., 310-284-6820.



Higher Octave
MUSIC

Luaka Bop

In its 10-year existence, David Byrne's Warner-distributed imprint has dabbled in all sorts of Latin American sounds, ranging from Brazilian music to, more recently, Spanish-language grooves. Latino artists signed to the label are Susana Baca, King Changó and Los Amigos Invisibles, the latter of which released its critically hailed label bow, "The New Sound Of The Venezuelan Gozadera," in June. Contact: 212-255-2714.



Milan Latino

Established in 1997, Milan Latino has concentrated on the release of product by such Cuban artists as Sierra Maestra, Los Van Van and Merceditas Valdés. Contact: Jenni Glenn, 212-782-1086.



Sierra Maestra

Narada

In the past, Milwaukee-based Narada has put out product from Latino and Brazilian guitarists. In June, however, the label forayed into Cuban music with a live Afro-Cuban disc, "Cuba L.A.," which features flutist Daniel Lozano. Contact: Lisa Samper, 414-961-8350.

Night Beat

This fledgling label located in Colorado Springs, Colo., is more of a recording studio than an imprint, but the company has put out several titles since 1996. Night Beat's most-recent releases were dropped in May by ranchera/country/pop act Daniel Deaguero Y Pete Rodríguez and Chicano rockers Malo. Contact: Sherri Deaguero, 719-591-7747.

Putumayo World Music

This world-music label, which celebrated its 10th anniversary in 1997, has begun turning its sights toward Latino artists in the past two years. The New York-based imprint has notched a couple of titles on The Billboard Latin 50, including the various-artists package "Afro-Latino," released earlier this year. Contact: Constanza García, 212-358-0110.

Qbadisc

One of the first Stateside labels to become immersed in Cuban product, Qbadisc, for the past seven years, has introduced dozens of Cuban artists to Stateside music fans through its numerous compilations and releases by individual artists such as Isaac Delgado, now signed to RMM. Contact: 212-294-7175.

Rhino

This virtuoso compilation imprint hopped into the Latin arena several years back and now routinely releases Latin compendiums, including greatest-hits packages based on Billboard's Latin music charts. Contact: Yvonne Gómez, 310-474-4778.

Rykodisc

Rykodisc, based in Salem, Mass., distributes product from Hannibal and RykoLatino, its recently created imprint that, in July, dropped Latino title "Roberto Clemente: Un Tributo Musical." Hannibal artist Jesús Alemañy And Cubanismo has charted twice on The Billboard Latin 50. In addition, Rykodisc continues to release world/Latino product. Contact: 978-744-7678.

Salsoul

A prominent disco label in the '70s, Salsoul also dropped plenty of Afro-Cuban roots music that same decade. Over the last several years, the label has re-issued product from Armando "Chocolate" Armenteros and Saoco. Contact: Stan White, 212-951-3041.

Simitar Latino

Located in Maple Plain, Minn., this company already has made noise on The Billboard Latin 50 with a pair of dance compilations. Its "DJ Latin Mix '98" was named Dance Album Of The Year in April at Billboard's Fifth Annual Latin Music Awards. Simitar also has formed two Latino affiliate labels. Contact: 612-479-7214.

Stern's Africa

This New York-based label focuses on Cuban music, especially as recorded by African artists. The label's best-known act is Africando, an African ensemble that layers the Wolof, Mandingo, Yoruba and French languages over percolating Afro-Cuban tempos. Contact: 212-964-5455.

Tinder

Rohnert Park, Calif.'s contribution to the Latino music scene is a label that has dropped a smorgasbord of product from Brazil and—through its subsidiary Candela—Cuba. Albums by Brazilian-based artists Daúde and Karnak have earned critical kudos, as have French salsa act Fatal Mambo and Cuban vocalist Candido Fabré. Contact: 707-588-9164.



Tumi

For the past 15 years, this U.K. imprint has reigned as the most active company trafficking product from a broad assortment of Latin American artists. The label's most recent title is "Desda La Habana Te Traigo" by Cuban guajira icon Celina González. Contact: 44-122-546-4736.

World Circuit/ Nonesuch

One of the most successful labels to have delved into the Latino arena, London-based World Circuit garnered worldwide critical praise this year for "Buena Vista Social Club," a hit album of Cuban roots music that earned a Grammy Award and a Billboard Latin Music Award. Two other World Circuit discs that fared well on The Billboard Latin 50 were recorded by the Afro-Cuban All Stars and Rubén González. Follow-up CDs by Buena Vista Social Club and González are due later this year. Contact: Debbie Ferraro-Smith, 212-275-4910.



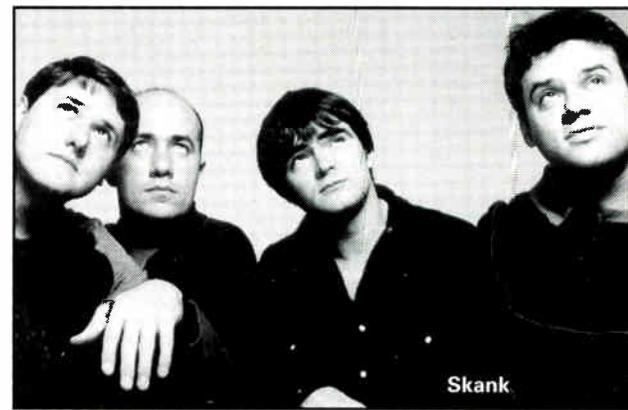
Conjunto Céspedes

Xenophile

"Lejanía," by Chilean folk group Inti-Illimani is the latest release from this world-music/Latino label located in Danbury, Conn. The label's best-known Latino act is Cuban roots group Conjunto Céspedes. Contact: 203-730-0333. ■

Mexico's Max Keeps Dancing, Tours Play Around The World Cup

Brazil's reggae supergroup Skank is busy hitting the radio and TV stations in support of its July release on Chaos/Sony Music Brasil, "Siderado." Though the disc contains one Spanish-language track, the band has no plans to work Spanish-speaking territories. The band may



Skank

not have to—its last album contained the smash single "Garota Nacional," the first Portuguese-language track to top Spain's radio charts. "Garota Nacional" was taken from Skank's 1996 release "O Samba Poconé," which sold 1.6 million copies in Brazil.

A new campaign by 7-Up's Argentine company, aimed at the 15-to-25-year-old consumer group, is based on a national rock tour named "Rock & Ruta." A \$5.5 million budget was assigned to the project, which features a giant truck that can be converted into a 16-meter-long stage with lighting and sound equipment designed to accommodate open-air audiences of 10,000. Fabiana Cantilo performed the inaugural May 30 show in Buenos Aires. Six concerts were planned for each month. Other participating artists include La Zimbabwe, Illya Kuryaki & The Valderramas, and Memphis La Blusera.



Fabiana Cantilo

Brazilian singer/composer João Marcelo Bôscoli has formed a new label, Trama Music. The talented son of renowned vocalist Elis Regina will divide A&R duties with Carlos Eduardo Miranda, an industry veteran who formerly worked at Excelente Records and Banguela Records. An independently distributed imprint that has its own recording studio, Trama also is looking to license foreign product. Among the artists already signed to the nascent label are Zolli, a talented soul singer who was formerly lead vocalist of Brylho; percussionist Marcos Suzano, a former sideman of Gilberto Gil who had a successful duo with Lenine; and Banda De Pitaros De Caruaru, a folk group from the northeastern state of Pernambuco that is eager to perform on the world-music circuit. Backing Bôscoli's label venture is the Brazilian financial group VR.

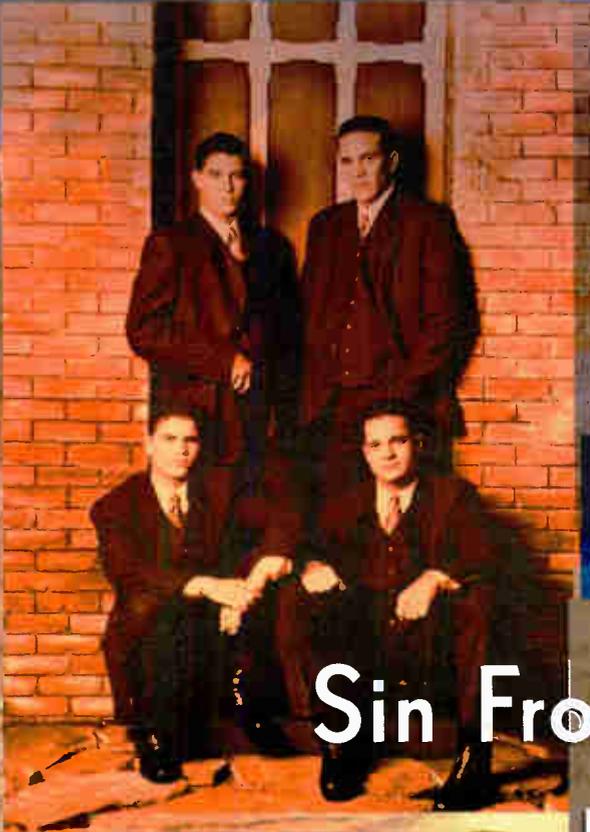
"Per Amore," the hit Italian-language album by PolyGram Brazil's songstress Zizi Possi, has been released on home video.

Max Music continues to reap rewards in Mexico with its dance compilations. Its recent releases, "Por Fin Es Viernes 2," a collection of original disco hits, and "SAR, Grandes Exitos," a compendium of tropical titles, have

Continued on page LMQ-24

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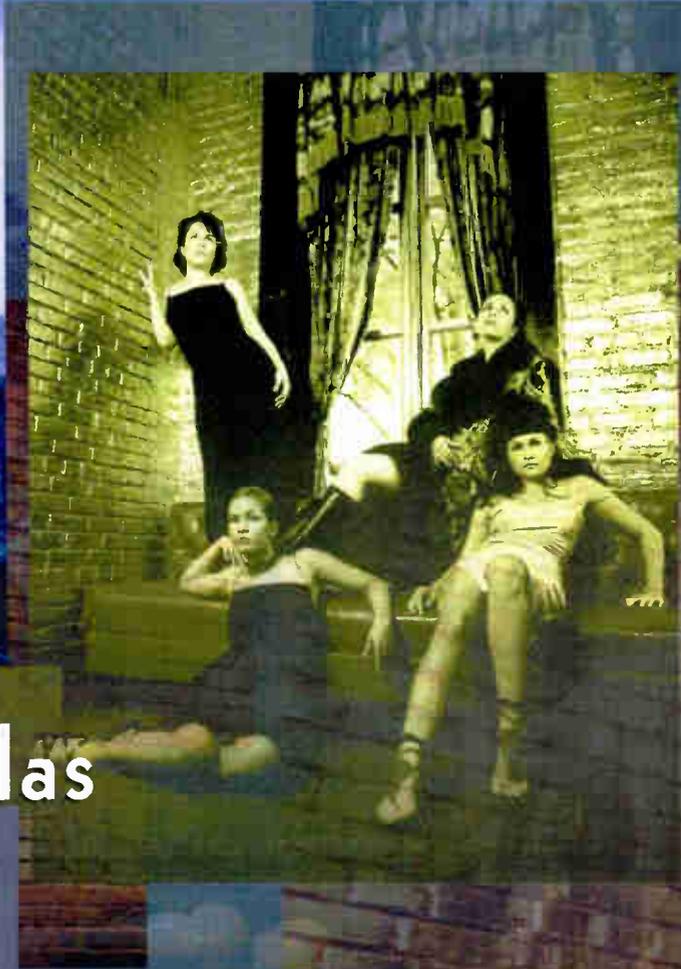
WHEN TALENT AND TASTEMAKERS MEET...



Sin Fronteras



Nek

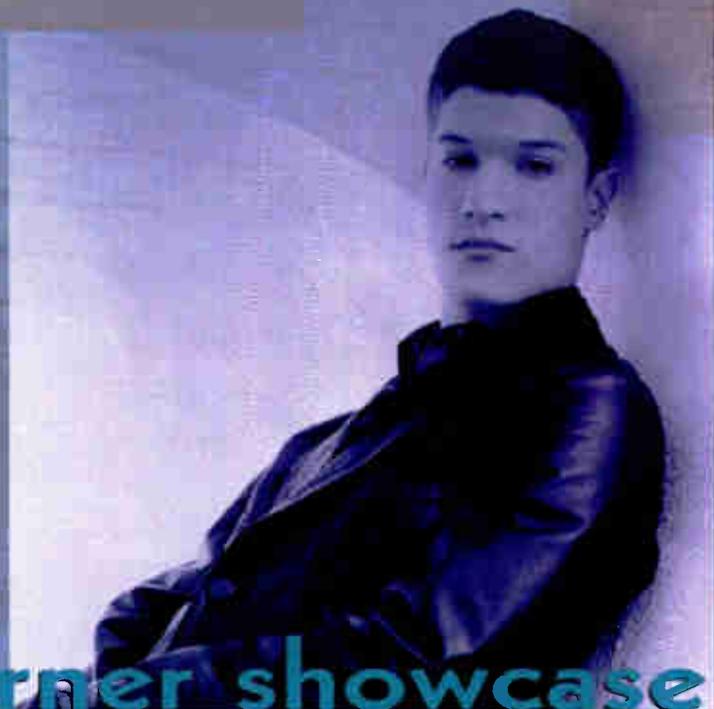


Velas



Francisco
Céspedes

Frankie
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GONNA GETCHA...

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why.

NEW ALBUM: "ENTRE TU Y YO"
In-stores on August 31

FIRST SINGLE: "SI SE QUE TE TENGO A TI"
August 3

LAURA PAUSINI

WITH CAREER SALES OF OVER 8.5 MILLION UNITS

PEOPLE ARE LISTENING

NOW THE ANSWER THEY'VE BEEN WAITING FOR...

"MI RESPUESTA"
IN-STORES ON OCTOBER 15

FIRST SINGLE

"EMERGENCIA DE AMOR"

SEPTEMBER 14

MIDEM LATIN

Continued from page LMQ-3

continue focusing on the music of these regions while also continuing to expand the international scope of the event," says Roy.

"It is clear that there is a real need for a music industry fair like MIDEM and that it could become a huge event for the whole of both American continents."

WHAT'S HAPPENING

At press time, 178 companies had confirmed their attendance at the trade show.

About 30 concerts and label showcases are slated to be held in Miami Beach venues during the MIDEM Latin American event. Among those confirmed to perform are famed salsaero Rubén Blades, South African notable Lucky Dube, Brazilian samba-pagode stars Só Pra Contrariar and Spain's flamenco-rock group Ketama. Opera superstar Plácido Domingo will present a new album during the trade fair.

A series of dance-music workshops will focus on Latin club mixes, electronica and dance-music sales strategy. An international symposium, moderated by copyright lawyer Jon Baumgarten, will focus on intellectual property rights in the coming century. Other panel discussions will examine copyright legislation in the Caribbean and the business and legal aspects of live touring.

André Midani, president of Warner Music Latin America, and Tom Hunter, president of MTV Latin America Networks, are scheduled to deliver keynote speeches at the trade show. Teddy Bautista, executive president of Spanish authors' and publishers' society SGAE, will be honored as MIDEM's first "Man Of The Year." ■



MTV Recognizes People's Choice, Arbitron Adds Puerto Rico

Mexico City's most important pop radio station, XHRC-FM "Stéreo 97.7," will celebrate its 10th anniversary Aug. 30 with a multi-artist concert bash at the 25,000-seat Palacio De Los Deportes. The station annually hosts a big-name concert. Confirmed to perform, so far, are La Ley, Kabah, El General, Sergio Blas and Providence. During the month of August, "Stéreo 97.7" is giving away cash prizes.

Two Latino People's Choice trophies are up for grabs at MTV's Video Music Awards, slated to take place Sept. 10 at the Universal Amphitheatre in Universal City, Calif. The two "Video De La Gente," or "People's Choice," kudos are for MTV Latin America's North Service and South Service. Two rap/rock outfits—Universal Music Mexico's Molotov and PolyGram Argentina's Illya Kuryaki & The Valderramas—are nominated in both the North and South services.

The following videos are nominated:

North Service Nominees

- "Cosita Seria," Aterciopelados (BMG Colombia)
- "Jugo," Illya Kuryaki & The Valderramas (PolyGram Argentina)
- "Fotofobia," La Ley (Warner Music Mexico)
- "Gimme The Power," Molotov (Universal Music Mexico)
- "Mr. P-Mosh," Plastilina Mosh (EMI Mexico)

South Service Nominees

- "Loco," Andrés Calamaro (DRO/Warner)
- "Calaveras Y Diablitos," Los Fabulosos Cadillacs (BMG Argentina)
- "Jugo," Illya Kuryaki & The Valderramas (PolyGram)
- "Gimme The Power," Molotov (Universal)
- "Casanova," Turf (Universal)



Illya Kuryaki & The Valderramas



Molotov

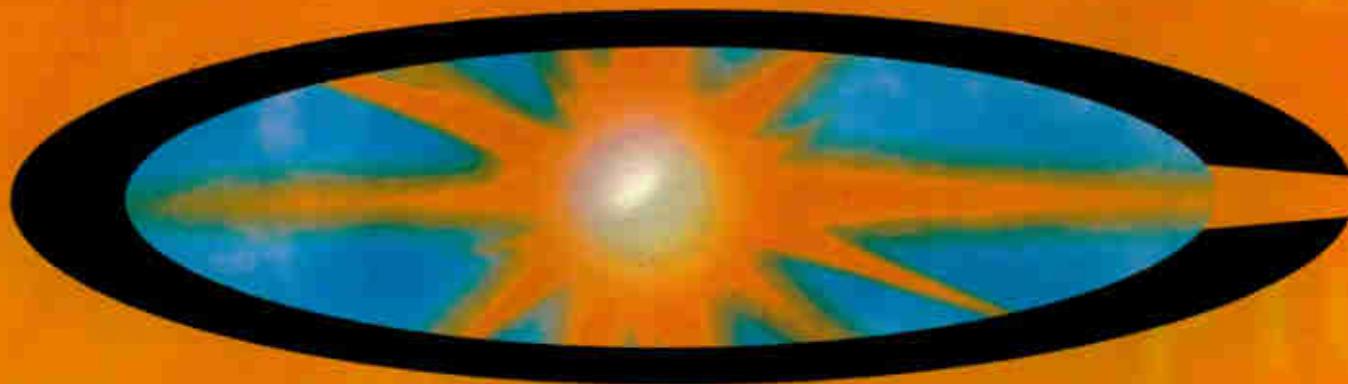
Seeking to boost the profile of the music newsmagazine "Tu Ritmo Presentado Por AT&T," U.S. Spanish TV network Telemundo and Warner Bros. Domestic Pay-TV, Cable and Network Features launched a Stateside sweepstakes in June in conjunction with sweepstakes sponsor, Mountain Dew. The grand prize was an "Extreme Expedition" for four to Mexico City to attend a show by Warner Mexico rock act La Ley. Hosted by Enrique Morlett and Gizza Elizondo, "Tu Ritmo" features industry news, a Top 10 countdown and interviews with such celebrities as Luis Miguel, Los Fabulosos Cadillacs and Café Tacuba.

In May, Arbitron announced it was adding Puerto Rico as a radio market. Arbitron has calculated that Puerto Rico and its 3 million listeners will become the 11th-largest market. However, Puerto Rico's Spanish-dominant audience will make it the second-largest Latino radio market, behind Los Angeles. ■

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MAURICIO ABAROA

Continued from page LMQ-4

Grammys will have to be more representative of our music, since there are more Latinos voting through a Latin organization.

Was it difficult on your trips explaining the difference between NARAS and LARAS?

The two academies are sister academies. For those persons who have not had much contact with NARAS, there was a need to transmit exactly what is the soul of the Latin

“We are hoping to align ourselves with the Minister of Culture and Public Education in Mexico in order to initiate the first educational programs tied to Mexican music. We want to do the same sort of projects in Buenos Aires, Madrid, Rio de Janeiro and Bogotá.”

Academy. But, up to this point, we have directed our energy toward people who are members of NARAS or know of NARAS, so the project has been easier as far as the message is concerned.

We have encountered a natural resistance from Latin members strongly attached to the American academy. They think that, with the founding of a Latin academy, the Latin categories in the Grammy Awards are at risk. It is not like that.

The goal of the American academy when it formed the Latin academy was not to extract the Latin categories from the Grammy Awards. On the contrary, LARAS is going to reinforce the Grammys, because there will be more Latino members voting legitimately in the Grammy Awards.

We Latinos have to take advantage of NARAS' decision to form LARAS. It will depend on ourselves whether LARAS solidifies itself as rapidly as possible as an independent academy—although we will always be tied to NARAS' corporate structure. Our members will be Latino; our votes will be Latino. We Latinos, through the initiative of the American Academy, can go where we never have gone before through our music.

The idea for the moment is to continue developing our own structure—independent of the American structure—for the awards process. We are planning for the summer of 2000 to be the right time for LARAS to unveil the structure

for its first awards show.

Are you satisfied with the progress you have made in your first year?

I did not realize the size of the project that I was getting myself into until a few months after I started, when this project—like a photograph—revealed itself. The position I have now, compared to the position I had at the beginning—regarding enthusiasm, energy and desire that this project prospers—is exactly the same, if not multiplied.

But at the same time, I have been able to see the reality from head to toe. First, we have to have the opportunity, as Latinos, to unite ourselves through membership, and

Continued on page LMQ-18

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Karina

*“Porque si no estas” es ya un éxito
Y su nuevo sencillo es “Dejaré”*

MAURICIO ABAROA

Continued from page LMQ-16

then we need to really think to see a navigable road.

There are things that we Latinos see that do not reflect us. We need to push as a united front so that the awards in '99 will be able to have a Latin presence in the TV program.

On the other hand, three great achievements have been realized since the existence of LARAS. One is the new Latin category, rock/alternative; another is the division of

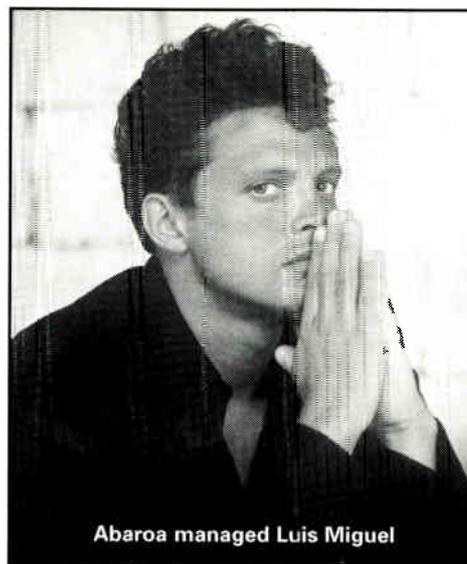
regional Mexican from Tex-Mex. Finally, there's the release of the first album of Latino nominees.

What's more, we have started a bi-monthly, Spanish/English-language magazine dedicated to Latino artists. These are tools that help us to note the credibility LARAS has, although we know the development of LARAS is a long process.

What are you expecting in your second year of operation?

The monies granted from NARAS will be used to expand our scope of operation in Latin America. We have new offices in Miami Beach and, eventually, will have a staff of three or four people.

We will continue with our priority objective, which is the recruitment of new members and my personal appearances. Also important is the formation of LARAS' executive board, a group of 12



Abaroa managed Luis Miguel

or 15 members who could give the Latin academy a more Latino-flavored direction.

In addition, we want to position ourselves in Mexico, where we already have two contacts. We are hoping to align ourselves with the Minister of Culture and Public Education in order to initiate the first educational programs tied to Mexican music. In the future, we want to do the same sort of projects in Buenos Aires, Madrid, Rio de Janeiro and Bogotá.

In the U.S., we already have initiated panels and programs in Spanish. In January, for example, at the University of Florida, we organized a panel titled "Latin Music In America," in which we had Kike Santander, Pablo Manabello and Néstor Torres recounting their musical experiences to the university's music students.

I visited Madrid representing LARAS to participate in the conference "Primer Encuentro De Creadores," organized by [Spanish authors and composers society] SGAE. I met with Spain's most important writers and composers, and, as a result of those meetings, we have as LARAS members big-name composers such as Manuel Alejandro, Juan Carlos Calderón and Rafael Pérez-Botija.

So a seed has been planted—not just nationally but internationally. ■

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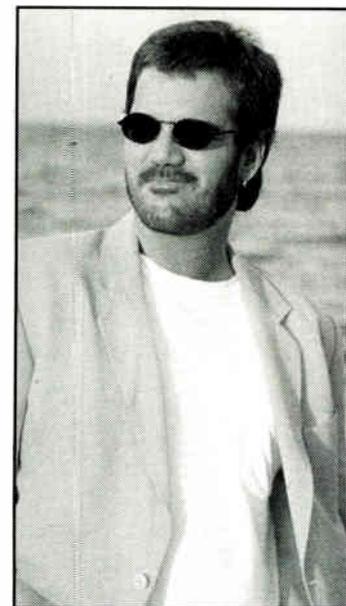
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CUBA CONTROVERSY

Continued from page LMQ-3

But while those impromptu performances broke ground, the most notable milestone was a cappella group Vocal Sampling's June concert at Miami Beach's Lincoln Theater. It was the first performance in Miami by Cuban musicians to be authorized by the U.S. State Department in three decades.

"For over a year, we had been trying to have Miami included in the tour schedule of Cuban groups," says Manning Salazar, the Miami promoter who brought Vocal Sampling, "but promoters had been reluctant because of a real or perceived belief that it would jeopardize their



Willie Chirino

Vocal Sampling's June concert at Miami Beach's Lincoln Theater was the first performance by Cuban musicians to be authorized by the U.S. State Department in Miami in three decades.

ability to obtain U.S. permission for future performances in other cities.

"Recent events," continues Salazar, "including the sold-out performance of Vocal Sampling, have shown that Miami has matured. It's been proved that Miami is ready for Cuban performances and that the government will permit Cuban events here."

Jim Theis, a consular officer in the Cuban Affairs division of the State Department concurs. "We have no problem with [Cuban] bands playing in Miami," he says.

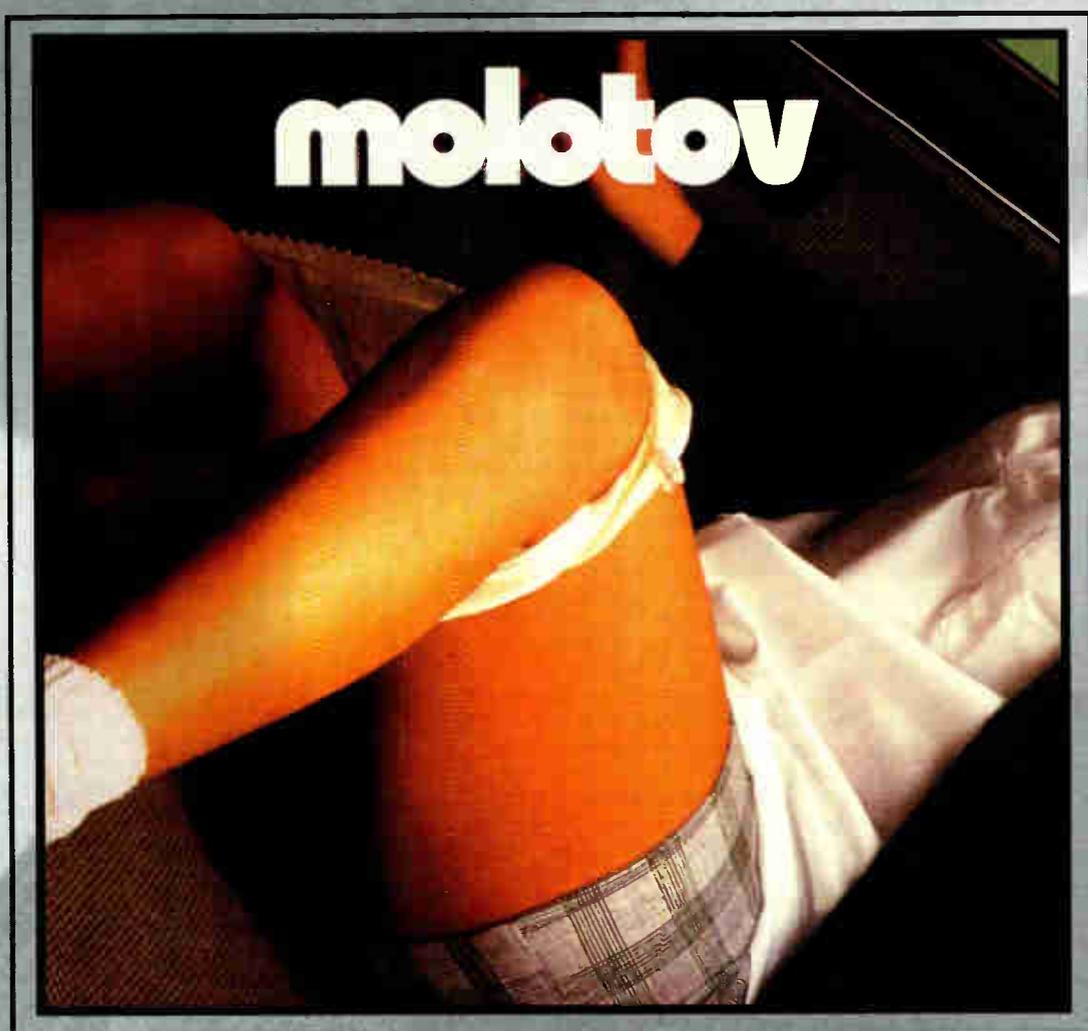
Fittingly, several Cuban bands are scheduled to play this year at the trade fair that last year lit the fire of opportunity for Cuban artists in Miami—MIDEM. ■

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SÓ PRA CONTRARIAR

Continued from page LMQ-4

Pires says the early gigs were "important in our formation, because we learned to play different kinds of music."

When the samba boom took root in the early '90s, BMG was looking for a young, good-looking and talented band. "What impressed us," recalls Niemeyer, "was that, even though he was very young, Alexandre was already a skilled musician on several instruments and an amazing singer."

SPC's first four albums rang up sales of nearly 3 million units. Its 1997 disc sold 3 million pieces alone.

What spurred sales of the group's latest disc might have been a broader-based sound. Unusual for a samba band, SPC complemented its trademark romantic samba tunes with bluesy ballads and electronic dance music. Six tracks became hits. At press time, BMG was working a seventh single, "Minha Mitade."

Also jacking the jingle at retail was a redesigned show with a huge production featuring lighting and sound gear seldom seen, even for shows done by international acts. The band hired a fashion designer to choose its clothes—Pires is garbed in Armani suits—which gives the group an elegant look.

Moreover, Pires began dating Carla Perez, a former dancer with samba stars É O Tchan who was highlighted in a photo spread in the Brazilian edition of *Playboy*.



Alexandre Pires

Suddenly, Pires was everywhere in Brazil: gossip columns, TV music and talk shows, and fashion magazines.

Pires now finds himself trying to achieve a similar exposure in Spanish-speaking markets. To that end, he and several SPC bandmates from the now nine-man outfit are slated to embark on promotional tours of Latin American countries after the band's show in Miami.

READY TO BREAK

According to Segura, SPC's leadoff single in Latin America, "Cuanda Acaba El Placer," the Spanish counterpart to its Brazilian hit "Depois Do Prazer," is garnering airplay in several Latin markets, including Argentina, Venezuela, Colombia and the U.S.

Villanueva is bolstering his efforts at radio with a \$400,000 initiative that will feature aggressive TV and retail campaigns. Villanueva opines that the U.S. Latino sector will provide Pires his initial successes as a live attraction.

"I think the U.S. is where Alexandre will start his first shows," says Villanueva. "It will be like Eros Ramazzotti performing before a big Italian population here. There is a large Brazilian population, so that if you do a show with him, the Brazilian community will come to see them. That is why the album is half-Portuguese and half-Spanish. So, they will do a show with 20 songs, of which five will be in Spanish and 15 in Portuguese."

Though already solicited by concert promoters eager to do Pires' shows in the States, Villanueva is taking the slow approach until Pires has secured a foothold at radio.

"We have to get radio into a natural flow with his songs, where they will add new singles without us having the pressure to kill ourselves," says Villanueva. "I see him like a Juan Luis Guerra here—an artist who is going to attract fans by word of mouth. When he has reached the point of securing a good fan base, we are going to come in with a lot of marketing money."

Oscar Gómez produced the Spanish sides, which were not literal translations of the Portuguese hits, but adaptations.

"We wanted to transmit the same emotions in the Spanish versions that are heard in the Portuguese originals," says Segura. "We chose ballads because the group's biggest Portuguese hits were ballads and they were the easiest to sing in Spanish. We are sure that one of the hit singles in the region will be in Spanish and one will be in Portuguese."

BMG executives are careful to note that Pires' nascent solo activities will not signal the end of SPC. Still, Pires clearly is the star of the band. During their concerts, he performs in the spotlight with the other bandmates playing in the background.

"We've been creating, playing and working together since the beginning," says Pires. "Só Pra Contrariar indeed is not the work of Alexandre Pires, but the work of a team." ■



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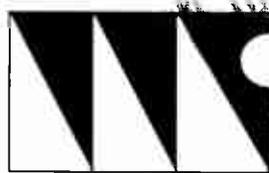
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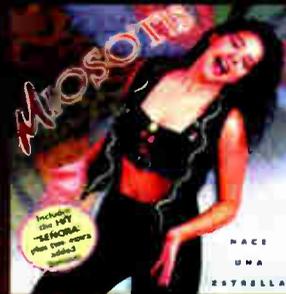
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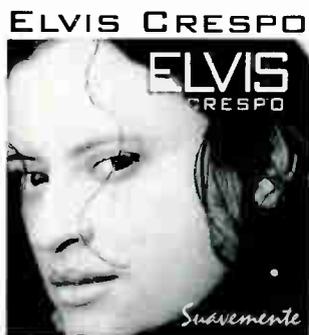
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LATIN MUSIC

ARTISTS & MUSIC

Continued from page LMQ-8

PolyGram-distributed imprint Manicomio is scheduled to ship upcoming CDs by star hip-hop/rock crew Control Machete—produced by Gustavo Santaolalla—and Aurora Y La Academia.

BMG Mexico is scheduled to issue upcoming discs from its stars Juan Gabriel, Maldita Vecindad and Gloria Trevi.

"Na Aba Do Meu Chapéu," the new album by PolyGram Brazil's star sertaneja duo Chitãozinho & Xororó, was set to be dropped in July. Recorded in Nashville, the album was produced by Guto Graça Mello and José Homero Bettio. One track from the CD, "Pura Emoção," is featured on the soundtrack for the prime-time Rede Globo network's novela "Corpo Dourado." The album by the pair—known in Spanish-speaking countries as José & Durval—marks a new direction toward a country vibe.

Mexican imprint Melody is now a subsidiary label of Fonovisa. Contracts of Melody stars such as Laura Flores, Patricia Manterola and César Borja will continue to be honored. Two Melody artists have left: Lucero, who now is signed to BMG, and Daniela Romo, now signed to PolyGram.



Laura Flores

During the World Cup, EMI Argentina released albums by La Mosca and Super Ratonés. Due out in September is the next album from multi-platinum reggae group Los Pericos.

In the second half of the year, Fonovisa is slated to release product by Enrique Iglesias ("Cosas Del Amor"), hot grupo Banda El Recodo and actress Daniela Castro, who is recording her label debut with producer Rafael Pérez-



Enrique Iglesias (left) and Jordi

Botija. Also expected to put out new discs are noted singer/songwriter Marco Antonio Solís, upstart crooner Jordi, and Flores, an increasingly popular songstress who will be produced for the third time by Solís. Among Fonovisa's new signees are a six-man dance group called Wanda, a pop/R&B quartet called Kliche and Roller Gómez an boy/girl hip-hop outfit.

Starting their careers as lead vocalists in samba bands, Luiz Carlos and Gabu are trying their hands as solo artists. Carlos, who formerly fronted Banda Raça, already has hit pay dirt with his Som Livre debut, "Me Charme," which has sold 600,000 units. Gabu, ex-vocalist with Raça Negra, has signed with Paradoxx and is now recording his label bow, due for release in September.

On June 26, Sony Music Argentina dropped "El Aguante" by homegrown rock idol Charly García. The

Continued on page LMQ-24

*Felicitaciones a Eduardo Bautista, Presidente del Consejo de Dirección de SGAE
por su nombramiento como «Hombre del Año» del MIDEM Latino*

Wenn zum ersten Mal ein Preis vergeben wird, dann gilt es eine Persönlichkeit zu finden, die von Anfang an die Bedeutung und die Intention dieser Auszeichnung symbolisiert. Die Wahl von Eduardo Bautista zum ersten "Man of the Year" der "Midem Latin America & Caribbean 1998" entspricht in idealer Weise dem Ziel, mit diesem Preis eine Persönlichkeit zu ehren, die sich um das Musikleben gerade des lateinamerikanischen Kulturkreises verdient gemacht hat.

Reinhold Kreile. Präsident des CISAC Exekutiv Büros

Me siento totalmente orgulloso de atribuir por primera vez el premio Hombre del Año a una personalidad generosa y apasionada, cuyo corazón late al ritmo de la música, y que se ha empeñado en demostrar que la música en Iberoamérica es un verdadero arte de vida.

Xavier Roy. Presidente de Reed MIDEM Organisation

Teddy Bautista is a man of enormous dedication to his country and his culture. His influence on the expansion of the Latin repertoire is undeniable and we have seen that influence first-hand in the United States.

We at BMI congratulate Teddy on being honored as MIDEM Latin American and Caribbean Man of the Year and look forward to working with this great gentleman for many years to come. Congratulations, Teddy

Frances W. Preston. President & CEO, BMI

Mil felicidades por tu merecido reconocimiento como "Man of the Year" MIDEM Latin America 1998.

Mauricio Abaroa. Presidente de LARAS

Muchas felicidades por tu nombramiento como Hombre del Año del MIDEM Latino. No se me ocurre ninguna persona que se lo merezca más que tú.

Roger Greenaway

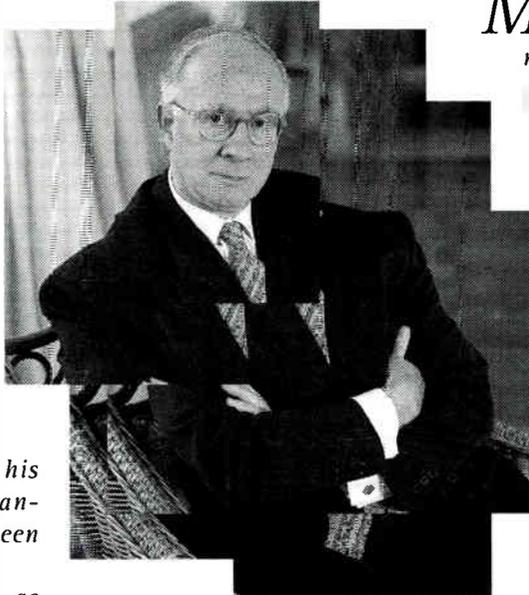
Je suis extrêmement heureux d'apprendre que M. Eduardo Bautista a été consacré "Homme de l'année" du Midem Latin America et Caribbean.

M. Bautista s'est distingué à la fois comme compositeur, réformateur de la SGAE et chef de file de la réorganisation du droit d'auteur en Amérique du Sud. Ses efforts et son dévouement, ainsi que sa notoriété dans ces domaines, lui conferent tous les mérites qu'implique cet hommage justifié.

Jean Loup Tournier. Président du GESAC

Teddy, te felicito de todo corazón ya que este reconocimiento es bien merecido. Eres la persona clave para la proyección al mundo de nuestra cultura y nuestra música. Te deseo muchos méritos más.

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LATIN MUSIC QUARTERLY

ARTISTS & MUSIC

Continued from page LMQ-22

much-anticipated CD contains five originals, plus titles by the Byrds, Small Faces, Jan Hammer and a Spanish cover of "Roll Over Beethoven." García had wanted to include a respectful Spanish version of Procol Harum's classic "A Whiter Shade Of Pale" but was unable to do so because, according to the Buenos Aires office of music publisher peermusic, there was already a popular translation of the song by José Carreras. García was forced to reshuffle the songlist of the disc.

Slated for release in the second half of the year on Warner Music Mexico are albums by legendary rock group El Tri and innovative rock act Café Tacuba. El Tri's disc, which is in honor of the band's 30th anniversary, features the singing debut of frontman Alex Lora's wife, Chela. Café Tacuba's album will be piloted by the ubiquitous Gustavo Santaolalla. Café Tacuba's disc is the final one in the band's current Warner contract, which may be renewed.

PolyGram Argentina recently put out a comeback disc by troubadour Víctor Heredia, who had attained stadium-level popularity in the '80s then suddenly seemed unable to fit the format of pop-oriented radio stations. Heredia's new disc is entitled "Marcas." Also dropped by PolyGram is "Esencia Romántica" by María Martha Serra Lima, long popular as an interpreter of boleros and romantic ballads. Other post-World Cup product was due on PolyGram from Tricky, Boyzone, Fastball, Lionel Richie, Jimmy Cliff and Ringo Starr. Due out in September are the latest discs by La Renga, produced by Divididos frontman Ricardo Mollo, and respected folklore composer Peteco Carabajal. ■

MERCHANTS & MARKETING

Continued from page LMQ-10

sold more than 100,000 units each, according to the label. Along with upcoming packages such as "Sonidero Total," "Dance En Tu Idioma, Vol. 2" and "Cumbia Mix Vol. 3," Max is set to drop a compilation of Euro dance hits titled "Club Europa 98" and a set of '70s funk favorites titled "Lo Más Funky." Further, Max is preserving Mexico's rock 'n' roll past with "Rock 'N Roll, Vol. 2," which features songs by domestic rockers from the '60s. The label's Spanish pop act is expected to drop its second album at the end of the year.

How popular is the World Cup in Argentina? So popular that Argentine promoters were forced to reschedule many of their June and July shows (when the World Cup took



Ricky Martin and Thalia

place) to April and May. Big-name artists who performed in April in Buenos Aires were Brazilian crooner Roberto Carlos, pop heartthrob Ricky Martin, Cuban dance band Los Van Van and rock 'n' roll icons Bo Diddley and Johnnie Johnson. Among the noted acts who played B.A. in May were guitar whiz Yngwie Malmsteen, blues act Memphis La Blusera, global idol Julio Iglesias, famed pianist Chick Corea, rock veterans Yes, Mexican diva Thalía and Spanish flamenco act Ketama. ■

Assistance in preparing this quarterly was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, and Enor Paiano in São Paulo.

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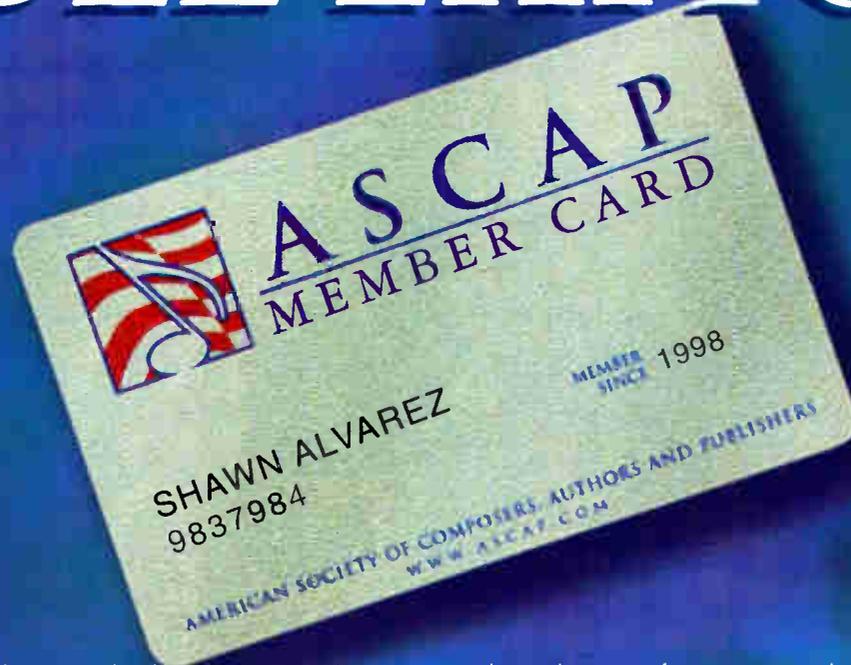
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Virgin Retail Shuts Spanish Stores Barcelona Megastore Among Casualties; High Fixed Costs Cited

BY HOWELL LLEWELLYN

MADRID—Virgin Retail Europe has closed its southern European flagship Megastore in Barcelona and is leaving Spain completely in a move whose implications for the rest of the region are unclear.



All nine stores in Spain close in August, and Virgin Retail Europe's Madrid offices will shut their doors for the last time at

the end of the month.

"The business here has not been profitable, never has been, and we think never could have been," says Martin Reed, Virgin president in Spain and Portugal.

The 6,560-square-foot Barcelona Megastore on the city's fashionable Passeig de Gracia Avenue opened to fanfare in 1992 and became the retail chain's prize property in southern Europe.

"It has never made a profit, despite a 20% increase in the Megastore's turnover in the first half of this year," adds Reed.

He says Virgin Retail Europe and

its parent company, Virgin Entertainment Group, decided that Virgin stores in Spain could never be profitable.

"It has nothing to do with Spain's music retail industry, which is healthy, nor with the way we were running our business," says Reed. "The problem is the fixed costs such as rental, services, and security. They make it impossible to be profitable."

Spain is a very competitive market, argues Reed, who says it is one of the cheapest places in Europe to buy sound carriers. "The retail market is in the grip of the large department stores and hypermarkets," he says.

Reed hints that he feels part of the blame is with record companies that, he says, are reluctant to change their sales structures to help dedicated music retailers. He declines to elaborate.

"There was only one option left open to us, and it was a sad and unfortunate decision," says Reed. "It's easy to open a store but hard to run it at a profit. It became very grim in the end."

In addition to the Barcelona Megastore, Virgin had an outlet in

Seville and seven stores in other Spanish cities, including Madrid.

Through a spokeswoman, Simon Burke, executive director of the Virgin Entertainment Group, says, "I am really sorry, but Virgin can-

'The retail market is in the grip of the large department stores and hypermarkets'

not comment on the wider implications at the moment."

The Spanish closures will have no direct effect on other Virgin sites in southern Europe, the spokeswoman says; there are stores in Italy and a franchise in Athens.

Reed says the presence of other specialist competitors—such as the French chain FNAC in Madrid, Barcelona, and Valencia and Madrid Rock/Sevilla Rock in Madrid and Seville—"had nothing to do with our decision."

Philippines Bill Would Ban Concerts Of Foreign Acts

BY DAVID GONZALES

MANILA, Philippines—A government representative is pressing for concerts by foreign artists in the Philippines to be banned for two years.

On Aug. 4, Rep. Marcelino Libanan filed House Resolution 126, proposing a ban on live performances by international artists in the country from August 1998 to August 2000. According to the resolution, international artists require payment in foreign currency—usually dollars, though it isn't stated—and Libanan hopes that, if passed, the resolution would prevent a depletion of foreign currency reserves.

The music industry sees it otherwise. Says Nigel Peters, director of Midas Promotions here, which promotes concerts by foreign artists, "I'm really surprised they would even consider banning foreign artists from performing in the country, and I don't think their justification is correct. We have been discussing concerts with several artists which may take place before the end of the year, and they're willing to accept lower fees because they want to

come here. I can't offer what I could in the past because of the [economic] crisis, and the artists are being considerate of this."

Norman Tansingco, chief of staff for Libanan, says that House Resolution 126 was referred to the Committee on Games and Amusement on Aug. 10; the committee was planning to convene for its first session during the '98-'99 congressional year Aug. 18 or 20.

The committee is to decide the next step the bill will take, though it has no schedule for its progress. During committee hearings on the resolution, sectors affected will be able to attend to give their positions.

Speaking for Libanan, Tansingco says the resolution would apply to performances where the public is charged admission by sponsors, either public or private. Therefore, the resolution also affects such things as foreign ballet or drama troupes.

Christine Huang, label manager for Rock Records Philippines, is concerned about definitions used in House Resolution 126. "I think they have to be very specific about the terms used in this. Does it include promotional tours of foreign artists sponsored by record companies? Would the resolution also ban performances by ballerinas and drama groups? It must be worded very carefully."

According to Huang, promotional tours of artists signed to labels handled by Rock Records are often coordinated between Rock Records Philippines and Rock's headquarters in Taiwan and other affiliates throughout the region, and all commonly pitch in to help shoulder the expenses.

"The artists usually don't just come to one country but go throughout the region. Sometimes they aren't paid for the promotional tours, and they come here to create awareness and help push sales of their albums. We pay for their airfare and accommodations in pesos, not dollars. No other country in the Asian region has proposed banning concerts by foreign artists, and it would create a conflict."

According to Monique Hernandez, production manager for Maxi.Media International, also a promotion outfit, another problem with the resolution is that it overlooks the lack of Filipino musical acts with drawing power.

Says Hernandez, "We don't have enough local stars who are so very

(Continued on page 76)

Borsato Fever Sweeps Netherlands With 7th Set

BY ROBERT TILLI

HILVERSUM, the Netherlands—Holland's superstar Marco Borsato has broken his own records with the release of his seventh album, his fourth sung in Dutch. The Italian/Dutch singer switched from singing in Italian to Dutch only four years ago.

Borsato is the latest example of the continuing strength of domestic acts and repertoire in the Netherlands (Billboard, Nov. 22, 1997). This has grown from 14% of the market in 1992 to 26% last year, according to the International Federation of the Phonographic Industry. Greater radio and TV exposure for Dutch artists, and the development of such stars as Borsato and André Rieu, are among the key factors in the trend.

Borsato's Polydor album "De Bestemming" (Destiny) shipped an unprecedented 350,000 copies (almost twice as much as '97s "De Waarheid"), of which 40,000 were sold at its official release at midnight Aug. 13.

Although permission had not been given by all local authorities nationwide, the nighttime record launch proved an instant success. Some 350 shops across the Netherlands opened at midnight. Borsato himself happily

embarked on a victory tour by train for several in-store signings.

Despite—or maybe even due to—the album's consequent No. 1 chart entry on the Mega Album Top 100 for the week ending Aug. 22, skeptical industry watchers here are questioning what's referred to as "the ever-growing hype and marketing machinery behind Borsato."

The artist himself was quick to

rebut that during his train tour, saying, "Of course it's no hype. It's my best album so far. For a year we've worked like mad on it to come up with a set that's strikingly different from everything I've done before. The addition of strings and male backing vocals—as opposed to female backup singers like previously—add a touch of class to 'De Bestemming.'"

As Borsato is a typical romantic Mediterranean balladeer, he and his prime songwriter, the U.K.'s John Ewbank, have cut back on the uptempo material.



BORSATO

"Hype or not, the thing is that 200,000 copies sold in the first weekend is great for the entire Dutch industry," says Polydor Holland head of promotions Mark Hofstede, who coordinated the Borsato campaign along with a six-person think tank. "All ideas which we initially thought were not feasible have made it, thanks to our enthusiastic media partners. It took us six months to get our campaign sorted."

Released June 25, the No. 1 lead single and title track had already fueled the criticism. On its release date, it was simultaneously aired by 66 radio stations across Holland, setting a new record in the Dutch edition of the Guinness Book of Records (Global Music Pulse, Billboard, July 11). Toward the album launch Aug. 13, Borsatomania heated up to the maximum. And even more media got involved, spearheaded by all three TV channels within the Holland Media Group (RTL 4 and 5, along with Veronica) broadcasting "Borsatonalia" such as "The Making Of 'De Bestemming,'" an in-depth interview plus a live concert.

Radio veteran Erik de Zwart, managing director and DJ at Radio 538,

hosted the start of the Borsato train tour in the southern city of Den Bosch. The youth-oriented station premiered the album Aug. 9-13, playing tracks interspersed with interview snippets. Public Radio 3FM, which recently got fined for breaking advertising rules in Polydor's campaign for Borsato's previous album (Billboard, Feb. 15, 1997), this time took a lower but still significant profile.

Retailers welcomed the new Borsato album with open arms, as it's credited with saving the Dutch CD market. The shipment figures—double last year's figures—enabled them to keep selling the album through the weekend.

Amsterdam-based Fame record store, a subsidiary of the Free Record Shop chain, was forbidden by local authorities to open its shop at midnight.

"OK, we didn't have their permission, but our lawyer came up with a very creative solution," says Fame GM Rick Mansveld. "We sold tickets priced at 44.95 guilders [about \$22.50] for a Borsato listening session in a pizzeria. In exchange for that ticket, the client received a copy of the album after the session."

Comets Honor German Biz Figures

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

COLOGNE, Germany—Helmut Fest, former EMI Electrola president here, was honored at the fourth Viva Branchen Comet Awards for his "outstanding contribution to the German music industry."

The Comet Awards are organized by German music TV channel Viva in partnership with PopKomm organizer Musik Komm. They recognize the most popular artists in Germany during a live show attended by more than 6,000 people. At a separate event, the

Comets honor industry music and media personalities for their achievements during the year.

This year's professional winners were picked by a jury of journalists



from German and international trade publications: Billboard, Der Musikmarkt, Horizont, MBI, Music & Media, Musikwoche, and W&V.

Ralf Plaschke, deputy managing director of Musik Komm, says jury members come from music, radio, media, and communication magazines, "which exemplifies the general idea within PopKomm that there is a lot more in pop and music than just the sound of it. Pop itself is communication."

Plaschke says the trade categories at the Comet Awards "are an acknowledgement of the great creative work done in the music and media industries."

He adds, "Of course, this can be said of almost any award, but Comet (Continued on page 76)

newsline...

SPEAKING AT A POPKOMM panel session titled "Top Sounds—What Will Win Through In Europe?," Freddie de Whall, VP of marketing, Europe, for BMG International, said he didn't anticipate the development of pan-European music trends, despite the recent success of many local artists in breaking borders. "If it's a European hit, it's basically pop music," said De Whall. "I can't see pan-European [music] trends—I think pop music hits are not really trends. German hip-hop, for example, will never make it [outside of Germany] because of the language barrier." MTV's recent abandonment of pan-European programming in favor of regionalization, said De Whall, was a "step forward, not back. [MTV] realizes a lot is going on in local markets." Asked about the impact of European political unity on music, De Whall noted that "the more we try to push people together, the more they develop their own culture." **JONATHAN HEASMAN**

THE UNTAPPED POTENTIAL of the German soundtrack was one of the key discussions at PopKomm, including a keynote speech from Randy Gerston, music supervisor for the multi-platinum "Titanic" soundtrack. The German music industry is eager to learn from the success of the "Titanic" and "Trainspotting" soundtracks. Despite a recent boom in German films, successful soundtracks are still rare. According to Angelika Ruge, marketing director for soundtracks at BMG Germany, for most German filmmakers, music is almost an afterthought. "What usually happens is that the film is done, and suddenly someone realizes—we don't have any music! So they run to us or to someone else and say, 'We've got this movie coming out in four weeks—what music do you have to go with it?' The result is a soundtrack that doesn't fit the movie and, consequently, a soundtrack that doesn't sell." A recent exception was the music to the girls' road movie "Bandits," featuring songs sung by the film's four female leads. The soundtrack was one of Germany's top albums of 1997, moving more than 350,000 units for Druck/Polydor. German director Tom Tykwer is hoping to emulate the success of "Bandits" with his new German film "Lola Rennt" (Lola Runs), which premiered at PopKomm. "Wish (Komm Zu Mir)," the first single on the BMG-distributed soundtrack (featuring "Lola" star Franka Potente and German rapper Thomas D.), already stands at No. 12 on this week's official German singles chart. Stephan Arndt, producer of "Run Lola Run," hopes that the film and music industries will realize the benefits of working together following the PopKomm discussions. **SCOTT ROXBOROUGH**

PETER BURTZ, managing director of the Electrola division of EMI's German operation EMI Electrola, revealed at PopKomm that he is leaving to establish up his own label operation. Burtz said that he will still be working with EMI and that a name and start-up date for the label have not been set, although the changes will take place toward the end of the year. Burtz has worked with acts such as Cologne dialect rockers BAP and Kraftwerk. "I won't be concentrating on just one musical direction," said Burtz, who has been with the company seven years. **DOMINIC PRIDE**

ALAN PARSONS, who stepped down as VP of EMI Studios Group at the end of March (Billboard, March 21), was at the controls of EMI's multimedia experiment at PopKomm. Parsons was recording tracks by EMI Electrola artists live on the stand, while video cameras relayed studio action on the Internet on a special channel, PopKomm TV, established with the help of PopKomm organizer Musik Komm, telecommunications partner o.tel.o, Sony Pro Audio, and Silicon Graphics. "It's terrifying," confessed Parsons, who says the artists—including New Model Army, Paradise Lost, Irish crooner the King, and Grant Stevens—"remained remarkably cooperative under the circumstances." Some artists worked on the same material, which EMI may be looking to release as a single. **DOMINIC PRIDE**

THE JOHN LENNON talent prize is to become a federal German prize this year, it was announced at PopKomm. The award was set up in 1990 as a regional initiative of the state government of Schleswig-Holstein, in northern Germany. This year, entries are being solicited from soloists and bands from the whole of Germany, and the prize carries the support of the German Phono Academy, which organizes the annual Echo Awards. The prize is sponsored by Itzehoer Insurance and supported by Viva TV's two channels and by local broadcaster Radio Schleswig-Holstein. **DOMINIC PRIDE**

NEW ZEALAND singer/songwriter Bic Runga played a showcase for Columbia staffers at PopKomm Aug. 15. After performing songs from her album "Drive," she confessed to Billboard that she found PopKomm "awesome."

FOR THE RECORD: Paul Dezelsky is president of HMV Japan and is not affiliated with BMG Japan (Billboard, Aug. 15).

Gorbachev Makes PopKomm Appearance

BY DOMINIC PRIDE

COLOGNE, Germany—Former Soviet General Secretary Mikhail Gorbachev underlined his commitment to European unity and environmental causes here Aug. 14 when he addressed delegates at PopKomm.



GORBACHEV

Gorbachev was in Cologne to endorse the release of a CD, "Russian Memories," which will be sold to benefit his charity, Green Cross International (Bill-

boardBulletin, Aug. 13).

"I felt I had to come here to present this project," said Gorbachev, who also paid tribute to PopKomm, where he was a guest of honor. "I have taken the trouble to find out

what this congress is about. Now I know I like the idea. I also like the slogan [of this year's PopKomm], 'Europe without frontiers.'"

PopKomm was the ideal medium for extending collaboration between Russia and Germany, noted Gorbachev. "With this fair we have attempted to extend cultural connections between European people. I think the politicians' views are not as important as what ordinary Europeans think. It's very important that your voices are heard."

"Russian Memories" is a CD by Hungarian musician/composer Leslie Mandoki, who is based in Munich and who has had Russian experience through his travels as a member of the band Dschingis

Khan.

Recorded under the act name Ermitage, "Russian Memories" incorporates traditional Russian melodies and themes into a symphonic and dance-driven instrumental arrangement.

"I wanted to bring this music with its deep soul and introduce it to the Viva generation with modern grooves," said Mandoki, referring to the German music-TV channel, which, along with PopKomm organizers Musik Komm and trade magazine Musik Woche, organized the presentation. "It's an attempt to bring the rich music and tradition into a new European medium," (Continued on page 76)

Gorny Criticizes German Cos.

BY WOLFGANG SPAHR

COLOGNE, Germany—Dieter Gorny—founder of the PopKomm trade show, head of the German music channel Viva, and one of the most prominent figures in the music industry here—has voiced strong criticism of the German record business's political effectiveness.

In an interview with the Sunday newspaper Welt Am Sonntag published Aug. 16, Gorny accused industry executives of failing to stand up to political decision-makers.

A twist to the story is that Gorny is official adviser to Gerhard Schroder, the SPD party's candidate for chancellor in September's general election.

In the Welt Am Sonntag article, Gorny was quoted as saying that instead of simply calling for more music lessons in schools and additional youth centers, record companies should come out in the open and

say how important they are to German socially, culturally, and economically.

He said that while the pop industry creates a product that has an impact on a large number of lives, "I have my doubts as to whether it receives the respect it deserves."

According to Gorny, the music industry lags behind the film and TV industries in the effectiveness of its political lobbying. He said a meeting last year between senior executives, leading artists, and Federal President Roman Herzog (Billboard, Dec. 13, 1997) was not enough.

"When the industry is critical of the European Commission, it must do something about it in Brussels," Gorny said. Saying that the TV industry has been active in defending its interests, he added, "What do record companies do? Nothing."

Peter Zombik, managing director of the German national group of the International Federation of the Phonographic Industry (IFPI), says Gorny's criticisms are unfounded. He argues that IFPI, which has offices and staff in Brussels speci-



GORNY

(Continued on page 76)



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Major Labels Increase Commitment To R&B/Hip-Hop

BY LARRY LeBLANC

TORONTO—Spearheaded by BMG Music Canada, Virgin Music Canada, and Sony Music Entertainment (Canada), the Canadian music industry is increasingly boosting R&B and hip-hop music by utilizing national and local street teams.

In the past two years, these three labels have significantly increased their commitments to promoting and marketing R&B-styled music, while

Warner Music Canada and Mercury Records Canada have recently hired representatives to build national R&B teams.

"Three labels, Virgin, Sony, and BMG, have figured [R&B/hip-hop promotion] out; others are still scrambling to catch up," says Russ Hergert, national urban/dance marketing and promotion manager at Virgin Music Canada. With a national street team of 14, Virgin also oversees such

U.S.-based R&B/hip-hop labels as Priority, No Limit, Rap-A-Lot, and Noo Trybe in Canada. "These labels still have people who don't get this genre of music."

Lisa Zbitnew, president of BMG Music Canada, says, "Urban street teams are really relevant in the development of most hip-hop and urban R&B records in this market today." BMG, with a national street team consisting of 22, is acknowledged as the industry's trailblazer. "They get the buzz started well in advance in the core [R&B] community, which is critically important for these records," she says.

Zbitnew credits BMG's street team for playing a key role in launching in Canada such multi-platinum acts as Puff Daddy (440,000 units sold, she says) and Mase (300,000 sold). "Those were records which were built from the street, and [street marketing] can be accountable for anything from the first 2,000 to 20,000 units of an album, depending on the record and what else in the marketing mix you can get going." Zbitnew adds, "We also have urban records which aren't about racking at retail and aren't about heavy rotation at MuchMusic that are now selling upward of 20,000 records in this market."

Focusing on such major urban centers as Toronto, Montreal, and Vancouver—and often without access to mainstream radio or Canada's national video outlet, MuchMusic—major-label street teams promote new R&B releases by both international and domestic acts via street postering; distributing sampler cassettes and stickers at clubs, high schools, and concerts; and servicing dance pools and college radio DJs. Label reps are either full time or, if part time, already work within the genre at clubs, record retail, college or community radio, or local R&B publications.

"We've been able to outsell [per capita] the U.S. company on some urban releases," notes Craig Mannix, urban marketing manager at Sony Music Entertainment (Canada). "With Allure, we were the first country to go 'gold' [50,000 units sold], well before the U.S., and we're the only country in the world to have a 'gold' with Destiny's Child, and we're 'gold' with Ghostface [Killah] and Capadonna."

Mannix notes that significant progress has been made in R&B and hip-hop promotion here since the early 1990s, when it fell under the umbrella of multinationals' pop and rock promotion departments. "When I started as a consultant at BMG in 1994, [R&B/hip-hop promotion] was a new thing in Canada," says Mannix. "BMG didn't know what they were doing, and I didn't know what I was doing. I was young and green sitting in an office with no team. We were all

shooting in the dark.

Continues Mannix. "I still have to do some [in-house] education, but not as much as I used to. Now people here are telling me which one of my records is going to be big. That's a welcome change."

Ivan Berry, R&B music pioneer and president of Beat Factory Productions and Management, which broke ground in the early '90s with such domestic hip-hop acts as Michie Mee and the Dream Warriors, says that "for 10 years we were our own street team, and there was no [major] record company or media supporting us. Now street teams are a part of major labels' marketing plans. They are the people breaking [R&B] records, not radio."

According to Tina Simpkins, marketing manager at Universal Music Canada, which has an R&B/hip-hop team of seven part-time members, Canadian labels have now come to realize it's not just African-Canadians buying R&B/hip-hop product. "The change in attitude has been due to what's been happening in the U.S. and sales of some urban records here," she says. "Still, unfortunately, there are some labels who [market] urban acts solely as black acts."

Hergert maintains that the need for specific R&B-styled promotion

sprang from major-label promotion departments being unable to successfully target Canada's R&B/hip-hop market. He says, "The [Canadian] industry said, 'We can't get rap videos played on either MuchMusic or on radio, so let's just [promote] rock.' [R&B consultants] came in and said, 'We'll find ways to go around promotion departments.'"

Berry maintains that there has been a greater acceptance of R&B and hip-hop music in general in Canada, largely due to the major labels becoming more involved. "When we're working radio, television, or print media, or even the consumer today, we now don't have to explain what hip-hop is first," he says.

Hergert, however, says there's still a widespread misunderstanding by labels in dealing with R&B music. "Some executives still think you work an urban act like a rock act," he complains. "That you send the video and CD-pro out; do a two-week TV, print, or street postering campaign; and see what happens. It doesn't work like that. We market an album before it comes out by letting the community know it's coming. By the time of the album's launch, we've got a growing project, not something that sells great out of the gate but doesn't stick around."

Local Acts Get More Attention

TORONTO—While U.S.-based R&B and hip-hop acts like Mase, Puff Daddy, 2Pac, Snoop Dogg, Mary J. Blige, Wu-Tang Clan, Master P, and Def Squad sell well in Canada, major-label signings of R&B-styled domestic acts have been infrequent. The majority of releases here are by independent labels.

Still, there are signs of a changing attitude by major labels toward R&B music.

Last year, BMG Music Canada signed Vancouver rap trio Rascalz, and Universal Music Canada signed Toronto-based R&B singer Carlos Morgan. Recently, Virgin Music Canada signed both Choclair and production squad the Boomtang Boys, and Maestro Fresh Wes returned to Canada's leading independent label, Attic Records.

While still critical about the lack of R&B and hip-hop acts signed to Canadian-based major labels, Lisa

Zbitnew, president of BMG Music Canada, is hopeful that change is on the horizon. "A&R in Canada hasn't historically been out there on the street in terms of the urban market," she says. "However, there are now several labels sniffing around major [Canadian] hip-hop artists. I think that has to do with [major-label] street teams providing feedback."

Long-time R&B/hip-hop music supporter Anne-Marie Smith, creative manager at Warner/Chappell Music Canada, agrees that major labels here are now making increased efforts to scout out Canada's R&B talent. "I'm now seeing more A&R reps at urban shows," she says. "Virgin's Choclair signing was great because he's awesome. Also Kardinal Offishal now has a lot of labels interested, too. So a change in attitude [toward R&B/hip-hop music] has started."

LARRY LeBLANC



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JAPAN		(Dempa Publications Inc.) 08/24/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS	KINKI KIDS B ALBUM JOHNNY'S ENTERTAINMENT
2	2	JOHNNY'S ENTERTAINMENT	GLAY PURE SOUL PLATINUM
3	4	POWER POCKET BISCUITS TOSHIBA-EMI	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN
4	7	HONEY L'ARC-EN-CIEL KJ/SONY	SOUTHERN ALL STARS UMI NO YEAH! VICTOR
5	3	KASOU L'ARC-EN-CIEL KJ/SONY	DA PUMP EXPRESSION AVEX TRAX
6	NEW	KITTO DOKOKADE TUBE SONY	LUNA SEA SHINE UNIVERSAL VICTOR
7	6	FLOWERS OF ROMANCE CASCADE VICTOR	YUZU YUZU IKKA SENHA & CO.
8	11	ALIVE SPEED TOY'S FACTORY	VARIOUS ARTISTS 10 YEARS 100 HITS—J-POP HIT TRACKS AVEX TRAX
9	12	PARADISE SOUTHERN ALL STARS VICTOR	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
10	16	RIDE ON TIME MAX AVEX TRAX	V6 A JACK IN THE BOX AVEX TRAX
11	9	KIRARA SHIZUKA KUDO PONY CANYON	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA
12	5	WARA NO INU FUMIYA FUJII SONY	ZILCH 3-2-1 CUTTING EDGE
13	10	DREAMS SIAM SHADE SONY	ACE OF BASE CRUEL SUMMER BMG JAPAN
14	8	MIRAI KIROTOR VICTOR	SOUNDTRACK TITANIC SONY
15	14	HOME B'Z ROOMS RECORDS	VARIOUS ARTISTS 10 YEARS 100 HITS—INTERNATIONAL DANCE TRACKS AVEX TRAX
16	13	SINSYOKU L'ARC-EN-CIEL KJ/SONY	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL
17	17	HERE WE ARE TOMOMI KAHALA WARNER MUSIC JAPAN	BUCK-TICK SWEET STRANGE LIVE DISK MERCURY MUSIC
18	NEW	POISON TAKASHI SORIMACHI MERCURY MUSIC	THE ALFEE PRIDE TOSHIBA-EMI
19	15	TRUST AYUMI HAMAZAKI AVEX TRAX	O.S.T. ANDROMEDIA TOY'S FACTORY
20	18	G.W.D. THEE MICHELLE GUN ELEPHANT COLUMBIA	ANRI MOONLIT SUMMER TALES FOR LIFE
20	20	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS	

GERMANY		(Media Control) 08/18/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BAILANDO LOONA MOTOR MUSIC	SOUNDTRACK CITY OF ANGELS WEA
2	3	DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC	DIETER THOMAS & BAN KUHN WER LIEBE SUCHT WEA
3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	SOUNDTRACK ARMAGEDDON COLUMBIA
4	4	INTRODUCING MYA UNIVERSAL	EROS RAMAZZOTTI EROS ARIOLA
5	7	VIVA FOREVER SPICE GIRLS VIRGIN	BEASTIE BOYS HELLO NASTY EMI
6	5	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	6	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	SUPER MOONIES SAILOR MOONS WELT EDEL
8	8	THE BOY IS MINE BRANDY & MONICA EASTWEST	MODERN TALKING BACK FOR GOOD ARIOLA
9	12	LIFE DES'REE EPIC	DIE AERZTE 13 MOTOR MUSIC
10	9	IMMORTALITY CELINE DION COLUMBIA	XAVIER NAIDOO NICHT VON DIESER WELT EPIC
11	10	TERPENTIN BOEHE ONKELZ VIRGIN	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
12	19	HOW MUCH IS THE FISH? SCOOTER EDEL	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
13	11	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. COLUMBIA	SCOOTER NO TIME TO CHILL EDEL
14	NEW	THE CUP OF LIFE RICKY MARTIN COLUMBIA	WITT BAYREUTH 1 STRANGWAYS/EPIC
15	14	STRIPPED RAMMSTEIN MOTOR MUSIC	VARIOUS ARTISTS FOR THE MASSES (DEPECHE MODE TRIBUTE) POLYDOR
16	13	UP & DOWN VENGABOYS MOTOR MUSIC	MUSIC INSTRUCTOR ELECTRO CITY FUEL/EASTWEST
17	15	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA	DES'REE SUPERNATURAL EPIC
18	17	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA	WOLFGANG PETRY ALLES ARIOLA
19	18	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS POLYGRAM	BRANDY NEVER S-A-Y NEVER EASTWEST
20	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	SIMPLY RED BLUE EASTWEST
20	NEW	MEGA MIX '98 FANCY POLYGRAM	

U.K.		(Chart-Track) 08/17/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	NO MATTER WHAT BOYZONE POLYDOR	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM
2	13	MUSIC SOUNDS BETTER WITH YOU STARDUST ROLLE/VIRGIN	VARIOUS ARTISTS IBIZA UNCOVERED 2 VIRGIN/EMI
3	3	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS MULTIPLY	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST
4	19	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGROWEA
5	2	VIVA FOREVER SPICE GIRLS VIRGIN	SIMPLY RED BLUE EASTWEST
6	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY
7	NEW	THE AIR THAT I BREATHE SIMPLY RED EASTWEST	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
8	NEW	PURE MORNING PLACEBO ELEVATOR	VARIOUS ARTISTS TOTALLY WICKED WARNER/GLOB-AL/SONY
9	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	BOYZONE WHERE WE BELONG POLYDOR
10	5	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	EAGLE-EYE CHERRY DESIRELESS POLYDOR
11	8	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	CELINE DION LET'S TALK ABOUT LOVE EPIC
12	12	LIFE IS A FLOWER ACE OF BASE LONDON	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
13	9	LOST IN SPACE APOLLO FOUR FOURTY STEALTH SONIC/EPIC	VARIOUS ARTISTS ULTIMATE 80'S MIX POLYGRAM TV
14	6	JUST THE TWO OF US WILL SMITH COLUMBIA	GARBAGE VERSION 2.0 MUSHROOM
15	7	FREAK ME ANOTHER LEVEL NORTHWESTSIDE/BMG	JANE MCDONALD JANE MCDONALD FOCUS/GUT
16	16	NEEDIN' U DAVID MORALES LONDON	SOUNDTRACK GREASE POLYDOR
17	11	DEEPER UNDERGROUND JAMIROQUAI SONY S2	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
18	15	I CAN'T HELP MYSELF LUCID LONDON	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL
19	10	C'EST LA VIE B*WITCHED EPIC	THE VERVE URBAN HYMNS HUT/VIRGIN
20	14		VARIOUS ARTISTS ULTIMATE CLUB MIX 2 POLYGRAM TV

FRANCE		(SNEP/IFOP/Tite-Live) 08/15/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LA TRIBU DE DANA MANAU POLYDOR	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
2	3	THE BOY IS MINE BRANDY & MONICA EASTWEST	MANAU PANIQUE CELTIQUE POLYDOR
3	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
4	4	I WILL SURVIVE HERMES HOUSE BAND	SOUNDTRACK GREASE POLYDOR
5	5	SCORPIO/POLYGRAM	MECANO ANA, JOSE, NACHO ARIOLA/BMG
6	7	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG	MODERN TALKING BACK FOR GOOD ARIOLA/BMG
7	6	LIFE DES'REE SONY	ERA ERA MERCURY
8	12	BYE BYE MENELIK SMALL/SONY	LARA FABIAN PURE POLYDOR
9	9	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
10	10	PATA PATA COLUMBIA RCA/BMG	EAGLE-EYE CHERRY DESIRELESS POLYDOR
11	8	WE ARE THE CHAMPIONS QUEEN EMI	FLORENT PAGNY SAVOIR AIMER MERCURY
12	16	AMOKK 666 PANIC RECORDS/POLYGRAM	BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST
13	13	THIS IS HOW WE PARTY S.O.A.P. SAINT GERMAIN	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
14	17	1 ET 2 ET 3-0 LES FINALISTES 323/POLYGRAM	MANU CHAO CLANDESTINO VIRGIN
15	11	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	YURI BUENAVENTURA HERENCIA AFRICANA MERCURY
16	15	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERTAILLES/SONY
17	14	CHARANGA CUBAIBI BAXTER/POLYDOR	SUPREME NTM SUPREME NTM EPIC
18	18	POURQUOI? SANDY VALENTINO 323/SONY	SHURIKIN' OU JE VIS DELABEL/VIRGIN
19	20	VIVA FOREVER SPICE GIRLS VIRGIN	PASCAL OBISPO LIVE 98 EPIC
20	NEW	AMOR A LA MEXICANA THALIA VIRGIN	MONICA THE BOY IS MINE ARIOLA
20	NEW	SIMARIK TARKAN POLYGRAM	

CANADA		(SoundScan) 08/29/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	THE TRAGICALLY HIP PHANTOM POWER UNIVERSAL
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SM-JE	BEASTIE BOYS HELLO NASTY EMI
4	4	MAKE IT HOT NICOLE EASTWEST/EEG	SPICE GIRLS SPICEWORLD VIRGIN
5	NEW	CRUEL SUMMER ACE OF BASE ARISTA	VARIOUS ARTISTS NOW! 3 NOW
6	7	SPACEMAN DANCE (REMIX) BIF NAKED AQUA	VARIOUS ARTISTS BOY POWER BMG
7	5	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	BRANDY NEVER S-A-Y NEVER ATLANTIC
8	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUSIC	SOUNDTRACK CITY OF ANGELS WARNER
9	8	NEVER EVER ALL SAINTS LONDON/MERCURY	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
10	10	CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD	SNOOP DOGG DA GAME IS TO BE SOLD, NOT TO BE TOLD VIRGIN/EMI
11	9	GO DEEP JANET JACKSON VIRGIN	ALL SAINTS ALL SAINTS LONDON/MERCURY
12	11	WHEN THE LIGHTS GO OUT FIVE ARISTA	AQUA AQUARIUM UNIVERSAL
13	15	WHO AM I BEENIE MAN VP	SHANIA TWAIN COME ON OVER MERCURY
14	NEW	DAYDREAMIN' TATYANA ALI MJJ/SONY	BARENAKED LADIES STUNT REPRISE/WARNER BROS.
15	16	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG	'N SYNC 'N SYNC RCA
16	RE	INTERGALACTIC BEASTIE BOYS CAPITOL	SOUNDTRACK GODZILLA EPIC/SONY
17	12	ADIA SARAH MCLACHLAN NETTWERK	MONICA THE BOY IS MINE ARISTA
18	13	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY	SOUNDTRACK BULWORTH INTERSCOPE
19	18	AVA ADORE SMASHING PUMPKINS VIRGIN/EMI	VARIOUS ARTISTS GROOVE STATION 4 BMG
20	19	TOO CLOSE NEXT ARISTA	JERMAINE DUPRI LIFE IN 1472—THE ORIGINAL SOUNDTRACK COLUMBIA/SONY

NETHERLANDS		(Stichting Mega Top 100) 08/22/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	LIFE DES'REE EPIC	MARCO BORSATO DE BESTEMMING POLYDOR
2	1	DE BESTEMMING MARCO BORSATO POLYDOR	ILSE DELANGE WORLD OF HURT WARNER
3	2	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.
4	8	FREAK ME ANOTHER LEVEL BMG	DES'REE SUPERNATURAL EPIC
5	5	HOW DO I LIVE LEANN RIMES MERCURY	TOTAL TOUCH THIS WAY BMG
6	4	THE BOY IS MINE BRANDY & MONICA WARNER	K'S CHOICE COCOON CRASH DOUBLE T/SONY
7	7	VIVA FOREVER SPICE GIRLS VIRGIN	MADONNA RAY OF LIGHT WARNER
8	9	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	BEASTIE BOYS HELLO NASTY EMI
9	6	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA	ROMEO ROMEO DURECO
10	14	STAND BY ME 4 THE CAUSE BMG	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
11	13	MY LOVER ULTIMATE KAOS MERCURY	
12	17	ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY	
13	10	WE LIKE TO PARTY! VENGABOYS ZOMBA	
14	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	
15	NEW	BEN JE GEIL OF WIL JE EEN KOEKJE? TITT'N DINO MUSIC	
16	19	ELTSE GRINS FOARBY DE KAST CNR	
17	15	COCKTAIL POSTMEN V2/PIAS	
18	18	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	
19	12	SECRET LOVE ROMEO DURECO	
20	16	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	
1	NEW	MARCO BORSATO DE BESTEMMING POLYDOR	
2	1	ILSE DELANGE WORLD OF HURT WARNER	
3	2	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.	
4	10	DES'REE SUPERNATURAL EPIC	
5	5	TOTAL TOUCH THIS WAY BMG	
6	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY	
7	3	MADONNA RAY OF LIGHT WARNER	
8	4	BEASTIE BOYS HELLO NASTY EMI	
9	7	ROMEO ROMEO DURECO	
10	11	THE ROSENBERG TRIO NOCHES CALIENTES POLYDOR	
11	8	RE-PLAY RE-PLAY RHYTHM	
12	12	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	
13	9	BRANDY NEVER S-A-Y NEVER WARNER	
14	17	SHANIA TWAIN COME ON OVER MERCURY	
15	NEW	MARCO BORSATO DE WAARHELD MERCURY	
16	14	FIVE FIVE BMG	
17	13	VENGABOYS UP & DOWN ZOMBA	
18	16	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	
19	18	EMMA SHAPPLIN CARMINE MEO EMI	
20	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR	

AUSTRALIA		(ARIA) 08/23/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	IRIS GOO GOO DOLLS WEA/WARNER	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
2	4	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	SOUNDTRACK GREASE POLYDOR/POLYGRAM
4	3	WHEN THE LIGHTS GO OUT FIVE BMG	SOUNDTRACK CITY OF ANGELS WEA/WARNER
5	7	LAST THING ON MY MIND STEPS	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM
6	12	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG	AQUA AQUARIUM UNIVERSAL
7	9	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY	STEPS STEP ONE UNIVERSAL
8	6	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER	BEN FOLDS FIVE WHAT EVER AND EVER AMEN EPIC/SONY
9	8	C'EST LA VIE B*WITCHED EPIC/SONY	RICKY MARTIN VUELVE COLUMBIA/SONY
10	5	THE CUP OF LIFE/MARIA RICKY MARTIN COLUMBIA/SONY	SPICE GIRLS SPICEWORLD VIRGIN
11	10	TURN BACK TIME AQUA UNIVERSAL	BEASTIE BOYS HELLO NASTY EMI
12	NEW	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY	BACKSTREET BOYS BACKSTREET'S BACK JIVE/AMUSHROOM/SONY
13	19	BRICK BEN FOLDS FIVE EPIC/SONY	SOUNDTRACK THE WEDDING SINGER VOLUME 2 EASTWEST/WARNER
14	16	THE WAY FASTBALL HOLLYWOOD/POLYGRAM	SNOOP DOGG DA GAME IS TO BE SOLD, NOT TO BE TOLD VIRGIN/EMI
15	NEW	TOO CLOSE NEXT BMG	SHANIA TWAIN COME ON OVER MERCURY
16	18	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS FESTIVAL	REGURGITATOR UNIT EASTWEST/WARNER
17	13	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY	FIVE FIVE BMG
18	20	CASANOVA ULTIMATE KAOS MERCURY	JEBEDIAH SLIGHTLY ODWAY MURSONY
19	NEW	FEEL IT THE TAMPERER FEATURING MAYA MUSHROOM/SONY	MADONNA RAY OF LIGHT WEA/WARNER
20	14	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MODS	LED ZEPPELIN REMASTERS EASTWEST/WARNER

ITALY		(Musica e Dischi/FIMI) 08/17/98	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LIFE DES'REE EPIC	883 GLI ANNI FRU/RTI
2	4	FREE BACON POPPER SNAP & SHAKE	MINA CELENTANO MINA CELENTANO RTI
3	2	THE MUSIC I LIKE ALEXIA DANCE POOL/SONY	VASCO ROSSI CANZONI PER ME EMI
4	5	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC
5	3	ELISIR GIGI D'AGOSTINO MEDIA/BXR	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
6	6	MUSIC SOUNDS BETTER WITH YOU STARDUST ROLLE	DES'REE SUPERNATURAL EPIC
7	9	CARNAVAL DE PARIS DARIO G WEA	RICKY MARTIN VUELVE COLUMBIA
8	7	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS NUCOLORS/FMA	BACKSTREET BOYS BACKSTREET BOYS VIRGIN
9	14	DRINKING IN L.A. BRAN VAN 3000 EMI	99 POSSE CORTO CIRCUITO RCA/BMG
10	12	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	MODERN TALKING BACK FOR GOOD HANS/BMG
11	8	ANOTHER STAR COIMBRA TIME	NEK IN DUE WEA
12	16	VIVA FOREVER SPICE GIRLS VIRGIN	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI
13	10	LOOKING FOR LOVE KAREN RAMIREZ UNIVERSAL	LENNY KRAVITZ 5 VIRGIN
14	13	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME	SIMPLY RED BLUE CGD/EASTWEST
15	11	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA	SMASHING PUMPKINS ADORE VIRGIN
16	NEW	SEXO CAROLINE MARQUEZ SELF	SPICE GIRLS SPICEWORLD VIRGIN
17	17	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA/BMG
18	NEW	BECAUSE I'M FREE PAPS 'N' SKAR SELF	ARTICOLO 31 NESSUNO RICORDI/BMG
19	20	DA ME A TE CLAUDIO BAGLIONI COLUMBIA	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
20	18	KISS THE RAIN BILLIE MYERS UNIVERSAL	LUCA CARBONI CAROWANA RCA ITALIANA

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 08/05/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	1	2	OYE GLORIA ESTEFAN EPIC
2	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	2	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG
3	4	LIFE DES'REE SONY S2	3	2	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEA/GINGER
4	2	VIVA FOREVER SPICE GIRLS	4	5	GIMME THA POWER MOLOTOV UNIVERSAL
5	5	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	5	4	STAND BY ME 4 THE CAUSE RCA
6	6	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS X-IT/MULTIPLY	6	6	LA BOMBA RICKY MARTIN COLUMBIA
7	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	7	7	LIFE DES'REE EPIC
8	7	NO MATTER WHAT BOYZONE POLYDOR	8	8	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL
9	8	BAILANDO LOONA MOTOR/POLYGRAM	9	NEW	SEMILLA NEGRA RADIO FUTURA ARIOLA
10	9	LA TRIBU DE DANA MANAU POLYDOR/BMG	10	10	DEEPER UNDERGROUND JAMIROQUAI EPIC
		ALBUMS			ALBUMS
1	2	MODERN TALKING BACK FOR GOOD HANSA PLAT	1	1	GLORIA ESTEFAN GLORIA! EPIC
2	3	SOUNDTRACK CITY OF ANGELS REPRISE	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
3	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	3	3	ALEJANDRO SANZ MAS WEA
4	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	4	4	RICKY MARTIN VUELVE COLUMBIA
5	7	SOUNDTRACK ARMAGEDDON COLUMBIA	5	5	SKA-P EUROSIS RCA
6	6	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	6	8	NINA PASTORI ERES LUZ ARIOLA
7	10	RICKY MARTIN VUELVE TRISTAR/COLUMBIA	7	6	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA
8	4	SOUNDTRACK GREASE POLYDOR	8	7	PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC
9	NEW	SIMPLY RED BLUE EASTWEST	9	NEW	MODERN TALKING BACK FOR GOOD ARIOLA
10	9	EROS RAMAZZOTTI EROS DDD	10	RE	MOLOTOV DONDE JUGARAN LAS NINAS UNIVERSAL

MALAYSIA		(RIM) 08/18/98	HONG KONG		(IFPI Hong Kong Group) 08/09/98
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI	1	1	SAMMI CHENG FEEL SO GOOD WARNER
2	NEW	EMIL CHAU STORY TELLER ROCK	2	4	JOSEPH KOO & JAMES WONG JOSEPH KOO & JAMES WONG'S GOLDEN HITS CONCERT MEMORABLE LIVE RECORDING COLLECTION KINSTON
3	1	SITI NURHALIZA ADIWARNA SUWAH	3	2	ANDY LAU BE MY LADY MUSIC IMPACT/BMG
4	3	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	4	7	ROMAN TAM ROMAN TAM SALUTE TO JOSEPH KOO & JAMES WONG FITTO
5	NEW	SOUNDTRACK ARMAGEDDON SONY	5	10	EKIN CHENG EP/ THE STORMRIDERS EP BMG
6	2	911 MOVING ON EMI	6	NEW	VARIOUS ARTISTS KIRA KIRA BISHOJO ROCK
7	4	VARIOUS ARTISTS FRESH WARNER	7	8	BEYOND ACTION EP ROCK
8	NEW	WU BAI THE BEST IN THE WORLD ROCK	8	3	NICHOLAS TSE HORIZONS FITTO
9	7	THE CORRS TALK ON CORNERS WARNER	9	RE	VARIOUS ARTISTS FILE OF JUSTICE COLLECTION EMI
10	NEW	SOUNDTRACK THE STORMRIDER BMG	10	6	KELLY CHEN DA DE DUM GO EAST

IRELAND		(IRMA/Chart-Track) 08/13/98	BELGIUM		(Promuvi) 08/21/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	3	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	2	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER
3	2	VIVA FOREVER SPICE GIRLS VIRGIN	3	3	LA TRIBU DE DANA MANAU POLYDOR
4	4	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	4	2	PATA PATA COLUMBIA RCA/BMG-ARIOLA
5	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	5	6	LIFE DES'REE SONY
6	9	LET'S GO DANCING (OH LA LA LA) CARTER TWINS RCA	6	8	C'EST LA VIE B*WITCHED EPIC
7	6	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	7	5	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
8	7	CAFE DEL MAR '98 ENERGY 52 HOJO CHOONS	8	9	I LIKE IT LOUD MARSHALL MASTERS ID&ARCADE
9	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	9	7	GOT THE FEELIN' FIVE RCA/BMG-ARIOLA
10	8	C'EST LA VIE B*WITCHED EPIC	10	NEW	VIVA FOREVER SPICE GIRLS VIRGIN
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	2	2	FIVE FIVE RCA/BMG-ARIOLA
3	NEW	SINEAD LOHAN NO MERMAID DARA	3	7	MODERN TALKING BACK FOR GOOD BMG-ARIOLA
4	3	SOUNDTRACK GREASE POLYDOR	4	4	AXELLE RED CON SOLO PENSARLO VIRGIN
5	7	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	5	4	SOUNDTRACK GREASE POLYDOR/POLYGRAM
6	4	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	6	3	SAMSON & GERT SAMSON 8 PHILIPS/POLYGRAM
7	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	7	5	BEASTIE BOYS HELLO NASTY EMI
8	10	THE VERVE URBAN HYMNS HUT/VIRGIN	8	NEW	SOUNDTRACK LES MISERABLES CNR/ARCADE
9	6	SOUNDTRACK THE WEDDING SINGER MAVERICK/WARNER BROS.	9	9	GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA
10	RE	FIVE FIVE RCA	10	6	MAURANE L'UN POUR L'AUTRE POLYDOR

AUSTRIA		(Austrian IFPI/Austria Top 40) 08/18/98	SWITZERLAND		(Media Control Switzerland) 08/18/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	LIFE DES'REE SONY	1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	2	2	BAILANDO LOONA POLYGRAM
3	3	BAILANDO LOONA POLYDOR	3	4	VIVA FOREVER SPICE GIRLS VIRGIN
4	NEW	I DON'T WANT TO MISS A THING AEROSMITH SONY	4	3	THE BOY IS MINE BRANDY & MONICA WARNER
5	4	VIVA FOREVER SPICE GIRLS EMI/VIRGIN	5	8	I DON'T WANT TO MISS A THING AEROSMITH SONY
6	5	NO TENGO DINERO LOS UMBRELLOS VIRGIN	6	6	LIFE DES'REE SONY
7	6	THE BOY IS MINE BRANDY & MONICA WARNER	7	6	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY
8	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY	8	7	NO TENGO DINERO LOS UMBRELLOS VIRGIN
9	7	THE CUP OF LIFE RICKY MARTIN SONY	9	9	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM
10	8	STAND BY ME 4 THE CAUSE BMG	10	10	LA COPA DE LA VIDA RICKY MARTIN WARNER
		ALBUMS			ALBUMS
1	1	SOUNDTRACK ARMAGEDDON SONY	1	2	SOUNDTRACK CITY OF ANGELS WARNER
2	2	SOUNDTRACK CITY OF ANGELS WARNER	2	1	SOUNDTRACK ARMAGEDDON SONY
3	3	AUSTRIA 3 AUSTRIA 3 VOL. 2 BMG	3	3	BEASTIE BOYS HELLO NASTY EMI
4	6	AUSTRIA 3 AUSTRIA 3 BMG	4	6	RICKY MARTIN VUELVE SONY
5	5	EROS RAMAZZOTTI EROS BMG	5	5	EAGLE-EYE CHERRY DESIRELESS POLYGRAM
6	4	BEASTIE BOYS HELLO NASTY EMI	6	4	ACE OF BASE FLOWERS POLYGRAM
7	7	NEK IN DUE WARNER	7	8	MODERN TALKING BACK FOR GOOD BMG
8	8	NOCKALM QUINTETT DER HIMMEL SPIELT HOLLYWOOD KOCH	8	7	NEK IN DUE WARNER
9	9	SIMPLY RED BLUE WARNER	9	10	DES'REE SUPERNATURAL SONY
10	NEW	DES'REE SUPERNATURAL SONY	10	9	ERA ERA POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

MALAYSIA: All-girl quartet **Intoxicated** has released its debut album, "Catastrophe," after two years of being on compilations and tours organized by its label, Positive Tone. The album is sung in English (like many Positive Tone releases), save for one novelty Malay song. Intoxicated is a self-contained outfit comprising a drummer, bassist, and two guitarists. Featuring the band's strong, guitar-based indie-pop sound, songs like "I Love Baked Beans" and "Brainy Smurf" are humorous pop. Drummer **Rina (Aminda Farina)** says, "We write fun tunes with a bit of comedy thrown in." Positive Tone is distributed by Sony Music Malaysia. Positive Tone GM **Ahmad Izam** estimates a retail shipment figure of 5,000.



INTOXICATED

ALEXANDRA NUVICH

SWEEDEN: Renowned producer **Christian Falck** is working on a collaborative project that includes efforts from such artists as **Jevetta Steele**, **Robyn**, **Neneh Cherry**, and **Stephen Simmonds**. The as-yet-untitled album is scheduled for release in October via Warner Music. Falck, who co-wrote Cherry's "7 Seconds," is sharing his production time with one of Abba's former members, **Anni-Frid Lyngstad**, who is also making a new album.

KAI R. LOFTHUS

ITALY: Previous albums from Italian-based new age/traditional folk band **Agricantus** have explored the band's own mixed southern Italian/Austrian roots and those of the Saharan African Tuareg tribe, who are known as the "forgotten people." The group describes its latest set, "Kaleidos" (Ludos/CNI), as a voyage through time. In drawing on all of the influences from its past albums, "Kaleidos" creates folk and ethnic tracks wrapped in ambient electronic sounds, with each track featuring a classical sample or reference from composers such as **Albinoni**, **Bartók**, **Brahms**, **Grieg**, **Mussorgsky**, **Paganini**, and **Prokofiev**. "Lossin" is a popular Armenian folk song dedicated to **Luciano Berio**. "Sy E Duar," about the influx of Albanian refugees into Italy, features



AGRICANTUS

samples from Grieg's "Peer Gynt Suite" with lyrics in Albanian, Sicilian, and Swiss German, a typical blend on this album of kaleidoscopic cultural mixes.

MARK DEZZANI

TONGA/AUSTRALIA: Brisbane reggae artist **the Screamin' Jamaican** and his six-piece band have returned from the South Pacific island of Tonga, where they performed at the 80th birthday of the island state's **King Taufa'a hau Tupou IV**. Three years ago, the Kingston-born singer (real name: **Jason Brown**) met the king's granddaughter in Australia and passed on his CD. "One day we were living our ordinary lives in Brisbane, the next we were dining with royalty and ambassadors in the king's palace," recounts Brown. The visit included TV and radio appearances and school concerts. Brown says that by the end of the visit, the act's "Mighty Love" replaced **Celine Dion**'s "My Heart Will Go On" as Tongan radio's most-played track.

CHRISTIE ELIEZER

SOUTH AFRICA: Local rock band **Just Jinger** (Billboard, March 7) continues to set records here, with sales of its latest EP, "Something For Now," reaching platinum status (50,000 units), according to BMG Africa. The group, which has just completed a successful promotional tour of Australia, now has two platinum discs under its belt (the first for its album "All Comes Round"), confounding industry skeptics who believe rock acts cannot sell in the same volumes as their *kwaito* (township house) or gospel counterparts. Transistor Music Australia and BMG Germany are releasing "All Comes Round" later this month, following the band's Aug. 16 appearance at PopKomm, and look set to spread **Just Jinger's** sound internationally.

DIANE COETZER

GERMANY: "Wish (Komm Zu Mir)," the single that rises seven places to No. 12 this week, is a collaboration between **Thomas D.** of Germany's premier rap force, **Die Fantastischen Vier**, and **Franka Potente**, the star of German film "Lola Rennt" (Lola Runs). The movie, which premiered Aug. 15 at PopKomm here, is an action/thriller set in Berlin and features the flame-haired **Potente** battling against the odds to save her boyfriend from gangsters. The single, sung in English and German, is on Four Music, the label owned by **Die Fantastischen Vier** and marketed by Columbia. Music in the film comes from director **Thomas Tykwer**, **Sun Electric**, **Clé**, **Operation Phoenix**, and **Tommy Eckart**.



POTENTE

DOMINIC PRIDE

U.K.: The **Chemical Brothers**, whose 1997 album "Dig Your Own Hole" debuted at No. 1 on the "official" chart here, are releasing on Sept. 21 a DJ mix album titled "Brother's Gonna Work It Out" on their own **Freestyle Dust** label through Virgin. "We've been DJ'ing pretty well over the last six months, and we wanted to get that down onto CD, so it is small-scale but quite exciting," says **Chemical Brother Ed Rowlands**. The duo is DJ'ing at a number of European festivals and working on a new studio album, which is expected next summer. They are keeping an open mind about guest vocalists. "All the collaborations that have happened before, like **Noel [Gallagher of Oasis]** and **Beth [Orton]**, have happened quite naturally, so we're looking for something to happen out of the blue," says Rowlands. "We're definitely going to do some vocals; we're just waiting for the right people to come along."

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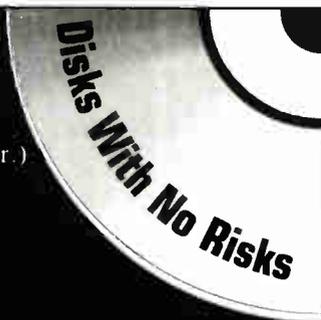
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FRENCH GOVERNMENT GIVEN PROPOSALS IN MUSIC REPORT

(Continued from page 10)

In the opening remarks of the report, a copy of which has been obtained by Billboard, the commission calls for a more active involvement by the government in the music business and more government funding, as well as better allocation of these funds. The commission also criticizes the "lack of strong policy with regards to 'current' music and a lack of coherent action" from the various ministries of culture over the past two decades.

In the report, the commission tackles a wide range of topics, from training to the distribution of music. Following are some of the measures suggested by the commission:

- The creation of a National Center on Music, whose task would be to support the economy of music and act as a regulator of the music market;

- The establishment of a set retail price on records;

- The adoption of a value-added tax (VAT) rate on records similar to that on books, which would require "an exceptional political involvement from France at the highest level" to have this measure adopted by the European Commission, which sets VAT bandings across the European Union;

- Financial incentives to support independent retailers;

- Financial schemes to support new independent labels;

- The encouragement of French music exports by increasing the funds allocated to the promotion of music, and through the creation of export offices in countries such as the U.K.;

- The appointment within the nine-member broadcasting authority CSA of a member in charge of issues linked to contemporary music;

- A revision of the law on radio quotas to make them more open to new talent and more flexible to reflect the diversity of the music scene;

- A revision of the social status of musicians, giving them greater access to state benefits;

- The development of training schemes for musicians;

- The recognition of DJs as performers in their own right.

In the radio field, the commission has apparently abandoned the notion of stiffer quotas that surfaced earlier this year in favor of a more flexible approach. At present, French radio stations are obliged to give 50% of their daytime broadcasting to domestic productions. The commission acknowledges that quotas have increased the airplay of French music, but with "perverse effects" in that fewer titles get higher rotations and new talent hardly gets airplay.

The commission asks for the CSA to compel stations to respect their obligations to broadcast "new productions" as required by the 1994 law on quotas. The commission also suggests a revision of the quota law to take into account more diversity—which, it says, would open the door to a contractual relationship between the CSA and radio stations on the programming commitment.

The commission also welcomes the concept of an agreement between media and producers that would prevent TV or radio stations from creating their own record labels.

Another recommendation that will open a heated debate within the music industry is the suggestion that TV advertising on records should be banned if the VAT rate on records is lowered. Barring that, the commission suggests a tax on TV advertising on music to finance the other measures it suggests.

The commission notes that the French government allocates limited public funds to "popular" music in general—67 million francs (\$11.7 million), compared with the allocation to the Paris Opera of 630 million francs (\$110 million).

The report points out that the state collects through VAT on records far more than it reallocates, but that 93% of the budget of the culture ministry that is dedicated to music is used to fund classical music-related

projects. "It is hard not to consider that the state taps into the budgets of the youth and the middle class to finance the cultural and economical elite," writes the commission.

Therefore, the commission calls for "an urgent rebalance" of the government's funding. Overall, the commission estimates that the government should allocate some 250 million-300 million francs (\$450 million-\$600 million) to the sector.

When announcing the creation of this commission, Trautmann said that she was "expecting those qualified experts to come up with solutions to some of the problems faced by the music community in fields as diverse as the record business, television, or live music. Our goal is to set the ground for the development of a musical field as diverse as possible."

However, the minister is not obliged to follow the proposals made by

the commission. Industry sources in France point out that the minister may endorse some of the proposals but certainly not the whole book.

The chairman of the commission is Alex Duthil, director of musician's training school Studio des Variétés. The commission included record company professionals such as V2 France managing director Thierry Chassagne; techno label F. Communications co-founder Eric Morand; live music specialists like Transmusicales festival organizer Béatrice Macé; concert promoter Philippe Maher from SDG Warhead; and artists like rap act Fabe and Laura Mayne from BMG's Native.

However, the commission didn't include any executives from major record companies, even if one considered industry body SNEP GM Hervé Rony a member, nor any representative from the radio community.

COMETS HONOR GERMAN BIZ FIGURES

(Continued from page 70)

is different in that we have a jury of experts from the most important national and international music and communication trade magazines, who make decisions in the trade categories."

Plaschke continues, "Neither sales nor the influence of the organizers or institutions financing the award have anything to do with the jury's decisions, which are made by people who know the industry very well, who look and it and work with it throughout the year."

In the category of A&R achievement or personality of the year, the winner was Wolfgang Funk from Gun Records for his work on Guano Apes. EMI's Helmut Rücker took home the marketing achievement or personality of the year award for his campaign on Germany's Eurovision entry of the year, Guindo Horn.

The jury considered Horn's shows,

promoted by Horst Prange/Balou Entertainment, to be the pop event of the year. The music journalism award went to Philip Reichardt for magazine SZ.

In the artists category, the winners were the following:

National act: NANA.

National newcomer: Guano Apes.

International newcomer: All Saints.

Volkswagen Sound Foundation Award: Basis.

Durchstarter des Jahres Award: Backstreet Boys.

Progressive choice: Rammstein.

R&B act: J.

Dance act: Run-D.M.C. Vs. Jason Nevins.

Live act: Guindo Horn.

National video: Sabrina Setlur, "Glaubst Du Mir."

International video: Missy Elliott.

Lifetime achievement: Modern Talking.

BILL WOULD BAN CONCERTS OF FOREIGN ACTS

(Continued from page 69)

good that many people will go to their concerts.

"Gary Valenciano, Martin Nievera, and Regine Velasquez [big concert draws in the Philippines] only perform once or twice a year or so. Besides, it's the promoter's money, not the government's, and people have a right to see foreign artists perform," she adds.

As to how this enterprise might affect foreign currency reserves in the Philippines, Tansingco comments, "There is a private sector and a public sector, and the balance of payments is affected by the inflow and outflow of foreign currency. A talent fee is paid in terms of foreign currency, usually dollars, and this affects the overall balance of payments of the Philippines."

"International artists are usually paid in dollars," he continues. "The promoter needs to generate dollars, even if he belongs to a multinational company, as there are local offices in the Philippines. Paying dollars to performers affects the market forces that influence the exchange rate of the Philippine peso."

For his part, Midas' Peters takes exception with that logic, arguing that concerts by foreign acts pump more resources into the Philippine economy than they take out.

"The dollars being used by the promoter is his or the company's money," he says. "It's not taking anything away from the foreign currency reserves. Besides, these concerts help create jobs for people, such as vendors, ticket sellers, and others."

In addition, Peters notes, this type of ban might cause other countries to "retaliate" and ban Filipino artists from performing in their countries.

Furthermore, he says, international artists are well aware of the economic plight afflicting the Philippines and other countries in the Asian region and don't expect to earn a gold mine while performing here.

"We should commend foreign artists who are still willing to come to Asia, because we cannot pay what we paid before, and they still want to come. Anyone who comes out here is showing some compassion," he says.

GORBACHEV

(Continued from page 70)

added Mandoki.

The project is slated for a Sept. 21 release in the Germany/Switzerland/Austria region by Munich-based BMG Ariola Media, BMG's marketing and special projects unit.

A European release is planned for Oct. 12.

Each CD sold will net 2.50 German marks (\$1.38) for Green Cross International.

Gorbachev outlined some of the activities of Green Cross, which established a German base in 1997 and now has 24 national groups. "Each problem gets solved at a local level," said Gorbachev, who outlined the foundation's work with Vietnamese children suffering the effects of overuse of defoliants.

The charity organizes monitoring programs to keep tabs on environmental and climate changes, as well as education on ecology and environment for youth.

"The ecology will be the No. 1 problem of the 21st century," Gorbachev said.

GORNY

(Continued from page 70)

cally to lobby the Commission and members of the European Parliament, has an excellent track record in presenting its arguments to Brussels policymakers. Zombik says this is also true with German politicians in Bonn.

Zombik adds that the industry will intensify its political activities after the Sept. 27 German elections.

Gorny did not return Billboard's calls by press time.

As a member of Schroder's campaign team, Gorny has been opposing the re-election of German Chancellor Helmut Kohl and the conservative CDU party. Together with theater director Jurgen Flimm and book publisher Arnulf Conradi, Gorny has written a strategy paper titled "New Horizons For The Arts And Culture In Germany."

In an interview with the news magazine Der Spiegel, Gorny, speaking as Schroder's adviser, said that "the old gap between high culture and pop has largely become obsolescent."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER*ACTIVE • ACCESSORIES

Labels Take A Run With Sports Sets

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Once confined to homemade tapes played at tailgate parties, the sports-music compilation field has become crowded with labels pushing product they hope will be as infectious as the wave in a stadium bleacher.

The players include K-tel International, Tommy Boy Records, and Alphabet City Sports Records, and the albums are heavy on jamming R&B and hard-rock beats.

An early fan of sports music, Tommy Boy introduced its first "Jock Rock" album in 1994 and has since added another rock album, plus three dance-oriented "Jock Jams" albums and a "Slam Jams" album of punk and new wave music. The

music hook, so we are going to play up the classic aspect of NFL Films. This is music people who are football fans already know and love, and they already know and love the voice of [announcer] John Facenda."

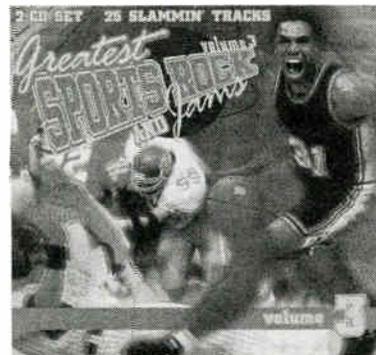
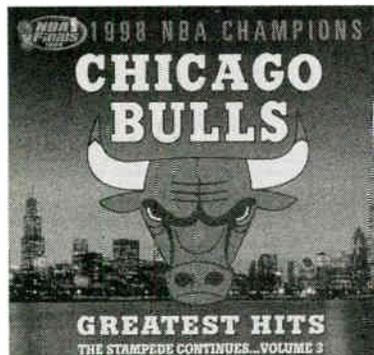
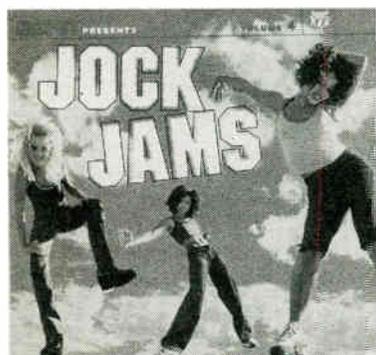
Lynch says she came up with the idea for the "Jock" records when she noticed that so much of the same music was being played at different venues for different sports, Gary Glitter's "Rock And Roll Part 2" chief among them. The label teamed with ESPN shortly thereafter to create a compilation of music and such interstitials as in-game commentary and cheerleader calls.

"We decided it would be a good idea to get a partner for this series because we knew early in the game

became the ultimate soundtracks to any sport," Lynch says. "Any songs we put on these compilations had to pass the lampshade test. Which means if someone got drunk enough, would they put a lampshade on their head and dance around to it?"

That philosophy has translated into big sales for the Tommy Boy series to date. According to SoundScan, the top sellers are "Jock Jams Vol. 1," at 2.3 million units, and "Jock Jams Vol. 2," at 1.9 million.

K-tel inaugurated its sports series, dubbed "The Greatest Sports Rock & Jams," last March and has released albums inspired by baseball, football, and basketball, respectively. It is now exploring a possible fourth volume centering on profes-



A sample of sports albums, from left, includes releases from Tommy Boy Records, Alphabet City, and K-tel.

fourth "Jock Jams" hits the streets Tuesday (25).

The label is now fine-tuning an album of classic NFL music and sound bites, which it is creating with NFL Films. That album, "The Power And The Glory," is slated for release Oct. 6 and includes some pieces that were created as far back as the '60s that will appeal to both longtime and latter-day football fans.

"We found you can't really just take the name NFL and plop it onto an album and expect it to sell," says Tommy Boy president Monica Lynch. "There has to be a strong

this type of project would sell well through television," she says, noting that Tommy Boy already has had experience directly reaching consumers via TV with its "MTV Party To Go" compilations.

Lynch says the albums attracted a larger audience than the label initially had expected.

"We found they are attractive not only to people who would go to major-league sports, but we also developed a base in colleges and universities that have big athletic programs and in high school and grade schools. These albums basically

sional wrestling.

Each two-CD/cassette package contains primarily classic rock and R&B songs, "basically the stuff you'd hear over the loudspeaker at a game," says Bill Hallquist, K-tel's manager of publicity and promotion.

Some tracks, like the Glitter anthem, appear on more than one of the compilations. To add a layer of authenticity, the Minneapolis-based label got the Minnesota Twins' organist to record some of his best-known stadium bits, which are interspersed with the tracks on all the

(Continued on next page)



Blue Train Compact Disc is an independent music store in State College, Pa. Shown in front of a new-release rack are owner Paul Guzik, left, and sales associate Dan Havrilla. (Photo: Patricia Bates)

Penn State Record Buyers Urged To Take The Blue Train

BY PATRICIA BATES

STATE COLLEGE, Pa.—Blue Train Compact Disc gets a Nittany Lion's share of business from Pennsylvania State University, even the school itself. Its owner says the college music department has ordered thousands of dollars' worth of classical CDs from him over the past 10 years.

One Pennsylvanian in every 70 is an alumnus of the Big 10 institution, as are Grammy-winning composer Mike Reid and the late choral leader Fred Waring. Many alumni will return to the college beginning in September for Nittany Lions home football games and prowl through the 20,000 new and used titles at Blue Train Compact Disc.

"They buy a lot of jazz and rock CDs during those months, and you'd be surprised at how much classical," says owner Paul Guzik. "Some of the away-team fans come back to us

every year from the University of Notre Dame and other places."

Blue Train Compact Disc is on "victory lane"—or College Avenue—where Penn Staters go bar-hopping to nightclubs like the adjacent Crowbar and nearby Zeno's Pub after a win by the Lions. Guzik uses "street

promotion"—speakers blaring music, message boards, and fliers—to get crowds inside his 1,800-square-foot

independent record store.

Sales have increased more than 10% this year, says Guzik.

The store took its name from John Coltrane's 1957 album "Blue Train," since reissued on Blue Note.

Approximately 15% of the store's inventory is jazz and R&B, while about 60% is mainstream and alternative rock. Classical is 15%, and folk, rap, soundtracks, and other genres are 10%.

(Continued on next page)



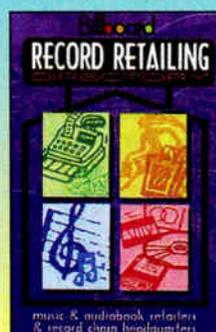
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PENN STATE RECORD BUYERS URGED TO TAKE THE BLUE TRAIN

(Continued from preceding page)

Guzik orders more than 50% of his product from an East Coast distributor, Universal One Stop, in Philadelphia. His specialty—classical—comes mostly from West Coast distributors.

"I was never formally trained in music, although I was in the chorus in high school. I was into pure top 40 when I was younger," says Guzik, a native of Latrobe, Pa. "I was definitely a child of the '70s. The first record I ever bought was by the Partridge Family. God, how embarrassing."

Guzik went from bubblegum pop to alternative rock. "I liked the Pogues, Nick Cave, and Lloyd Cole," he says. The average consumer at Blue Train Compact Disc is similar to Guzik in the '80s: male, 17 to 22 years old, and an avid music fan.

Blue Train Compact Disc is where Guzik spent his nights and weekends when he took psychology classes at Penn State. But he never thought he'd eventually own the store. He

didn't graduate (he lacks 20 credits toward his diploma) but saw opportunity knocking in retailing in 1997.

"I came in so often in 1989, and I'd just quit a job at a newsstand in State College," said Guzik. "That's when I began working here, and the former owners—Bruce Shamma and Robin Hyden—taught me everything I know."

When they relocated last year to Denver, Guzik also made a move. He purchased their assets in May 1997.

Guzik transferred operations a block away but kept the Blue Train Compact Disc name because it had been around since 1988 in the neighborhood.

He painted the walls the same turquoise color as the older store, which he says deflects the glare from the CD jewel boxes and cellophane. It also enhances the look of framed posters and accessories like black CD cases and white imprinted T-shirts.

"I felt the design should be simple



Blue Train Compact Disc has "sound comparison boards," on which the owner recommends artists and releases to customers. Shown are selections by John Coltrane. (Photo: Patricia Bates)

and not complicated," says Guzik. "People come in for the music, not the lights." He also writes the names of artists on CD bin cards in 1-inch bold letters, so they can be read from further away.

Guzik has five employees, for

whom he has two rules: pay attention and listen.

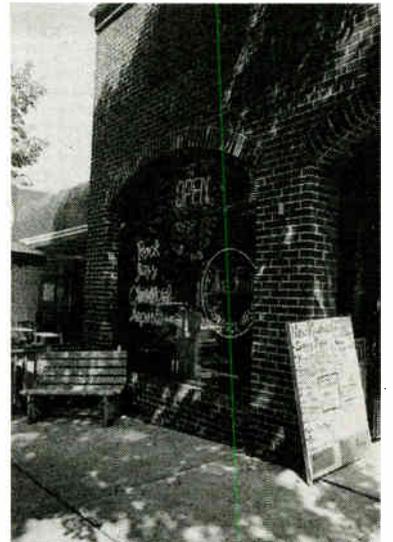
He also has what he calls "sound comparison boards," on which he recommends an artist and one, two or three albums by that act. For the Coltrane novice, for example, he recommends "Blue Train," "Giant Steps," and "My Favorite Things."

He displays new CD releases within five feet of the entrance. Import CDs are at the base of the steps leading to the classical section upstairs. Imports are discounted by \$5 at various times of the year.

Blue Train Compact Disc is one of three independents within a half-mile. The others are Arboria Records, which has been in the town's entertainment district since 1975, and City Lights Records. The Vibes, Disc Jockey, and National Record Mart outlets are also within a short distance of one another.

The advantage that Blue Train Compact Disc has is its proximity to the Crowbar, where up-and-coming talent performs during the week. The store not only sells tickets to gigs at the Crowbar, but has CDs by most of those acts on consignment. Among those acts are Queen Bee & the Blue Hornet Band, John Cunningham, the Dirges, and the Earth-tones.

Guzik runs quarter-page ads in the Penn State University newspaper, The Collegian, and the local Centre Daily Times and on-air spots on alternative WGMR State College. If you say you heard the commercial or saw the print ad, you get \$1 off a CD.



Blue Train Compact Disc is located on College Avenue, near Pennsylvania State University in State College, Pa. (Photo: Patricia Bates)

newsline...

TICKETMASTER ONLINE has merged with CitySearch, publisher of arts and entertainment guides for major cities on the Internet, to form Ticketmaster Online-CitySearch, which is expected to make an initial public offering (IPO) of stock in the fourth quarter. CitySearch CEO Charles Conn will be CEO of the new entity, and USA Networks Interactive president Alan Citron will be chairman. Terry Barnes, president/CEO of Ticketmaster Corp., a wholly owned subsidiary of USA Networks Inc., says consumers will be able to "buy tickets online and get content, including reviews and tour information." He adds that clients will have the "opportunity for promotions, sponsorships, and marketing surrounding the shows." USA Networks will provide \$50 million in financing to the new firm to cover operations until the IPO, after which it will own 62.5% of the company.

FAMOUS DISTRIBUTORS, which operates four Famous Video & Music stores in Denver and Las Vegas, is opening its first Second Spin outlet, in Sherman Oaks, Calif., the bricks-and-mortar version of the company's Internet music-selling site (www.secondspin.com). Famous says it is looking for other store locations in the Los Angeles area.

PLATINUM ENTERTAINMENT, an operator of music labels, reports that it narrowed its net loss to \$1.7 million in the second quarter from \$4.6 million a year ago. Revenue slipped to \$9.6 million from \$9.9 million due to a reduction in direct marketing sales. The Downers Grove, Ill.-based company also says it secured a new \$35 million credit facility to replace a \$29 million bank line with a higher interest rate.

WINTERLANDO, the entertainment merchandiser, is moving its headquarters and production facilities from San Francisco to a larger, 160,000-square-foot site in San Leandro, Calif. The company also announces that it is developing a line of apparel and other products for RCA pop act 'N Sync.

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LABELS TAKE A RUN WITH SPORTS SETS

(Continued from preceding page)

albums.

Hallquist says that after kicking around the concept of a sports-themed series for several years, the timing seemed right to run with the ball.

"We were reacting to the fact that there had been a number of successful packages out there, and they were just beginning their trend upward," he says. He adds that, according to SoundScan, the first volume has sold in excess of 265,000 units and that each volume sells a steady 1,000 units every week.

K-tel sells its sports albums at music chains, mass merchants, and at the K-tel Express World Wide Web site.

The company teamed with noted sports announcer Michael Buffer to promote its first sports package and offered a free sports watch to purchasers.

Hallquist says the company has looked into sales at stadiums and the like but has not aggressively pursued those venues. He notes that the target audience is not limited to sports fanatics.

"It really mirrors the general music-buying audience in that that is the sports audience as well," Hallquist says. "It would be erroneous to say that only people who are heavily into sports are buying these packages."

Unlike other record companies that dabble in the sports sector, Alphabet City's entire raison d'être is sports compilations. The New York-based company has created 20 albums that are primarily team-spe-

cific, through deals with the National Basketball Assn., Major League Baseball, and the National Hockey League. It also does private-label recordings for retailers for specific promotions.

Alphabet City created an album called "I Got Game" for Foot Locker a year ago and did a disc for Mervyn's department store of songs featured in Olympic skater Kristy Yamaguchi's routines.

The company's top sellers are its Chicago Bulls albums, of which it has shipped 500,000 units, says Kenny Dichter, Alphabet City president. A third is on the way this fall.

"Other labels make an album for a music lover who happens to like sports. Alphabet City is focused on a sports lover that happens to like music," Dichter says. "We are trying to create the in-game experience for fans who can't necessarily get to all the games."

To achieve that experience, the compilations include radio call-ins and sound bites of various game operations personnel, which usually come as part of the deals the label makes with team franchises and leagues. The professional teams that warrant an album are those that are having good seasons and generate fan enthusiasm.

On the college side, Alphabet City has under contract a record based on NCAA champions the Kentucky Wildcats and has released albums for two national football champs, Nebraska and Michigan.

Because of its focus specifically on the sports fan, Alphabet City's pri-

mary distribution outlets are non-traditional retailers, such as sporting good chains, airport and hotel vendor W.H. Smith, and stadiums and arenas.

And the company's visibility is destined to swell in light of its purchase in March by event and personal management/marketing firm the Marquee Group, itself in the process of becoming part of the SFX Entertainment promotion monolith.

"We think this could be a \$50 million business three to four years from now if it is funded properly and managed correctly," Dichter says. "Marquee has so many big things going on in sports, and when we heard the SFX deal might go down, it seemed to make sense."

SFX ownership would give Alphabet City a leg up in selling albums at concession stands at concerts the firm promotes, as well as cross-marketing prowess with the sports figures it represents. SFX also recently announced plans to purchase Florida-based promoter MagicWorks, which handles several well-known ice skaters and magician David Copperfield, among other clients. And SFX has even bigger plans for the company. In the works for late '98/early '99 is a live event, tentatively tagged Hoopaloosa, that would combine the elements of sports and music in one venue.

"There might be a basketball tournament and a concert in the evening, with the players they represent showing up," Dichter says.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO-ILL 23 weeks at No. 1	359
2	2	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	273
3	3	METALLICA ▲ ¹⁰ ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	366
4	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	478
5	6	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	107
6	5	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	391
7	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	199
8	9	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	120
9	8	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	377
10	14	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1117
11	10	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	99
12	11	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	127
13	15	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	265
14	12	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	131
15	13	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	174
16	23	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	181
17	18	SARAH McLACHLAN ▲ ³ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	203
18	25	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	408
19	16	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	437
20	17	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	127
21	20	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	102
22	22	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	395
23	19	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	118
24	27	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	240
25	21	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	164
26	26	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	489
27	33	BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	36
28	34	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	175
29	29	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	41
30	—	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	237
31	30	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	234
32	32	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	91
33	31	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	147
34	—	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	429
35	28	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	314
36	41	BEASTIE BOYS ▲ ² GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	46
37	35	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	406
38	45	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	275
39	46	BEASTIE BOYS ▲ ² GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	68
40	38	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	287
41	47	BARENAKED LADIES REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	4
42	39	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	362
43	37	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	389
44	42	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	72
45	40	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	230
46	50	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.93)	TIME PIECES - THE BEST OF ERIC CLAPTON	309
47	43	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	160
48	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	4
49	—	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	294
50	49	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	179

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

Animal Band Gets Sweet Tour Sponsorship

FOR HE'S A JELLY GOOD FELLOW: The Animal Band, a Nashville-based kids' rock'n'roll act, is entering its second year of a tour-sponsorship agreement with Goelitz Confections, the maker of Jelly Belly gourmet jelly beans. Jelly Belly is the exclusive sponsor of the Animal Band's 1998-99 tour, dates for which have been booked through Christmas 1999, according to group leader Jim Moore.

Moore says the Animal Band, whose most recent release is "Animal Rock," on the group's Mount Juliet, Tenn.-based label Animal Records, has benefited considerably from the sponsorship. Jelly Belly underwrites the marketing of the tour dates and the album, as well as much of the cost of the stage set (part of which is a



THE ANIMAL BAND

brand-new 30-by-40-foot rain-forest-themed backdrop), and it is including "Animal Rock" as part of its fall ad campaign for the candy. In return, the band displays Jelly Belly banners at its concerts and gives away sample packages of the jelly beans (complete with "recipes" for mixing different flavors). "Each show, they ship the samples in fresh," says Moore. "At our appearances at the upcoming American Music Festival in Virginia Beach [Va.] on Sept. 5-6, we'll be giving out 18,000 packs."

Moore is very aware that sponsorships of this nature are a rare thing in the realm of children's music. "People doing what I do never get this kind of break," he says. It came about, initially, through a chance meeting. "I ran into a marketing rep for Jelly Belly at the grocery store," says Moore, "and I told him, 'I'm addicted to your product.' Turns out his kids love the Animal Band. He was attending a confectionary event at the Opryland Hotel and asked me to come and meet with their marketing department. I sang them some stuff, they loved it, and we agreed to work together." The Animal Band's management company, Titley-Spalding & Associates, also handles Brooks & Dunn.

The Goelitz execs asked Moore if he could come up with a jelly bean song, and he agreed to do it, so long as it did not mention a



by Moira McCormick

brand name directly. The result was "Dreams And Jelly Beans," the leadoff track on "Animal Rock," in which Moore sets up an analogy between the many colors of jelly beans and the many colors of human beans (oops, beings).

The track has also lent its name to the Animal Band's road jaunt: It's called the Dreams and Jelly Beans tour.

Moore has every reason to thank whatever powers that be for the Jelly Belly sponsorship. But he and the Animal Band deserve to be credited with more than just luck in the shape their eight-year career has taken. For one, the Jelly Belly deal is not the Animal Band's first product tie-in. "We've been endorsing Gibson guitars for four years," says Moore, noting that his group is the only child-

(Continued on page 82)

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
★ ★ ★ NO. 1 ★ ★ ★				
1	1	11	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
2	2	8	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
3	3	20	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
4	4	137	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	5	89	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	7	156	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	8	122	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
8	9	23	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
9	6	10	READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette)	MULAN
10	10	154	BARNEY ▲ ³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
11	11	86	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
12	14	12	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
13	15	92	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	12	108	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
15	17	156	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	16	119	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	13	120	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
18	20	11	WEE SING PUTNUM PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
19	18	40	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
20	19	90	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
21	21	100	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
22	22	23	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
23	24	133	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
24	25	27	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
25	23	41	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS

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.

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Are Music Merchants In Danger Of Repeating Some Past Mistakes?

HERE WE GO AGAIN, MAYBE: With the strength that record stores have been displaying for the last 12 months, some label and distribution executives (and it is a minority) worry that merchants are beginning to feel cocky and are thus prone to duplicate the excesses that helped cause the sick retail base that the industry suffered through from mid-1994 to mid-1997.

Specifically, they fear merchants will build too many stores and take on too much debt, resulting in an overbuilt retail sector and over-leveraged balance sheets. Some signs of concern they point to are announcements earlier this year that National Record Mart (NRM) will build 25 stores this year; Hastings Entertainment will build 20, and Trans World Entertainment will open about 60. Meanwhile, Wherehouse Entertainment has just agreed to buy Blockbuster Music for \$115 million, and it looks like it will use about \$50 million-\$65 million in debt to finance the acquisition (more on this later). Label executives, seeing these early signs, say the retail market is heating up and hope that it eventually doesn't lead to the market coming to a boil.

While their fears may be well-founded if you consider the past, Retail Track believes that most merchants are much wiser due to their previous mistakes. Sure, NRM and

Hastings may be getting aggressive in their expansion plans, but both chains performed pretty well during the downturn. Trans World, meanwhile, not only has been generating the strongest financial results of the publicly traded music chains, but it continues to embrace the philosophy that closing under-performing stores is just as important as opening new ones. At the end of its fiscal year, Jan.

31, 1999, it will have about 520 stores, or a few less than the 523 it had at the end of its second quarter.

And look at how the Musicland Group has been operating since it got over the hump early this year. Instead of resuming its once-rapid expansion plans or getting into an acquisition mode, the chain has been keeping its focus on producing cash flow. The company is expected to generate more than \$100 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) this year, which will be used to pay down debt.

Camelot Music says it doesn't have plans to open new stores and instead will concentrate on assimilating the 200 Wall and Spec's stores it has bought in the last six months—in acquisitions, I might add, that were financed with company cash, not debt. As for Wherehouse's planned use of debt to finance its acquisition of Block-

(Continued on page 82)

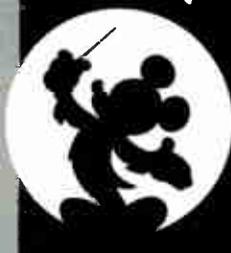
RETAIL TRACK

by Ed Christman



Disney

TRACK



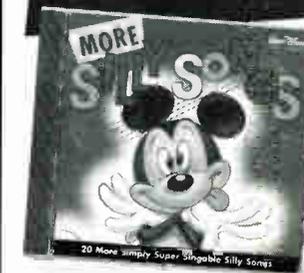
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Ellipsis Bangs Its Own Gizmo For 'Orbitones' Package

GIMMICKS AND GIZMOS: A couple of years ago, we waded our caps about Ellipsis Arts' wild CD-and-book package "Gravikords, Whirlies & Pyrophones," a collection devoted to strange musical instruments created by modern inventors (Billboard, Nov. 23, 1996). Now, the Roslyn, N.Y.-based label is back with a sequel and is offering a wacky countertop display to retailers as part of its promotion.

"Orbitones, Spoon Harps & Bellowphones" is set for a Sept. 15 release. Once again, the set includes a full-length CD containing music made by such offbeat handcrafted instruments as the triple-chambered huaca, the stamophone, and the great island mouth bow. Some of the artists heard on the collection are well-known: Tom Waits (who contributed the foreword to the book that accompanied "Gravikords"), Aphex Twin, and the late composer/theorist John Cage.

"Orbitones" will be packaged with a 96-page book penned by Bart Hopkin, publisher of the journal Experimental Musical Instruments, who also compiled both Ellipsis Arts sets. This time around, Robert Moog, the father of the synthesizer, contributes the foreword.

The label has created one of the strangest sales incentives we've ever encountered to promote the sales of both collections: Ellipsis Arts has invented its own instrument, the Ellipsophone, which is part of the aforementioned display.

This gizmo is essentially a five-note xylophone made out of



by Chris Morris

"tuned" socket wrenches laid out on a steel frame and amplified by various "resonators" fashioned from household plumbing supplies. Declarations of Independents had an opportunity to test-drive one of these little suckers at a trade show earlier this year, and, while it won't give the vibraphone a run for its money in the tone department, it is capable of playing the simplest of tunes.

The Ellipsophone is being made available free of charge to accounts that purchase 15 pieces apiece of each CD/book package. It's an eye- and ear-catcher and an entertaining and clever way of drawing attention to these unique compilations.

Ellipsis Arts is distributed by Ryko Distribution Partners.

SMITH & BOGGS REDIVIVUS: The vogue in old-time music sparked by the 1997 rerelease of Harry Smith's "Anthology Of American Folk Music" (Billboard, June 21, 1997) and the subsequent reissue of banjoist Dock Boggs' 1920s recordings (Billboard, Dec. 13, 1997) continues apace, as Smithsonian Folkways is issuing a fresh album of "Anthology"-inspired material and is bringing

its classic '60s sides by Boggs back into print.

Smithsonian Folkways, which turned a bounty of press interest in "Anthology" into a surprise best seller, is releasing "The Harry Smith Connection: A Live Tribute To The Anthology Of American Folk Music" Sept. 1. The album was culled from an October 1997 concert at Wolf Trap in Vienna, Va., that celebrated the folk, blues, and ethnic music classics heard on Smith's groundbreaking 1952 collection. Performers include such luminaries as Jeff Tweedy and Jay Bennett of Wilco, Roger McGuinn, Dave Van Ronk, the New Lost City Ramblers, Toshi

Reagon, and Ella Jenkins.

Not long after "Anthology" reintroduced listeners to Boggs, John Fahey's Revenant Records issued its gorgeous collection of the vinegar-voiced banjo picker's original commercial sides. On Oct. 1, Smithsonian Folkways will drop "Dock Boggs: His Folkways Years 1963-1968," a specially priced two-CD compilation. This set compiles 50 cuts, originally issued on three Folkways LPs, recorded by folklorist/musician Mike Seeger after Boggs' rediscovery in the early '60s. These sides, long available only on cassettes or custom-burned CDs from the Smithsonian Institution, reveal both Boggs'

strikingly wide repertoire of American song and his abiding intensity and uniqueness as a performer.

FLAG WAVING: Maceo Parker chuckles in response to the command, "Blow, Maceo!"

The saxophonist, who was on the receiving end of one of the best-known exhortations in rock history, notes that celebs like Eddie Murphy and Stevie Wonder aped James Brown's famous yelp the first time they met Parker. In his heyday as a member of Brown's fabled band in the '60s and '70s, Parker responded to the call with

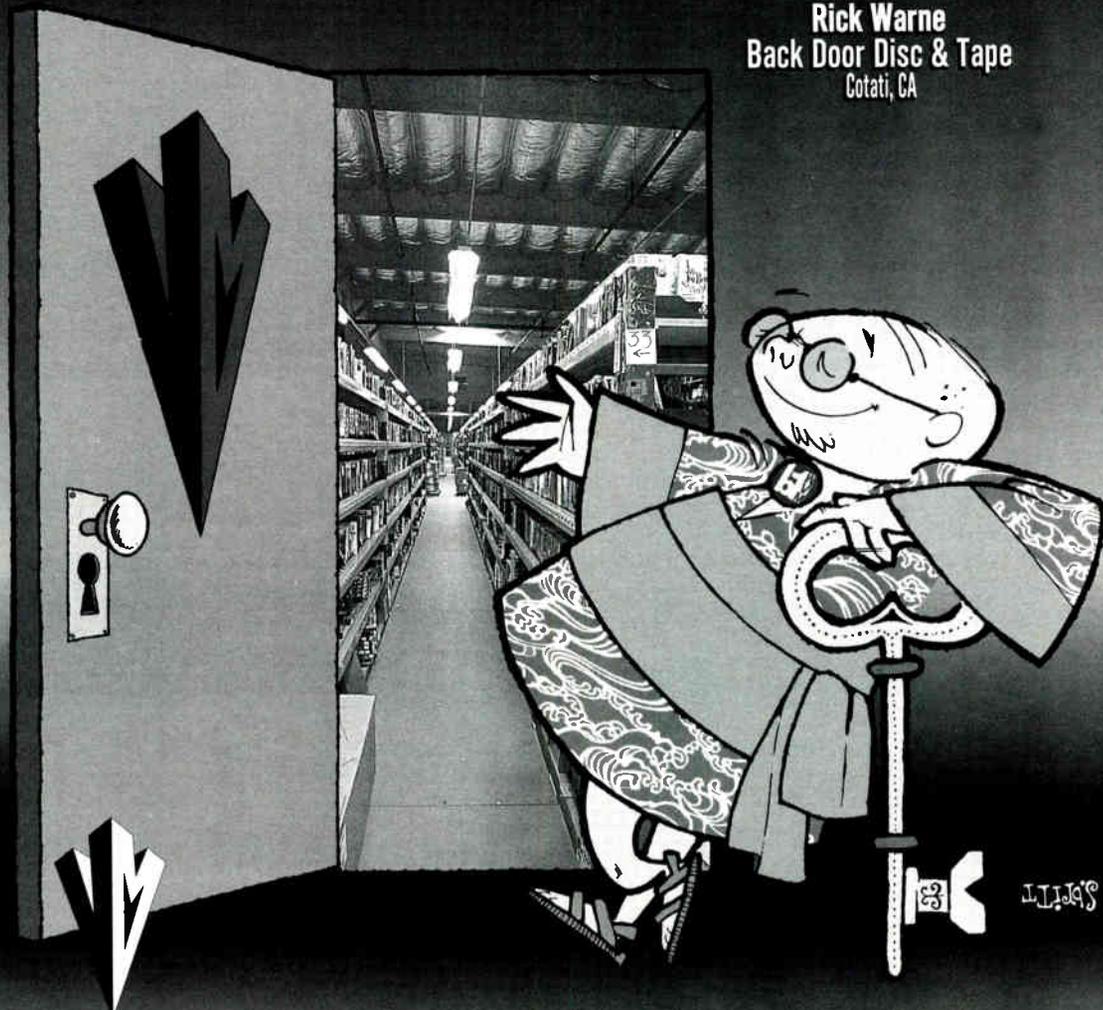
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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

unforgettable solos on such magnificent tracks as "Cold Sweat" and "Papa's Got A Brand New Bag."

Later a member of the P-Funk mob and George Clinton's and Bootsy Collins' bands, Parker today runs the solo route. On Tuesday (25), the new album "Funk Overload," his first release after a long layoff from recording, arrives from the Boulder, Colo.-based What Are Records?

Unlike early '90s records like Verve's "Roots Revisited," which recast Parker's sound in a more jazz-oriented vein, "Funk Overload" is a hot, entertaining, straight-up R&B record that contains soulful originals and covers of tunes by Sly & the Family Stone, Rufus, and Marvin Gaye. Parker very capably takes the lead vocals.

"I was at another crossroad and thought maybe I should do another jazzy thing," says Parker. "But everybody on the team thought it



PARKER

was time to do this kind of album, with a funky thing."

He adds, "What we did, we sort of took the same kind of atmosphere or groove that we do live and tried to make a carbon copy—get that same kind of thing we do."

Among the supporting cast on the album is trombonist Fred Wesley, a colleague of Parker's since the hornmen played together in

the JB's 30 years ago. "Those kind of relationships you cherish," Parker says.

Augmenting the saxman's working band—keyboardist Will Boulware, drummer Jamaal Thomas, guitarist Bruno Tartaglia Speight, trumpeter Ron Tooley, and bassist Jerry Preston (recently replaced by Lenny Stalworth)—is Parker's son Corey.

"He wrote the raps and recorded the raps throughout the album," the elder Parker says. "You talk about proud, man!"

Parker, who is returning to the record game after a period of what he terms "personal-life things" that kept him out of the studio, says he remains on the same career path he chose for himself in his late teens.

"My thing is to travel and entertain, and hopefully I can play two or three licks that people will like," he says.

On Sept. 4, Parker kicks off a national tour at the Aspen (Colo.) Snowmass Festival. He'll have played 21 dates by the time the tour ends Oct. 3 at the Stone Mountain Atrium outside Atlanta.

CHILD'S PLAY

(Continued from page 79)

dren's outfit to do so. "Gibson created our backdrop, which we're unveiling at the beginning of November. And at each of our shows we have an interactive center with nine Gibson guitars and headsets, so kids [and parents] can try them."

Corporate partnerships aside, the Animal Band has taken a creative approach to promoting itself from the get-go. Take, for example, the way the band got around the ever-present problem of playing weekdays while on tour. "It's one of the biggest problems in the kids' business that most parents won't take their kids to a show if it's a school night," says Moore. "So we've made our concerts available to schools as daytime field trips. We have to load in at 6 a.m., but we get a lot of business that way." The band also runs its own distribution company, which gets its product into mom-and-pop and specialty stores. Jelly Belly, as it happens, has a half-dozen stores around the country and is carrying "Animal Rock" there as

well. "They can't keep it stocked," says Moore.

Music and jelly beans have proved to be a profitable synergy for the Animal Band and its sponsor. Says Moore, "It even just sounds like a real fun thing."

KIDBITS: Walt Disney Records is relaunching its almost 10-year-old "Disney Babies" audio series. "Disney Babies Lullaby" and "Disney Babies Playtime" encourage babies' interaction with their environment ("Lullaby" was played almost nonstop at Child's Play central when our Lily was tiny) . . . The third release in the charming musical story series "Froggy's Country Storybook," which is narrated by country stars and augmented by country music hits, is available from Virginia Records. "The Ugly Duckling" features the voice of Terri Clark and includes such tunes as "Think About Elvis" and "If Bubba Can Dance" . . . Sony Wonder's first-ever Sesame Street Halloween

audio title arrives Sept. 1. "Elmo Says BOO!" is the companion to the video of the same name . . . Also out Sept. 1, from Turner Classic Movie Music/Rhino

Movie Music, is "The Story & Songs From The Wizard Of Oz," featuring songs and scenes from the beloved film—for the first time in stereo.

RETAIL TRACK

(Continued from page 80)

buster, in light of the fact that the company's balance sheet is clean of debt, it seems to me that the company will be assuming a reasonable level of leverage. At its most recent year-end, Wherehouse had \$54.7 million in cash on its balance sheet, including about \$25 million in EBITDA from 1997.

Since then, let's assume that the company has been paying for product out of cash and not tapping into its revolving credit facility. As of mid-August, sources say that Wherehouse still had about \$45 million in cash on hand. The acquisition will be completed by about Oct. 31. At that time, Wherehouse likely will receive an expanded revolving credit facility, one that is designed to meet the needs of 600 stores, not the 225 or so the com-

pany has now.

So if you assume that the Wherehouse balance sheet will now carry about \$60 million in debt as a result of the Blockbuster acquisition, it looks to me that Wherehouse's expected EBITDA of \$25 million will comfortably be able to handle the \$6 million or so in debt service. That is a 4-to-1 ratio, a far cry from the \$300 million in debt that Investcorp took on to buy Camelot, which was then generating EBITDA of \$40 million, or a 1-to-1.6 ratio when the \$25 million in debt service is figured in.

The key question that Wherehouse must be able to answer is whether it can turn around the Blockbuster Music chain, which has reported losses before interest, taxes, depreciation, and amortization of \$71.6 million in 1997, \$46.2 million in 1996, and \$33.1 million in 1995. Will the Blockbuster losses swamp the Wherehouse profits? Again, I don't think so. Blockbuster has been aggressively closing under-performing stores and is now down to 378, with another 20 stores slated to be closed by year-end, sources say.

One Wall Street investor familiar with the Wherehouse operations predicts that Tony Alvarez, chairman of the chain, will squeeze \$10 million in savings from rationalization at the two chains and realize an additional \$15 million-\$25 million in EBITDA from the Blockbuster stores. A more cautious assessment from an executive familiar with Wherehouse and Blockbuster foresees the latter stores hitting breakeven in EBITDA, leaving the Wherehouse stores with \$25 million in EBITDA, enough to handle the debt level.

Of course, after the lessons of the past three years, if distribution executives are ever worried about the debt level that a retailer assumes going forward, it seems to me that they are now justified in putting their foot down, as they should have done in Investcorp's Camelot Music acquisition and recently did when Cablevision bought Nobody Beats the Wiz.

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Players. Flash Distributors' hoopsters raised \$2,500 for the Jeff Rabinovitz scholarship. Shown in the front row, from left, are New Line's Norm Burrington, Columbia's Ernie Ferrari, Scarborough Video's Bob Marino, Trimark's Joe Vertullo, Flash's Curt Pachtinger, and Columbia's Mike Macintyre. In back, from left, are Flash's Maritza Arcia and Steve Scaelli, Columbia's Joel Goldman, One Dollar Video's Tim Curran, Republic's Ed Creque, and Plaza's Ray Schwartzman and Brenda Blaza.

Rental Stores Shifting To Sell-Thru Independents See Benefit, But Conversion Can Be Tricky

BY EARL PAIGE

LOS ANGELES—Despite all the emphasis on copy-depth rental programs, video retailers see sell-through as the place to be.

In fact, for some, there may not be an alternative: Stocking rental inventory has become significantly more expensive over the past year, as the studios seek to leave no consumer without a hit tape for the weekend. Many independent retailers, caught without open-to-buy dollars, would rather take their chances selling low-margin cassettes. Their hope is to make up lost revenue on volume.

Nothing epitomizes the trend more than the decision of Simi Valley, Calif., retailer Duke Bradbury to shutter his rental store after 13 years and shift emphasis to Ventura Liquidators, a sell-through outlet where "our business doubled this past Christmas from the first year," he says. Rental's decline is also reflected at Tower Records/Video/Books. Once 40% of total video revenue, rental is now a scant 15%, says John Thrasher, VP of video distribution.

Other rental stores are now emphasizing sales, a trend that caught on in Southern California last Christmas and is continuing. Rental chain 20/20 Video here has banners proclaiming, "More than 6,000 movies for sale, starting at \$2.99" on many of its 20 storefronts.

"Right now, the copy depth you're seeing at Blockbuster and Hollywood is killing us," says Steve Gabor, owner of two Odyssey Video outlets. "There won't be any independents left if this goes on."

DVD, with programming priced to sell, may help rental a little. Tower is experimenting with DVD rental "in the San Francisco Bay Area, Portland [Ore.], Philadelphia, Richmond [Va.], and Tysons Corner in the D.C. market," Thrasher says. "Warner Home Video has been advertising in those markets, and we figure we can pick up some extra business."

Thrasher adds, "The DVD is an easier product to rent. We will probably have 14-15 stores renting DVD by the end of summer and then roll it

out to others."

Certainly, the conversion to sell-through is tricky, and retailers may prefer sticking to the devil they know. John Maioriello at J.D. Store Equipment, which has outfitted video retailers for two decades, cautions that "there is a lot of competition for sales out there. Costco, Best Buy, K-mart—they all do it very well." He suggests that renters-turned-sellers evaluate their markets beforehand.

Bradbury agrees. "We're in a market of 125,000 people, and that's probably the minimum," he says. "We might have converted our rental store to sales, but the market where it was located was only 25,000. That's too small."

Bradbury's prices are competitive. "I would say our average ring-up is \$9.99. Our main problem right now is space, because we want to enlarge our DVD selection."

Wall Street is taking notice of the transformation. "At every one of the chains, and that goes for Blockbuster and Hollywood Entertainment, sell-through is a bigger percentage of sales," says Curt Alexander of Media Group Research in Sudbury, Mass. To Alexander, it's the wrong way to go. Sell-through tends to lower profit margins, as does revenue sharing, he says.

Several chains, though, are finding sell-through so promising that the rental decline isn't a concern, says John Marmaduke, president of Hastings Entertainment, the Amarillo, (Continued on page 85)

Copy-Depth Schemes May Benefit Consumers, But Wholesalers, Stores Have Problems

DOG DAYS: Distribution ain't what it used to be, if it ever was. And things are no better for struggling independent retailers, who've lost their Savevideo voice. The World Wide Web site, home to complaints and suggestions about unthinking studios and rampaging Blockbuster, went dark recently.

Wholesalers and stores have received no respite from the flood of studio copy-depth schemes that, at the very least, threaten the sanity of telemarketers charged with pitching each and every deal to retail accounts. The National Assn. of Video Distributors (NAVD) board says it's concerned about "the stress and resultant burnout of the 1,500 sales people whose job it is to properly represent these programs. The time lines, disruptions, and confusion make it very difficult to sell effectively."

Life may not have been more profitable for wholesalers a year ago, but it sure was a lot simpler before Hollywood decided it was wrong to leave consumers waiting for a hot rental. Problem is, vendors keep tweaking their offers in search of the perfect formula. "They're reinventing the wheel with every program," grouses NAVD executive director Bill Burton. "We've got to track this month's flavor. I wonder how many flavors they can come up with."

Not the least of his concerns is the increased cost, which eventually might sink a teetering distributor or two. "It's premature to say that," Burton responds, but the prospect can't be denied. During the annual NAVD conference in April, Burton and his members voiced confidence that the studios would help defray the extra expenses. Thus far, though, no one has stepped forward with across-the-board compensation.

Instead, says Burton, "each distributor has made a case" for help. It likely will be a while before anything is resolved. Parsimonious studios can always argue that distributor margins are the distributors' business; "they've got a somewhat legitimate case," one observer notes. Burton still holds out hope for a standardized copy-depth program that will limit his members' exposure. "It's been a tumultuous year," he says.

The Independent Video Retailers Group (IVRG) wants to add to the tumult. IVRG, which surfaced at the Video Software Dealers Assn. (VSDA) Convention in Las Vegas last month, has finished the draft of complaint it's expected to file against Blockbuster and stu-

dios, according to founder Bob Webb. As outlined previously (Billboard, July 18), they'll stand accused of unfair price competition. At deadline, Webb was awaiting an OK from IVRG lawyer John Cusack to discuss the suit in more detail. It will happen, Webb promises, despite VSDA's creation of an Independent Retailers Advisory Group to address the issues he's raised.

Without legal action—perhaps even with it—Webb is deeply pessimistic about the prospects for survival. Small retailers and the studios probably will reach copy-depth agreements, but by the time they do, Webb argues, Blockbuster will have grabbed another 10% of the rental market. The chain has attached 5% in the past six months, and the pace "is accelerating."

Webb, who stated his case at the VSDA Sun-Splash chapter meeting in Myrtle Beach, S.C.,

earlier this month, says his conversations with the studios, while "constructive," have resolved nothing. "It's not an equitable arena out there," he maintains. "How do you correct that?" His own six-store Video Revue chain enters the fall "in undoubtedly the worst financial condition I've been in."

FOX HUNTING: The Divx version of DVD currently lists 33 titles not available on the open format (i.e., all discs can be played on all machines). By our rough count, two-thirds are from Fox Home Entertainment, a mix of mainstream theatrical releases like "Speed," "Volcano," "Home Alone 3," and "Alien Resurrection" and narrow-gauge movies such as "Oscar And Lucinda" and "The Ice Storm." Fox just announced a limited schedule of DVD features (Picture This, Billboard, Aug. 22) including none of the above. Observers expect the for-now Divx exclusives to bulk up the studio's DVD list either this year or in early 1999. Miramax ("Good Will Hunting," "Everyone Says I Love You") and Dream Works ("Mousehunt") are also contributors.

The remainder of the Divx list: "Brassed Off," "Ulee's Gold," "Mrs. Brown," "Romy And Michele's High School Reunion," "Speed 2," "Walking And Talking," "Firestorm," "The Edge," "Operation Condor," "Sleeping With The Enemy," "Jack," "Broken Arrow," "Chain Reaction," "The Truth About Cats And Dogs," "Great Expectations," "That Thing You Do!," "The Locusts," "Retroactive," "Children Of The Revolution," "Marvin's Room," "Rocketman," "Stargate," and "Emma."

PICTURE
THIS



by Seth Goldstein

Rhino Releases Ali's Last Fight

BY JIM BESSMAN

NEW YORK—A mountain of demand has come to Muhammad.

Rhino Home Video's recently released two-tape "Muhammad Ali Vs. Trevor Burbick: Drama In Bahama—The Last Hurrah" underscores the legendary boxing champion's popularity in the video store, as well as in the world at large.

The \$19.95 slipcased set, which Rhino shipped June 9, contains Ali's final professional fight on one cassette. A second tape features the pre-fight press conference and interview footage.

Ali's bout with Burbick took place Dec. 11, 1981, in Nassau, 10 months after his defeat by then heavyweight champ Larry Holmes. It wasn't pretty by classic Ali fight standards, but he did go the distance, losing by decision.

"It's a piece of history—and we're archivists," says Rhino Home Video senior VP Army Schorr. "Some people might not want to remember Ali this way, but we have an obligation to make it available to those who do."

Rhino acquired the Ali title as part of a package of varied releases, including old horror films.

"When you're a company like us,

you get offered so much strange stuff, and you never know what's going to be in there," adds Schorr. "Finding the Ali fight was like opening up your mail and finding that someone had unexpectedly sent you a \$1,000 check."

"It's bittersweet because it's his last fight, but it's such a great historical piece, and what makes it intriguing for me is the press conference that precedes it. So you really do get a sense of where Ali is at in his life at that point."

Schorr grew up watching Ali, he adds: "I remember him in the Olympics and the [Sonny] Liston fights. For me, ["Drama In Bahama"] presents closure on his career and allows me to sort of move on. It's a ticklish thing: I don't want to see him looking like this, but there are still flashes of who he was—and even in his current state you can see the explosions of humor and wit, reminding us of how great he is."

Rhino cites the video success of "When We Were Kings," the 1996 Oscar-winning documentary of Ali's historic 1974 title fight with George Foreman, as well as HBO Home Video's 1997 gift box under the "Ali's Greatest Fights" banner.

(Continued on page 85)

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	U.S. MARSHALS (R)	Warner Home Video 15625	Tammy Lee, Jonas Wesley Stribes
2	2	5	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
3	3	4	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
4	21	2	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
5	30	2	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
6	4	7	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
7	9	2	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
8	10	2	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
9	5	11	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
10	11	2	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
11	8	11	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
12	6	7	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
13	7	13	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
14	14	7	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
15	17	2	THE GINGERBREAD MAN (R)	PolyGram Video 4154	Kenneth Branagh Robert Duvall
16	12	8	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
17	13	17	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
18	16	4	PHANTOMS (R)	Dimension Home Video Buena Vista Home Entertainment 1355503	Ben Affleck Peter O'Toole
19	15	4	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
20	NEW ▶		BLUES BROTHERS 2000 (PG-13)	Universal Studios Home Video 83379	Dan Aykroyd John Goodman
21	19	5	PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
22	18	10	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
23	22	7	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
24	20	6	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
25	26	19	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
26	23	14	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
27	34	12	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
28	25	13	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
29	24	3	KRIPPENDORF'S TRIBE (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1357003	Richard Dreyfuss Jenna Elfman
30	32	7	HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
31	29	14	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
32	33	15	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
33	28	16	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
34	27	8	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
35	36	8	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
36	NEW ▶		WELCOME TO SARAJEVO (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1356	Woody Harrelson
37	NEW ▶		THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
38	37	22	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
39	31	18	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
40	35	17	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	4	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
2	18	2	THE BLACK CALDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
3	3	112	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
4	2	9	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
5	4	13	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
6	7	24	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	6	10	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
8	9	4	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
9	8	4	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
10	5	4	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
11	NEW ▶		PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
12	13	5	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
13	10	4	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
14	12	11	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
15	15	11	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
16	11	6	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
17	14	10	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
18	16	15	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
19	21	17	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
20	22	14	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
21	24	8	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
22	29	118	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
23	25	7	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
24	26	13	STREETS IS WATCHING ●	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
25	17	14	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
26	28	15	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
27	23	5	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
28	34	32	ANDREA BOCELLI: A NIGHT IN TUSCANY ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
29	31	28	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
30	33	27	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
31	36	14	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
32	19	2	THE AVENGERS: ESCAPE IN TIME/SEE-THROUGH MAN	A&E Home Video New Video Group 17137	Patrick Macnee Diana Rigg	1967	NR	12.95
33	38	2	THE AVENGERS: FROM VENUS WITH LOVE/FEAR MERCHANTS	A&E Home Video New Video Group 17136	Patrick Macnee Diana Rigg	1967	NR	12.95
34	NEW ▶		JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
35	NEW ▶		THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
36	NEW ▶		GOLGO 13: QUEEN BEE	Urban Vision Entertainment UV1026	Animated	1998	NR	19.95
37	NEW ▶		THE SWAN PRINCESS III	Warner Family Entertainment Warner Home Video 77443	Animated	1998	NR	19.96
38	27	16	ANASTASIA	FoxVideo	Animated	1997	G	26.98
39	NEW ▶		WAITING FOR GUFFMAN	Warner Home Video 2526	Christopher Guest Catherine O'Hara	1997	R	19.98
40	32	14	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	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.

RENTAL STORES SHIFTING TO SELL-THROUGH

(Continued from page 83)

Texas, retailer that just went public. "Our sale video business has grown at 20% to 40% a year for over three years, as we aggressively price hot new titles and continue to expand our catalog selection," says Marmaduke. "We feel we do three to five times the volume in sale video as a traditional rental store. The margins of sale video are significantly lower, but we view it as an opportunity to add incremental sales. Our lower operational costs help offset the lower margins."

Rental isn't being ignored. It still accounted for 20.9% of Hastings' total revenue last year, down from 22.3% in 1996. But the chain has de-emphasized cassette loans with a slogan that identifies outlets as "Your entertainment superstore." A Hastings survey showed that 50% of shoppers visit all five departments on every trip: books, sell-through video, computer software, music, and rental.

"If you ask the analysts, they will say rental should show modest growth in the next four to five years,

but I personally don't agree," says Thrasher. "If there were prospects of growth, I doubt if you would see all these profit plans and all this revenue sharing. If it weren't broke, why would they be trying to fix it?" Tower isn't renting in the three

WOW! stores it shares with the Good Guys! "We actually tried it in Las Vegas," Thrasher recalls, "but the store is just too large. Rental didn't work." Nor did it in Long Beach, Calif. "We thought the neighborhood wouldn't support rental," he says.

RHINO RELEASES ALI'S LAST FIGHT

(Continued from page 83)

The titles in the three-pack are consistent best sellers for the HBO Sports Video line, says director of marketing and sales promotion Janet Rolle. "These titles continue to do well for us, not only among older Ali fans but new fans created since his appearance at the [1996 Summer] Olympics and his exposure on such new outlets as Classic Sports Network, as well as the groundswell of affection for him," Rolle adds.

John Brown, president of Ringside, a boxing equipment and accessories mail-order catalog, has added the three HBO fights to his video selec-

tion. "They sell better than the other videos," says Brown of his Ali titles. "The Ali mystique goes on, thank goodness, and hopefully it's being passed from generation to generation. There's never been an athlete and character and personality of this nature—he's certainly a once-in-a-lifetime experience."

TO OUR READERS

Shelf Talk will return next week.

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	25	DENVER BRONCOS: SUPER BOWL XXXI CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	2	119	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	3	19	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
4	5	25	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
5	6	39	THE OFFICIAL 1997 WORLD SERIES VIDEO PolyGram Video 91097	19.98
6	8	91	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
7	7	13	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
8	9	43	PURE PAYTON PolyGram Video 4400464413	19.95
9	16	5	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
10	13	61	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
11	12	165	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
12	10	71	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
13	RE-ENTRY		THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
14	15	337	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
15	14	11	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
16	11	55	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
17	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
18	17	3	THE OFFICIAL 1998 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 0474	19.98
19	20	269	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
20	19	11	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	25	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
2	4	181	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
3	7	17	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
4	3	155	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
5	2	41	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
6	5	137	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
7	11	21	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
8	9	45	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
9	6	113	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
10	19	147	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
11	8	91	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	15	201	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	10	65	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
14	14	35	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	RE-ENTRY		THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
16	12	35	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
17	RE-ENTRY		CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
18	RE-ENTRY		DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
19	17	87	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
20	RE-ENTRY		PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★★ NO. 1 ★★						
1	1	11	ALL ACCESS VIDEO ▲ Jive/Zornix Video 41589-3	Backstreet Boys	LF	19.98
2	2	2	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
3	3	9	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
4	4	14	STREETS IS WATCHING ● Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
5	6	29	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
6	5	8	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
7	8	39	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
8	7	2	BIG BALLERS: THE MOVIE Similar Ent. Inc. 49813	Various Artists		19.99
9	NEW ▶		PREMONITION Warner Reprise Video 3-38496	John Fogerty	LF	19.98
10	11	38	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
11	10	31	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
12	14	51	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
13	12	35	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
14	9	39	TULSA, TOKYO AND THE MIDDLE OF NOWHERE ▲ PolyGram Video 4400479233	Hanson	LF	19.95
15	19	8	RAY OF LIGHT Warner Reprise Video 3938502	Madonna	VS	5.98
16	16	6	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF	19.98
17	20	7	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF	16.98
18	24	71	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
19	17	10	STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Cornerstone R.A.S. MVD Video 38497	Sublime	LF	23.98
20	23	38	CLOSURE Interscope Video Trismark Home Video 6734	Nine Inch Nails	LF	24.98
21	21	27	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
22	15	63	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
23	13	9	STRENGTH Verity Video 43108-3	The New Life Community Choir Featuring John P. Kee	LF	19.98
24	22	13	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
25	32	98	LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
26	28	17	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
27	RE-ENTRY		IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
28	27	11	LIVE IN CONCERT MVD Video 50028	Backstreet Boys	LF	19.95
29	36	195	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
30	33	242	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
31	30	46	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
32	RE-ENTRY		LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
33	40	163	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
34	29	6	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
35	26	40	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
36	31	43	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
37	RE-ENTRY		HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
38	37	18	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
39	34	28	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
40	18	26	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Commu-

September 17 - 19, 1998

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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



The Phairest Of Them All. Matador/Capitol recording artist Liz Phair, whose new "whitechocolatespaceegg" is garnering the best reviews of her career, recently stopped by United Stations Radio Networks (USRN) in New York to appear on "Today's Woman," a new weekly rock music series. Shown, from left, are USRN VP of programming and show co-producer Andy Denmark, show co-producer Kelly Kramer, USRN production coordinator Jeannie Uttaro, and Phair, seated. "Today's Woman" is hosted by Ali Castellani, music director/afternoon talent at WXXM Philadelphia.

Arbs: AC Off Slightly, Top 40 Rebounds

This story was reported by Sean Ross, editor of the Airplay Monitors.

Three months ago, when Billboard/Airplay Monitor looked at Arbitron's national winter numbers, adult contemporary radio was up sharply, while top 40, despite the publicity surrounding its resurgence, was flat.

That led us to suggest that AC—and adult top 40 in particular—was stealing top 40's thunder; appropriating former country listeners before they could finish the trip back to top 40. At that time, adult top 40 and mainstream top 40 were closer than ever, with top 40 playing relatively little of the rhythmic music that had marked top 40's initial ratings rebound.

Now the national Arbitrons for spring are in, and AC, while still the No. 1 music format nationally, is off slightly (15.1-14.9 12-plus). And a more rhythmic top 40, after two disappointing books, is back up 8.2-8.9. Overall, news/talk remains the No. 1 format, off 16.2-16.1 and still receiving surprisingly little help from the presidential scandal. It's followed by No. 2 AC and No. 3 R&B, which was down 11.8-11.7, apparently on the basis of a steep drop at adult R&B outlets.

COUNTRY STABILIZES

Country, which was off sharply in the winter, was down only 9.8-9.7 this time, holding fourth place. Top 40 was fifth, followed by album rock (6.8-7.2), Spanish-language radio (up 6.3-6.6, setting a new record), oldies (5.8-5.6), classic rock (4.7-4.8), and modern rock, which was off 4.0-3.8 and finally showing signs of its much-publicized decline after more than a year of flat ratings. They were followed by adult standards (3.5-3.4) and jazz (3.2-3.0).

Billboard/Airplay Monitor's exclusive national Arbitron survey, which enters its 10th year this spring, is based on quarterly ratings for Arbitron's continuous-measurement markets.

Here's a rundown of the major formats, in order: News/talk, which was off three-tenths of a share in the winter, slipped another tenth of a share in the spring, despite a news-heavy winter that should have favored the format. N/T was off sharply in mid-days (17.3-16.4) but got a nice baseball spike at night, up 12.8-15.6. Since the national numbers are often heavily affected by the largest markets, a little credit for that should go to the New York Yankees, whose phenomenal season drove flagship WABC up 2.2-4.6 during that time.

At a 14.9 share, AC is roughly where it was this time a year ago (when it was at a 14.8). It was down by a tenth or two in most dayparts, except for nights, where it was off 13.1-12.4. Even that, however, was comparable to its numbers as recently as six months ago. AC was off most in the 18-34 demo (16.7-16.2) but relatively stable in 25-54 (17.7-17.5) and 35-64 (17.0-16.9). That would suggest that adult top 40/hot AC stations were probably the ones that got hit this time, rather than their soft or mainstream AC brethren, giving credence to the theory that top 40 is now picking up some of the young adults who were initially opting for adult top 40 or modern adult formats.

DROP AT R&B ADULT

Taken as a whole, No. 3 R&B radio is off only a tenth of a share. Most of that is explained by a drop at adult R&B stations, which were off 4.2-3.7 this time. In the winter, adult R&B was stable and smooth jazz rose, while mainstream fell. That led us to believe that the increasingly hip-hop-flavored mainstream format might be

(Continued on next page)

newslines...

CBS AND ENTERCOM TRADE STATIONS. CBS and Entercom deal their stations in Boston and Tampa, Fla., to each other. Entercom picks up five CBS Boston properties for \$140 million. CBS spends \$75 million for two Entercom Tampa properties. The deal brings CBS in line with Justice Department requirements in Boston. Meanwhile, Entercom files with the Securities and Exchange Commission for an initial public stock offering, joining the growing list of radio companies that have gone public.

NO NON-COMPETES IN MASS. Massachusetts has enacted a law that prevents broadcasters from requiring employees to agree to non-compete clauses. The American Federation of Television and Radio Artists was a supporter of the legislation, signed by Gov. Paul Cellucci.

LISA G. LEAVES HOT 97. Lisa G. exits her co-host morning spot at R&B WQHT (Hot 97) New York to continue developing her role as entertainment correspondent for WCBS-TV news. That leaves Ed Lover flying solo. Meanwhile, departed morning teamster Doctor Dre has reportedly been offered a part-time role at the station.

MOD ROCK GAINS NEW OUTLET. Amid a slew of modern rock defections, here's some good news. Album KRAD Corpus Christi, Texas, flips to modern under newly named PD Cory Smith. Smith takes over from the exiting Kenny Mann and had been music director at the station. He reports to group PD Mark McKenzie, who is based at modern sister KHLR Bryan, Texas.

KIIS Gets A Piece Of O.J.'s Rock

BY DYLAN SIEGLER

DJ Clarence Barnes was heading to a routine KIIS-FM Los Angeles remote broadcast on a recent morning when he and two accompanying station assistants received an urgent call to reroute the station's Hummer.

No, not due to traffic or riots—this was real news. O.J. Simpson's former estate was a-comin' down, and KIIS-FM needed a piece of the rock.

Estate tear-downs are relatively common in Los Angeles during economic highs, but seldom does wreckage cause such a ruckus. The station vehicle joined scores of TV news vans and rubberneckers outside the newly razed former Simpson estate, Rockingham, in L.A.'s Brentwood section. Barnes' orders were to bring back

actual debris from the demolition site. Lots of it.

"O.J. is what he is. It's pop culture history," says Von Freeman, KIIS-FM director of marketing. In capturing O.J.'s local notoriety, he says, "you only have one moment in time to make it happen."

According to Barnes, trucks carrying the coveted rubble "were flying out of the Rockingham gates with a police escort, down a back road." Multitudes of police surrounded the site, which was lined with a tall chain-link fence reinforced with opaque green plastic.

"The cops were scoping us out," says Barnes. With the KIIS crew circling the area in the station's Hummer, he jokes, "We were real subtle."

Due to the high security, innovative tactics were clearly necessary. After some sweet talk from Barnes got the

(Continued on next page)



Bill Richards Radio Consulting

The 2nd Annual GOLF CLASSIC

A tribute to Heston Hosten

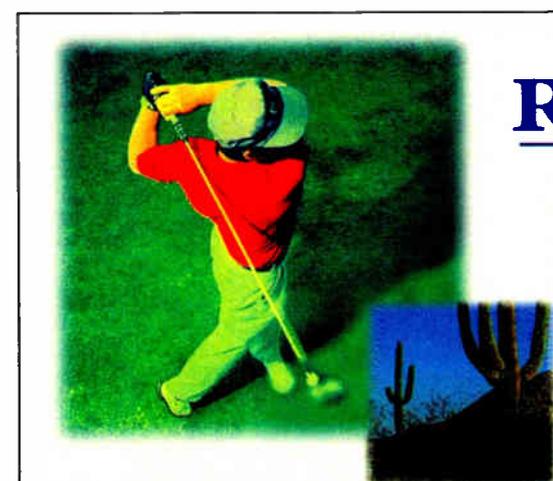
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Sept. 17, 1998

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For seminar info:
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	2	1	29	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 8 weeks at No. 1
2	1	2	15	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	3	3	13	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
4	4	4	33	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
5	5	7	21	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
6	6	5	19	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
7	9	9	10	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
8	7	6	19	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
9	8	8	27	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
10	12	12	8	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
11	13	16	4	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
12	10	10	32	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
13	11	11	18	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
14	15	13	48	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	18	18	13	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
16	16	15	52	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	14	14	31	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
				★ ★ ★ AIRPOWER ★ ★ ★	
18	24	26	4	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
19	19	19	59	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	17	17	38	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
21	20	21	7	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
22	23	23	6	REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD	CHRISTINA AGUILERA
23	22	20	10	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
24	30	—	2	CRUEL SUMMER ARISTA 13505	◆ ACE OF BASE
25	27	—	2	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	18	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 5 weeks at No. 1
2	2	3	25	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	3	4	16	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
4	4	2	29	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
5	5	5	21	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	10	12	12	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
7	8	8	31	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	6	9	23	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
9	7	7	22	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
10	11	10	16	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
11	9	6	20	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
12	14	16	10	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
13	12	13	36	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
14	13	11	43	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
15	16	17	8	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
16	15	14	9	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
17	17	18	22	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
18	18	15	40	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
				★ ★ ★ AIRPOWER ★ ★ ★	
19	22	25	6	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
20	20	22	10	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
21	23	23	12	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
22	21	21	16	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
23	25	28	6	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
24	NEW	1	1	I WILL WAIT ATLANTIC ALBUM CUT	HOOTIE & THE BLOWFISH
25	24	24	8	SNOW ON THE SAHARA EPIC ALBUM CUT	ANGGUN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

ARBS: AC OFF SLIGHTLY, TOP 40 REBOUNDS

(Continued from preceding page)

running off some of its upper demos. This spring, R&B radio found more uptempo hits it could play, and the result was that mainstream stations nudged forward again. The only daypart where R&B is off by more than a tenth of a share is nights, where it's off 18.7-17.8—again, primarily on the strength of a 5.7-4.9 hit at adult R&B radio. Despite its travails this spring, adult R&B is still at roughly the same level it was during most of '96-'97.

The No. 4 format, country, was off a tenth or two in most dayparts. It rebounded with teens (5.2-5.6) and was flat 35-64 (at an 11.0). It was off 18-34 (9.2-8.6) and 25-54 (10.1-9.7). Country's 18-34 numbers are now at their lowest point since winter '91. Worse, its 25-54 numbers are out of double digits for the first time in the nine-year history of our national survey. The format is now in double digits only in 35-64. And two-thirds of the format's audience is now ages 35 or older. It now draws more of its audience from 65-plus listeners (12.6%) than from 18- to 24-year-olds (10.2).

If it seems strange that teens and 35-64s seem to be the demos that are happiest with the format this time, remember that some country consultants are seeing considerable interest in the format's recent oldies-heavy skew from younger listeners, too. Country's female number was flat (a 10.8 share), while its male number was off 9.5-9.3.

TOP 40: THE ROAD TO RECOVERY

By contrast, top 40, after two disappointing books, seems to be back on the road to recovery. The format was up in mornings (7.5-8.0); middays (6.5-7.5, even before the impact of summer vacation can be fully felt); and afternoons (8.9-9.6). It was flat at night at

KIIS GETS A PIECE OF O.J.'S ROCK

(Continued from preceding page)

vehicle past the first echelon of cops, the bilingual skills of station assistant Kiki came in very handy. Negotiating in Spanish with a snack vendor who was on his way in to serve the demolition crew, Kiki donned a food service uniform and rode all the way through in the vendor's van.

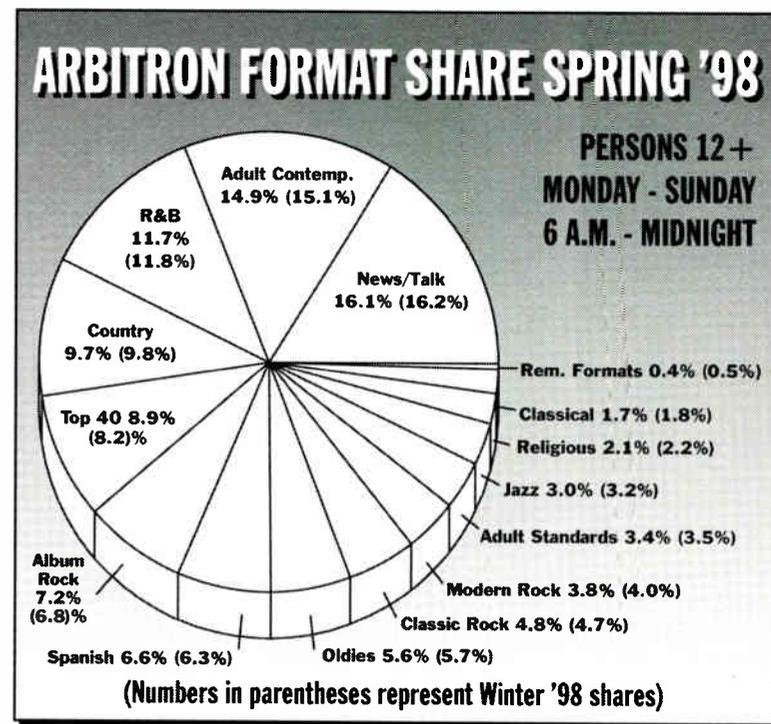
"Once he got in there, he grabbed some bricks and jumped back in the van," says Barnes.

But the two resulting bricks were not enough. Although Barnes, Kiki, and the crew had been at Rockingham for hours, the mission continued.

According to Barnes, Kiki "saved the day" by using his Spanish again. The posse scouted the neighborhood for possible missing links in the fence and finally sneaked through a neighbor's yard to the far corner of the demolition site.

The resourceful assistant then began speaking in Spanish with his face against the thick fencing. A worker on the other side of the fence spoke back. Soon, in a happy barter, KIIS-FM T-shirts went over the fence in exchange for more demolition debris, which came under.

After eight hours, the crew mem-



an 11.8. While the format was off slightly in teens (30.7-30.5), it was up 18-34 (12.4-13.4), 25-54 (6.6-7.4), and 35-64 (4.2-4.6), again suggesting that the growth came from repatriated modern adult or hot AC listeners.

Top 40 was up 7.7-8.3 in adult women and 5.3-6.0 in men. The six months in which top 40 was off, by the way, seems to coincide with a period in which dance/pop (something that fueled the format's rebound in early '96) was starting to disappear from mainstream top 40 but hadn't yet been replaced with the R&B cross-overs that the format is finally starting to accept in larger quantities.

At No. 6, album rock's 6.8-7.2 rise

parallels a 6.7-7.0 12-plus rise last spring. Because large-market numbers affect the national numbers so heavily, it probably helped that WNEW New York was again counted as an album rock outlet this spring, after more than a year of classic rock. Album rock was up 18-34 (11.4-12.2) and 25-54 (8.5-9.0). Despite WNEW's defection, classic rock remained in its usual range, meaning that its remaining outlets probably did pretty well. It seems to be getting some help from the ongoing decline of the pop oldies format, as more 25- to 40-year-old listeners decide that a classic rocker, instead, is their oldies station.

MODERN ROCK NOT AS HOT

As for modern rock, its national numbers had held steady for most of 1997, despite a widely publicized string of station defections and the general perception that the format wasn't as hot as it had been two years before. Now, you can finally see it trending down, going 4.1-4.0-3.8 over the last six months. Is the modern adult format finally making its impact felt on modern? Well, modern was down sharply with teens (9.5-8.4) but off a little less as the demos get older (7.5-7.2 18-34; 3.9-3.7 25-54; 1.9-1.8 35-64). It was flat with women (at a 2.6) but off with men (4.6-4.4). That its losses were younger and more male would imply modern was hit more heavily by album rock this spring than by modern AC.

Finally, Spanish-language radio, which received a ton of publicity this spring when WSKQ (Mega 97.9) New York tied for that market's top slot, was up nicely nationwide, improving 6.3-6.6 for its highest-ever 12-plus share. That number may heavily reflect WSKQ's success, as well as the addition of a few more 12-plus shares from its new Spanish-language rival WCAA. It also reflects more stations in general. The number of Spanish-language stations that showed in an Arbitron book somewhere this spring was 160, up from 145 in the winter.

Sarah Bettens, lead vocalist for K's Choice, thinks Stoo much.

"There is always something going on in my head. It makes me very tired," she says. "I'm worried all the time about my family, my friends, the environment, our career, my performance. I would love to switch off my mind for an hour a day."

Bettens' fantasy is hidden within the Belgium band's latest single and the oldest song on its new album, "Everything For Free," which is No. 28 on Modern Rock Tracks this issue.

"It is about a crazy man in an insane asylum. He wakes up with no responsibility or bills," she says about the song made more chilling by her stark tone and eerie melody. "He just does his activities,

smiles, and goes back to bed. At day's end, nothing has bothered him. I envy that state."

Realizing what she implied, she is quick to clarify. "I don't mean I want to be insane or kept under



"There is always something going on in my head. It makes me very tired."
—Sarah Bettens, K's Choice

lock and key, but the ability to function without thinking 24 hours a day."

You can't really blame Bettens—whose band's name even alludes to the highbrow literary world

of Franz Kafka—for being a worrywart. After all, it's been a busy summer: She completed the album "Cocoon Crash," lingered with Lilith, sang on the "Wild Things" soundtrack, tackled another tour, and is living down the legacy of "Not An Addict."

That equally haunting track about substance abuse, which spent 30 weeks on Modern Rock Tracks, is the act's biggest competition. "It was crucial to our introduction to America, but there is more to K's Choice than that song. It got played so much we have to prove it isn't all we can do."

To combat mental meltdown, Bettens has taken up daily yoga. "The great thing is that while you do it you don't think about anything else. You just concentrate on breathing and moving."

Billboard®

AUGUST 29, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	13	★★★No. 1★★★ THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW CUTPOST/GEFFEN
2	3	4	11	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
3	2	2	10	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
4	4	3	14	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
5	5	5	7	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
6	7	13	6	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
7	6	6	14	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
8	9	11	8	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
9	10	8	18	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
10	8	7	14	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
11	15	16	5	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
12	11	14	21	SHIMMER SUNBURN	FUEL 550 MUSIC
13	12	9	32	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
14	16	17	16	IN HIDING YIELD	PEARL JAM EPIC
15	14	12	24	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
16	13	10	14	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
17	17	15	28	TORN MY OWN PRISON	CREED WIND-UP
18	18	23	4	★★★AIRPOWER★★★ ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
19	21	25	5	INSIDE OUT EVE 6	EVE 6 RCA
20	20	22	10	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
21	23	29	4	MACHETE WISHPOOL	BROTHER CANE VIRGIN
22	19	20	8	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
23	25	—	2	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
24	26	31	7	FLY AWAY 5	LENNY KRAVITZ VIRGIN
25	27	27	8	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
26	22	21	23	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
27	29	34	3	ONE I WANT VAN HALEN 3	VAN HALEN WARNER BROS.
28	31	32	7	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
29	34	—	2	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
30	24	18	15	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
31	30	28	24	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
32	NEW ▶	1	1	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
33	38	—	2	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
34	28	24	13	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
35	37	—	2	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
36	35	40	3	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
37	36	39	21	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
38	NEW ▶	1	1	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
39	NEW ▶	1	1	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
40	33	26	15	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN

Billboard®

AUGUST 29, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	2	1	18	★★★No. 1★★★ INSIDE OUT EVE 6	EVE 6 RCA
2	1	2	11	ONE WEEK STUNT	BARENAKED LADIES REPRISE
3	3	3	21	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
4	4	6	10	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
5	6	7	12	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
6	7	4	21	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
7	5	5	25	SHIMMER SUNBURN	FUEL 550 MUSIC
8	9	10	7	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
9	8	8	8	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
10	13	17	6	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
11	11	14	10	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
12	19	20	6	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
13	12	16	9	HOOC SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
14	17	21	5	IN HIDING YIELD	PEARL JAM EPIC
15	14	13	14	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDG/HOLLYWOOD
16	21	23	6	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
17	16	18	7	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
18	10	9	25	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
19	22	22	7	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
20	23	27	6	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
21	26	32	3	★★★AIRPOWER★★★ FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
22	24	25	5	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
23	20	11	17	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
24	18	15	13	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/EEG
25	15	12	12	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
26	25	24	10	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/EEG
27	34	—	2	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
28	31	37	3	EVERYTHING FOR FREE COCOON CRASH	K'S CHOICE 550 MUSIC
29	27	26	15	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
30	NEW ▶	1	1	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
31	29	36	4	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
32	37	—	2	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
33	32	—	2	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
34	30	33	4	CAN'T GET ENOUGH OF YOU BABY CAN'T HARDLY WAIT	SMASH MOUTH ELEKTRA/EEG
35	28	28	23	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
36	36	31	21	PUSH IT VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
37	33	34	10	NO SHELTER GODZILLA - THE ALBUM	RAGE AGAINST THE MACHINE EPIC
38	NEW ▶	1	1	DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
39	35	35	22	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
40	NEW ▶	1	1	THE ROCKAFELLER SKANK MTV'S AMP 2	FATBOY SLIM SMINT/ASTRALWERKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 78 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.



HITS! IN TOKIO

Week of Aug 2, 1998

- ① Life / Des'ree
 - ② Life Is A Flower / Ace Of Base
 - ③ Intergalactic / Beastie Boys
 - ④ The Boy Is Mine / Brandy & Monica
 - ⑤ Another Day Goes By / Dakota Moon
 - ⑥ Hinoatarubasho / Misia
 - ⑦ Luxury: Cococure / Maxwell
 - ⑧ Heaven's What I Feel / Gloria Estefan
 - ⑨ Troubled Girl / Karen Ramirez
 - ⑩ Hey Jude / Bob Belden Project
- Featuring Jhelia
- ⑪ Bring It On / N'Dea Davenport
 - ⑫ Deeper Underground / Jamiroquai
 - ⑬ You Make Me / Monday Michiru
 - ⑭ Star Chasers / 4 Hero
 - ⑮ Live / Lenny Kravitz
 - ⑯ Ob-La-Di, Ob-La-Da / Inner Circle
 - ⑰ Stay / Mica Paris
 - ⑱ Battersea / Hooverphonic
 - ⑲ Ray Of Light / Madonna
 - ⑳ Heaven / Inner Shade
 - ㉑ Sexy / Los Amigos Invisibles
 - ㉒ The Rockafeller Skank / Fatboy Slim
 - ㉓ Your Imagination / Brian Wilson
 - ㉔ All Right Now / Thriller U Featuring Ali Campbell
 - ㉕ La De Da / Ringo Starr
 - ㉖ Until It's Alright / C.J. Lewis Featuring Koumi Hirose
 - ㉗ Ain't That Just The Way / Lutricia McNeal
 - ㉘ Go Deep / Janet
 - ㉙ Diddy Doggy Doo / Flabby
 - ㉚ Baby Baby, Service / Momoe Simano
 - ㉛ My Heart Will Go On / Celine Dion
 - ㉜ Making History / Janet Kay
 - ㉝ History Repeating / Propellerheads
 - ㉞ Featuring Miss Shirley Bassey
 - ㉟ Everynight, Everyday / Jakaranda
 - ㊱ Show Love / Judy Mowatt
 - ㊲ Summer / Masters Of Funk Featuring Robbie Danzie
 - ㊳ Say You Love Me / Simply Red
 - ㊴ Doo Wop / Lauryn Hill
 - ㊵ The Way / Fastball
 - ㊶ So Far Away / Soraya
 - ㊷ Buzzin' / Asian Dub Foundation
 - ㊸ Hitorigoto / Suga Sikao
 - ㊹ Will To Love / Dreams Come True
 - ㊺ Wishing I Was There / Natalie Imbruglia
 - ㊻ London Rain (Nothing Heals Me Like You Do) / Heather Nova
 - ㊼ Yakubou / Hofudeiran
 - ㊽ Missing You / Mary J. Blige
 - ㊾ Banana / Clara Moreno
 - ㊿ Circus / Eric Clapton
 - ㊿ Closing Time / Semisonic

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>

Adult-Leaning, News-Heavy AM Band May Have A Future In Kids And Music

"Invisible airwaves crackle with life/Bright antennae bristle with the energy/Emotional feedback on timeless wavelength/Bearing a gift beyond price, almost free."

"The Spirit Of Radio," Rush

BREATH OF LIFE: One of my more prized possessions as a youngster was a mod black-and-white palm-sized transistor AM radio—wrist strap included—given to me by my very hip grandmother.

It was this radio that accompanied me through disco and all its delicious trappings, listening to Cheryl Lynn and Amii Stewart with reverence on my hometown top 40 WLVA (590) Lynchburg, Va.; that helped me through Olivia Newton-John's all-important evolution from country to pop with "Sam" and "Have You Never Been Mellow"; and that allowed me to secretly listen to the nighttime "CBS Mystery Theater" as a resourceful renegade under the covers, long after the parents thought I was out for the count.

It was along this same AM dial in Lynchburg that I earned a job in radio at 16, first commandeering the graveyard shift on weekends at country 1390, WWOD.

It's remarkable to look back now, some 20 years later. WLVA and WWOD are now dark, victims of the FM music revolution. By 1980, clearer, stronger FM stereo signals arrived in the market (and around the nation), leaving both outlets coughing for air and audience. The stations moved to non-music formats, then to bare-boned nationally syndicated feeds. But to no avail.

I retreated, too, quickly turning my allegiance to WXLK (K-92) Roanoke, Va., still today the leading top 40 in the market. WYYD, meanwhile, whose FM country signal quickly overtook WWOD's best intentions, has maintained its place at the top of the Lynchburg/Roanoke Arbitron ratings for years.

And, I must admit, I couldn't tell you what happened to that trendy little transistor pal of mine.

For today's young adult generation, whose first memories of radio came packaged in stereo on the FM dial, AM has become all but a forgotten listening post. But for many

adult listeners in their 30s and beyond, that other dial, ever present on the car radio (the Federal Communications Commission mandates that all consumer radios still contain AM alongside the FM dial), continues to draw an abundance of listeners look-



by Chuck Taylor

ing for a lot more than nostalgia.

A new analysis by New York's Interep Research of AM radio stations in the top 25 Arbitron markets shows that more than 16 formats are showing considerable presence on the AM dial today.

The most prevalent—of course news/talk, all-news, and all-talk—are formats that barely even existed in AM's heyday. Today, they have the power to launch national celebrities à la Rush Limbaugh. In all, N/T stations now account for 55% of total listening among AM stations in the top 25 markets.

Across the radio dial—AM and FM—N/T is the No. 1 most-listened-to format, followed by a host of FM-centered music formats: adult contemporary, R&B, country, top 40, album rock, and Spanish-language radio, according to Billboard/Airplay Monitor's exclusive quarterly Arbitron survey, based on ratings for Arbitron's continuous-measurement markets (see story, page 87).

Religious radio, meanwhile, accounts for 10% of AM-formatted stations, followed by sports, Spanish-language radio, adult standards, gospel, and R&B, according to Interep. AM radio reaches 50% of adults 18-plus each week and receives a 20% share of total radio listening.

While AM radio does skew older than the FM band, it doesn't lean as far forward as you might believe. Less than a quarter of AM's total audience is 65 or older, Interep says.

Some 14.6% of its listeners are 55-64; 18.8% are 45-54; and 19.9%, 35-44. A respectable 14% are 25-34, though, perhaps not surprisingly, a scant 4.3% are 18-24.

Its appeal to adult listeners places a number of heritage AM outlets in major markets among the top billing stations in the nation—seven are in the top 20, in fact.

The top-billing U.S. radio outlet is CBS-owned sports WFAN-AM New York, with estimated 1997 revenue of \$47.7 million, according to BIA Research in Chantilly, Va. Nos. 4 and 5 are news WINS-AM New York (\$36.5 million) and variety/talk WGN-AM Chicago (\$34.5 million), while N/T KGO-AM San Francisco (\$32 million) comes in at No. 12. The top 20 includes news KYW-AM Philadelphia, talk KFI-AM Los Angeles, and sports KNBR-AM San Francisco.

Meanwhile, Radio Disney, the leader in children's radio programming, is working steadily to increase AM's appeal to the youngest demographics, the 12-and-under crowd. The company believes in the AM band, it says, because children do not discern the difference in fidelity between AM and FM.

To date, ABC/Disney is broadcasting its 24-hour variety/music-oriented national kids' format in 28 markets, including Los Angeles (KDIS), Chicago (WTAQ/WTAU), San Francisco (KMKY), Boston (WPZE), Dallas (KWAM), Atlanta (WDWD), Seattle (KKDZ), San Diego (KSON), Long Island, N.Y. (WGSN), Minneapolis (KDIZ), St. Louis (WIBZ), Phoenix (KCWW), Cleveland (WMIH), and Denver (KQXI/KAYK). Of those, 13 of the AM outlets are owned by the company in 11 markets.

In addition, the AM dial may be on the forefront of rebirth by the early part of the next decade, if digital audio broadcasting (DAB) indeed becomes reality.

A system in development by leading proponent USA Digital would transform current FM frequencies into near-CD-quality signals, while AM companions would gain the listenability—and stereo quality—of current FM outlets. This would most certainly bring music back to the AM dial, making it a viable profit center and perhaps a new frontier for developing niche formats—much like FM was in the late '70s.

Like disco, once-vital elements of the past should never be presumed a bygone with casual disregard. With interest in turning the band into a mecca for children, the industry could turn a new generation on to AM's presence and potential. And maybe, with the potential of DAB in the next decade, AM radio will again be fit for all ages.

E-mail Chuck Taylor at ctaylor@billboard.com

Jimmy Steal Uses Hits To Build Equity For KDMX Dallas

ELEVEN MONTHS AGO, Jimmy Steal was faced with a career-defining choice: stay at the successful heritage top 40 WKRQ (Q102) Cincinnati or take a shot at a less-than-sure thing in a larger market.

"Leaving is never easy when you've built a great team and are doing great radio," he says of his PD tenure at Q102. "We doubled our billing by pulling an 8 share, but like a lot of people in this business, when a new challenge is presented to you at the right time, there's no way you can pass it up."

That opportunity was KDMX (Mix 102.9) Dallas. "After hearing the station and monitoring the tracking to see where they sized up in the market matrix, it seemed like an opportunity that called for my area of expertise—namely, station imaging and assembling a team that responds well when you throw raw meat in the control room."

What made KDMX a less-than-sure thing? "It needed a complete marketing overhaul," Steal says. "After absorbing myself into KDMX's history, I built a time line on what we have to do in increments to achieve our goals, revenue-wise. The length of that time line depends on the people you're trying to displace in the ratings. You have to find out the best ways to undo their market equity. Our three main rivals' morning-drive hosts have over 60 years in the market. Mine has less than a year, so we had our work cut out for us."

The first order of business was the music library, because "that could be fixed the quickest," he says. "The station had to be known for something musically. When people can't describe what we do in a few words, that's a problem."

As it turns out, the music of choice in Dallas is not too dissimilar to what he programmed at WKRQ. "Mix and Q102 are very hit-oriented," he says. "Being [in] a smaller market, it was easier to get a quick read on a song at WKRQ. Here in a market of almost 4 million people, you have to devote a few more spins to get an accurate read."

Here's a recent hour on KDMX: Goo Goo Dolls, "Iris"; 10,000 Maniacs, "Trouble Me"; matchbox 20, "Push"; Edwin McCain, "I'll Be"; Go-Go's "We Got The Beat"; Semisonic, "Closing Time"; Madonna, "Frozen"; Fastball "The Way"; OMD, "If You Leave"; Alanis Morissette, "Uninvited"; Sugar Ray,

"Fly"; ABC, "The Look Of Love"; and Joan Osborne, "One Of Us."

That music places Mix in the modern AC/adult top 40 realm, yet Steal refrains from jumping on the Alice bandwagon. "I'm a big believer in playing hits; we're just a non-rhythmic pop station for adults. You can call us modern AC or hot AC—as long as we're successful."

Choosing the hits are Steal, assistant PD Race Taylor, and music director Lisa Thomas. "I like to be surrounded by people who are passionate about music," he says. "We take hits wherever we can get them. If the artists have a track record, we may give them the benefit of the doubt, but are they automatics? Only the audience decides that."

To combat rival KHKS' and KVIL's morning franchises, Steal showcases

Allan Kabel, a veteran of such stations as KIIS Los Angeles and WBBM-FM Chicago. "He totally gets winning radio," he asserts. "I basically built Mix around him and gave him the freedom to do what he does best. His show is as good as any show in the market. It's just that our primary competitors each have 15 to 20 years of market equity, and that doesn't get erased fast."

However, KDMX is seeing a ratings boost already, going 3.8-5.0 12-plus in the spring book, its highest ratings in its 25-year history. Those kinds of numbers also help Steal resist the temptation of adding units to increase revenue.

"As a programmer, I have two jobs," he says. "One is to create revenue, but first and foremost is to program to an audience. If you put the audience first, you'll reach your revenue goals. I took Q102 from \$4 million to \$9 million in revenue without adding one unit. We increased its value through ratings."

By the time you read this, KDMX will have a new owner—Jacor. Suffice it to say, Steal relishes the chance to work with the likes of B.J. Harris, Tom Owens, and Marc Chase.

"Jacor is built on the notion that radio is show biz," he says. "Creatively, I think they'll let me get wilder and do things that will really raise some eyebrows. We're not going to be coarse and vulgar, but we are going to be foreground and interactive—a self-deprecating entertainment product. That's how we provoke listeners to make them remember our call letters in the Arbitron game." JEFF SILBERMAN



EXECUTIVE TURNTABLE

FOLKS. Darian O'Toole, recently departed from mornings at classic rock WAXQ (Q104.3) New York, returns to San Francisco for wake-ups at similarly formatted KSAN.

During morning man Mancow Muller's vacation from WKQX (Q101) Chicago, Andrew "Dice" Clay filled in. Now, the Chicago Tribune reports that Clay is in negotiations to be a regular contributor to the show.

WGCI-FM Chicago middayer Jeanne Sparrow will be one of four hosts of a new local half-hour TV show tentatively called "U Go Girl," set to air weekdays later this year on WCIU-TV.

CONSULTING. One of the more established names in consulting, Burkhardt/Douglas & Associates, will be completely assimilated into McVay Media by Sept. 1.

Benson To Exit MTV; Box Inks Deal With Time Warner Cable

MTV DEVELOPMENTS: After less than six months on the job, MTV VP of music programming **Ken Benson** has resigned from his post (*Billboard Bulletin*, Aug. 18). Benson says that his position "wasn't working out" and that he will officially exit MTV sometime before the end of September.

Benson joined MTV in March after serving as PD of top 40 radio station KKRZ Portland, Ore. (Billboard, April 4). Benson says he plans to return to radio. He declined to reveal further details, saying only that he will be announcing his plans before the end of August. MTV had no comment.

In other MTV news, actor/comedian **Ben Stiller** will host the 1998 MTV Video Music Awards, which will take place Sept. 10 at the Universal Amphitheatre in Universal City, Calif. Acts scheduled to perform include **Madonna**, **Hole**, **Master P**, the **Dave Matthews Band**, the **Beastie Boys**, **Marilyn Manson**, **Brandy**, **Monica**, and the **Backstreet Boys**.

THE BOX'S TIME WARNER DEAL: The Box has signed a 10-year affiliation agreement with U.S. cable TV giant Time Warner Cable (*Billboard Bulletin*, Aug. 12). The Box is available in more than 50 million U.S. households, and the Time Warner deal will significantly boost the Box's distribution.

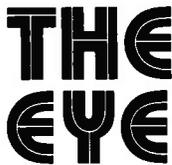
The Box president **Alan McGlade** tells *Billboard* that it's "too early" to determine the Time Warner cable systems that will add

the Box, but he says he expects the network to "have millions of new subscribers by the end of the year."

Considering that the Box was dropped from many Time Warner Cable systems a few years ago, the timing couldn't be more fitting, according to McGlade.

He says, "I think one of the main reasons why Time Warner decided to do this deal with the Box at this time is because we've made a lot of strides in increasing our distribution."

The Box's pact with Time Warner Cable follows other recent deals that have increased the Box's audience reach in the U.S.: a 3 million subscriber commitment from parent company TCI, a deal with Intermedia that would add about 400,000 subscribers to the Box, and an agreement with Comcast that includes a commitment of more than 500,000 subscribers.



by Carla Hay

ON THE MOVE: Arista Records has promoted **Marc Zimet** from senior director of video promotion to VP of video promotion... **Anne-Marie Stripling** has closed her independent promotion company, Mosaic Visual Marketing, and has rejoined Motown Records as director of video promotions.

Ninety Nine Productions has signed director **Malik Hasaan Sayeed**... **Camille Cruse** has joined Notorious Pictures as director's rep... The production company the End has named **William Green** executive producer and **Carmelo Gaeta** director's rep.

PRODUCTION NOTES

LOS ANGELES

Marilyn Manson's video for "The Dope Show" was directed by **Paul Hunter**.

Kier McFarlane directed **Maxwell's** clips for "Matrimony: Maybe You" and "Eachhoureachsecond-eachminuteeachday: Of My Life."

Willie Max's "Can't Get Enough" was directed by **Sanji**.

Canibus shot "I Honor U" with director **Marc Kilsfield**. The clip features supermodel **Naomi Campbell**.

NEW YORK

Def Squad Featuring Biz Markie shot "The Game (Remix)" with director **Steve Carr**.

DMX's "Ruff Ryder Anthem (Stop, Drop)" was directed by **J. Jesses Smith**.

Lara M. Schwartz directed **Vesta's** "Somebody For Me."

BlackStar's "Definition" clip was directed by **Daniel Hastings**.

OTHER CITIES

Allison Moorer's "Set You Free" was directed by **Thom Oliphant** in New Orleans.

Matt King shot his clip for "Five O'Clock Hero" with director **Steven Goldmann** in Guthrie, Ky., and Springfield, Tenn.

Dean Karr directed the **Dave Matthews Band's** "Stay (Wasting Time)" in Richmond, Va., and Port Antonio, Jamaica.

Tracy Lawrence's "While You Sleep" (directed by **Michael Merri-man**) and **Bryan White's** "Tree Of Hearts" (directed by **Jeffrey Phillips**) were shot in Franklin, Tenn.

Steven R. Monroe and **Crystal Bernard** directed **Billy Dean's** "Real Man" in Toronto.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 2 Maxwell, Luxury: Cococure
- 3 Monica, The First Night
- 4 Cam'ron, Horse & Carriage
- 5 JD Feat. Jay-Z, Money Ain't A Thang
- 6 Nicole, Make It Hot
- 7 Ginuwine, Same Ol' G
- 8 Mase, Lookin' At Me
- 9 Usher, My Way
- 10 Aaliyah, Are You That Somebody?
- 11 Brandy Feat. Mase, Top Of The World
- 12 Tatyana Ali, Daydreamin'
- 13 Next, I Still Love You
- 14 Public Announcement, It's About Time
- 15 Gerald Levert, Thinkin' Bout It
- 16 Boyz II Men, Doin' Just Fine
- 17 Tania, So Into You
- 18 Janet, Go Deep
- 19 Temptations, Stay
- 20 Aretha Franklin, Here We Go Again
- 21 Xscape, My Little Secret
- 22 Sparkle, Time To Move On
- 23 Lil' Mo, 5 Minutes
- 24 Mya, Movin' On
- 25 Jagged Edge, Gotta Be
- 26 Montell Jordan, I Can Do That
- 27 Nate Dogg Feat. Warren G, Nobody Does It
- 28 Tyrese, Nobody Else
- 29 Shaquille O'Neal, The Way It's Goin' Down
- 30 Jon B., I Do

NEW ONS

- Keith Sweat F/Snoop Dogg, Come Get Wit Me
Montifah, Touch It
Kirk Franklin & The Family, Lean On Me
A Tribe Called Quest, Find A Way
M. Doc Feat. Cristina, Free
A+, Enjoy
Aaron Hall, All The Places
Chico DeBarge, Virgin
Juvenile, Ha



Continuous programming
2805 Opryland Dr.
Nashville, TN 37214

- 1 The Wilsons, 26 Cents
- 2 Dixie Chicks, There's Your Trouble
- 3 Garth Brooks, To Make You Feel My Love
- 4 Brooks & Dunn, How Long Gone
- 5 Faith Hill W/Tim McGraw, Just To Hear You...
- 6 Lee Ann Womack, A Little Past Little Rock

- 7 Jo Dee Messina, I'm Alright
- 8 Joe Diffie, Texas Size Heartache
- 9 Trisha Yearwood, There Goes My Baby
- 10 Pam Tillis, I Said A Prayer
- 11 Vince Gill, If You Ever Have Forever In Mind
- 12 Terri Clark, You're Easy On The Eyes
- 13 Dwight Yoakam, Things Change
- 14 Randy Travis, The Hole
- 15 Reba McEntire, Forever Love
- 16 Dixie Chicks, Wide Open Spaces
- 17 Diamond Rio, You're Gone
- 18 Alan Jackson, I'll Go On Loving You *
- 19 Allison Moore, Set You Free *
- 20 Tracy Lawrence, While You Sleep *
- 21 Lonestar, Everything's Changed *
- 22 Bryan White, Tree Of Hearts *
- 23 Mark Wills, Don't Laugh At Me *
- 24 Alabama, How Do You Fall In Love *
- 25 Collin Raye, I Can Still Feel You
- 26 John Berry, Better Than A Biscuit *
- 27 Clint Daniels, A Fool's Progress *
- 28 Billy Dean, Real Man *
- 29 BR-549, Wild One *
- 30 Charlie Daniels Band, Texas
- 31 David Kersh, Wonderful Tonight
- 32 Bob Seger & Martina McBride, Chances Are
- 33 Tracy Byrd, I Wanna Feel That Way Again
- 34 Heather Myles, True Love
- 35 Toby Keith, Tired
- 36 Clint Black, The Shoes You're Wearing
- 37 Matt King, Five O'Clock Hero
- 38 Keith Harling, Coming Back For You
- 39 Great Divide, Pour Me A Vacation
- 40 Jeff Carson, Shine On
- 41 Cledus T. Judd, Every Bulb In The House Is Blown
- 42 Mindy McCready, The Other Side
- 43 Brady Seals, I Fell
- 44 Shane Stockton, Gonna Have To Fall
- 45 Danni Leigh, If The Jukebox Took Teardrop
- 46 Trini Triggs, Straight Tequila
- 47 Dolly Parton, Honky Tonk Songs
- 48 Bellamy Brothers, Almost Jamaica
- 49 Bruce Robison, Angry All The Time
- 50 Olivia Newton-John, I Honestly Love You

NEW ONS

- Jon Randall, She Don't Believe In Fairy Tales
Shania Twain, Honey, I'm Home
The Dealers, California Angel

NEW ONS

- Hole, Celebrity Skin
Marilyn Manson, The Dope Show
Lauryn Hill, Doo Wop (That Thing)
Hootie & The Blowfish, I Will Wait
Pearl Jam, Do The Evolution
Rob Zombie, Dragula



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Just The Two Of Us
- 2 Shania Twain, You're Still The One
- 3 Goo Goo Dolls, Iris
- 4 Usher, My Way
- 5 Barenaked Ladies, One Week
- 6 Aaliyah, Are You That Somebody?
- 7 Beastie Boys, Intergalactic
- 8 Backstreet Boys, I'll Never Break Your Heart
- 9 Pras Michel F/0' Dirty Bastard & Mya, Ghetto Superstar
- 10 Janet, Go Deep
- 11 Semisonic, Closing Time
- 12 Dave Matthews Band, Stay (Wasting Time)
- 13 Harvey Danger, Flaggole Sitta
- 14 DmX, How's It Goin' Down
- 15 Rammstein, Du Hast
- 16 Natalie Imbruglia, Wishing I Was There
- 17 Brandy Feat. Mase, Top Of The World
- 18 Brandy & Monica, The Boy Is Mine
- 19 Eve 6, Inside Out
- 20 JD Feat. Jay-Z, Money Ain't A Thang
- 21 K-Ci & JoJo, All My Life
- 22 'N Sync, Tearin' Up My Heart
- 23 Brian Setzer Orchestra, Jump Jive An' Wait
- 24 Next, Too Close
- 25 Cam'ron, Horse & Carriage
- 26 Garbage, I Think I'm Paranoid
- 27 Green Day, Time Of Your Life
- 28 Madonna, Ray Of Light
- 29 Monica, The First Night
- 30 Savage Garden, To The Moon And Back
- 31 Monster Magnet, Space Lord
- 32 Mya, Movin' On
- 33 Tatyana Ali, Daydreamin'
- 34 Nicole, Make It Hot
- 35 Esthero, Heaven Sent
- 36 Master P, Goodbye To My Homies
- 37 Supergrass, We Still Need More
- 38 Spice Girls, Wannabe
- 39 Rage Against The Machine, No Shelter
- 40 Matchbox 20, 3 AM
- 41 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 42 Brian McKnight, Anytime
- 43 Mase, Lookin' At Me
- 44 Metallica, Fuel
- 45 Everything, Hooch
- 46 Fat Boy Slim, The Rockafeller Skank
- 47 Lord Tariq & Peter Gunz, Deja Vu
- 48 Marcy Playground, Sex & Candy
- 49 Spice Girls, Say You'll Be There
- 50 Jon B., They Don't Know

NEW ONS

- Hole, Celebrity Skin
Marilyn Manson, The Dope Show
Lauryn Hill, Doo Wop (That Thing)
Hootie & The Blowfish, I Will Wait
Pearl Jam, Do The Evolution
Rob Zombie, Dragula



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Shania Twain, You're Still The One
- 3 Goo Goo Dolls, Iris
- 4 Matchbox 20, Real World
- 5 Aerosmith, I Don't Want To Miss A Thing
- 6 Madonna, Ray Of Light
- 7 Fastball, The Way
- 8 Natalie Merchant, Kind & Generous
- 9 Sarah McLachlan, Adia
- 10 Natalie Imbruglia, Wishing I Was There
- 11 Brian Setzer Orchestra, Jump Jive An' Wait
- 12 Semisonic, Closing Time
- 13 Savage Garden, To The Moon And Back
- 14 Barenaked Ladies, One Week
- 15 Celine Dion, To Love You More
- 16 Sugar Ray, Fly
- 17 Edwin McCain, I'll Be
- 18 Thir Eye Blind, Semi-Charmed Life
- 19 Smash Mouth, Walkin' On The Sun
- 20 Green Day, Time Of Your Life
- 21 Marcy Playground, Sex & Candy
- 22 Madonna, Express Yourself
- 23 Madonna, Take A Bow
- 24 The Wallflowers, One Headlight
- 25 Matchbox 20, 3 AM
- 26 Sarah McLachlan, Building A Mystery
- 27 The Foundations, Build Me Up Buttercup
- 28 Paula Cole, I Don't Want To Wait
- 29 Madonna, Like A Prayer
- 30 Madonna, Cherish
- 31 Madonna, Like A Virgin
- 32 Jewel, You Were Meant For Me
- 33 Mariah Carey, My All
- 34 Eagle Eye Cherry, Save Tonight
- 35 Madonna, Vogue
- 36 Smash Mouth, Can't Get Enough Of You Baby
- 37 Jewel, Who Will Save Your Soul
- 38 Fleetwood Mac, Landslide
- 39 Cherry Poppin' Daddies, Zoot Suit Riot
- 40 Dave Matthews Band, Stay (Wasting Time)
- 41 Madonna, Open Your Heart
- 42 Madonna, Papa Don't Preach
- 43 Lisa Loeb & Nine Stories, Stay
- 44 Metallica, FUEL
- 45 Anggun, Snow On The Sahara
- 46 Madonna, Crazy For You
- 47 Madonna, Material Girl
- 48 Madonna, Human Nature
- 49 Janet, Go Deep
- 50 Jon B., Together Again

NEW ONS

- Tori Amos, Jackie's Strength
Babyface, You Were There
Culture Club, I Just Wanna Be Loved
Harvey Danger, Flaggole Sitta
Hootie & The Blowfish, I Will Wait

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 29, 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

- Melanie B. Feat. Missy Elliott, I Want You Back
Snoop Dogg, Still A G Thang
Aaliyah, Are You That Somebody
Five, When The Lights Go Out
Mya, Movin' On
Monica, The First Night
Big Punisher Feat. Joe, Still Not A Player
Black Eyed Peas, Joints & Jams
Backstreet Boys, I'll Never Break Your Heart
Mase, Lookin' At Me
Master P, Goodbye To My Homies
Sparkle, Time To Move On
Ace Of Base, Cruel Summer
Kid Rock, Welcome To The Party
All Saints, Never Ever
Korrupt, We Can Freak It
Jesse Powell, I Wasn't With It
'N Sync, Tearin' Up My Heart
Brandy & Monica, The Boy Is Mine
Sunz Of Man, Shining Star
DMX, How's It Goin' Down
Jon B., I Do
Usher, My Way

NEW

- A Tribe Called Quest, Find A Way
Babyface, You Were There
Chico DeBarge, Virgin
Hootie & The Blowfish, I Will Wait
Joydrop, Beautiful
Keith Sweat F/Snoop Dogg, Come Get Wit Me
Lauryn Hill, Doo Wop (That Thing)
Pearl Jam, Do The Revolution
R. Kelly, 1/2 On A Baby
Rage Against The Machine, No Shelter
Raspoutine, The Olde
Rob Zombie, Dragula
Sheryl Crow, My Favorite Revolution
Voodoo Glow Skulls, Left For Dead



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Tori Amos, Jackie's Strength
Big Wreck, Blown Wide Open
Cherry Poppin' Daddies, Brown Derby Jump
Embrace, All You Good Good People
Everclear, Father Of Mine
Joydrop, Beautiful
Lenny Kravitz, Thinking Of You
Mister Jones, Destiny
The Smashing Pumpkins, Perfect
Snoop Dogg, Still A G Thang
Spring Heeled Jack, Jolene
The Toasters, Running Right Through The World
The Verve, Sonnet

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Sheryl Crow, My Favorite Mistake (new)
Snoop Dogg, Still A G Thang (new)
Dave Matthews Band, Stay (new)
Melanie B. Feat. Missy Elliott, I Want You Back (new)
Rage Against The Machine, No Shelter (new)
Sandbox, Spin (new)
The Smashing Pumpkins, Perfect
Tragically Hip, Poets
Aerosmith, I Don't Want To Miss A Thing
Smashing Pumpkins, Ava Adore
Barenaked Ladies, One Week
Janet, Go Deep
'N Sync, Tearin' Up My Heart
Usher, My Way
Spice Girls, Viva Forever
54-40, Since When
Beastie Boys, Intergalactic
Goo Goo Dolls, Iris
Monster Magnet, Space Lord
Swirl 360, Hey Now Now



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Air, Kelly Watch The Stars (Heavy)
Aterciopelados, El Estuche (Heavy)
Bran Van 3000, Drinking In L.A. (Heavy)
Eagle-Eye Cherry, Save Tonight (Heavy)
Gargage, I Think I'm Paranoid (Heavy)
Los Pijeros, El Bañero De Los Doctores Crotos (Heavy)
Mana, Como Dueles En Los Labios (Heavy)
Semisonic, Closing Time (Heavy)
Tiro De Gracia, El Juego Verdadero (Heavy)
Mister Jones, As Long As You Love Me (Medium)
Bjork, Hunter (Medium)
Fatboy Slim, The Rockafeller Skank (Medium)
Jungle Brothers, I'll House You (Medium)
La Gusana Ciega, Invasion Estelar (Medium)
Manu Chao, Clandestina (Medium)
Monster Magnet, Space Lord (Medium)
Natalie Imbruglia, Wishing I Was There (Medium)
Plastilina Mosh, Monster Truck (Medium)
Pras, Ghetto Supersta (Medium)
Resorte, La Mitad + 1 (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Guardian, Bottle Rocket
Steve Taylor, Bannerman
Three Crosses, This Is Not My Home
Caedmon's Call, Hope To Carry On
dc Talk, In The Light
SC Chapman, The Walk
Petra, Think Twice
Petra, I'm On The Rock
Petra, Midnight Oil
Broomtree, Flower In Mud
Jeni Vamadeau, Between You And Me
Broomtree, Save You
Petra, Dance



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Megadeth, A Secret Place
Tori Amos, Jackie's Strength
Heather Nova, London Rain
Fidgish, 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
Debelah Morgan, Yesterday
Garbage, I Think I'm Paranoid



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
Cam'ron, Horse & Carriage
K-Ci & JoJo, Don't Rush (Take Love Slowly)
Brandy, Top Of The World
JD Feat. Jay-Z, Money Ain't A Thang
Monica, The First Night

BIZ PREPS FOR EFFECTS OF Y2K COMPUTER BUG

(Continued from page 5)

hit home with force. Factor in the incalculable ripple effects from outside the industry—air travel hassles, banking errors, customer credit cards that won't function, stock market palpitations—and the potential for a disruption in the entertainment business is enormous. Will tours be sidelined? Sales suffer from consumers' lack of immediate access to their money? Will product shipments be disrupted? Those are some of the wider worries over which the entertainment business has little control.

"If the whole world economy goes into a recession, there's not much we can do about that," says Bob Ludwig, owner of Gateway Mastering in Portland, Maine. Indeed, John Westergaard, editor/publisher of Westergaard Online Systems, a leading source for worldwide information and analysis on the Y2K issue, predicts "a worldwide recession of some magnitude. I think there's no question about that, personally, although we're a minority saying that."

Doomsday scenarios aside, what the entertainment business can and

must do, analysts say, is get its own house in order—and soon.

Dave Mount, chairman/CEO of WEA Inc., points out that most people believe they have until the year 2000 to set things right but that the double-zero hour is closer than that. "It really affects us in less than a year from now," he says. "Some of our product promotions carry six months' dating, so product sold in July 1999 would have January 2000 dating."

IT'S DOUBLE-ZERO HOUR

"It's getting close—it really is an issue," agrees Ron Berger, chairman of Rentrak, the Portland, Ore., provider of pay-per-transaction services to home video retailers. He notes that "our lifeblood is [accounts'] accurate reporting. Many retailers don't recognize their hardware may not be compliant."

Many more do, though, and they, along with other U.S. music and video retailers, labels, distributors, rights societies, and industry organizations, are already deep in the process of upgrading and testing their systems, to varying degrees and with varying amounts of confidence in their ultimate readiness.

Although many experts remain concerned that chaos looms at the turn at the century because of the Y2K issue, music distribution and retail executives almost unanimously say they will be ready to greet the new millennium. They say they have been working on becoming Y2K compliant for 12-24 months already and foresee completion of that task within the next six to 12 months. A survey conducted by the National Assn. of Video Distributors (NAVD) also bodes well, according to NAVD executive director Bill Burton. Of distributor members, all said they either were or would be (as a result of purchasing and implementing new software) 100% compliant by 2000.

The U.S. music publishing and rights community, too, is confident it will successfully meet the challenge of Y2K. "I get the sense that everybody is preparing or is in the process of making sure they comply," says Paul Tollin, VP of systems at the National Music Publishers' Assn., of which the mechanical collection group, the Harry Fox Agency, is a licensing subsidiary. Performance right groups BMI, ASCAP, and SESAC also report Y2K readiness.

Despite the general confidence expressed, some industry executives are cynical about the industry claims of having the Y2K issue handled.

"Of course we all will be compliant in time," says one senior U.S. record industry executive, dryly. "We are the record business: We are full of blind enthusiasm and have a false sense of self-confidence." Adds another senior executive, "Everyone will say they have it under control—and no one does."

But while many companies in all industry sectors say they are up to speed, they are concerned about where their trading partners stand on the issue—giving rise to worries that product flow, rights collection, and accounting procedures will be disrupted.

"I have fewer concerns about getting things fixed internally than ensuring that all the people that we deal with outside are in sync," says Peter Bakalor, senior VP of information technologies at EMI/Capitol Music North America. "I'm still hearing about third parties we deal with that haven't started addressing this issue or haven't made much progress."

Amy Levin, a business analyst and the year 2000 project lead for Wood-

land, Calif.-based Valley Media, says that the company's concerns about trading partners led it to send a survey and questionnaire about the Y2K bug to its 15,000 suppliers and customers in early July "to assess the readiness of our trading partners. Many of our trading partners are sending us surveys. It works both ways."

Other executives say they, too, are taking a more cautious approach in assessing the industry's preparedness on the Y2K issue. Eric Weisman, president/CEO of Alliance Entertainment Corp., says that despite his company's readiness and his trading partners reports that they are prepared on the Y2K issue, "you always need to be concerned about something of this size and magnitude. Everyone sees this as a critical issue."

In reporting WEA's progress on Y2K, Mount says, "We have reviewed every system that we have. Some are not compliant today, but we have a plan in place, and we don't see any problem getting there."

At BMG Distribution, George Klein, VP of finance, reports that the company has been working on

(Continued on page 100)

THE YEAR 2000 PROBLEM

The computer glitch that is alternately known as the Year 2000 (Y2K) Problem or the Millennium Bug is the result of a computer programming short-cut designed to save both storage and memory—a precious commodity in the '50s and '60s, when every byte was treasured.

The decision was made by early programmers who wrote computer code to represent each year by its last two digits, rather than all four—1998 as 98, for instance, with the first two automatically defined as "19." The year 2000 will thus be represented on many computers only as 00—which they will read as 1900.

No one can say for certain how individual computer systems, if not recently purchased (and thus updated) or fixed in time, will react to this. Some, confused, may simply shut down—a big problem if they happen to regulate such things as power and water supplies and a major headache if they operate elevators and security gates. Others will continue to operate but will wreak havoc in the process. Credit cards with expiration dates of 2000 will be rejected as having expired 100 years earlier. Videos will be charged decades worth of late fees.

What can be done? The fix is labor-intensive—thus the estimates that the worldwide repair bill could come in as high as \$600 billion or more. Companies must hire computer experts familiar with the original programming languages to sift through their system's code to locate and alter commands related to dates.

The bug has infected some computer microchips as well, according to the electronics industry, meaning that even things as simple as coffeepots could be bit by the bug.

INTERNATIONAL FIRMS WORK TO FIX GLITCH

(Continued from page 5)

department states that his company is not having to invest huge sums, as old systems in the financial and accounting departments are expected to be phased out instead of being upgraded. "We are spending about 20 million yen [\$1.1 million] only, as our systems aren't that huge," says the spokesman. "The setup here is mainly for expediting back-office tasks, such as maintaining general ledgers and so forth. Most other companies are also not that concerned about the year 2000 problem because of this as well."

Retailers here are also nonchalant about the bug. "We have not spent much in dealing with this problem," says Masato Amano, GM of management planning at Shinseido, one of Japan's major music retail chains.

"We have simply purchased new systems that just happened to be year 2000 compliant. Whatever measures we took otherwise in dealing with Y2K, the cost is under 10 million yen [\$75,000]."

While labels and retailers of new-product stores can afford to remain relatively relaxed, the situation differs for rental businesses. "For rental businesses, the CDs distributed in Japan are required to have their date of releases and date of rental periods marked on them," says a spokesman for the Recording Industry Assn. of Japan. "As such, a rental records store committee has been set up specifically to deal with this problem."

When 2000 comes to Europe, Germany, as the continent's largest market and one of its most eastern nations, will feel the brunt. According to BMG's managing director in the country, Christoph Schmidt, the Y2K problem will have the same impact on music companies as it does on other industries, in that hardware or software that is not Y2K compatible will have to be converted—in some cases at great expense.

Says Schmidt, "It is not possible to make any general statement on the costs involved, as these depend on the individual company's situation." He adds that BMG is partly integrated in the systems of the Bertelsmann Group, which started Y2K preparations some time ago. "In the sales and distribution area, we introduced a new system about four weeks ago," says Schmidt. "This was planned and developed on a long-term basis and is already Y2K compliant. As this system was necessary in any case, there were no separate Y2K costs."

The same system is now also to be implemented in the U.K. and France to head off BMG's millennium bug problems in those countries.

For other companies in Europe, the costs are substantial. Warner Music Europe has allocated \$4 million to upgrading its systems to iron out the millennium bug and to accommodate the new European currency, the euro, which comes into effect at the beginning of the next year (Billboard, Aug. 8). The EMI Group, which encompasses all EMI labels and publishing companies and HMV retail worldwide, has earmarked \$25 million for upgrading its systems across all its areas of business.

Across the world, industry bodies are assisting their members in being prepared for the problem. The British Phonographic Industry has issued its member labels a questionnaire helping them identify which systems might need attention and giving details of the section of the government's Department of Trade and Industry that has been established to assist companies with problems.

In Sweden, Thomas Stenmo, legal adviser at the Swedish affiliate of the International Federation of the Phonographic Industry (IFPI), says his organization has issued its membership regular reminders about the matter.

In-house, Stenmo says, IFPI Sweden has already solved the problem in relation to the Grammotex computer system (a retail search/order system), which forms the basis of the country's official top 40 singles and album charts without major investment. "Call back on Jan. 1 and hear how it all went," he adds.

At Dutch labels' body NVPI, the millennium bug and the euro are the subject of a symposium to be staged by NVPI Sept. 4. "We had the idea that too many people still have an attitude best described by, 'Let's wait and see what happens,'" says NVPI head of communications Jonne Boesjes. "In reality they don't have a clue what's going on, and they should."

In France, authors' body SACEM is facing the problem of having a huge computer system that, in part, is programmed in old languages such as COBOL.

However, SACEM board member and deputy manager Claude Gaillard says the problem is under control. "We have tamed our millennium bug," he states. "Eighteen months ago, we hired external consultants, and companies have been working on our computer systems for the last year. Our aim is to be ready at least in the middle of 1999."

Further, during the last 10 years SACEM has been upgrading a large part of its computer systems, particularly in the strategic area of royalty distribution. "This system is already cleared," says Gaillard.

Much of SACEM's business involves data exchanges with its sister societies around the world. "All the societies are aware of this question," adds Gaillard, "but [authors' umbrella body CISAC] is an excellent way to exchange information and if needed to give advice to smaller societies."

Regarding the costs of the millennium bug program at SACEM, he says, "The costs are important but

very difficult to evaluate, because, with or without year 2000, we had to upgrade the facturation system. But it is probable that without the bug we would have waited another two or three years."

Gaillard notes that it is a challenge to be able to apply the appropriate human resources to the issue. That view is echoed by Jonny Jergander, Swedish managing director of the Hysj! Hysj! retail chain. He comments, "Everyone is concerned about booking time with computer programmers now."

"Getting a programmer in the last six months of next year might constitute a little problem," he adds. According to him, the bug is not believed to be a problem for the Hysj! Hysj! headquarters.

Another retailer, HMV U.K., has put its own staffers on the problem. The main challenge for that team is keeping the company's Track inventory monitoring and ordering system functioning. To do that, the team has produced a new version of the system that it plans to test in one HMV store before the end of the year.

David Wong, management information systems director at Universal Music Asia-Pacific, notes that his Hong Kong-based regional operation is benefiting from Universal's global strategy. "There will be some minor impact for us," says Wong. "At the group level [at Universal in California], we have a Y2K solution team to come up with answers, which are sent on to us here in Hong Kong. We have been given guidelines, and there are programs and stats to address the problem."

This story was prepared by Jeff Clark-Meads from reports by Raj N. Mahtani in Tokyo, Wolfgang Spahr in Hamburg, Remi Bouton in Paris, Kai R. Lofthaus in Oslo, and Robbert Tilli in Amsterdam.

BACHARACH AND COSTELLO'S COLLABORATION

(Continued from page 5)

Classics & Jazz (Billboard, Feb. 7). It was produced by the two artists and features Bacharach performing on piano and conducting a 24-piece pop orchestra.

The album, which will be promoted as a landmark event, stems from Costello and Bacharach's Grammy-nominated initial collaboration, "God Give Me Strength." Originally showcased on 1996's "Grace Of My Heart" movie soundtrack, the song is also on the new album.

"We wrote it over the phone, which is an extraordinary way to begin a collaboration," says Costello. "But we enjoyed recording it so much that I asked Burt if we might get together in the same room sometime."

The initial teaming "was a very interesting process," adds Bacharach. "Since we were never in the room together, we didn't connect to each other until we made the record. Working with new writers you don't want to go out with them anymore. But it went positive for both of us, and we felt that whether or not it was successful, we should do it again."

But Costello was going through dramatic career changes, including the disbanding of his group the Attractions and the conclusion of his Warner Bros. contractual obligations. So it wasn't until early 1997 that the pair resumed the partnership.

"The writing process with Elvis was very different," says Bacharach, "because he's a music man as well as a great, great word man. He basically accounted for the lyrics—as he should. But he has this whole musical sense, having written both music and lyrics, whereas [former collaborator] Hal [David] was just lyrics, Carole [Bayer Sager] was mainly lyrics, and while Neil Diamond wrote music, too, this was much more intense—and a real labor of love."

For his part, Costello says that his work with Bacharach differed

greatly from previous writing collaborations with Paul McCartney and the Brodsky Quartet. Except for the title track, which Costello began writing on guitar, all of his musical contributions were written on piano, "which is not my main instrument," he says, noting that his use of the piano "immediately opened up a more orchestrated approach."

While he says that the resulting songs bear "elements of our respective styles," he notes, too, that his own style shows a Bacharach influence that he absorbed early on and that was expressly manifested in his previous covers of Bacharach's "I Don't Know What To Do With Myself" and "Please Stay."

Mercury Records Group senior



VP of marketing Michael Krumper says that "Painted From Memory" evokes some of Bacharach's best-known work but achieves an "emotional intensity" that more than lives up to its expectations.

"A record like this comes around every 10 years," says Krumper. "The collaboration of two people whom so many hold so closely to their hearts makes the album an event."

Mercury's job, notes Krumper, is "to let Costello's fans know this is a record they'll fall in love with." Media exposure will involve advertising in appropriate print and broadcast outlets, Krumper says.

Of great significance, too, will be media coverage, and here Krumper reports instant success with stories scheduled in Newsweek, Rolling Stone, New York magazine, The New Yorker, Time Out, People, Request, Entertainment Weekly, Musician, and GQ, as well as "Entertainment Tonight" and CNN. A satellite media tour is also planned around release date.

International media includes the German edition of Rolling Stone and The Guardian and Mojo in the U.K. Krumper expects extensive promotion in October in Europe and the U.K., as "Painted From Memory" is a Mercury title worldwide.

Costello and Bacharach will perform on "Late Show With David Letterman" on the release date, and a New York in-store is being set for October. "We're putting together a TV special and have shot interview and production footage in the studio, which we hope will air before the end of the year," says Krumper.

At radio, college, modern rock, and triple-A stations will be shipped the album Sept. 7; album track "The Long Division" is going to adult contemporary stations on the same date. Costello, who recently played Japan with Attractions keyboardist Steve Nieve, will also appear with Nieve at hot AC station WBMX Boston's the Mix Fest Oct. 10.

Having heard a taste of "Painted From Memory," Bruce Warren, PD at triple-A station WXPB Philadelphia, says that fans of Costello's last studio album, "All This Useless Beauty" (1996), "have definitely got a feel for what this project sounds like. He's becoming a pop singer in the classic sense, and songs like 'Why Can't A Man Stand Alone' from the last album have the same sensibility as Bacharach."

Terry Currier, owner of the two Music Millennium stores in Portland, Ore., believes that "Painted From Memory" will do very well. "Burt Bacharach's probably experiencing his greatest revival ever, and Elvis is picking up a younger fan base than he's had since we were all teens when he first came out," says Currier.

Bacharach—who is managed by attorney Lee Phillips of Manatt, Phelps & Phillips, booked by William Morris' Richard Rosenberg, and published through New Hidden Valley Music/Warner/Chappell Music (ASCAP)—is following up his recent film exposure via the soundtracks to "My Best Friend's Wedding" and "Austin Powers: International Man Of Mystery" with his upcoming score for "Isn't She Great," the Jacqueline Susann biopic starring Bette Midler.

Costello, who is now managed by Danny Bennett of RPM Music Productions in conjunction with Gill Taylor of By Eleven, is booked through the Marsha Vlassic Organization and published by Plangent Visions Music (ASCAP).

He says that he has five albums "mapped out in my head for the next five, 10, or 15 years."

FOR THE RECORD

Due to an editing error, the reference to KLPX Tucson, Ariz., was omitted from an Aug. 22 story on the blues at radio. According to operations manager/PD Larry Miles, the station plays many blues/rock artists and airs a three-hour blues show on Sundays, "Nothing But The Blues."

Rhino Boxed Set Celebrates Burt Bacharach's Legacy

BY JIM BESSMAN

NEW YORK—Burt Bacharach's collaboration with Elvis Costello on "Painted From Memory" (see story, page 5) is just the latest episode in the legendary songwriter's glorious career in pop music.

Indeed, more than four decades of hit tunesmithing preceded the Bacharach/Costello pairing, and these years are now celebrated by the three-disc boxed set "The Look Of Love: The Burt Bacharach Collection," which Rhino releases Nov. 3.

The set contains 75 tracks, starting with Marty Robbins' 1957 hit "The Story Of My Life" and ending with "God Give Me Strength," Bacharach and Costello's Grammy-nominated initial collaboration, from the 1996 "Grace Of My Heart" soundtrack. Dionne Warwick, Bacharach's most significant interpreter, is represented by 17 cuts; other noteworthy singers include Perry Como, the Drifters, Dusty Springfield, Tom Jones, Herb Alpert, the Carpenters, the 5th Dimension, B.J. Thomas, Gene Pitney, Christopher Cross, and Bacharach himself.

Altogether, 36 artists are featured in the \$49.98 package, which Rhino A&R director Patrick Milligan calls "my dream come true."

"I pushed the idea from a single CD to a double-disc to a box, and now the timing turns out that interest in Burt is at a fever pitch," says Milligan. Besides the Bacharach box and collaboration with Costello, he notes, Bacharach's music has been prominently featured in the recent movies "My Best Friend's Wedding" and "Austin Powers: International Man Of Mystery" (in which Bacharach briefly performed) and was honored last spring in a gala TNT cable special.

The project has taken five years, adds Milligan, who has worked on it since he first joined Rhino as a freelance researcher.

"I figured out why it hasn't been done before—because it's a licensing nightmare," he says. "Initially, Herb Alpert denied us the use of 'This Guy's In Love With You' because he felt it was his signature song, but after writing him letters—and sending him a box of Rhino records—I convinced him it was the definitive version, and he said yes. I did the same with Richard Carpenter, who didn't want to give up [the Carpenters'] '(They Long To Be) Close To You.' It was amazing to deal with all these people and find out how much they really love Burt Bacharach."

Also amazing, of course, are the contents of "The Look Of Love." "They're all complex songs with sub-melodies outside the singing,"

says Milligan, "and when you get them all together, you really see the thread of his genius, not only as a songwriter but arranger and producer. We basically got all the well-known Bacharach songs and hits and also some things that weren't hits, that Bacharach fanatics have always loved and were never available on CD. There are a few Dionne things that weren't out on CD or covered elsewhere and the original versions of some of her big hits, which were sung by Lou Johnson—who Burt worked with in the mid-'60s and was analogous to the male Dionne Warwick."

The packaging for the set is a book-like configuration bound by a plastic slipcase. A 16-track promotional CD sampler that has just gone out effectively represents the design as well as the songs, says Rhino product manager Emily

Cagan. The cover shot of a standing, leaning Bacharach, she says, will appear on a table-tennis standee piece for retail, "so it looks like he's just hanging out on the counter of your local record store."

Retail posters and a postcard teaser campaign are further supporting "one of our priorities for the fourth-quarter giving season," adds Cagan. "Burt's at the height of a rebirth in popularity, and we'll take advantage of that as much as possible with people of all ages and culture groups."

Rhino aims to promote the box in holiday gift guides, says Cagan, and since "it's such a one-of-a-kind project with actual hits and the artists who did them," there will be national promotions on oldies stations as well as AC, nostalgia, and easy-listening formats.

"There's also a chance for alternative and top 40 crossover, because his appeal is so much broader now," adds Cagan, who also hopes to set up Bacharach club nights, with radio station tie-ins, featuring music from the box, perhaps presented in karaoke fashion.

"We'll also tag on to Burt's activities with Elvis and Mercury and ride those coattails the best we can," says Cagan.

Bacharach's involvement in the project was limited, Bacharach says, "which is the way it should be, because it's all music that's already written and recorded, and that's [Rhino's] area. And they've done a very effective job, and I'm happy and flattered they've done it."

Bacharach is especially pleased for the belated recognition for Lou Johnson. "I really rooted for him," he says. "Those early records we made showed the way for everybody, and it should have happened for him."



GERMAN OFFICIAL OFFERS PRO-INDUSTRY STANCE

(Continued from page 7)

work ARD's flagship news program, "Tagesschau."

"PopKomm 98 made clear to us that we have reached a new level of public attention," adds Plaschke.

PopKomm this year attracted 15,900 delegates; a total of 3,700 companies from 24 countries were represented on stands. However, one stand—such as those taken by national industry groups—sometimes represents up to 200 companies.

Foreign companies now account for 36% of exhibitors, with the biggest non-German contingents coming from the U.K. and the U.S., followed by the Netherlands, Italy, Sweden, and France.

The increase of attention to the event comes at the same time as a consolidation of attendance and stand space sold.

"PopKomm saw only a marginal growth in the number of visitors

this year," says Plaschke, "and we do not expect any dramatic changes of that figure for 1999. We had more exhibiting companies this year, but the average stand space per exhibitor has dropped."

It is obvious, according to Plaschke, that the difficult market situation in Germany "had an influence" on the fair's traditional core business.

Plaschke sees fresh growth emanating from related areas such as film, spoken-word productions, and new technologies.

"If PopKomm has sent a clear signal this year, it has to be the incredible range and variety of the music sector in the wider sense of the word," says Plaschke. "There are many areas where innovation takes place, where the industry is still growing."

PopKomm 99 will take place Aug. 19-22, 1999, in Cologne.

Hot 100 Airplay

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 362 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	20	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE) 5 wks at No. 1
2	2	13	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
3	3	16	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
4	4	25	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
5	5	29	TORN	NATALIE IMBRUGLIA (RCA)
6	6	28	TOO CLOSE	NEXT (ARISTA)
7	7	13	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
8	8	26	THE WAY	FASTBALL (HOLLYWOOD)
9	13	11	ONE WEEK	BARENAKED LADIES (REPRISE)
10	10	21	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
11	9	23	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
12	14	27	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
13	11	14	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
14	12	24	CLOSING TIME	SEMISONIC (MCA)
15	20	7	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)
16	16	9	ARE YOU THAT SOMEBODY?	ALYAH (BLACKGROUND/ATLANTIC)
17	23	8	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
18	15	20	ADIA	SARAH MCLACHLAN (ARISTA)
19	18	30	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
20	17	16	GHEETO SUPASTAR (THAT IS WHAT YOU ARE)	PHAT MICHEL FEAT. OL' DIRTY BASTARD & MIA (INTERSCOPE)
21	21	42	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
22	19	37	ALL MY LIFE	K-CI & JOJO (MCA)
23	24	45	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
24	22	30	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
25	26	8	TEARIN' UP MY HEART	'N SYNC (RCA)
26	29	13	NEVER EVER	ALL SAINTS (LONOON/ISLAND)
27	27	9	WISHING I WAS THERE	NATALIE IMBRUGLIA (RCA)
28	25	17	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/EEG)
29	33	16	MY WAY	USHER (LAFACE/ARISTA)
30	28	18	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
31	31	10	GO DEEP	JANET (VIRGIN)
32	35	11	INTERGALACTIC	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
33	30	16	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
34	32	44	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
35	34	9	CAN'T GET ENOUGH OF YOU BABY	SMASH MOUTH (ELEKTRA/EEG)
36	49	4	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
37	39	12	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	1	18	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
2	—	1	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
3	2	2	FLY	SUGAR RAY (LAVA/ATLANTIC)
4	4	19	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
5	3	19	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
6	6	6	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
7	5	6	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
8	9	17	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
9	8	7	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
10	10	7	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
11	14	35	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
12	12	28	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
13	15	27	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
14	11	18	SHOW ME LOVE	ROBYN (RCA)
15	13	2	I WANT YOU BACK	'N SYNC (RCA)
16	7	27	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
17	17	20	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
18	18	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/AS&M)
19	19	37	BARELY BREATHING	DUNCAN SHEIKH (ATLANTIC)
20	16	13	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
21	22	20	HOW BIZARRE	OMC (HU/HYMER/CURY)
22	20	5	NO, NO, NO	DESTINY'S CHILLO (COLUMBIA)
23	21	42	LOVEFOOL	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
24	23	25	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
25	—	71	YOU LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
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74	—	—	—	—
75	—	—	—	—

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

55	26	CENTS	(Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
56	2	WAY STREET	(Hicklo, ASCAP/Missiones, BMI/All Silver, BMI/Beane Tribe, BMI)
57	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
58	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
59	THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM	
60	AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM	
61	BLACK ICE (SKY HIGH)	(Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
62	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL	
63	CAN'T WE TRY	(EMI April, ASCAP) HL	
64	CHICKENHEAD	(Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remi, ASCAP/EMI, ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa David, ASCAP/Kid Bird, ASCAP) HL/WBM	
65	CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL	
66	COME WITH ME	(Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remixable, ASCAP) WBM	
67	COVER YOU IN KISSES	(Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM	
68	CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP) HL/WBM	
69	CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM	
70	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control) WBM	
71	DAYDREAMIN'	(Rodney Jenkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL	
72	DEFINITION	(Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI)	
73	DELICIOUS	(Just Pass Us A Cold One, ASCAP/EMI April, ASCAP/Spirit One, BMI/Conductive, BMI/On Time, BMI/Michael Bradford) HL	
74	DESTINY	(M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM	
75	DING-A-LING	(Afro-rican, BMI)	
76	DO YOUR THING	(Chocolate Factory, ASCAP/Copyright Control)	
77	EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP) WBM	
78	THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL	
79	FREAK OUT	(September Six, ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tade, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM	
80	FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL	
81	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM	
82	GHEETO SUPASTAR (THAT IS WHAT YOU ARE)	(Soy/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM	
83	GOODBYE TO MY HOMIES	(Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	
84	GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	
85	HEAVEN'S WHAT I FEEL	(Foreign Imported, BMI) WBM	
86	HERE WE GO AGAIN	(So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smithy Son, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM	
87	HERE WE GO	(Soy/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL	
88	HEY NOW NOW	(Cool Beans, ASCAP/Bubbling Over, ASCAP/Heavy Harmony, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP/Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI) HL/WBM	
89	HORSE & CARRIAGE	(Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM	
90	HOW DO I LIVE	(Realsongs, ASCAP) WBM	
91	HOW DO I SAY I'M SORRY	(EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM	
92	HOW'S IT GOING TO BE	(3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
93	I CAN DO THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Good Swing, BMI) HL	
94	I DON'T WANT TO WAIT	(Inface, BMI/Ensign, BMI) HL	
95	IF YOU COULD READ MY MIND	(Early Morning, SOCAN)	
96	IF YOU EVER HAVE FOREVER IN MIND	(Benefit, BMI/Irving, BMI/Baby Oumplin', BMI) WBM	
97	I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM	
98	I JUST WANT TO DANCE WITH YOU	(Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL	
99	I'M ALRIGHT	(EMI April, ASCAP/Phil Vassar, ASCAP) HL/WBM	
100	INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL	
101	I STILL LOVE YOU	(Uh, Oh, ASCAP/Lil' Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM	
102	IT'S ALRIGHT	(Lil' Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM	
103	I WASN'T WITH IT	(Browntown Sound, BMI) HL/WBM	
104	I WANT YOU	(Plus 1, ASCAP/Justin Combs, ASCAP) WBM	
105	SO INTO YOU	(Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) HL	
106	SPARK	(Sword And Stone, ASCAP)	
107	STAND BY ME	(Unichappell, BMI/Jerry Leiber, ASCAP/Mike Stoller, ASCAP) HL	
108	STEPPING STONE	(LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM	
109	STILL NOT A PLAYER	(Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM	
110	STOP BEING GREEDY	(Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP/Damon Blackman, ASCAP/Jobete, BMI/EMI Blackwood, BMI) HL	
111	STOP	(Full Keel, ASCAP/Windswept Pacific, PRS/19, PRS/BMG, ASCAP) HL/WBM	
112	THERE'S YOUR TROUBLE	(Tom Collins, BMI/Magnasong, BMI) WBM	
113	THERE YOU ARE	(Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP)	
114	THEY DON'T KNOW	(Soy/ATV Songs, BMI) HL/WBM	
115	THIS KISS	(Puckalesta, BMI/Normad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Arwa,	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	3	THE FIRST NIGHT	MONICA (ARISTA) 1 wk at No. 1
2	1	11	MY WAY	USHER (LAFACE/ARISTA)
3	3	6	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
4	9	6	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
5	8	6	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
6	11	4	DAYDREAMIN'	TATYANA ALI (MUJ/WORK)
7	6	14	ADIA	SARAH MCLACHLAN (ARISTA)
8	5	10	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
9	12	12	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
10	4	10	MAKE IT HOT	NICOLE (THE GOLD MIND, INC./EASTWEST/EEG)
11	10	7	FRIEND OF MINE	KRIELY PRICE (I-NECK/ISLAND)
12	13	7	CRUEL SUMMER	ACE OF BASE (ARISTA)
13	15	4	I STILL LOVE YOU	NEXT (ARISTA)
14	7	14	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
15	14	8	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BREATHWAY)
16	17	2	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)
17	19	3	GOODBYE TO MY HOMIES	MASTER P (NO LIMIT/PRIORITY)
18	16	3	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
19	18	20	SAIY IT	VOICES OF THEORY (H.O.L.A./REO ANT)
20	25	7	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
21	24	23	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
22	20	9	CLEOPATRA'S THEME	CLEOPATRA (MAVERICK/WARNER BROS.)
23	22	11	STOP	SPICE GIRLS (VIRGIN)
24	21	8	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
25	29	25	I'M ALRIGHT	JO OEE MESSINA (CURB)
26	23	7	WOOF WOOF	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)
27	26	17	MY ALL	MARIAH CAREY (COLUMBIA)
28	28	20	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)
29	31	6	WHAT U SEE IS WHAT U GET	XZIBIT (LOUD/RCA)
30	32	3	PAPER	QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)
31	27	29	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY (NASHVILLE))
32	34	5	26 CENTS	THE WILKINSONS (GIANT (NASHVILLE/REPRISE (NASHVILLE)))
33				

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

AEROSMITH CAN'T MISS: After amassing more than 530 million gross impressions during its 123 weeks on the Hot 100 Airplay chart, Aerosmith's "I Don't Want To Miss A Thing" (Columbia) finally re-tailed Aug. 18, making it eligible to bow on the Hot 100 next issue. The Diane Warren-penned tune receives 81 million audience impressions from 198 monitored stations to rank at No. 2 on the Hot 100 Airplay list.

Based on audience points alone, "I Don't Want To..." would appear at No. 7 on the Hot 100 if there were a retail component available at this time. The single would only need to scan 26,000 units to debut at No. 1 this issue. Taking the song's vast airplay into account, Columbia's bullish expectations for a No. 1 Hot 100 debut are sound. If "I Don't Want To..." enters at No. 1 next issue, it would become the ninth single to do so in the history of the chart, and Aerosmith would be the first rock band to bow atop the Hot 100. Even with significant airplay numbers, expect the band's stay atop the chart to be brief, because only 500,000 units have been manufactured.

SALES ON THE SKIDS: This issue, singles sales are down 13%. While sales are prone to subtle weekly fluctuations, Hot 100 Singles Spotlight has not observed a sales drop-off this dramatic since the post-holiday drought reflected in the Jan. 17 and 24 issues. The bullet criteria for Hot 100 Singles Sales has been adjusted to show the titles that lost less than 5% of their previous week's numbers. The only titles that met the standard 10% bullet criteria were Nos. 1, 4, 6, 13, 33, 42, and 51.

CAN'T WAIT: "I Will Wait," Hootie & the Blowfish's first song to appear on the Hot 100 Airplay chart in more than a year, bows on that list at No. 44, with 20 million audience impressions from airplay at 158 monitored stations. This is the band's best first-week showing on the Hot 100 Airplay chart.

By comparison, "Old Man & Me (When I Get To Heaven)," Hootie's first single from the band's sophomore album, bowed at No. 50 on the Hot 100 Airplay list, with 13.5 million audience impressions. Among the early radio supporters of "I Will Wait" are WPLJ New York, WTMX Chicago, KYSR Los Angeles, andWSTR Atlanta. Believe it or not, Hootie has never topped the Hot 100 Airplay chart. The group came close with "Hold My Hand" and "Only Wanna Be With You," which stalled at No. 2. Atlantic is not planning on releasing a commercial single of "I Will Wait," so you'll have to wait for the album "Musical Chairs" to retail Sept. 15.

AGAIN: Arista's renewed promotional effort behind Deborah Cox's "Things Just Ain't The Same" is moments away from paying off (Billboard, July 25), but for how long? New airplay of the dance mix to the tune of 10 million audience impressions has helped the single's sales pick up. The single has scanned 3,800 units. The Hot 100 chart points for "Things Just Ain't..." rank just below the top 50. If the song maintains its momentum, it could re-enter the Hot 100 as soon as next issue. However, don't expect it to hang around long, because Cox's next single, "Nobody's Supposed To Be Here," is already being worked to R&B and rhythmic top 40 radio.

FOR A&M, THE GLOBE'S THE LIMIT ON SHERYL CROW ALBUM

(Continued from page 5)

slightly nervous laugh.

Of course, what she's baring are emotions, not flesh. The songs on the set, due Sept. 29, deal with her relationships, "the ends of relationships and the middles of relationships," says Crow. She knows it means that some listeners will try to figure out who she's singing about. "Oh, there will be just so much speculation, and because of that there's great safety and protection in the fact that people will be guessing so many different people and I'm the only person who will ever really know. I'm really private about who I've had relationships with, and I don't talk about them in the press. I don't even really talk about them with the people around me."

Crow, who co-wrote many of the tunes with Jeff Trott, first tried to write the album narratively, as she has with previous works. "And this record just wasn't going to have it," she says, shaking her head. "Every time I tried to sit down and write something that was based on a character, that was more literal, I found myself writing in the first person, so I guess it was just time for that."

Musically, Crow believes she's made her most interesting album. "As a producer, I sort of pushed the envelope a little bit more in terms of experimenting with strings and horns. I tried to make a record that didn't exclude the listener; one that was a warmer, bigger-sounding album."

While she may be wary of putting her thoughts out there, she can be completely confident that she has the full strength of her label behind her.

"It's absolutely one of our biggest releases this year," says A&M chairman/CEO Al Cafaro. "I'm very pleased with what she's done with this record, and we're prepared to make it happen."

Indeed, A&M senior VP of marketing/GM Morty Wiggins adds, "There's not a record that we're spending more money on to launch than Sheryl Crow's, and justifiably so."

Crow has proved to be one of the label's strongest sellers in recent years. Her 1994 debut, "Tuesday Night Music Club," has sold 4.1 million units in the U.S., according to SoundScan, while her 1996 self-titled release has sold 2.1 million. According to the label, she has sold more than 13 million albums worldwide, including her U.S. sales.

Crow recorded the bulk of the new album in New York at her own Globe Studios. She then headed for a Los Angeles studio, when she later decided to cut more material, including Bob Dylan's sly "Mississippi." She says that Dylan's publisher called her and said, "Bob thought you might want to record this song. He recorded it for his last record and didn't really like the version that he had. He has these two songs that he'd love to hear you do." I picked 'Mississippi.' I thank the great Creator every day that I have a great relationship with Bob, and I'm stunned still that he even knows who I am. I carry around his book of lyrics with me. He's the alpha and omega as far as great songwriting goes in my mind."

When Crow decided to go back into the studio to add "Mississippi," she also cut two new songs she penned, "The Difficult Kind" and the lyrical-

ly sobering "Anything But Down." "It's the most negative song on the album," she says. "There are those people you love, but every time you talk to them, they bring you down, and you can't figure out why you care."

The first single, the genial, bitter-sweet "My Favorite Mistake," went to top 40, triple-A, and all rock formats Aug. 19.

The video, directed by Sam Bayer, has already been added at VH1 and MTV. "It's wonderful to get that positive response from both channels," says Wiggins. "Sometimes VH1 will say it's too MTV, or MTV will say it doesn't appeal to their viewers. It's great to have both tastemakers like it."

Crow has taped an episode of VH1's "Storytellers" that will air in October, when she is the channel's artist of the month.

While Crow says she is excited about playing the songs live, she doesn't relish the idea of hitting the

road. "I'm in a different place in my life right now, where I'm trying to set myself up in a home, which I've never done," she says. "I'm trying to stay stationary, which is very uncomfortable for me, and I'm conducting the whole thing like an exercise. I'd go out on the road, and I just didn't have any friends. I didn't have a home. I didn't have a life at all. People quit calling you for lunch when you've been gone for five years."

In fact, that reticence was behind her decision to pull out of her June Lilith Fair dates. "I really didn't feel like I could go out and face 30,000 people feeling as uncertain as I was feeling," she says. "I was trying to finish my record, and I was really in that mind-set of trying to purge myself of all the feelings that are on the record, and I just couldn't face it."

Crow does plan to tour in February and March, a delay that A&M says is fine. "We don't need her to tour to establish this record," Wiggins says. A&M plans to still reach the Lilith Fair audience by mailing postcards about the album's release to festivalgoers who purchased their tickets through Ticketmaster.

While she may not be immediately on the concert trail, Crow will be in front of millions through TV appearances, as well as a TV ad campaign that will run the two weeks surrounding the album's release. She'll also be present at retail, where A&M will distribute 3,000 standees of the singer; as well as conduct a contest that is still being planned.

According to retailers, the label is doing a good job of making the album price appealing to them by offering a 5% buy-in discount.

"That's good on someone who's reached a superstar level," says Eric Keil, buyer for the nine-store, South Plainfield, N.J.-based Compact Disc World. "We underestimated the last album and got in trouble with it—we should have bought more than we did. It's still an amazing seller for us, so I'm looking forward to this one."

However, he adds, Crow, like other artists with releases due in the fall, should beware once Alanis Morissette's album is released Nov. 3. "It's

good to get this album out now and get momentum, because you've got to get it going before Alanis comes out. It's going to be all over then; she's going to rule the roost."

"We're all anticipating Sheryl Crow because she's one of the only female rockers," says John Artale, buyer for the 160-store, Carnegie, Pa.-based National Record Mart. "Everybody else does that folksy, whiny thing, and then they throw in a rocker just to give you something else on the record. She has good roots; she takes from the Stones and from people she should be taking from. We like her, we're excited by her, and we're looking forward to the record."

"The Globe Sessions" will come out internationally in mid-September.

Cafaro expects Crow's sales to be split fairly evenly between the U.S. and other territories. "We're pretty close to a 50/50 split between the U.S. and interna-

tional," says Cafaro. "If you take out the record clubs, it might be a little more skewed toward international. She's worked very hard in all the major markets around the world."

Crow has put in a tremendous amount of time doing international press and will spend time outside of the U.S. promoting the new project.

However, one overseas trip on her docket will be of a more personal nature. In September, she'll head to Vietnam with Steve Earle, not to play, but to promote the Ban the Landmines organization. "We need to sign the treaty, and our country is really dragging its feet about it," she says.

RYKO'S MOULD

(Continued from page 15)

albums to Rykodisc and Creation; from his New York base, he also manages himself and publishes his songs via Granary Music.

Unlike a lot of '80s college-rock icons, Mould has been able to broaden his audience without losing his core fans from his Hüsker Dü and early solo days. As Brett Grossman, the buyer at Chicago's indie-minded Reckless Records, points out, "It's not like Bob is going to go do a remix album—and our customers respond to that sort of integrity."

In the U.K., Creation put out a limited-edition 7-inch single with a double A-side of the very Sugary "Classifieds" and "Moving Trucks" earlier this month, playing to Mould's long-time fans in a market dominated by mainstream pop. The climate in U.S. rock radio is also far more conservative than in the days of "Copper Blue." But there are such adventurous outlets as modern rock WOXY Cincinnati, whose PD, Keri Valmassei, put "Who Was Around?" into rotation immediately.

Mould can't see himself "appealing to the average consumer," he says. "My hair is going, and I don't have a slogan. But that's OK. The closer I drift to middle age, the more I realize that I'm just an old-time storyteller."

For more on Bob Mould, see *Billboard Online* (www.billboard.com).

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	1	9	STAY	DREAMHOUSE (TRAUMA)	14	16	4	STANDING TOGETHER	GEORGE BENSON (GRP)
2	3	8	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)	15	10	5	TEARDROP	MASSIVE ATTACK (CIRCA/VIRGIN)
3	8	2	WIDE OPEN SPACES	DIXIE CHICKS (MONUMENT)	16	18	6	CHOKE	B.L.H.U.N.T. (SELECT)
4	5	12	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD WOODOO DADDY (COOLSWILLE/FM/CAPITOL)	17	25	48	ALIVE	PEARL JAM (EPIC)
5	6	2	FIND A WAY	A TRIBE CALLED QUEST (JIVE)	18	20	3	LONELY	MERRIL BAINBRIDGE (UNIVERSAL)
6	7	13	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)	19	14	39	EVEN FLOW	PEARL JAM (EPIC)
7	12	5	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFIN)	20	9	22	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
8	4	7	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTAR (CREATORS WAY/ATLANTIC)	21	21	19	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
9	19	3	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)	22	—	1	INSANE	TEE KEE (WHITE LION)
10	24	2	CHEAPSKATE (YOU AIN'T GETTIN' NADA)	SPORTY THEVZ (ROC-A-BLOCK/RUFFHOUSE/COLUMBIA)	23	17	5	GIRLS	DI SIBIRI FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (COLLAPSE/IMPACT)
11	13	4	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)	24	23	8	THANK YOU	BEBE WINANS (ATLANTIC)
12	11	5	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))	25	—	1	THE OLE B#TCH-U-WORRYZ	PROFESSOR GRIFF (LETHAL/BLACKHEART/MERCURY)
13	—	1	HOW'S IT GOIN' DOWN	DMX (FEAT. FAITH EVANS) (RUFF RIDERS/DEF JAM/MERCURY)					

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

AUGUST 29, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	14	THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	2	2	11	MY WAY ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
3	5	14	3	THE FIRST NIGHT J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) ARISTA 13522	3
4	7	7	9	CRUSH A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	4
5	4	6	6	NEVER EVER C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
6	3	4	14	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	3
7	6	3	29	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
8	12	13	4	DAYDREAMIN' R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEJ, S. HAMILTON, D. FAGEN, W. BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ 78855/WORK	8
9	9	8	29	TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
10	10	11	7	CRUEL SUMMER CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10
11	11	10	13	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
12	13	12	6	LOOKIN' AT ME ● C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	12
13	8	5	10	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	5
14	16	—	2	TIME AFTER TIME C. ROANE (C. LAUPER, R. HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	14
15	15	15	7	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/ISLAND	12
16	19	22	24	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	16
17	14	9	10	COME WITH ME ▲ S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	4
18	22	27	4	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	18
19	17	16	22	SAFETY ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THE THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
20	21	17	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. 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
21	20	18	23	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
22	24	19	39	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
23	18	20	8	NOBODY DOES IT BETTER WARREN G. (NATE OGGG, WARREN G. H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G. (C) (D) (T) OGGG FOUNDATION/EPIC 4000/BREAKAWAY	18
24	25	25	28	TO THE MOON AND BACK C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	24
25	23	23	3	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
26	27	24	12	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, R. JERKINS, J. TEJEDA)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	24
27	30	52	3	GOODBYE TO MY HOMIES C. STEPHENS (MASTER P. SILK, THE SHOCKER, SONS OF FUNK, MD. B. DICK, F. PERREN, C. PERREN)	◆ MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	27
28	28	34	5	INTERGALACTIC BEASTIE BOYS, M. CALOATO, JR. (BEASTIE BOYS, M. CALOATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	28
29	29	31	20	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
30	37	41	7	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
31	32	28	21	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
32	26	21	8	RAY OF LIGHT MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDONO, D. CURTISS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
33	31	26	17	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
34	39	36	27	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. ROOGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
35	33	30	9	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
36	34	29	20	EVERYBODY (BACKSTREET'S BACK) ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
37	40	37	44	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
38	36	32	11	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
39	41	39	39	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CAOOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
40	43	38	63	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
41	42	42	7	HORSE & CARRIAGE POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	41
42	38	33	31	THEY DON'T KNOW ▲ TIM & BOB (JON B., T. KELLEY, B. ROBINSON)	◆ JON B. (C) (D) Y&B YUM 78793/550 MUSIC	7
43	45	43	9	OOH LA LA R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
44	44	40	37	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
45	49	47	23	I'M ALLRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
46	35	35	7	WOOF WOOF K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUORASOUNO/BIG BEAT 84123/ATLANTIC	31
47	47	50	6	HEY NOW NOW M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ SWIRL 360 (C) (D) (V) MERCURY 566029	47
48	51	62	4	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	48
				★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★		
49	63	68	4	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ MYA FEATURING SILK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	49
50	54	60	5	WHAT U SEE IS WHAT U GET J. WEST (A. JOINER, J. WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	50
51	50	64	3	PAPER P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG)	◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
52	53	53	9	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	52
53	48	48	15	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
				★ ★ ★ GREATEST GAINER/SALES ★ ★ ★		
54	66	—	2	NOBODY ELSE JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	54
55	57	65	5	26 CENTS T. HASELDEIN, R. ZAVITSOS, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
56	46	45	13	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) (T) RELATIVITY 1691	23
57	62	56	7	LANDSLIDE L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	51
58	52	44	15	I GET LONELY ● J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
59	59	51	14	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
60	56	55	7	DESTINY T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	47
61	61	66	4	IT'S ALLRIGHT D. DASH, MAHOGANY (S. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYOUTH, J. HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 56621/MERCURY	61
62	58	54	17	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
63	60	61	10	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	50
64	64	58	9	AVA ADORE B. CORGAN, B. WOOD (B. CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
65	72	73	13	YOU WON'T FORGET ME FMP (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
66	75	78	4	DELICIOUS P. LORIMER, R. VISSION (P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	◆ PURE SUGAR (C) (D) (T) (X) GEFEN 19422	66
67	94	—	2	DEFINITION DJ HI-TEK (D. SMITH, T. K. GREENE, T. COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	67
68	71	72	9	HOW DO I SAY I'M SORRY K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	63
69	74	76	4	CHICKENHEAD S. REMI, W. JEAN (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
70	65	59	6	REMEMBER WHEN L. BIANCANIELLO (S. WATTERS, M. CALDERON, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	48
71	70	70	12	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
72	77	—	2	HERE WE GO W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
73	68	69	9	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	60
74	84	74	9	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL (DUET WITH COLLAGE) (C) (D) (T) (V) ROBBINS 72025	59
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
75	NEW		1	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G. LIGHTFOOT)	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (T) (X) TOMMY BOY 497*	75
76	69	67	5	WHAT I DIDN'T KNOW G. MACKILLOP (M. KANO, ATHENAEUM)	◆ ATHENAEUM (C) (D) ATLANTIC 84144	58
77	80	77	10	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) R. ROSA, D. CHILO (R. ROSA, D. CHILO, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
78	67	63	18	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
79	81	80	10	SPARK T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
80	76	71	14	NINETY NINE (FLASH THE MESSAGE) W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
81	82	83	9	2 WAY STREET M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSIONES (C) (D) (T) MOTOWN 860788	62
82	85	84	20	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
83	86	—	2	STAND BY ME FUNKY BE, M. VITORIA (J. LEIBER, M. STOLLER, B. E. KING)	◆ 4 THE CAUSE (C) (D) RCA 65532	83
84	83	79	7	HERE WE GO AGAIN J. DUPRI (J. DUPRI, T. ROUSSARO, T. LORENZ, W. GARFIELO, D. ROMANI, M. MALAVASI)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502	76
85	79	85	14	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
86	91	93	4	THE ROCKAFELLER SKANK F. SLIM (F. SLIM, J. BARRY)	◆ FATBOY SLIM (T) (X) SKINT 6242*/ASTRALWERKS	86
87	73	75	8	STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	73
88	87	—	2	I WASN'T WITH IT JON-JOHN, J. ELIAS (J. ROBINSON, J. ELIAS, E. JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	87
89	93	91	17	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
90	89	88	15	WISHLIST B. O'BRIEN, PEARL JAM (E. VEOER)	◆ PEARL JAM (D) (V) EPIC 78896	47
91	100	89	3	STOP BEING GREEDY PK (E. SIMMONS, A. FIELDS, O. BLACKMAN, M. MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	89
92	78	57	16	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	36
93	98	95	5	COVER YOU IN K		

THE ULTIMATE MULTI ARTIST DANCE ALBUM OF THE YEAR!

CD1

The Vocaloid Session

H2O FEAT. BILLIE "YOU CAN RUN... BUT YOU CAN'T HIDE" (LIQUID DUB MIX)
 DA MOB FEAT. JOCELYN BROWN "FUN" (MORCOTON DUB MIX)
 CE CE PENISTON "NOBODY ELSE" (SHE'S FISTER DUB)
 4 TUNE FEAT. BEN "AFTERHOURS" (WATERING 4-TUN MIX)
 PAUL MAIN PROJECT FEAT. RENEE "I NEED LOVE" (CLUB 69 FUTURE MIX)
 MARTINIQUE FEAT. CRISSY CEE "PATA PATA" (FRANK PHENOMENON MIX)
 EDDIE AMADOR "HOUSE MUSIC" (ORIGINAL MIX)
 AZURE "MAMA USED TO SAY" (ORIGINAL MIX)
 ULTRA NATE "FOUND A CURE" (MOOD F SIVING ORIGINAL VOCAL MIX)
 JAY WILLIAMS "GET ON UP" (KJ'S DUB MIX)
 DAVID MORALES PRESENTS THE FACE "NEEDIN' U" (ORIGINAL MISTAKE MIX)
 JESTOFUNK FEAT. CINDA "STELLAR FUNK" (FUNKY V'S PAGE VOCAL MIX)
 FIRE ISLAND FEAT. LOLEATWA HOLLOWAY "SHOUT TO THE TOP" (FIRE ISLAND EXTENDED MIX)
 HOMELESS "FREEDOM" (HOUSE FLAVOR MIX)
 THE DON "THE HORN SONG" (ORIGINAL MIX)
 BARBARA TUCKER "EVERYBODY DANCE" (VOCAL CRUB MIX)



PACHA



I B I Z A
 I 9 9 8



CD2

The Late Night Session

I.D.F. "KAMA'SUTRA" (PACHA MAIN MIX)
 D.O.D. "DANCE OR DIE '1 2 3 4'" (ORIGINAL MIX)
 SOUL GRABBER "PART 3 (THE FIRES BURNIN')" (ORIGINAL MIX)
 JOE MONTANA "DOCTOR DISCO" (LA MOVIDA MIX)
 MIKE DELGADO & BB KEYS "GROOVE JUNKIES EP (BABY LUV ME YEAH)" (ORIGINAL MIX)
 ALTA PLAZA FEAT. ROBERTO TORRI "SAUSALITO" (ORIGINAL MIX)
 SOWETO FUNK "MOVE YOUR BODY (TO THE BEAT)" (ORIGINAL MIX)
 RICHARD F. "GOOD LOVE" (ORIGINAL MIX)
 ANDY & THE LAMBOY FEAT. MICHELLE WEEKS "THE INSIDE" (A & L CLUB MIX)
 FRESH'N'LOW "BESOS DE LOS ANGELES" (COOL SIDE MIX)
 BEAT BOUTIQUE "STERNESCHANZE" (4 YEARS MIX)
 MD+VS+LR FEAT. MIKE DUNN "NOTHING STAYS THE SAME" (LOST IN THE GROOVE MIX)
 BCA "FEELING" (ORIGINAL VERSION)
 CEVIN FISHER'S BIG FREAK "THE FREAKS COME OUT" (FREAKIN' DUB MIX)

**AN UNPRECEDENTED
 COLLECTION OF THE LATEST
 DANCE HITS DIRECT
 FROM THE PARTY CAPITAL
 OF THE WORLD...**

PACHA, IBIZA

Street Date: September 8, 1998

MIXED BY DJ PIPI

Live From IBIZA



MAX MUSIC & ENTERTAINMENT, INC.

MXD2-2103

Distributed in the United States and Puerto Rico by Universal Music & Video Distribution.

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 29, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	★ ★ ★ No. 1 ★ ★ ★ DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
2	2	2	8	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
3	3	1	5	BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
4	NEW	1	1	VARIOUS ARTISTS LOUD 67647*/RCA (10.98/16.98)	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
5	5	6	6	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
6	9	9	21	'N SYNC ▲ RCA 67613 (10.98/16.98)	★ ★ ★ GREATEST GAINER ★ ★ ★ 'N SYNC	6
7	4	5	9	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
8	6	3	20	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
9	7	8	53	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	NEW	1	1	SOUNDTRACK FLITE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	10
11	NEW	1	1	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
12	10	7	10	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
13	NEW	1	1	E-40 SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	13
14	11	10	38	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
15	NEW	1	1	KELLY PRICE T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
16	8	4	4	JERMAINE DUPRI ● SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
17	12	13	41	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
18	16	18	8	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	16
19	13	12	13	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
20	15	16	76	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
21	14	15	5	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
22	42	69	4	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
23	28	30	13	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
24	23	29	46	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
25	20	20	27	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
26	NEW	1	1	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
27	17	14	12	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
28	21	23	70	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
29	18	—	2	SQUIRREL NUT ZIPPERS MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
30	25	26	39	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
31	19	17	4	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
32	32	28	16	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
33	38	45	10	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
34	31	34	17	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	31
35	NEW	1	1	LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG	35
36	34	35	23	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
37	29	22	6	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
38	27	24	17	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
39	72	126	28	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	★ ★ ★ PACESSETTER ★ ★ ★ THE WEDDING SINGER	5
40	NEW	1	1	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	40
41	35	31	48	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
42	37	33	57	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
43	40	40	41	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
44	22	11	4	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
45	36	32	16	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
46	33	27	7	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
47	26	21	3	MARY J. BLIGE MCA 11848 (10.98/17.98)	THE TOUR	21
48	30	19	4	CAM'RON UNTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
49	39	39	61	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
50	49	55	10	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	49
51	52	52	29	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	51

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
52	24	—	2	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
53	44	42	36	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
54	43	43	35	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
55	45	48	17	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
56	55	46	24	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
57	47	50	25	BIG BAD VOODOO DADDY ● COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
58	58	59	71	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
59	46	44	11	THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2
60	57	51	45	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
61	50	54	47	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
62	60	58	15	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
63	54	47	13	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
64	56	49	11	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
65	66	66	80	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
66	67	65	21	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
67	64	74	14	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
68	59	67	47	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
69	53	38	13	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
70	75	72	11	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
71	62	60	11	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
72	41	25	4	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
73	71	79	20	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	71
74	51	36	5	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
75	48	37	6	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
76	65	57	23	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
77	61	56	15	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
78	73	76	14	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
79	70	73	11	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
80	NEW	1	1	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	80
81	76	63	15	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
82	81	85	37	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
83	68	64	11	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
84	91	82	45	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
85	63	41	4	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	20
86	78	71	12	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
87	82	88	42	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
88	92	101	22	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
89	95	93	20	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
90	79	75	15	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
91	101	96	43	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
92	77	61	7	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
93	83	87	51	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
94	80	70	3	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
95	84	80	39	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
96	86	68	11	GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
97	89	86	5	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
98	88	84	17	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
99	93	91	20	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
100	99	94	10	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
101	87	92	26	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
102	85	62	5	COUNTING CROWS DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19
103	97	99	63	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
104	94	90	38	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 94599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
105	107	107	44	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
106	NEW	1	1	PRIMUS INTERSCOPE 90214 (12.98 CD)	RHINOPLASTY	106
107	74	53	3	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	53

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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	98	81	5	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
109	69	—	2	VARIOUS ARTISTS 1500 540919/A&M (10.98 EQ/16.98)	FOR THE MASSES	69
110	126	155	7	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	110
111	90	83	13	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
112	103	105	56	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
113	96	98	10	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
114	110	104	7	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
115	124	130	9	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	115
116	100	—	2	SOUNDTRACK LONDON 460581/ISLAND (17.98 EQ CD)	EVER AFTER	100
117	104	100	23	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
118	108	89	4	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65
119	118	119	45	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
120	113	110	52	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.58/17.98)	THE DANCE	1
121	109	108	14	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
122	145	131	14	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5 36
123	139	132	20	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
124	106	109	26	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
125	122	117	10	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	117
126	128	165	51	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
127	112	115	4	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	112
128	119	129	19	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
129	116	112	48	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
130	105	78	4	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	58
131	115	106	39	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
132	149	185	3	SOUNDTRACK CAPITOL 95737 (10.98/17.98)	THERE'S SOMETHING ABOUT MARY	132
133	133	120	51	DAYS OF THE NEW ▲ CUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
134	102	97	11	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
135	142	144	98	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	2
136	111	111	11	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
137	147	127	65	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
138	136	134	60	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
139	141	142	5	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	139
140	199	200	49	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
141	117	113	5	ACE OF BASE ARISTA 19021 (10.98/16.98)	CRUEL SUMMER	101
142	138	121	20	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
143	NEW ►	1	1	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	143
144	140	133	48	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
145	114	95	5	SOUNDTRACK SONY CLASSICAL 60627 (11.98 EQ/17.98)	THE MASK OF ZORRO	87
146	152	161	41	VARIOUS ARTISTS ● POLYGRAM TV/POLYOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
147	184	—	2	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	147
148	NEW ►	1	1	CULTURE CLUB VIRGIN 46191 (15.98/18.98)	VH1 STORYTELLERS/GREATEST MOMENTS	148
149	137	116	15	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
150	132	153	19	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
151	130	137	46	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
152	150	152	3	VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98)	PURE REGGAE	150
153	125	124	7	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
154	120	114	22	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10

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
155	134	135	22	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
156	NEW ►	1	1	VARIOUS ARTISTS SLIMSTYLE 78COO/BEYOND MUSIC (10.98/16.98)	SWING THIS, BABY!	156
157	151	184	15	TAMIA QWEST 46213/WARNER BROS. (10.93/16.98)	TAMIA	67
158	166	159	28	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
159	131	103	7	♀ & THE NEW POWER GENERATION NPG 9872 (10.98/14.98)	NEWPOWER SOUL	22
160	154	154	57	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
161	121	118	7	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
162	164	168	4	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	162
163	135	123	10	DWIGHT YOAKAM REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
164	NEW ►	1	1	DISHWALLA A&M 540948 (10.98 EQ/16.98)	AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	164
165	127	102	4	NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98)	OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
166	155	145	22	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
167	143	138	13	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
168	NEW ►	1	1	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	168
169	RE-ENTRY	57	57	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	83
170	178	167	61	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
171	123	125	40	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
172	129	77	3	FEAR FACTORY ROADRUNNER 8752 (10.98/15.98)	OBSOLETE	77
173	156	128	8	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
174	NEW ►	1	1	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD) HS	COMBUSTICATION	174
175	163	172	36	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS	92
176	159	157	16	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
177	148	163	29	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
178	146	146	7	VARIOUS ARTISTS EPITAPH 86E34 (4.98 CD)	PUNK-O-RAMA III	80
179	190	174	19	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
180	171	162	49	AQUA ▲ ⁴ MCA 11705 (10.98/16.98)	AQUARIUM	7
181	NEW ►	1	1	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	181
182	160	141	15	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
183	162	177	74	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
184	177	170	40	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
185	144	140	34	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
186	NEW ►	1	1	THEY MIGHT BE GIANTS RESTLESS 72965 (16.98 CD)	SEVERE TIRE DAMAGE	186
187	161	176	47	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
188	176	183	7	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	129
189	158	166	49	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
190	157	143	13	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
191	187	—	2	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	187
192	173	173	51	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
193	165	150	19	GOODIE MOB ● LAFACE 26647*/ARISTA (10.98/16.98)	STILL STANDING	6
194	NEW ►	1	1	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	194
195	RE-ENTRY	77	77	PAULA COLE ▲ ² IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
196	186	180	74	AEROSMITH ▲ ² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
197	169	136	13	EIGHTBALL ▲ ² SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
198	168	186	40	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
199	RE-ENTRY	34	34	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
200	153	148	26	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67

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Ace Of Base 141	Eric Clapton 117	Fiend 182	Montell Jordan 123	Jo Dee Messina 88	Puff Daddy & The Family 112	How Stella Got Her Groove Back 10	Jaci Velasquez 134
Aerosmith 196	Terri Clark 167	Five 191	Kane & Abel 75	Metallica 95	Bonnie Raitt 179	The Mask Of Zorro 145	Luther Vandross 26
All Saints 73	C-Murder 166	Fleetwood Mac 120	K-Ci & JoJo 49	Monica 21	Rammstein 50	Mulan 83	VARIOUS ARTISTS
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Big Punisher 45	Chico DeBarge 185	Goodie Mob 193	Madonna 56	Newsboys 161	Kenny Wayne Shepherd Band 119		Pure Disco 169
Black Eyed Peas 188	Del Squad 92	Green Day 105	Mase 87	Next 54	Silk The Shocker 101		Pure Funk 90
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Andrea Bocelli 82, 128	Diamond Rio 94	Dave Matthews Band 32, 199	Maxwell 46	The Notorious B.I.G. 183	Smash Mouth 160		Swing This, Baby! 15*
Boyz II Men 187	Celine Dion 30	Maxwell 46	Martina McBride 140	*N Sync 6	Will Smith 14		Ultimate Country Part
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Cam'Ron 48	E-40 13	Point Of Grace 52	Kelly Price 15	Pearl Jam 158	Bulworth — The Album 2		Mark Wills 110
Candlebox 118	Eightball 197	Kelly Price 15	Primus 106	Liz Phair 35	Dr. Dolittle: The Album 7		Wu-Tang Killa Be
Mariah Carey 129	Gloria Estefan 96	Primus 106	Jennifer Paige 168	Dr. Dolittle: The Album 7	Ever After 116		Xscape 67
The Carpenters 142	Eve 6, 33	Jennifer Paige 168	Pearl Jam 158	Ever After 116	Godzilla — The Album 69		Trisha Yearwood
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Eagle-Eye Cherry 147		Dr. Dolittle: The Album 7	Ever After 116				
		Ever After 116	Godzilla — The Album 69				

BIZ PREPS FOR THE EFFECTS OF Y2K COMPUTER BUG

(Continued from page 92)

becoming Y2K compliant for the last 18 months, following a detailed plan laid out to deal with the issue. He says that, so far, 75%-80% of the work has been completed. He expects that when all is said and done, BMG Distribution will have spent less than \$1 million to rectify the issue.

At Sony Music Distribution, chairman Danny Yarbrough reports that for the last three years, Sony has been upgrading and putting in new distribution systems for all functions—order entry, invoicing, shipping, inventory management—on a global basis, and as part of that, Sony addressed the year 2000 compliance issue. “We expect to be totally 2000 compliant within the next four or five months,” he says.

Like Sony, PolyGram Group Distribution (PGD) has been upgrading its systems anyway and has been addressing the Y2K issue at the same time, reports Jim Caparro, presi-

dent/CEO of the company. Moreover, since some of its new systems may not be ready to go live until late next year, PGD is not taking any chances and is upgrading its old systems to be compliant in case there is a problem in the rollout of the new system.

At EMI Music Distribution, Gene Rumsey, executive VP, reports, “We have had people working on this for quite some time and are confident that we won't have any problem.”

At the National Assn. of Recording Merchandisers (NARM), Yale Hoffstein, VP of administration and operations, says the association is in the process of installing system revisions to make the NARM system Y2K compatible. He expects that work will be done by the end of this year.

And in his role as chairman of the operations committee, Hoffstein says that the industry's central concern is how Y2K will affect electronic data interchange (EDI). The NARM Operations Committee decided not to change its EDI standards and let member companies deal with it as part of their overall Y2K overhaul.

At SoundScan, Mike Shalett, COO for the Hartsdale, N.Y.-based company, says the Y2K issue isn't a problem. “The vast majority is customized, and we don't have two-digit field. We work in a 52-week cycle.”

RETAIL GETS READY

Major retailers express a similar degree of confidence. Jack Rogers, executive VP/CFO at North Canton, Ohio-based Camelot Music, says, “Because we have been investing heavily in systems over the last two or three years, all of our major systems are Y2K compliant or are in the process of being made compliant.” The chain is also about to do a total upgrade to all of its P-O-S cash registers, which will take care of stores as well, he adds.

At the Musicland Group in Minneapolis, VP/chief information officer Steve Danker says, “Fortunately we have been working on this thing for several years, and, with the exception of one application, we will be completed by the end of this year and running the business on those applications by the middle of next year.”

In Carnegie, Pa., Bill Teitelbaum, chairman/CEO of National Record Mart, says the chain “lucked out. We are on a really old language, COBOL, and unlike the newer languages, COBOL recognizes 00 as the year 2000.” At the store level, the company is in the process of changing its P-O-S system and will be done by the fourth quarter, so the stores will be Y2K compliant as well.

On the West Coast, Tony Alvarez, chairman of Warehouse Entertainment, says the chain is in “pretty good shape.”

Similarly, Mike Dreese, CEO of Newbury Comics in Boston, says his chain is in the middle of the process, which will end up costing the company between \$50,000 and \$75,000 and should be completed by November. Now, “our only worries are free-standing pieces of equipment like time clocks,” he says.

In Albany, N.Y., John Sullivan, senior VP/CFO of Trans World Entertainment, reports that after two years of working on the problem, “we are well-prepared and on our

way to be compliant.”

THE INDIE EYE VIEW

While the larger companies say they have the Y2K issue under control, they wonder if smaller chains, independent retailers, and independent distributors and labels will be caught in a bind. “This could be real problematic for smaller players,” says one senior executive. Likewise, Larry Li of Bonafide Management Systems, a Woodland Hills, Calif., company that provides management systems to video retailers, worries that “a lot of mom-and-pops will wait till the last minute” to address the problem.

At music retail, John Manes, buyer for the six-unit CD Connection in Dayton, Ohio, says such concerns are misplaced. “We have a relatively new P-O-S, and we changed the date and ran a test, and the computer didn't explode or blow up.”

Chris Aves, VP of customer service at Raleigh N.C.-based Musicware, which has sold about 1,000 P-O-S systems to music merchants over the last 10 years, says, “Testing is easy to check out. You have to change your system to the year 2000 and see what happens. The acid test is to run your software and see if it works; if it collapses, then you have a problem.”

Pat Martin Bradley, executive director of the indie trade group the Assn. for Independent Music, says, “Other than business issues [stemming from the Y2K bug]—banking is one that comes to mind—I don't know that there are that many industry-specific issues that will be a concern, to labels anyway.”

Bruce Iglauer, president of Alligator Records in Chicago, agrees with Bradley's calm forecast. “We know between now and the end of next year, we'll need to make significant changes in our computer system . . . [but] we're not anticipating any huge problems,” he says.

“I'd say we're about 90% [compliant] at this time,” says Liz Jones, executive VP at independent distributor Koch International in Port Washington, N.Y.

She notes that certain computer functions that still haven't been completely addressed, such as physical plant operations, may be affected by the Y2K threat. For instance, if a computer malfunction activated Koch's warehouse sprinkler system, “that would put us out of business just as quickly . . . We're now looking into all our building software and systems.”

Despite the high degree of preparation on all fronts, however, the entertainment industry—like the rest of the world—is awaiting the new millennium with no small number of fingers crossed.

Sums up Scott Dinsdale, senior VP/chief information officer at BMG Entertainment Worldwide, “I'm not highly concerned, but it's something we're going to diligently track, and 1999 is going to be a huge year of testing. I'm not going to declare victory until the clock strikes.”

This story was prepared by Ed Christman, Irv Lichtman, Seth Goldstein, Paul Verna, and Don Jeffrey in New York and Chris Morris in Los Angeles.



by Geoff Mayfield

FLEXING MUSCLE: Funkmaster Flex's first album debuted at No. 108 on The Billboard 200 in 1995 with opening-week sales of 12,000 units, while his second bowed at No. 19 earlier this year with 63,000 units. So who would have figured that in a week fat with new releases, the DJ would score The Billboard 200's Hot Shot Debut, swooping in at No. 4 with 121,500 while snagging the No. 2 slot on Top R&B Albums?

If you're wondering why “Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk The Final Chapter” sold so much more than Flex's previous two sets, I can spell it out for you in three little letters: MTV. The top-rated mix-show DJ from WQHT (Hot 97) New York has been a fixture on the video channel's summer programming from the Jersey shore; he appears twice each weekday, along with a Saturday run, on “MTV Jams Countdown.” All that exposure has pushed the mixer to a much higher sales plateau.

As with his previous two albums, Flex's new set is an aural collage of snippets from more than 40 hip-hop tracks by an array of artists. This marks the highest rank in 1998 by any album from Loud, the label that records Wu-Tang Clan. However, Big Punisher, who entered at No. 5 in the May 16 issue, had higher first-week sales, with 136,000 pieces.

FAT TUESDAY: Funkmaster Flex was not alone when his album hit stores Aug. 11. The Billboard 200 features 19 new entries, the most bows the chart has seen this year. The previous high in '98 was 18 titles in the April 11 issue; there were 17 each in the June 6 and June 20 issues. Of the year's four biggest weekends, only one—that of the June 6 issue, from the tracking week where the Memorial Day weekend fell—included a three-day weekend.

The average number of chart bows each week this year on The Billboard 200 has been 10.5.

This week's 19 debuts feature seven hip-hop or R&B titles that also appear on Top R&B Albums. Those seven albums are among the big chart's nine highest debuts.

Rap, meanwhile, maintains a five-week monopoly on The Billboard 200's No. 1 slot, with Snoop Dogg holding that rung for a second week, despite a 53% sales decline (245,000 units). Prior to Snoop's debut, the Beastie Boys, now No. 3 (183,000 units), had been on top of the heap for three weeks.

Snoop's large second-week drop is typical of rap albums that open to large numbers. Yet even with his steep dip, he leads the runner-up title, the soundtrack to “Armageddon” (186,000 units), by a 32% margin.

DIFFERING ORDERS: This item will come across as remedial reading to veteran chart watchers. But more than once a year, a reader raises the question, so it's worth explaining. You'll notice that while Funkmaster Flex holds the Hot Shot Debut on both The Billboard 200 and Top R&B Albums, the new entries that follow him show up in different orders on each list.

On the big chart, Flex is followed by the “How Stella Got Her Groove Back” soundtrack, E-40, Kelly Price, and Luther Vandross, while on the R&B chart, rookie Price is followed by E-40 and then “Stella.” Why?

The answer lies in chart methodology. Most of Billboard's sales charts, including The Billboard 200, are based on SoundScan's entire reporting universe, which represents more than 85% of the U.S. music retail market. However, in an effort to gauge the effectiveness of R&B airplay, Top R&B Albums, Hot R&B Singles Sales, and Hot Rap Singles are determined by a core panel of stores, including independents and chain locations, that specialize in R&B. Criteria for the panel include the presence of an R&B station within the store's market and breadth of selection of R&B product.

If the R&B and rap charts used the overall panel, judging the effectiveness of R&B radio promotion would be muddled during those numerous occasions when top 40 and other pop format stations get a track weeks or months after it has peaked at R&B radio. Thus, since The Billboard 200 and Top R&B Albums use different store samples, the rankings of titles on the two lists frequently differ.

EXPANDING THE BRAND: VH1 makes a splash with Culture Club, which bows at No. 148 with the double set “VH1 Storytellers/Greatest Moments” (9,000 units). This becomes the third, and highest-charting, VH1-related album to appear on The Billboard 200 to date. The “Storytellers” set by Johnny Cash and Willie Nelson entered the big chart earlier this summer at No. 179, while “VH1 More Of The Big 80's” bowed in September of last year at No. 174.

The channel has a little catching up to do, as its sister station MTV has placed at least 35 titles on The Billboard 200 over the years, including 10 from the “Party To Go” series of albums and 17 from its “Unplugged” program.

Senate Gets Bill To Help Firms With Y2K

WASHINGTON, D.C.—Congressional lawmakers are aware of the potential of widespread failure of small businesses, including those connected with the music industry, that may be precipitated by the year 2000 computer problem and have forged plans to help them.

Sen. Christopher “Kit” Bond, R-Mo., chairman of the Small Business Committee, introduced legislation July 30 designed to ensure access to capital to fix the problems that may face small businesses—under government regulations, that means any business that employs fewer than 200 people.

The legislation, titled the Small Business Year 2000 Readiness Act, S. 2372, co-sponsored by Sens. Olympia J. Snowe, R-Maine, and Robert Bennett, R-Utah, will be heard in committee when Congress returns from August recess. A companion bill is expected to be introduced this fall in the House.

The act would require the Small Business Administration to establish a limited-term loan program that would guarantee 50% of the principal amount of a loan up to \$50,000 made by a private lender to assist small businesses with Y2K problems. The year 2000 loan program would sunset after Oct. 31, 2001.

“This is designed for those small businesses who rely extensively on computers for myriad purposes but lack the resources of large corporations to address the Y2K problem,” says Bond.

“And of course there are many music industry-related small businesses in my state and throughout the country—recording studios, regional record shop chains, manufacturers, music publishing companies, performance venues, and others—who would benefit under this plan.”

BILL HOLLAND

SOME EUROPEAN ACTS BEING MARKETED AS 'BRANDS' INSTEAD OF FACES

(Continued from page 5)

or a songwriter.

Mercury France and PolyGram Europe have broken out the success of "Era" by Era into other continental European territories after selling more than 1 million units in its home market to date, and they are now looking to emulate that success in the Latin region (Global Music Pulse, Billboard, June 13).

Although the marketing of Era is unique, the album is following in the footsteps of such projects as Adiemus, Deep Forest, Enigma, Sacred Spirit, and Stone Age, all of which are successful artist "brands" that have sold themselves on the strength of their music and through strategic marketing, as opposed to artist-based marketing.

Labels and artists allow that there are challenges to selling such "faceless" music. Traditional touring can be tough, since often there is no "band," per se, to put on the road. Radio may respond only after proven retail sales—often fueled by TV marketing—force it. Promotion in the consumer press can be tough, since it relies on strong visuals and personalities that speak to target audiences. And the novelty factor of a particular sound can diminish with subsequent releases, resulting in decreasing sales for follow-up projects.

The upsides are the music's timelessness and its potentially universal appeal, allowing for a longer retail shelf life and easy cross-border migration.

"We are definitely building a brand with Era," says Monica Marin, VP of marketing, continental repertoire, for PolyGram Europe. "We have the Era logo, which is used for all front-line displays and as artwork."

Jurgen Thurnau of Crocodile Music Management, the company that looks after Michael Cretu and the Enigma projects, notes, "Enigma has become a brand name. There are young people who will buy it, but I think it's mainly people over 30 who respond to it."

What Era has in common with Enigma and most of these other successful projects—which are almost exclusively European-originated—is that they are mostly instrumental, electronic studio projects featuring ethnic or choral elements.

The results are often impressive. To date, Enigma's three albums have sold 20 million units, according to

Virgin Germany, whereas two albums by Adiemus have sold 1.5 million for Virgin (in the territories where it has the rights) and for its composer, Karl Jenkins. Deep Forest has sold 4 million units, according to Sony Music Europe, including those rung up for its latest, "Comparsa."

After one year, PolyGram has seen 3.5 million sales for the self-titled album by Era, the name used by composer Eric Levi.

Just less than 3 million of those sales have been registered in Europe, says PolyGram. The album has shot to the top of the Swedish, Belgian, and French charts, as well as the top five in Germany, Holland, and Switzerland.

The album is an "imaginary soundtrack for a 21st-century movie," says Levi, who describes Era's themes as "the mystery and fortitude you need for reaching your dreams."

"Era" broke out of France into neighboring countries, and it has been most successful in northern Europe. However, Marin notes, the success—or lack thereof—of Era in certain markets is not necessarily dependent on culture.

"It's hardly unusual music," says Marin. "We don't have a language barrier; everyone can understand it." Marin contrasts the chart positions in the Benelux, Germany, Switzerland, Austria, and Scandinavia with the slow reaction in Spain and Italy. She also notes the difficulties in promoting Era in the U.K. and the U.S.; the latter country has seen sales of some 30,000 units, she says, despite a TV ad tie-in with Mastercard.

TV IS KEY

As with other similar projects, TV can make a difference. In the Netherlands, Era's record was advertised on TV. In Germany, Mercury worked with TV marketer Polymedia to promote it.

Retail initiatives have provided another way in. In Sweden, the local PolyGram company set up in-store monitors playing Era's videos.

Most countries followed the French example, says Marin. Radio only came to the party when confronted with the music's popularity. "Because of the support from retail,

we got the album into the charts before the first single ["Ameno"]. When they saw it go top 20, then we got radio support."

Deep Forest's first, eponymous album saw strong sales in the U.S., partly because of the use of the track "Sweet Lullaby" in a commercial for Sony's Trinitron TV brand.

The first Adiemus album actually started life as music composed for a Delta Airlines TV spot; other extracts from the album have been used for commercials worldwide. Jenkins has just finished the third Adiemus album, to be released in the U.K. this fall, and he also released "I m a g i n e d Oceans" for Sony Classical earlier this year.

The use of music in advertisements is normally a thorny issue, but for Jenkins—who once played in the jazz/rock fusion act Soft Machine—it is not an issue at all.

"Most music has been used in commercials; it doesn't denigrate the music," he says. "I have never had a problem with using my skills as a composer. I've worked in pop and jazz as well as classical. I have certain skills, and I apply those skills to whatever I'm doing."

An act with no lineup is difficult to tour, but the artists are finding ways of establishing the studio sound as a live phenomenon.

In 1996, to support "Adiemus II—Cantata Mundi," Jenkins performed works from both Adiemus albums in London with an orchestra; rather than have a choir, the show used the multitracked voice of Miram Stockley, which lent the work the classic Adiemus sound.

Deep Forest also put together a live show for its second album, "Boheme."

The group's Michel Sanchez and Eric Mouquet are no strangers to the stage: Both started their careers with small bands. In 1996, Deep Forest traveled Australia, Japan, and Poland with 10 musicians, including singer Wes Madiko, now a star in his own right with his album "Welenga" (Billboard, June 6), produced by Sanchez and Mouquet. Sequencers were replaced by musicians in the flesh.

For "Comparsa," the composers

put together an ambitious tour that began in Australia but was stopped due to its cost; the duo had at least a dozen other musicians on tour.

The anonymity of such music, while initially intriguing, can be a problem in sustaining an act's development. Many producers have chosen to work in this field precisely because they enjoy anonymity.

This can sometimes be an advantage, notes Paul Conroy, president of Virgin Records U.K., noting the company's experience working with Adiemus, Enigma, and the Sacred Spirit albums.

"Sometimes it's really easy because we don't have an artist to work with," he says. "With Adiemus, having the TV commercial really helped. It's also not as time-sensitive." Despite the numbers, though, Conroy notes, "some of those are difficult first sales."

"We hate the star system," grumbles Deep Forest's Sanchez. "I remember once this stylist that wanted to totally make over our look for a photo shoot in the U.S. It's not us. If we have to talk about our work in interviews, that's fine, but I don't want to see myself on record sleeves."

Still, the group's label is growing reluctant to promote Deep Forest as a mere concept. "At first, Deep Forest was an emotion," says Frederic Rebet, formerly GM of Saint-Georges, the Sony label set up to deal with such projects as Deep Forest and Wes. Rebet is now a partner in Naive, the company founded by Patrick Zelnick.

"It was a tricky situation, as the project didn't fit in any marketing strategy," says Rebet. "At the time we decided to work it through people's senses and imagination. But little by little, Eric and Michel had to be pushed toward the front."

Enigma's Cretu has also chosen to work in this manner and has not toured. "I don't enjoy being famous," he says. "You have so many products where the package is more important than the product. I tried to provide an alternative. The music is the star."

BUILDING LOYALTY

If labels are indeed creating brands with such projects, then the marketing conundrum of how to get fans to maintain loyalty to the brand is proving difficult in this field.

Enigma's first album, 1991's "MCMXC a.d.," has sold 6.6 million units; total figures are estimated at more than 12 million. The second, 1994's "The Cross Of Changes,"

moved 5.4 million. 1996's "Le Roi Est Mort, Vive Le Roi!" has sold 2.2 million, which is significant yet not in the same league.

In the territories where Virgin had the rights to Adiemus' "Songs Of Sanctuary," the company sold 1.1 million copies; EMI had the rights for Germany, Switzerland, and Austria (GSA). The second release has sold in the region of 500,000 units; Virgin counts 240,000 outside the GSA and North America.

Sony Music admits that Deep Forest's first album makes up the majority of the act's sales to date.

The first Sacred Spirit album, "Chants & Dances," sold 1.6 million units for Virgin. The second, "Culture Clash," released in March '97, sold 216,000, according to the label.

Observers note that many of the follow-up albums lack either a radio-friendly lead single or the element of novelty that such new projects bring. Often a change of direction and the addition of a public face can make the difference, as in the case of Deep Forest and Wes.

However, one advantage of this kind of music, say labels, is that in being so universally acceptable and timeless, it can be reactivated when given the right exposure. Given its close ties with advertising, an album project can have a much longer shelf life than many artist albums.

Assistance in preparing this story was provided by Cécile Tesseyre in Paris and Mark Dezzami in Milan.



LEVI



JENKINS



CRETU

LOBBYING URGED ON EU DIGITAL DOCUMENT

(Continued from page 10)

thing from private copying to lending of music by libraries, but without specifying any kind of payment for record companies."

She adds, "Fair practice is not a European concept. It could open a gap here because, unlike the U.S. with its reliance on case law, we do not have the right legal tradition to accommodate the concept. It could damage us greatly and leave us with no avenue of appeal."

The next step in the draft Directive's progress after the Economics Committee vote will be a meeting of the Culture Committee Sept. 3, where MEPs on that committee will vote on the amendments they wish to see included in the final draft.

Though IFPI sources suggest the Culture Committee is likely to be favorable to the music industry, they fear the nature of the final group, the Consumer Committee, will mean that its proposed amendments will be heavily biased against the industry's arguments.

Once all the amendments approved by the subordinate committees have been collated, the Legal Committee will begin to consider the final draft of the Directive and is due to vote on the final version at the end of October.

This document will then be presented to the European Parliament at the end of November for approval.

Conscious of the volume and viru-

lence of the amendments to the original draft, the IFPI has begun lobbying the European Parliament on two levels. In addition to IFPI's corporate lobbying efforts to the Parliament as a whole in Brussels, the individual national groups and member companies have been asked to apply pressure to individual MEPs.

Member labels have been supplied with the name of the MEP who represents the area in which they have premises and in which they employ staff. Labels have been advised to argue that jobs will be lost among the MEP's voters if the Copyright Directive is approved in an inadequate form.

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Artists, Execs Sign On For Radio Seminar Sessions

The roster of top-notch panelists and speakers continues to grow for the Billboard/Airplay Monitor Radio Seminar & Awards, which will be held Sept. 17-19 at the Pointe Hilton Resort in Phoenix. The three-day confab will include an artist panel featuring acts from all genres of current-based radio formats, and an international programmers' forum.

The artist panel, scheduled for Friday, Sept. 18 from 3:30-4:45 p.m., will be moderated by Billboard senior talent editor Melinda Newman. Booked for the session so far are country mainstay Wynonna, hip-hop/pop act Coolio, adult contemporary artist Jim Brickman, R&B soloist Kenny Lattimore, and Mark McGrath, lead singer of pop/modern rock band Sugar Ray. More acts will be announced.

The international programmers' forum, set for Saturday, Sept. 19 from 1:45-3 p.m., will offer an overview of hurdles faced by European broadcasters, and will include discussions on how the U.K. radio industry is structured and about the growing interest of U.S. companies in Europe, such as Clear Channel Communications and Emmis Broadcasting.

Moderated by Music & Media programming editor Mike McGeever, the panel will include Paul Chantler, group program director of Essex Radio, John Rosborough, PD for Scottish Radio Holdings stations Cool FM and Downtown Radio in Northern Ireland, and U.S. consultant Hal Rood of Broadcast Architectures, who launched Radio Veronica in Holland.

For information on the radio seminar, contact Michele Quigley at 212-536-5088.



PERSONNEL DIRECTIONS

The Billboard Music Group's sales department continues to grow with three new additions. Greg Longstreet joins Billboard magazine as an account manager. Before joining Billboard, Longstreet was music marketing manager at Live magazine. Prior to that, he was West Coast music manager for Vibe magazine.



recently was director of entertainment sales at WorldNow Online. Before joining Billboard, she worked at The L.A. Daily News and Child's Play Video.

Francisco holds a bachelor's degree from the University of Illinois and will also be based in Los Angeles.

Across the country, Liam Sullivan joins Musician magazine as eastern advertising manager. Prior to joining Musician, Sullivan worked for Cherry Lane Music Publications where he was account manager on Guitar, Guitar Shop, Home Recording, and Guitar One.

Sullivan is a graduate of Queens College and he will be based out of the New York office.



Billboard Music Awards
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Billboard/Airplay Monitor Radio Seminar & Awards
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Stars On 54 Could Have Hit In 'Mind'

DUETS RECORDED BY successful solo artists are not uncommon—if you don't believe me, just ask Brandy & Monica—but one-off trios are somewhat rarer. Among the most successful are triumvirates like Bryan Adams/Rod Stewart/Sting (No. 1 with "All For Love"), Kenny Rogers, Kim Carnes, and James Ingram (No. 15 with "What About Me?"), and Dolly Parton, Linda Ronstadt, and Emmylou Harris (No. 6 on The Billboard 200 with "Trio"). A new teaming of three established artists reaches the Hot 100 this issue, under the moniker Stars On 54.

That's the total you would get if you added nine to the Dutch studio group Stars On 45, who scored a No. 1 hit with a medley of Beatles songs (and others) in 1981. But the name refers to "54," as in New York's famed Studio 54, subject of the new film "54." The single is a remake of Gordon Lightfoot's first Hot 100 chart entry, "If You Could Read My Mind," a No. 5 hit from 1971. The artists on the Tommy Boy single are Ultra Naté, Amber, and Jocelyn Enriquez.

By debuting at No. 75, "If You Could Read My Mind" ties the peak performance of Ultra Naté's only other chart appearance: "Free" peaked at No. 75 in October 1997. Of Amber's three previous singles, the highest ranked was "This Is Your Night," No. 24 in January 1997. And Enriquez has also had three previous entries, led by "Do You Miss Me," No. 49 in December 1996.

The Stars On 54 single is the highest debuting record of the issue—and the only new entry. Aerosmith's "I Don't Want To Miss A Thing," No. 2 on Hot

100 Airplay for the second week, was expected to debut, but its commercial release was delayed. Look for it to enter next issue.

BRANDY & MONICA & MONICA: With "The First Night" (Arista) jumping 5-3 and "The Boy Is Mine" (Atlantic) remaining No. 1 for a 13th week, Monica has two singles in the top three of the Hot 100. The last artist to do so was Puff Daddy, who held down the top two exactly one year ago this week.

Monica could have the top two next issue, which would make her the first solo female artist to accomplish this. In 1979, Donna Summer held down the No. 1 and No. 3 spots with "Hot Stuff" and



by Fred Bronson



"Bad Girls."

"The Boy Is Mine" is now one of seven singles to be No. 1 for 13 weeks or longer in the rock era.

GOOD TIMES: Last issue's Hot Shot Debut on the Hot 100 moves up to No. 14, giving Cyndi Lauper her highest-charting title as a songwriter in the '90s. Inoj's remake of "Time After Time" (So So Def) is Lauper's most successful song since she contributed lyrics to "Change Of Heart," No. 3 in 1987.

HOORAY FOR HOLLYWOOD: With a three-point jump from 7-4, "Crush" by Jennifer Paige (Edel America/Hollywood) ties Elton John's "Can You Feel The Love Tonight" and Vanessa Williams' "Colors Of The Wind" as the label's second-highest charting single. The champion is still Queen's "Bohemian Rhapsody," No. 2 in 1992.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	450,618,000	479,105,000 (UP 6.3%)
ALBUMS	368,170,000	400,969,000 (UP 8.9%)
SINGLES	82,448,000	78,136,000 (DN 5.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	279,745,000	321,247,000 (UP 14.8%)
CASSETTE	87,577,000	78,757,000 (DN 10.1%)
OTHER	848,000	965,000 (UP 13.8%)

OVERALL UNIT SALES THIS WEEK

14,559,000

LAST WEEK

14,390,000

CHANGE

UP 1.2%

THIS WEEK 1997

13,757,000

CHANGE

UP 5.8%

ALBUM SALES THIS WEEK

12,798,000

LAST WEEK

12,376,000

CHANGE

UP 3.4%

THIS WEEK 1997

11,455,000

CHANGE

UP 11.7%

SINGLES SALES THIS WEEK

1,761,000

LAST WEEK

2,014,000

CHANGE

DOWN 12.6%

THIS WEEK 1997

2,302,000

CHANGE

DOWN 23.5%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	10,374,000	9,828,000	UP 5.6%	8,821,000	UP 17.6%
CASSETTE	2,387,000	2,518,000	DN 5.2%	2,576,000	DN 7.3%
OTHER	37,000	30,000	UP 23.3%	58,000	DN 36.2%

ROUNDED FIGURES

FOR WEEK ENDING 8/16/98

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



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HOOTIE & THE BLOWFISH
Musical Chairs

*the new album featuring
"I Will Wait"*

*Produced by Don Gehman for Rhapsody Productions, Inc.
Management: Rusty Harmon for Fishco Management*

IN STORES SEPTEMBER 15



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