$5.95 (U.S.), $6.95 (CAN.), £4.95 (U.K.), Y2,500 (JAPAN)

NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JUNE 27, 1998

#BXNCCVR ******* 3-DIGIT 908
#908076EE374EM002# BLBD 637
001 032500 2 126 1183
MONTY GREENLY
3740 ELM AVE #A
LONG BEACH CA 90807

Openly Gay Artists Making Business Strides

BY LARRY FLICK

NEW YORK—The life of an out-queer recording artist is not an easy one—particularly for those who opt to be truthful about their sexuality from the outset of their career. But as mainstream societal acceptance of the gay and lesbian community gradually increases in the U.S., a brigade of persistent performers is inching closer to achieving success on their own terms.

INDIGO GIRLS

Acts like Romanovsky & Phillips, Jimmy Somerville, Jamie Anderson, and Alan Wiley occasionally use their music as a vehicle for political and social activism. Karel, Steve Cohen, Catie Curtis, and Dave Hall are among those who are content simply to be known as artists who happen to be homosexual. And while tired stereotypes continue to tie gay men to dance music and lesbians to folk confessionals, the queer music community is now notably diverse stylistically as well. If there is a common denominator many of these queer acts share, it's guitar-driven modern rock.

The Billboard Report

Regardless of style, all have endured prejudice at retail and radio. This, however, is starting to soften on some fronts, thanks in part to strides made by high-profile predecessors, some of whom publicly declared their sexual allegiance only after making mainstream breakthroughs. Most members of this new, young generation are releasing product on their own start-up labels or small indies and getting the titles stocked in grassroots retail outlets. There are small flickers of interest in the wider marketplace, though, that may presage brighter

KAREL

(Continued on page 86)

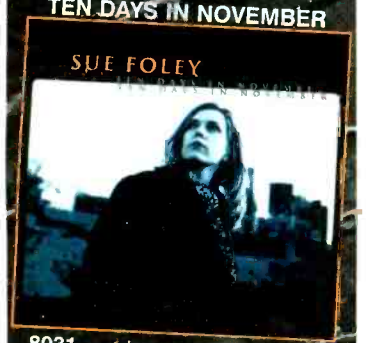
ADVERTISEMENT

SUE FOLEY

"Sue Foley's singing and songwriting is second to none. She's clearly overdue for discovery by the world outside of the blues..." — REQUEST

"Her guitar alternates between Lightnin' Hopkins droning open string bassline and the Stevie Ray Vaughn fingers-of-fire thing... Foley's voice displays both confidence in her blues moves and a little girl nudge that the ear hears in the midst of a crowded genre." — MUSICIAN

THE NEW ALBUM!
TEN DAYS IN NOVEMBER



8031
Shanachie
www.shanachie.com

MUSIC TO MY EARS

SHANKAR

OSBORNE

GABRIEL

WOMAD USA

WOMAD USA Festival In The Pacific Northwest Is Premier Summer Event

See Page 5

'UniGram': The Euro Outlook

A&M U.K. Restructured

BY MARK SOLOMONS

LONDON—Surely even Malcolm McLaren would be sad. The "restructuring"—and effective dismemberment—of A&M Records U.K., announced June 15 in London (Billboard Bulletin, June 16), marks the end of an era.

As a vibrant

(Continued on page 88)

NEWS WATCH
A BILLBOARD SPECIAL SERIES

EXEC WATCH: DOUG MORRIS APPT. IMMINENT ... PAGE 88

A Merger Of Opposites

In the second of four reports, Billboard's global staff examines the operations of Universal and PolyGram around the world. This week: Europe.

LONDON—In the $13 billion European music market, there could hardly be two multinational record companies

(Continued on page 89)

BROUDIE CURRIE

GLOBAL MUSIC PULSE

Record Labels Are Tapping Into The World Cup Fever

Football tournaments—be they national or global, like the World Cup—do not have a happy history of producing timeless music.

However, for the France '98 World Cup event, which takes place June 10-July 12, record companies have shown great savvy in using the competition to sell what music they can dur-

(Continued on page 87)

INSIDE THIS WEEK'S BILLBOARD

VH1 Is Teaming Up With Epic For 'Divas Live' Set ... Page 10

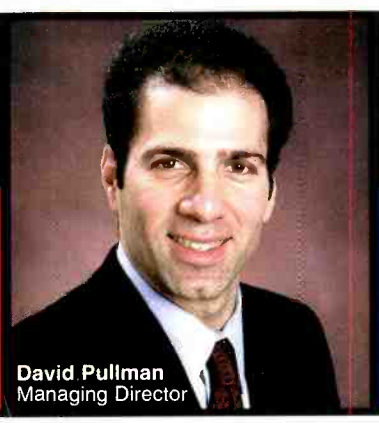
CD Warehouse Is Acquiring Disc Go Round Chain ... Page 10

JAZZ'98
A BILLBOARD SPOTLIGHT: PAGE 41

$5.95 US $6.95 CANADA
26 >
0 74808 02552 7

Fahnestock is pleased to congratulate
DAVID PULLMAN
managing director

Creator of the Bowie Bonds
Music Royalty Bonds
First, Second, Third and Only to Ever Securitize Future Music And Entertainment Royalties
100% Market Share



David Pullman
Managing Director

PULLMAN
A Division Of
FAHNESTOCK
ESTABLISHED 1881

Financing Music Publishing, Writer's Share Record Masters, Artist and Record Royalties, Producer's Royalties, Film and TV Libaries, TV Syndicaion, Literary Estates and Other Entertainment Royalties.
Fahnestock & Co. Inc., established in 1881, has managed accounts of over $16 Billion, 1,400 employees, 80 offices and is 117 years old.
805 Third Avenue 26th Floor • New York, NY 10022
E-mail: dpullman@pullmanco.com • Fax: 212-750-0464

BusinessWeek
Business Week Stars of Finance 1997

Tel: 212-750-0210
www.pullmanco.com

EUROMONEY
Deal of the Year 1997
Stars of Finance 1998

ADVERTISEMENT

www.americanradiohistory.com

BACKSTRE

Backstreet Boys' self-titled, top 5, US debut album has sold more than 5 million copies since its release in the United States.

Combined with their International releases, their worldwide album sales total is 20 Million, with certifications in 36 countries.

"I'll Never Break Your Heart" New Single and Video Available Now

www.americanradiohistory.com

ET BOYS

20 MILLION SOLD AND ON THE ROAD...

40 CITY U.S. SUMMER TOUR

7/8 Charlotte, NC
7/9 Jacksonville, FL
7/10 Miami, FL
7/11 Orlando, FL
7/12 Atlanta, GA
7/15 Bristow, VA
7/16 Philadelphia, SOLD OUT
7/17 New York City, SOLD OUT
7/18 New Haven, SOLD OUT
7/19 Albany, NY
7/21 Darien Lake, NY
7/22 Cleveland, OH
7/23 Indianapolis, IN
7/24 Detroit, SOLD OUT
7/25 Louisville, KY
7/26 St. Louis, MO
7/28 Houston, SOLD OUT
7/29 Dallas, TX
7/31 Kansas City, KS
8/1 Chicago, IL
8/2 Milwaukee, WI
8/4 Denver, CO
8/6 Salt Lake City, UT
8/7 Las Vegas, NV
8/8 Los Angeles, SOLD OUT
8/11 San Francisco, SOLD OUT
8/13 Portland, OR
8/14 Seattle, WA
8/15-25 Canada SOLD OUT
8/27 Hempstead, NY SOLD OUT
8/28 Scranton, PA
8/29 East Rutherford, NJ SOLD OUT
8/30 Syracuse, NY
8/31 Grand Essex, VT
9/3 Providence, RI
9/4 Columbia, MD
9/5 Allentown, PA
9/6 Raleigh, NC
9/13 Minneapolis, MN
9/14 Allegan, MI
9/15 York, PA

(all dates subject to change)

JUST ADDED! 4TH N.Y. AREA SHOW
NASSAU COLLISEUM - 9/2

01241-41589-2/4

01241-41589-3

#1 Debut Billboard Top Music Video
Home Video Now Available
Shipped Double Platinum

JIVE

TRANS CONTINENTAL

Executive Director: Louis J. Pearlman
Exclusive Representation by Donna Gulluni-Wright & Johnny Wright for Backstreet / Wright Stuff Management Inc.
Booking Agent: David Zedeck/Renaissance Entertainment

www.americanradiohistory.com

How do you **Showcase** **Your Artists**
To Over **7.5 Million Viewers*** At One Time?

On the Most Powerful Music Event
Coming Weekly to Broadcast Television...

MOTOWN LIVE

PREMIERING SEPTEMBER 1998

- ☆ The premiere television show to present the best in R&B, Hip Hop, and Pop talent today!
- ☆ Syndicated in 122 markets nationwide representing over 87% of the country, with 42 markets airing two or more runs!
- ☆ 10 times the average viewership of MTV!**
- ☆ Provides the best time periods for music performance on television!
- ☆ Promotes record sales to a broad based targeted music-buying audience!

* Estimated viewers based on NSI November 1997 time period HH ratings.
** Estimated HH delivery versus MTV mon-sun 1130pm - 1am, total US AA%, 1st quarter 1998, NCAR.

For booking information contact:
Michael Levitt
(818) 995-6967

POLYGRAM TELEVISION
A PolyGram Company

©1998 PolyGram Television. All Rights Reserved.

www.americanradiohistory.com

Billboard

Editor in Chief: TIMOTHY WHITE

■ EDITORIAL
Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator
Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke; **Assistant:** Elizabeth Renaud
Copy Editors: Lisa Gidley, Carl Rosen
Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)
R&B Music: Anita M. Samuels, Editor (L.A.); **Assistant:** Shawnee Smith (N.Y.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Larry Flick, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Heatseekers Features Editor: Doug Reece (L.A.)
Music Video: Carla Hay, Editor (N.Y.)
Editorial Assistant: Carrie Bell (L.A.)
Administrative/Research Assistant: Dylan Siegler (N.Y.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleson

International Editor in Chief: ADAM WHITE
International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International News Editor: Jeff Clark-Meads
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Geoff Burpee
Contributing Editor: Paul Sexton

■ CHARTS & RESEARCH
Director of Charts: GEOFF MAYFIELD
Senior Manager/Retail Charts and Archive Research: Silvio Pietroluongo
Chart Managers: Anthony Colombo (Mainstream Rock/New Age) Ricardo Companioni (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Christian), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Theda Sandiford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio, World Music)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Alex Vitoulis
Administrative Assistants: Joe Berinato (N.Y.), Mary DeCroce (Nashville), Keith Caulfield (L.A.)

■ SALES
Associate Publisher/Worldwide: IRWIN KORNFELD
Advertising Directors: Pat Jennings (East); Lezle Stein (West)
National Advertising Manager (Video/New Media): Judy Yzquierdo
New York: Kara DioGuardi, Adam Waldman
Nashville: Lee Ann Photoglo
L.A.: Jill Carrigan
Advertising Coordinators: Evelyn Aszodi, Erica Bengtson
Advertising Assistants: Hollie Adams, Candace Gil
Classified: Jeff Serrette, Tracy Walker

Associate Publisher/Intl.: GENE SMITH
U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686
Asia-Pacific/Australia: Linda Matich 612-9450-0880. Fax: 612-9450-0990
Japan: Aki Kaneko, 213-650-3171
Italy: Lidia Bonguardo, 39+(0)362+54.44.24
France: Francois Millet, 33-1-4549-2933
Latin America/Miami: Marcia Olival 305-864-7578. Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret 213-782-6250
Jamaica: Marcia Frith-Kohler 876-974-1245

■ MARKETING
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Marketing Manager: Gayle Lashin
Promotion Coordinator: Jennifer Cordero
Senior Designer: Melissa Subatch

Special Events Director: Michele Jacangelo Quigley
Special Events Coordinator: Phyllis Demo

Circulation Director: JEANNE JAMIN
Group Sales Manager: Jennifer Schulties
Circulation Promotion Account Manager: Trish Daly Louw
Circulation Sales Manager: Michael Sisto
Circulation Assistant: Andrea Irish

■ PRODUCTION
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johny Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Paul Page
Editorial Production Manager: Terrence C. Sanders
Specials Production Editor: Marcia Repinski
Associate Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Maria Manliclic, Anthony T. Stallings, David Tay
Directories Production Manager: Len Durham
Classified Production Assistant: Gene Williams

■ NEW MEDIA
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Michael Amicone (Managing Editor), Carclyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Carla Hay (Assistant Ed.)
Billboard Online: Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Vilson (Product Manager)

■ ADMINISTRATION
Distribution Director: Edward Skiba
Billing: Debbie Liptzer
Credit: Shawn Norton
Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5358
sales fax 212-536-5055

Washington, D.C.
733 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
213-525-2300
fax 213-525-2394/2395

London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
44-171-323-6686
fax: 44-171-323-2314/2316

Tokyo
10th Floor No. 103
Sogo-Hirakawacho Bldg., 4-12
Hirakawacho 1-chome,
Chiyoda-ku, Tokyo 102, Japan
3-3262-7246 fax 3-3262-7247

■ BILLBOARD ONLINE: http://www.billboard.com
212-536-1402, sbell@billboard.com

Billboard Music Group

PRESIDENT: HOWARD LANDER
Senior VP/General Counsel: Georgina Challis
Vice Presidents: Irwin Kornfeld, Karen Oertley, Adam White
Director of Strategic Development: Ken Schlager
Business Manager: Joellen Sommer

WOMAD USA: Wisdom Of Common Touch

MUSIC TO MY EARS

Illus: Mark Summers

by Timothy White

The common artist must have a knowledge of the world's music if he or she hopes to be wise. But it is only with an understanding of the world's music that the wisest of musicians can hope to be common.

Since 1982, the World of Music, Arts & Dance (WOMAD) festivals founded by artist Peter Gabriel and fellow coordinators Thomas Brooman and Bob Hooton have sought, despite skeptical resistance from most of the music industry, to create welcoming weekend experiences in which players from around the planet can interact with audiences in unique performance and workshop environments. From July 31 to Aug. 2, the WOMAD USA festival will make its North American debut in the 500-acre Marymoor Park in Redmond, Wash., teaming with One Reel productions to offer an awesome lineup of talent from Africa, Europe, Asia, South America, and North America. In short, it will be one of the most remarkable events of the summer '98 concert season.

"Most record companies in the United States feel that American music will dominate the world," muses singer/songwriter Joan Osborne, who's among more than 30 renowned international acts on the WOMAD USA bill, "but they don't necessarily feel that the reverse can work for Americans, and I do."

Indeed, Osborne has been drawn steadily deeper into the global embrace of music since tours in support of her multi-platinum 1995 "Relish" album enabled her to broaden a longtime interest in music from other cultures. "I have always been a fan of indigenous music from a lot of other places," Osborne asserts, "because they say to me that there's something essentially similar, for instance, about religious music from other cultures. There's some point where they all converge, and it's essential to understand and get to the heart of it."

Osborne took a "crash course" in Indian vocal techniques in December 1995 at the Cultural Institute in New Delhi, focusing on the Indian scale and its intricate concept of pitch, and she studied the basics of Muslim devotional song in 1996 with master Pakistani *qawwali* singer Nusrat Fateh Ali Khan. "In both cases, I found similarities to American blues," says Osborne, "especially with Nusrat. He and I would sit and he would play things on the harmonium and I would try to imitate his style of singing and the manner and phrasing. He would be very patient with me and say, 'Try it again, try it again.' The last time I saw him was in December 1996 [Khan died in August 1997]," she adds sadly, "but the things Nusrat taught me were very useful. Some material I'm working on for my next record is based on Eastern melodies, and while I'm not going to make a qawwali record, certain things have leaked into new songs I'll be doing at the WOMAD USA festival."

Among the songs Osborne may preview is one with an Asian influence called "Libertine" and a composition she worked on in collaboration with Egypt-born mixer Mutamassik, "Something Changed In Me." "She's involved in the 'ill-bient' scene on the Lower East Side [of Manhattan], with a lot of DJs and mixers like DJ Shadow and DJ Spooky," says Osborne. "Mutamassik's particular expertise is rhythms from Egypt, Asia, and North Africa, which she incorporates in a collage-esque thing crossed with ambient music and hip-hop." Osborne says she's also devised a different live arrangement of the "Relish" track "Spider Web" that she hopes "will be ready in time for the WOMAD festival," which, she confides, she's "definitely attending as a fan as much as a performer. I was very happy to accept the invitation—especially when I found out Ravi Shankar and his daughter Anoushka were on the bill. They're great to watch, because the student/teacher tradition in India is a deep guru/disciple relationship that's very strong and something we in the West don't see very much of. And with someone whose daughter is also his student, there's such a bond of love."

Shankar himself is equally excited by the chance to perform with Anoushka at WOMAD USA, having appeared last year at the U.K. incarnation of WOMAD at Rivermead, Reading, in the English countryside. "When I went onstage, there were shrieks and roars," Shankar recalls. "I took the microphone, and I said, 'Remember me? I am your grandpa. I was at Monterey and Woodstock and the Concert for Bangla Desh, and here I am back again. But unless you are completely quiet, we cannot tune and start to play.' There was such a *hush* of silence you wouldn't believe it!" he says with a laugh. "It was fantastic! So I am very excited and nervous to play at WOMAD USA, and I will, as usual, choose something to play that is very classical but neither too highbrow nor a compromise. For example, in India we have ragas of the sort for selected small groups of musicians that are complex but rhythmic. What's really nice is that WOMAD USA agreed to give me an evening slot with nothing before or after me. We need that full atmosphere spiritually, and we should ideally be heard with fresh, clean minds instead of a drug haze. Because our music seeps in slowly, with tranquility. It doesn't happen in a flash."

And neither, as a matter of history, has the now-widespread success of WOMAD, whose 1998 schedule includes 11 festivals in locales as diverse as Spain, Australia, Singapore, the Netherlands, Sicily, Portugal, and the Canary Islands. Each well-organized undertaking is a far cry from its shaky July 16-18, 1982, start at Shepton Mallet, Somerset, England, where Gabriel premiered classic anthems like "Across The River" and soon thereafter nearly drowned in fiscal ruin.

"After going through rocky times financially and almost going bankrupt twice, we're very stable now," Gabriel notes. "And we've learned from promoters not to book WOMAD like a rock tour [as was attempted with single U.S. shows in 1993-94] but rather as a seasonal weekend fixture with a close relationship to the local community that's reinforced in all the workshops.

"From the audience's point of view," Gabriel explains, "we get the traditional world music fans, and then there're those of college age who get into it from an ethnic, dance music, or ambient outlook. We've got some people who plan their annual travels around the WOMAD festivals in different countries, so they can hit each event over the course of the year! An interesting phenomenon."

But most important, WOMAD USA creates a context in which Baaba Maal, Wilco, Márta Sebestyén, Thomas Mapfumo, Béla Fleck & the Flecktones, Spearhead, Billy Bragg, Ashley MacIsaac, the Klezmatics, Osborne, the Shankars, and dozens of other top artists can share the tender wisdom of cultivating the common, human touch that the world's music is uniquely suited to provide.

LETTERS

SPYBOY IN THE HOUSE OF LOVE

I was overwhelmed to see Timothy White's excellent Music to My Ears piece on Emmylou Harris' exceptional new live album, "SPYBOY" ("Harris' 'SPYBOY' Is Labor Of Love," Billboard, June 20). I speak for everyone at RED Distribution when I say thank you. As someone who also gets emotionally inspired when listening to Emmylou's voice, I believe it is both a personal and professional joy to be able to work with Eminent Records on this project.

EMMYLOU HARRIS AND SPYBOY

Now if we can get a few more people to discover Kim Richey, too, the world would be a much better place. Thanks for turning us on to these great artists and albums.

Alan Becker
VP of Product Development
RED Distribution
New York

BILLBOARD'S HALL OF FAME

Thanks so much for the lovely tribute to my mother, Mildred Hall (Billboard, June 6), written so caringly by Bill Holland. He captured her life and times at Billboard perfectly. The sepia-toned print of her photo was a really nice touch.

Elizabeth Hall
Mount Rainer, Md.

SUGAR AND SPICE

We are sincerely grateful to Billboard for the amazing article by Moira McCormick that you published ("Indie Sugar Free No Farm Team," Billboard, March 28). Never in our wildest dreams did we imagine at this juncture that Sugar Free would receive the attention of Billboard and the entire music industry, but your commitment to coverage of independents and their impact in the music industry is truly appreciated.

Doug Lefrak, Thaddius Rudd
Sugar Free Records
Chicago

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

www.americanradiohistory.com

No. 1 IN BILLBOARD

VOLUME 110 • NO. 26

		PG. No.
TOP ALBUMS	• THE BILLBOARD 200 • ★ MP DA LAST DON • MASTER P • NO LIMIT	94
	CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	56
	CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO	56
	COUNTRY ★ HOPE FLOATS • SOUNDTRACK • CAPITOL	37
	HEATSEEKERS ★ A JAGGED ERA • JAGGED EDGE • SO SO DEF	22
	JAZZ ★ JAZZ, AN AMERICAN ORIGINAL • VARIOUS ARTISTS • NARM	40
	JAZZ / CONTEMPORARY ★ 4 • FOURPLAY • WARNER BROS.	40
	NEW AGE ★ TRIBUTE • YANNI • VIRGIN	40
	POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	72
	R&B ★ MP DA LAST DON • MASTER P • NO LIMIT	28
HOT SINGLES	• THE HOT 100 • ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	92
	ADULT CONTEMPORARY ★ YOU'RE STILL THE ONE • SHANIA TWAIN • MERCURY	82
	ADULT TOP 40 ★ TORN • NATALIE IMBRUGLIA • RCA	82
	COUNTRY ★ IF YOU SEE HIM / IF YOU SEE HER REBA / BROOKS & DUNN • MCA NASHVILLE / ARISTA NASHVILLE	39
	DANCE / CLUB PLAY ★ RAY OF LIGHT • MADONNA • MAVERICK	34
	DANCE / MAXI-SINGLES SALES ★ MY ALL / FLY AWAY (BUTTERFLY REPRISE) MARIAH CAREY • COLUMBIA	34
	LATIN ★ REZO • CARLOS PONCE • EMI LATIN	59
	R&B ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	31
	RAP ★ COME WITH ME PUFF DADDY FEATURING JIMMY PAGE • EPIC	30
	ROCK / MAINSTREAM ROCK TRACKS ★ I LIE IN THE BED I MAKE • BROTHER CANE • VIRGIN	83
	ROCK / MODERN ROCK TRACKS ★ CLOSING TIME • SEMISONIC • MCA	83
VIDEOS	• TOP VIDEO SALES • ★ AS GOOD AS IT GETS • COLUMBIA TRISTAR HOME VIDEO	74
	KID VIDEO ★ THE LITTLE MERMAID: THE SPECIAL EDITION WALT DISNEY HOME VIDEO	76
	RENTALS ★ AS GOOD AS IT GETS • COLUMBIA TRISTAR HOME VIDEO	76

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES	★ TROUBLE IS... • KENNY WAYNE SHEPHERD BAND • REVOLUTION
CONTEMPORARY CHRISTIAN	★ JACI VELASQUEZ • JACI VELASQUEZ • MYRRH
GOSPEL	★ (PAGES OF LIFE) CHAPTERS I & II FRED HAMMOND & RADICAL FOR CHRIST • VERITY
KID AUDIO	★ VEGGIE TUNES • VEGGIE TUNES • EVERLAND
THE BILLBOARD LATIN 50	★ VUELVE • RICKY MARTIN • SONY DISCOS
MUSIC VIDEO	★ ALL ACCESS VIDEO • BACKSTREET BOYS • JIVE / ZOMBA VIDEO
REGGAE	★ REGGAE GOLD 1998 • VARIOUS ARTISTS • VP
WORLD MUSIC	★ ROMANZA• ANDREA BOCELLI • PHILIPS

THIS WEEK THIS WEEK THIS WEEK Billboard THIS WEEK THIS WEEK THIS WEEK

Top Of The News

10 Senate hearing contemplates legislation to prevent minors from buying recordings with objectionable lyrics.

Artists & Music

12 Executive Turntable: Marty Greenfield hired at Warner Bros.

16 Squirrel Nut Zippers grapple with mainstream success on their new album, "Perennial Favorites."

16 The Beat: Suspect pleads guilty in Jones Beach ticket scam.

REVIEWS & PREVIEWS

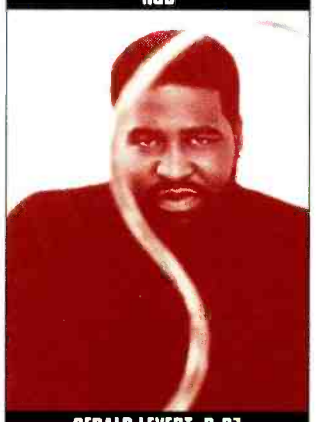
ANGELIQUE KIDJO: P. 24

18 Boxscore: Bob Dylan, Joni Mitchell, and Van Morrison gross $865,000 in San Jose.

21 Continental Drift: Long Island ska act Edna's Goldfish works fans into a frenzy.

22 Popular Uprisings: Giant/Reprise group the Wilkinsons make music the family business.

R&B



GERALD LEVERT: P. 27

24 Reviews & Previews: New material from Angélique Kidjo and Billy Bragg/Wilco.

27 R&B: Gerald Levert issues third solo album into the youth-dominated R&B market.

28 Words & Deeds: French rap group NTM is on course for platinum sales.

30 Rhythm Section: Brandy & Monica hold for another week at No. 1.

33 Dance Trax: Pre-Summit talent search turns up slew of hot, undiscovered dance acts.

36 Country: Charlie Daniels is geared up for his upcoming "Fiddle Fire" set.

40 Jazz/Blue Notes: Chick Corea forms a group for the long term.

54 Songwriters & Publishers: A focus on R&B music pays off for BMG Songs.

56 Classical/Keeping Score: American opera may be poised for a surge in popularity.

57 Studio Action: Transcontinental Studios is the latest state-of-the-art facility in Orlando, Fla.

59 Latin Notas: Tongue-in-cheek single commemorates 100th anniversary of the rum and Coke.

International

62 JASRAC's monopoly on music copyright royalties is being challenged head-on in Japan.

64 Hits Of The World: Pras Michel's "Ghetto Supastar" jumps to No. 1 in the Netherlands.

65 Global Music Pulse: Despite Pakistan/India tensions, Karachi-based trio Junoon tours India.

66 Canada: A new wave of pop acts emerges in a Canadian market ripe for top 40 hits.

Merchants & Marketing

67 New marketing strategies expose R&B artists to wider audiences.

67 Buying Trends: Study looks at music-buying habits of newspaper readers.

70 Retail Track: WEA shifts its catalog marketing efforts, encouraging smaller, more frequent purchases.

71 Declarations Of Independents: Revenant releases two-CD Charlie Feathers compilation.

73 Home Video: Studios redesign and expand Web sites for video sales.

74 Shelf Talk: Paramount goes for the teenage girl market with "Titanic" video.

76 Child's Play: Barney's "Adventure" reaches video stores Sept. 1.

LATIN NOTAS

WILLY CHIRINO: P. 59

Programming

81 Chancellor Media's AMFM Radio Networks expands syndicated programming.

83 The Modern Age: Guster's sense of humor flies in "Airport Song."

AIRWAVES

BILLIE MYERS: P. 84

84 AirWaves: Billie Myers strives for successful fusion of words and music.

85 Music Video: Labels question the effectiveness of videos in promoting artists.

Features

80 Update/Lifelines: Hammer & Lace label releases two charity-oriented compilations.

91 Hot 100 Singles Spotlight: Why radio isn't hot for Spice Girls.

96 Between The Bullets: Master P holds on to his crown.

97 This Week's Billboard Online

77 Classified

98 Market Watch

98 Chart Beat: Jimmy Page has a hit under his own name.

98 Homefront: "1997 Billboard Music Yearbook" is out.

Carlton Communications To Acquire Nimbus

BY PAUL VERNA

NEW YORK—In a transaction that reflects a consolidation trend in the media replication industry, Carlton Communications plc, the parent company of major film and videotape supplier Technicolor, has entered into a merger agreement to acquire Nimbus CD International Inc., an independent manufacturer of CDs, CD-ROMs, and DVDs with an annual capacity of 260 million discs.

Under the deal—announced by Carlton June 17—Carlton will make a cash tender offer of $11.50 per share for all outstanding shares of Nimbus, valuing Nimbus at approximately $246 million, according to a Carlton statement. Stockholders and management of the Charlottesville, Va.-based Nimbus—who own approximately 44% of the company's stock—have agreed to tender their shares into Carlton's offer, according to the statement.

Carlton chairman Michael Green says the Nimbus acquisition complements Technicolor's strength in the film and videocassette markets.

"Just as [Technicolor] added videocassettes to its film operations in the '80s, now we are adding optical discs in the '90s," says Green in the statement. "The penetration of VCRs, DVD players, and PC disc drives [is] growing as part of the worldwide expansion of screen-based entertainment."

In the statement, Nimbus chairman/CEO Lyndon Faulkner says, "Technicolor has real distribution expertise. Nimbus has demonstrated the strength of its CD-Audio and CD-ROM capabilities. As a leader in DVD production, we believe there is great potential for rapid growth as a supplier of DVD-Video, Divx, and DVD-ROM products to the home entertainment and computer industries."

The Carlton-Nimbus agreement follows two other high-profile transactions in the replication industry in recent years: the merger between Allied Digital Technologies and Hauppauge Manufacturing Group in mid-1994 and the early-1997 acquisition of Disc Manufacturing Inc. by Canadian manufacturer Cinram Ltd.

Carlton is a U.K.-based media giant; its subsidiaries include British Digital Broadcasting and recording console maker Solid State Logic. Carlton employs 11,000 people and has annual sales of $2.8 billion, according to company disclosures.

On the day the deal was announced, Carlton's stock closed on the New York Stock Exchange at $25\frac{1}{16}$, unchanged from the previous day's closing; Nimbus' stock closed on Nasdaq at $11\frac{3}{16}$, up $\frac{7}{16}$ from the previous day's closing.

www.americanradiohistory.com

BREAKING THE BEATS BETWEEN ELECTRONIC & HIP-HOP.

amp™

THE FOLLOW-UP TO THE BEST-SELLING
ELECTRONIC MUSIC COLLECTION EVER.

EXCLUSIVE NEW TRACKS FROM

FATBOY SLIM
CHUCK D OF PUBLIC ENEMY VS.
TICC TACC FEATURING AMBERSUNSHOWER
HARDKISS FEATURING KOOL KEITH
PITCHSHIFTER (LUKE VIBERT MIX)

HITS AND HARD 2 FIND MIXES FROM

PIGEONHED FEATURING LO-FIDELITY ALLSTARS
METHOD MAN (PRODIGY MIX)
JUNGLE BROTHERS (APHRODITE MIX)
RONI SIZE / REPRAZENT
PROPELLERHEADS
AIR (BECK REMIX)
GOLDIE FEATURING KRS ONE
ADAM F

ALSO AVAILABLE: AMP

MTV MUSIC TELEVISION ASTRALWERKS
THE PROUD PARENTS

WWW.ASTRALWERKS.COM/AMP/
WWW.MTV.COM OR KEYWORD MTV ON AOL

©1998 MTV NETWORKS/ASTRALWERKS. ALL RIGHTS RESERVED.

www.americanradiohistory.com

ASCAP MEMBERS –

Songwriter of the Year
Sean "Puffy" Combs

R&B Song of the Year
"Can't Nobody Hold Me Down"

Writers: Sean "Puffy" Combs
Stevie J.
Mase
Nashiem Myrick
Greg Prestopino
Matthew Wilder
Publishers: Buchu Music
No Ears Music
Streetwise Music

Rap Song of the Year
"Can't Nobody Hold Me Down"

Writers: Sean "Puffy" Combs
Stevie J.
Mase
Nashiem Myrick
Greg Prestopino
Matthew Wilder
Publishers: Buchu Music
No Ears Music
Streetwise Music

Dance Song of the Year
"Un-Break My Heart"

Writer: Diane Warren
Publisher: REALSONGS

Soundtrack Song of the Year
"Don't Let Go (Love)"(from Set It Off)

Writers: Andrea Martin
Ivan Matias
Publishers: Almo Music Corp.
One Ol' Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.

Reggae Artists Of The Year

Bob Marley (#1 Reggae Artist of the Year)
Bounty Killer (PRS)
Maxi Priest (PRS)
Shaggy
Ziggy Marley & the Melody Makers

4 Seasons of Loneliness
Writers: Jimmy Jam
Terry Lewis
Publishers: EMI Music Publishing
Flyte Tyme Tunes

Big Daddy
Writers: Herbert M. Brown
Heavy D
Publisher: EMI Music Publishing
Riefman Music
Soul On Soul Music

The Boss
Writers: Nickolas Ashford
Valerie Simpson
Publisher: Nick-O-Val Music Co., Inc.

Cold Rock A Party
Writer: MC Lyte
Publishers: BMG Songs, Inc.
Brooklyn Based Publishing

Cupid
Writers: Arnold Hennings
Daron Jones
Michael Keith
Quinnes Parker
Marvin Scandrick
Courtney Sills
Publishers: Beane Tribe Publishing
C. Sills Publishing
EMI Music Publishing
Justin Combs Publishing
Kalinmia Music

Din Da Da
Writer: George Kranz (Gema)
Publishers: Budde Music Inc.
Edition Nordton
Musikverlag (Gema)

Discotheque
Writers: Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Larry Mullen (PRS)
Publishers: PolyGram International
Publishing, Inc.

Don't Let Go (Love)(from Set It Off)
Writers: Andrea Martin
Ivan Matias
Publishers: Almo Music Corp.
One Ol' Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.

For You
Writer: Kenny Lerum
Publishers: Colour'd Music Inc.
PSO Limited

For You I Will (from Space Jam)
Writer: Diane Warren
Publishers: REALSONGS
Warner/Chappell Music, Inc.

Free
Writers: John Ciafone
Ultra Naté
Publishers: Commitment Music
Jessica Michael Music Inc.
PolyGram International Publishing, Inc.
Ultra Blue Music

Get It Together
Writer: Denell Jones
Publishers: Checkman Music
Warner/Chappell Music, Inc.

Get Up
Writers: Eric Jay Robinson
Zack Toms
Publishers: EMI Jobete Music
Publishing
Humdrummer Music

Hypnotize
Writers: Randy Alpert
Andy Armer
Sean "Puffy" Combs
The Notorious B.I.G.
Publishers Almo Music Corp.
Badazz Music Company
B.I.G. Poppa Music
EMI Music Publishing
Justin Combs Publishing

I Can Love You
Writers: Mary J. Blige
La Tonya Blige Da Costa
Xenos Da Costa
Nashiem Myrick
Publishers: Chocolate-N-Vanilla Publishing
Mary J. Blige Music
Nashmack Publishing
MCA Music Publishing,
A Division of Universal Studios, Inc.

I'll Be
Writers: René Moore
Tone
Angela Winbush
Publishers: Angel Notes Music
EMI Music Publishing
Jelly's Jams, L.L.C.
Slam U Well Productions
Suti Music Inc.

I Love Me Some Him
Writers: Andrea Martin
Gloria Stewart
Publishers: Almo Music Corp.
Plaything Music
Sailandra Publishing
Too True Songs

www.americanradiohistory.com

THE *heart* AND *soul* OF MUSIC.

Insomnia
Writers: Maxi Jazz (PRS)
Rollo (PRS)
Sister Bliss (PRS)
Publishers: BMG Songs, Inc.
Champion Music (PRS)
EMI Music Publishing
Warner/Chappell Music, Inc.

EMI MUSIC PUBLISHING

Publisher of the Year
EMI Music Publishing

Let Me Clear My Throat
Writer: DJ Kool
Publisher: CLR Inc.

Love Is All We Need
Writers: Mary J. Blige
Jimmy Jam
Rick James
Terry Lewis
Publishers: EMI Music Publishing
Flyte Tyme Tunes
Mary J. Blige Music
Stone City Music
MCA Music Publishing, A Division of Universal Studios, Inc.

Mo Money Mo Problems
Writers: Sean "Puffy" Combs
Stevie J.
Mase
The Notorious B.I.G.
Publishers: B.I.G. Poppa Music
EMI Music Publishing
Justin Combs Publishing
Mason Betha Entertainment
Steven A. Jordan Music

Never Miss the Water
Writers: Charlie Mole (PRS)
Gerry DeVeaux
Publishers: Bahama Rhythm Music
Warner/Chappell Music, Inc.

Nobody
Writer: Keith Sweat
Publishers: Keith Sweat Publishing
Warner/Chappell Music, Inc.

No One Can Love You More Than Me
Writer: Terry Britten (PRS)
Publisher: Warner/Chappell Music, Inc.

No Time
Writers: Sean "Puffy" Combs
Stevie J.
Publishers: EMI Music Publishing
Justin Combs Publishing
Steven A. Jordan Music

Not Tonight (Remix) (from Nothing To Lose)
Writers: Da Brat
Missy "Misdemeanor" Elliott
Lisa "Left Eye" Lopes
Angie Martinez
Meekaaeel Muhammad
Publishers: Angie Martinez Music
EMI Music Publishing
Mass Confusion Productions
Partbiz Music
Thowin' Tantrum Music
Warner/Chappell Music, Inc.

On & On
Writers: Erykah Badu
JahBorn
Publishers: BMG Songs, Inc.
Divine Pimp Publishing
McNooter Publishing
MCA Music Publishing, A Division of Universal Studios, Inc.

Pony
Writers: Stephen "Static" Garrett
Ginuwine
Timbaland
Publishers: Gold Daddy Music
Herbilicious Music
Virginia Beach Music

Shadows of the Past
Writer: Johnny Rodriguez
Publisher: Jescilla Music

Somebody Bigger Than You and I (from The Preacher's Wife)
Writers: J. Francis Burke
Hy Heath
Johnny Lange
Publisher: Bulls Eye Music Inc.

Heritage Award
Chaka Khan

Up Jumps Da Boogie
Writers: Missy "Misdemeanor" Elliott
Rod Temperton
Publisher: Rodsongs

The Way
Writers: Ralph Falcon
Oscar Gaetan
Publisher: Murk Publishing Inc

What About Us (from Soul Food)
Writers Missy "Misdemeanor" Elliott
Timbaland
Publishers: Mass Confusion Productions
Virginia Beach Music

What Kind of Man Would I Be
Writers Jeffrey Allen
Ricky Kinchen
Keri Lewis
Homer O'Dell
Stokley
Lawrence Waddell
Publishers: EMI Music Publishing
Mint Factory Tunes

What's On Tonight
Writers DeVante
James E. Jones
Montell Jordan
Publishers: B A J
De Swing Mob Inc.
EMI Music Publishing
Mo' Swang Publishing

You Make Me Wanna
Writers: Jermaine Dupri
Manuel Seal
Usher
Publishers: BMG Songs, Inc.
EMI Music Publishing
Slack AD Music
So So Def Music
UR-IV

CONGRATULATIONS TO OUR 1998 RHYTHM & SOUL MUSIC AWARD WINNERS.

ASCAP

WHERE MUSIC BEGINS.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
e-mail: info@ascap.com web: http://www.ascap.com

www.americanradiohistory.com

2 Video Cos.' Xmas Plans Include Dueling 'Rudolphs'

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Although the weather outside is still delightful, a potential battle is already brewing between two video companies vying for top Christmas-time bragging rights.

THE CLASSIC RUDOLPH

THE NEW RUDOLPH

The revitalized video division at Golden Books Family Entertainment (GBFE) is putting finishing touches on a broad campaign touting its recently acquired catalog of holiday classics, which include "Rudolph The Red-Nosed Reindeer." Meanwhile, GoodTimes Home Entertainment is looking to parlay the Rudolph recognition factor into strong sales for its new movie starring the shiny-nosed hero.

Golden's new Holiday Classics Collection contains the vintage Claymation half-hour specials "Rudolph," "Frosty The Snowman," "Santa Claus Is Comin' To Town," and "The Little Drummer Boy," which were previously released by LIVE Entertainment, plus 1993's "Frosty Returns" and a "lost classic" called "Cricket On The Hearth" that was aired on television in the '60s but has never been

(Continued on page 86)

Senate Hearing Reopens Lyrics Debate

BY BILL HOLLAND

WASHINGTON, D.C.—Federal government involvement to ensure that minors cannot purchase recordings with objectionable lyrics came a step closer at a Senate panel hearing June 16.

While no legislation was offered at the Senate Commerce Committee hearing—titled "Labels and Lyrics: Do Parental Advisory Stickers Inform Consumers and Parents?"—Sen. Kay Bailey Hutchinson, R-Texas, said the panel might consider crafting a bill in the future.

"I wouldn't be averse to legislation if we could find out how to make it constitutional," she said.

Sen. Sam Brownback, R-Kan., who chaired the hearing, expressed doubts that the industry's voluntary advisory-sticker program has prevented listeners under 18 years of age from buying product with explicit lyrics. "Much evidence suggests that most hyper-violent albums are bought by children," he said (Billboard Bulletin, June 17).

Brownback called for greater "responsibility" and stricter "voluntary" standards for labels owned by "hugely profitable" parent companies, singling out EMI, Seagram, and PolyGram.

Brownback also pointed at retailers, saying that "anecdotal evidence suggests" that the policy of some stores to refuse to sell to minors albums with parental advisory stickers is "often ignored." He suggested a tougher across-the-board 18-to-buy program.

Not everyone, however, is convinced there's a current problem. "I'm just not hearing from our members that there are huge numbers of upset parents out there complaining about the way we handle product with the parental advisory, which makes me think our policy of diversity is working," says Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers (NARM).

"One thing we find particularly difficult about Sen. Brownback's view is this belief that a 'one size fits all' approach works," she says. "There are huge differences in the kids themselves, in the communities in which the music is sold, in the nature of the stores in those communities, and in the music itself. Our experience is that you've got to have a lot of flexibility."

NARM was among the many

(Continued on page 96)

Big River. Mercury act Hanson recently shot the video for "River," the first single from its latest album, "3 Car Garage: The Indie Recordings '95-'96." On the set, the band joined "Weird Al" Yankovic; who directed the clip, and Academy Award-nominated actress Gloria Stewart; who lent credibility to the video's "Titanic" theme. Shown, from left, are Yankovic; Stewart; and Zac, Taylor, and Isaac Hanson.

PolyMedia, Teen Mag Link

Publication Will Promote PolyGram Set

BY EILEEN FITZPATRICK

LOS ANGELES—In another industry example of targeted marketing and co-branding, PolyMedia is hooking up with Petersen Enterprises' Teen magazine to promote new and emerging artists.

The first release under the two-year deal will be "TEEN Band Alert," a compilation album featuring PolyGram emerging acts Tracy Bonham, All Saints, Texas, 98 Degrees, Radish, and Tonic, as well as established acts Salt 'N Pepa, Dishwalla, and Joan Jett & the Blackhearts.

The sampler CD will be in stores July 28 at a suggested retail price of $11.98. Three more samplers aimed at teen girls are in works, with a new release scheduled for every six months (Billboard Bulletin, June 18).

Both companies say the alliance is part of a "brand extension" strategy designed to gain exposure in new markets.

"The key is find an outside partner to enhance their brand and to get our product into the hands of the target market at a low price," says PolyMedia senior VP (U.S.) John Esposito. In addition, PolyMedia hopes to reactivate inactive buyers and boost full-length sales of the featured artists, he says.

PolyGram Group Distribution will feature the title in its back-to-school retail promotions.

PolyMedia, which was created last year, has done similar compilations in conjunction with Kellogg's, Pontiac, and NASCAR. Teen magazine has previously lent its name to computer software and accessory items that young girls purchase.

"Music is so important to teen life," says Petersen Enterprises president Justin McCormack, "and we're always trying to figure out ways to get closer to them."

"TEEN Band Alert" will be heavily promoted in the August and Sep-

(Continued on page 97)

Grammys Return To L.A.

BY CHRIS MORRIS

LOS ANGELES—As anticipated, the Grammy Awards will return to L.A. in 1999 (Billboard Bulletin, June 16). But Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), is also making conciliatory gestures toward New York Mayor Rudolph Giuliani, with whom Greene became embroiled in a noisy public feud earlier this year. Greene is also flatly stating that the awards will return to New York in the future.

The 1999 Grammy ceremony—which will be the 41st annual presentation of the awards—will be held Feb. 24 at the Shrine Auditorium, the site of the most recent L.A. Grammy shows. CBS will again televise the event, which will be broadcast live in the East and tape-delayed in the West.

In light of the acrimony between Greene and Giuliani, many observers had assumed the awards would return to the West Coast next year following a two-year stint in New York.

After Greene allegedly subjected a Giuliani aide to a torrent of verbal abuse at a January event announcing the '98 Grammy nominees, Giuliani publicly stated that his city didn't need the Grammys (Billboard, March 7). Greene later sent flowers to the aide as an expression of regret, but the flowers were returned, and Giuliani said the gesture wasn't an adequate apology.

However, while L.A. Mayor Richard Riordan took a few digs at Giuliani and New York at a June 16 Beverly Hills Hotel event announcing the Grammys' move back to L.A., Greene continued to assert his desire to bring the show back to the Big Apple at a future date.

Greene told Billboard that while he hasn't had any conversations about the matter with Giuliani, he has met with the management of Madison Square Garden and Radio City Music Hall about the show's future in New York.

Greene also praised Giuliani for making New York a safer location for an event like the Grammys. He added, "We want to get past [the dispute], because New York is a place we look forward to going back to again and again."

NARAS also announced that it was presenting the NARAS Foundation—its allied nonprofit organization dedicated to advancing music education in the schools—with a check for $2 million derived from the sale of an album featuring the 1997 Grammy nominees.

VH1, Epic Team For Multi-Format 'Divas' Release

BY MELINDA NEWMAN

NEW YORK—VH1 and Epic Records are banding together to release "VH1: Divas Live" this fall in the album, home video, and DVD formats.

The show, which was broadcast from New York's Beacon Theatre, featured Celine Dion, Aretha Franklin, Gloria Estefan, Shania Twain, and Mariah Carey, as well as special guest Carole King. During its first six airings, the show drew 20 million viewers, according to VH1 president John Sykes, making it the channel's most watched program.

The release will feature the April 14 live concert almost in its entirety, according to Sykes, and will include a portion of the finale that didn't air because of time constraints. The only music from the evening that will not be on the album are the two songs Franklin performed from her new set, "A Rose Is Still A Rose."

"I give all the credit that this album is coming out to [Epic execs] Dave Glew and Polly Anthony," says Sykes. "Dave called me up literally two days after the show and said how much he loved the event and that he wanted to make a record of it."

Epic intends to release the album, home video, and DVD the first week of October, according to Epic GM David Massey. "We think it's a very unique event that encapsulates a moment in music history and was a brilliant performance all around. Everyone who saw the show knew it was something that needed to be captured on disc."

A portion of the proceeds from the sale of the release will go to Save the Music, a VH1 program designed to restore music education in public schools. Sykes says the concert contributed several hundred thousand

(Continued on page 20)

CD Warehouse Picks Up Fellow Used-CD Firm Disc Go Round

BY DON JEFFREY

NEW YORK—CD Warehouse's acquisition of Disc Go Round brings the total number of stores under CD Warehouse's banner to 300, making it the fifth-largest prerecorded-music chain in the U.S. Of that amount, 277 stores are franchised, and 23 are company-owned.

CD Warehouse, a franchiser and operator of music stores that specialize in selling used CDs, acquired Disc Go Round, another franchised chain of used-product stores, for $7 million cash (Billboard Bulletin, June 18).

Disc Go Round had been owned by Grow Biz International, a Minneapolis-based franchiser of several retail concepts.

Oklahoma City-based CD Warehouse is purchasing franchise rights to 134 Disc Go Round stores and the assets of three company-operated stores.

Doyle Motley, senior VP/CFO of CD Warehouse, says that the company financed the purchase from a $16 million private placement earlier this year and that the remainder of the proceeds from that sale will be used for other acquisitions. "It's the first of many we hope to make this year," he says.

Motley adds that the owners of independent and small-chain retail-

(Continued on page 96)

www.americanradiohistory.com

ella baila sola

1 MILLION
COPIES WORLWIDE

7 PLATINUM
SPAIN

2 PLATINUM
CHILE

PLATINUM
COLOMBIA
VENEZUELA
ARGENTINA

GOLD
PERU
URUGUAY
ECUADOR

EMI
SPAIN

web site: http://www.emimusic-spain.com

www.americanradiohistory.com

ASCAP Honors Chaka Khan

Others Feted At Rhythm & Soul Awards

BY SHAWNEE SMITH

NEW YORK—R&B stylist Chaka Khan received ASCAP's first Rhythm & Soul Heritage Award at the organization's 11th annual Rhythm & Soul Awards, held June 16 at the Supper Club here.

The presentation of Khan's award was the event's highlight, as soul singers Phoebe Snow, Sandra St. Victor, Jacci McGhee, and Debra Cole joined the Family Stand in a musical tribute to the artist.

ASCAP president/chairman Marilyn Bergman, longtime Khan producer Arif Mardin, and "I'm Every Woman" songwriters Nick Ashford and Valerie Simpson all presented the award to Khan.

Bergman said, "We chose Chaka Khan not only because she's a great singer but [because] she's also an important writer. She's crossed over between R&B, jazz, and pop, and I think she really deserves recognition for her body of work."

Another first-time award was the top soundtrack song of the year, which was snagged by "Don't Let Go (Love)," from the "Set It Off" soundtrack. The songwriters, Andrea Martin and Ivan Matias, performed the track at the event.

The evening also included a presentation regarding the induction of Martin Luther King Jr. into ASCAP. King's "I Have A Dream" speech was set to music last year on Hip-O Records' "Living The Dream" tribute album.

Another key award of the evening was songwriter of the year, which was given to Sean "Puffy" Combs for "Can't Nobody Hold Me Down," "Hypnotize," "Mo Money Mo Problems," and "No Time." The publisher of the year was EMI Music Publishing, the R&B and rap song of the year was "Can't Nobody Hold Me Down," and the dance song of the

(Continued on page 88)

A Family Affair. Legendary sitar virtuoso Ravi Shankar recently performed at New York's Town Hall with his 17-year-old daughter, Anoushka, also a sitarist. The show was opened by Ravi Coltrane, named after Shankar, and his mother, Alice Coltrane. Shown backstage at Town Hall, from left, are Angel Records A&R rep Steve Ferrera, Anoushka Shankar, Ravi Shankar, and Angel senior VP/GM Gilbert Hetherwick.

Web Firms Air WIPO Concerns

BY DOUG REECE and CATHERINE APPLEFELD OLSON

LOS ANGELES—The tension between companies involved with the digital transmission of music and video content and the Recording Industry Assn. of America (RIAA) has heated up significantly in the last few weeks, as both parties angle to gain a favorable position for their respective constituents in the online age.

The forum for much of the debate is taking place in Washington, D.C., where a consortium of new-media companies are among those attempting to alter legislation before the House of Representatives that would implement the international treaties adopted by the World Intellectual Property Organization (WIPO) in 1996. The Senate passed a companion bill in mid-May.

The members of the new Digital Media Assn. (DiMA) (see story, this page) object to language in the bill (H.R. 2281) that they say holds streaming-technology companies liable for copyright infringement when they make an ephemeral copy of a sound recording. Meanwhile, "traditional" broadcasters get exempt status under the bill, the DiMA members say.

Streaming technology requires that several seconds of data be stored in a computer's memory before a sound bite can be played.

"If temporary RAM copies, if those few seconds of material, are deemed to be unlawful, audio and video over the Internet will come to a grinding halt," Seth Greenstein, the association's Washington-based counsel, said in recent testimony before the House subcommittee on telecommunications, trade, and consumer protection.

DiMA also believes the "first sale" doctrine, which lets the purchaser of a copyrighted work resell it, should be adapted to the digital environment. In the World Wide Web environment, rights holders have argued that because a copy of a work would remain on a sender's computer even after it had been transmitted to another buyer, it wouldn't be a true resale. DiMA members Liquid Audio and a2b have developed technologies for secure electronic copying and delivery of music that ensure that the copy on a sender's computer is deleted after transmission.

DiMA also argues with elements of the bill that would hold Web site owners secondarily responsible for the "innocent" transmission of infringing content or for carrying links to other Web sites that are guilty of infringement.

Greenstein called H.R. 2281 "an unbalanced, anti-technology bill that prejudices the development of the Internet as a broadcast medium and as a new mode of electronic commerce. When we perform music over the Internet, some claim that we are actually recording it and so seek a mechanical royalty. When we sell music over the Internet by downloading a file, some claim that we are publicly performing the music and so seek a performance royalty."

H.R. 2281 has been molded with much input from the RIAA and the National Music Publishers' Assn., among others. Like the consumer electronics manufacturers and Internet companies that have been fighting the bill for some time, DiMA's position is in stark contrast to that of the RIAA and chips away at the face of a unified music industry.

The RIAA believes that DiMA's current strategy in lobbying on the WIPO treaties bill wording is, in fact, designed to emancipate its members from another piece of legislation—the Digital Performance Right in Sound Recordings Act, which was passed in 1995 and enacted in 1996. That bill requires Webcasters to pay an additional fee beyond those charged by performing right groups ASCAP, BMI, SESAC, and the Harry Fox Agency. This additional fee goes to sound recording owners, rather than the writers that are represented by the performing right groups. Traditional broadcasters are exempt from paying a fee to recording owners, i.e. labels, for use of music.

"[DiMA members] are trying to insert themselves into the WIPO debate not because they have any

(Continued on page 96)

New Digital Media Assn. To Focus On Technology Issues

WASHINGTON, D.C.—The new realities of the music business have given rise to a new organization—the Digital Media Assn. (DiMA).

The group—formed by seven of the most prominent companies that provide technology enabling the digital transmission of music and video content—came into being when its members realized their concerns weren't necessarily in sync with those of existing music industry groups such as the Recording Industry Assn. of America (RIAA), according to Seth Greenstein, the association's Washington-based counsel.

The charter members are a2b music, broadcast.com, CDnow, ENSO Audio Imaging, Liquid Audio, RealNetworks, and TCI Music (Billboard Bulletin, June 18).

Although DiMA officially took form just three days before Greenstein testified at the latest subcommittee hearing on the World Intellectual Property Organization (WIPO) legislation, Greenstein says the association had been in the works for some time.

"This was just the first opportunity to make a public statement," he says. "It is unfortunate that it is in a forum where we have different interests in the recording and music industries."

DiMA is at odds with the RIAA and other industry groups over some provisions in the WIPO enabling legislation that it believes to be "anti-

(Continued on page 96)

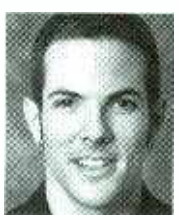
EXECUTIVE TURNTABLE

GREENFIELD

WILLOUGHBY

ROE

GREAGER



GIZICKI

GILBERT

ALPEROWITZ

CHENAULT

RECORD COMPANIES. **Marty Greenfield** is named executive VP/CFO at Warner Bros. in Burbank, Calif. He was senior VP/CFO at Elektra.

MCA Nashville promotes **Larry Willoughby** to VP of A&R in Nashville and **Jim Roe** to director of national sales in Atlanta. They were, respectively, senior director of A&R and director of regional sales.

Ginger Greager is named VP of media relations at Universal Records in New York. She was senior director of media and artist relations at Mercury Records.

PolyGram Soundtracks in Los Angeles names **Steve Gizicki** director. He was senior product manager at Track Factory.

Arista Records in New York promotes **Deborah Gilbert** to director of alternative marketing. She was manager of alternative marketing.

Republic Records in New York names **Brett Alperowitz** director of artist development. He will continue his duties as manager of the Bloodhound Gang.

Emil Bartovic is appointed managing director at Warner Music Czech Republic in Prague and Warner Music Slovakia. He was controller at Warner Music Czech Republic.

Bad Boy Records in New York names **Marcus Logan** marketing manager. He was tour manager at Rhythm Jazz Entertainment.

V2 Records in New York names **Caron Veazy** head of product management. She was national director of marketing and artist development at Freeworld Recordings/Dallas Austin Recording Projects.

PBS Records in Burbank, Calif., names **Hope Hennessey** marketing manager. She was manager of premium service at American Program Service.

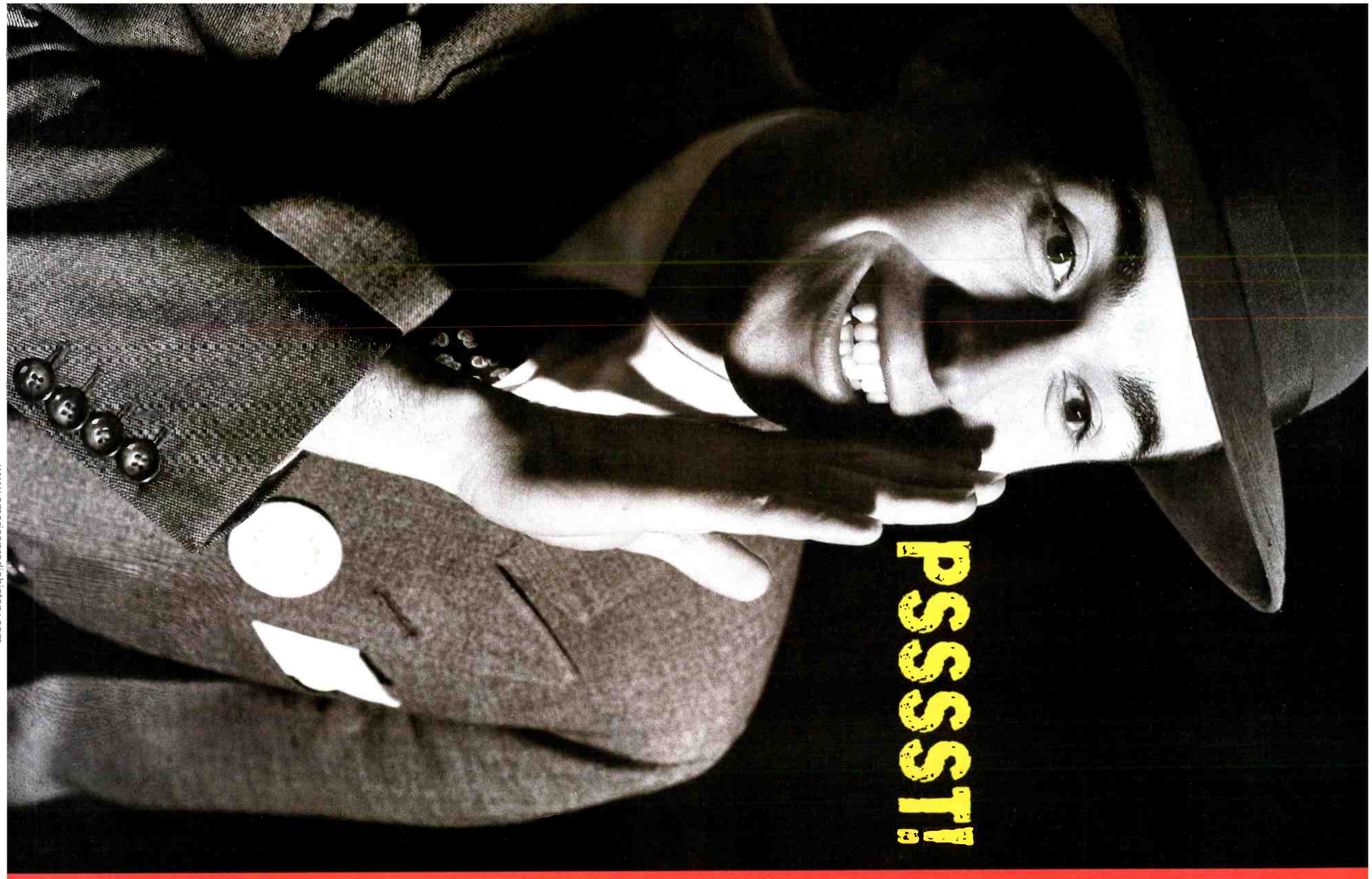
PUBLISHING. Brentwood-Benson Music Publishing in Nashville names **Jon Conley** publishing programmer/analyst, **Todd Moore** creative director, and **Angel Bowles** administrative assistant to the president. They were, respectively, environmental specialist at the Department of Environment and Conservation, A&R administrator at Benson Music Group, and assistant to the senior VP at Bug Music Inc.

Bug Music in Hollywood names **Pamela Lillig James** director of business affairs, film and television. She was VP of music creative affairs at Sony Pictures Entertainment.

RELATED FIELDS. BMI in Nashville promotes **Vinolla Chenault** to assistant VP of performing rights, **Gary Cannizzo** to assistant VP of financial accounting, and **Milt Laughlin** to assistant VP of application systems. They were, respectively, senior director of performing rights, assistant controller, and senior director of information technology.

DM Music in New York names **Ricky Greenstein** director of artist booking. He was an agent at Famous Artists Agency.

www.americanradiohistory.com


ssssss

Billboard WORLDWIDE SPECIAL FEATURES

ADVERTISING OPPORTUNITIES

PLUG-IN 98

A spotlight on music and new media: digital distribution, online music content, intellectual property rights and more! As a sponsor of this event, Billboard will be provide extensive coverage of this cutting edge conference. Advertise and connect with the new media industry today

CONTACT: Judy Yzquierdo
213.525.2304

ISSUE DATE: JULY 18
AD CLOSE: JUNE 23

NATIVE AMERICAN MUSIC

Covering the key artists and labels that make up this growing market. Billboard looks at the numerous Native American Music Festivals with a special focus on the first Native American Music Awards. Connect with the power of the Native American marketplace.

ISSUE DATE: JULY 25
AD CLOSE: JUNE 30

Lezle Stein
213.525.2329

REGIONAL MEXICAN

Featuring the established and emerging artists that are part of this explosive scene. Billboard will report on what is happening live, on radio, in the studio and at retail in this special spotlight. Bonus spotlight on the powerhouse Tejano market. Don't miss out!

ISSUE DATE: JULY 25
AD CLOSE: JUNE 30

Daisy Ducret 213.782.6250
Marcia Olival 305.864.7578

GOSPEL

A super supplement covering the key trends and developments that have brought Gospel to its highest profile in years. Look for the latest Gospel releases, cross-promotions and film soundtracks bringing Gospel's message to the mainstream.

ISSUE DATE: AUGUST 1
AD CLOSE: JULY 7

lee Ann Photoglo
615.321.4294

FUTURE SPECIALS

REGGAE - Issue Date: August 1 • Ad Close: JULY 7
40TH ANNIV. BILLBOARD HOT 100 - Issue Date: Aug. 8 • Ad Close: JULY 14
ASIA PACIFIC QUARTERLY 3 - Issue Date: Aug. 8 • Ad Close: JULY 14
SOUNDS OF THE CITIES: MEMPHIS - Issue Date: Aug. 8 • Ad Close: JULY 14
CD REPLICATION - Issue Date: Aug. 15 • Ad Close: JULY 21
AEROSMITH-25TH ANNIVERSARY - Issue Date: Aug. 15 • Ad Close: JULY 21

New York	Los Angeles	Nashville	London
212.536.5004	213.525.2307	615.321.4294	44.171.323.6686

www.americanradiohistory.com

America Ready For A Rediscovery

Veteran Pop Outfit Has A New Oxygen Album, Full Tour Schedule

BY CHUCK TAYLOR

NEW YORK—It may not have visited the Hot 100 in 15 years, but the pop/rock/AC outfit America is hardly waving the white flag.

Not only is the hitmaker of such classics as "A Horse With No Name," "Sister Golden Hair," and "You Can Do Magic" back with a new album on Oxygen Records—an arm of the King Biscuit Entertainment Group—but it continues to tour after nearly 30 years of making music. In fact, it says its most successful road stint was last year.

In addition, the band's 1975 "History/America's Greatest Hits" continues to sell in the neighborhood of 2,000 copies a week, according to SoundScan. Total sales since its release have topped 4 million units, according to the Recording Industry Assn. of America. The band also has a dedicated following among a number of fervently embraced World Wide Web sites that offer concert reviews, a message center, and photos. (A recent contest revealed "A Horse With No Name" as fans' favorite America song, beating "Ventura Highway" by a single vote.)

Its new album, "Human Nature," planned for an August release, offers 12 cuts consistent with the style the band is known for; it capitalizes on familiar harmonies, gentle melodies, and a focus on pop, AC, and country stylings.

The group includes original members Gerry Beckley and Dewey Bunnell; third American Dan Peek departed in 1976 for a career in contemporary Christian music. The current members invited a number of old friends to participate in the project, including the Eagles' Timothy B. Schmit, the Beach Boys' late Carl

AMERICA

Wilson (Beckley spoke at his funeral), Phil Jones of Tom Petty & the Heartbreakers, and Robert Lamm and Jason Scheff of Chicago.

Elliot Shiner, who worked on Fleetwood Mac's recent "The Dance," mixed two songs, including the first single, "From A Moving Train." Phil Galdston, who co-wrote three tracks on Celine Dion's Grammy-winning "Falling Into You," co-wrote and co-produced two cuts. Publishing is held by Warner/Chappell.

"America is the third element of the California trio: Fleetwood Mac, the Eagles, and America," says Steve Ship, president of King Biscuit Entertainment and Oxygen. "They completely rank up there, with numerous hits over a long career span and an enormous touring base. They're also the only group to be produced by George Martin as many times as the Beatles, which is one of the greatest legacies you can have in rock."

The deal to release America's latest album—its 19th—came after King Biscuit released a live recording of a 1970s America performance on the classic "King Biscuit Flower Hour" series. That album, released in 1995, had enough impact at retail—12,000

(Continued on page 19)

London's All Saints Find Steady Ascension In U.S.

BY DOUG REECE

LOS ANGELES—London Records/Island act All Saints is finally beginning to ascend to the superstar status in the U.S. that it already enjoys around the world.

The London-based foursome, which has already broken in countries such as the U.K., Norway, France, and Australia, became a Heatseeker Impact act when its eponymous debut album moved into the top half of The Billboard 200 last issue at No. 99. "All Saints," which is No. 100 this issue, has sold more than 102,000 units since it was released March 10, according to SoundScan.

ALL SAINTS

All Saints member Shaznay Lewis—who along with Melanie Blatt recorded under the name All Saints 1.9.7.5. before joining with sisters Natalie and Nicky Appleton—says that beyond its commercial success, the act's rise validates its artistic direction.

"When everything started to happen with [Blatt] and me, we were 17, 18 years old and just kind of happy to be doing anything," says

(Continued on page 20)

Lilith Fair Spot Caps Eden White's Run Of Good Luck

BY PAUL VERNA

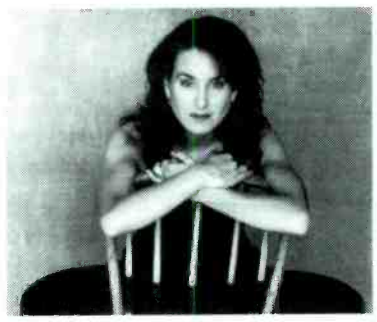
NEW YORK—A year ago, Eden White attended the Lilith Fair as a fan, dreaming about the day she might get to play the big stage. This summer, without a label backing her and with only regional fan support, she's preparing to perform at the New York stop of the all-female festival and is bracing herself for what promises to be a fast-building career.

White was one of two winners of a nationwide contest to perform at the Lilith Fair, which is headlined by Canadian pop/rocker Sarah McLachlan and features such top talent as Natalie Merchant, Missy Elliott, Tracy Bonham, and Indigo Girls. Her demo was selected from among a pool of thousands, and she and 19 other finalists auditioned for the show at an event sponsored by Levi's. The other winner was the act Antigone Rising.

Even before their official Lilith appearances July 15 and July 16, respectively, White and Antigone Rising performed at the kickoff concert for the festival June 1 at Bryant Park here, playing for an audience estimated at 8,000.

"That was by far the biggest crowd I've ever played in front of," says White.

The exposure from the Lilith association is just one of many happy events in the career of the 27-year-old White—a Massachusetts-born, New York-based singer/songwriter/pianist whose influences include Carole King, Elton John, and Billy Joel. Her new album, "This Is The Way . . ."—released on her own Delirium Records—is selling at Virgin Megastore in New York and Borders Books & Music in Hyannis, Mass. Tracks from it are being

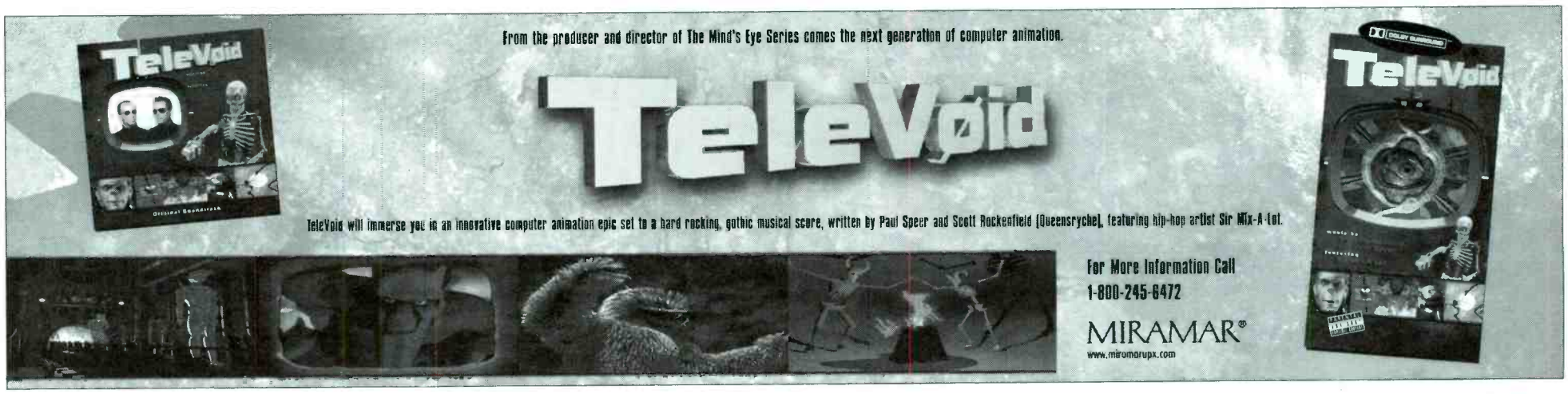


WHITE

played on active rock station WKPE Orleans, Mass., among other stations. Furthermore, the album has been picked up by Valley Media.

At WKPE, music director and midday DJ Cat knew about White because they attended the same high

(Continued on page 20)



www.americanradiohistory.com

Squirrels Harvest Their 'Favorites'

Swing/Lounge Resurgence May Benefit Mammoth Group

BY STEVE KNOPPER

CHICAGO—Singer Tom Maxwell provides some insight on the Squirrel Nut Zippers' wacky new video, "Suits Are Picking Up The Bill"—the first clip and single from their new Mammoth Records album, "Perennial Favorites"—which involves a giant feast, a daring escape, chefs with giant mustaches, Ben Folds, and a small monkey.

First, eagle-eyed viewers will recognize that monkey as the same one that once starred in "Friends." "The monkey was a big star but didn't have too much of an attitude," quips Maxwell, who co-directed the video. "As long as she had her live mealworms to eat, she was fine."

Second, the giant cage that falls from the ceiling and traps the Zippers' seven members has deep symbolic meaning. "Let's look at the cage as the recording contract," says Maxwell, one of the Chapel Hill, N.C.-based band's two primary singer/songwriters. "The video is sort of my metaphor for not just being in the business, but also for the idea of being consumed."

SQUIRREL NUT ZIPPERS

The clip, which features fellow North Carolina artist Folds in a cameo as the industry's next sacrificial lamb, exposes the tensions that lie beneath the Zippers' unexpected success. The Zippers, whose 1996 swing-jazz song "Hell" suddenly became a huge radio hit, almost singlehandedly sparked a revival of big-band swing. The group's second album, "Hot," went platinum—and Mammoth encouraged the Zippers to delay recording their follow-up, tiding people over with the limited-edition rarities EP "Sold Out."

"There's a tremendous chilling effect that happened to us as a result

(Continued on page 18)

Glover Lovers. Arista and LaFace staffers flank Corey Glover following his appearance at New York's Tramps in support of his new LaFace/Arista album, "Hymns." Pictured, from left, are Jay Krugman, senior VP of marketing for Arista; Matt Walden, senior VP, West Coast, of Arista; Mark Shimmel, president of LaFace; Jim Swindel, senior VP of sales and joint venture operations for Arista; Glover; Adam Sexton, product management VP for Arista; and Guy Routte of Juna Management.

Word's Point Of Grace Brings Girl Power To Christian Pop

BY DEBORAH EVANS PRICE

NASHVILLE—From pop music's Spice Girls to country's Dixie Chicks, girl power is pervasive on today's musical landscape, and the Christian music community is no exception. The genre's top female act, Point Of Grace, continues with the Aug. 4 release of its fourth Word Records album, "Steady On." The project hits the streets simultaneously with a devotional book written by the group's members.

Shelley Breen, Denise Jones, Heather Floyd, and Terry Jones have been performing together for more than seven years since meeting at Arkansas' Ouachita Baptist University. (Denise and Terry are not related.) The group's first three albums have each been certified gold. The act has won several Dove Awards, including new artist of the year in 1994. In 1996 it won Doves for group of the year, pop/contemporary album (for "The Whole Truth"), and pop/contemporary recorded song (for "The Great Divide").

POINT OF GRACE

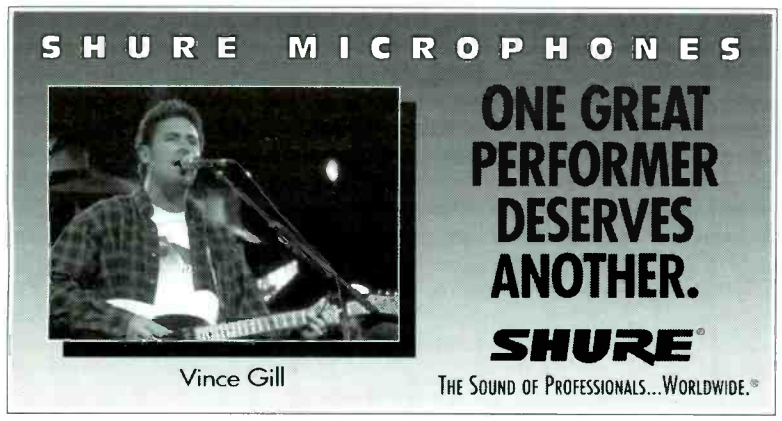
Christian retailers anticipate the new album will be one of the fall's best sellers. "I am very impressed with it," says Glenn Herman, manager of merchandising services for the San Luis Obispo, Calif.-based Parable Group, which includes 330 North American Christian retailers. "Stylistically and lyrically, they have matured . . . The title cut is a great song, and overall there's variation from song to song that I really like."

Point Of Grace's members credit producer Brown Bannister and singer/songwriter Chris Eaton for helping shape the album's sound.

"Our voices sound so much closer and more intimate," says Denise Jones. "Brown spent so much time in finding the exact mike. I really think he enhanced each of our individual voices. As far as our solos, we sound like we're right there in front of you."

Though the album is chock-full of the act's familiar harmonies, the women also stretch out a bit with

(Continued on page 21)



Joseph Nekola Pleads Guilty In Jones Beach Tix Theft Case; Ken Levitan Rebows Vector

the BEAT™

by Melinda Newman

BOX TOPS: In what is believed to be the first felony conviction in a box-office ticket-diversion case, **Joseph Nekola** pleaded guilty June 16 to second-degree grand larceny and third-degree computer tampering in the theft of approximately 8,000 tickets from Jones Beach Theater in Wantagh, N.Y.

The New York attorney general's office brought charges against Nekola, former box office manager of the Jones Beach amphitheater, in 1996, after **Hootie & the Blowfish** learned that the first 10 rows of tickets—534 in total—to their concert at the venue had been taken off the computer by a Jones Beach employee the night before the show went on sale. Ultimately, it was discovered that Nekola claimed the first 10 rows of tickets to 38 of the shed's 39 shows in 1996. The tickets were then sold to ticket brokers, with Nekola pocketing the difference between the face value and the price he charged the brokers.

According to spokesman **David Corvette**, New York Attorney General **Dennis Vacco** is asking for a one- to three-year sentence for Nekola, although the judge in the case has indicated that Nekola will be given only two months in jail, as well as probation, at his July 30 sentencing.

"I'm disappointed that he'll only get 60 days," says **Rusty Harmon**, manager for Hootie & the Blowfish. "But if nothing else, the headlines that will come out of this will let people know that something bad will happen, and he's going to serve hard time. However, I'm concerned that the short sentence may say to other box-office personnel, 'It's worth the risk.' "

Harmon has no regrets about his group's decision to investigate the ticket scandal. "The main thing we're trying to do is let bands know, if it's going on, if it does happen, you can do something about it. Don't turn the other cheek."

HOOTIE & THE BLOWFISH

Vacco's office continues to investigate the rapid sellouts of three recent or upcoming Madison Square Garden shows—**Eric Clapton**, **Celine Dion**, and **Spice Girls**. "We have expanded the investigation internally to include our consumer-frauds bureau," says Corvette. "We are still reviewing documents pursuant to the investigation and have no conclusions yet."

UPDATES: **Ken Levitan**, who closed his Nashville-based Vector Management a few years ago to head Universal-owned country imprint Rising Tide, has reopened Vector following the dissolution of the label. The move reunites him with **Lyle Lovett**, whom he had managed prior to his label effort. Lovett, who turns in a beautifully understated performance in the current film "The Opposite Of Sex," is working on his newest album for Curb/MCA. Titled "Step Inside This House," the project features Lovett remaking 21 tunes written by fellow Texas songwriters, among them **Townes Van Zandt**, **Walter Hyatt**, **Michael Martin Murphey**, and **Guy Clark**. The album is tentatively slated for a late-September release . . . A **Nancy Wilson**-less **Heart** is currently on tour; however, fans need not fear that Wilson has left the band started by her and her sister, the group's lead singer **Ann Wilson**. It turns out that Nancy is concentrating on starting a family and has decided to stay close to home. The band's best-of collection, appropriately titled "Heart's Greatest Hits," will be released Aug. 18 on Sony Legacy. The project, which had originally been slated to come out on Epic, features a new track, "Strong Strong Wind." The sisters are also working on a Christmas album.

Rickie Lee Jones has signed with Mercury. The label's first move will be to rerelease her last album for Reprise, 1997's "Ghostyhead," this fall. A new studio album will come in 1999 . . . **Billy Joel** and **Elton John** have canceled their Saturday (20) HBO concert in Vienna after Joel was diagnosed with persistent laryngitis and asthmatic bronchitis.

COMING SOON: **Sophie B. Hawkins** is wrapping her follow-up to 1995's "Whaler" for Columbia. Hawkins produced the set, "Timbre," while **Peter Asher** was executive producer . . . The members of Canadian band **Sloan**, who have not had much luck with their U.S. labels—first DGC/Geffen, then the Enclave—have decided to release their next stateside release on their own label, Murder Records. "Navy Blues," which has already come out in Canada, will be released July 28 in the U.S. on Murder/Never Records Group, through Proper Distribution. The group will start a U.S. tour Sept. 15. Just as it does in Canada, Sloan will release other artists' albums through Murder in the U.S.

KEEP 'EM COMING: With every label trying to hit platinum pay dirt—as 550 Music has with the "Ally McBeal" soundtrack—those TV soundtracks just keep coming. TVT released a soundtrack to the USA Network's "La Femme Nikita" June 16. The soundtrack features tunes from **Mono**, **Morphine**, **Morcheeba**, **Depeche Mode**, **Curve**, and **Gus Gus**, among others. Coming soon: "Music From The McLaughlin Group"?

www.americanradiohistory.com

The John Lennon®

SONGWRITING CONTEST

Celebrating the Winners of the First Annual Contest

WYCLEF JEAN & VERONICA WEBB

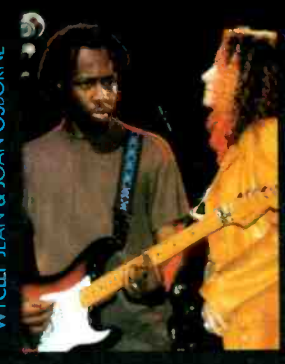
SALT-N-PEPA WITH CHILD

CANIBUS

YAMAHA'S AVERY BURDETTE (R) WITH JAZZ WINNER CHRIS COOGAN (L)

BIJOU PHILLIPS

LATIN WINNER: CECILIA BLANCO



EXECUTIVE COMMITTEE MEMBERS WYCLEF JEAN & JOAN OSBORNE

DASVENTURES' PRESIDENT DAVID SONENBERG WITH SPACEHOG

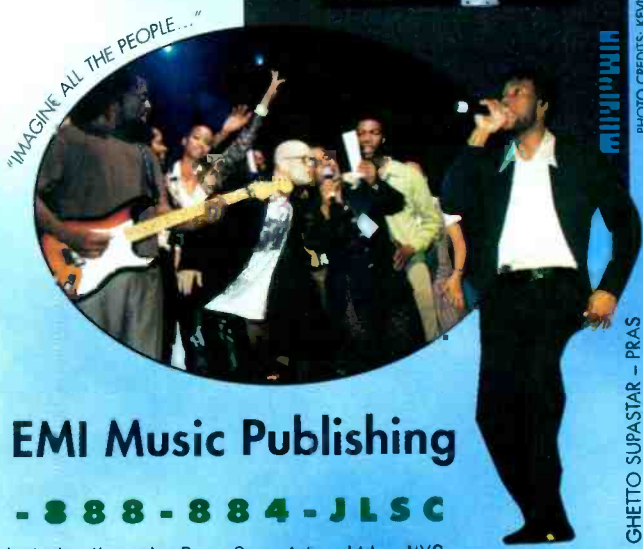
CELINA MIDELFAR & DONALD TRUMP

KYLIE BAX & JLSC EXEC. DIR. BRIAN ROTHSCHILD

Song of the Year

THIS YEAR'S IMAGINE PARTY MARKED THE START OF THE SECOND CONTEST, AND FEATURED MAXELL'S PETER BRINKMAN ALONG WITH IRINA PANTAEVA PRESENTING THE $15,000 AWARD TO SONGWRITERS TIM MATHEWS AND JOSH BERNARD

GET ON THE BUS —
THE JOHN LENNON SONGWRITING CONTEST'S MOBILE RECORDING STUDIO WILL TRAVEL ACROSS THE COUNTRY VISITING HIGH SCHOOLS, COLLEGES AND MUSIC FESTIVALS



"IMAGINE ALL THE PEOPLE..."

GHETTO SUPASTAR – PRAS

PHOTO CREDITS: KEVIN MAZUR, TYLER HUFF AND DAVID RAPPOPORT

Sponsored by:

maxell **YAMAHA®**

Kodak Professional **Levi Strauss & Co.** **SonicNet** **EMI Music Publishing**

For Applications: www.jlsc.com or call 1-888-884-JLSC

John Lennon is a trademark owned by Yoko Ono Lennon, Artwork Copyright 1996 Yoko Ono Lennon / Licensed exclusively through Bag One Arts, Ltd., NYC

www.americanradiohistory.com

Adam Cohen Calls The Plays On Self-Titled Columbia Album Debut

BY JIM BESSMAN

NEW YORK—Adam Cohen was "given permission, incentive, and liberty" early on to make the most of what he recognizes was an "incredibly eccentric and creative environment."

The 25-year-old son of legendary singer/songwriter/poet Leonard Cohen wrote his first songs on the kitchen table at age 5. "I started with piano lessons very early, too—but resisted them," he says. "Then in my late teens I ended up teaching myself piano and guitar and substituted the objects I was pounding on with a drum set. I started making demos earlier in my teens and went through miserable incarnations of many different bands to eventually make wondrous and bewildering transitions from demos to record."

That record is "Adam Cohen," his debut album, to be released July 28 by Columbia Records—also his father's label. His father's producer, Steve Lindsay, produced, with instrumentalists including guitarists Dean Parks and David Baerwald, bassist Larry Klein, and drummers Jim Keltner and Matt Chamberlain. A PolyGram Music writer, Cohen co-wrote all 12 tracks, including six with Phil Roy and three with Tonio K.

"I played very little myself to give the path of least resistance to the amazing cast of players," says Cohen. "I wanted first and foremost a classic-sounding record for modern times: groovy, sensual, dark, mysterious, urban, hurtful, and contemporary—and incorporating my two main influences, which are beauty and booty. Everything that takes care of the upper half of the body—and the lower half."

But Cohen notes two additional "main camps" of influences derived from the music played at home by his parents. From his mother, Suzanne Elrod, he was exposed to the likes of Bob Marley, Marvin Gaye, Stevie Wonder, Joan Armatrading, and James Brown; from his father came Randy Newman, George Jones, Van Morrison, Joni Mitchell, Bob Dylan, "and of course, *his* music."

Cohen isn't at all reluctant to discuss his father's influence. "He's given me so much—not only an incredible standard by which to try to live my life, but one of humor, elegance, and charm," he says. "I've definitely inherited and embraced his sensibility when it comes to the necessity for honesty and an attention to language."

From his father Cohen also gained an appreciation for "portraits of somber characters for which one feels compassion," he says, citing the subject of his album track "Cry Ophelia" or the young girl in "Down She Goes." "They're reminiscent of the way in which my father tends to display wounded human characteristics." Another example is "Quarterback," which Columbia ships to college, triple-A, and alternative formats July 14.

"It's a character piece about someone who—instead of being hurt by disappointments of love—ends up going crazy," says Cohen, "the kind of guy who would drop a toaster oven into a bathtub." The song, like others on the "definitely autobiographical" set, submits "stories where I've exaggerated my own experiences and put them in the most compelling, engaging, and twisted circumstances to make them entertaining."

COHEN

Musically, Cohen cites an aesthetic connection to the "romantic, hurtful, melodic construction" of his father's recordings. His father's influences—and, of course, his last name—have already gained Cohen entry at radio.

"If you know he's Leonard Cohen's son, you can hear it, but he's definitely a unique artist in his own right," says Nic Harcourt, music director at NPR flagship KCRW Santa Monica, Calif., and host of its "Morning Becomes Eclectic" show.

Although Cohen's name first caught Harcourt's attention, the album's music quickly earned Cohen an invite to appear on "Morning Becomes Eclectic" next month. Columbia Records Group senior VP of A&R Tim Devine also sees Cohen's heritage as "a great door-opener" for his own career.

"But of course Adam had to make a great record in order to fulfill that expectation and his own ambition—and he's certainly done that," says Devine, who signed him. "Like Leonard, he's a very intelligent writer, and his varied upbringing in Montreal, France, Greece, and New York has given him a worldly perspective at a very young age."

Cohen's songs "aren't designed to be pop ditties," Devine adds, "although the stories he tells are attached to a hypnotically commercial sound that's very different. There's an erotic seductiveness to songs like 'Quarterback' that gets your attention right away."

The release of "Quarterback" to radio follows the initial inclusion of the "Adam Cohen" album track "Don't Mean Anything" on the soundtrack to last year's hit movie "I Know What You Did Last Summer" and the servicing in May of a five-song sampler, "Around The Edges," to print, TV, and radio outlets. In conjunction with the sampler release, Cohen is performing with the Getaway People and Dag on the Columbia Records New Artist Road Show, a tour of key Sony branch markets.

Devine says the album's lead track, "Tell Me Everything," will be sent in the fall to the same "starter" formats as "Quarterback," with the goal being to take it to pop and AC radio as well. Devine says Columbia senses global acceptance for the album.

In March, the younger Cohen attended Sony's international music conference in Spain, and he's now hitting seven European cities on a 10-day promo tour advancing the June 22 European release of "Adam Cohen."

Cohen, who is managed by Kelley Lynch of Stranger Management (his father's manager) and booked by Creative Artists Agency, looks to tour domestically in July.

SQUIRRELS HARVEST THEIR 'FAVORITES'

(Continued from page 16)

of our success," Maxwell says. "'Hot' was 8 months old when it hit. We ended up working it for two years. Our original intent was for 'Perennial Favorites' to come out in a timely manner. None of us had a clue that the record release would be delayed ultimately a year and a half after its completion. At the time, it nearly killed us."

Responding to Maxwell's allegation that Mammoth frustrated the Zippers by delaying "Perennial Favorites," Mammoth president Jay Faires says, "I understand the artists' desire to get the record out. But we also have a responsibility to do the proper thing for their careers. I want to make sure this record happens. I think it's a really good time for it to come out. I remember when Beck had 'Loser,' everybody said he was this one-hit wonder, and now he's, like, artist of the decade. And I think there are some parallels to the Zippers."

After months of frustration, and hours in the studio remixing and updating the original tracks, "Perennial Favorites" is due Aug. 4 as an enhanced CD. It features mainly upbeat big-band swing music, like "Hot" and the group's 1995 debut, "The Inevitable Squirrel Nut Zippers." But the Zippers, whose members originally came from North Carolina bands such as Metal Flake Mother and What Peggy Wants, continue to expand their musical palettes.

"Suits Are Picking Up The Bill," which goes to modern rock radio in the beginning of July, is jaunty pop with James Mathus' cocky vocals providing the personality and Katharine Whalen's banjo handling the swing rhythm. The album finds the Zippers experimenting more than usual, too, turning Mathus' klezmer song "Ghost Of Stephen Foster" into something out of "Fiddler On The Roof" and Maxwell's playful "The Kraken" into something out of "Pee-Wee's Big Adventure."

Commercially, the Zippers seem prepared to take advantage of a swing-and-lounge revival boosted by such recent cultural phenomena as Frank Sinatra's death and the chart success of fellow neo-swing bands Big Bad Voodoo Daddy and the Cherry Poppin' Daddies.

"When ["Hot"] came out, radio didn't want to give the second single a chance," says Faires. "They wanted to write it off as this fluke. I really think this swing movement just gets bigger and bigger."

This fact is not lost on retailers who see swing-based music doing very well right now. "This might be the Squirrel Nut Zippers' time," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart. "They helped break the ground originally, and now it's primed for their release."

Predictably, talk of a "lounge movement" makes Maxwell dubious. "I can see the attendant iconography—martinis, cigars, and zoot suits—and I can tell you this has nothing to do with music," he says. "We're interested in music that has a timeless quality. If it was our goal to align ourselves with the next bandwagon, then we're screwing ourselves.

"But the upswing is there's profound variety and diversity and expression available to one through this music. If an 18-year-old or a 21-year-old latches on to Louis Armstrong and starts to listen to what that man did, they're only going to be better for it."

Among plans to give the band more exposure: The label is in tentative discussions with the animators of "The Simpsons" to do the video for the second single, "Ghost Of Stephen Foster."

Mammoth hopes to benefit from the Squirrels' strong relationship with NPR. "The band has already done three separate NPR shows to set up this record," says Faires.

While Faires is still finalizing retail plans, he says, "this is by far the most extensive campaign we've ever had at retail," adding that a Christmas album may even be in the works.

The band, always a strong draw live, kicks off a U.S. tour in August in L.A.

amusement business® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
BEASTIE BOYS, PEARL JAM, R.E.M., RED HOT CHILI PEPPERS, WALLFLOWERS, LUSCIOUS JACKSON, LIVE, PULP, SONIC YOUTH, KRS-ONE, LIVE, DAVE MATTHEWS, A TRIBE CALLED QUEST, RADIOHEAD, OTHERS	Robert F. Kennedy Memorial Stadium Washington, D.C.	June 13-14	$3,393,614 $60/$22.50	118,881 sellout	Cellar Door Milarepa
BOB DYLAN/JONI MITCHELL/VAN MORRISON	San Jose Arena San Jose, Calif	May 19	$865,425 $75/$45	14,185 sellout	Bill Graham Presents
ERIC CLAPTON DC9	America West Arena Phoenix	May 25	$771,561 $80.10/$48.10/ $34.75	13,347 sellout	Evening Star Prods.
YANNI	Coca-Cola Lakewood Amphitheatre Atlanta	June 12-13	$632,334 $80/$55	10,162 12,860 two shows	Danny O'Donovan Cascade Concerts
DAVE MATTHEWS BAND TAJ MAHAL & THE PHANTOM BLUES BAND POI DOG PONDERING	Red Rocks Amphitheatre Morrison, Colo.	May 24-25	$562,800 $30	18,670 two sellouts	Bill Graham Presents Chuck Morris Presents
JIMMY PAGE & ROBERT PLANT LILI HAYDN	Target Center Minneapolis	June 12	$507,000 $45/$30	13,442 sellout	Jam Prods
JAMES TAYLOR	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	June 13-14	$482,150 $35/$16.25/$15	22,142 25,828 two shows one sellout	PACE Entertainment
SHANIA TWAIN LEANY	General Motors Place Vancouver	June 9	$473,360 ($696,127 Canadian) $33.65/$25.50	17,845 sellout	Universal Concerts Canada
YES	National Auditorium Mexico City	May 25-26	$458,433 (3,999,070 pesos) $51.72/$12.66	18,049 19,654 two shows	Ocesa Presents/CIE
JIMMY PAGE & ROBERT PLANT LILI HAYDN	Market Square Arena Indianapolis	June 9	$457,326 $47.50/$32.50	11,474 18,096	Sunshine Promotions

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.

www.americanradiohistory.com

AMERICA READY FOR A REDISCOVERY

(Continued from page 15)

copies, says SoundScan—to raise Ship's brow. He had met with the artists during promotion for the live album and discussed the possibility of recording new material.

"I really liked them and heard some of their new material, and it sort of evolved from there," Ship says. Within a few months of the meeting he formed Oxygen, which is also releasing new material from Supertramp. He added America to the roster with a multi-album deal.

"We have found ourselves in the position of never having a shortage of work, up to 150 shows a year," says Beckley. "But the opportunity to record really only occurs when someone makes the offer. We're really pleased with the album. It's an exciting time after all of these years."

"Right now is pretty good timing for us," adds Bunnell. "There's a certain flashback thing going on with the '70s. There's also a strong interest in the singer/songwriter realm, which we fit into. We've never tried to pursue a trend, but it seems like the younger people are showing an interest to see where we fit in the picture of their musical consciousness."

Adds Eric Keil, purchasing VP for South Plainfield, N.J.-based Compact Disc World's nine stores, "Retro is in. You just have to look at the concert scene and the release schedules to see that everybody from Culture Club to Vixen has things going on."

Even so, Keil wonders if a new project from America might have trouble finding an audience outside of its current fan base. "I know that the market for America has grown over the years, but a lot of its fans are now in their 40s. Are they going to be accepting of a new America album? I don't know."

The pleasant, midtempo first single, "From A Moving Train," may also meet resistance at radio, which is a key component in getting the song past America's core fan base.

"If they could have somehow gotten Dan Peek back in and promoted it as the original three members, it would have more pull," says Bob London, music director at AC KEZK St. Louis, which has four America oldies in rotation. "I'm just not sure [what format] would break an America song now; they've been away for so long. Yes, our audience knows who they are and remembers what they've done, but I would really have to watch the song on the chart."

To help spread the word, Oxygen is planning a one-hour syndicated radio special targeted toward AC and classic rock formats via its 180-station King Biscuit network.

The label is also directing promotional money toward a 30-second cable TV buy that will begin in August. In addition, Beckley and Bunnell will likely appear on Howard Stern's program, where they were embraced in a guest shot last year. An appearance on "Live With Regis & Kathie Lee" is also in the works.

But foremost, the group, managed by Gallin & Morey, will continue its nonstop tradition of touring. At least through October, America will hit markets across the country, including Los Angeles, San Diego, Chicago, Denver, Houston, and Portland, Ore. The duo will tour Chile, Argentina, Spain, Italy, and France later in the year.

"We're trying to promote 'Human Nature,' but to be honest, we would be doing these dates regardless," says Bunnell with whimsy. "We have this new material, but otherwise it's a typical year."

America's California Dreams Helped Shape The Pop Terrain Of The '70s

BY CHUCK TAYLOR

NEW YORK—In the realm of the California pop/rock pantheon, only a handful of artists have launched a sound so defining as to tip the hand of an era's musical landscape.

If the Beach Boys, with their shiny, happy melodies, might be termed the granddaddies of 1960s California-bred pop, then the Eagles, Fleetwood Mac, and America represent their faithful offspring, who—with others, like James Taylor, Jackson Browne, and Carole King—redefined pop music for the 1970s.

America's three original members were Gerry Beckley, Dewey Bunnell, and Dan Peek; all were military officers' kids. The band formed in 1969 in London after its members met at a U.S. Air Force base. The group's name, in fact, was inspired by homesick blues.

The group moved to the U.S. in February 1972 with the Beatles and the Beach Boys at the fore of the members' consciousness; the band's first single was "A Horse With No Name." The song's sticky hook, effortless harmonies, and ringing guitars quickly soaked into the mainstream consciousness, earning gold status and spending three weeks at the top of the Hot 100 in early 1972.

America's eponymous debut album then catapulted to No. 1 on The Billboard 200, remaining there for five weeks and garnering platinum status.

The success inspired America's win that year as best new artist at the Grammy Awards—beating out its organic contemporaries the Eagles, Harry Chapin, Loggins & Messina, and John Prine. (The band lost the Grammy for vocal pop group to Roberta Flack & Donny Hathaway's "Where Is The Love.")

The group's top 10 hits "I Need You" and "Ventura Highway" quickly followed. Next came the band's George Martin-produced tracks "Tin Man," "Lonely People," and its second No. 1, "Sister Golden Hair." In 1975, the album "History/America's Greatest Hits" was released.

In 1977, Peek departed; he became a successful contemporary Christian singer. America had one more top 10 hit: 1982's "You Can Do Magic," written by Russ Ballard. In all, the band has released 19 albums, with 11 top 40 singles and three AC No. 1 hits to its credit.

'A MOVING TRAIN'

"What we've been through has been a fantastic experience," says Beckley. "It's like a moving train where we pick up people along the way and drop them off at various points. And we're still moving at a pretty good clip."

"Our music has always been very approachable and easily assimilated," Bunnell says. "The melodies and the songs have been entrenched on radio, and even from the beginning, it seemed we attracted a fairly large mix of people.

"We never tried to pursue a trend. Everything is pretty natural with us," he adds. "We figured our core group isn't going to go for things like disco or grunge, so we stick to our old roots of the Beatles/Beach Boys-style of writing, that songcrafting thing."

As for the group's place in musical history, Bunnell considers America much like the mortar that binds the bricks of a wall. "I have this image of it where bands like the Rolling Stones are the bricks, and we are the mortar that holds those bricks together," he says. "Our songs are tenacious, but I don't think we've done anything earth-moving. I don't think we've revolutionized anything. We made strong material and songs that are there to hold together the big stuff."

Steve Ship—president of King Biscuit Entertainment, which owns the band's label, Oxygen Records—believes that America's rich catalog continues to influence today's artists. "You can hear their sound in other artists, like Sheryl Crow," he says. "And they continue to have impact today, because they've never stopped touring; they've never broken up. They're the same guys."

"We're reminded nightly of the influence we've had," says Beckley of America's 100-150 tour dates a year. "There are certain songs that mean the world to those fans. It's wrong for me to put too much stock in that, but I certainly feel like we've earned our place—whatever that place is."

To Love You,

We Love You,

We Do.

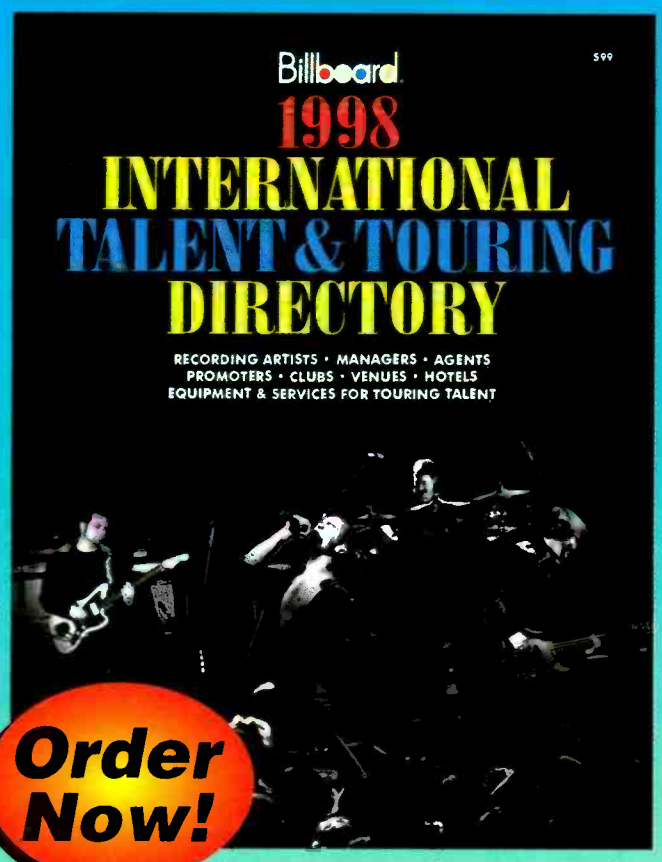
Happy Father's Day

Love,
Prima & Gib

www.americanradiohistory.com

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY



Order Now!

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1998 **International Talent & Touring Directory** is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

Get over 17,000 listings in the U.S. and 22 countries worldwide!

✔Agents & Managers ✔Sound & Lighting Services
✔Venues ✔Clubs ✔Hotels ✔Instrument Rentals
✔Staging & Special Effects ✔Security Services
✔Charter Transportation ✔Merchandisers

Save time, save worry and make money — order the 1998 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

☐ **YES!** Please send me Billboard's *1998 International Talent & Touring Directory.* I am enclosing $99 per copy plus $6 shipping and handling ($13 for international orders) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

# of copies _____ Check enclosed for $_____

Charge $_____ to my: ☐ American Express ☐ MasterCard ☐ Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338

BDTT3168

Artists & Music

LONDON'S ALL SAINTS FIND STEADY ASCENSION IN U.S.

(Continued from page 15)

Lewis. "A year and a half, two years down the road, we knew exactly what we wanted to do. The music is now 100% heartfelt."

Still, it was questionable for a while whether the album would repeat the steady growth pattern in the U.S. that it followed in the U.K. (Billboard, Feb. 7).

"On the first 50,000 albums, I felt like I was standing next to the cash register, convincing each person, 'Hey, this is a really good record. You should buy it,' " says London president (U.S.) Peter Koepke. "Only in the last three weeks has it felt like it's gaining momentum on its own."

Dave Levesque, senior music buyer at the Troy, Mich.-based retail web Harmony House, says the chain has also seen a significant upswing in sales over the past few weeks, though it was expecting a stronger initial performance.

"London let us know about the success in England, and we were expecting the same thing to happen here," he says. "I think they are going to get it, but it didn't happen out of the box. It does seem like they have the ship on the right course now."

London's battle began last December when, in an attempt to mirror its successful European strategy, it shipped the first single, "I Know Where It's At," to top 40 radio.

"We felt that to try and break [All Saints] at the same time the Spice Girls were still ascending in America, and in the fourth quarter, would have been almost impossible," says Koepke. "Instead we took our time to massage it into position and then went for radio in January."

The single, which has sold more than 242,000 units, according to SoundScan, debuted at No. 51 on the Hot 100 Jan. 31 and peaked at No. 36 on that chart March 7.

"We had hopes that it would do better," says Koepke. "It took a long time to research, and now there are some stations doing tremendously well with it, but that was only after three months into playing it.

"We thought it just wasn't going to work out, but it turns out people needed to hear it a lot."

The act's new single, "Never Ever," is also gaining momentum. The song moves up to No. 29 on the Top 40 Airplay Monitor's mainstream top 40 chart in the June 19 issue.

"Never Ever" will be released in stores July 7, although an accidental early shipping resulted in premature sales of 2,000 units of the single, according to SoundScan.

The next single from the album will be "Bootie Call."

A clip for "Never Ever" has been shipped to video outlets. Though Koepke says he expects it to be well-received, he says he's observed a trend in this country away from some pop acts—a trend that has so far limited All Saints' exposure, he believes.

"There is a bit of a stigma around pop music in America," says Koepke, who is German. "People get nervous unless it's black music. I mean, what are Mase or Brandy if not pop acts? But when it's white kids making pop, the guys at MTV are still a little uncomfortable. We got an add in the Buzz Bin for [German industrial act] Rammstein before All Saints, because Rammstein fits more into the idea of what cool Americans listen to."

Still, TV has been good for the photogenic foursome in many other areas. Appearances on the World Music Awards, "Saturday Night Live," "Live With Regis & Kathie Lee," "MTV Live," and Burt Bacharach's TNT special contributed significantly to sales spikes for "All Saints."

While All Saints, who are managed by London-based John Benson Music Management, are just beginning to build steam here, the act still has its sights set globally.

"We felt it is better for the long term that they not take the tour," says Koepke, explaining why the act turned down a much-coveted opportunity to open for the Backstreet Boys. "We would rather work the whole world than take them out of the international market for three months to focus on the U.S."

LILITH FAIR SPOT CAPS WHITE'S RUN OF LUCK

(Continued from page 15)

school. When White's CD arrived on Cat's desk, she decided to check it out immediately.

"You get all these CDs coming across your desk, and you keep hoping for something that has some backbone in it," says Cat. "When I got Eden's, not only did it have a backbone but it had the meat to go with it."

Cat spun several tracks—including "Twisted," "This Is The Way It Is," and "Let Me In"—on her Sunday-night regional talent show, "The Cheap Seats," and "the phones lit up," she says. "This is the fastest I've seen a song catch on from my show. It just exploded."

Even though White's retail base is still small, the stores that are supporting her are doing so fervently. At Virgin Megastore, "This Is The Way . . ." is featured on a listening station—a rarity for a self-released album, according to buyer's assistant Lisa Holguin, who took the title on consignment and says it's doing well. And Borders in Hyannis has sold 40 copies of the CD, partially in response to the local airplay, according to a source.

"It's very rare that you get someone like Eden White and do this well," says Holguin. "We were blown away by it. I figured she was going to do well, but not as well as she has done. That's why we decided to put the CD in our listening station."

White—who still books her own gigs and has no publishing contract—says she is beginning to entertain offers from record labels. She is also gearing up for several gigs this summer, including an album-release party June 18, a show at the Bitter End here the night before her Lilith performance, and dates in Cape Cod in August and Maryland in September.

White's story is all the more remarkable when one considers that she came close to not pursuing a musical career at all. After graduating from Tufts University with a child-development degree, White enrolled in a premed program at Harvard. "I was going to be a pediatrician, but six weeks into it, I said, 'I can't do this,' " she recalls.

She packed her bags and moved to New York in 1993. She began performing with a band but soon decided she wanted to pursue her own music. She released an EP in 1995 that sold out at her shows, so she decided to make a new recording. However, cutting an entire album was not necessarily in the cards.

"I was going to do a three- or four-song demo," she says, "but then said to myself, 'I can do the demo and have it be OK and not feel good about it, or put everything into it and be proud of it.' "

Accordingly, White made "This Is The Way . . ." on a shoestring budget, relying on the goodwill of her musician and recording engineer friends. Although she admits that "it's not the best-produced thing," she takes pride in it and says she feels "validated" that others are beginning to recognize her talent.

VH1, EPIC TEAM FOR 'DIVAS' RELEASE

(Continued from page 10)

dollars to the more than $1 million raised for the charity this year. Additionally, he says that VH1 and Epic have donated $250,000 to Save the Music in advance of the album's release.

A single release is also being discussed. The label each artist is signed to retains singles rights. For example, any Carey single would come out on Columbia, and a Twain single would go through Mercury.

VH1 will plan special programming around the album's release. "You'll see quite a few specials about the making of the event, and the divas who were involved will probably have separate specials," says Sykes. "We'll have a weeklong promotion that will be dedicated to the divas. The album and video will get tremendous support from us."

Retailers say that support, as well as the excitement from the original concert, bodes well for success at stores.

"I think it was a pretty well-received show," says Tim Devin, manager of the Tower Records store at Lincoln Center in New York. "It should do pretty well in the CD format. I think it will appeal to the older demographic, not so much the Mariah fans as the Carole, Aretha, and Celine fans."

In addition to its U.S. appeal, VH1 and Epic have an eye on the project's international appeal. The channel is lining up airdates for MTV and VH1 territories worldwide, as well as securing broadcast outlets, for the original "Divas Live."

www.americanradiohistory.com

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

LONG ISLAND, N.Y.: Stuffed to the gills. That was the scene at Deja One, a catering hall/ska club, where the tremendously popular local act **Edna's Goldfish** jammed May 22. The diverse crowd, ranging from pre-adolescents to college-age fans, generated enough heat to power a sauna as they sang along to every lyric to every song from the horn-fueled ska/rock septet. With the venue filled to its 550-person capacity, those stuck outside danced in the streets and piled on top of their cars, peering into the windows to catch a glimpse of the show. Edna's set included many songs from its 5-month-old debut, "Before You Knew Better . . ." (Ska Satellite/Moon Ska), which, according to SoundScan, has sold 1,400 units, in addition to what the band is selling on its own. The band has appeared on two previous Moon Ska completions: 1995's "Spawn Of Skarmageddon" and 1997's "New York Beat Volume 2: Breaking And Entering," as well as "The Long Island Ska Compilation," produced by the band's trumpeter, **Gary Henderson**. Henderson is also responsible for booking Deja One, which fellow band trumpeter **David Galea** says has become "the most prolific punk/rock club on Long Island . . . [It's] the only all-age club where kids can go out and hang and they have a good time." The band was nominated for a record-setting 12 Long Island Music Awards. At the June 11 ceremonies, the group took home two trophies, best all-age ska band and best indie/unsigned album of the year. The band will be playing June 28 at Wetlands in New York. Contact **Steve Shafer** at Moon Ska at 212-673-5708. ALEX VITOULIS

EDNA'S GOLDFISH

NASHVILLE: Taking their name from a **Gram Parsons** song, **the Luxury Liners—Chad Edgington** (guitar and vocals), **Kyle Edgington** (drums), and **Dave Dewese** (bass and vocals)—are an unusual band even by Music City standards. While everyone else in Texas was concentrating on being the next hat act, they were dreaming of **the Byrds** and **the Beatles**. So they came to Nashville in 1997 with a beat-up car, pop songs, and guitars, stumbling into situations within minutes that take some people years. First they got a steady gig at 12th and Porter, a local hangout. Then they decided what they really needed to compete was an image. A chance meeting led them to country *couturier* Manuel's, where they were loaned embroidered, rhinestoned shirts that cost more than their rent. With the look together, their gigs attracted the attention of **the Mavericks' Robert Reynolds**, who invited them to play a **Buddy Holly** tribute in Lubbock, Texas, with **Kim Richey** and **Jim Lauderdale**. Since then, the boys have hit the local scene with a vengeance, playing the Gibson Guitar Cafe, Tootsie's Orchid Lounge, and a **John Lennon** tribute. Their look has expanded to include skinny thrift-shop suits, early **Beach Boys** slacks and cardigans, and NASA-type jumpsuits. A seven-song demo has been completed, and the band has just played Nashville's famed Exit/In during the Monsters of Pop Festival in mid-June. But what would really make them happy? "A Saturday-morning cartoon show and Luxury Liner lunch boxes at all Kmarts," says Dewese. Contact the band at 615-383-3107. SANDRA SCHULMAN

LUXURY LINERS

MADISON, WIS.: On its third album, "Hwy X," **the Reptile Palace Orchestra** continues to mine territory first claimed by **Camper Van Beethoven**. If anything, the Orchestra delivers more authentically snake-sounding Eastern dance music, driven by wailing clarinet, belly-dancing percussion, and exotic strings, than the Campers ever achieved. It also manages to blend its Eastern influences and multilingual vocals into sometimes moody, sometimes whimsical, rock-accented tracks. Wearing fezzes and other ethnic garb, the Reptile Palace Orchestra has played clubs in its hometown and nearby Milwaukee, Chicago's Martyrs, and Milwaukee's outdoor festival Summerfest. The band has also toured the Wisconsin college circuit and has been a frequent attraction at Minneapolis' Cedar Cultural Center. "Hwy X" and previous releases have been heard on college stations in Milwaukee, Madison, Seattle, and Tucson, Ariz., and on triple-A outlets WULA Pittsburgh and WDCE Richmond, Va. Contact **Bif** at 608-244-7944. DAVE LUHRSSEN

THE REPTILE PALACE ORCHESTRA

POINT OF GRACE

(Continued from page 16)

"Steady On." " 'Rain Down On Me' has a different feel for us, more of a pop and R&B feel," says Denise Jones. "It was written by Michelle Tumes, and when we first started listening to it, I thought, 'I love what it says, and I love the feel of it, but I don't know that we can pull it off.' But Brown really had a vision for it, and now it's one of my favorite songs."

Three producers worked on the group's last album, and Terry Jones says having one producer helped give the new set a more cohesive feel. "It really flows together, and the songs fit well," she says. "It's the first album we've done that I can listen to in my car and not want to fix anything."

Though the album marks a progression for the group, she thinks fan will easily follow it. "I think that it's a stretch, but we didn't want the audience to do a knee jerk," she says.

The title cut went to Christian radio June 19. On June 30, Word will release an enhanced CD single, priced at $4.99, that will include three mixes of the song "Steady On," a Point Of Grace trivia game, personality profiles, videoclips, exclusive interview footage, and devotions from the new book. (The CD will also include a coupon for the book.)

According to Word marketing VP Linda Klosterman, point-of-purchase material will include a floor display, a standee, 18-inch-by-24-inch posters, flats, ceiling banners, and pre-packed counter displays.

"From a label standpoint, we have high expectations," she says. "Their previous releases have gone gold. We expect this one to go platinum."

At radio, Klosterman says, the label is initiating a "singles countdown promotion" in which stations will play one of the group's previous hits each day and give away a certificate for an enhanced CD single. A syndicated radio special hosted by KLTY Dallas' Jon Rivers is scheduled to air the weekend of June 19.

Klosterman says the label will work with Howard Publishing to cross-promote the book and album. Word also plans to promote the fall tour by putting tickets on sale the same day as the book and album.

Point Of Grace is managed by Mike Atkins & Associates and booked by the William Morris Agency. The group has been performing at recent Women of Faith conferences, which have attracted a total of 400,000 Christian women, and Herman thinks that has broadened the act's fan base.

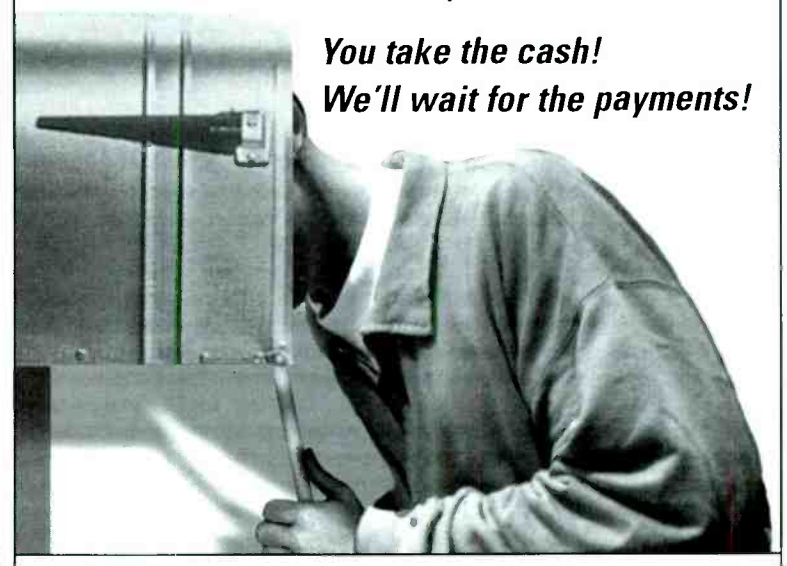
"Women of Faith has opened them up to a new audience," he says. "Plus the fact that they are becoming wives and first-time mothers [Terry and Denise have infant sons] helps them to relate to a whole new audience that may be older than the demographic has been in the past. Not only will women be buying this record for their kids, they'll be walking out with another CD for themselves."

Point Of Grace will embark on a fall tour that will primarily target churches. "We loved the arena tour with 4HIM," says Terry, "but we like being closer to the audience. We feel more at home in churches."

NEED CASH? WHY WAIT?

We purchase:

- Royalties
- Judgements
- Lottery Prizes
- First Mortgages
- Structured Settlements
- Deferred Payments



WOODBRIDGE STERLING CAPITAL, LLC.
http://www.woodbridgesterling.com

Corporate Headquarters:
230 Park Avenue, Suite 360
New York, NY 10169
(800)785-7240
Contact: Richard J. Salvato

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry. A powerful tool. $129

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and Intl. talent, booking agencies, facilities, services and products. $99

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. $165

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. $65

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. $85

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. $75

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: BB Directories, PO Box 2016, Lakewood, NJ 08701.

Add $6 per directory for shipping ($13 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BDZZ3028

www.americanradiohistory.com

BILLBOARD'S HEATSEEKERS® ALBUM CHART

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

JUNE 27, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ NO. 1 ★★★	
1	1	17	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	6	11	**HARVEY DANGER** SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
3	13	6	**EVE 6** RCA 67617 (9.98/13.98)	EVE 6
4	2	4	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
5	4	12	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
6	NEW ▶		**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
7	14	9	**RAMMSTEIN** MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
8	5	24	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
9	9	6	**MARK WILLS** MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
10	8	9	**ELVIS CRESPO** SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
11	12	8	**THE URGE** IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
12	3	2	**BUDDY GUY** SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
13	35	2	**CARLOS PONCE** EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
14	10	8	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
15	7	38	**ALEJANDRO FERNANDEZ** ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
16	NEW ▶		**CHARLIE ZAA** SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
17	28	2	**THE CORRS** 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
18	NEW ▶		**GRANT LEE BUFFALO** SLASH 46879/WARNER BROS. (10.98/16.98)	JUBILEE
19	21	24	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
20	19	24	**COAL CHAMBER** ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
21	NEW ▶		**JIMMIE VAUGHAN** EPIC 67653 (10.98 EQ/16.98)	OUT THERE
22	15	18	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
23	20	17	**DAVID KERSH** CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
24	18	5	**VICTOR MANUELLE** SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
25	25	4	**DELIRIOUS** SPARROW 51676 (16.98 CD)	KING OF FOOLS
26	22	9	**BLACK LAB** DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
27	23	4	**SEAN LENNON** GRAND ROYAL 94551*/CAPITOL (10.98/15.98)	INTO THE SUN
28	NEW ▶		**MERCYFUL FATE** METAL BLADE 14159 (7.98/15.98)	DEAD AGAIN
29	11	2	**GIRLS AGAINST BOYS** DGC 25156*/GEFFEN (8.98/12.98)	FREAK*ON*ICA
30	38	33	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
31	29	62	**DAFT PUNK** SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
32	30	10	**KEIKO MATSUI** COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
33	39	33	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
34	43	4	**VOICES OF THEORY** H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
35	36	3	**ROCKELL** ROBBINS 75009 (10.98/16.98)	WHAT ARE YOU LOOKIN' AT?
36	33	48	**MICHAEL PETERSON** ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
37	27	10	**DAVINA** LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
38	32	57	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
39	44	25	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
40	40	16	**JOSE LUIS RODRIGUEZ WITH LOS PANCHOS** SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
41	NEW ▶		**SPRUNG MONKEY** SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
42	NEW ▶		**THREE CROSSES** BENSON 82206/PROVIDENT (8.98/12.98)	SKINNY FLOWERS
43	31	2	**EL REENCUENTRO** FONOVISA 80738 (8.98/13.98)	15 AÑOS DESPUES...
44	42	34	**CHARLIE ZAA** ● SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
45	37	10	**ALEJANDRO SANZ** WEA LATINA 20281 (8.98/13.98)	MAS
46	26	3	**RICARDO ARJONA** SONY DISCOS 82680 (10.98 EQ/15.98)	SIN DAÑOS A TERCEROS
47	16	2	**UNWRITTEN LAW** INTERSCOPE 90189 (8.98/12.98)	UNWRITTEN LAW
48	17	2	**ROCKET FROM THE CRYPT** INTERSCOPE 90167 (8.98/12.98)	RFTC
49	34	2	**HEATHER NOVA** BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
50	46	12	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?

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.

POPULAR•UPRISINGS™

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

FAMILY STYLE: Giant/Reprise act **the Wilkinsons**, made up of guitar-playing dad **Steve Wilkinson** and his singing children, 14-year-old **Tyler** and 16-year-old **Amanda**, are quickly becoming a hot prospect as their sentimental single "26 Cents" gains spins at country stations such as KEEY Minneapolis and WBCT Grand Rapids, Mich.

Rebel's Cause. "We've got two drummers, which really adds to the funk, and on top of that we've got those in-your-face horns," says Derrick Moss, one of the two skinsmen in the amazing New Orleans-based hip-hop/funk/jazz collective Soul Rebel. "It's like a little orchestra—that Earth, Wind & Fire sound." The nine-piece act, which has been packing local venues for several years, is also getting spiked by hometown R&B outlet WQUE. Soul Rebels play New Orleans by the Bay Sunday (21) in San Francisco.

Meanwhile, a clip for the song has been put in "hot shot" rotation at CMT.

The song, which moves up to No. 43 on the Hot Country Singles & Tracks chart this issue, was released commercially June 16.

The Canadian act, whose album, "Nothing But Love," bows Aug. 11, makes an appearance at Fan Fair in Nashville this month.

WINK, NUDGE: Philly club denizen and Ovum Recordings founder **Josh Wink** released his sophomore full-length set, "Herehear," June 16 through Ovum/Ruffhouse/Columbia.

The album's first single, "Simple Man," will be worked at modern rock and college radio beginning Tuesday (23).

Meanwhile, a clip for the song—which features **Interpreters** front man **Herschel Gaer** and Wink in a music-industry sendup that has the pair managing the career of a boombox—has been shipped to video outlets.

Hot Link. "Whatcha Gone Do?," the first single from Link's Relativity debut, "Sex Down," is making an impact at R&B and top 40 crossover stations nationwide. The Dallas-based artist co-produced and co-wrote LSG's "My Body" single and worked on cuts from Silk and Kut Klose with partner Darrell Allamby. "Sex Down" drops June 30.

Wink DJs Tuesday-Friday (23-26) in Montreal, New Orleans, Miami, and Louisville, Ky.

PRESSHA DROP: **Tony Mercedes'** latest protégé, **Pressha**, is getting prepped for the July 28 release of his LaFace debut, "Don't Get It Twisted."

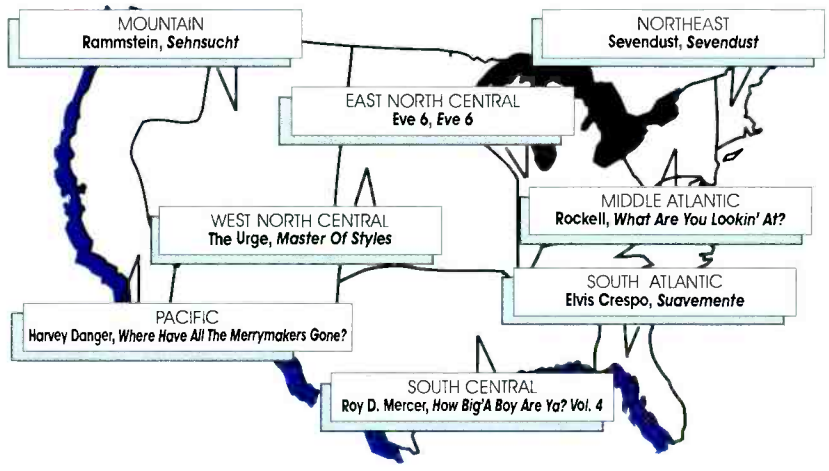
The artist, formerly of the **Southsyde B.O.I.Z.**, was featured on "The Players Club" soundtrack with the album cut "Splackavellie," which also recently shipped to R&B radio.

RADIATING: North Carolina's **Athenaeum** continues to bubble under on the Heatseekers album chart with its Atlantic debut, "Radiance" (Music to My Ears, Billboard, March 28). Broadcast Data Systems reports that the act's first single, "What I Didn't Know," is reacting at more than 60 modern rock stations, including WXRA Greensboro, N.C.; KDGE Dallas; and KFMA Tucson, Ariz.

ROADWORK: **Skip Holiday**, whose album "Because You're There" bows July 14 on Sugar Fix, plays Tuesday (23) at the Bottom of the Hill in San Francisco and June 29 at L.A.'s Spaceland. **The Red Aunts** are in the midst of their final tour in support of their final album, "Ghetto Blaster." After a string of Texas dates, they play the Point in Atlanta on Friday (26).

Main Attraction. Monster Magnet is supporting its latest album, "Powertrip," by opening for Megadeath through Thursday (25). The band then segues into a headlining stint before kicking off opening dates for Van Halen July 1 in Phoenix. The act's single "Space Lord" is No. 13 on the Mainstream Rock Tracks chart this issue, while an accompanying video is being well-received at the Box.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Harvey Danger Where Have All The Merrymakers Gone?	1. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
2. Sprung Monkey Mr. Funny Face	2. Jagged Edge A Jagged Era
3. Sylk-E. Fyne Raw Sylk	3. Gary Allan It Would Be You
4. Eve 6 Eve 6	4. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
5. Alejandro Fernandez Me Estoy Enamorando	5. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
6. Unwritten Law Unwritten Law	6. Sylk-E. Fyne Raw Sylk
7. Home Grown Act Your Age	7. Roy D. Mercer How Big'A Boy Are Ya? Volume 2
8. Grant Lee Buffalo Jubilee	8. Mark Wills Wish You Were Here
9. Charlie Zaa Sentimientos	9. Jimmie Vaughan Out There
10. Keiko Matsui Full Moon And The Shrine	10. David Kersh If I Never Stop Loving You

www.americanradiohistory.com

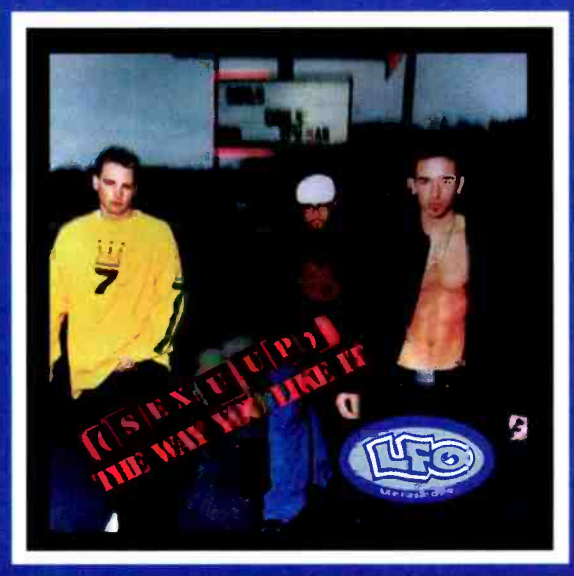
EXCLUSIVE WORLDWIDE CYBERCAST

JULY 6, 1998 - 6:30PM (U.S.-PACIFIC TIME)

www.lytefunkieones.com

BRIZZ, RICH NICE, & BRAD

U.S. SUMMER '98 TOURING WITH LL COOL J



THE LYTE FUNKIE ONES DEBUT LP

featuring
"(SEX U UP) THE WAY YOU LIKE IT"
"PAUL REVERE"
"DANCE WITH YOU"

coming 1999

www.americanradiohistory.com

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ **JOSH ROUSE**
Dressed Up Like Nebraska
PRODUCERS: David Henry, Josh Rouse
Slow River/Rykodisc 36
As pure and unpretentious as any singer/songwriter album issued this year, Josh Rouse's "Dressed Up Like Nebraska" is a dark-horse gem. The Nebraska native/Nashville transplant is blessed with a plaintive tenor and a host of superior songs, which are rich in melody and quiet drama. The acoustic-based arrangements are low-key but suit the tunes to a T, with solo strings, brass, and electric guitar offering evocative color. Inspired triple-A, roots, and college radio would have a field day with songs like the chiming "Late Night Conversation" and the wistful title track, not to mention the upbeat sing-along "A Simple Thing." Rouse's artful amalgam of singer/songwriter virtues won't necessarily fit into any alternative country, new folk, or indie-rock bag. But however you peg it, "Dressed Up Like Nebraska" is one beguiling record.

R & B

RACHID
Prototype
PRODUCERS: Rachid, Jocelyn Cooper, Nasim Bell
Universal 53114
Very few new artists are willing to take musical risks on a debut project, but Rachid steps out boldly on his first album, which melds several genres and plays like a story that unfolds before the listener's eyes and ears. Over diverse music tracks, Rachid explores such topics as the male perspective on parent/child relationships and personal self-worth. On "Pride," the first single, he sings about keeping one's dignity when a couple's relationship has gone awry. Other noteworthy tracks include "Charade," "The One To Destroy Me," "Kiss And Tell," and "Zoe's World." An insightful project with multi-format potential.

RAP

▶ **U-N-I VS. ALL**
Street Mix Tape
PRODUCERS: none listed
Universal 1275
As mix tapes are quickly becoming the bane of many a hip-hop department's financial existence, Universal has flipped the concept in its favor with a label-sanctioned compilation of its affiliated MCs. In addition to being good PR for its upcoming acts Panama P.I., the Reepz, McGruff, and its most awaited artist, Canibus, the set strategically includes freestyle tracks from many artists, showing them in their rawest element. McGruff's freestyle, in particular, outshines many of the tracks he's already set to wax. The collection also serves to introduce consumers to the label's diverse roster. Where else can you find Southern-bred artists Eightball and MJG with Midwestern hip-hop flavor like Twista and Crucial Conflict and New York/New Jersey's Rakim, Canibus, and the Lost Boyz—all on one CD?

JAZZ

★ **PAUL MOTIAN TRIO**
Sound Of Love
PRODUCER: Stefan Winter
Winter & Winter 910 008
Aside from being the Paul Motian Trio's debut on JMT founder Stefan Winter's new Winter & Winter label, "Sound Of Love" is business as usual: It's another gorgeous collection by one of the most consistently inventive groups in modern jazz. The set was recorded live at the Village Vanguard in '95, with the sage drummer and his cohorts—guitarist Bill Frisell and saxophonist Joe Lovano, stars in their own right—weaving their spell in a mix of standards and typically atmospheric Motian tunes. The aural equivalent of a Jackson Pollack painting, "Sound Of Love" is geometry abstracted on the fly—and as soulful as can be. Like all Winter & Winter productions, the deluxe CD SmartPac packaging is nearly as inspired as the music. Distributed in the U.S. by Allegro.

SPOTLIGHT

ANGELIQUE KIDJO
Oremi
PRODUCERS: Jean Hebrail, Peter "PM" Mokran
Island 314 524 521
The pathfinding empress of Afro-pop uncorks a superb new effort that draws on the electrifying pan-cultural strengths of her last four albums (three of them on Island) while adding dazzling new elements to the mix. A native of Benin, Kidjo knows from whence she sings on her jubilantly atmospheric cover of Jimi Hendrix's "Voodoo Chile (Slight Return)," since her great-uncle, Daagbo Hounon, is a famed voodoo chief. Respect for ancestors is a pivotal aspect of Kidjo's creed, and she pays homage to a host of heroes, influences, and stellar contemporaries on this fluid work, whether collaborating with Cassandra Wilson ("Never Know"), dueting with Branford Marsalis ("Itche Koutche"), singing with newcomer Kelly Price on the Marvin Gaye-flavored "Open Your Eyes," or immersed in the classically tinged choral harmonies of "Loloye," a prayer-like plea against spousal abuse. On "Oremi" ("friends" in the Fon tongue), everything from funk and acid jazz to hip-hop flower anew in Kidjo's inspired African embrace.

SPOTLIGHT

WILLIE NELSON AND JOHNNY CASH
VH1 Storytellers
PRODUCER: Rick Rubin
American Recordings/VH1 69416
As this stripped-down live recording from VH1's "Storytellers" series proves, there is no more powerful vehicle than two well-traveled troubadours sitting in front of a small audience trading songs from their inexhaustible memory banks. The artists in question are none other than Willie Nelson and Johnny Cash, and the songs they perform are American classics like Nelson's "Night Life," "On The Road Again," and "Crazy"; Cash's "Don't Take Your Guns To Town," "Flesh And Blood," and "Folsom Prison Blues"; and covers they've been identified with over the years, like "(Ghost) Riders In The Sky" (Cash) and "Always On My Mind" (Nelson). This informal date shines not only for the quality of its material but also for the looseness and spontaneity with which the two living legends perform it. Another high point is the repartee between Cash and Nelson, which says as much about their longstanding friendship as it does about their vast knowledge of popular song.

DANCE

★ **HANNAH JONES**
Rise!
PRODUCERS: various
Ariola 57916
After toiling away on the rent-a-diva singles circuit for several years, Hannah Jones finally gets a chance to strut her stuff on a full-length album. She makes the most of the opportunity, displaying a natural flair for lighthearted pop, as well as the forceful deep-house that hardcore clubheads have come to expect from her. Although she has pipes that can shatter glass, she knows how and when to harness her power—and when to unleash it. Pop radio has already begun to embrace the international turntable staple "You Only Have To Say You Love Me," while the lush, disco-laced "What The Child Needs" and a gloriously soulful, downtempo rendition of Phyllis Nelson's "Move Closer" wait in the wings.

SPOTLIGHT

BILLY BRAGG AND WILCO
Mermaid Avenue
PRODUCERS: Wilco and Billy Bragg with Grant Showbiz
Elektra 62204
This enlightened collaboration between British folk rocker Billy Bragg and the American roots band Wilco was born when Nora Guthrie asked the artists to write music to lyrics that her father, the late Woody Guthrie, had penned between the late '40s—when the House Committee On Un-American Activities began investigating him—and his death in 1967. Bragg and Wilco rose to the challenge, marrying Guthrie's inspired words to appropriately simple, gorgeous tunes. Helped by guest vocalist Natalie Merchant and lap steel ace Corey Harris, the project is imbued with a beauty that can only come from a deep understanding of the material and a sincere commitment to the folk idiom. Highlights include the catchy "Walt Whitman's Niece," the touching "California Stars," and the lovely vignette "Birds And Ships"—featuring, respectively, Bragg, Wilco front man Jeff Tweedy, and Merchant. This isn't a tribute album per se, but it's the ultimate tribute to the father of all singer/songwriters.

COUNTRY

GARY ALLEN
It Would Be You
PRODUCERS: Mark Wright, Byron Hill
Decca 70012
One of 1998's success stories is Gary Allen's top 10 single "It Would Be You," one of the last songs written by the late Kent Robbins (with Dana Hunt). The song is perfectly matched to Allen's rough but sweet vocals and shows the fulfillment of his early promise. Some of Nashville's best contribute songs here: Wayland Holyfield, Bob McDill, Jamie O'Hara, Trey Bruce, Billy Yates, Buzz Cason, Gary Nicholson, Kostas, Marty Stuart, and the late Conway Twitty. Allen is the kind of rangy, edgy, slightly left-of-center singer who can still hit the mainstream.

CLASSICAL

★ **CONJUNTO IBERICO**
French Music
PRODUCERS: Tom Peeters, Rico Yntema
Channel Classics 11798
The cello is perhaps the most sensuous of instruments, which makes the cello octet a grouping capable of some very evocative sonorities. Conjunto Iberico has been exploring the eight-cello repertoire for nearly a decade, and what the Dutch ensemble means here by the title "French Music" is not pieces by Couperin, Berlioz, or Debussy but contemporary works by the renowned Pierre Boulez and Iannis Xenakis and relative lesser-knowns Christophe Looten, Arthur Thomassin, and Antoine Tisné. The Xenakis "Windungen" transcription and Boulez's original multiple-cello gem "Messagesquisse" make intense impressions, although Thomassin's "Analecta III," Looten's "Nocturnal," and Tisné's recitation-driven "Edenic's Events" are hardly less memorable. Distributed in the U.S. by Harmonia Mundi and in the U.K. by the Complete Record Co.

NEW AGE

DAVID MICHAEL & RANDY MEAD
Courtship Of The Moon
PRODUCERS: David Michael & Randy Mead
Purnima 1009
David Michael & Randy Mead are overlooked gems of new acoustic music, mixing their harps and wind instruments since their 1987 debut. In the ensuing years, their sound has gotten deeper and wider. World music elements like tablas, *djembes*, and tars are interlaced into the fibers of their compositions. Ben Wertimer, in particular, gives their music an aching poignancy with the forlorn whine of his *esraj*, an Indian bowed instrument. Michael and Mead are, above all, melodicists, and their compositions rise out of the daily noise like a soothing balm, promising a more serene state of mind and usually delivering on the promise. Contact: 206-292-1043.

GOSPEL

▶ **WITNESS**
Love Is An Action Word
PRODUCER: Michael A. Brooks
CGI 51416 1391
Sisters Lisa Page Brooks and Leah Page—the nucleus of Witness—and newcomers Candice Smith and Ayanah Thomas have perfected a sound unique in contemporary music. Producer/songwriter Michael A. Brooks brings to the table quiet elegance and joyful abandon in a gospel/R&B/pop amalgam that is singularly exciting. Often-spare rhythm sections give the foursome a solid canvas on which to paint its compelling vocal interplay and stunning solos. Hits abound, from the jazzy, acoustic-driven "Resting In Him" to the joyful R&B strut of the title song and "Never Let Go." Witness's eighth outing in a little more than a decade lands squarely in that rare place where entertainment, inspiration, and worship meet in perfect harmony.

CONTEMPORARY CHRISTIAN

▶ **PETRA**
God Fixation
PRODUCERS: John and Dino Elefante
Word 7019967604
Some things just keep getting better with time, and this veteran rock outfit is one of them. Founding member Bob Hartman came off the road a few years ago, but he proves he's still a driving creative force in the band through the piercingly direct lyrics on this album. (He wrote the words to all but one cut.) Veteran lead vocalist John Schlitt infuses cuts like "A Matter Of Time" and the title cut with an edgy energy. The group is rounded out by longtime drummer Louie Weaver and newer members Pete Orta (lead guitar), Lonnie Chapin (bass), and Kevin Brandow (guitar). Among the best cuts are "Set For Life," "Falling Up," "St. Augustine Pears," and "The Invitation." On this album, Petra continues to build on its solid foundation, creating music that appeals to both longtime fans and those just discovering that "Petra" means rock.

VITAL REISSUES®

GENESIS
In The Beginning, There Was . . . Genesis
Archive Volume 1: 1967-1975
COMPILATION PRODUCERS: Nick Davis, Geoff Callingham
Atlantic 82858
Never a band to do things by the book, Genesis eschewed the obvious approach to a boxed set and instead offered its fans—who probably already own the group's back catalog on CD—four discs' worth of previously unreleased material. Despite its title, however, the collection is less a Genesis archive than a collection of live material from the band's early, experimental days, when front man Peter Gabriel dazzled audiences with his costumes and theatrics. The first two CDs consist of a beginning-to-end performance of Genesis' double album "The Lamb Lies Down On Broadway," with a new recording of the last cut, "It," that blends seamlessly with the period material. The third disc culls live renditions of tracks from other early Genesis albums, and the last disc consists of demos and outtakes from the band's first album, "From Genesis To Revelation." While the first three discs shine light on Genesis' artistry by showing that it could make difficult material come alive onstage, the last disc does little more than demonstrate why certain songs never made any of the band's albums. Tailor-made for fans, this is a boxed set that sets the stage for volumes devoted to the band's later, more commercial phases.

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 Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

www.americanradiohistory.com

SINGLES

EDITED BY LARRY FLICK

POP

▶ ACE OF BASE Cruel Summer (3:32)
PRODUCERS: Cutfather & Joe
WRITERS: S. Dalin, S. Fahey, A. Swain, K. Woodward, S. Jolley
PUBLISHERS: A Bunch, PRS; WB/PolyGram International, ASCAP
Arista 3501 (cassette single)
The act that gave the such Abba-esque ditties as "All That She Wants" and "The Sign" turns its attention toward Bananarama, faithfully covering one of that group's bigger '80s-era hits. Producers Cutfather & Joe bring a few new rhythm ideas to the table—dropping the tempo to a jeep-inspired funk beat and injecting an ear-tickling keyboard twist or two. However, the vocals hold few surprises, which is exactly what fans of both Ace Of Base and the original recording will want. In all, a potential smash that could keep this Swedish quartet on the front burner of top 40 radio for much of the summer.

▶ MERRIL BAINBRIDGE Lonely (3:33)
PRODUCERS: Siew, O. Bolwell, S. Melamed
WRITERS: M. Bainbridge, O. Bolwell
PUBLISHER: EMI, ASCAP
Universal 1301 (cassette single)
A vaguely world-inspired percussion line (think "Cecilia" by Simon & Garfunkel) is this midtempo pop track's unlikely, pleasing foundation. The clear-as-day production brings out Bainbridge's Sandra Dee-esque voice as she sings hooks as entangling and radio-friendly as any we've heard from this year's female front line. On top of the restrained electric instrumentation, quiet acoustic guitar strumming is the chocolate to the percussion section's peanut butter, and in the end "Lonely" is a satisfyingly sweet bite.

CRUSH Love's Hold (4:12)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Cibola, Lenny B., Kano
Robbins 72026 (cassette single)
Radio needs to care a tiny bit more about this adorable female duo. It made impressive waves last year with "Jellyhead" and returns with a frothy dance/pop confection that's equally as sweet. In its original incarnation, the track thumps with vibrant Euro-NRG authority, while a bevy of well-conceived remixes covers every possible type of groove—including deep-house, freestyle, and old-school disco. With Kewpie-doll unison vocals and a chorus that is downright unshakable, this single in any version is well worth investigating.

R & B

▶ DIONNE WARWICK & THE HIP-HOP NATION UNITED What The World Needs Now Is Love (no timing listed)
PRODUCER: Damon Elliott
WRITERS: H. David, B. Bacharach
PUBLISHER: not listed
River North 4685 (c/o BMG) (cassette single)
Here's an interesting idea: Gather a posse of well-known hip-hop stars to revise the Burt Bacharach/Hal David classic with a time-sensitive twist. Warwick revisits her mid-'60s hit with a deeper vocal tone and a more worldly perspective. Surrounded by a lineup that includes Bobby Brown, Big Daddy Kane, Coolio, Veronica, 40 Thievez, and Ray J., among others, she is nearly overpowered. But producer Damon Elliott (who just happens to be La Warwick's son) ultimately gives her room to breathe and perform with notable soul. Fueled with a slick, in-da-pocket slow-funk beat, this well-intentioned single is likely to saturate R&B and possibly top 40 radio airwaves upon impact. Look for this track on the forthcoming "Dionne Sings Dionne," on which Warwick revisits a dozen of her revered hits.

★ CEDRIC & BLACK PEARL No Lies (4:57)
PRODUCERS: Mark A. Williams, Jimmi Hendricks, Cedric, Carlton "Professa" Johnson
WRITER: Cedric
PUBLISHER: not listed
Mastersellers 9801 (cassette single)
Get ready for late nights to sizzle once R&B radio begins to play "No Lies." Cedric & Black Pearl show a real flair for storytelling as they let the listener in on the tale of an old flame dying to be rekindled. Very delicate in its approach, "No Lies" capitalizes on the serene nature of a person just wanting to know whether love can work again. The single is R&B musicianship at its best, as the vocalists and musicians all shine brightly.

COUNTRY

▶ KEVIN SHARP If She Only Knew (3:49)
PRODUCER: Chris Farren
WRITERS: C. Farren, G. Chambers
PUBLISHERS: Full Keel/In the Fairway, ASCAP
Asylum 1145 (CD promo)
There's no denying that Sharp has an affecting voice and is capable of delivering the appropriate emotional nuances of a song. On this single, however, he treads even further into pop territory than on his previous releases. Despite the presence of a steel guitar, the production is extremely pop, making this track sound more suited to AC radio than to country. The bulk of the tune has a gentle, loping feel, but at the end it fades out so awkwardly you wonder where it went.

JEFF CARSON Shine On (4:17)
PRODUCER: Max T. Barnes
WRITERS: J. Daddario, T. Marty
PUBLISHERS: Congregation Songs/Monkids, SESAC; Sony/ATV Songs/Tree, BMI
Curb 1456 (CD promo)
Carson has an inconsistent track record at country radio from hits like "The Car" to misses like "Butterfly Kisses." This record has the potential to land on the hit side of that equation. It boasts a positive lyric about overcoming life's adversities to follow your dreams and shine. Production by Max T. Barnes is solid, and Carson turns in an appealing vocal performance that should make programmers take notice. Other artists delivering such an upbeat lyric run the risk of coming off sappy, but Carson has such a warm, earnest quality to his voice that he makes you want to join him in looking at the sunny side of life.

THE LYNNS What Am I Doing Loving You (2:47)
PRODUCER: Don Cook
WRITER: J. O'Hara
PUBLISHERS: Sony/ATV Tunes/Tree/Magic Knee, BMI
Reprise 9381 (c/o Warner Bros.) (CD promo)
After a couple of singles that failed to set the charts on fire, this new release from the Lynns could be their breakthrough record. It's a great tempo song that demonstrates the sassy personality and vocal spark that make them such a great live act. Penned by former O'Kanes member Jamie O'Hara, the song is an appealing self-query from a woman questioning the stability of her relationship. Patsy and Peggy's vocal harmonies make the song soar and should make programmers' ears automatically perk up.

DANCE

▶ JUNIOR VASQUEZ Come Together (12:00)
PRODUCER: Junior Vasquez
WRITERS: J. Lennon, P. McCartney
PUBLISHER: not listed
REMIXER: Junior Vasquez
Drive/Pagoda 45304 (12-inch single)
It takes a brave soul to dare transform a Beatles tune into a house anthem. But then again, Vasquez has always been among the more brash figures in clubland. First heard on his current eponymous two-CD mix compilation, this track features equally ballsy vocals by Patrick Mullady, who leaves the listener wanting to hear more. Meanwhile, Vasquez delivers a groove that is among the best he's offered in over a year. The beats have an intense, tribalistic aggression, while the bassline is thick and the keyboards are quite cushiony. He fills the 12-inch single with several finely crafted remixes, the best of which is the mega 12-minute main mix. It takes you on an underground journey you won't soon forget—and will want to take again and again.

★ KAREL Take Your Heartache Away (8:04)
PRODUCER: Paul Andrews
WRITER: J. Benitez
PUBLISHER: not listed
REMIXERS: Paul Andrews, Karel, John Munt
Jellybean 832 (c/o Navarre) (12-inch single)
The flamboyant artist who has been gradually winning the appreciation of hi-NRG punters returns with an infectious li'l ditty that has enough bass muscle to attract the ear of mainstream house heads. Producer Paul Andrews does a fine job of walking the fine line dividing the club subgenres while also deftly emphasizing the pop flavor of the chorus. Karel continues to grow and intrigue as a vocalist, belting with a creamy falsetto reminiscent of Sylvester and Jimmy Somerville. Andrews occasionally risks losing Karel's voice in the sauce of his highly percussive mix, while the artist and John Munt better frame his voice in a spicy Euro-charged version.

LINDA IMPERIAL Where The Boys Are (8:05)
PRODUCER: Chris Cox
WRITERS: Sedaka, Greenfield
PUBLISHER: not listed
REMIXERS: Thunderpuss 2000
Interhit 54024 (c/o Priority) (12-inch single)
If anyone other than hi-NRG doyenne Imperial had chosen to cover this 1961 Connie Francis chestnut, they probably could not have pulled it off. Few singers of the genre have the sense of humor needed to make such a campy tune work so well. Imperial's mature but wonderfully flexible voice is an absolute joy, while producer Chris Cox surrounds her with appropriately over-the-top keyboards and beats that will tickle the fancy of hi-NRG purists. Thunderpuss 2000 tries to give the track a tribal-house vibe, which was a mistake. Quite frankly, there isn't a house DJ in the world who would touch this record . . . though we do expect to hear quite a lot of this on the Fire Island tea-dance circuit this summer.

AC

▶ MARC ANTHONY & TINA ARENA I Want To Spend My Lifetime Loving You (4:41)
PRODUCER: not listed
WRITERS: J. Horner, W. Jennings
PUBLISHER: not listed
Sony Classical/Sony Soundtrax 5434 (c/o Sony) (cassette single)
James Horner and Will Jennings, the writing team behind Celine Dion's "My Heart Will Go On," try to make a little more cinematic pop magic with the theme to "The Mask Of Zorro." Will it meet with similarly manic consumer response? Probably not. But it's a fine showcase for the lovely voices of Anthony and Arena (the latter is practically channeling Dion in her performance). The song has a grand Spanish flavor that suits the tone of the film. Expect AC programmers to jump on this one, while top 40 tastemakers hang back and wait to see how the movie does at the box office.

▶ DARYL HALL, JOHN OATES Throw The Roses Away (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Push 3440 (c/o BMG) (CD promo)
The latest single from the duo's comeback album, "Marigold Sky," is easily its best in many a moon. Daryl Hall proves that time has only increased the soulful texture of his lead voice, as he stretches out luxuriously over a languid ballad arrangement. No trendy gimmicks here, just a perfectly crafted melody, smooth instrumentation, a harmony chorus that lingers in the brain, and the kind of stellar dual vocal performances from Daryl and John that pop dreams are made of.

ROCK TRACKS

▶ RAGE AGAINST THE MACHINE No Shelter (4:04)
PRODUCERS: Brendan O'Brien, Rage Against The Machine
WRITERS: Rage Against The Machine
PUBLISHERS: Sony/ATV Songs LLC, BMI
Epic 41214 (c/o Sony) (cassette single)
Rage has thrived thus far by preaching progressive politics in a metal/rap context, and "No Shelter" is no different. Zack de la Rocha's word-heavy verses share the song's spotlight equally with the driving guitars, which at times pleasantly and distinctly evoke the concept—if not the prodigious execution—of Hendrix. The band's calculated ethos is juxtaposed with unbridled instrumental interludes that make you think that perhaps, for a moment, it could let down its guard. But tension is the act's trademark, and on "No Shelter," it comes through once again.

▶ FATBOY SLIM The Rockafeller Skank (no timing listed)
PRODUCER: Fatboy Slim
WRITER: Fatboy Slim
PUBLISHER: PolyGram, ASCAP
Skint/Astralwerks 6242 (cassette single)
Using self-consciously old-school DJ techniques (scratching and repetition of a spoken phrase, dramatic tempo changes), Fatboy Slim has created an organically simple masterpiece. With the accessibility of Beck, the danceability of ska, and the sunny quality of the Beach Boys, the track has a sparse, magnetic beginning that builds in depth and intensity (with the addition of jangly guitar riffs and more complex beats) to a meticulous, frenetic climax. And the wind-down is no less danceable.

NIGHT RANGER Sign Of The Times (5:02)
PRODUCER: not listed
WRITER: J. Blades
PUBLISHER: Ranch Rock, BMI
CMC International 87270 (c/o BMG) (cassette single)
Touted by its label as a "real" rock record, this first single from the band's forthcoming "Seven" set raves on like an '80s-era guitar anthem. At a time when veteran acts are making embarrassing concessions to current trends, Night Ranger's approach is quite refreshing. "Sign Of The Times" shows Jack Blades and company doing what they do best—cranking out acrobatic solos and belting about the pleasures of being a rebel. Critics may hate this, but we're betting that a lot of teenage, air guitar-happy headbangers are gonna go wild for it.

TOMMY SHAW Ocean (3:32)
PRODUCERS: Eddie Ashworth, Tommy Shaw
WRITER: T. Shaw
PUBLISHER: Tranquility Base Songs, ASCAP
CMC International 87268 (c/o BMG) (CD promo)
Speaking of enduring rock figures, this refugee of Styx and Damn Yankees is also back in action. "Ocean" previews the new album "7 Deadly Zens" with ample guitars and layers of harmonies provided by Ted Nugent, Jack Blades, and Collective Soul's Ed Roland. Mainstream rock radio may struggle with this one, though it's not out of the question for peppy AC and triple-A stations. Its sing-along chorus and vibrant lead vocal give it a warm, summery feel that invites repeated listens.

RAP

▶ LINK Whatcha Gone Do? (4:17)
PRODUCERS: Darrell "Delite" Allamby, Jonathan Kinloch
WRITERS: D. Allamby, L. Browder
PUBLISHERS: 2,000 Watts/WB/Toni Robi, ASCAP
Relativity 0766 (cassette single)
Folks have been harping about Link for the past few months and with good reason. "Whatcha Gonna Do?" has a highly musical flavor that excites the aural palate. The lyrics aren't all that profound—it's about people's favorite two-person sport—but the impeccable guitar strumming and piano playing make Link's suggestive offers hard to turn down or turn off.

THREE 6 MAFIA Late Nite Tip/Hit 'Em (5:48)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Relativity 0720 (cassette single)
Although this track has been getting a lot of play at video outlets, we are not particularly impressed with this outing by Three 6. A five-pronged dissertation on the late-night sexcapades the group prefers over long-term commitments, "Late Nite Tip" just isn't interesting. The biggest pull of the track is the manipulated sample of Lisa Fischer's yearning "How Can I Ease The Pain."

NEW & NOTEWORTHY

TATYANA ALI Daydreamin' (4:02)
PRODUCER: Rodney Jerkins
WRITERS: R. Jerkins, L. Daniels, D. Fagen, W. Becker
PUBLISHERS: EMI-Blackwood/Rodney Jerkins Productions, BMI; EMI-April/LeShawn Daniels/MCA, ASCAP
MJJ Music/Work 6562 (c/o Sony) (cassette single)
A protégée of Will Smith, Ali oozes with star power on this, the first single from her fine debut disc, "Kiss The Sky." Working under the guidance of red-hot jeep producer Rodney Jerkins (the man behind Brandy's massive new album, "Never Say Never"), she tempers her naturally girlish voice with an earthy style that will solidly connect with Mall America kids. They'll also dig the track's scratch-happy hook and the beats that chug with state-of-the-charts hip-hop precision. Mature ears will have fun picking out well-placed snippets of Steely Dan's "Black Cow." Although the field of young women making similar music is frighteningly crowded right now, Ali sparkles with that intangible element needed to rise above the pack.

SWIRL 360 Hey Now Now (no timing listed)
PRODUCER: Mike Mangini
WRITER: not listed
PUBLISHER: not listed
REMIXER: Mr. Mig
Mercury 5469 (c/o PolyGram) (cassette single)
Charismatic Jacksonville, Fla., twins Denny and Kenny Scott preview their must-hear debut album, "Ask Anybody," with a shuffling, deeply rhythmic rocker. The lads' tightly woven harmonies are an absolute, often Beatlesque, delight, while the instrumentation crackles with an unabashed happy pop feel. Although early supporters of this summery, sing-along anthem have largely been from the modern rock corner of the room, "Hey Now Now" is destined for saturating top 40 airplay. A trend-savvy dance remix by Mr. Mig will widen the single's appeal to include clubs and crossover radio.

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

www.americanradiohistory.com

Reviews & Previews

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

BABY ANIMALS ON UNCLE LARRY'S FARM
MVP Home Entertainment
30 minutes, $9.99
Adorable kittens, foals, calves, chicks, puppies, and the like hamming it up for the camera is nothing new, but this sweet home-grown production provides a little spin on the concept. Here the producers have added an original song that accompanies each featured animal. For educational value, the catchy lyrics teach young viewers about each animal's behavior. The high-quality footage also makes this tape a nice edutainment choice for children and a fun half-hour diversion for otherwise-busy adults. MVP is offering the video as a stand-alone product or packaged with a complementary audiocassette for $12.99.

BANNED FROM TELEVISION
Fall Line Entertainment
40 minutes, $12.95
It's reality programming to the max in this rapid-fire succession of video snippets that the creators say were deemed too over-the-top to make it on TV. The ridiculously sensationalistic narrator (who at one point calls footage of a burning man "amazing") never explains where segments come from, but it's safe to assume by the production quality that much of the footage was shot by amateurs. The combinations of clips, which are often repeated in slow motion, is a raunchy patchwork. The tape includes several police shootouts, a runaway bull on a goring rampage, a car explosion, and, in perhaps the most disturbing segment of them all, film of a 16-foot shark taking the leg off a swimmer off the coast of Chile. There's also a little sex thrown in for good measure. Contact: 213-860-8020.

COMIC RELIEF III
Rhino Home Video
60 minutes, $14.95
More than 10 years after they inaugurated this fund-raiser to benefit the homeless, Comic Relief hosts Billy Crystal, Whoopi Goldberg, and Robin Williams are hilarious as ever in the star-studded annual affair. In celebration of the eighth installment of the telethon—slated to air this month—Rhino is releasing tapes of the first seven Comic Relief performances. Comic Relief III, from the early '90s, features performances from Garry Shandling, Paul Reiser, and Elayne Boosler, among many others. The jokes range from the Republican Party to the Los Angeles Clippers and serve as a pop-culture time capsule of sorts for current viewers. Although the material is outdated, those who never tire of good comedy—and Dan Quayle jokes—will soak it up.

JIMMY WILSON'S WOLF
Jimmy Wilson Co
25 minutes, $19.95
A nature lover created this tape to help people get a better sense of wolves, which are often misunderstood and hunted by mankind. Host Wilson became enamored of wolves only one year ago, and since then he has spent his time studying the creatures in and out of their natural habitats. He takes viewers to a variety of places where wolves are observed, including the International Wolf Center, the Minnesota Zoo, and the Wolf-Wood Educational Center, where Wilson got his start. Some truly lovely footage of wolves in the wild is augmented by commentary from environmentalists, biologists, authors, and others who present a status report on the present day and future of the wolf.

THE CRUCIBLE: THE NEW, THE PROUD
Good To Go Video
55 minutes, $24.95
The Crucible is a fitting name for the marathon of physical and psychological endurance in Marine Corps training, and this video provides a fly-on-the-wall view of its defining moments. The tape takes viewers through 54 hours of sleep and food deprivation and lots of marching, conditions intended to build confidence, trust, and a sense of responsibility. The event isn't for the faint-hearted, and the straightforward footage and interviews do little to provide a buffer for those viewing at home. Those considering a career in the military will likely be intrigued by the challenges that the Crucible and boot camp present. Those who are happy on the couch will wonder why in the world people would want to subject themselves to this kind of torture. All will come out with an even greater respect for these members of the U.S. Armed Forces. Contact: 803-522-3196.

NO SHMALTZ: MY YIDDISHEH COOKING VIDEO
No Shmaltz Video
30 minutes, $24.95
Casual viewers who catch only a minute or two of this tape might mistakenly think it is a "Saturday Night Live" skit with unfamiliar actors. But this niche product is a bona fide Yiddish cooking program, starring a babushka type and her kitchen sidekick; they converse in Yiddish with English subtitles. The idea here is to bust open the conventional wisdom that all Jewish food is laden with fat and calories and show a new face of vegetarian dishes and light fare. The menu features everything from a stir-fry dish to potato knishes to baba-ghanouj, all garnished with Yiddish background music. Members of the target audience might find a recipe or two they like, but others are likely to end up shaking their heads at the silly banter and stream of corny jokes, no matter what language they're in. Contact: 800-922-2558, ext. 293.

THE SWAN PRINCESS III
Columbia TriStar Home Video
72 minutes, $14.95
"The Swan Princess" joins the ranks of "The Land Before Time," "Beauty And The Beast," and others in the category of children's brands that seem to have an infinite life cycle on video. This direct-to-video second sequel features characters from the first two programs—Princess Odette and her beloved Prince Derek—and moves quickly into its own story line that will be accessible for "Swan Princess" newcomers as well as fans. Of course, the theme of good triumphing over evil forces—this time in the form of the sorceress Zelda—are pretty standard for this kind of video. Yet this latest addition to the line succeeds in creating a good animated blend of action, romance, and comedy that young girls will go for.

IN PRINT

FIVE AGAINST ONE: THE PEARL JAM STORY
By Kim Neely
Penguin Books
$14.95, 364 pages

Pearl Jam's do-it-yourself, anti-corporate rock ethic has, ironically, led it to become one of the most financially successful rock bands of its era, and those conflicting themes inform Kim Neely's "Five Against One."

In this well-researched and gracefully written book, the author maintains that Pearl Jam singer Eddie Vedder has been the key force in shaping the band's often-contradictory identity.

"Eddie's intense respect for the strict edicts of the underground," Neely writes, "would be the source of a conundrum that kept him up on countless nights for years: Where should he draw the line between his ambition and his ideals?"

While Vedder struggled with that question, many in the Seattle music scene balked at Pearl Jam's sincerity as anti-rock stars. "No matter what the singer did or said to drive home the image of Pearl Jam as a humble garage band that had been swept up in a tornado and transported to an evil, corporate Oz, some [said it was] a lot of hooey, carping that Pearl Jam were mere opportunist, hair-band pretenders to the suddenly lucrative alternative throne."

One artist who didn't buy Pearl Jam's noncommercial stance was the late Kurt Cobain of Nirvana, who, according to newspaper sources, said the members were "hypocrites" and "never part of the underground." One should remember, however, that many punk purists considered Cobain a sellout himself, especially when Nirvana made it big with its major-label debut, "Nevermind."

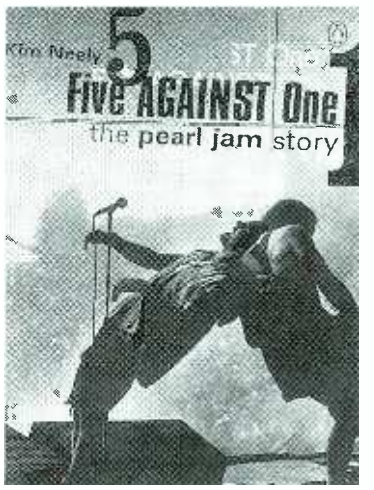
Neely, a former Rolling Stone writer, covers Pearl Jam's exciting history with tremendous detail and insightful commentary, starting with the band's early years in Seattle.

In the mid-'80s, Pearl Jam guitarist Stone Gossard and bassist Jeff Ament were in the heavy-rock band Green River; they later joined Mother Love Bone, featuring singer Andrew Wood, who died of a heroin overdose in 1990. Neely discusses the early grunge scene with great passion, hitting upon the formation of Bruce Pavitt and Jonathan Poneman's Sub Pop label, which ushered in many bands, including Nirvana, Mudhoney, and Tad.

As Neely notes, March 1991 was an important month for the Seattle scene, which by then had been gaining nationwide recognition as well as media exploitation.

That month, Soundgarden was working on its second album for A&M, Nirvana was recording "Nevermind," and a band calling itself Mookie Blaylock (after a basketball star) was cutting its debut album, "Ten." Mookie Blaylock soon changed its name to Pearl Jam.

Elsewhere, the book offers deep analysis on Pearl Jam's much-publicized battles with Ticketmaster. The band disapproved of the company's service fees and monopolization of concert ticketing. In 1994, Pearl Jam canceled its summer tour, partly due to Cobain's death but also because of the band's continuing problems with Ticketmaster.



But at the core of "Five Against One" is Vedder. Often Neely gets so deep into the singer's life that the book reads too much like a biography.

Neely spends a lot of ink on Vedder's struggle between his anti-establishment ideals and corporate rock stardom and occasionally fawns over the singer. At one point, she writes, "How could anyone not recognize, in this self-effacing urchin with the search eyes and feverish passion for life, the stuff that messiahs were made of?"

Neely also goes over the top in a fascinating, but overly lengthy, section that deals with Vedder's difficult childhood. She reveals that the lyrics to "Alive" describe the story of Vedder's mother telling him the truth about his biological father; Vedder had met him but didn't realize the man was his father until after he died of multiple sclerosis.

As for Vedder's anti-corporate sentiments, Neely feels they were greatly influenced by a number of artists, including Henry Rollins, whom Vedder considered a role model.

But Rollins questioned the singer's anti-fame stance. "The punk veteran told Eddie to have more fun—that complaining about fame to an audience who could only see it as a privilege was the quickest way to lose them."

Based on the popularity of the band's latest album, "Yield," which reached No. 2 on The Billboard 200, maybe Pearl Jam has taken Rollins' advice. JEFFREY L. PERLAH

ENTER*ACTIVE

BY DOUG REECE

THE DJ
www.TheDJ.com
If the boss lets you listen to music on the job, forget that radio and point your World Wide Web browser to TheDJ, one of the best "Web radio" sites on the Net. TheDJ broadcasts more than 70 different channels of uninterrupted music from genres ranging from "Awesome '80s" and hip-hop to show tunes and techno, with several schools of blues and jazz thrown into the mix. The continuous tunes are broadcast through RealAudio, although users of Windows 95 and NT can download the custom-made DJ Player and listen to TheDJ without the use of browser software. A link appears with every track that leads directly to the CDnow site, where listeners can purchase the relevant album. A 28.8K connection is the minimum required, but obviously the faster your connection is, the smoother the music will be.

ULTIMATE COLLECTOR FOR BEANIE BABIES
Palladium Interactive
PC CD-ROM
It was bound to happen. While some might scratch their heads at the wonder of a full-grown adult paying $2,000 for a stuffed-sock polar bear named Chilly, there's no doubt that the Beanie Babies craze is one of most lucrative phenomenons of the modern toy industry. Palladium now gives fans the tools they need to organize and track the value of their collections. The true brilliance of this title is its ability to immediately update users on new developments in the Beanie Baby world through its Internet link. Features include BEANDEX, which monitors the fluctuating costs of various animals, and a trading post where users can sell or swap their stuffed-animal assets.

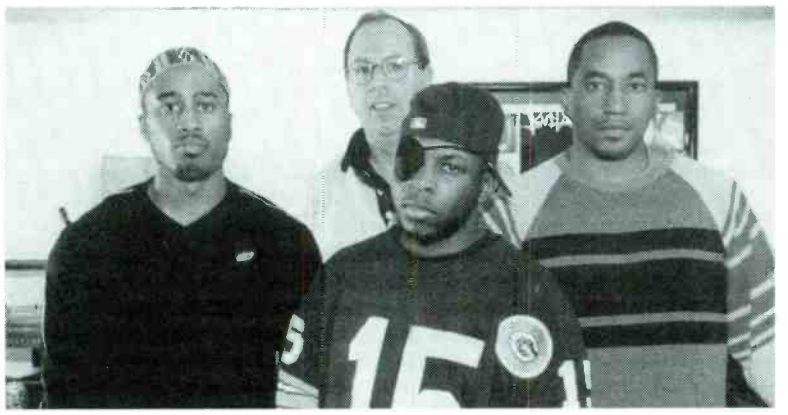
AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

THIS MATTER OF MARRIAGE
By Debbie Macomber
Read by Paula Parker
DH Audio
3 hours (unabridged), $7.99
ISBN 1-55204-140-9
This title is part of DH Audio's new Mira romance line licensed from Harlequin. Unlike most romances, which sweep listeners into passionate fantasies, this title gingerly escorts listeners into an utterly ordinary, prosaic relationship. The story starts promisingly, with practical Hallie deciding on the eve of her 30th birthday to find a husband. She humorously makes lists and plans to achieve her goal. While enduring a string of comically bad dates, she becomes friendly with her recently divorced neighbor, Steve, and his two kids. At this point it's obvious that Steve and Hallie will end up together, mainly because they're the only sane and reasonably nice people in the story. Hallie's dates are all ridiculously neurotic, and Steve's ex-wife, whom he inexplicably still loves, is a self-centered shrew. The picture becomes clear. Improbably, Steve's kids encourage a romance between him and Hallie, and for no reason, it takes a long time for them to decide that they're in love. But when they do—at the beginning of the second tape—there's still over an hour of tape to fill, so Macomber throws in a pointless misunderstanding just to add some conflict. Later, Hallie muses that she loves Steve's "witty irreverence," even though he doesn't say one witty or irreverent sentence in the whole audio. Reader Paula Parker does a competent but unremarkable job. She's expressive enough to get the point across and differentiates voices just enough to know who's speaking, but she doesn't give the characters distinctive personalities.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

www.americanradiohistory.com



Making 'Love' Music. Jive Records rap trio A Tribe Called Quest recently completed mastering its fifth album, "The Love Movement," at Sterling Sound in New York. The album is slated for an Aug. 25 release. Pictured, from left, are the group's Ali Shaheed Muhammad, Malik "Phife" Taylor, and Jonathan "Q-Tip" Davis. In back is engineer Tom Coyne.

Levert Steps Out With EastWest Set

BY SHAWNEE SMITH

NEW YORK—After a decade of putting out quality soul music, 31-year-old Gerald Levert may face an uphill battle at increasingly youth-dominated R&B stations with his third EastWest solo set, "Love & Consequences," due July 21. With a track record that includes performing as one-third of the R&B act Levert, recording two solo projects, and doing a duet with his dad, Eddie Levert, the performer also recorded last year as part of the successful trio LSG, along with Keith Sweat and Johnny Gill.

But reaction at radio is mixed. "I'm going way out on a limb here," says Brian Douglas, PD at R&B WJMH Greensboro, N.C., "because I haven't heard [the album]. But as far as patterns at the station, there are very few artists who are not really cutting edge and young who do well here. [LSG's] 'My Body' did well for other mainstream [R&B] stations, but there was no love shown for it here until far down the road. It built very slowly for our 18-24 market."

Douglas says his listeners are "clamoring for music" from Brandy, Monica, DMX, Montell Jordan, Noreaga, Usher, Jon B., and alternative artists like D'Angelo and Erykah Badu, but not for adult contemporary artists like Maxwell and Levert.

"There's a lot of truth to the line about the generation gap because it determines whose music works," adds Douglas. "I mean, none of the artists I mentioned have any adult appeal, from 35-44. So it's not a matter of us playing a quality record, but it's [a matter of] playing music from the perspective of an 18- to 24-year-old."

On the other hand, Cliff Wilson, PD at R&B KJLH Los Angeles, says Levert is a "staple" at his adult-skewing audience.

"I heard the single, ["Thinkin' About It"], and it's the bomb. It's gonna be a smash. It's like he's got a little Timbaland sound, and it really sounds good. And if the single is indicative of the album, this could be a great album. Gerald is a much more talented music maker than people give him credit for, and this might be the project that really throws *him* out there, instead of people looking at him as Eddie Levert Jr. or O'Jays Jr."

TOO DEEP?

With such mixed emotions from radio at the gate, the situation would seem to be a Catch-22, but Levert and Elektra execs grappled with the generation divide when they first started planning for the release of "Love & Consequences."

"This was the hardest album to turn in because the label was very critical," says Levert. "They have all these different ideas about what you should be doing because they do all this research and find out about what people think you need to change. I feel like being an artist you should be free to do whatever you want."

Levert says he was told that the music he was creating was "too deep" and that he couldn't sing about certain issues.

"I want to be able to grow lyrically, to express my feelings," he says. "I didn't want to just sing about 'Let's do it.' I wanted to do a little more storytelling. Luther [Vandross] was the man of the '80s, Marvin Gaye was the man of the '70s. But there are no male R&B singers doing it [for the '90s]. I think everybody has to get off this 'Come on, let's do it in the kitchen on the floor.' Every song can't be like that. I could be part of that [category, too], but somebody has got to be about change. Somebody needs to take it to another level, and if trying to do it means taking a risk, at this point in my life, I'm like, 'Hey, whatever.' "

As part of a compromise, Levert teamed with label-selected producers Darrell "Delite" Allamby and Link to co-write and co-produce songs.

The album, which features Layzie Bone of Bone Thugs-N-Harmony on "No Sense" and Mary J. Blige on a remake of Bobby Womack's "That's The Way I Feel About You," is centered around various love scenarios and their consequences from a male's point of view. The first single, "Thinkin' About It"—which discusses a cheating partner who is, in turn, being cheated on by her new lover—was serviced to R&B radio June 16, to video the week of June 15, and to top 40 radio June 29.

"The focus for Gerald is to just let people know that, yes, he has had a successful career for the past decade, but he is just 31. He is still a very youthful artist," says Michelle Murray, senior director of marketing at Elektra.

GERALD LEVERT

To that end, Elektra will be supplying members of the urban retail coalition with in-store CD copies, personalized ID videos, and point-of-purchase items. The label will also provide in-store copies to barbershops and restaurants. Regional listening parties are planned for New York, Chicago, Detroit, Atlanta, Los Angeles, and Levert's native Cleveland. Ads will be placed on bus benches in selected markets.

LSG SETS THE STAGE

"The success of LSG is offering a great platform for [Levert's] solo project," says Murray. "It's been four years since he's been out on his own, and LSG just [served] to reintroduce him to the youth."

The LSG national tour will embark Saturday (27), and Elektra is scheduling press, retail, and radio dates for Levert to promote "Love & Consequences" in each market.

In addition, ads created by Levert will run on network TV.

Murray says that the project's biggest asset is that it "encompasses all the passion of being in love. Everybody can relate to all the topics."

Levert's publishing is handled by Zomba Music Publishing, and he is booked through Associated Booking. He is managed by Leonard Brooks.

International setup is pending the artist's U.S. development, according to the label.

Tevin Campbell Is Ready To Tackle The World Anew On Fourth Album; More 'Divas' On Disc

The Rhythm and the Blues

by Anita M. Samuels

TEVIN'S TUNES: **Tevin Campbell** began his music career at the tender age of 15 and signed to Qwest Records after being discovered by **Quincy Jones**.

But after the release of his highly acclaimed debut, "T.E.V.I.N.," and the follow-up, "I'm Ready," the vocalist found that his third set, 1996's "Back To The World," was greeted with fewer props than he was accustomed to. "I learned not to take things for granted in this industry, not to depend too much on money—that it comes and goes just as fast," he says. "You also have to know how not to be greedy and not to trust a lot of people, and mainly not to depend on this solely as a career."

Today the singer is putting the finishing touches on his latest album, also on Qwest. He sees it as an opportunity to revive his career. "Since I've been in the studio, people have talked to me and wondered if I was still singing," he says. The as-yet-untitled album is slated to drop in August.

CAMPBELL

When "Back To The World" was released, Campbell says he was mainly trying to prove a point, "that I could sing 'grown-up' music. I also learned not to try to be something I'm not. It was more of an ego or vanity thing," he says.

Campbell says he can relate to the songs more on the forthcoming album because he's experienced a lot of the themes. "This one is very natural; I love this album. It's exciting to hear. I was never excited to listen to 'Back To The World'; it was too much."

The singer says he co-wrote many of the tracks on the upcoming project, one of which he penned with **Faith Evans**. **David Foster**, **Stevie J.**, **Diane Warren**, **Narada Michael Walden**, and **Daryl Simmons** also lent their talents to the project. He also sings a duet with **Coko** of **SWV**.

What's also different about the album, Campbell says, is that the songs sound more "urban" than pop. The set will also have some live instrumentation, as well as a number of ballads. "I don't consider myself a balladeer, but that's how people know me, that's what I'm most comfortable with," he says. Campbell performed **Frank Sinatra's** "Come Fly With Me" at a tribute dinner May 30 in Las Vegas in the late singer's honor.

IT'S SOUNDTRACK GRIDLOCK: Just when you thought you could relax in between soundtracks, here comes another, for the forthcoming film "Why Do Fools Fall In Love" on Elektra.

Missy Elliott is producing the soundtrack, which will feature all original music. The first single, "5 Minutes" by **Lil' Mo**, is due to drop June 29. The collection also features **Coko's** "He Be Back" and **En Vogue's** "No Fool No More," a track written by **Diane Warren**. Elliott is executive producer of the album, along with Elektra Entertainment Group chairman/CEO **Sylvia Rhone** and senior VP of A&R **Merlin Bob**.

The Warner Bros. movie stars **Larenz Tate**, **Halle Berry**, **Vivica A. Fox**, and **Lela Rochon**. The movie is the story of three women who claim to be the widows of late pop/R&B legend **Frankie Lymon**.

MALIK'S NATURE: On June 1, actor **Malik Yoba** launched Nature Boy Records, a division of Nature Boy Enterprises, which he formed in 1993 with his mother and five siblings. Currently, the record company has no distribution agreement. Nature Boy Entertainment is a multimedia company that specializes in music, TV, film, and publishing. Yoba will be the first artist on the label. The actor, who describes his music as "acoustic soul," says his tunes are a blend of R&B, reggae, hip-hop, Latin, and folk music. But music isn't something Yoba has just discovered. His father, the late **Abdullah Yoba**, was a jazz guitarist, and his mother, **Mahmoudah Young**, is a vocalist. Other artists on the label include alternative artist **Khosi Kunene**, hip-hop/R&B/spoken-word group **Diorgen**, rapper **Abadaba**, and jazz/soul vocalist **Aminah** and her band, **Adjua**.

Yoba, who has already performed around the world, will headline and host the Summer Stage Family Day Saturday (27) at New York's Central Park. All the artists on his label are also scheduled to perform. He performed June 16 at S.O.B.'s in New York to a sold-out crowd; others artists from the label also performed.

The actor/singer also made his directorial debut for the videoclip for his first single, a cover of the **Bill Withers** classic "Ain't No Sunshine." His as-yet-untitled album is scheduled to drop in August.

www.americanradiohistory.com

Billboard® TOP R&B ALBUMS™

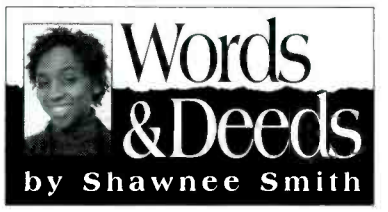
JUNE 27, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	32	3	**MASTER P** NO LIMIT 53538*/PRIORITY (12.98/19.98) 2 weeks at No. 1	MP DA LAST DON	1
				★★★ Hot Shot Debut ★★★		
(2)	NEW▶		1	**BRANDY** ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
3	2	1	4	**DMX** ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
4	4	2	5	**SPARKLE** ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
5	5	3	8	**BIG PUNISHER** ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
6	3	—	2	**ONYX** JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
7	7	6	39	**JON B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
8	9	7	9	**SOUNDTRACK** ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
9	6	4	4	**EIGHTBALL** SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
10	14	15	38	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
11	8	—	2	**LORD TARIQ & PETER GUNZ** CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
12	13	13	5	**XSCAPE** SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
13	16	12	13	**SOUNDTRACK** ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
14	10	9	7	**FIEND** ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
15	19	14	5	**SOUNDTRACK** ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
16	17	11	11	**SOUNDTRACK** ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
17	18	16	31	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
18	21	19	37	**NEXT** ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
19	12	8	3	**MO THUGS FAMILY** MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
20	11	10	4	**VARIOUS ARTISTS** SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLATION	7
21	22	17	52	**K-CI & JOJO** ▲[2] MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
22	20	20	8	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	19
23	15	5	6	**SOULJA SLIM** NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
				★★★ Greatest Gainer ★★★		
(24)	26	31	29	**WILL SMITH** ▲[2] COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
25	24	22	30	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
26	25	18	10	**GOODIE MOB** ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
(27)	29	36	17	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
28	23	21	18	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
29	27	25	39	**USHER** ▲[3] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
(30)	35	28	39	**MARIAH CAREY** ▲[3] COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
31	30	27	9	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
32	28	23	7	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
33	37	35	11	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
34	31	26	36	**JANET** ▲[2] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
35	36	34	16	**SCARFACE** RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
(36)	40	39	32	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
37	33	33	12	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
38	32	37	10	**DO OR DIE** ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
39	42	41	17	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
40	34	29	14	**C-MURDER** NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
41	39	24	6	**SOUNDTRACK** UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
42	38	30	42	**MASTER P** ▲[2] NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
(43)	43	44	34	**MASE** ▲[2] BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
(44)	NEW▶		1	**FOURPLAY** WARNER BROS. 46921 (10.98/16.98)	4	44
45	41	38	12	**GANG STARR** ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
46	46	46	46	**JOE** ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
(47)	NEW▶		1	**GEORGE BENSON** GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
48	47	45	48	**PUFF DADDY & THE FAMILY** ▲[5] BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
49	48	49	14	**KEITH WASHINGTON** SILAS 11744/MCA (10.98/16.98)	KW	27
50	53	48	23	**THE LOX** ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
51	54	47	11	**AZ** NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
52	45	43	12	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
53	52	54	12	**COCOA BROVAZ** DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
54	51	40	9	**JAMES GREAR & CO.** BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
55	58	55	33	**JAY-Z** ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
56	50	50	12	**DAZ DILLINGER** DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
57	44	64	61	**MARY J. BLIGE** ▲[2] MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
58	57	57	12	**PLAYA** DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
59	49	42	7	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
(60)	70	67	56	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲[2] B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
(61)	NEW▶		1	**VARIOUS ARTISTS** SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES	61
62	56	56	16	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
63	55	53	5	**CONCENTRATION CAMP II** C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
64	65	65	51	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
65	62	51	26	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
66	67	59	13	**CECE WINANS** PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
67	61	63	65	**THE NOTORIOUS B.I.G.** ▲[7] BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
68	66	61	31	**TIMBALAND AND MAGOO** ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
69	64	62	31	**ERYKAH BADU** ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
70	73	73	40	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
71	69	66	13	**CAPPADONNA** ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
(72)	RE-ENTRY		6	**THE 2 LIVE CREW** LIL' JOE 231* (10.98/15.98)	THE REAL ONE	61
73	75	79	32	**KAREN CLARK-SHEARD** ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
74	68	52	6	**VARIOUS ARTISTS** OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	52
75	72	60	69	**TRU** ▲[2] NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
76	78	68	10	**DAVINA** LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
77	76	78	32	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
(78)	NEW▶		1	**MINT CONDITION** PERSPECTIVE 549039/A&M (10.98 EQ/16.98)	THE COLLECTION (1991-1998)	78
79	77	74	6	**VARIOUS ARTISTS** POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	72
80	59	58	8	**SONS OF FUNK** NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
81	79	72	30	**2PAC** ▲[4] AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1
				★★★ Pacesetter ★★★		
(82)	97	82	35	**UNCLE SAM** ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
83	81	71	11	**FATAL** RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
84	74	77	12	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
85	84	88	7	**7 MILE** CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
86	71	75	21	**YOUNG BLEED** ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
87	63	76	10	**JOHNNIE TAYLOR** MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
(88)	91	86	82	**DRU HILL** ▲ ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL	5
89	60	69	31	**PEGGY SCOTT-ADAMS** MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
90	80	89	85	**MAKAVELI** ▲[3] DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
91	90	85	30	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
92	92	91	11	**TEDDY PENDERGRASS** PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
93	99	98	33	**H-TOWN** RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
(94)	RE-ENTRY		20	**WILL DOWNING** MOTOWN 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
95	95	—	16	**PHIL PERRY** PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS	ONE HEART ONE LOVE	67
96	86	90	38	**BOYZ II MEN** ▲[2] MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
97	94	80	46	**SOUNDS OF BLACKNESS** PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24
98	82	—	2	**LISA STANSFIELD** ARISTA 19012* (9.98 CD)	THE #1 REMIXES (EP)	82
99	87	83	16	**OL SKOOL** KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
100	88	—	2	**LUNASICC** AWOL/NOO TRYBE 45804/VIRGIN (10.98/15.98)	A MILLION WORDS A MILLION DOLLARS	88

◯ 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.

Epic's NTM Maintains Its Edge—And Its Perch Atop French Rap



SINKING TITANIC SALES: The Epic France rap group **NTM** has displaced the mighty "Titanic" soundtrack from the top position on the French album chart with its eponymous fourth album. The album has already moved 260,000 units since its April 21 release, according to the label, and is on course for platinum sales (300,000 units).

The event was followed by a satirical ad in newspapers with the slogan "Titanic ta mére," a play on words with the act's slang name: Nique Ta Mére, or F--- Your Mother.

NTM's previous opus, "Paris Sous Les Bombes" (Paris Under Bombs), was released in 1995 and sold 450,000 copies.

Such numbers in a relatively short time can be explained by the hip-hop-friendly French market and the band's sulfurous reputation.

The controversial hardcore rap combo has been making music for 10 years. In fall 1996, a court in Toulon, France, sentenced the group for offensive comments about the police. NTM was banned from performing for a six-month period as a result of a suit filed by the Ministére de l'Intérieur. Members **Kool Shen** and **Joey Starr** were fined 50,000 francs ($8,300) each.

But the band has managed to remain on top without compromising or blunting its music's tough edge. "Clearly these affairs brought NTM's name to a wider audience," says Shen. "And maybe today we've become fashionable; hence the record sales. But what matters to us is that with each of our four albums, we have gone a step forward in our musical achievement."

As Starr and Shen are both 30, they've matured and made their messages more accessible. The album's first single, "Laisse-Pas Traîner Ton Fils" (Don't Let Your Son Hang Out), reflects on parental responsibility for juvenile delinquency.

According to **Christophe Lameigniére**, managing director at Epic France, NTM is "reviving the old French protest-song flame that

(Continued on page 30)

www.americanradiohistory.com

RAW DEAL RECORDS©

Makin' it good for ya in:

ADULT
WNJJC/New Haven,CT
WUVA/Charlottesville,VA
PALA/Charleston,SC
WFLM/Ft Pierce,FL
WDLT/Mobile,AL
WRBV/Macon,GA
KXZZ/Lake Charles,LA

POP
WTMG/Ganiesville,FL
WHNR/Lakeland,FL
WTMP/Tampa,FL
WJJN/Dothan,AL
WACR/Tupelo,MS
WKGN/Knoxville,TN
WJKX/Laurel,MS
WESE/Tupelo
WJFX/Ft. Wayne
KRVV/Monroe,LA
KMJJ/Shreveport,LA
WSOJ/Richmond,VA

ADDS
WPAL/Charleston,SC
WJTT/Chattanooga,TN
WNFQ/Gainesville,FL

Wendell Brown

The Master Balladeer of Love

Make It Good For Ya

EXECUTIVE PRODUCER: TC PAYTON
DIRECTOR of A&R/MARKETING
THOMAS MUEED

NW Norman Winter/Associates Public Relations
6255 Sunset Blvd. Los Angeles, CA 90026
212 469-3434 fax 213 469-6422

RAW DEAL RECORDS
P.O.. Box 490748
College Park, GA
30349-0748
1-888-729-7752
www.rawdealrecords.com

Distributed by SM©

RAW DEAL RECORDS©

www.americanradiohistory.com

DATU FAISON'S

RHYTHM SECTION

BRAND-NEW: For three out of its five chart weeks, "The Boy Is Mine" by **Brandy & Monica** (Atlantic) has sold in excess of 300,000 units at the all-stores panel. In addition, the song's audience grows by 4 million listeners and now totals 52 million. Considering the tune is only in its fourth week at radio, it looks like a contender for the title with the highest R&B audience. The record belongs to **K-Ci & JoJo's** "All My Life" (MCA), which brought down 55 million listeners in April.

At the same time, Brandy's sophomore set, "Never Say Never," opens with 160,000 units, scoring the Hot Shot Debut on Top R&B Albums at No. 2, while entering The Billboard 200 at No. 3. Even though **Master P's** "MP Da Last Don" (No Limit/Priority) saw a 56% sales drop, the rapper still has 217,500 units under his belt. Meanwhile, Monica couldn't have asked for a better setup for her forthcoming album, also titled "The Boy Is Mine" (Arista), due July 14. That set's first single, "The First Night," goes for airplay July 13.

DARLING NIKKI: At the tender age of 17, **Nicole Wray** makes her Hot R&B Singles debut at No. 7 with "Make It Hot," which also captures the Hot Shot crown. The title, which features **Missy Elliott**, is that artist's first venture via her new EastWest-distributed imprint, GoldMine. The more impressive portion of Wray's story is the fact that her song is available only as a 12-inch single, yet she has racked up enough core-store sales to debut at No. 6 on Hot R&B Singles Sales. Just two issues ago, Rhythm Section noted that "Still Not A Player" by **Big Punisher** (Loud) scored the highest R&B entry as a 12-inch single, at No. 9. "Make It Hot" obviously bests that ranking with this issue's entry. Not a bad graduation gift for Wray, who matriculates this month from high school in Portsmouth, Va. The artist appears on the all-female Lilith Fair tour July 13-21 along with her label head, Elliott. Wray's album, also titled "Make It Hot," hits stores July 7.

Speaking of 12-inch singles, another title available only as a 12-inch, **Pras Michel's** "Ghetto Supastar" (Interscope), enters Hot R&B Singles at No. 11 and Hot R&B Singles Sales at No. 41. Either it's my imagination or there's some sort of DJ boom leading to greater vinyl sales—unless there are a lot of people who refuse to give in and purchase a CD player.

Since labels typically release 12-inch commercial singles for DJs, who in turn help promote and break records, many question the fairness of charting these singles, which sell far less than titles released on cassette and CD formats, thus having lower chart rankings. Billboard is examining a policy that would allow some 12-inch-only titles to be excluded, although even with that sort of revision, it would be difficult to justify excluding a title that performs so well on our sales charts without it debuting on Hot R&B Singles. Aside from the two aforementioned songs, Nos. 28, 55, 59, 67, 61, 89, 93, and 99 are all 12-inch-only titles.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	**ZOOM** DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
2	6	17	**MY STEEZ** RAW ELEMENTS FEAT MEN AT-LARGE (BIG PLAY SOLID DISCS)
3	4	3	**GIRL GOT BODY** DAZZ BAND (PLATINUM/INTERSOUND)
4	2	4	**BABY BE THERE** NU FLAVOR (REPRISE/WARNER BROS.)
5	1	11	**DO YOU** HEATHER B. (MCA)
6	—	2	**DO WHAT U FEEL** FREAK NASTY (POWER/HARD HOOD/T.Y.S.)
7	—	1	**BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT)** METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
8	7	3	**DAY & NIGHT** POETIC HUSTLAZ FEAT LAYZIE BONE & KRAYZIE BONE (MO THUGS/RELATIVITY)
9	11	3	**I'LL HOUSE YOU '98** JUNGLE BROTHERS (WARLOCK)
10	9	4	**GIRLS** DJ SMURF (ICHIBAN)
11	—	28	**COME ON EVERYBODY (GET DOWN)** US3 (BLUE NOTE/CAPITOL)
12	—	1	**MUST BE THE BOOTY** DIRTY DAWGS (THUMP)
13	12	3	**I LOVE THE NIGHTLIFE (DISCO 'ROUND)** INDIA AND NUYORICAN SOUL (WORK/EPIC)
14	14	8	**60 WAYZ** VERONICA (H.O.L.A./RED ANT)
15	10	3	**MONEY BY THE TON** C-BO FEAT MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
16	—	1	**WHERE - U - AT** BLAC HAZE (EKG)
17	20	8	**PUERTO RICO** FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
18	13	3	**HITTIN' CORNAZ** BIG SYKE (THUMP)
19	8	2	**FUGAZI** FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
20	5	5	**NO STOPPIN'** THE JIVE ALL STARS FEAT JANE BLAZE, KISINO AND MIC VANDALZ (JIVE)
21	3	5	**IF YOU WERE MINE** TAMI HERT (550 MUSIC/EPIC)
22	15	12	**HERE COMES THE HORNS** DELINQUENT HABITS (RCA)
23	—	1	**LOVE + HATE** MIC VANDALZ (JIVE)
24	17	5	**STREET LIFE** LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
25	16	24	**AZ SIDE** NASTYBOY KLICK FEAT MANDI (NASTYBOY/GLASSNOTE/MERCURY)

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

R&B

WORDS & DEEDS

(Continued from page 28)

burned in the '60s with **Léo Férré**."

Still, NTM's favorite battlefield remains the stage. On May 24, the group kicked off a 10-date tour dubbed 93 Party. The band is sharing the bill with other acts from its hometown of Saint-Denis, near Paris; the area code there is 93.

On July 10, prior to the World Cup finals, NTM will give a free gig in front of an expected audience of 100,000 before going back on the road until September.

NTM can be checked out on its World Wide Web site, www.sonymusic.fr/ntm.

NTM

WHAT'S NEW: The call for a diverse mix of hip-hop music is being answered this summer as several artists are trusting more in what their muses say than in what's deemed marketable.

The long-awaited release from **A Tribe Called Quest**, "The Love Moment" (Jive) explores variations on the theme of love with guest appearances from **Busta Rhymes**, **Redman**, and **Mos Def**. The project, due in late summer, is musically jumpy, not the smooth jazzy ride with which most Quest fans are familiar. It should be interesting to see how retail takes to it.

On the consciousness tip, Interscope's **Black Eyed Peas** is revamping the early **De La Soul** approach with its debut set, "Behind The Front." The project, which is fronted by the single "Jams And Joints," features numerous game-show-type skits between tracks.

Ruffhouse/Columbia's **John Forte** is building on the **Refugee Camp All-Star** theme with his debut, "Poly-Sci." A cross between street and intellectual philosophy, Forte's music strikes a unique balance.

On a funky rock tip, Atlanta-bred **P.A.**—which includes members of the **Organized Noize** family—will debut "Straight, No Chaser" (DreamWorks) in all its rustic beauty. Organized Noize is always on the sample-free cutting edge of beat making, and "Straight" is no different. The set melds a rock sensibility with newer approaches, such as bass-riddled Western music.

Another rock-influenced act to check out is **Hi-Fi Killers**. Their set, "Possession," is very eclectic.

Assistance in preparing this column was provided by Cécile Tesseyre in Paris.

Hot Rap Singles™

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)	NEW▶		1	**COME WITH ME** (C) (D) EPIC 78954	◆ PUFF DADDY FEATURING JIMMY PAGE 1 week at No. 1
2	2	1	14	**RAISE THE ROOF** (C) (D) (T) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
3	1	4	12	**I GOT THE HOOK UP!** ● (C) (D) (T) NO LIMIT 53311/PRIORITY	◆ MASTER P FEAT. SONS OF FUNK
4	4	7	4	**NINETY NINE [FLASH THE MESSAGE]** (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	◆ JOHN FORTE
5	3	3	9	**TURN IT UP [REMIX]/FIRE IT UP** ● (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
6	6	6	16	**WHO AM I** (C) (T) (X) 2 HARD 6160*/VP	◆ BEENIE MAN
7	7	9	19	**GET AT ME DOG** ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
8	5	2	13	**MONEY, POWER & RESPECT** ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	◆ THE LOX [FEAT. DMX & LIL' KIM]
9	8	5	15	**VICTORY** ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
10	9	8	13	**SECOND ROUND K.O.** (C) (D) (T) UNIVERSAL 56175	◆ CANIBUS
11	10	10	27	**DEJA VU [UPTOWN BABY]** ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
(12)	NEW▶		1	**THE ACTUAL** (C) (D) (T) MCA 55445	◆ ALL CITY
				★★★ GREATEST GAINER ★★★	
(13)	14	12	13	**2 LIVE PARTY** (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
14	11	11	23	**MAKE EM' SAY UHH!** ● (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
15	12	14	22	**GONE TILL NOVEMBER** ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
(16)	NEW▶		1	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** (T) INTERSCOPE 95021*	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA
17	13	17	3	**STILL NOT A PLAYER** (T) LOUD 65478*/RCA	◆ BIG PUNISHER FEATURING JOE
(18)	22	35	5	**SINFUL** (C) (D) (T) MTUME 55426/MCA	◆ COSMIC SLOP SHOP
19	17	21	14	**GITTY UP** (C) (D) (T) RED ANT/LONDON 570100/ISLAND	◆ SALT-N-PEPA
20	18	15	20	**ROMEO AND JULIET** ● (C) (D) (T) GRAND JURY 64973/RCA	◆ SYLK-E. FYNE FEATURING CHILL
21	16	13	10	**CLOCK STRIKES** (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	◆ TIMBALAND AND MAGOO
(22)	25	24	14	**THROW YO HOOD UP** (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
23	19	16	23	**WHAT YOU WANT** ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	◆ MASE (FEATURING TOTAL)
24	21	45	7	**RUTHLESS FOR LIFE** (C) (D) (T) RUTHLESS 78901/EPIC	◆ MC REN
25	15	18	19	**THE PARTY CONTINUES** ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	◆ JD FEATURING DA BRAT
(26)	31	25	23	**FATHER** (C) (D) DEF JAM 568333/MERCURY	◆ LL COOL J
(27)	NEW▶		1	**BLACK ICE (SKY HIGH)** (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
28	23	22	3	**THISAWAY, THATAWAY (HILLSIDE ANTHEM)** (C) (D) BIG J 1001	PLAYERS FOR LIFE
29	20	20	15	**DO FOR LOVE** ● (C) (D) (T) AMARU 42516/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
30	24	19	8	**CHOKE** (C) (T) (X) SELECT 25059*	◆ B.L.H.U.N.T.
(31)	34	23	9	**COME & GET IT** (C) (D) (T) KURUPT 004	◆ DARQ AGE
(32)	35	—	2	**PARTY AIN'T A PARTY** (T) LIL' MAN 95024*/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
(33)	43	44	26	**BURN** (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
34	33	30	29	**JUST CLOWNIN'** (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
35	26	26	11	**JAM ON IT** (C) (D) (T) PENALTY 7228/TOMMY BOY	◆ CARDAN (FEATURING JERMAINE DUPRI)
36	27	27	11	**OUT OF SIGHT (YO)** (C) (D) PERSPECTIVE 587594/A&M	◆ RUFUS BLAQ
37	28	33	10	**SOUTHSIDE** (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND	◆ LIL' KEKE
(38)	46	40	5	**N.O.R.E.** (T) PENALTY 0232*/TOMMY BOY	◆ NOREAGA
39	37	32	10	**THE MOST BEAUTIFUL GIRL** (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	◆ RAHEEM
40	36	31	16	**JUST BE STRAIGHT WITH ME** (C) (D) (T) NO LIMIT 53305/PRIORITY	◆ SILKK THE SHOCKER FEAT MASTER P, DESTINY'S CHILD, O'DELL, MO B DICK
41	29	28	21	**A MILLION AND ONE QUESTIONS/THE CITY IS MINE** (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	◆ JAY-Z
42	32	34	4	**LIKE WE DO** (C) (D) DREAMWORKS 59009	◆ P.A. PARENTAL ADVISORY
(43)	NEW▶		1	**GOT'S LIKE COME ON THROUGH** (C) (D) (T) TVT SOUNDTRAX 8193/TVT	BUDDHA MONK [FEAT. OL' DIRTY BASTARD]
44	40	42	8	**DING-A-LING** (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
45	39	37	30	**BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS** ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY (FEAT THE NOTORIOUS B.I.G. & MASE)
46	45	36	17	**DOO DOO BROWN** (C) (D) STREET STREET 30009	DJ NASTY KNOCK
47	30	50	5	**RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)** (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND	◆ SOUTHSYDE CONN X SHUN FEAT. L.A. SNO & STYLZ
48	38	29	14	**STILL PO' PIMPIN'** (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	◆ DO OR DIE FEAT. JOHNNY P & TWISTA
(49)	RE-ENTRY		2	**MY STEEZ** (C) (T) (X) BIG PLAY 6005*/SOLID DISCS	RAW ELEMENTS FEATURING MEN-AT-LARGE
(50)	RE-ENTRY		24	**DANGEROUS** ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	◆ BUSTA RHYMES

◯ 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.

www.americanradiohistory.com

Here They Are: The Dance Summit's Talent Search Winners

Dance TRAX

by Larry Flick

STAR SEARCH: When we decided to hold a talent search in conjunction with this year's Billboard Dance Music Summit, we honestly had low expectations. Are there still young performers committed to having a career in clubland? We've been having serious doubts, given the recent rash of artist defections to rock and R&B.

KASSIRA

But here's a surprising spot of good news: Not only were we hit with a daunting pile of entries, we were also overwhelmed by the extraordinarily high quality of most. There are a lot of energetic, imaginative folks out there—and a lot of 'em have what it takes to go the creative and commercial distance.

MICHAELA

The contest's parameters were simple. We asked for a song and a photo. The two winners get a chance to perform in our celeb-packed, invitation-only artist showcases during the Summit, which will be July 8-10 in Chicago.

Choosing a winner wasn't nearly as easy. But after much deliberation—and listening to the same batch of tapes about a half-dozen times—we decided on two wonderfully charismatic ingénues: **Kim Kassira** and **Michaela**.

The New York-based Kassira is a classically trained singer who has earned her studio chops as a backing singer on a string of tracks produced by her mentor, **Mark Godwin**, most notably "Find My Way Back" by **Diana King**. She was also heard last season on Fox's "Beverly Hills 90210," which featured the thumpy house ditty "House Of Fun." When she hits the stage of Chicago's Cro-Bar July 9, she'll perform "Maybe Tonight," an NRGetic anthem crackling with crossover radio potential.

Also based in New York, Michaela has garnered minor recording experience as a featured vocalist on **Circuit Boy**'s recent Street Beat single, "When You Love Someone." She won our heart with "If It's Really Love," a Euro-sweetened disco confection that gives her ample room to vamp—while also providing the kind of sticky hook that mainstream DJs and popsters demand. We're looking forward to seeing her work her program July 10 at Fusion.

STARS IN WAITING: The heartbreaking part of judging Billboard's talent search was not being able to give more than two artists a chance to perform during the Summit. At the minimum, we wanted to direct your attention to a handful of the more intriguing applicants we encountered. A&R execs on the hunt for something different should take notes.

Michelle Crispin will be familiar to fans of **Fem 2 Fem**, for whom she served as lead singer. Her first solo venture, "Sister Mister," is an intense house ode to queer youth, produced by **Rob Hoffman**. You can actually get your hands on this gem on "The Scene Compilation 2" on Farren Music.

Another name that should ring familiar is **M.J. White**, a New Yorker whose crystalline tenor voice has been heard on a slew of singles from Bassline Records, as well as on the 1997 Strictly Rhythm single "Show You." His latest, "In & Out," teams him with **Anthony Saunders** for Yellow Productions.

Mario is a swarthy, highly photogenic Latino singer with a flair for deep house. He is currently promoting "Mirame," his fine, first 12-inch single for New York's DPI Music.

Hailing from Hermosa Beach, Calif., **Paige Scott** was among the engaging newcomers we met at last year's Summit. She comes across like Perfecto singer **Grace** but with a splash more sex appeal. Her electronic rendition of **Phil Collins**' "In The Air Tonight" is quite tasty.

If ya like toy boys who can sing, then the Miami-based **Tory Beatty** is your man. His homemade single "Go With It" sparkles with loads of hi-NRG appeal.

Patti Posse. Patti LaBelle shared a few laughs with friends after a recent show at the Hammerstein Ballroom in New York. The gig was taped for a PBS TV special in August and recorded for an MCA album due in the fall. Among the evening's many highlights was a glass-shattering performance of the enduring diva's recent club smash, "Shoe Was On The Other Foot," as well as guest appearances by Mariah Carey and Luther Vandross. Pictured, from left, are Carey, Vandross, LaBelle, and songwriters Denise Rich and Sami McKinney.

Fans of dance music à la **Deee-Lite** should keep an eye on **T.H.E.M.** Originating from Orange County, Calif., this campy trio keeps the beats peppy and the vocals fun and harmonious.

Speaking of lads with a video-friendly look, **Giorgio** may be based in New Jersey, but his sexy single "Get This Feeling" has earned him both acclaim in the Italian club scene and an opening slot on **Corona**'s recent club tour. He's currently writing with **Janice Robinson** and **Mark Godwin**.

Finally, one of the most festive entries we received was from **Tony Modica**, who is trying to trigger a "Macarena"-style hit with "Pizza Dance." He's already played a string of gigs in the New York area, and the song looks poised to get radio attention as a novelty item.

TID-BEATS: How much do we love the fact that disco legend **Loleatta Holloway** is so active these days? She sure gives the kiddies a run for the money. She has just emerged from sessions with **Love To Infinity**, having lent her potent voice to "No Apologies," a cute happy-house anthem. No label deal for it yet. But that'll change in about 30 seconds.

Fans of **Richard "Humpty" Vission** and **Bad Boy Bill** will be pleased to know that they're about to enter the studio to prepare a sequel to their popular "House Connection" beat-mix compilation. Due in fall, the set will blend roughly 60 tracks in 72 minutes. Sounds exhausting? It kinda is. But it's killer, too. We're not alone in that assessment, as their first album together has sold 80,000 copies, according to SoundScan.

Temperance Reveals Its Virtues On Hi-Bias' 'Time'

BY CHARLES R. BOULEY II

LOS ANGELES—Temperance's singer, Lorraine Reid, hasn't quit her day job yet. That's because she hasn't had time to have one.

In 1995, at a mere 19 years of age, she and group co-founder Mark Ryan burst onto the hi-NRG club scene with the Hi-Bias release "Virtues Of Life," which boasted five consecutive top 10 Canadian hits. Among them was a cover of Alphaville's "Forever Young," which scored stateside attention on Popular Records.

The project also netted the Toronto-based group four consecutive Juno Award nominations and a MuchMusic Video Award victory in the dance category. Given such success, Reid has tried to remain focused on her undergraduate work in linguistics at York University—but it hasn't been easy.

"The real question is not how a speech pathologist has become the lead singer of a hit group, but how the lead singer of a hit group will ever become a speech pathologist," Reid says with a laugh.

She'd better be ready to put off getting that degree a little bit longer. Temperance's second set, "Hands Of Time," due out in Canada in mid-July, is poised to catapult Reid and new group member Nick Fiorucci back into Canada's pop charts.

REID

The album reveals a new Temperance in both sound and lineup. Ryan left the group following creative differences.

"After Mark left the group, I wasn't really sure what would happen," Reid says. "I was overwhelmed that suddenly I was thrust into a larger role both creatively and professionally. Luckily Nick is not only committed to the project but a wonderful writer and producer. Now everything feels very comfortable, very right."

Although Fiorucci wears two hats on this project—both as a group member and as the head of Hi-Bias—he's happy to hang in the background.

"Lorraine has always been Temperance in terms of the public," he says. "However, we racked our brains over whether to make this a Temperance record or a Lorraine Reid album. As the label, I knew that Temperance had an established fan base and knew that would be the best path for now. However, in the U.S. or Europe we may decide to simply go back to it being a Lorraine Reed album."

Those options are open, because the album has yet to be picked up for licensing or distribution in the U.S. However, once A&R execs hear this 12-song collection of dance, downtempo R&B, and even a few ballads, offers will likely be made.

Unlike the Euro-NRG-laced "Virtues Of Life," "Hand Of Time" has a definite pop/R&B feel without abandoning the act's dance base. The set's first single is the title track, on which Reid delivers an inspired vocal that proves she's a seasoned performer; it could easily

(Continued on next page)

Billboard. HOT Dance Breakouts

JUNE 27, 1998

CLUB PLAY

1. **RISE** UPTEMPO GOSSIP
2. **CATCH THE LIGHT** MARTHA WASH LOGIC
3. **NEEDIN' YOU** DAVID MORALES PRESENTS THE FACE DEFINITY
4. **MOVIN' ON** DEBBIE PENDER TOMMY BOY SILVER
5. **PUSH IT** GARBAGE ALMO SOUNDS

MAXI-SINGLES SALES

1. **DELICIOUS** PURE SUGAR GEFFEN
2. **COME TOGETHER** JUNIOR VASQUEZ PAGODA
3. **CLOSING TIME** SOKAOTIC UNDER THE COVER
4. **BABY U** RUFFNECK FEATURING YAVAHN MAW
5. **DON'T LOOK BEHIND "U"** RAZOR N' GUIDO GROOVILICIOUS

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

It's All About Her. Interscope ingénue Mya has begun to court the club community by issuing house remixes of her current pop smash, "It's All About Me," which has sold 760,000 copies, according to SoundScan. Hula and DJ Mijangos did the honors in tweaking the funk-fortified track into a peak-hour dance anthem. The label has already commissioned Chicago club veteran Ralphi Rosario to remix Mya's forthcoming second single, "Movin' On." Look for the artist to do a limited number of club performances in support of the track this summer.

www.americanradiohistory.com

Billboard® HOT DANCE MUSIC™

JUNE 27, 1998

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	1	2	6	RAY OF LIGHT MAVERICK 44523/WARNER BROS. — 2 weeks at No. 1	◆ MADONNA
2	3	7	8	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
3	6	10	7	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
4	9	15	6	THE DAY DEFINITY 002	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
5	7	13	7	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
6	2	1	10	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
7	13	21	6	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
8	15	22	5	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
9	11	11	8	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
10	20	36	3	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
11	14	18	8	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
12	4	3	9	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
13	5	4	11	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
14	10	5	11	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
15	12	9	9	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
16	25	37	4	OUTLAW RCA PROMO	OLIVE
17	24	35	4	STOP VIRGIN 38641	◆ SPICE GIRLS
18	23	31	4	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
19	32	42	3	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
20	30	39	3	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
21	8	6	11	SHOUT TO THE TOP JBO 27520/V2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
22	16	16	9	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
23	17	14	9	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
				★★★ Power Pick ★★★	
24	37	—	2	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
25	27	30	6	KEEP IT SHINING MOONSHINE 88450	E.K.O.
26	29	32	5	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
27	35	41	4	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
28	26	27	7	A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNIAK FEATURING ALTHEA MCQUEEN
29	33	34	6	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
30	31	25	8	HORNEY '98 PEPPERMINT JAM IMPORT	MOUSSE T
31	21	12	13	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
32	28	23	11	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
33	18	8	12	FOUND A CURE STRICTLY RHYTHM 12548	◆ ULTRA NATE
34	19	17	12	HANDS TO HEAVEN GEFFEN 22402	PURE SUGAR
35	45	—	2	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
36	40	49	3	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
37	48	—	2	TESTIFY NERVOUS 20308	BYRON STINGILY
				★★★ Hot Shot Debut ★★★	
38	NEW▶		1	GO DEEP VIRGIN PROMO	◆ JANET
39	22	20	12	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
40	NEW▶		1	DELICIOUS GEFFEN 22408	PURE SUGAR
41	36	26	10	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
42	47	—	2	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
43	NEW▶		1	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
44	34	24	11	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
45	46	—	2	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
46	39	33	8	PRIDE UNIVERSAL PROMO	◆ RACHID
47	NEW▶		1	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
48	49	—	2	KUNG-FU KINETIC 43996/REPRISE	◆ 187 LOCKDOWN
49	NEW▶		1	MY URBAN SOUL KING STREET 1080	URBAN SOUL
50	42	45	4	WHY'D YA LET HER INTERHIT 54021/PRIORITY	BARRY HARRIS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★★ No. 1/Greatest Gainer ★★★	
1	2	2	8	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 — 4 weeks at No. 1	◆ MARIAH CAREY
2	1	1	5	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
3	3	—	2	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	4	3	7	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
5	5	4	11	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
6	7	5	14	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
7	12	10	4	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
8	8	—	2	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
9	6	6	14	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
10	11	8	20	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
11	9	9	4	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
12	13	11	3	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
13	10	7	6	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
14	14	13	10	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
15	16	15	25	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
16	18	14	12	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
17	17	17	11	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
18	15	12	12	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
				★★★ Hot Shot Debut ★★★	
19	NEW▶		1	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
20	19	16	5	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
21	26	31	4	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
22	21	20	11	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
23	22	24	2	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
24	20	18	21	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
25	24	28	22	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
26	25	30	10	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
27	23	27	5	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
28	27	22	6	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
29	29	23	19	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
30	30	25	35	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
31	33	33	2	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
32	32	32	22	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
33	28	26	3	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
34	31	21	6	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
35	40	46	3	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
36	34	34	7	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
37	RE-ENTRY		27	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
38	38	—	2	COMIN' BACK (T) (X) OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
39	35	38	2	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
40	50	48	32	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
41	37	29	2	RESURRECTION HEX (T) (X) RED ANT 119013/MERCURY	LOVE AND ROCKETS
42	44	37	46	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
43	43	49	5	SHOUT TO THE TOP (T) (X) JBO 27520/V2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
44	48	47	2	SABROSURA (T) (X) PANDISC 115	D.J. LAZ
45	RE-ENTRY		4	ELEKTROBANK (T) (X) ASTRALWERKS 6204/CAROLINE	◆ THE CHEMICAL BROTHERS
46	42	42	4	ARE YOU JIMMY RAY? (T) (X) EPIC 78817	◆ JIMMY RAY
47	RE-ENTRY		18	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
48	39	19	14	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
49	RE-ENTRY		7	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
50	NEW▶		1	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA

◯ 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.

TEMPERANCE REVEALS ITS VIRTUES ON HI-BIAS' 'TIME'

(Continued from preceding page)

elevate her to diva status. Her delivery is reminiscent of classic Donna Summer, and the production is finely tuned for crossover radio. The single boasts four remixes—two by Toronto's Boomtang Boys and two by Sweden's Stonebridge.

"Multiple remixes are a fact of life," Fiorucci says. "I'm an old schooler. I'd like one extended version and an instrumental. But now, there's so many different DJs and formats that you have to try to appeal to the largest audience."

"Hands Of Time" is not the only track that shines. The R&B-flavored "It's Your Move" would be a fine second single, while Reid shows she has the stamina to tackle a variety of material on the ballad "If You Don't Know." "Until You Opened Your Mouth" is a firm bridge to Temperance's past, inflecting a Euro-pop feel into a heart-racing tempo.

Beyond its music, a key marketing tool for Temperance has been video. The single "Hands Of Time" has one that was creatively financed.

"In Canada, we are fortunate to have a government loan program called Video Fact," Fiorucci says. "They're hard to get, but we persisted. Otherwise, we might not have been able to lens a video. As an independent, I know it is crucial to have a visual in order to compete, even though there are fewer and fewer video outlets these days. We've been very lucky."

While Fiorucci may feel lucky, his skill at delivering great message-driven pop songs for Reid to work her vocal prowess on is unquestionable. The real trick will be getting it to the masses.

"The entire Canadian dance scene is smaller than that of the West Coast of the U.S.," Reid says. "That has its pros and cons. Unit-wise, it's difficult to make a major statement here. But the homegrown effect is very nice, and the support from within the community is unbeatable. But the real goal is universal appeal. You win the battle territory by territory."

But why the departure from hi-NRG?

"Dance artists are sometimes viewed as faceless or nameless, and the genre, itself, is sometimes seen as limited," Reid says. "It's assumed you'll be a one-hit wonder. That's why we want to keep growing, changing, keeping our sound fluid."

www.americanradiohistory.com

Billboard DMS-98

5TH ANNUAL DANCE MUSIC SUMMIT

JULY 8 - 10, 1998

JOIN THE LEADERS OF THE GLOBAL CLUB COMMUNITY

HIGHLIGHTS UPDATE

CLUBLAND UNPLUGGED

Crystal Waters, CeCe Peniston & Suzanne Palmer are among the artists performing with a live acoustic band at Green Dolphin Street.

OTHER SUMMIT PERFORMERS:

Mya • Kim English • Kimara Lovelace
Pure Sugar • Taana Gardner • Sabrina Johnston
and many more . . . .

KEYNOTE SPEAKERS

Frank Ceraolo, Epic Records
Rob Di Stefano, Twisted America
Michael Weiss, Nervous Records

A&R JURIES

Can't get that industry honcho to hear your demo? Here's your big chance. Top executives at labels, management companies, and publishing firms from all over the world will gather to evaluate your music and offer tips for industry survival and elevation.

DISCOUNT AIRLINE INFO

American Airlines discounted airfare to Chicago,
Call Pepp Travel at 1-800-877-9770.
Please identify yourself as a
Billboard Dance Music Summit attendee.

HOTEL ACCOMMODATIONS

Chicago Marriott Downtown,
540 North Michigan Avenue, Chicago IL, 60611
For reservations call 1800 228-9290 or 312-836-0100
Special Dance Music Summit Room Rate: $139.

REGISTRATION BAG INSERTS

and other sponsorship opportunities
Call Phyllis Demo at 212-536-5299

SPECIAL DEMONSTRATION BY

Roland

SPECIAL INTERNET PRESENTATION

by Streetsounds

CONTACT INFO

Michele Quigley
Special Events Director
212.536.5002 ph
212.536.1400 fx

Larry Flick
Dance Music Editor
212.536.5050 ph
212.536.5358 fx

REGISTRATION FEES

	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
~~☐ Early bird - payment received by May 29~~	~~$ 275~~	~~$ 199~~ PAST
☐ Pre-registration - payment received between May 29th and June 19	$ 325	$ 229
☐ Full registration - after June 19th and Walk up	$ 375	$ 249

Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400. Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

First Name: _____ Last Name: _____
Company: _____ Title: _____
Address: _____ City : _____ State: _____ Zip: _____
Phone: _____ Fax: _____

I'm Paying By: p Check p Visa/MC p Amex p Money Order

Credit Card # _____ Expiration Date: _____ Cardholder's Signature: _____
(credit cards are not vaild without signature and expiration date.)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received between May 29 and June 19th are subject to a $175 administrative fee. No refunds will be issued after June 19th.

www.americanradiohistory.com

Daniels Tips His Hat To 'Fiddle Fire'

BY DEBORAH EVANS PRICE

NASHVILLE—In the past year, Charlie Daniels has launched his own label, Blue Hat Records, and its first project was nominated for a Country Music Assn. (CMA) Award last fall. In April, the Academy of Country Music honored him with the Pioneer Award. Epic recently rereleased his hit "The Devil Went Down To Georgia," and it's on the charts again. And this year marks the 25th anniversary of the Charlie Daniels Band.

THE CHARLIE DANIELS BAND

"I feel like the Lord's been blessing me," Daniels says. "I presented that [Pioneer] Award to Ernest Tubb back in the '80s, and I didn't put myself in that company. I never thought I'd ever stand a chance of getting something like that. It was such an honor."

Instead of resting on his laurels, Daniels is gearing up for Blue Hat's second release, "Fiddle Fire," due Aug. 18. His first Blue Hat album, "Blues Hat," was a blues record that was available only in Wal-Mart stores. The new set will have a broader release due to Blue Hat's recent distribution deal with Navarre. "They come to us very highly recommended," Daniels says. "We feel like they are able to take care of the job we need done, and I'm super excited."

"The label is going into its second year, and we feel this new agreement with Navarre will take it to another level," says Daniels' manager, David Corlew of Corlew & O'Grady, who is also his partner in the record label. (Corlew says the label plans to release the album in Australia with extra songs, and negotiations to secure international distribution are under way.)

"Fiddle Fire" combines new recordings of such classics as "The South's Gonna Do It Again" and "Orange Blossom Special" with new tunes like the title track. The first single is a new version of "Texas," a song featured in the 1980 movie "Urban Cowboy." Daniels cut the new version with Lee Roy Parnell and Asleep At The Wheel's Ray Benson. The video is in medium rotation on CMT.

How does Daniels feel about having "The Devil Went Down To Georgia" going to radio the same time he releases "Texas"? "They're both my records," he says. "And I want to sell both of them. I'm just happy anytime we can get on radio."

"It's a win/win situation," agrees Corlew. "A lot of stations have been playing 'The Devil Went Down To Georgia' for years, and those who want something new will play 'Texas.' "

Daniels says he was glad to do the "Fiddle Fire" album. "I've been wanting to do an all-fiddle album and rerecord some of these songs that I recorded like 20 years ago back when recording techniques weren't what they are now. We didn't have CDs and digital," he says.

The tune "Fiddle Player's Got The

(Continued on page 38)

Reba's Rewards. Reba McEntire raised more than $200,000 from her 11th annual concert to benefit the Texoma Medical Center (TMC) in Denison, Texas. The monies will go toward the TMC Reba Mobile Mammography Unit, which serves rural areas of Texas and Oklahoma. Shown, from left, are TMC president Art Hohenberger, McEntire, and her husband and manager, Narvel Blackstock. Hohenberger presented them with an original Frank Divita sculpture titled "Spirit Of The Wind."

'If You See' Was A Natural For Its Stars—And For Its Songwriters

BY CHET FLIPPO

NASHVILLE—"If You See Him/If You See Her," the collaboration by Reba McEntire and Brooks & Dunn that vaults to No. 1 on the Billboard Hot Country Singles & Tracks chart this issue, is representative of a new development in country music: a micro-tailored superstar song that becomes an event. Such happenings have included a Garth Brooks and Trisha Yearwood duet, Brooks and Yearwood movie songs, and a Faith Hill and Tim McGraw duet.

"If You See Him/If You See Her" was the result of an unprecedented alliance between two superstar acts and their label chiefs, managers, producers, and promotion and marketing teams (Billboard, April 11). One song became a single for two acts on two different labels, as well as a video. The song also anchors the new albums by each act, and the albums themselves are named after the song. A joint tour with McEntire and Brooks & Dunn is powering the whole venture.

But first came the song, which was crafted especially for the pairing. More specifically, it was written for a duet with McEntire and Ronnie Dunn, as Dunn and McEntire sing leads together.

One of the song's writers, Tommy Lee James, describes the song's odyssey, which is reflective of his own. A native of Roanoke, Va., James moved here from the Washington, D.C., area 11 years ago to make it as a pop singer and songwriter. Now a successful songwriter with Barbara Orbison's Still Working Music, James moved here with nothing but hopes. He had considered New York and Los Angeles but rejected both in favor of Nashville, "because it wasn't as scary."

JAMES

"I moved here and didn't know a soul," James says. "I played writers' nights at the Bluebird [Café], did everything I could." He eventually got a publishing deal with the Starstruck Writers Group, McEntire's publishing company.

He then got a record deal with RCA, but nothing came of it. "It was one of those typical things," he says. "Josh Leo signed me, and I cut eight songs. Then Josh left the label, and that was that."

After two years as a Starstruck house writer, he was invited to join McEntire's band, and he went on the road with her for two years. During that time he wrote "And Still,"

(Continued on page 38)

Lower Ticket Sales For Fan Fair Reflects Flat Tourism Biz; USO Honors Country Acts

Nashville Scene™

by Chet Flippo

FAN FAIR: For the first time in its 27-year history, Fan Fair did not sell out until three days before it began on June 15. Country Music Assn. (CMA) officials say that there's been a downturn in group ticket sales and that most sales were for single tickets. Some of those—labeled "unclaimed"—were still for sale during Fan Fair's first two days.

City officials acknowledge that there has been a marked downturn in tourism here since Opryland closed. A number of tourist-oriented businesses in the Music Valley area, across from the Opryland complex, have gone out of business in recent weeks. The commercial strip, which contained mostly souvenir stores, across from the Country Music Hall of Fame above Music Row has become all but abandoned. Until Opryland Mills, the new shopping and entertainment venture that will replace Opryland, opens in 2000, say city officials, tourism likely will remain flat.

Tower Records hosted live shows during Fan Fair week, beginning with **BR5-49** June 14 and, later in the week, showcasing **the Kinleys, Dixie Chicks, Lisa Brokop, Sherrié Austin, Great Divide, Monty Holmes, JoDee Messina, Brady Seals, Lila McCann,** and **Anita Cochran.**

The USO held a presentation during Fan Fair to honor the CMA and all the country artists who have donated their time and talent to entertain American armed forces for the past 60 years. The Spirit of Hope Award was accepted by CMA executive director **Ed Benson** and **Randy Travis** on behalf of the industry.

BILLY RAY RULES: In a clean sweep, **Billy Ray Cyrus** won five major awards at the TNN/Music City News Awards show, held June 15 at the Nashville Arena. He took male artist, video, single, song, and album honors. Other major winners: **Neal McCoy**, entertainer of the year; **Brooks & Dunn**, duo; **Sawyer Brown**, vocal band; **Anita Cochran** and **Steve Wariner**, vocal collaboration; **Trace Adkins** and **Lee Ann Womack**, stars of tomorrow; **Reba McEntire**, Minnie Pearl Humanitarian Award; **Gary Chapman**, comedian; and **Porter Wagoner**, Living Legend.

ON THE RECORD: **Sara Evans** played some of her sophomore album for Nashville Scene the other day. One especially striking song was written by the unlikely duo of **Harlan Howard** and **Beth Nielsen Chapman**. "Time Won't Tell" has the feel of a classic tune. The collection, due from RCA in September, includes duets with **Vince Gill**, **Alison Krauss**, and **Martina McBride**. **Norro Wilson** and **Buddy Cannon** are producing.

Dolly Parton's first album for Decca will feature all new and original Parton compositions. "Hungry Again" is due Aug. 25. The songs, she says, came about through prayer and fasting at her cabin in East Tennessee. She co-produces with her cousin **Richie Owens**, and his young band, **Shinola**, from East Tennessee, plays on the record. Except for the song "Shine On," which was cut live at the House of Prayer, her grandfather's old church near her hometown of Sevierville, Tenn., the album was recorded in Owens' basement studio. Overall, it's a welcome return for Parton—after years of musical wandering—to her close-to-the-heart songwriting and singing.

PEOPLE: **Terri Clark** will host the 17th annual Canadian Country Music Awards show Sept. 14 in Calgary, Alberta . . . **Katy Moffatt** signs with High-Tone Records . . . **Jason & the Scorchers** and **BR5-49** will make an unprecedented appearance together on TNN's "Prime Time Country" July 14 . . . **Linda Davis** and **Aaron Tippin** sign with Lyric Street Records. He is the first male artist on the new label.

ON THE ROW: **Shania Twain, LeAnn Rimes,** and **the Mavericks** are all on the U.K. top 20 singles chart, as well as the U.K. top 50 album chart. They have each made a number of promotional visits there. Twain and the Mavericks have appeared on the BBC-1 TV show "National Lottery Draw," and Rimes appeared on "Top Of The Pops." After a July 5 performance at London's Hyde Park, the Mavericks will return for fall U.K. and European tours.

The popular downtown Nashville venue Ace of Clubs has been shuttered. It will reopen as a "generic" bar, so there will likely be no more industry showcases there.

www.americanradiohistory.com

Billboard® TOP COUNTRY ALBUMS™

JUNE 27, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ NO. 1 ★★★		
1	1	4	4	**SOUNDTRACK** CAPITOL 93402 (10.98/17.98) 2 weeks at No. 1	HOPE FLOATS	1
				★★★ GREATEST GAINER ★★★		
2	3	1	6	**GARTH BROOKS** CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
3	5	2	32	**SHANIA TWAIN** ▲[4] MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	2	—	2	**REBA MCENTIRE** MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
5	4	—	2	**BROOKS & DUNN** ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
6	6	3	6	**LEANN RIMES** CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
7	7	6	8	**FAITH HILL** WARNER BROS. 46790 (10.98/16.98)	FAITH	2
8	8	5	8	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
				★★★ HOT SHOT DEBUT ★★★		
9	NEW ▶		1	**CLAY WALKER** GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
10	9	7	29	**GARTH BROOKS** ▲[5] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
11	NEW ▶		1	**DWIGHT YOAKAM** REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
12	10	9	54	**TIM MCGRAW** ▲[2] CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	11	8	4	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
14	12	10	20	**DIXIE CHICKS** MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
15	13	11	4	**TERRI CLARK** MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
16	15	14	40	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
17	14	12	8	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
18	16	17	48	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
				★★★ PACESETTER ★★★		
19	20	19	13	**JO DEE MESSINA** CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
20	17	16	39	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
21	18	15	5	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
22	NEW ▶		1	**JOE DIFFIE** EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	22
23	21	18	42	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
24	19	13	10	**SOUNDTRACK** MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
25	23	20	5	**OLIVIA NEWTON-JOHN** MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
26	25	23	42	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
27	NEW ▶		1	**JOHNNY CASH/WILLIE NELSON** AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	27
28	22	21	4	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
29	26	24	8	**RANDY TRAVIS** DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
30	24	22	3	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
31	29	28	6	**MARK WILLS** MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
32	27	26	46	**CLINT BLACK** ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
33	30	29	101	**LEANN RIMES** ▲[5] CURB 77821 (10.98/15.98)	BLUE	1
34	31	30	8	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
35	28	25	6	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
36	33	31	60	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
37	34	33	42	**COLLIN RAYE** ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
38	32	27	32	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
39	35	32	35	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
40	36	35	93	**DEANA CARTER** ▲[2] CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	38	36	17	**DAVID KERSH** CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
42	39	38	52	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
43	40	39	51	**TOBY KEITH** ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
44	44	37	14	**THE MAVERICKS** MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
45	37	34	62	**CLAY WALKER** ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
46	47	46	34	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
47	49	51	10	**GEORGE JONES** MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
48	43	41	48	**MICHAEL PETERSON** ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
49	45	45	85	**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
50	41	42	57	**LEE ANN WOMACK** ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
51	51	49	58	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
52	46	44	70	**LEANN RIMES** ▲[4] CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
53	50	48	90	**CLINT BLACK** ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
54	55	47	4	**RESTLESS HEART** RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
55	42	—	2	**SUZY BOGGUSS** CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
56	53	50	12	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
57	57	53	54	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
58	54	52	34	**TRACE ADKINS** ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
59	56	59	4	**KEITH HARLING** MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
60	59	57	40	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
61	52	40	4	**HAL KETCHUM** CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37
62	48	43	7	**SOUNDTRACK** DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
63	61	55	103	**TRACE ADKINS** ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
64	58	54	38	**THE KINLEYS** EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
65	60	56	32	**MINDY MCCREADY** BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
66	63	66	53	**NEAL MCCOY** ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
67	62	63	48	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
68	65	65	54	**PAM TILLIS** ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
69	NEW ▶		1	**ALABAMA** RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	69
70	64	58	34	**WYNONNA** ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
71	67	62	12	**JOHN DENVER** RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
72	66	60	11	**LORRIE MORGAN** BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
73	68	61	37	**PATTY LOVELESS** ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
74	69	64	38	**BRYAN WHITE** ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
75	73	75	30	**JOHN DENVER** RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16

◯ 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™

JUNE 27, 1998

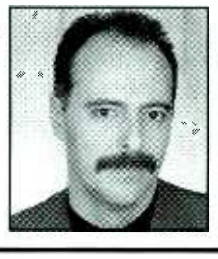
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**SHANIA TWAIN** ▲[10] MERCURY 522886 (10.98 EQ/16.98) HS 33 weeks at No. 1	THE WOMAN IN ME	175
2	2	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	138
3	3	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	201
4	4	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	182
5	6	**HANK WILLIAMS, JR.** ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	211
6	5	**TIM MCGRAW** ▲[5] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	221
7	7	**GEORGE STRAIT** ▲[6] MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	126
8	8	**GEORGE STRAIT** ▲[6] MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	299
9	9	**PATSY CLINE** ▲[8] MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	586
10	11	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	444
11	14	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	41
12	10	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	369
13	12	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	537
14	13	**JOHNNY CASH** COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	64
15	19	**VINCE GILL** ▲[3] MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	206
16	15	**GARTH BROOKS** ▲[14] CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	376
17	17	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	139
18	16	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	615
19	21	**VINCE GILL** ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	121
20	20	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	35
21	18	**ALABAMA** RCA 66848/RLG (4.98/9.98)	SUPER HITS	95
22	25	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	187
23	—	**ALISON KRAUSS** ▲[2] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	141
24	22	**TRACY BYRD** ▲[2] MCA NASHVILLE 10991 (10.98/15.98)	NO ORDINARY MAN	172
25	—	**REBA MCENTIRE** ▲[4] MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	228

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

www.americanradiohistory.com

COUNTRY CORNER



by Wade Jessen

THE BOXER: Following history-making debuts atop Billboard's Top Country Albums and The Billboard 200 (Billboard, May 23), **Garth Brooks** dominated the country list for a month before "The Limited Series" boxed set (Capitol) was dismissed from the top spot by the "Hope Floats" soundtrack (Capitol) last issue. Though the soundtrack holds at No. 1 for a second week, it does so with a 9% loss.

Meanwhile, the Brooks package checks in with Greatest Gainer honors for a 13% hike after being further displaced last issue by **Reba McEntire's** "If You See Him" (MCA Nashville), which opened at No. 2. McEntire's title slides 26%, leaving the much-ballyhooed Brooks box with the only bullet in the top five on Top Country Albums.

On the radio, Brooks' cover of **Bob Dylan's** "To Make You Feel My Love" rises 14-12 on Hot Country Singles & Tracks, up 166 spins. Airplay is detected at 162 of our 163 monitored country signals. Concurrently, the McEntire/**Brooks & Dunn** trio muscles into No. 1 on our airplay list, as "If You See Him/If You See Her" gains 273 plays to leap 3-1 over **Mark Wills'** No. 2 "I Do [Cherish You]" (Mercury), which bullets again in that position, up 85 plays.

TOO HOT TO SLEEP: In the heated battle for No. 1, "If You See Him/If You See Her" has the advantage of not one, but two major promotion units vying for spins, with Arista/Nashville and MCA Nashville stoking the furnace together. Nevertheless, the dual-label push yields only 115 more plays than **Mark Wills'** runner-up, but that's enough to end the three-week run at the top for **George Strait's** "I Just Want To Dance With You" (MCA Nashville) by just 139 plays. A war this fierce between two *ballads* is an anomaly for country radio during the warm months, a time when programmers typically give the doubt's benefit to sassier fare in order to maintain tempo flow. One more curious note on this battle—the **Reba McEntire/Brooks & Dunn** song reaches No. 1 in its ninth week on the chart, while the Wills track has been on the chart a whopping 18 weeks and still shows signs of life. The top five scenario next issue could be every bit as intense, since each of the five titles between No. 4 and No. 10 will be in double digits in the weeks-on column, and, of those five, only "Commitment" by **LeAnn Rimes** (Curb) increases fewer than 100 spins this issue.

NOTHIN' BUT THE HONEY: A pair of hits packages takes the top debut positions on Top Country Albums, as **Clay Walker's** best-of on Giant swipes the Hot Shot Debut cup at No. 11 with 35,000 scans, and **Joe Diffie's** collection on Epic enters with 10,000 units at No. 22. Both titles benefit from active airplay tracks, as Walker's "Ordinary People" jumps 39-36 on Hot Country Singles & Tracks, up 226 plays, and Diffie's "Texas Size Heartache" moves 19-17, up 153.

Meanwhile, with 7,500 scans, **Johnny Cash** and **Willie Nelson** open at No. 27 on Top Country Albums with "VH1 Storytellers" (American), the audio portion of a "Storytellers" segment that first ran June 15, 1997, on VH1.

DANIELS TIPS HIS HAT TO 'FIDDLE FIRE'

(Continued from page 36)

Blues" came about in an unusual way. "I had never done a blues song with a fiddle, and I had always wanted to," he says. "I went and cut the music with no lyrics; then I went out to the microphone and wrote the lyrics while I was out in the studio. I'd sing a verse and we'd stop the tape, and then I'd sing another verse. I'd sing it through one time, and that was it."

Daniels thinks the time is good for this release. "I feel like we're fixing to go into high gear here," says Daniels. "I feel like we've got a project that's very commercial, that's saleable, and I feel like this project is going to do real well."

Radio promotion is a key element of the marketing campaign. "We're going to work 1,000 country radio stations on a regular basis," says Steve Miller, co-owner of Paradise International, a Nashville-based marketing firm. "We'll work everybody, not just the 200 stations that make up the charts. Charlie is out there right now doing interviews. With his broad base, the more radio stations we can touch with this music, the better chance we have of his customer being exposed to it."

Miller says that Blue Hat has hired four independent promoters and that in addition to the single, a sampler went to radio "so Charlie's music could get back into their library."

"The sampler also contained an advertisement for a radio special we're going to roll out the middle of August through September," Miller says. "We've given almost all the spots to local radio to use to generate revenue for their stations."

The special is a 25th-anniversary show that will showcase the music from "Fiddle Fire," as well as from his career. "The interesting thing about Charlie is that he's won awards in three major genres of music," says Miller. "He's won Grammy Awards, CMA Awards, and Dove Awards. His music is as broad-based as his fans are, and after 25 years, we're into a third generation of fans."

Miller says the label plans to hold "win it before you can buy it" contests on 250 radio stations Aug. 14-17, plus a contest to send winners to a Tennessee Oilers game Sept. 27.

Dan Pearman, PD at KYNG-FM Dallas, says he'll consider Daniels' new single. "He's a super human being, and I'd love it see a 'South's Gonna Do It Again' kind of thing happen for him," Pearman says, adding that Randy Travis' and Steve Wariner's recent success bodes well for other veteran acts. "Charlie has a good handle on the business. Instead of complaining, he hops on a bus and gets out there."

Miller says publicity will be an integral part of the marketing plan for the new record. "Because of his broad base, we're going to be able to go to a lot of media that attacks different segments of his marketplace," he says, adding that ads will run in such magazines as Newsweek, Modern Maturity, and Rolling Stone, as well as daily newspapers and country music publications.

To address what Miller terms Daniels' "first-generation" fans, the label also plans for him to do talk radio shows with the likes of G. Gordon Liddy and Larry King. Miller says Daniels will also appear on an online chat session, and there will be an "In The Studio" World Wide Web cast of "Fiddle Fire" airing Sept. 15 through December.

On July 3, Miller says, a sampler will go to country dance clubs, and on July 20, Daniels will appear on the cover of Dance magazine.

Daniels is booked by the William Morris Agency. Corlew says that next year the label plans a Volunteer Jam tour that, like Daniels' famed Volunteer Jam concert events, would include special guests from country, rock, blues, and other genres.

Daniels' music is published by his own publishing companies via BMI.

'IF YOU SEE' WAS A NATURAL FOR ITS STARS—AND FOR ITS SONGWRITERS

(Continued from page 36)

which became a No. 2 hit for McEntire on the Hot Country Singles & Tracks chart in 1995.

James says being on the road developed him as a country songwriter. "Night after night, seeing what the audience reacts to, seeing what they like and don't like, that's what taught me," he says.

After his stint with McEntire, James joined the Brooks & Dunn band. With Dunn, he ended up co-writing his second hit song: Brooks & Dunn's "A Man This Lonely," which went to No. 1 in 1997 on the Hot Country Singles & Tracks chart.

"I think the fact that I had written songs for both Reba and Ronnie and Kix [Brooks]—as well as the fact that I had been in both of their bands and sang behind them—helped me write ["If You See Him/If You See Her"]."

The song came about when he was writing with Terry McBride, who has penned many Brooks & Dunn songs, and Jennifer Kimball. "We heard through the grapevine that they were looking for a song for a duet," James says. "They had been doing one on the road together, the old song 'You Don't Know Me.' "

He, McBride, and Kimball got together "in one of those calculated moments, and we said, 'We've got to write them a duet. We can do it.' "

James says Kimball came up with the line "If you see her," which led to the song's beginnings. "I said, 'What about, "If you see her, if you see him" or something like that?' " James says. "The song was written an hour and a half later. It just popped out. We added a high point in the bridge for Ronnie like he did with 'My Maria.' We wanted to say things in a way they would be comfortable with. We're so familiar with their voices."

McEntire heard the song the next Friday and put it on hold; Dunn heard it on Monday and voted in favor, and that was that.

"I remember the day we heard a rough mix of the song at my house," James says. "And to hear two artists sing like that on a song you wrote for them is such an amazing thing."

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

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

43 **26 CENTS** (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
66 **ALWAYS WILL** (Sony/ATV Tree, BMI/John Hadley, BMI) HL
31 **BIG TIME** (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
42 **BUCKAROO** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
26 **BYE BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
4 **COMMITMENT** (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
34 **COVER YOU IN KISSES** (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
67 **CRYIN' GAME** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
56 **DANCE IN THE BOAT** (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM
63 **DANCE THE NIGHT AWAY** (EMI Blackwood, BMI/Rumbalo, BMI)
64 **THE DEVIL WENT DOWN TO GEORGIA** (Music Corp. Of America, BMI)
40 **DOUBLE WIDE PARADISE** (Bugle, BMI/Yo Man, BMI/Illegal, BMI/Fame, BMI)
68 **FAITH** (MCA, ASCAP/Shinin' Stone Cold, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) HL
55 **A FOOL'S PROGRESS** (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
13 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
52 **GONE OUT OF MY MIND** (Key Of B, ASCAP/Someplace Else, ASCAP/Love This Town, ASCAP/Green Room, ASCAP)
58 **GONNA HAVE TO FALL** (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI)
19 **HAPPY GIRL** (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
71 **HEAVEN BOUND** (Hamstein Cumberland, BMI/Hardtail Hits, BMI/Smash Vegas, BMI)
41 **HIGH ON LOVE** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
75 **HOLDING HER AND LOVING YOU** (Rick Hall, ASCAP) WBM
18 **HOLES IN THE FLOOR OF HEAVEN** (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
37 **THE HOLE** (Acuff-Rose, BMI/On The Mantel, BMI) WBM
73 **HONKY TONK AMERICA** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP)
59 **HOW DO I LET GO** (W.B.M., SESAC/Good, SESAC/WB, ASCAP) WBM
44 **I ALREADY DO** (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
8 **I CAN STILL FEEL YOU** (Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
2 **I DO [CHERISH YOU]** (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
70 **I FELL** (Taguchi, ASCAP)
72 **IF SHE ONLY KNEW** (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP)
22 **IF YOU EVER HAVE FOREVER IN MIND** (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
1 **IF YOU SEE HIM/IF YOU SEE HER** (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
3 **I JUST WANT TO DANCE WITH YOU** (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
28 **I'M ALRIGHT** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
16 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
24 **I MIGHT EVEN QUIT LOVIN' YOU** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
23 **I SAID A PRAYER** (EMI Blackwood, BMI/Song Island, BMI) HL
65 **I SAW THE LIGHT** (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM
7 **IT WOULD BE YOU** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
57 **I WANNA FEEL THAT WAY AGAIN** (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
49 **I WANNA REMEMBER THIS** (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
20 **JUST TO HEAR YOU SAY THAT YOU LOVE ME** (Realsongs, ASCAP) WBM
69 **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)
48 **LOVE WORKING ON YOU** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
10 **A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)** (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
54 **MATCHES** (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
39 **NO END TO THIS ROAD** (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI) HL/WBM
11 **NOW THAT I FOUND YOU** (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
74 **ONE HEART AT A TIME** (VLS, ASCAP)
9 **ONE OF THESE DAYS** (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI) HL/WBM
36 **ORDINARY PEOPLE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
50 **THE OTHER SIDE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Little Big Town, BMI/American Made, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL
32 **OUT OF MY BONES** (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
27 **PAPA BEAR** (Music Corp. Of America, BMI) HL
61 **ROAD TRIPPIN'** (Careers-BMG, BMI/Floyd's Dream, BMI/Steve Wariner, BMI)
62 **RUNAWAY LOVE** (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP)
5 **THE SHOES YOU'RE WEARING** (Blackened, BMI) WBM
35 **SOMEBODY TO LOVE** (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
33 **STEPPING STONE** (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
60 **THE STRONG ONE** (Patty's Head, SOCAN/Balmur, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
17 **TEXAS SIZE HEARTACHE** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
6 **THAT'S WHY I'M HERE** (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
15 **THERE GOES MY BABY** (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
14 **THERE'S YOUR TROUBLE** (Tom Collins, BMI/Magnasong, BMI) WBM
25 **THINGS CHANGE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
21 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
12 **TO MAKE YOU FEEL MY LOVE** (Special Rider, SESAC)
51 **TRUE** (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
30 **TWO PINA COLADAS** (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
53 **USED TO THE PAIN** (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
47 **WHEN THE BARTENDER CRIES** (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
46 **WHY'D YOU START LOOKIN' SO GOOD** (Paul And Jonathan, BMI/Web IV, BMI) WBM
45 **WONDERFUL TONIGHT** (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
38 **YOU'RE GONE** (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM
29 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

www.americanradiohistory.com

Billboard® HOT COUNTRY™ SINGLES & TRACKS

JUNE 27, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	4	9	IF YOU SEE HIM/IF YOU SEE HER (1 week at No. 1) T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	1
2	2	3	18	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	2
3	1	1	11	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,L.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
4	5	5	14	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
5	7	10	12	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	5
6	6	8	17	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	6
7	8	11	20	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	7
8	11	12	10	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	8
9	4	2	16	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	2
10	15	15	14	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE,J.RAMEY,B.TAYLOR,G.DOBBINS)	◆ TY HERNDON (C) (D) EPIC 78904	10
11	13	13	13	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	11
12	14	17	7	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	12
13	17	16	24	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	13
14	18	21	12	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	14
15	16	18	8	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	15
16	10	7	21	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
17	19	20	13	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	17
18	9	6	17	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER (V) CAPITOL NASHVILLE 19974	2
				★★★ AIRPOWER ★★★		
19	21	26	10	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	19
				★★★ AIRPOWER ★★★		
20	25	32	5	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	20
21	12	9	18	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
22	30	37	5	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	22
23	28	33	7	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	23
24	20	19	16	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
25	33	34	9	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	25
26	23	22	24	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
27	24	25	17	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	24
28	35	40	6	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	28
29	27	29	23	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY 568452	1
30	26	23	28	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
31	34	35	8	BIG TIME S.HENDRICKS (P.NELSON,L.EOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	31
32	32	24	17	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
33	36	39	7	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	33
34	41	49	5	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	34
35	37	41	12	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	35
36	39	43	9	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	36
37	52	72	3	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	37
38	43	48	5	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	38
39	42	44	7	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	39
40	40	45	6	DOUBLE WIDE PARADISE J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	40
41	45	52	4	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	41
42	31	27	13	BUCKAROO M.WRIGHT (M.D. SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
43	54	75	3	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS GIANT ALBUM CUT/REPRISE	43
44	38	38	14	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
45	47	51	15	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	45
46	48	54	7	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	46
47	50	55	5	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	47
48	44	42	16	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
49	51	56	7	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	49
50	53	60	4	THE OTHER SIDE D.MALLOY (M.D. SANDERS,D.MALLOY,B.DIPIERO)	◆ MINDY MCCREADY BNA ALBUM CUT	50
51	56	64	5	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	51
52	61	—	2	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBINS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	52
53	58	62	4	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	53
54	46	30	16	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	22
55	64	73	3	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	55
56	49	50	9	DANCE IN THE BOAT R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	49
57	75	—	2	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	57
				★★★ HOT SHOT DEBUT ★★★		
58	NEW ▶		1	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (V) DECCA 72060	58
59	60	61	6	HOW DO I LET GO P.WORLEY,D.HUFF (K.GOOD,L.BROKOP)	◆ LISA BROKOP (C) (D) COLUMBIA 78879	59
60	57	58	6	THE STRONG ONE B.MEVIS (C.RAWSON,B.HILL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84116	57
61	NEW ▶		1	ROAD TRIPPIN' S.WARINER (M.HUMMON,S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	61
62	71	—	2	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
63	68	—	3	DANCE THE NIGHT AWAY R.MALO,D.COOK (R.MALO)	◆ THE MAVERICKS (V) MCA NASHVILLE 72056	63
64	62	—	16	THE DEVIL WENT DOWN TO GEORGIA J.BOYLAN (C.DANIELS,F.EDWARDS,J.MARSHALL,C.HAYWARD,T.CRAIN,T.DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC ALBUM CUT	1
65	59	53	18	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
66	55	46	10	ALWAYS WILL B.MAHER (H.STINSON,J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	45
67	RE-ENTRY		2	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	SARA EVANS RCA ALBUM CUT	67
68	63	70	6	FAITH P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,S.HUTCHISON)	◆ BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	63
69	NEW ▶		1	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY ATLANTIC ALBUM CUT	69
70	RE-ENTRY		2	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	66
71	NEW ▶		1	HEAVEN BOUND B.CHANCEY,A.TORREZ,C.AINLAY (C.JONES,K.STEGALL)	◆ SHANA PETRONE EPIC ALBUM CUT	71
72	NEW ▶		1	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	72
73	NEW ▶		1	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW MERCURY ALBUM CUT	73
74	72	—	4	ONE HEART AT A TIME C.DOWNS,D.PACK (V.SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC 84117	69
75	69	69	9	HOLDING HER AND LOVING YOU NOT LISTED (W.ALDRIDGE,T.BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	68

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 cassette single, or vinyl if cassette 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™

JUNE 27, 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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	21	YOU'RE STILL THE ONE ▲ MERCURY 568452 (15 weeks at No. 1)	SHANIA TWAIN
2	2	2	11	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	15	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	54	HOW DO I LIVE ▲³ CURB 73022	LEANN RIMES
5	6	7	9	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
6	5	5	5	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
7	7	6	16	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
8	8	8	10	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
9	11	11	8	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
10	9	10	12	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
11	10	9	18	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
12	12	13	8	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
13	13	15	9	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
14	14	12	11	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
15	15	16	17	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
16	18	19	5	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
17	23	—	2	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
18	16	17	7	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
19	17	14	17	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
20	19	20	21	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
21	21	22	4	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
22	22	24	4	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
23	20	18	22	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
24	NEW ▶		1	STEPPING STONE LYRIC STREET 164019	LARI WHITE
25	RE-ENTRY		56	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)

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

www.americanradiohistory.com

Corea Has Long-Term Goals In Mind With Origin

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

IN THE BEGINNING: **Origin**, the new recording and touring unit headed by **Chick Corea**, was driven by the leader's pressing need for immediate artistic satisfaction. The veteran pianist/composer, whose **Elektric Band** and **Akoustic Band** had disbanded after a series of successful

ORIGIN

releases on GRP, last year discovered that he was a man without a group to call his own.

"I realized that I really missed having a band," says Corea. "I started thinking about putting one together on a more permanent basis than just a [short-term] project. I wanted a

Jazz BLUE NOTES

steady group that I could have to play new music and new compositions and new arrangements, to write new music and get it played right away."

The results of Corea's latest musical quest are heard on the band's eponymous debut album, recorded live in December at the Blue Note in New York and released on Stretch Records. The label, founded in 1992 by Corea and manager **Ron Moss**, is distributed internationally by Concord Records. Corea and company prove inspired and expansive on a set of material that incorporates elements—hard bop, acoustic fusion, avant-garde, Latin, neoclassical—from every phase of the musician's fabled career.

Origin was grown rather organically, after Corea produced "Adama," the Mideastern-textured debut album from young Israeli bassist **Avishai Cohen**, released in March on Stretch. Cohen and bandmates **Steve Wilson** (saxophone) and **Steve Davis** (trombone) in short order became the pianist's new colleagues, with **Bob Sheppard** (saxophone) and **Adam Cruz** (drums) rounding out the group.

"I've never had a sextet before, and I've never had a small band with a trombone soloist in it," Corea says. "The trombone sort of blends with the saxophone and the piano in a different way. I hear it more for ensemble writing. I scribbled out some sextet things just to try the sound out, and we played at a club called Van Dyck's [in Schenectady, N.Y.] for three nights. Man, the band just kind of clicked and came together so much so that I started booking."

Corea, who salutes **Duke Ellington** on the track "Molecules," looked to the late bandleader as the expert on writing to highlight the strengths of band members. He also penned the two-part opening theme and fanfare "Say It Again"; a round-robin solo showcase, "Double Image"; "Dreamless," tinged with European folk flavors; and "Soul Mates," a waltz.

"All the great jazz was always made that way—**Miles'** music, **Trane's** music, **Thelonious Monk's** music," Corea says. "There was always this incredible, wonderful combination of the personalities and the creativity of the musicians. The compositions would be written through and for them."

Origin, already road-tested in South America and Japan, heads to New York for a JVC Jazz Festival date Friday (26) at Carnegie Hall, followed by a JVC-affiliated Freihofer's Jazz Festival show the next day at the Saratoga Performing Arts Center in Saratoga Springs, N.Y., and a string of other U.S. concerts. The group, slated to play Europe for five weeks, will return to the Blue Note during the Christmas holiday season.

Stretch, which switched its distribution to Concord from GRP in 1996, is also home to the April-released "High Bias" from fusion trio **Niacin** and "Rhythm Of The Soul" from former Elektric and Akoustic drummer **Dave Weckl**. "Generations," from Wilson, will be released Sept. 15. He's backed by pianist **Mulgrew Miller**, bassist **Ray Drummond**, and drummer **Ben Riley**.

Corea may be competing with himself at record outlets this summer. The arrival of Origin June 9 coincided with the reissue of "An Evening With Herbie Hancock And Chick Corea" (Columbia/Legacy), documenting the acoustic duo's 1978 performances at concert halls in California and Michigan. The two dazzled on standards, as well as on imaginative workouts such as **Hancock's** "Maiden Voyage" and Corea's "La Fiesta." They recently reconnected for "Gershwin's World," a Hancock concept album also featuring **Stevie Wonder** and **Ron Carter**. The disc is due Sept. 22 on Verve.

BUREAUCRACY BLUES: **Chucho Valdes**, the legendary Cuban pianist and founder of innovative Afro-Cuban band **Irakere**, was

(Continued on page 56)

Billboard® JUNE 27, 1998

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ No. 1 ★ ★	
1	1	32	TRIBUTE ▲ VIRGIN 44981 — 15 weeks at No. 1	YANNI
2	2	31	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
3	3	20	GRAND PASSION GTSP 539804	JOHN TESH
4	4	12	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	5	42	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	6	5	PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN
7	7	16	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
8	8	72	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
9	9	11	KARMA NETTWERK 30113	DELERIUM
10	10	2	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
11	12	59	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	13	61	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
13	11	4	GAIA DOMO 45789/VIRGIN	KITARO
14	14	44	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
15	15	20	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
16	20	61	WHITE STONES PHILIPS 534605	SECRET GARDEN
17	17	10	NARADA GUITAR NARADA 45636/VIRGIN	VARIOUS ARTISTS
18	21	18	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246 HS	DAVID ARKENSTONE
19	18	67	AVALON GTSP 537112	JOHN TESH
20	NEW▶		PRAY HIGHER OCTAVE 45790/VIRGIN	DOUGLAS SPOTTED EAGLE
21	23	58	GYPSY PASSION NEW FLAMENCO NARADA 63931/VIRGIN	VARIOUS ARTISTS
22	RE-ENTRY		ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
23	19	3	THE RENAISSANCE ALBUM WINDHAM HILL 11216	VARIOUS ARTISTS
24	25	15	SOUND OF WIND DRIVEN RAIN WINDHAM HILL 11250	WILL ACKERMAN
25	RE-ENTRY		SOLAS PHILIPS 539438	RONAN HARDIMAN

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.

Billboard® JUNE 27, 1998

Top Jazz Albums™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	4	VARIOUS ARTISTS NARM 50001 — 3 weeks at No. 1	JAZZ, AN AMERICAN ORIGINAL
2	2	7	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
3	4	42	DIANA KRALL IMPULSE! 233/GRP HS	LOVE SCENES
4	9	30	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
5	3	31	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
6	5	10	JOHN SCOFIELD VERVE 539979 HS	A GO GO
7	7	92	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
8	6	2	LENA HORNE BLUE NOTE 34286/CAPITOL	BEING MYSELF
9	8	5	MICHAEL BRECKER QUARTET IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
10	NEW▶		NICHOLAS PAYTON VERVE 557327	PAYTON'S PLACE
11	12	11	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
12	10	7	MILES DAVIS/BILL LASWELL COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
13	14	35	ROYAL CROWN REVUE SURFDOG 44003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
14	16	4	ARTURO SANDOVAL N2K ENCODED 10023	HOT HOUSE
15	13	12	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
16	11	7	VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
17	20	10	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
18	22	48	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
19	19	7	OLU DARA ATLANTIC 83077/AG	IN THE WORLD FROM NATCHEZ TO NEW YORK
20	RE-ENTRY		JAMES MOODY 32 RECORDS 32045/RYKODISC	FEELIN' IT TOGETHER
21	18	2	DAVID SANCHEZ COLUMBIA 69116	OBSESION
22	15	33	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
23	17	4	ROSEMARY CLOONEY CONCORD JAZZ 4804/CONCORD	70 - SEVENTIETH BIRTHDAY CELEBRATION
24	RE-ENTRY		VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
25	21	4	JAMES CARTER ATLANTIC 83082/AG	IN CARTERIAN FASHION

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	NEW▶		FOURPLAY WARNER BROS. 46921 — 1 week at No. 1	4
2	1	30	KENNY G ▲ ARISTA 18991	KENNY G GREATEST HITS
3	NEW▶		BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
4	2	2	GEORGE BENSON GRP 9906	STANDING TOGETHER
5	3	10	KEIKO MATSUI COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
6	4	19	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
7	5	55	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
8	6	40	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
9	7	4	ACOUSTIC ALCHEMY GRP 9907	POSITIVE THINKING
10	9	4	GEORGE HOWARD BLUE NOTE 21431/CAPITOL	THERE'S A RIOT GOIN' ON
11	8	18	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
12	12	33	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
13	10	19	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
14	11	3	RAMSEY LEWIS GRP 9904	DANCE OF THE SOUL
15	NEW▶		JAZZ IS DEAD ZEBRA 44009/ALL AMERICAN	BLUE LIGHT RAIN
16	13	5	MICHAEL FRANKS WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
17	17	12	PAMELA WILLIAMS HEADS UP 3043	EIGHT DAYS OF ECSTACY
18	14	11	GREGG KARUKAS I.E. MUSIC 539887/VERVE	BLUE TOUCH
19	15	12	SPYRO GYRA GRP 9903	ROAD SCHOLARS
20	21	4	FATTBURGER SHANACHIE 5044	SUGAR
21	18	30	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
22	24	12	KIM WATERS SHANACHIE 5042	LOVE'S MELODY
23	16	89	KENNY G ▲² ARISTA 18935	THE MOMENT
24	22	39	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL	BLACK DIAMOND
25	23	67	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU

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 or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

www.americanradiohistory.com

JAZZ'98

THE BILLBOARD SPOTLIGHT

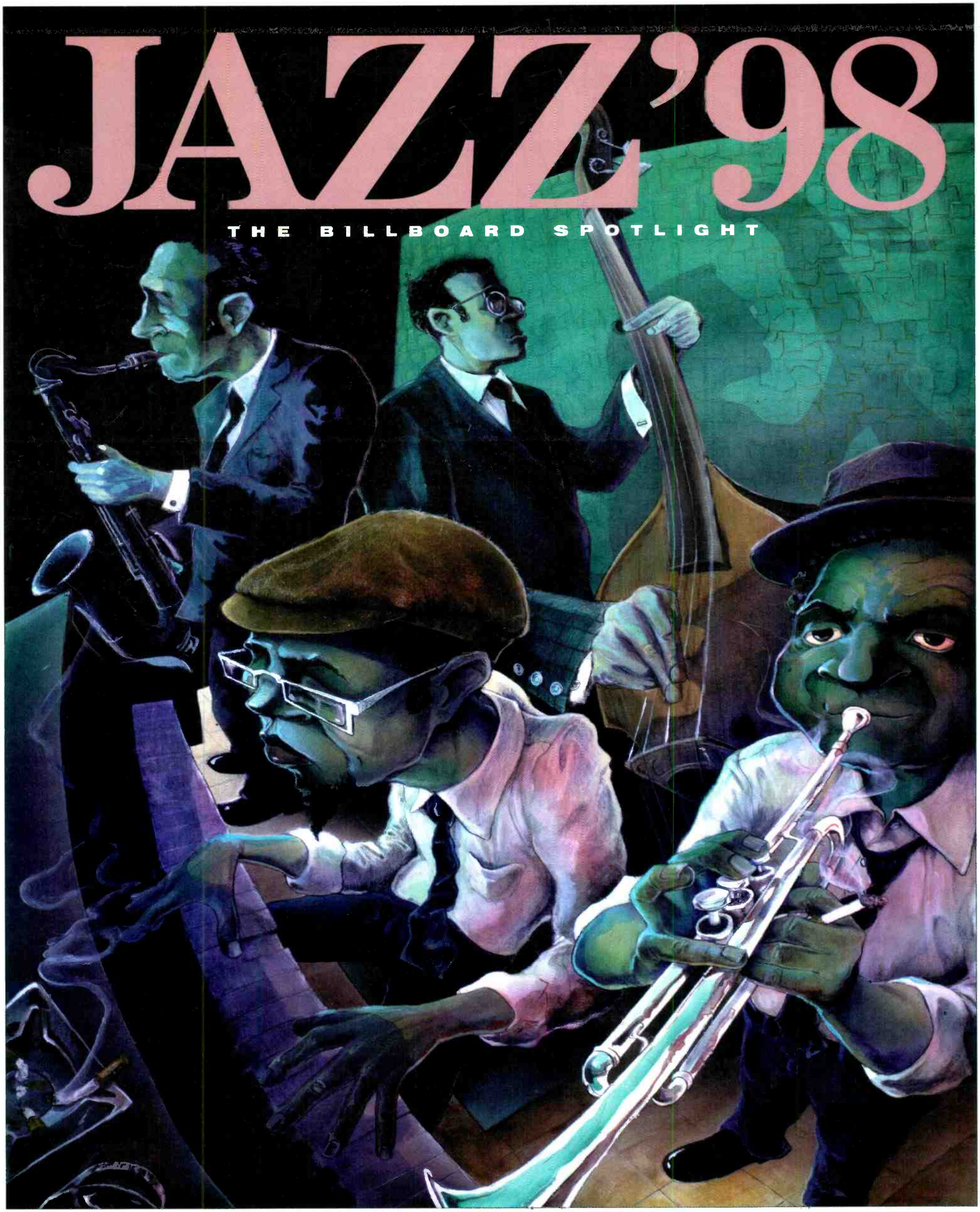


ILLUSTRATION BY JASON FARRIS

www.americanradiohistory.com

VERVE RECORDS PRESENTS THE CLASS OF '98

Honors and Distinctions

18 Grammy® award nominations
7 Grammy® award winners

#1 JAZZ LABEL OF THE YEAR
Billboard magazine

#1 JAZZ LABEL OF THE YEAR
1998 Down Beat magazine Critics Poll (5th year in a row!)

#1 JAZZ LABEL OF THE YEAR
Gavin magazine (5th year in a row!)

#1 SMOOTH JAZZ LABEL OF THE YEAR
(Verve Forecast)
Gavin magazine

First-Semester Dean's List

MARC JOHNSON
THE SOUND OF SUMMER RUNNING

LEE RITENOUR
THIS IS LOVE

NICHOLAS PAYTON
PAYTON'S PLACE

SHIRLEY HORN
I REMEMBER MILES

JOHN SCOFIELD
A GO GO

THE ULTIMATE VERVE SERIES

Register Now for Summer and Fall Semesters!

CHECK YOUR JAZZ LISTINGS FOR SPECIAL GUEST LECTURERS AND SEMINARS.

Summer Curriculum

THE HEADHUNTERS
RETURN OF THE HEADHUNTERS

CHRISTIAN McBRIDE
A FAMILY AFFAIR

GERI ALLEN
THE GATHERING

Fall Curriculum

VESTA
RELATIONSHIPS

NAJEE

WILL DOWNING & GERALD ALBRIGHT
PLEASURES OF THE NIGHT

HERBIE HANCOCK
GERSHWIN'S WORLD

Extra Credit Courses

RED, HOT + RHAPSODY
and a special mid-price companion compilation!

Special History Seminars

Verve MASTER EDITION

Verve BY REQUEST

Verve FORECAST a PolyGram company

Verve Jazz you LOVE. a PolyGram company

i.e. MUSIC

visit us at **www.verveinteractive.com**

©1998 PolyGram Records, Inc.

illustration: MELINDA BECK design: JOHN TAN

www.americanradiohistory.com

Retail Beat

Specialist Shops Keep Up A Groove With Service, In-stores & Science

BY DON JEFFREY

NEW YORK—While the statistics show that sales of jazz recordings have been relatively flat, retailers who specialize in the genre say they're doing just fine.

As niche merchants, they say they're holding up well against the competitive threat of the chain retailers, many of whom can beat them on price. What the specialty stores can do is offer a level of product knowledge, service and selection that many chains are hard-pressed to match. And there's often no substitute for the ambience of a neighborhood store where the owner's on the premises.

Interviews with record-shop proprietors in several cities show that, contrary to the overall numbers and the periodic predictions of doom for the genre, jazz is in good shape commercially as well as artistically.

Bob Koester has been selling jazz in Chicago for 30 years. His Jazz

Jazz Record Mart's Koester

Record Mart is 8,000 square feet of jazz and blues on CDs, tapes and vinyl. He says jazz sales are "definitely up. Sixty thousand used to be a good month before. Now it's 100,000. We've expanded our staff."

One reason for the higher sales, notes Koester, is "a tremendous crossover from blues to jazz," especially with the deaths of so many prominent blues artists in recent years. Interestingly, he also has detected a crossover from punk rock into avant-garde jazz.

Another explanation of the climb in sales, says Koester, is that "the respectability of jazz has been increasing." He cites Wynton Marsalis as a major factor in that trend.

DISCOUNT PRICING AND ARMANI SUITS

Competitive pricing is mentioned by some retailers as a driver of sales, but it isn't necessarily the most important element. Jack Woker, owner of Stereo Jack's in Cambridge, Mass., says that he can offer his customers a better price on most jazz releases than do his main competitors, the big Tower and HMV stores in the university town. "I can't compete with them on their advertised sales specials," says Woker. "But there are not that many in jazz."

Koester notes that he has been "getting a lot of business from Tower, because they raised their prices so much."

It's selection rather than prices that matter, though, retailers main-

Sally's Place's White

tain. "A lot of stores don't carry catalog jazz," explains Woker. "They carry the latest Wynton Marsalis or the major-label Armani-suited wunderkind. We don't do that well with the Wynton Marsalises. They sell that up the street on sale."

JAZZ-VINYL FETISH

Besides having the right prices and selection, what else works for independent retailers? A special niche, in-store performances and in-store play, good press and a knowledgeable staff are some answers.

Niche is the byword for Jazz Record Center in New York, which began as a jazz-vinyl specialist and still sells a good deal of that product—30,000 to 40,000 titles. But it also has an inventory of 10,000 to 15,000 CDs.

"A lot of stores in the city sell vinyl, but we're the only ones who've chosen to specialize in jazz," says owner Fred Cohen. "We've never had a promotion or a sale. We just limp along week after week."

Asked what sells well, Cohen says, "Sun Ra. It's a phenomenon. Unbelievable. Nothing by him you can keep around."

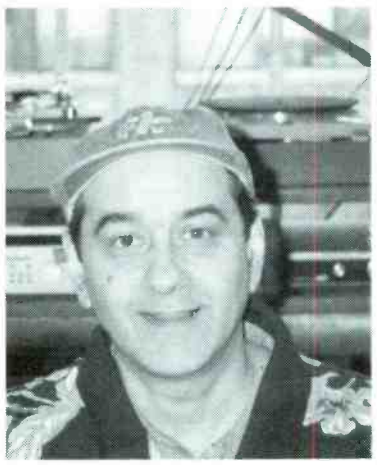
Cohen also notices a crossover effect—he sees it from the hip-hop audience. "There's a great interest in funk completely motivated by hip-hop," he says.

For Sally White, service is the best tool.

She opened her under-600-square-foot store Sally's Place in affluent Westport, Conn. 14 years ago and has survived the invasion of many chains (Hear Music was the most recent to close up shop) and thrived. She has the right ambience in her customer-friendly store, with signed photographs on the walls of such greats as Charlie Parker, Thelonious Monk and John Coltrane.

"I paid off the mortgage selling jazz," she says. "This is what I am, and this is what I do. I'm one-on-one with my customers. The service thing works."

Another thing that works for her—and doesn't cost her a cent in advertising—is the Arts & Leisure section of the Sunday *New York*



Jazz Record Center's Cohen

Times. When the newspaper publishes a feature on a new musical or a revival, people come to the store looking for the cast album. "We do tons of Broadway," she says.

What also works is in-store play. She recalls that when she played two Nat King Cole CDs of material from the 1940s over the store's sound system, she sold 150 units of each.

She says labels are generally willing to share cooperative advertising dollars with her, but "it wouldn't work for me unless I advertised every week." She recalls that she did one print-advertising program for which the label provided T-shirts and CDs and more. "Not one person came in with the ad." She adds, "What works is word-of-mouth."

Her relations with labels are good. "We buy directly from everybody," says White. "And I send back very little. I'm very careful how I buy."

For Jazz Record Mart, what helps

Continued on page 48

INDEPENDENTS' DAY

Labels that don't play the major key say they like it that way.

BY JIM MACNIE

Because it's an art music in a mass culture smitten with pop, jazz has often been the province of independent labels. Smaller companies, often more zealous and proprietary about the music, have helped deliver the goods to fans for most of the 20th century.

As the millennium closes, that pretty much remains the case, despite the fact that several once-sovereign concerns are now aligned

Nnenna Freelon

with international corporations. Verve is part of the PolyGram organization. Blue Note resides with Capitol. GRP/Impulse! is hooked up with MCA. The benefits of such affiliations are obvious: more money to invest in an artist and more marketplace clout.

But, after speaking with a handful of indie jazz principals in early May, it was hard to miss the message that continually cropped up: The attributes of the alternative route far outweigh the handicaps. A family vibe instead of a corporate hierarchy. No bigwigs breathing down your neck. Lots of latitude. These were often touted as the fruits of marketing music at an indie jazz label.

Of course, the term "indie" can be translated in various ways. Some autonomous imprints, like the highly respected Fantasy label, release dozens of new and reissued titles every year. They house sizable staffs hard at work on A&R, recording, marketing, graphics and promotion duties. Other labels are skeleton-crew operations, putting out a handful of discs over the course of an annum. Their overhead is comparatively lower, and in general so is their return.

LITTLE DAVIDS WITH BIG IDEAS

There are more than 500 indie labels trying to finagle themselves a piece of the market these days. And their skirmishes with the majors may not be the David-and-Goliath scenarios they would seem. Anything is possible.

"That's the way we try to think and position ourselves," says Glen Barros, president of Concord Jazz. "We know that we're operating within a smaller world. But in this arena, we feel we can compete with anyone." Concord has longevity on its side. The imprint is celebrating its 25th anniversary. And it does give the competition a run for its money. Nnenna Freelon's "Maiden Voyage," currently bouncing around the upper regions of the Top Jazz Albums chart, is a Concord disc.

Barros isn't alone in his view that indies are on the rise.

"I think we'll be seeing an increas-

Continued on page 48

www.americanradiohistory.com

JAZZ

Midterm Report
Year-To-Date Jazz Charts

The recaps in this Spotlight offer a year-to-date look at what the Top Jazz Albums, Top Contemporary Jazz Albums and Top Jazz Catalog categories will look like in the Year In Music issue. The charts cover the period from the Dec. 6, 1997 issue (the beginning of the 1998 chart year) through the May 30 issue.

All recaps are based on sales units as compiled by SoundScan for each week a title appeared on the pertinent 25-position chart—including weeks that were not published. The recap from Billboard's in-house Jazz Catalog chart includes titles from both traditional and contemporary jazz. Billboard catalog chart criteria is: any title which has been in release for two or more years and is not currently in the top half of the Billboard 200. Reissued titles are automatically considered catalog.

The recaps were prepared by jazz charts manager Steve Graybow with assistance from Anthony Colombo and Michael Cusson.

Harry Connick Jr.

Top Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 **HARRY CONNICK, JR.** (1) Columbia
2 **DIANA KRALL** (3) Impulse!/GRP
3 **ROYAL CROWN REVUE**
(1) Surfdog/ULG
(1) Warner Bros.
4 **LOUIS ARMSTRONG** (1) GRP
(1) Hip-O
(1) Laserlight
(1) RCA Victor
(1) Verve
5 **DAVE GRUSIN** (1) N2K Encoded
6 **JOHN COLTRANE** (2) Impulse!/GRP
(1) GRP
7 **THE MANHATTAN TRANSFER**
(1) Atlantic/AG
8 **DEE DEE BRIDGEWATER** (1) Verve
9 **ELLA FITZGERALD** (2) Verve
(1) PolyGram TV/Verve
10 **JOHN SCOFIELD** (1) Verve

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

1 **TO SEE YOU**—Harry Connick, Jr.—Columbia
2 **LOVE SCENES**—Diana Krall—Impulse!/GRP
3 **MIDNIGHT IN THE GARDEN OF GOOD AND EVIL**—Soundtrack—Malpaso/Warner Bros.
4 **MUGZY'S MOVE**—Royal Crown Revue—Warner Bros.
5 **DAVE GRUSIN PRESENTS WEST SIDE STORY**—Dave Grusin—N2K Encoded
6 **CAUGHT IN THE ACT - LIVE!**—Royal Crown Revue—Surfdog/ULG
7 **ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)**—Diana Krall—Impulse!/GRP
8 **SWING**—The Manhattan Transfer—Atlantic/AG
9 **DEAR ELLA**—Dee Dee Bridgewater—Verve
10 **BEYOND THE MISSOURI SKY (SHORT STORIES)**—Charlie Haden & Pat Metheny—Verve
11 **PRICELESS JAZZ SAMPLER**—Various Artists—GRP
12 **A GO GO**—John Scofield—Verve
13 **PRICELESS JAZZ**—Louis Armstrong—GRP
14 **THAT DAY...**—Dianne Reeves—Blue Note/Capitol
15 **THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE**—Ella Fitzgerald & Louis Armstrong—Verve
16 **GREATEST HITS**—Louis Armstrong—RCA Victor
17 **THE MIDNIGHT BLUES—STANDARD TIME VOLUME 5**—Wynton Marsalis—Columbia
18 **STEPPIN' OUT—THE EARLY RECORDINGS**—Diana Krall—Impulse!/GRP
19 **TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY**—Tony Bennett—Columbia
20 **PRICELESS JAZZ**—John Coltrane—GRP

Continued on page 50

TRAVELING JAZZ: Labels Step Up Marketing Through European Festivals

BY CHRIS FULLER

The ever-expanding schedule of continental bills is of growing importance in getting artists seen, music heard and units moved.

The relative lack of available media channels to promote and market jazz repertoire has long been a bugbear for both multinational and independent labels involved in the genre. Against this backdrop, the expanding schedule of European jazz festivals—take a bow, Glasgow, Vienna, Montreux, Istanbul, Umbria, The Hague, Molde and Vitoria-Gasteiz, to name but the biggest—appears to be of growing importance in getting the artists seen, the music heard and the units shifted.

"The smarter record companies got wise to it a long time ago," says Claude Nobs, who combines Warner Music executive duties in Switzerland with his role as founder and director of the Montreux Jazz Festival (July 3-19). Nobs cites the long-running Montreux event as an "influential model" in terms of how a well-run festival can bring "untold benefits and synergies" for labels, media, artists—and audience.

"Going back to the time we launched it in 1967," says Nobs, "Montreux was the first festival to really garner strong support from the record companies. [Verve Records founder] Norman Granz and Atlantic's Nesuhi Ertegun, particularly, were quick to realize how the festivals offered the chance to pursue high-quality live recording and bring together artists who might never have played together before."

LIVE FROM MONTREUX

Helped along by a "determination to stay on the cutting edge of recording technology," Nobs estimates that "at least 300" albums and CDs resulting from Montreux solo slots or jams have been released to date. "The growing acceptance of DVD offers us still new opportunities and possibilities," he says. Media-wise, too, the Montreux event—which this year features jazz heavyweights such as Herbie Hancock, Joe Zawinul, John McLaughlin and Oscar Peterson in a tribute to Verve Records founder Granz, while spinning off into other musical spheres via Bob Dylan, Carlos Santana, B.B. King and others—"we just get bigger and bigger," says Nobs. "This time, we are expecting a TV, radio and press contingent of up to 400. Among the most important broadcasters for us is NHK in Japan, which will relay about 20 hours of performance."

PolyGram International's Wülf Muller, VP of jazz marketing, whose priority acts this year include Verve/Forecast artists the Headhunters (featuring Herbie Hancock) and Terry Callier, Brazilian guitarist and singer Badi Assad (i.e. Music) and Ben Neill (Antilles), considers Montreux the most important Euro fest "in terms of image, whereas The Hague's North Sea Jazz Festival [July 10-12] is the most crucial media-wise. Both offer opportunities for exposure in territories which otherwise we would not touch."

SHOWCASING BY THE SEA

In introducing new acts to jazz audiences, says Muller, the festivals "represent a crucially important start-up tool." Dedicated-artist or genre "events-within-events"—such as last year's North Sea festival Verve night featuring Roy Hargrove, Third Rail, Steve Turre, Vienna Art Orchestra and Ronnie Earl—"afford us the chance to show off the strength and depth of the music. Next to the big acts, here too is the opportunity to bring in the new and relatively untried."

Montreux Jazz Festival, 1997

Across the packed summer schedule, with highlights including three nights of Ornette Coleman to celebrate the Umbria festival's 25th birthday, PolyGram will also be pursuing on-the-ground promotion and marketing with local media and retail. But, Muller adds, too, that CD sales at the event itself are important: "For the Verve night in the Hague, for example, we had a shop beside the stage and posted sales of up to 100 units after each artist's performance. It's pure selling in every sense... the strength of the performance sells the product."

At Sony Jazz U.K., whose musical offerings for this summer include Columbia artists Wynton and Branford Marsalis, saxophonist David Sanchez and acclaimed African artist Hugh Masekela (who plays at a birthday tribute to Nelson Mandela in London in July), division head Adam Sieff considers that, with the ascent of such non-summer events as November's London Jazz Festival, "live jazz is becoming very much an all-year-round phenomenon."

For American musicians particularly, says Sieff, the European festival circuit, "which has its roots in the post-war years and the perception of jazz as the music of freedom," is "terribly important. Promotion-wise, the beauty of it is that we can be totally flexible to meet the needs of whoever may be coming in."

In the U.K., particularly, press and radio outlets for jazz may be limited, "though we are obviously given an advantage by the fact that often we are dealing with great talent," says Sieff. "Depending on the artist, we will look for crossover opportunities—such as into *Blues & Soul* or *Mojo* magazine—in order to gain optimum exposure around the festival appearances. With jazz, unlike rock or pop, we are primarily in the business of selling the music, as opposed to the artist."

Sony declines to push CD sales at the festivals themselves, however, as in Sieff's view "this will endanger our long-term relationship with our retailers." According to Sieff, "Now appears to be a very good time for the development of new artists. Crossovers with hip-hop, reggae and other genres are giving new life and direction to the music, as is the development of the Internet."

SOFT- AND HARDWARE SYMBIOSIS

Among the independent imprints, Marc Connor, head of promotions for JVC Music Europe, says the label is increasingly seeking to harness the potential of the international jazz festivals—many of which are sponsored by its hardware sister company. Last year's performances by vocalist Carmen Lundy at the London Jazz Festival and other concerts were particularly successful, he says. For 1998, cross-media marketing campaigns are being planned for Japan's Mikio Masuda and the U.S.'s Ray Bryant.

While he stresses that the software company does not attempt to gain leverage with festival promoters through the hardware division's possible sponsorship involvement—"We have our own contacts, our own ways of operating," he says—Connor concedes there is "obvious symbiosis" in working together with hardware for certain events. For corporate entertainment purposes, for example, he says. "We can allow better access to the artists. And if there is a way to work together in PR and promotion, this is also of obvious benefit to everyone." ■

www.americanradiohistory.com

RICHARD ELLIOT
Jumpin' Off

GEORGE HOWARD
There's A Riot Goin' On

LENA HORNE
Being Myself

CHUCHO VALDES
Bele Bele En La Habana

JACKY TERRASSON
Alive!

BRIAN BLADE
The Brian Blade Fellowship

CHARLIE HUNTER &
POUND FOR POUND
Return Of The Candyman

JANE BUNNETT
Chamalongo

PIECES OF A DREAM
Pieces

MILES DAVIS
The Complete
Birth Of The Cool

BOBBI HUMPHREY
LOU DONALDSON
GRANT GREEN
DONALD BYRD
REUBEN WILSON
LEE MORGAN
Blue Breakbeats

Coming Soon

MEDESKI MARTIN & WOOD
Combustication

DON BYRON
Nu Blaxploitation

PAT MARTINO
Stone Blue

JOE LOVANO
Trio Fascination,
Edition One

GREG OSBY
Zero

ELIANE ELIAS
Eliane Elias Sings Jobim

KURT ELLING
This Time It's Love

EVERETTE HARP

STEFON HARRIS
A Cloud of Red Dust

SHERMAN IRBY
Big Mama's Biscuits

TOMMY FLANAGAN
Sunset & The Mockingbird

Blue Note now!

www.americanradiohistory.com

Monk At 80

BY JOE GOLDBERG

". . . What amateurs call a style is usually only the unavoidable awkwardness used in first trying to make something that has not heretofore been made. Almost no new classics resemble other previous classics. At first, people can only see the awkwardness.... When they show so very awkwardly, people think these awkwardnesses are the style and many copy them. This is regrettable."

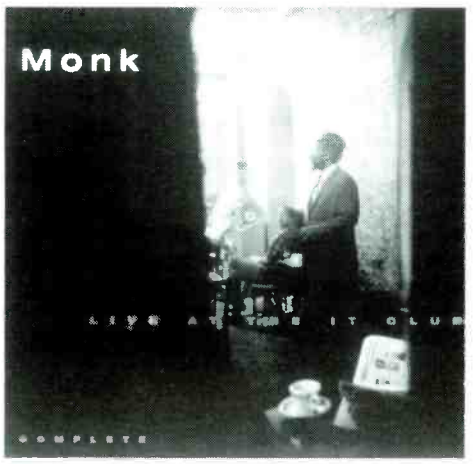
Photo: Herb Snitzer

Ernest Hemingway said that. Who'd know better? Ask anyone who accomplished anything after being told he couldn't play his instrument. Ask my favorite jazz pianist, about whom much of what has been written strikes me as erroneous junk. John Edgar Wideman's recent *Esquire* piece, for example. The day after Thelonious Monk died, his picture appeared on the front page of the *New York Times* next to one of Lee Strasberg, who had died on the same day. It occurred to me that if the United States was capable of honoring the visions of two men as different as Monk and Strasberg, then it was a country with a culture far more diverse than the public discourse would indicate.

Of course, the country—most of it—did not much honor Thelonious Monk while he was alive. There were reasons. Start with the name. Even the august *Times*, in its caption for the obituary photo, misspelled the name "Thelonius," as if he were some kind of Roman proconsul. Thelonious was his father's name, and it is his son's, but if you are going to go around calling yourself Thelonious Sphere Monk, you are not going to get on the JayCees.

Then there was his physical appearance. For all his large, Broderick Crawford–like presence, you could stand two feet from him and not know what he looked like. He usually wore a full beard and sunglasses with bamboo frames, which, when he added one of his considerable collection of hats and caps, made him, in all senses of Ralph Ellison's phrase, the invisible man.

Because he was the house piano player at Minton's, the Harlem bar where Charlie Parker and Dizzy Gillespie came to play after hours, Monk, rather than Bud Powell, is often considered the third member of bop's trinity. He was not.



He didn't work much, but he never took a day gig, and he never appeared in public looking like anything less than the royalty he knew himself to be. I used to see Monk standing on the corner a few blocks from my New York apartment, before our neighborhood was gutted to build the Lincoln Center for the Performing Arts that now honors him, always beautifully dressed in suit and tie, hat and topcoat, surveying the scene like a prince. He once said, "I don't play what the public wants. You play what you want and let the public pick up on what you are doing, even if it does take them 15, 20 years." That is an extraordinary thing for a black man in New York who is a husband and father to say.

For several years, he was known chiefly for the few recordings he made for Blue Note. This is because, in 1951, after a narcotics conviction, he had lost his cabaret card, a police identity-card enabling an entertainer to work in a place where liquor was sold. This situation continued for six years, during which time Monk, stubborn and implacable as Melville's Bartleby the Scrivener, refused to leave New York to look for work. He said that New York was his city, and he would stay there.

His manager, a high-school teacher named Harry Colomby, extricated Monk from a contract with Prestige he was unhappy with, and he signed with a new young company called Riverside. After two trio records designed to convince people they needn't be afraid of Monk, Riverside released "Monk's Music," a set of originals that became an instant classic. At about the same time, *Jazz Review*, edited by the critics Martin Williams and Nat Hentoff, published its first issue, featuring a lengthy reappraisal of Monk by Gunther Schuller, which placed him as a pianist/composer directly in the line of Jelly Roll Morton and Duke Ellington.

Then, in 1957, Colomby got Monk his cabaret card back, and a Greenwich Village hangout for abstract expressionist painters called the Five Spot, which had had considerable success with Cecil Taylor, brought Monk in for an extended run with a quartet featuring John Coltrane.

Their seven-month engagement was a seminal occurrence in American music: explosive, revelatory and legendary. Only three studio recordings ever surfaced by this amazing group. The obvious live authorized recording was never made because Prestige now held Coltrane's contract and Monk refused to appear on that label again, so the obvious tradeoff was impossible.

One night, Miles Davis came in, when Philly Joe Jones was still the quartet's drummer, and leaned against the bar like Jack Palance waiting for Shane, listening to his two former sidemen play for the man he had once famously refused to allow to accompany him on a record, while the whole room watched Miles watch the band. And then there was the extraordinary week when Sonny Rollins filled in for an ailing Coltrane, and one felt that, for the price of two beers, one was at the center of the musical universe. Then Coltrane went back to Miles. Monk continued with lesser tenor players like Johnny Griffin and Charlie Rouse, but the music never grew past those remarkable nights.

Monk's playing began to deteriorate. He gave his last public performance over the Fourth of July weekend of 1976, after which jazz's Charles Ives, having participated in the Bicentennial celebration, retired to the home of his longtime patron Baroness Pannonica De Koenigswarter, in whose home Charlie Parker had died.

He lived there for six more years, 30 feet from a piano he refused to touch.

Time was not kind to Thelonious Monk. *Time* was not kind to him, either. He was scheduled to be on the magazine's cover for Nov. 25, 1963. A few people actually have *Time* covers for that date with Monk's picture on them, covers that were run off Friday morning, Nov. 22, before President Kennedy was shot and the cover was switched. Some time later, Monk finally made it.

But not everyone got the point, and still not everyone does. Andre Previn, enormously knowledgeable about music, once said to me, "Monk writes beautiful tunes, and I wish Hank Jones would make an album of them."

In a music that continually appropriated elements from other cultures, Monk stayed within the pure jazz tradition more completely than anyone, playing, so to speak, without adjectives. The two great solo blues performances called "Functional" sound remarkably like the early Chicago blues player Jimmy Yancey.

Ellington veteran Ray Nance once told me that he was playing a Monk record in his train compartment one night when the Duke poked his head in, listened for a moment and said, "Sounds like he's been listening to me." Of course he had. And to the the Harlem stride pianists Ellington listened to.

The pianist and composer Mary Lou Williams, who had known Monk since the '30s, said that when he began playing, he used a lot of Tatum runs and arpeggios. There are live recordings on which this can be heard. So it seems clear that Monk chose not to play the piano as others thought it should be played and stuck to that decision through years of public neglect and financial difficulty.

Much has been made of Monk's dancing. In his later years, when a horn player was soloing, Monk would get up from the piano and begin an awkward, charming, bear-like dance. People said that this was

Continued on page 50

www.americanradiohistory.com

Free thinking.
Free expression.

BLUE THUMB®
RECORDS

GRP RECORDS

impulse!

Simply, the best in jazz and adult music.

THE GRP RECORDING COMPANY A UNIVERSAL MUSIC COMPANY © 1998 GRP RECORDS, INC. ALL RIGHTS RESERVED

www.americanradiohistory.com

INDEPENDENTS' DAY

Continued from page 43

ing number of top musicians on independent labels," offers Jack Renner, CEO of Telarc Records. "Artists find they get a more personalized kind of treatment here. I'll talk to them about material, work with them in the studio and move quickly toward our goals. We don't have to spend endless board meetings on small decisions." Telarc is one of the most active indies as well, issuing between 25 and 30 titles a year. Renner believes that his company is in competition with no one except itself. The goal is to increase the numbers and efficiency of placement, positioning and sell-through of its product.

"We actually achieve that on a fairly regular basis," he says, "but it's still difficult to have a foothold when you're not a huge purveyor of acts that the stores make big bucks on."

Actual placement on the retail floor is the question at hand. "Positioning is a big bugaboo for indies, no question," admits Renner. "We don't have a Madonna to sell, or anything that's usually dangled in front of buyers. And there are times when a product that can really do well for us is hidden more than it should be."

DESIGNER PLAYLISTS

As far as contemporary jazz goes, indies have also gotten a boost from consultancy firms hired to design playlists for radio stations. Or at least Danny Weiss thinks so. He's the VP of A&R for the Shanachie label, which has a current roster of 14 jazz artists. Weiss often deals with one of the most powerful of these consultancy concerns, Broadcast Architecture.

"Every record is a tremendous investment in time and money to an indie," he offers, "an opportunity that we can't squander. B.A. is like the Affirmative Action of jazz, because they've leveled the playing field for places like us. Any label going to them with the right stuff will get played. So that makes us equal with Warners or other biggies."

Of course, many indies are born because they provide a haven for non-mainstream music. Breaking even is often a coup for such imprints, which are frequently artist-run. But some are fattening their wallets while playing by their own rules.

Saxophonist Tim Berne, who has had contractual stints with both the Sony and PolyGram families over the last two decades, now captains his own Screwgun label out of a Brooklyn brownstone. "I found myself complaining a lot about my treatment at the majors," Berne recalls, "and John Zorn told me to put up or shut up. He said, 'Do it yourself; it's the only way to go.' I made money on my first release. It felt great."

Through the Internet and mail order, in the last five weeks Screwgun has moved 1,600 copies of a prickly solo-guitar disc by Marc Ducret—a decidedly non-mainstream program.

"The key is to let artists create," agrees Concord's Barros. "You may sell a few less records, but you'll usually come up with something that's unique. And that will get you noticed."

That's the central issue for Pierre Sprey, who owns the Mapleshade label. His rural Maryland farm is headquarters for the imprint, which released 13 titles last year. Its studio is on the premises; the musicians stay with Sprey while recording. Key artists include Hamiet Bluiett and Larry Willis. "We're very radical on the creative side," Sprey explains. "We've never had a session that went by the hour. Musicians decide when they start and stop playing. The idea is to create an environment where people feel like taking chances. We make enough money to sustain ourselves."

GOING EURO

Barros and Berne agree upon the need for scrutinizing audiences. Screwgun's Ducret is a French guitarist; many pieces of his "Un Certain Malaise" were sold there. Barros says that Concord saxophonist Scott Hamilton's hottest single territory is England.

"Europe is becoming more and more important," he assures. "Concord was in an overseas licensing situation for a long time, and that wasn't pro-active enough to get the job done. A couple of years ago, we appointed a specialty jazz distributor within each territory and have since seen a 50% growth in sales."

That, of course, is the bottom line. As indies launch campaigns to place their artists above those of the majors, the definition of success begins to morph.

"Major-label execs are right to a degree," concludes Barros. "The market's not going to yield gold record after gold record for indies. But you certainly can make money—there's no question there. You just have to be realistic about what you're trying to achieve." ■

RETAIL BEAT

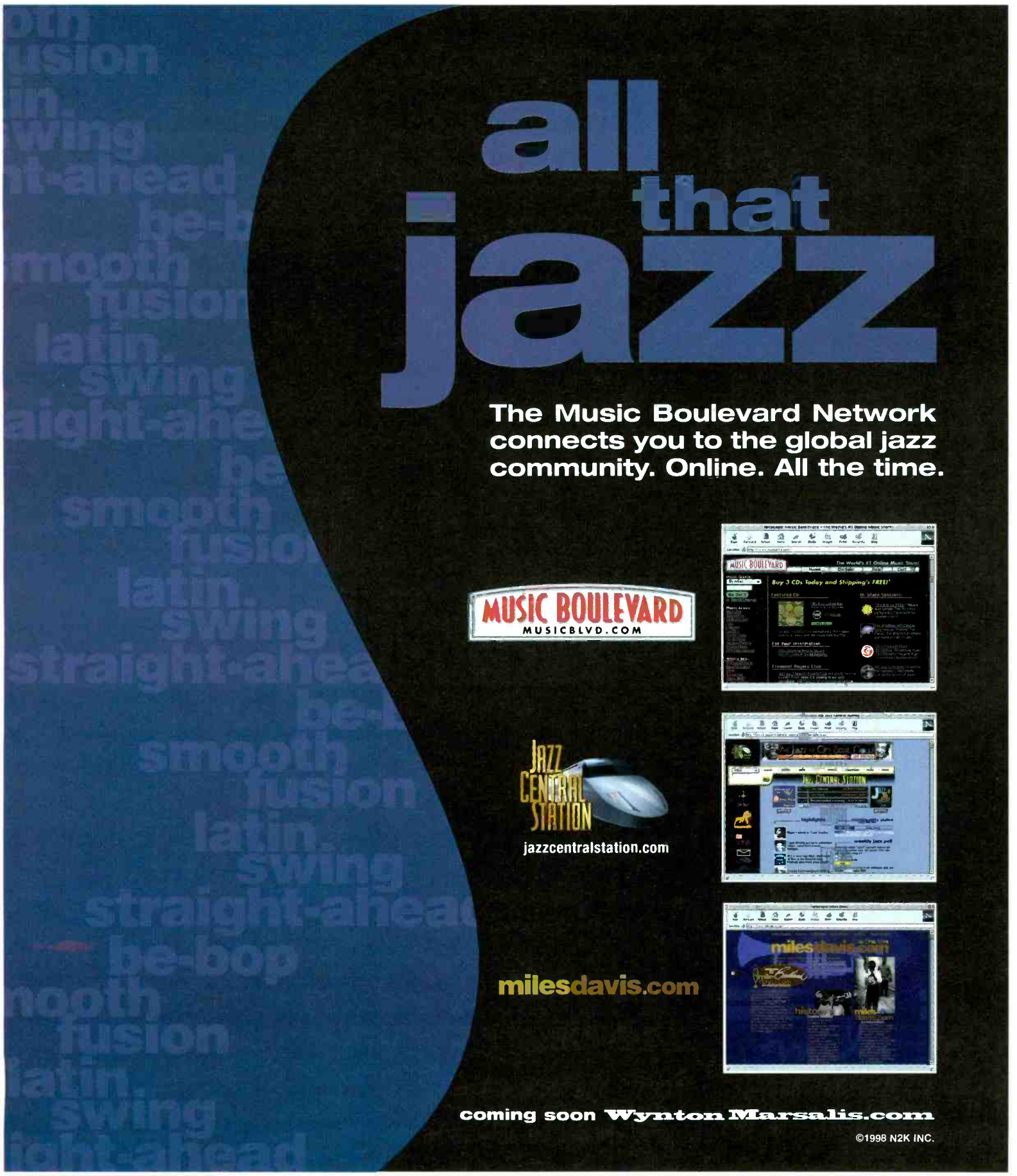
Continued from page 43

draw crowds is a 60-seat, 500-600-square-foot performance space. Every Saturday at 1 p.m. there's a show. And Koester recently started showing Duke Ellington movies in the area every day. The store also publishes a quarterly magazine, *Rhythm & News*, for which it sells advertising space.

"We do get ad money from the majors," says Koester, "but the quid-pro-quo is to lower the price to the bone. But you can't give away the shit forever; 33.3% is a terrible margin."

Koester feels that jazz can be intimidating and perplexing to the new fan. "There are thousands of jazz artists and so many different types of jazz," he notes.

Having the right employees is key to helping customers find their way, but securing those workers is another matter. It's a challenge, he notes, "getting good employees who are not just knowledgeable but can deal with the logistics of operating a store." ■



www.americanradiohistory.com

In April of this year,

32 Jazz celebrated its first birthday. Thankfully, we had a pretty good first year. We know that the combination of great music that's sensibly priced and attractively packaged has a lot to do with our initial success. But we also know that we've gotten a lot of help getting off the blocks from quite a few people. We'd like to take a moment here to thank them.

–The Gang at 32

AGI • Allied Digital Technologies Corporation • Goran Andersson • A to Z • Bob Bell • William Behnken• Steve Berkowitz • Tom Bonetti • Jeanne Chung • Elvis Costello • Buzz Curtis • DB Plus Digital Services • Nancy Dwyer • Bob Emmer • Peter Ezersky • Michael Fagien • Sharyn Felder • Allan Finamore • Albert Fish • Andy Fitch • Richard Foos • Jon Foster • Lee Friedlander • David Gahr • Lisa Gallagher • Greg Geller • George Gilbert • David Goddard • Bruce Goldstein • Maxine Gordon • Don Graham • Don Iannucci • Jenny & Anna • Candis Johns • Ralph Kaffel • Bud Katzel • Orrin Keepnews • Tom Kennedy • Laura Kim • Dorthaan Kirk • Charles Koppelman • John Kruth • Michael Lang • Dick LaPalm • Mark Leviton • Bruce Lundvall • Paul Marshall • Patrick Milligan • Sue Mingus • Bruce Morrow • MS Distribution Company. • Darryl Payne • Matt Pierson • Mark Pinkus • Bob Porter • The Printing Network • Raimond Graphics Imaging • Dan Rappaport • Bruce Resnikoff • Faye Rosen • Alan Rubens • Ryko Distribution Partners • Hagen Saville • Tonianne Schlamp • Richard Seidel • Shore Fire Media • Louise Sims • Milton Sinkoff • Howard Smiley • Sonalyst • So What Media • Chuck Stewart • Larry Studnicky • Lee Tanner • Thought Bubble Productions • Queens Group • Skip Victor • Oliver Wasow • Roy Weisman • and special thanks to the members of the press, jazz radio and retail communities

32 JAZZ • 250 WEST 57TH STREET • NEW YORK NY 10107 • 212-265-0740 • 800-771-9553 • THIRTY2@AOL.COM

www.americanradiohistory.com

Higher Octave Jazz

Bryan Savage
Soul Temptation

45623 CD Only

Following the success of his hit smooth jazz breakthrough **Cat Food**, this sax and flute phenomenon makes his Higher Octave Jazz debut with an urban-tinged collection whose music is as passionate and seductive as the imagery of its title. With tracks produced by trumpet superstar Rick Braun and Higher Octave's own William Aura, featuring 3rd Force.

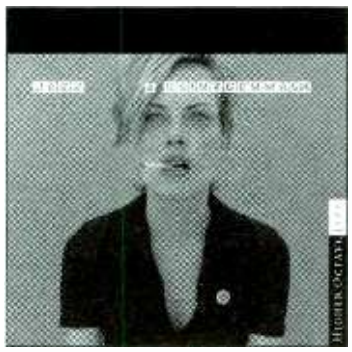
Brian Hughes
One 2 One

45336 CD Only

Hot on the heels of his world beat tinged Higher Octave Jazz debut, **Straight to You**, award winning electric string sensation Brian Hughes continues to redefine the boundaries of contemporary jazz guitar. **One 2 One** blends his inimitable, Pat Metheny-influenced style with picture perfect pop-flavored melodies for a soulful yet exotic musical journey. "Fresh and exotic." - *Jazziz*

Jazz A Saint-Germain

45262 CD Only



A tribute to the free spirit of Paris in the 50's. A collection of covers of classic jazz tunes reinterpreted by the Jazz Passengers with Deborah Harry, Françoise Hardy and Iggy Pop, Angélique Kidjo, Dee Dee Bridgewater, Jacky Terrasson and many others.
In stores August 25, 1998.

HIGHER OCTAVE JAZZ

YOU CAN HEAR US AT www.higheroctave.com

23852 Pacific Coast Highway, Suite 2C, Malibu, CA 90265
310/589-1515 or Fax 310/589-1525
Distributed by Virgin Records
and Higher Octave Music

JAZZ

Kenny G

JAZZ ALBUMS

Continued from page 44

21 **THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS**—John Coltrane—Impulse!/GRP
22 **RENDEZVOUS**—Jacky Terrasson & Cassandra Wilson—Blue Note/Capitol
23 **PURE ELLA**—Ella Fitzgerald—PolyGram TV/Verve
24 **WHAT A WONDERFUL CHRISTMAS**—Louis Armstrong & Friends—Hip-O
25 **PORGY AND BESS**—Joe Henderson—Verve

Top Contemporary Jazz Artists

Pos. Artist (No. Of Charted Albums) Imprint/Label
1 **KENNY G** (2) Arista
2 **BONEY JAMES** (1) Warner Bros.
3 **PAT METHENY GROUP** (1) Warner Bros.
4 **JONATHAN BUTLER** (1) N2K Encoded
5 **THE RIPPINGTONS** (1) GRP (1) Peak/Windham Hill Jazz/Windham Hill
6 **CANDY DULFER** (1) N2K Encoded
7 **RANDY CRAWFORD** (1) Bluemoon/Atlantic/AG
8 **DAVE KOZ** (1) Capitol
9 **RICHARD ELLIOT** (1) Blue Note/Capitol
10 **PHIL PERRY** (1) Peak/Private Music/Windham Hill

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label
1 **KENNY G GREATEST HITS**—Kenny G—Arista
2 **SWEET THING**—Boney James—Warner Bros.
3 **IMAGINARY DAY**—Pat Metheny Group—Warner Bros.
4 **DO YOU LOVE ME?**—Jonathan Butler—N2K Encoded
5 **BLACK DIAMOND**—The Rippingtons Featuring Russ Freeman—Peak/Windham Hill Jazz/Windham Hill
6 **THE MOMENT**—Kenny G—Arista
7 **FOR THE LOVE OF YOU**—Candy Dulfer—N2K Encoded
8 **EVERY KIND OF MOOD—RANDY, RANDI, RANDEE**—Randy Crawford—Bluemoon/Atlantic/AG
9 **DECEMBER MAKES ME FEEL THIS WAY**—Dave Koz—Capitol
10 **JUMPIN' OFF**—Richard Elliot—Blue Note/Capitol
11 **ONE HEART ONE LOVE**—Phil Perry—Peak/Private Music/Windham Hill
12 **QUE PASA**—Gato Barbieri—Columbia
13 **THE BEST OF FOURPLAY**—Fourplay—Warner Bros.
14 **THE BEST OF THE RIPPINGTONS**—The Rippingtons—GRP
15 **LIVE TO LOVE**—Gerald Albright—Atlantic
16 **FULL MOON AND THE SHRINE**—Keiko Matsui—Countdown/ULG
17 **MIDNIGHT MOOD**—George Howard—GRP
18 **PLAYIN' HOOKY**—Bob James—Warner Bros.
19 **FROM MANHATTAN TO STATEN**—Down To The Bone—Nu Groove
20 **KKSF SAMPLER FOR AIDS RELIEF VOL. 8**—Various Artists—KKSF
21 **SAX ALL NIGHT**—The John Tesh Project—GTSP
22 **SAMPLE THIS**—Joe Sample—Warner Bros.
23 **CARAVAN OF DREAMS**—Peter White—Columbia
24 **BREATH OF HEAVEN—A HOLIDAY COLLECTION**—Grover Washington, Jr.—Columbia
25 **AMERICAN LANDSCAPE**—David Benoit—GRP

Top Jazz Catalog Albums

Pos. TITLE—Artist—Imprint/Label
1 **MIRACLES - THE HOLIDAY ALBUM**—Kenny G—Arista
2 **KIND OF BLUE**—Miles Davis—Legacy/Columbia
3 **BREATHLESS**—Kenny G—Arista
4 **TIME OUT**—Dave Brubeck—Legacy/Columbia
5 **ALL TIME GREATEST HITS**—Louis Armstrong—MCA
6 **BLUE TRAIN**—John Coltrane—Blue Note/Capitol
7 **SKETCHES OF SPAIN**—Miles Davis—Legacy/Columbia
8 **THE BEST OF THE SONGBOOKS**—Ella Fitzgerald—Verve
9 **SWING KIDS**—Soundtrack—Hollywood
10 **JAZZ TO THE WORLD**—Various Artists—Capitol

MONK AT 80

Continued from page 46

his way of conducting. At the Five Spot, you could see his feet flying beneath the piano in complex cross-rhythms, as if he were his own drummer.

In a film about him called "Straight, No Chaser," Monk does a strange, circular dance in an airport waiting area, bumping into things with his arms straight out as he winds himself up like a top. It is harrowingly similar to the dance done by autistic children. Another scene in that film shows his wife Nellie dressing him—an adult in his 40s—before he goes out onstage.

Monk would be twice that now. Born October 11, 1917, in Rocky Mount, N.C., this is his 80th birthday year. He is on a postage stamp. Attention is being paid. His son, T.S. Monk, has released an excellent collection of his father's music, "Monk On Monk," on N2K, featuring many of the best young hotshots and the only man Monk recorded for as a sideman after he became a star, trumpeter Clark Terry. Bill Holman's arrangements on JVC are generally so busy as to obscure the material, but there is a fine, Gil Evans–like "Misterioso" with an excellent, Monkish piano solo by Rich Eames. Fred Hersch's solo outing on Nonesuch, "Fred Hersch Plays Monk," has a delicacy that is alien to Monk's esthetic, but the most delicate track of all, "Five Versions Of Misterioso," is exquisite.

Monk's last label, Columbia, now Sony, is re-releasing LPs singly as CDs, with much new material. The most recent are "Live At The It Club," with a remarkably sympathetic Charlie Rouse, and the just-released 2-CD "Monk Alone: The Complete Columbia Solo Studio Recordings: 1962-1968," which includes all the solo tracks from "Solo Monk" plus the solo tracks from other albums. Both the reissue and the solo anthology were produced by Orrin Keepnews. There will be a three-CD overview of Monk's work for the label sometime next year, including such rarities as a Jon Hendricks vocal, a duet with Dave Brubeck made in Mexico, and the celebrated performance with Pee Wee Russell at Newport.

A forthcoming J.J. Johnson CD called "Heroes" (full disclosure: I annotated it) includes a witty, through-composed tribute to Monk's writing called "Thelonious The Onliest."

"Thelonious Monk: The Complete Blue Note Recordings," a four-CD boxed set, includes the live set with Coltrane, seemingly recorded by a microphone hidden in an ice bucket. Coltrane told me once that every night he played with Monk he had a tape recorder going. Since

Continued on page 52

MVD

1000's of music videos available: JAZZ, BLUES R&B, lots more!

MUSIC VIDEO DISTRIBUTORS
N-1410 E. Circle Dr. 422 Bus.Ctr.Oaks Pa
CALL NOW 800-888-0486
VHS - LASERDISCS OVER 6000 TITLES

www.americanradiohistory.com

Our Artists Put The Heat Into The Summer Festivals

Jimmy Smith
Charlie Haden
Eivind Aarset
John McLaughlin
Lucky Peterson
Dee Dee Bridgewater
Herbie Hancock & The Headhunters
Al Jarreau
Terry Callier
Sadao Watanabe
Ben Neill
Ornette Coleman
Caetano Velcso
Lucky Peterson
Nicholas Payton Quintet
Mark Whitfield
Badi Assad
Clarence "Gatemouth" Brown

Roy Hargrove Sextet
The Rosenberg Trio
Kenny Barron
John Scofield
Dave Samuels
Courtney Pine
Joe Henderson Quintet
Herbie Hancock acoustic quartet
Betty Carter Trio
Will Bernard
Trio Töykeät
Marc Johnson
Pharoah Sanders
Charles Brown
Christian McBride
Maria João
Wayne Shorter
Ronnie Earl and the Broadcasters
Wolfgang Muthspiel

Herbie Hancock

Dee Dee Bridgewater

Lucky Peterson

Badi Assad

Nicholas Payton

Ornette Coleman

ANTILLES

HARMOLODIC

Special PolyGram Jazz Events to be held at the following festivals:

ITALY - Umbria Jazz 98
HOLLAND - North Sea Jazz Festival
SPAIN - Vitoria-Gasteiz Jazz Festival
SPAIN - San Sebastian Jazz Festival
CANADA - Festival International de Jazz de Montreal

PolyGram
JAZZ

www.americanradiohistory.com

JAZZ

MONK AT 80

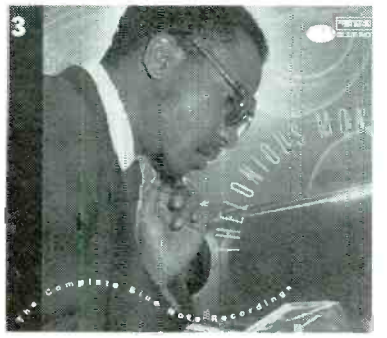
Continued from page 50

Coltrane was inordinately modest, he probably only wanted to check his own playing and may have used the same tape, over and over. But, if not, there is a precious treasure out there somewhere equal to the Buddy Bolden cylinders.

The Prestige recordings are available on three single CDs: "Thelonious Monk Trio," "Thelonious Monk Quintet" and "Thelonious Monk/ Sonny Rollins." Bob Weinstock, who produced them, says that when they were done with the prepared material on the trio date, he thought he didn't have enough for an LP. So he asked Monk for a funky blues, a common enough practice in those days. The result, some 20 minutes later, was "Blue Monk," made up on the spot.

The Complete Riverside Recordings are available as a 15-CD box from Fantasy. Originally released on LP, the set received Grammies for Best Historical Release and Keepnews' booklet about the joys and sorrows of being Monk's producer. It contains such classics as "Monk Plays Ellington," "Brilliant Corners" and "Monk's Music," as well as the Coltrane tracks and "Functional."

There are two books out about Monk. It is a shame that the first biography in English should be such a slipshod, paste-pot piece of work. It, too, is called "Straight, No Chaser," and that portion of it which is not simply thick chunks of other people's work, copied out as if from a schoolboy's notebook, is written by Leslie Gourse. You would think that someone at Schirmer, if not the author, would know that most of Monk's compositions are not songs. Songs have words in them. And



what is one to make of formulations like, "If any critic was as good at analyzing Monk's music, none was more astute," or "A critic named Jo McDonald gave a jewel-like but curious review to Monk at the Village Gate in August 1964."

Far more intelligent and informed is "Monk," by French jazz pianist Laurent de Wilde, but the American publisher, Marlow & Co., has ceased operations, and its future is clouded. The book one wants is by Peter Keepnews, a music writer and son of Monk's quondam producer, but it's been in process for over a decade (the term "long-awaited" was coined to describe it). Keepnews has begun to give public readings from the text, so there is hope.

Forty years later, Monk's music still strikes me as being fresh and bracing as a cold drink from a spring in Rocky Mount.

Finally, Monk puts me in mind of a cellist the poet Carl Sandburg used to talk about. This cellist used to keep his fingers on the strings in the same position all the time and run his bow over the strings, playing the same chord. Just that one chord, over and over. And people would come to him and say that other cellists moved their fingers all over the strings and played many different chords. And the cellist would always reply, "They're all looking for the place. I've found it."

"Old men ought to be explorers." T.S. Eliot said that. ■

Let's Call This

Thelonious Monk's titles are as unique to him as his music. By far the most famous title is "'Round About Midnight," now more commonly given as "Round Midnight." There has been a lot of confusion over these titles, but to me the difference seems simple. When lyrics were added, the phrase used was "round midnight," hence the new title, but the original has always seemed more evocative.

Many of Monk's titles are almost surely the reply given in the studio to the question, "what's the name of that?" For example, the title used to head this sidebar. Others are "Think Of One," "Ask Me Now," "Worry Later," "We See."

Then there is "Evidence," based on the chords of "Just You, Just Me." Using the reverse of a common black formulation about the criminal justice system, you can see Monk's progression from "Just You, Just Me" to "Just Us" to "Justice" to "Evidence."

His loveliest title, for what I consider his greatest composition, is "Crepescule With Nellie": the French spell it "crepuscule," and it means twilight. Steve Lacy called it "his little symphony"; Monk and Coltrane played it straight through, without improvisation.

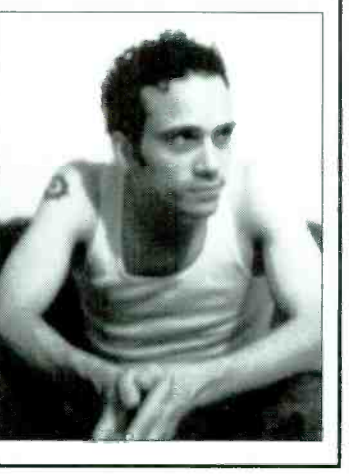
There is also "Evonce." "Vonce" is one of the thousand names for marijuana. And there is "Well You Needn't," which prompted from Miles Davis a rare jazz answer piece, "I Didn't."

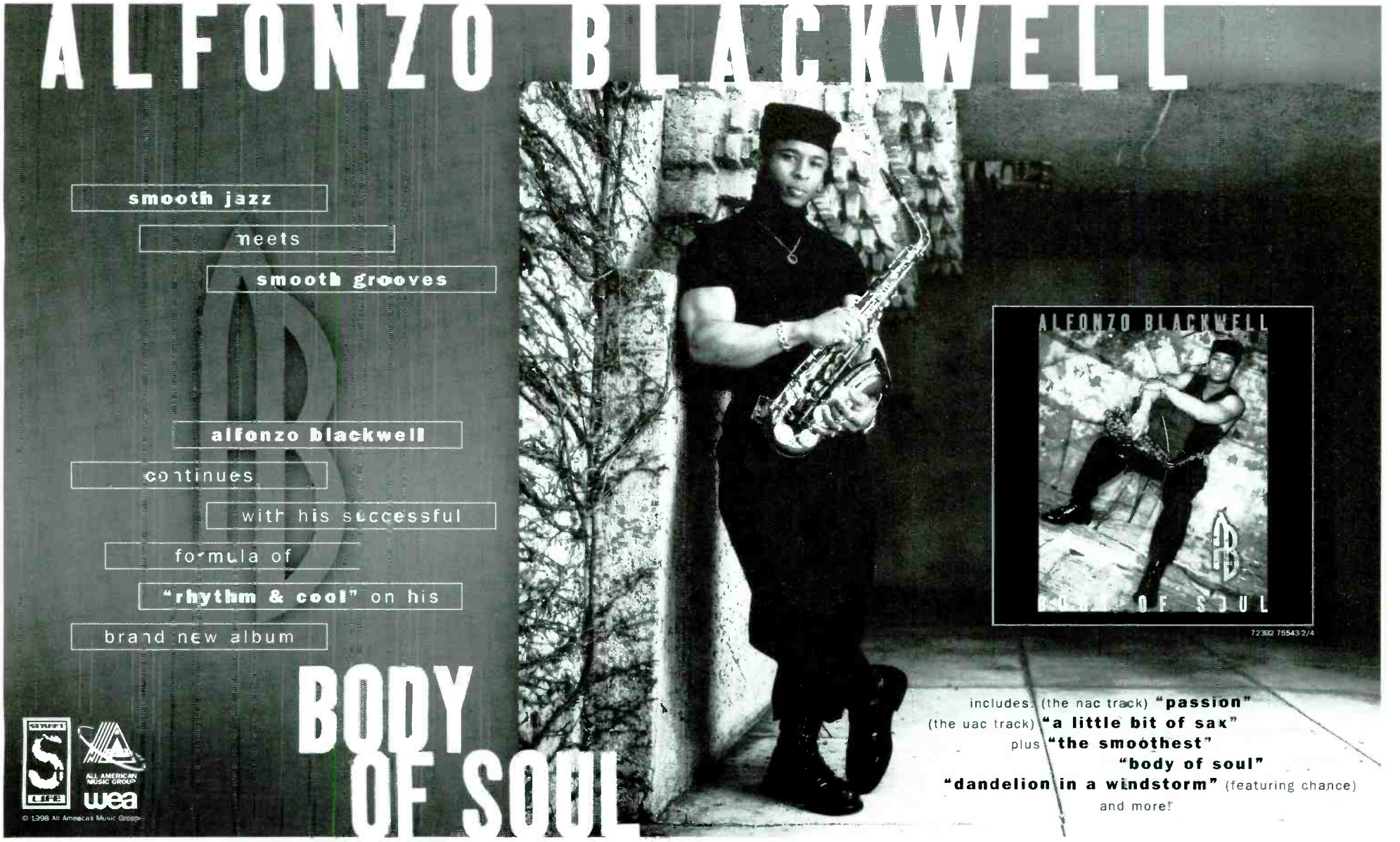
My favorite, though, is a title I find as heartbreakingly blunt and tender as the melody the composer attached to it: "Ruby My Dear." —J.G.

OUR COVER ARTIST

Jason Farris
Age 26
Illustrator
Rockford, Illinois

"When I'm commissioned for a project—whatever it is—I need to produce [something that] fits into my style because my method of distortion does not follow a systematic formula. I view objects as if they were maileable or fluid, then piece them together like an organic puzzle. Then I use color and light to my advantage, creating depth and definition. On this particular illustration, my focus was on the texture of jazz. When jazz was king throughout the hard bop, modal and cool eras, the players had a coarseness that stemmed from an intense desire to be heard. Long live the Beatnik."

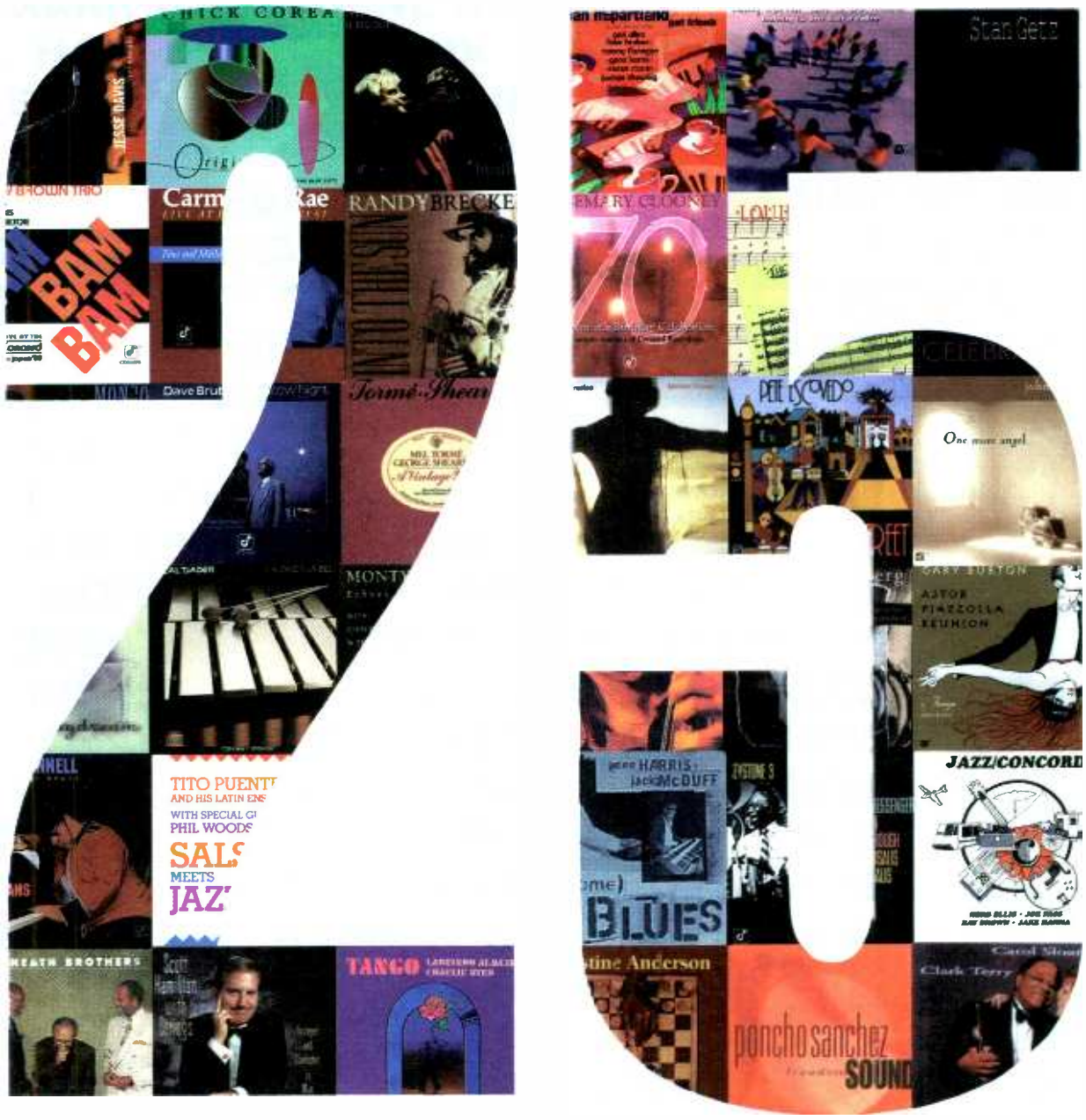




www.americanradiohistory.com

CONCORD RECORDS

CELEBRATING



YEARS

PURVEYORS OF FINE RECORDED ART SINCE 1973

Concord Jazz *Concord Picante* *Concord Concerto* *Concord Vista* *Stretch Records*

Concord Records, Inc. P.O. Box 845 Concord, CA 94522 (510) 682-5770 Fax (510) 682-3508 www.aent.com/concord

www.americanradiohistory.com

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	10	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98) 10 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	30	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	3	21	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	4	17	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	6	13	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
6	5	31	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
7	7	5	LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ)	NOTTE D'AMORE
8	9	74	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	11	37	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
10	8	8	COPLAND/BERNSTEIN SONY CLASSICAL 60593 (10.98 EQ/16.98)	HE GOT GAME: THE MUSIC OF AARON COPLAND
11	10	22	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
12	13	90	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
13	NEW▶		VARIOUS ARTISTS LONDON 4603802 (10.98 EQ/17.98)	THE ULTIMATE PUCCINI COLLECTION
14	12	30	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
15	RE-ENTRY		ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	38	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS 25 weeks at No. 1	TIME TO SAY GOODBYE
2	4	2	SOUNDTRACK MILAN 35850 (16.98)	THE TRUMAN SHOW
3	2	34	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	3	8	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
5	5	18	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
6	6	33	ARIA ASTOR PLACE 14009 (16.98)	ARIA
7	9	46	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
8	12	11	CINCINNATI POPS (KUNZEL) TELARC 80468 (10.98/15.98)	PLAY BALL!
9	8	22	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
10	7	7	MARK O'CONNOR SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
11	RE-ENTRY		SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
12	10	41	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
13	13	7	ANDREW WEIL UPAYA 1224 (20.98/24.98)	SOUND BODY, SOUND MIND
14	RE-ENTRY		JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
15	RE-ENTRY		LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE

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

TOP CLASSICAL MIDLINE

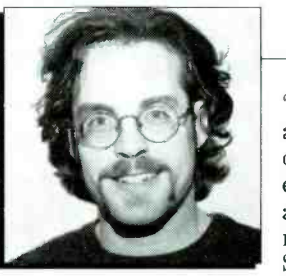
1 VARIOUS THE SPIRIT OF THE TITANIC ST.CLAIR
2 VARIOUS MOZART FOR YOUR MIND PHILIPS
3 VARIOUS BEETHOVEN AT BEDTIME PHILIPS
4 VARIOUS BACH FOR RELAXATION RCA VICTOR
5 VARIOUS PACHELBEL CANON RCA VICTOR
6 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
7 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
8 VARIOUS MOZART IN THE MORNING PHILIPS
9 JAMES GALWAY MEDITATIONS RCA VICTOR
10 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
11 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
12 VARIOUS MOZART FOR MEDITATION PHILIPS
13 BOSTON POPS (FIEDLER) STARS & STRIPES RCA
14 VARIOUS BRAHMS FOR BOOK LOVERS PHILIPS
15 VARIOUS MOZART AT MIDNIGHT PHILIPS

TOP CLASSICAL BUDGET

1 VARIOUS MOZART: OPERA HIGHLIGHTS LASERLIGHT
2 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
3 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
4 VARIOUS TEN YEARS OF SUCCESS NAXOS
5 VARIOUS PIANO CLASSICS-3 CD SET MADACY
6 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
7 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
8 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
9 VARIOUS 20 CLASSICAL FAVORITES MADACY
10 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
11 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
12 VARIOUS THE BEST OF MOZART LASERLIGHT
13 VARIOUS CLASSICAL MASTERPIECES MADACY
14 VARIOUS PIANO GREATEST HITS INTERSOUND
15 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Artists & Music

Classical KEEPING SCORE™



by Bradley Bambarger

ARIA AMERICANA: Despite some valiant efforts over the past century, opera has never really taken as a homegrown art form in America, with the country supplying the singers more than the song. But there is some evidence for a nascent Renaissance. According to OPERA America, performances of native operas have been gradually on the rise in the past decade, including not only chestnuts like **Gian Carlo Menotti's** "Amahl And The Night Visitors" and **Carlisle Floyd's** hugely popular "Susannah" but such new fare as **Tobias Picker's** "Emmeline." And two of the most eagerly awaited premieres anywhere are **André Previn's** "A Streetcar Named Desire" (San Francisco, in September) and **John Harbison's** "The Great Gatsby" (New York, 2000). Plus, those operas' star sopranos—**Renée Fleming** (Blanche in "Streetcar") and **Dawn Upshaw** (Daisy in "Gatsby")—have each fashioned high-profile collections of American opera arias, very uncommon items heretofore.

Due this fall, Fleming's Decca/London disc takes its title from Floyd's opening aria for Susannah, the wide-eyed "Ain't It A Pretty Night." In league with **James Levine** and **the Metropolitan Opera Orchestra**, Fleming also sings favorites by **Gershwin** and **Bernstein**, as well as a rare number from **Bernard Herrmann's** lone opera, "Wuthering Heights." The main attraction for some, though, will be an aria from "A Streetcar Named Desire." Deutsche Grammophon will record "Streetcar" live in its entirety for issue early next year, with a PBS broadcast of the San Francisco production planned to coincide with the release. Fleming's Stanley is baritone **Rodney Gilfry**; Previn will conduct **the San Francisco Opera Orchestra**.

No plans are set for the recording of "The Great Gatsby," although Upshaw's American aria survey, "The World So Wide," is already in stores from Nonesuch. The album includes "Ain't It A Pretty Night," yet beyond that there's little to compare with Fleming's set. With **David Zinman** and **the Orchestra Of St. Luke's** in tow, Upshaw ranges far and wide, singing "Laurie's Song" from **Copland's** "The Tender Land"; "Give Me Some Music" from **Barber's** "Antony And Cleopatra"; "Lonely House" from **Weill's** "Street Scene"; "What A Movie" from Bernstein's "Trouble In Tahiti"; "Willow Song" from **Douglas Stuart Moore's** "The Ballad Of Baby Doe"; "This Is Prophetic" from **John Adams'** "Nixon In China"; and "Oh Yemanja (Mother's Prayer)" from **Tania León's** "Scourge Of Hyacinths."

"The World So Wide" is an engaging collection, marked not only by Upshaw's lissome voice and charm but the taste and keen imagination that have made the singer one of America's most inspired musicians. In New York magazine critic **Peter Davis'** sage book "The American Opera Singer" (Doubleday), he characterizes Upshaw as an artist who wants, and is well on her way to having, it "all." Indeed, her operatic enthusiasms have ranged remarkably from **Handel** and **Mozart** to **Stravinsky** and **Messiaen**. And she not only was the voice of **Henryk Górecki's** epochal Symphony No. 3 but has breathed luminous life into **Wolf** lieder and **Debussy** *mélodies*, among sundry other pursuits onstage and on record.

A considerable portion of Upshaw's ambitious Nonesuch discography has been devoted to exploring American music, as one of the very few singers who can cross over from classical to popular and back again with grace. Her set of **Rodgers and Hart** was a hit two years ago, and the Broadway survey "I Wish It So" won a Gramophone Award in '95; she sang **Ives** on Adams' hidden gem "American Elegies" from '90, and an album showcasing her beautiful reading of Barber's "Knoxville: Summer Of 1915" earned a Grammy the year before.

"I've been interested in American repertoire since I was in school, and it's something that has grown with me," Upshaw says. "Beyond the fact that I love the music, singing in my own language has helped me with other repertoire by bringing home the real importance of the text, of always singing with meaning." And, she points out, opera and art song in the vernacular tend to have a special emotional accessibility. "I know that when I attend a vocal performance, I'm drawn in more directly when it is sung in a language that I understand. So I think it's natural that an audience in the States or the U.K. would relate to 'Susannah' or 'Nixon In China' in a strong way—like, 'This means something to *me*.'"

UPSHAW

"The World So Wide" takes its title from a line in the album's touching Copland feature, a number that has special resonance for Upshaw. "That aria is all about taking the risk of leaving a little of yourself behind in order to move forward," she says. "And looking at music as this great wide world that you have to open yourself up to—that's something I've always identified with."

That the Americana spirit has taken root with singers like Upshaw and Fleming (and their record labels) thrills **Ron Pollard**, the encyclopedically knowledgeable opera buyer at the Tower Records in New York's Greenwich Village. "The World So Wide" has been a favorite at his store, and he says the Fleming album could be an even greater draw. Still, Pollard's wish list for American opera on disc has hardly been fulfilled, he says. Despite the success of Virgin's account of "Susannah," there is still no take on Floyd's "Of Mice And Men" (which is being produced by six professional companies in the U.S. next season, giving it more pro performances for the year than any other native opera). Also, Pollard points out, there are no recordings of such Menotti favorites as "The Counsel" or "The Saint Of Bleecker Street," a Pulitzer Prize winner. "We've just scratched the surface, really," he says. "There are more wonderful things in the American repertoire that are still untapped."

JAZZ BLUE NOTES

(Continued from page 40)

forced to delay his debut at the Village Vanguard in New York due to complications resulting from his attempt to secure a work visa from the U.S. State Department. Valdes, initially scheduled to open with his Havana quartet June 2, began his stint there June 9. "Bele Bele En La Habana," the first of two Valdes discs recently recorded for Blue Note, will be released June 30. A solo piano concert, recorded in January at Lincoln Center in New York, will be released on the label in 1999.

CRESCENT CITY CROWD: It was old home night at Sweet Basil in New York when saxophonist **Donald Harrison** was joined by fellow New Orleans native **Nicholas Payton**. Harrison, rather restrained on **the Meters'** "Come Back, Jack" and his own reggae-to-Latin "Bob Marley," was reinvigorated by Payton's presence on the **John Coltrane** tribute "One Of A Kind" and the backbeat-pumped title track from Harrison's "Nouveau Swing" (GRP). "Sincerely Yours" was a showcase for Harrison's luxuriant, inviting alto sound, informed by a **Cannonball Adderley**-like soulfulness and birdlike trills. For that tune, Payton added mellow gold on flugelhorn. The trumpeter, celebrating the release of "Payton's Place" (Verve), was in town to record with his pianist, **Anthony Wonsey**, and participate in sessions with **Abbey Lincoln** and **Joanne Brackeen**.

www.americanradiohistory.com

No Mousing Around At Orlando's Transcontinental Studios

BY DAN DALEY

ORLANDO, Fla.—Lou Pearlman always wanted to be in the music business. As a teenager growing up in the Flushing neighborhood of Queens, N.Y., his band played the Long Island club circuit and occasionally opened for major acts. The budding lead guitarist was also motivated by the success that his cousin and Queens homeboy, Art Garfunkel, had been having with a composer named Paul Simon.

But like most who pursue such dreams, Pearlman came to the conclusion that rock stardom would elude him. He reluctantly gave up the dream, went to college, got an accounting degree, and pursued a law career before turning to another passion—this one for aviation—by starting an air charter service.

However, his latent music business ambitions blossomed in a circuitous but profitable way. During rock'n'roll's heady days of the '70s and '80s, his Transcontinental Air service transported many of the period's major groups, and it was one of those charters that would give Pearlman success beyond his wildest teenage dreams—not to mention an awfully nice recording studio.

"We were flying this group called New Kids On The Block," Pearlman recalls. "I had never heard of them, but someone from their organization told me how many records they had sold. And I said to myself, 'I can do *that*.' "

He did, assembling, between 1992 and 1994, the Backstreet Boys, whose members were culled from scores of auditions in the Orlando area, where Pearlman had set up Transcontinental Records.

Launched in European markets on Jive Records in 1994, the adolescent heartthrobs have amassed sales of more than 20 million units on just two albums—only one of which has been released in the U.S., according to Pearlman. The group's self-titled U.S. album on Jive has been certified quadruple-platinum by the Recording Industry Assn. of America and spawned the top 10 single "Everybody (Backstreet's Back)."

'There's a synergy between the success of the studio and the success of the record company we're working on'

It wasn't long before Pearlman realized that he could save considerable money and keep better control of his music organization—which now boasts 11 acts, including Aaron Carter and 95 South—by building his own studio complex. Accordingly, Transcontinental Studios officially opened June 13 here. It's the latest in a series of state-of-the-art facilities in Orlando.

Disney and Universal had both opened extensive audio, video, and film post facilities in Orlando in the late '80s. These improvements were part of their expanding theme-park operations, which contributed significantly to making the central Florida city the world's top vacation destination. But Orlando was initially unable to attract the technical talent needed to make it a player in major league post.

However, the content-driven '90s have brought more and more work to those and a flurry of other post and music facilities in the area, and the studios have had a steady stream of young staffers coming out of the nearby entertainment technical college Full Sail. On top of that, the region—which once produced a number of '70s rock acts, including Molly Hatchet—has found itself home base to a new generation of successful alt-rockers, from matchbox 20 and Seven Mary Three to Sister Hazel. Finally, Disney's attention has turned toward an affluent, adult audience, and the still-developing Downtown Disney now hosts new theme clubs like House of Blues, Wildhorse Saloon, and the BET network's Soundstage.

IT'S ALL IN THE TIMING

"Our timing could not have been better," observes Joe Smith, Transcontinental Studios VP/GM. Smith is a recording engineer who moved eight years ago with his family to Orlando and worked at various local studios. Smith heard about Pearlman's plans in 1994, when Pearlman was working on a record for artist manager Johnny Wright, who is also a venture partner with Pearlman.

"I put together a business plan, and it kept growing from there," says Smith. What started out as a small Mackie/Adat studio turned into a 7,000-square-foot complex centered around Studio A's Solid State Logic 9000J board—the first such console with a factory-installed, eight-channel monitor matrix—and compact tracking room.

Transcontinental also features a writing/preproduction studio with a 44-input Amek Big console (though an Otari Status board is slated for later installation) and a still-under-construction studio with an SSL 4040E/G board.

A full-service facility, Transcontinental also offers lounges, a 1,000-square-foot rehearsal stage with tie lines to the control rooms, and offices.

All three studios were designed by Ross Alexander, whose credits include Crescent Moon and South Beach Studios in Miami. The 9000J was side-loaded into the control room, a design similar to some of the rooms Alexander has done in Miami. Smith says he's not only familiar with that type of design from working in that city but that he prefers it sonically; he says it might also help attract business from Miami, four hours to the south.

"The idea was to put everything under one roof," Smith explains. "It's not just a matter of saving on recording costs but also of keeping better control of a fast-growing company." He pauses and adds, only half in jest, "You try getting five young guys in their own cars from

(Continued on next page)

Ocean Way Visited By Angels. Rock star Alanis Morissette worked on her hit "Uninvited," from the "City Of Angels" soundtrack, at Ocean Way in Los Angeles. Shown at the facility's Studio B, from left, are engineer (and Ocean Way owner) Allen Sides, Morissette, arranger David Campbell, and producer Rob Cavallo. The track was mixed on a Solid State Logic SL 9000J console with Ultimation and Total Recall.

Sixpence This! Squint Entertainment act Sixpence None The Richer enlisted top mixing engineer Bob Clearmountain to mix its upcoming single, "Kiss Me." Shown at Clearmountain's Mix This! studio in Pacific Palisades, Calif., from left, are Sixpence member Dale Baker, Clearmountain, and producer Steve Taylor.

SUBMISSION GUIDELINES

Following are guidelines for submissions of photographs, Audio Track entries, and other material to Billboard's Studio Action section and Production Credits listing.

Photos must be accompanied by a caption that clearly identifies all individuals shown, listing complete names, titles, affiliations, and all other relevant information. Photos must also include the name of the studio where the session took place and the label for which the project was recorded (if applicable).

Photos may be submitted in any format, but black and white prints are preferred. Billboard does not return photos unless a prior arrangement has been made to do so.

Material for Audio Track must include name and location of the studio; names of artist, producer, engineer, assistant engineer, and other personnel relevant to the session; name of label; and equipment highlights of the studio in question. Please E-mail all material to pverna@billboard.com or fax at 212-536-5358.

Material for Production Credits should be submitted to Steve Graybow by phone at 212-536-5361 or E-mail at sgraybow@billboard.com.

Capitol RECORDS

In preparation for an upcoming release, Capitol Records is seeking the multitrack tapes *(or information leading to their acquisition)* of RINGO STARR's recordings of the following songs:

I'm the Greatest
Only You
Goodnight Vienna
Cooking In the Kitchen of Love

Studio quality 2-track tapes of JOHN LENNON's guide vocals on these tracks are also being sought.

Please contact Capitol Records
1-888-840-7811

www.americanradiohistory.com

NO MOUSING AROUND AT TRANSCONTINENTAL STUDIOS

(Continued from preceding page)

a rehearsal studio to a recording studio without a couple getting 'lost' here and there."

Like many large, new, contemporary recording facilities, Transcontinental expects to bank on in-house projects for a large part of its revenues—as much as 75%, says Smith, at a card rate of $2,000 per day. However, he expects that the studio will also attract significant outside clientele, which it's already started to do. Projects have come in from Australia and Germany from producers who have heard Smith's mix work on the Backstreet Boys' hits. And Disney's post facilities have made plans to use Transcontinental's mixing capabilities for scoring work.

"We're certainly trying to project ourselves beyond Orlando," says Smith. "There's a synergy between the success of the studio and the success of the record company that we're working on—marketing the studio directly to producers and engineers but also to A&R people."

Orlando's prominence as an entertainment center reflects the redefinition of entertainment by a culture increasingly dominated by mega-corporations. The theme clubs, the high-profile sports franchises like the Orlando Magic basketball team, and the lure of massive global tourism are all giving Orlando considerable visibility. Combine that with a successful record company and studio complex and, as Smith succinctly puts it, "This is not just a Mickey Mouse stop anymore."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 20, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	I JUST WANT TO DANCE WITH YOU George Strait/ T. Brown, G. Strait (MCA Nashville)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)	CLOSING TIME Semisonic/ Nick Launay (MCA)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Hollywood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Hollywood, CA) Ben Garrison, Dexter Simmons	EMERALD SOUND (Nashville, TN) Chuck Ainley, Mark Ralston	CHARLES FISHER'S HOME STUDIO Charles Fisher Doug DeAngelis	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimation	SSL 9000J/Custom SSL 8000G + Ultimation	SSL 4064E/G	Ampex ATR124	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Sony PCM 338	Mackie 32.8	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	Quantegy 467	BASF 900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	MASTERFONICS (Nashville, TN) Chuck Ainley	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pela	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4064E/G	SSL E series/Neve VRP 72	SSL 4000G+ w/ultimation
RECORDER(S)	Studer 827	Studer 827	Studer D827	Ampex ATR 102/Studer A827	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499/456	Quantegy 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	MCA	Sony	MCA

© 1998, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

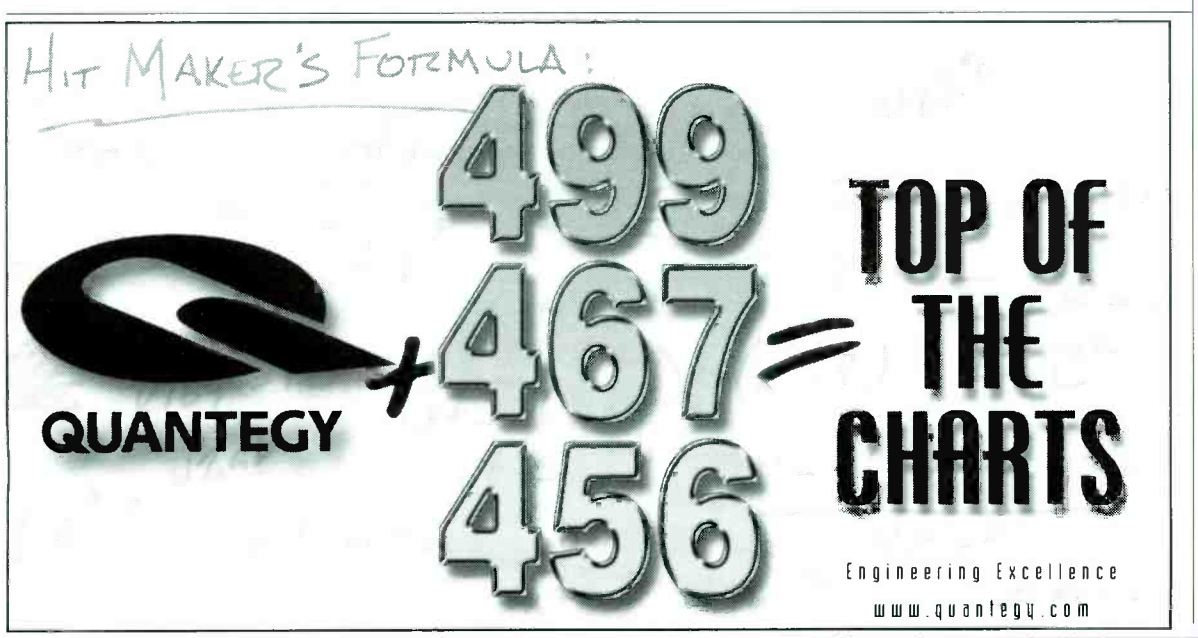
newsline...

PRO AUDIO INDUSTRY VETERAN MEL LAMBERT has joined Otari Corp. of America in Foster City, Calif., in the newly created position of international marketing director. Lambert, who represented Otari as an independent publicist/consultant, will head the console and recorder manufacturer's worldwide marketing activities and help determine new product opportunities. Otari president Jack Soma says in a statement, "I am very pleased to have Mel on board. He has been involved in numerous projects for Otari prior to accepting this permanent position, the most recent being coordinator and chairman for a series of international focus groups that eventually led to the conceptual design of our new Advanta Digital Console."

Prior to establishing his publicity/consulting firm, Media & Marketing, 10 years ago, Lambert was editor of Recording Engineer/Producer magazine and held numerous positions as contributing editor and freelance writer for pro audio and multimedia publications. Lambert also worked with other manufacturers on a freelance basis, including Martinsound, Ensoniq, AMS-Neve, Euphonix, Fairlight USA, and Solid State Logic.

BOOKING AGENCY FAMOUS ARTISTS has established a division devoted to producers and composers, according to Famous president Jerry Ade. Already signed to the Famous Artists Producers and Composers arm are the Berman Brothers, Hex Hector, Dave Hall, and Vincent Herbert, according to a statement from Famous. In the statement, Ade says, "The creative talent that drives the industry merits the same kind of intense representation that we give to our chart performers. Producers, mixers, and writers are crucial to keeping the business fresh and stimulating to the public. The response [to the new division] from the record companies and the talent has been far beyond our expectations, and this is now a solid part of our business."

BRIEFLY: The editors of Mix magazine plan to hold StudioPro 98, a conference on the technology and business of recording, Thursday and Friday (25-26) at the Marriott Marquis in New York. At press time, the event was to feature participation from Dave Amlen of Sound on Sound, Randy Ezratty of Effanel Music, Peter Fish of National Sound, Koostor McAllister of Record Plant Remote, Howard Schwartz of Howard Schwartz Recording, Zoe Thrall of Avatar, and Music Producers Guild of the Americas representatives Barry Beckett, Ed Cherney (the guild's president), Frank Filipetti, Tommy LiPuma, Arif Mardin, George Massenburg, Tony Visconti, and Don Was. Other planned featured panelists include studio designers John Storyk and Russ Berger, mastering engineer Bob Ludwig, and N2K VP Chris Bell.



Get the definitive manufacturer's guide to producing your pre-recorded product:

- CD, Audio and Video Manufacturers
- Video Production Facilities
- Packaging and Mailing Suppliers
- Equipment Manufacturers of CD and CD Rom
- Tape Duplicators and CD Replicators
- Tape Masterers
- And much more

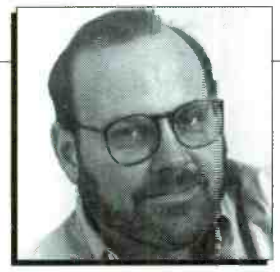
BILLBOARD'S 1998 INTERNATIONAL TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL (800) 344-7119.

Outside the U.S. call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a check or money order for $65 plus $6 S&H ($13 for international orders) to:
Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.
Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.
Orders payable in U.S. funds only. All sales are final. BDTD3168
(Also available on diskette, for rates call Mike Sisto at 212-536-5017.)

www.americanradiohistory.com

Latin Notas™



by John Lannert

CHIRINO'S TONGUE-IN-CHEEK TOAST: **Willy Chirino**'s upcoming single "Cuba Libre" commemorates the 100th anniversary of the cocktail also known by its contents: rum and Coke.

An infectiously danceable, if lightweight, techno salsa cut, "Cuba Libre" was written by Chirino as the theme song for a promotional campaign launched by famed rum maker Bacardi, which claims that the libation was concocted by American soldiers who were celebrating their victory in the Spanish-American War.

Chirino, well-known for inserting messages in his songs that tweak Cuban leader **Fidel Castro**, says "Cuba Libre" is about a drink. Nonetheless, he notes, people are free to interpret a political significance in the lyrics, which proclaim "Cuba Libre" throughout the tune.

"Cuba Libre" also is the title track of Chirino's upcoming Sony Discos album, due in September. The CD contains 15 covers of Cuban classics, such as "Guantanamera" and "El Manisero," sung in duet with the likes of **Celia Cruz, Albita, Jon Secada**, and **Lissette**.

A video of "Cuba Libre" by Cuban filmmaker **Ernesto Fundora** premiered June 7 at the Miami music club Café Nostalgia.

Fundora, who currently lives between homes in Miami and San Juan, Puerto Rico, previously created a controversial video for Chirino's 1996 single "La Jinetera," a song about prostitution in Havana.

The equally provocative "Cuba Libre" video features a scantily clad cast on the sand in Miami's South Beach dancing the *tembleque*, a sexy, shaking solo dance popular among Cuba's young people.

Starting in July, the clip will be shown in bars at events sponsored by Bacardi; it will also be distributed by Sony to music video channels. The single and a club remix are slated for a July release.

In April, Chirino won the "Spirit Of Hope" award at Billboard's Fifth Annual Latin Music Awards.

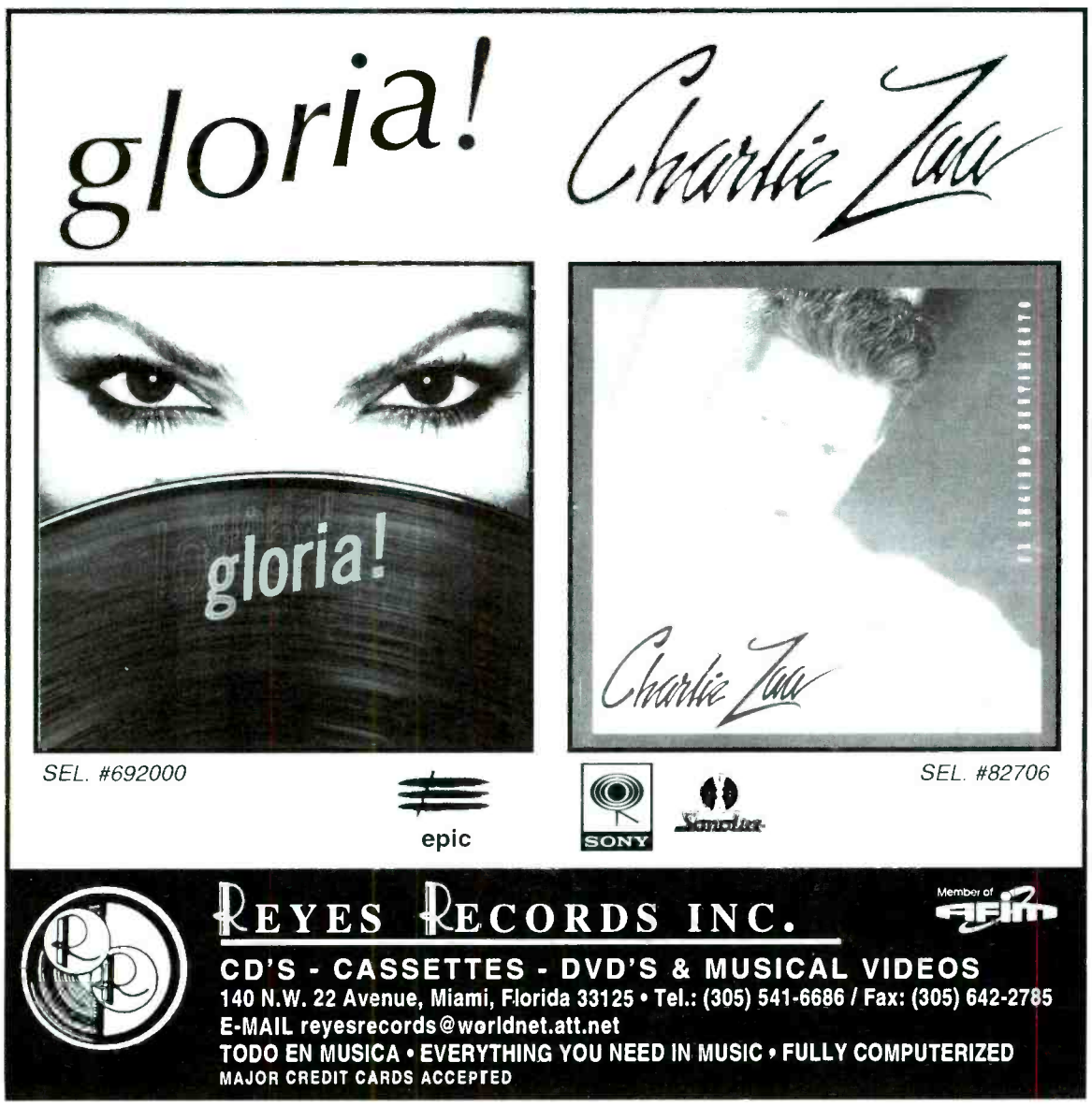
ANTHONY TO COLUMBIA: After months of reportedly ardent courting by Sony Music Entertainment *jefe* **Tommy Mottola**, RMM salsa idol **Marc Anthony** has signed a four-album deal with Columbia. No other details were available at press time.

Meanwhile, Anthony has cut "I Want To Spend My Lifetime Loving You," the theme song to the movie "Zorro," with **Tina Arena**. Anthony replaced Sony Discos singing star **Ricky Martin**, who now is his labelmate at Columbia. Also, the video to Anthony's current hit, "No Me Conoces," features an appearance by actress **Jennifer López**.

Anthony is slated to perform Saturday (27) at the Greek Theatre in Los Angeles.

TRAVERSING THE DIVIDES: **Steve Winwood, Tito Puente**, and **Arturo Sandoval** have teamed up for the Latin Crossings tour, a European trek slated to kick off July 3 at its only non-European date: the Montreal Jazz Festival. The first European show will be July 5 in

(Continued on next page)



Billboard® JUNE 27, 1998

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ NO. 1/GREATEST GAINER ★★★	
1	4	17	3	CARLOS PONCE / EMI LATIN — 1 week at No. 1	◆ REZO / F.PINERO JR. (C.PONCE,F.PINERO JR.)
2	1	1	10	ELVIS CRESPO / SONY DISCOS	◆ SUAVEMENTE / R.CORA,E.CRESPO,L.A CRUZ (E.CRESPO)
3	10	23	4	ALEJANDRO FERNANDEZ / SONY DISCOS	YO NACI PARA AMARTE / E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
4	3	4	5	VICTOR MANUELLE / SONY DISCOS	◆ SE ME ROMPE EL ALMA / R.SANCHEZ,V.MANUELLE (G.FRANCISCO)
5	13	10	8	MANNY MANUEL / MERENGAZO/RMM	◆ COMO DUELE / R.ORLANDO,R.VAZQUEZ,W.DRULLARD (R.VAZQUEZ)
6	2	5	6	GLORIA ESTEFAN / EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO / E.ESTEFAN JR.,T.MORAN (K.SANTANDER,G.ESTEFAN)
7	6	2	8	MARC ANTHONY / RMM	NO ME CONOCES / A.CUCCO PENA,M.ANTHONY,J.LUGO (F.ARIAS)
8	8	13	19	ALEJANDRO FERNANDEZ / SONY DISCOS	◆ NO SE OLVIDAR / E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
9	20	14	34	ANA GABRIEL / SONY DISCOS	◆ A PESAR DE TODOS / A.GABRIEL (A.GABRIEL)
10	9	7	23	JUAN GABRIEL / ARIOLA/BMG LATIN	ASI FUE / J.GABRIEL (J.GABRIEL)
11	NEW▶		1	SERVANDO Y FLORENTINO / WEA LATINA	ALIVIAME / S.GEORGE,A.SALAS (R.MONTANER)
12	5	6	8	MYRIAM HERNANDEZ / SONY DISCOS	◆ HUELE A PELIGRO / H.GATICA,M.HERNANDEZ (A.MANZANERO)
13	17	12	5	LUIS MIGUEL / WEA LATINA	SABOR A MI / L.MIGUEL,B.SILVETTI (A.CARRILLO)
14	7	3	9	ALEJANDRO SANZ / WEA LATINA	◆ AMIGA MIA / E.RUFFINENGO,M.A.ARENAS (A.SANZ)
15	27	—	2	EL REENCUENTRO / FONOVISA	CLARIDAD / R.REYES (H.TOZZI)
16	26	—	2	RICARDO ARJONA / SONY DISCOS	◆ DIME QUE NO / R.ARJONA (R.ARJONA)
17	11	11	11	PEPE AGUILAR / MUSART/BALBOA	POR MUJERES COMO TU / P.AGUILAR (FATO)
18	18	20	4	GRUPO LIMITE / RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD / J.CARRILLO (G.RIVERA)
19	14	15	41	ALEJANDRO FERNANDEZ / SONY DISCOS	◆ SI TU SUPIERAS / E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
20	16	22	3	CHRIS DURAN / MERCURY/POLYGRAM LATINO	◆ TE PERDI / R.LIVI (R.LIVI,J.MARCELO)
21	19	40	14	RICKY MARTIN / SONY DISCOS	◆ LA COPA DE LA VIDA / R.ROSA,D.CHILD,K.C.PORTER (D.CHILD,R.ROSA,L.GOMEZ ESCOLAR)
22	12	8	20	RICKY MARTIN / SONY DISCOS	◆ VUELVE / R.ROSA,K.C.PORTER (F.DE VITA)
23	22	16	12	CRISTIAN / ARIOLA/BMG LATIN	LLORAN LAS ROSAS / R.PEREZ (A.MATHEUS)
24	21	19	15	INTOCABLE / EMI LATIN	ERES MI DROGA / J.L.AYALA (M.MENDOZA)
25	NEW▶		1	LOS TUCANES DE TIJUANA / EMI LATIN	DESDE QUE TE AMO / G.FELIX (M.QUINTERO LARA)
26	36	39	6	LOS PALOMINOS / SONY DISCOS	◆ TE SEGUIRE / M.LICHTENBERGER JR. (E.R.RAMIREZ)
27	RE-ENTRY		2	TITO NIEVES / RMM	◆ COMO UN NINO CELOSO / R.GONZALEZ,L.GARCIA (R.MONCLOVA)
28	15	9	18	LOS TEMERARIOS / FONOVISA	◆ POR QUE TE CONOCI / A.ANGEL ALBA (A.ANGEL ALBA)
29	25	18	5	KARIS / EMD	◆ BANDOLERA / E.MONTANEZ,R.CORA (E.CRESPO)
30	32	38	3	GRACIELA BELTRAN / EMI LATIN	◆ ROBAME UN BESO / J.SEBASTIAN (J.SEBASTIAN)
31	30	26	3	BANDA MAGUEY / RCA/BMG LATIN	QUIERO VOLVER / E.SOLANO (E.SOLANO)
32	35	29	3	MELINA LEON / TROPIX/SONY DISCOS	◆ TE CRUCIFICO O TE SANTIFICO / E.REYES,A.MONTALBAN (R.BARRERA)
33	24	28	6	EZEQUIEL PENA / FONOVISA	QUE CHULADA DE MUJER / E.PENA (M.ALCARAZ,P.MARTINEZ,J.GUIZAR)
34	RE-ENTRY		3	MANA / WEA LATINA	◆ EN EL MUELLE DE SAN BLAS / FHER & ALEX (FHER & ALEX)
35	23	37	18	OLGA TANON / WEA LATINA	EL FRIO DE TU ADIOS / O.TANON (Y.MONRROZEAU)
36	NEW▶		1	CHARLIE ZAA / SONOLUX/SONY DISCOS	DESENGANOS / C.ZAA (T.FERREIRO,T.FREGOSO)
37	RE-ENTRY		16	INDIA / RMM	◆ MI MAYOR VENGANZA / I.INFANTE (R.BARRERA)
38	RE-ENTRY		6	LOS TIGRES DEL NORTE / FONOVISA	QUIERO VOLAR CONTIGO / LOS TIGRES DEL NORTE (J.ARMENTA)
39	40	24	21	MARC ANTHONY / RMM	SI TE VAS / A.CUCCO PENA,M.ANTHONY,H.RAMIREZ (P.FERNANDEZ)
40	34	36	22	GRUPO LIMITE / RODVEN/POLYGRAM LATINO	SENTIMIENTOS / J.CARRILLO (A.VILLAREAL)

POP — 18 STATIONS	TROPICAL/SALSA — 15 STATIONS	REGIONAL MEXICAN — 69 STATIONS
1 **CARLOS PONCE** EMI LATIN REZO	1 **ELVIS CRESPO** SONY DISCOS SUAVEMENTE	1 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO TU OPORTUNIDAD
2 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI PARA...	2 **VICTOR MANUELLE** SONY DISCOS SE ME ROMPE EL...	2 **INTOCABLE** EMI LATIN ERES MI DROGA
3 **GLORIA ESTEFAN** EPIC/SONY DISCOS CORAZON...	3 **MANNY MANUEL** MERENGAZO/RMM COMO DUELE	3 **LOS TUCANES DE TIJUANA** EMI LATIN DESDE QUE TE...
4 **MYRIAM HERNANDEZ** SONY DISCOS HUELE A PELIGRO	4 **MARC ANTHONY** RMM NO ME CONOCES	4 **LOS PALOMINOS** SONY DISCOS TE SEGUIRE
5 **ALEJANDRO SANZ** WEA LATINA AMIGA MIA	5 **SERVANDO Y FLORENTINO** WEA LATINA ALIVIAME	5 **BANDA MAGUEY** RCA/BMG LATIN QUIERO VOLVER
6 **ELVIS CRESPO** SONY DISCOS SUAVEMENTE	6 **RICARDO ARJONA** SONY DISCOS DIME QUE NO	6 **EZEQUIEL PENA** FONOVISA QUE CHULADA DE MUJER
7 **VICTOR MANUELLE** SONY DISCOS SE ME ROMPE EL...	7 **CARLOS PONCE** EMI LATIN REZO	7 **PEPE AGUILAR** MUSART/BALBOA POR MUJERES COMO...
8 **RICARDO ARJONA** SONY DISCOS DIME QUE NO	8 **EL REENCUENTRO** FONOVISA CLARIDAD	8 **BANDA ARKANGEL R-15** LUNA/FONOVISA VOY A...
9 **JUAN GABRIEL** ARIOLA/BMG LATIN ASI FUE	9 **TITO NIEVES** RMM COMO UN NINO CELOSO	9 **GRACIELA BELTRAN** EMI LATIN ROBAME UN BESO
10 **CHRIS DURAN** MERCURY/POLYGRAM LATINO TE PERDI	10 **KARIS** EMD BANDOLERA	10 **LOS TIGRES DEL NORTE** FONOVISA QUIERO VOLAR...
11 **EL REENCUENTRO** FONOVISA CLARIDAD	11 **OLGA TANON** WEA LATINA EL FRIO DE TU ADIOS	11 **LOS TEMERARIOS** FONOVISA POR QUE TE CONOCI
12 **ALEJANDRO FERNANDEZ** SONY DISCOS NO SE OLVIDAR	12 **MELINA LEON** TROPIX/SONY DISCOS TE CRUCIFICO O...	12 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO SENTIMIENTOS
13 **CRISTIAN** ARIOLA/BMG LATIN LO MEJOR DE MI	13 **INDIA** RMM MI MAYOR VENGANZA	13 **DAVID LEE GARZA** EMI LATIN TE QUIERO TE AMO
14 **LUIS MIGUEL** WEA LATINA SABOR A MI	14 **MARC ANTHONY** RMM SI TE VAS	14 **MARCO ANTONIO SOLIS** FONOVISA YA APRENDERAS
15 **CRISTIAN** ARIOLA/BMG LATIN LLORAN LAS ROSAS	15 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI PARA...	15 **LOS ANGELES AZULES** DISA/EMI LATIN ME HACES...

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

www.americanradiohistory.com

NOTAS

(Continued from preceding page)

Udine, Italy.

The concept behind the two-month European tour is to present each of the trio members' musical leanings separately and in an ensemble. Winwood is hardly a stranger to Hispanic Afro-Caribbean grooves. In the 1970s, he recorded with **the Fania All Stars**, and his latest disc contains a salsa track.

The Latin Crossings backing band has a cast of standout players: **Ed Calle, Tommy Anthony, Walfredo Reyes Jr., Otmaro Ruiz, Manuel Egui Castrillo**, and **Oskar Cartaya**.

BMG'S SPC PUSH: Betting that **Só Pra Contrariar** can duplicate its big-time Brazilian sales in the rest of Latin America, BMG has launched its initial regional thrust for the star pop/samba crew, whose 1997 self-titled disc sold more than 3 million units in Brazil—a record, according to the Brazilian trade association APBD.

The campaign kicked off May 20 in Clube Hipica Paulista in São Paulo, Brazil, where the group received numerous sales awards. In attendance were noted Brazilian artists **Elba Ramalho, Fábio Jr., Sula Miranda, Joanna**, and **Carla Perez**, a former dancer with **É O Tchan**. SPC's charismatic lead singer, **Alexander Pires**, has upcoming promotional trips scheduled for Latin America, as well as for Spain and Germany.

SPC's debut Spanish disc is an eponymous album due June 30 in Latin America and the U.S. The CD will contain five Spanish-language tracks, adaptations of five popular cuts from its hit 1997 album. The new disc will also include five Portuguese-language sides. The disc's leadoff single is "Cuando Acaba El Placer," the Latino counterpart to the smash Brazilian single "Depois Do Prazer."

U.S. RELEASE UPDATE: Universal Latino has just released "Boleros De América" by **Rafael José**, a co-host of the Univision morning program "Despierta América." The album's leadoff single, "Para Decir Adios," is a duet with **Laura Flores**. On July 15, Universal is set to drop "Bandito La Ley" by **Rosco**, formerly known as **Rosco Martínez**. A sorely overlooked singer/songwriter, Rosco performed a sizzling set in 1996 at Billboard's International Latin Music Conference.

Salsoul Records—a prominent pop/disco indie in the '70s that also put out some fine roots-tropical discs—recently released three more albums from its Salsoul Salsa Leyenda reissue series: "Macho Mumba" by **Saoco**, "Lo Dice Todo" by **Grupo Folklórico**, and "Chocolate Caliente" by **Alfredo "Chocolate" Armenteros**. Salsoul's sales director, **Stan White**, says there aren't plans to reactivate the label as a Latino imprint, but he notes that an upcoming reissue of **Conjunto Libre** may feature previously unreleased tracks.

CHART NOTES, RADIO: In only its third week on Hot Latin Tracks, **Carlos Ponce's** breakout ballad hit "Rezo" has reached the top of the chart. "Rezo," Ponce's debut single on EMI Latin, also is the first chart-topping single for the label since **Selena's** "Tú Sólo Tú" scaled Hot Latin Tracks in the July 22, 1995, issue. Predictably, "Rezo" ascends to the top of the pop genre chart.

For the sixth successive week, **Elvis Crespo's** just-dethroned chart-topper "Suavemente" (Sony Discos) remains entrenched at No. 1 on the tropical/salsa genre chart.

Grupo Límite's "Tu Oportunidad" (Rodven/PolyGram Latino) tops the regional Mexican chart for the second week in a row.

Debuting at No. 25 this issue on Hot Latin Tracks is "Desde Que Te Amo," a misty-eyed, *ranchera* love song by **Los Tucanes De Tijuana** taken from the hot grupo's upcoming June 30 release on EMI Latin, "Amor Platónico."

CHART NOTES, RETAIL: **Ricky Martin's** "Vuelve" (Sony Discos) solidified its No. 1 ranking on The Billboard Latin 50 this issue with a 30% spike in sales to 8,500 pieces. The sales chart is not published this issue.

"Vuelve," now in its ninth week atop the chart, enjoys a 2,500-unit advantage over **Elvis Crespo's** No. 2 album this issue, "Suavemente" (Sony Discos). Running a close third to "Suavemente" is **Carlos Ponce's** self-titled bow on EMI Latin. "Vuelve" tops the pop genre chart for the second week in a row.

"Suavemente" remains astride the tropical/salsa chart for the third week running, and **Selena's** "Anthology" (EMI Latin) stays parked at No. 1 on the regional Mexican genre chart for the 10th straight week.

Making a strong bow on The Billboard Latin 50 this issue is "Un Segundo Sentimiento" (Sonolux/Sony), **Charlie Zaa's** follow-up disc to his blockbuster premiere set "Sentimientos," which moves 13-12 this week—its 52nd week on the chart.

SALES STATFILE: The Billboard Latin 50: This week: 104,000 units; last week: 100,500 units; this week 1997: 85,000 units.

Pop genre chart: This week: 44,000 units; last week: 42,500 units; this week 1997: 28,000 units.

Tropical/salsa genre chart: This week: 34,500 units; last week: 31,000 units; this week 1997: 14,000 units.

Regional Mexican genre chart: This week: 21,500 units; last week: 23,000 units; this week 1997: 32,500 units.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
9	**A PESAR DE TODOS** (Sony Discos, ASCAP)
11	**ALIVIAME** (EMI April, ASCAP)
14	**AMIGA MIA** (Copyright Control)
10	**ASI FUE** (BMG, ASCAP)
29	**BANDOLERA** (EMD, ASCAP)
15	**CLARIDAD** (Copyright Control)
5	**COMO DUELE** (Caribbean Waves, ASCAP/Viorli, ASCAP)
27	**COMO UN NINO CELOSO** (Samalea Songs, ASCAP)
6	**CORAZON PROHIBIDO [HEAVEN'S WHAT I FEEL]** (FIPP, BMI)
25	**DESDE QUE TE AMO** (Mas Flamingo, BMI)
36	**DESENGANOS [DERRUMBES, POR QUE ERES ASI?]** (EMI Blackwood, BMI/Peer Int'l., BMI)
16	**DIME QUE NO** (Arjona Musical, ASCAP/Sony Music, ASCAP)
35	**EL FRIO DE TU ADIOS** (Casa Editora Yaidelice, ASCAP)
34	**EN EL MUELLE DE SAN BLAS** (Yelapa Songs, ASCAP)
24	**ERES MI DROGA** (Copyright Control)
12	**HUELE A PELIGRO** (Manzamusic, SACM)
21	**LA COPA DE LA VIDA** (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicacalaca, SGAE)
23	**LLORAN LAS ROSAS** (MCA, ASCAP)
37	**MI MAYOR VENGANZA** (Lidasocapi, ASCAP)
7	**NO ME CONOCES** (Unimusica, ASCAP/Sony Music, ASCAP)
8	**NO SE OLVIDAR** (FIPP, BMI)
17	**POR MUJERES COMO TU** (Vander, ASCAP)
28	**POR QUE TE CONOCI** (Editora Anna Musical, SESAC)
33	**QUE CHULADA DE MUJER** (Peermusic, BMI)
38	**QUIERO VOLAR CONTIGO** (TN Ediciones, BMI)
31	**QUIERO VOLVER** (Ernesto Musical)
1	**REZO** (Copyright Control)
30	**ROBAME UN BESO** (Copyright Control)
13	**SABOR A MI** (Peer Int'l., BMI)
4	**SE ME ROMPE EL ALMA** (Gilfran, BMI/Nelia, BMI)
40	**SENTIMIENTOS** (Copyright Control)
39	**SI TE VAS** (Songs Of PolyGram Int'l. BMI)
19	**SI TU SUPIERAS** (FIPP, BMI)
2	**SUAVEMENTE** (Sony/ATV, BMI)
32	**TE CRUCIFICO O TE SANTIFICO** (Lidasocapi, ASCAP)
20	**TE PERDI** (2000 Amor, ASCAP)
26	**TE SEGUIRE** (Mafiola, ASCAP)
18	**TU OPORTUNIDAD** (Warner/Chappell/Huina)
22	**VUELVE** (Sony Discos, ASCAP)
3	**YO NACI PARA AMARTE** (FIPP, BMI)

H L DISTRIBUTORS
6940 S.w. 12th Street • Miami, Florida 33144

¡Distribuidora Latina con Toda Clase de Música!

Nuevos Lanzamientos y ademas el catalogo mas Profundo de Música Latina

¡Distribuidora Completa con alto porcentaje de cumplimiento en ordenes!

HL DISTRIBUTORS • INC.

- *Discos Compactos*
- *Videos Laser*
- *VHS & DVD's*
- *y mucho más*

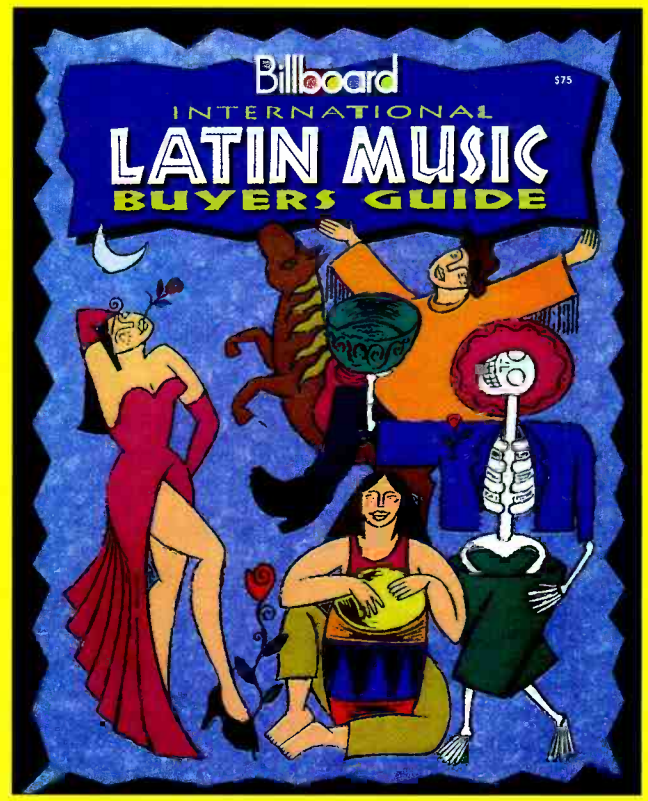
Con su primera orden le mandaremos Gratis nuestro amplio catalogo

Llamenos Hoy o Mandenos Un Fax y descubre por usted mismo!

U.S.: 1-800-227-7711 • Int'l: (305) 262-7711
Fax: (305) 261-6143

Billboard's 1998
INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

The Definitive Resource Guide for the Latin Music Community



Over 3,000 listings from 19 countries: record company executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., clubs, artists, managers, agents and much more!

To order your copy call toll-free 1-800-344-7119. (International call 732-363-4156.) Or send check for $75 plus $6 shipping & handling ($13 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

www.billboard.com BDLG3008

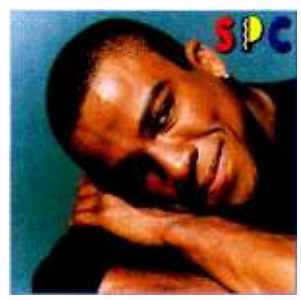
www.americanradiohistory.com

Alexandre Pires
(SÓ PRA CONTRARIAR)

3.000.000
copies sold

SPC. Brazil's best selling artist ever

Ahora
en español



www.americanradiohistory.com

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japanese Rights Body Faces Challenge

BY STEVE McCLURE

TOKYO—The decades-long monopoly on the collection and distribution of music copyright royalties by the Japanese authors' body JASRAC is being challenged head-on.

A new company, Music Copyright Agency (MCA), has applied to Japan's Cultural Affairs Agency, which oversees copyright-related matters, for a license to collect and distribute royalty payments for usage in new media such as CD-ROMs, DVDs, and the Internet. The agency is scheduled to announce its decision July 7.

MCA's backer says the company aims to give multimedia rights holders more choice in how royalties are set and collected.

"So far, JASRAC has been offering rights holders no choice but full consignment contracts, which do not allow them [any leeway] to exercise their rights once the contract is signed," says Akihiro Mino, president of multimedia software maker Oracion Inc., who owns 100% of the fledgling company's stock.

"And JASRAC's administration fees are too high," he adds.

Last year, Oracion was involved in a dispute with JASRAC concerning royalties on a CD-ROM featuring music by Japanese singer/songwriter Miyuki Nakajima. Oracion refused to pay royalties on the CD-ROM through JASRAC using the society's rate. Oracion and other multimedia companies also complained that negotiating with JASRAC took too long.

The case made JASRAC realize there was an urgent need for a separate interactive-media royalty code. Although JASRAC says it hopes to reach an agreement with the parties concerned on the proposed rate structure in the near future, the two sides remain far apart.

For example, JASRAC has proposed a 10% royalty rate for music downloadable via the Internet, while an industry group representing online music providers suggested a rate of 4.5%

In regard to MCA's stance, JASRAC says it's possible for rights holders to assign administration of their copyrights to an entity such as MCA. However, if a work has already been registered with JASRAC, then the rights holder cannot consign administration outside of JASRAC for a specific use, such as Internet downloading.

Mino says that approach is outdated. "MCA has presented a proposal that offers rights holders more choice," he says. "Our policy is that the rights of our customers come first, and the rate comes second. Higher charges do not necessarily lead to the biggest profits for rights holders, because of the possibility of a low rate of use. A small profit based on a quick return may be better for them. Our rates will be determined according to the specific situation."

JASRAC is sticking to the line that a centralized copyright management system is the best way to safeguard the interests of rights holders. JASRAC president Moriyuki Kato stresses the need to develop a regulatory framework for new media collections as soon as possible.

"The Internet has allowed music to enter a borderless world and has become an important part of the music market," he says. "Faced with this new trend, one of JASRAC's biggest challenges is to ensure the profits of copyright holders. We're now exposed to international competition that does not allow us to judge things in the traditional Japanese way, so JASRAC must play a leading role in the protection of copyrights and the introduction of new rules."

Paralamas Go Hispanic

BY ENOR PAIANO

SÃO PAULO, Brazil—After spending 10 years rapping on the door of Spanish-speaking Latin America, EMI Brazil's Paralamas Do Sucesso are hoping to finally kick their way into the region.

PARALAMAS

But Paralamas guitarist/vocalist Herbert Vianna admits that it will not be easy.

"It's clear that live performance is the key to opening these markets for us, but—especially in Argentina—the [economic] crisis is so strong we cannot even perform," says Vianna.

In April and May, EMI put out the group's latest album, "Hey Na Na," in Argentina, Mexico, Colombia, Venezuela, and Uruguay. The album contains five Spanish-language covers of songs from the Portuguese version of the disc, which already has sold 250,000 units in Brazil.

To draw attention to the Spanish-language version of the album, EMI brought in journalists from Chile and Argentina to attend a show April 14 that marked the album's release in Brazil. Conspiração, the country's most respected video company, was hired to produce a video for the first Spanish single, "Después De Caer" (After The Fall). Pablo Duarte of the Chilean group UPA helped pen the Spanish translations.

"The Spanish album is receiving the same investment as the Brazilian album," says Denise Romano, EMI Brazil's international exploitation manager. "We expect that the Spanish album will bring back the strong presence Paralamas had in the region a couple of years ago."

(Continued on page 66)

newsline...

KEY ROLES AT TWO OF ITALY'S major International Federation of the Phonographic Industry (IFPI)-recognized trade federations have been given to Enzo Mazza, GM of local anti-piracy body FPM for the past two years. Mazza replaces Roberto Citterio as president of FPM and will shortly appoint a new GM to take over the organization's day-to-day operations. Citterio, who was appointed FPM president 18 months ago, was replaced as president of EMI Music Italy by former Virgin Italy managing director Riccardo Clary in April (Billboard, April 11). Mazza also takes on the role of GM of the Federation of Italian Music Industry (FIMI), the territory's local IFPI affiliate. Mazza fills the role left vacant by Ernesto Magnani, who resigned from the post last month. The FPM appointment takes effect immediately, while Mazza's FIMI role starts July 1. MARK DEZZANI

DANISH EUROPOP DUO S.O.A.P. will support the Backstreet Boys on their U.S. dates July 8-Aug. 14. The tour kicks off at the Charlotte (N.C.) Arena, followed by 26 stadium or arena venues. The groups will work the East Coast for most of July and move westward to end up at the Key Arena in Seattle. Venues include Radio City Music Hall in New York, the MGM Grand in Las Vegas, and the Miami Arena. S.O.A.P. is signed to Sony in Denmark and most other territories. It is on Crave in the U.S. The act's single "This Is How We Party" is No. 69 on this issue's Hot 100. The album "Not Like Other Girls" was released in the U.S. May 5. CHARLES FERRO

IFPI SWEDEN is launching a new music business magazine, Musikindustrin, as part of a reorganization of its information operations. The first issue is due Sept. 17. Claes Olson, IFPI Sweden's information officer, is to head a new company, Musikbranschinformation AB, which will be responsible for the labels' body's internal and external information, including market and sales statistics, as well as for the magazine. The new venture is owned by IFPI Sweden and GLF, the territory's distribution companies' organization. The new publication challenges the principal home entertainment magazine in Sweden, Topp 40, where Olson was editor-in-chief prior to his appointment at IFPI Sweden. Observers expect that Topp 40, owned by the Kinnevik-owned Modern Times Group, will lose publishing rights to the national sales charts. KAI R. LOFTHUS

VIRGIN ENTERTAINMENT GROUP (VEG) has appointed Glen Ward to the new London-based post of director of electronic commerce, effective at the end of this month. He will report to VEG chief executive Simon Burke. Ward, currently head of HMV Direct, the U.K. retailer's mail-order division, was previously marketing director of music chain Our Price. "We acknowledge that Internet retailing is going to be part of the retail spectrum," Burke tells Billboard. He adds that VEG already has a prototype World Wide Web site, with the launch of a full version planned for this fall. The group operates 58 music stores in 11 countries and has a 25% stake in U.K. chain Virgin Our Price, a joint venture with W H Smith. MARK SOLOMONS

AUGUST 25-28, 1998 MIAMI BEACH CONVENTION CENTER, FLORIDA, USA TRADE SHOW - CONFERENCES - CONCERTS

Midem Latin America & Caribbean

COOL MUSIC. HOT BUSINESS.

For more information use our website: http://www.midem.com or contact your nearest Midem representative

• France/Headquarters - Tel: 33 (0)1 41 90 44 60 - Fax: 33 (0)1 41 90 44 50 • USA - Tel: 1 (212) 689 4220 - Fax: 1 (212) 689 4348 - E-mail: 104705.1526@compuserve.com - midem@aol.com • UK - Tel: 44 (0)171 528 0086 - Fax: 44 (0)171 895 0949

• Germany - Tel: 49 (0) 7631 17680 - Fax: 49 (0) 7631 176823 - E-mail: 106760.2217@compuserve.com • Japan - Tel: 81 (3) 3542 3114 - Fax: 81 (3) 3542 3115 • Asia Pacific - Tel: (852) 2965 1618 / 2824 1069 - Fax: (852) 2507 5186 • Australia - Tel: 61 (2) 9557 7766 - Fax: 61 (2) 9557 7788 - E-mail: tripp@immedia.com.au

Reed Exhibition Companies
Delivering Business Contacts

www.americanradiohistory.com

IMF Builds A More Int'l Profile

BY KAI R. LOFTHUS

LONDON—The International Managers Forum (IMF) is working hard to live up to its name. Six years after its inception in London, the organization now has offices in seven other countries and is planning to add several more to that list before the year is out.

London-based general secretary James Fisher says the IMF hopes to up its global member count from 800 to 1,200 by the end of the year, primarily by increasing its representation across Europe.

IMF

In addition to its London head office, the IMF has branches in the U.S., Canada, Australia, Japan, Ireland, Norway, and Germany, and it is looking for potential candidates to represent the organization in the rest of Europe.

Furthermore, the organization intends to build a presence in the Eastern European countries, including the Commonwealth of Independent States. Although no timetable has been set, the IMF is understood to be keen to implement the expansion as soon as possible and has in mind the end of the year as a deadline.

To facilitate this, the IMF is seeking financial support from the European Union Parliament "just to set up our operations and introduce good practice. We don't need financing forever," says Fisher.

While Europe remains a priority, the IMF has less of a focus on expansion in Asia and Latin America, though the organization closely monitors developments in those territories. The IMF has a representative office in Tokyo (through the Federation of Music Producers), but Southeast Asia and the Pacific Rim have proved to be areas that are problematical for the IMF.

'Record companies sometimes ask artists to sign for life. When you pay your mortgage you eventually get your house, but it's not so at the record companies'

Explains Fisher, "Those territories have different guidelines and practices."

He adds, "We are global to the extent that we have sister operations in the U.S., Canada, Australia, and Japan, but most of our attention is now directed toward the EU. We're trying to set up in Sweden and Denmark; that's the most imminent task, our next goal.

"When we have covered all of Europe, we will be focusing on the near Eastern European countries, including Russia and the ex-Russian republics, and trying to introduce best practice in order [for artist managers] to be professional."

Fisher argues that the music industries in the former communist states could benefit from the IMF's involvement. "There's some very bad practice in those countries, not necessarily because they're bad people or crooks, but because they don't know or don't understand. We want to give professional guidelines, help artist managers set up their operations, and have them look after it themselves."

The IMF's proclaimed vision is to build networks between managers in all countries by building a database of all managers and who they represent.

Further, the organization is working to increase artist managers' political clout within the European Commission and European Parliament.

The organization is producing a hardback book on the music business for publication early next year. The book is being developed along the same principles as Donald Passman's best seller "All You Need To Know About The Music Business," but will be adapted especially for Europe.

Priority issues on the organization's agenda are the distribution of performance income and the balance of power between artists and the music industry. An IMF policy statement says the body "is very concerned at the ease with which artists give up their rights through desperation for recording and publishing agreements."

Adds Fisher, "Record companies sometimes ask artists to sign for life. When you pay your mortgage you eventually get your house, but it's not so at the record companies. Of course, we should give the record companies a chance to earn some money and not cut them off, but not give them the copyright for life."

An IMF financial help line has been organized in cooperation with the accountancy and business advice firm BDO Stoy Hayward. The help line provides advice in such areas as raising financing, preparing business plans, completing tax returns, tax planning, royalty audits, quantifying claims for damages, and tour accounting.

Says Fisher, "We have succeeded in bringing professional management to the fore. We have really raised the manager's credibility, and he is no longer referred to as 'Mr. 10%.' "

Fisher cites as another IMF success its U.S. office's lobbying for the passage of H.R. 1506, the Digital Performance Rights in Sound Recordings Act, in 1995. Barry Bergman, president of IMF U.S. and formerly VP of creative affairs at United Artists Music, testified before the U.S. Congress in support of the act.

ANTI Suggests Privatizing SIAE

Proposal Is Latest In Italy's Authors' Rights Feud

BY MARK DEZZANI

MILAN—A proposal to privatize Italy's state-owned authors' rights society SIAE will be presented in the Italian parliament at the end of June by a lobby of 25 centrist politicians led by Cesare Salvi, leader of the center-left PDS group in the Senate (upper chamber) and a member of the Olive Tree coalition government.

The initiative was instigated by lawyer Eugenio Porta, president of Italy's ANTI association, which represents 500 of the country's 2,500 local radio stations. Porta has been involved in a long-running legal battle with the SIAE over the payment of royalties by ANTI member stations. On June 8, Porta appealed to the Senate's Justice Watchdog Committee, calling on it to investigate a series of court cases throughout Italy ruling that it is a criminal offense to refuse payment of authors' rights to the SIAE.

Porta says that he has complained to the Senate's Justice Commission of bias by judges toward the SIAE. "We are complaining that it is absurd that the SIAE, a government-owned public corporation, represents authors who are private citizens," he says. "The SIAE is an enormous bureaucracy that wastes a large proportion of the revenue collected on behalf of the authors on inefficient administration and excessive salaries for its executives. We are demanding that the authors form their own private organization to represent them. This has been a long battle against the SIAE, and we are determined to go all the way."

Porta argues that the SIAE is an anomaly, going back to its formation during World War II. "The Fascist government formed the SIAE as a publicly owned corporation in 1941, but when the Fascists were overthrown, the status of the SIAE became ambiguous. It represents private citizens [authors], but it remains a publicly owned institution," he says, adding that 25 senators and parliamentarians from center parties on the left and right (government and opposition) are supporting his campaign.

Two years ago, the SIAE reorganized its membership and voting structure in an attempt to improve representation for all its members and to allay critics who were calling for its privatization. In a statement June 16, the body quoted research conducted by the Irish authors' rights society IMRO, which placed the SIAE's administrative charges in 1996 at 16.28% of total revenue, "and therefore amongst the lowest in the world."

The action by Porta follows an avalanche of court rulings, including sentences by Italy's Supreme Court against member stations of ANTI that have been following the association's advice and refusing to make authors' rights payments to SIAE.

Last February, the syndicated

(Continued on page 80)

BUDDAH RECORDS

BUDDAH/KAMA SUTRA CATALOG

THE GREATEST HITS FROM BUDDAH RECORDS
available for licensing from
BMG Entertainment International & BMG Special Products.
Some of the finest music ever made.
Original recordings by the original artists.

Nearly two hundred hits from the 60's and 70's make Buddah/Kama Sutra the most successful independent label of all time. It is one of the great catalogs in American music so it's no surprise that the hits are used frequently - not only for hit compilations - but also in commercials and movies.

TOP ARTISTS	TOP SONGS
Paul Anka	Angel Of The Morning
Brewer & Shipley	Ain't No Sunshine
The Brooklyn Bridge	Beautiful People
Clarence 'Gatemouth' Brown	Better Go Your Way
Captain Beefheart	Brother Louie
Arthur 'Big Boy' Crudup	Chewy Chewy
Lou Christie	Daydream
The 5 Stairsteps	Did You Ever Have To Make Up Your Mind
The Flaming Groovies	Do You Believe In Magic
Steve Goodman	Get A Job
Lionel Hampton	Green Tambourine
The Edwin Hawkins Singers	Hello, Hello
Michael Henderson	Hold Back The Night
Honey Cone	I'm Gonna Make You Mine
Phyllis Hyman	(Just Like) Romeo & Juliet
The Jaggerz	Lay Down (Candles In The Rain)
Kasenetz Katz Super Circus	Lean On Me
B. B. King	Lovin' You
Gladys Knight & The Pips	Midnight Train To Georgia
The Lemon Pipers	Mr. Tambourine Man
The Lovin' Spoonful	More, More, More
Barbara Mason	Nashville Cats
Jay McShann	Oh Happy Day
Melanie	One Toke Over The Line
Melba Moore	1, 2, 3, Red Light
Motherlode	On The Sunny Side Of The Street
1910 Fruitgum Co.	Put Your Hand In The Hand
Ocean	Quick Joey Small
Ohio Express	Rain On The Roof
The Shadows Of Knight	Rama Lama Ding Dong
Sha Na Na	Remember Then
The Sopwith Camel	Simon Says
The Stories	So Sad The Song
Chip Taylor	Summer In The City
'Big Mama' Thornton	The City Of New Orleans
The Tramps	The Rapper
Andrea True Connection	The Worst That Could Happen
Gene Vincent	What Have They Done To My Song Ma
Eddie 'Cleanhead' Vinson	Where Peaceful Waters Flow
Muddy Waters	Younger Girl
Bill Withers	Yummy, Yummy, Yummy

...AND MANY MORE ARE AMONG THE MOST READILY IDENTIFIABLE RECORDS OF OUR TIME

CONTACTS U.S.:

Synchronization Requests: Marty Olinick, RCA Records Label, 8750 Wilshire Boulevard, Beverly Hills, California 90211, Fax (310) 358 4168

Audio Licensing Requests: Felicia Gearhart, BMG Special Products, 1540 Broadway, New York, New York 10036-4098, Phone (212) 930-4420, Fax (212) 930 4186

INTERNATIONAL CONTACTS (WORLDWIDE EXCLUDING U.S.):

Synchronization Requests: Marty Olinick, RCA Records Label, 8750 Wilshire Boulevard, Beverly Hills, California 90211 USA, Fax (310) 358 4168

Audio Licensing Requests: Phoebe Kunish, BMG Entertainment Int'l, 1540 Broadway, New York, New York 10036-4098 USA, Fax (212) 930 4134

Product & Marketing: Klaus Schmulenbach, BMG Special Marketing Europe, Hörselbergstr. 5, 81677 München, Germany Fax (89) 45817-111

SAMPLE CD AVAILABLE

BMG BUDDAH RECORDS RCA

www.americanradiohistory.com

HITS OF THE WORLD

©1998, Billboard/BPI Communications

JAPAN (Dempa Publications Inc.) 06/22/98

THIS WEEK	LAST WEEK	SINGLES
1	3	**THERE WILL BE LOVE THERE** THE BRILLIANT GREEN SONY
2	1	**SHINE** LUNA SEA UNIVERSAL VICTOR
3	2	**EVER FREE** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
4	6	**DESTINY** MY LITTLE LOVER TOY'S FACTORY
5	4	**PINK SPIDER** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
6	5	**TIMING** BLACK BISCUITS BMG JAPAN
7	9	**SUMMER NIGHT TOWN** MORNING MUSUME ZETIMA
8	7	**YUUWAKU** GLAY PLATINUM
9	8	**SOUL LOVE** GLAY PLATINUM
10	13	**ROCKET DIVE** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
11	10	**NATSU NO KAKERA** COMING CENTURY AVEX TRAX
12	NEW	**ASHITA MOSHI/KIMIGA KOWARETEMO** WANDS B-GRAM
13	NEW	**CHIISANA KOI NO MELODY** BLANKEY JET CITY POLYDOR
14	15	**TSUTSUMIKOMU YONI . . .** MISIA BMG JAPAN
15	11	**HANABI** TUBE SONY
16	14	**BEGIN** SHOKO KITANO AVEX TRAX
17	16	**TAISETSU** SMAP VICTOR
18	17	**KIMISAE IREBA** DEEN B-GRAM
19	19	**HINO ATARU BASYO** MISIA BMG JAPAN
20	20	**KIMI NI FURERU DAKEDE** CURIO EPIC SONY
		ALBUMS
1	1	**B'Z** B'Z THE BEST PLEASURE ROOMS RECORDS
2	NEW	**RINA CHINEN** GROWING SONY
3	2	**COCCO** KUMUI UTA VICTOR
4	4	**SOUNDTRACK** TITANIC SONY CLASSICAL
5	3	**KUROYUME** CORKSCREW TOSHIBA-EMI
6	7	**SPEED** RISE TOY'S FACTORY
7	5	**EVERY LITTLE THING** TIME TO DESTINATION AVEX TRAX
8	NEW	**CHAGE** CHAGE BEST SONGS PROLOGUE TOSHIBA EMI
9	8	**MAYO OKAMOTO HELLO** TOKUMA JAPAN
10	NEW	**HIDO NAKA YAMA** HELLO TOKUMA JAPAN
11	12	**VARIOUS ARTISTS** STUDIO GHIBLI SONGS TOKUMA JAPAN
12	9	**GLAY** REVIEW—THE BEST OF GLAY PLATINUM
13	NEW	**YO-YO MA** YO-YO MA PLAYS PIAZZOLA SONY
14	6	**F-BLOOD** F-BLOOD LIVE PONY CANYON
15	19	**GLORIA ESTEFAN** GLORIA! EPIC SONY
16	17	**KOJI TAMAKI** GRAND LOVE FUN HOUSE
17	13	**TRF** UNITE AVEX TRAX
18	10	**SOPHIA** ALIVE TOY'S FACTORY
19	11	**SOUNDTRACK** GODZILLA—THE ALBUM EPIC SONY
20	RE	**CELINE DION** LET'S TALK ABOUT LOVE EPIC SONY

GERMANY (Media Control) 06/16/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**EIN SCHWEIN NAMENS MAENNER** DIE AERZTE MOTOR MUSIC
2	2	**STAND BY ME** 4 THE CAUSE RCA
3	NEW	**HOW MUCH IS THE FISH?** SCOOTER EDEL
4	3	**OUT OF THE DARK** FALCO EMI
5	14	**CARNAVAL DE PARIS** DARIO G WEA
6	5	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
7	4	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
8	9	**THE CUP OF LIFE** RICKY MARTIN COLUMBIA
9	NEW	**ROCK YOUR BODY** MUSIC INSTRUCTOR EASTWEST
10	6	**LET THE MUSIC HEAL YOUR SOUL** BRAVO ALL STARS EDEL
11	7	**TURN IT UP** BUSTA RHYMES EASTWEST
12	10	**LAURA NON C'E** NEK WEA
13	8	**MY HEART WILL GO ON** CELINE DION COLUMBIA
14	NEW	**THE BOY IS MINE** BRANDY & MONICA EASTWEST
15	11	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
16	NEW	**DIE FLUT** WITT & HEPPNER EPIC
17	NEW	**IMMORTALITY** CELINE DION COLUMBIA
18	17	**NO, NO, NO** DESTINY'S CHILD COLUMBIA
19	13	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING ARIOLA
20	NEW	**GHETTO SUPASTAR** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
		ALBUMS
1	1	**DIE AERZTE** 13 MOTOR MUSIC
2	2	**SIMPLY RED** BLUE EASTWEST
3	5	**HERBERT GRONEMEYER** BLEIBT ALLES ANDERS EMI
4	4	**MODERN TALKING** BACK FOR GOOD ARIOLA
5	3	**SMASHING PUMPKINS** ADORE VIRGIN
6	7	**EROS RAMAZZOTTI** EROS ARIOLA
7	6	**FURY IN THE SLAUGHTERHOUSE** NOWHERE . . . FAST! SPV
8	8	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYOOR
9	NEW	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
10	10	**FALCO** THE HIT-SINGLES EASTWEST
11	11	**FALCO** OUT OF THE DARK (INTO THE LIGHT) EMI
12	12	**MADONNA** RAY OF LIGHT MAVERICK/WEA
13	14	**XAVIER NAIDOO** NICHT VON DIESER WELT 3P/EPIC
14	9	**NANA** FATHER MOTOR MUSIC
15	17	**PETER MAFFAY** BEGEGNUNGEN ARIOLA
16	15	**LENNY KRAVITZ** 5 VIRGIN
17	NEW	**ERIC CLAPTON** PILGRIM WEA
18	NEW	**BRANDY** NEVER SAY NEVER EASTWEST
19	19	**REINHARD MEY** FLASCHENPOST INTERCORD
20	18	**SOUNDTRACK** TITANIC SONY CLASSICAL

U.K. (Chart-Track) 06/16/98

THIS WEEK	LAST WEEK	SINGLES
1	4	**THREE LIONS '98** BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
2	6	**FAT LES** VINDALOO TURTLENECK/TELSTAR
3	1	**C'EST LA VIE** B*WITCHED EPIC
4	NEW	**CARNAVAL DE PARIS** DARIO G ETERNAL/WEA
5	2	**HORNY '98** MOUSSE T VS. HOT 'N' JUICY A&M
6	NEW	**GOT THE FEELING** FIVE RCA
7	NEW	**LIFE** DESOREE SONY S2
8	9	**MY ALL** MARIAH CAREY COLUMBIA
9	8	**STRANDED** LUTRICIA MCNEAL WILDSTAR
10	5	**DANCE THE NIGHT AWAY** MAVERICKS MCA/UNIVERSAL
11	7	**THE BOY IS MINE** BRANDY & MONICA ATLANTIC/EASTWEST
12	NEW	**THE ROCKAFELLER SKANK** FATBOY SLIM SKINT
13	3	**FEEL IT** THE TAMPERER FEATURING MAYA PEPPER
14	11	**HOW DO I LIVE** LEANN RIMES CURB/HIT LABEL
15	10	**UNDER THE BRIDGE** ALL SAINTS LONDON
16	16	**KUNG FU FIGHTING** BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD
17	NEW	**WHEN** SHANIA TWAIN MERCURY
18	NEW	**GIMME LOVE** ALEXIA DANCE POOL
19	19	**DON'T COME HOME TOO SOON** DEL AMITRI A&M
20	NEW	**CANNOT SEE ME** IAN BROWN POLYDOR
		ALBUMS
1	16	**EMBRACE** THE GOOD WILL OUT HUT/VIRGIN
2	2	**THE CORRS** TALK ON CORNERS LAVA/ATLANTIC
3	4	**ROD STEWART** WHEN WE WERE THE NEW BOYS WARNER BROS
4	1	**SIMPLY RED** BLUE EASTWEST
5	5	**VARIOUS ARTISTS** BOX HITS '98 VOL. 2 TELSTAR
6	3	**BOYZONE** WHERE WE BELONG POLYDOR
7	8	**VARIOUS ARTISTS** MASSIVE DANCE '98 VOL. 2 POLYGRAM TV
8	14	**ALL SAINTS** ALL SAINTS LONDON
9	6	**SMASHING PUMPKINS** ADORE HUT
10	12	**MADONNA** RAY OF LIGHT MAVERICK/WEA
11	7	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
12	NEW	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
13	9	**THE VERVE** URBAN HYMNS HUT/VIRGIN
14	11	**MAVERICKS** TRAMPOLINE MCA/UNIVERSAL
15	17	**ROBBIE WILLIAMS** LIFE THRU A LENS CHRYSALIS
16	NEW	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA
17	13	**CATATONIA** INTERNATIONAL VELVET BLANCO Y NEGRO/WEA
18	20	**LEANN RIMES** SITTIN' ON TOP OF THE WORLD HIT LABEL/LONDON
19	19	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 REPRISE
20	RE	**CELINE DION** LET'S TALK ABOUT LOVE EPIC

FRANCE (SNEP/IFOP/Tite-Live) 06/13/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR/SONY
2	4	**YAKALELO** NOMADS UNE MUSIQUE/POLYGRAM
3	2	**LA TRIBU DE DANA** MANAU POLYDOR
4	3	**PATA PATA** COUMBA RCA/BMG
5	12	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING BMG
6	7	**MY ALL** MARIAH CAREY COLUMBIA
7	5	**FEEL IT** THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM
8	14	**LOLA** THEO ALLAN EMI
9	13	**BYE BYE** MENELIK SMALL/SONY
10	9	**LA FIESTA** PATRICK SEBASTIEN POLYDOR
11	15	**LA OLA TOUT LE MONDE SE LEVE** JESSY SCORPIO/POLYGRAM
12	10	**ANGELS** ROBBIE WILLIAMS CHRYSALIS/EMI
13	6	**NEVER EVER** ALL SAINTS BARCLAY/POLYGRAM
14	8	**MY HEART WILL GO ON/THE REASON** CELINE DION COLUMBIA
15	NEW	**BELLE** DANIEL LAVOIE & GAROU & FIORI POMME/SONY
16	16	**SAVE TONIGHT** EAGLE EYE CHERRY POLYDOR
17	11	**VIVO PER LEI** ANDREA BOCELLI & HELENE SEGARA POLYDOR
18	NEW	**ASSASSINE** PASCAL OBISPO EPIC/SONY
19	17	**EVERYTHING'S GONNA BE ALRIGHT** SWEET BOX RCA/BMG
20	NEW	**RAY OF LIGHT** MADONNA MAVERICK/WEA
		ALBUMS
1	2	**LOUISE ATTAQUE** LOUISE ATTAQUE ATMOSPHERIQUE/SONY
2	1	**SMASHING PUMPKINS** ADORE DELABEL/VIRGIN
3	3	**PASCAL OBISPO** LIVE 98 EPIC
4	4	**SHURIK'N** OU JE VIS DELABEL/VIRGIN
5	13	**VARIOUS ARTISTS** NOTRE DAME DE PARIS POMME/SONY
6	18	**VARIOUS ARTISTS** COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
7	9	**SUPREME NTM** SUPREME NTM EPIC
8	5	**LARA FABIAN** PURE POLYDOR
9	7	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
10	NEW	**ARSENIK** QUELQUES GOUTTES SUFFISENT HOSTILE/VIRGIN
11	11	**GARBAGE** VERSION 2.0 MUSHROOM/BMG
12	12	**SOUNDTRACK** TITANIC SONY CLASSICAL
13	NEW	**THE VERVE** URBAN HYMNS DELABEL/VIRGIN
14	16	**MADONNA** RAY OF LIGHT MAVERICK/WEA
15	6	**FLORENT PAGNY** SAVOIR AIMER MERCURY
16	19	**SOUNDTRACK** TAXI SMALL/SONY
17	14	**ZAZIE** MADE IN LOVE MERCURY
18	NEW	**SOUNDTRACK** PULP FICTION MCA/UNIVERSAL
19	8	**ANDRE RIEU** BAL A VIENNE PHILIPS/POLYGRAM
20	NEW	**CLANDESTINO** CHAO MANU VIRGIN

CANADA (SoundScan) 06/27/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**THE BOY IS MINE** BRANDY & MONICA ATLANTIC
2	3	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY
3	2	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
4	6	**NEVER EVER** ALL SAINTS LONDON/ISLAND
5	5	**TURN IT UP/FIRE IT UP** BUSTA RHYMES ELEKTRA/EEG
6	4	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE
7	8	**RAY OF LIGHT** MADONNA WARNER BROS.
8	10	**I'LL BE THERE FOR YOU** THE MOFFATTS MERCURY
9	7	**TOO CLOSE** NEXT ARISTA
10	15	**WHO AM I** BEENIE MAN VP
11	9	**FROZEN** MADONNA WARNER BROS.
12	13	**BROKEN BONES** LOVE INC. BMG
13	16	**GONE TILL NOVEMBER** WYCLEF JEAN COLUMBIA
14	11	**FULL COOPERATION** DEF SQUAD DEF JAM/MERCURY
15	14	**ALL I HAVE TO GIVE** BACKSTREET BOYS JIVE/ZOMBA
16	19	**SECOND ROUND K.O.** CANIBUS UNIVERSAL
17	NEW	**MY ALL** MARIAH CAREY COLUMBIA
18	20	**INTO YOU** THREE DEEP BEAT
19	12	**BANG ON** PROPELLERHEADS DREAMWORKS
20	RE	**MY HEART WILL GO ON** CELINE DION EPIC
		ALBUMS
1	1	**VARIOUS ARTISTS** NOW! 3 NOW
2	NEW	**KEVIN PARENT** GRAND PARLEUR EDAR
3	NEW	**BRANDY** NEVER SAY NEVER ATLANTIC
4	2	**SMASHING PUMPKINS** ADORE VIRGIN
5	5	**SOUNDTRACK** GODZILLA—THE ALBUM EPIC
6	3	**VARIOUS ARTISTS** GROOVE STATION 4 BMG
7	4	**SOUNDTRACK** BULWORTH INTERSCOPE
8	9	**AQUA** AQUARIUM UNIVERSAL
9	6	**SOUNDTRACK** CITY OF ANGELS WARNER
10	7	**SPICE GIRLS** SPICEWORLD VIRGIN
11	8	**MADONNA** RAY OF LIGHT WARNER BROS
12	10	**SHANIA TWAIN** COME ON OVER MERCURY
13	13	**ALL SAINTS** ALL SAINTS LONDON/ISLAND
14	12	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
15	11	**VARIOUS ARTISTS** HIT ZONE 4 PTL
16	14	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WCU
17	15	**VONDA SHEPARD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
18	16	**SOUNDTRACK** TITANIC SONY CLASSICAL
19	RE	**SARAH MCLACHLAN** SURFACING NETTWERK
20	NEW	**NEXT** RATED NEXT ARISTA

NETHERLANDS (Stichting Mega Top 100) 06/15/98

THIS WEEK	LAST WEEK	SINGLES
1	5	**GHETTO SUPASTAR** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	1	**FOLLOW THE LEADER** THE SOCA BOYS RED BULLET
3	4	**WE LIKE TO PARTY!** VENGABOYS ZOMBA/ROUGH TRADE
4	2	**CASANOVA** ULTIMATE KAOS MERCURY
5	3	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
6	19	**GOT THE FEELIN'** FIVE BMG
7	15	**NIET OF NOOIT GEWEEST** ACDA & DE MUNNIK S.M A R.T
8	8	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
9	6	**SAY WHAT YOU WANT** TEXAS FEATURING WU-TANG CLAN MERCURY
10	12	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY
11	7	**I'LL SAY GOODBYE** TOTAL TOUCH BMG
12	9	**AFSCHEID** VOLUMIA! BMG
13	NEW	**CARNAVAL DE PARIS** DARIO G WARNER MUSIC
14	NEW	**TOO CLOSE** NEXT BMG
15	14	**WHERE ARE YOU?** IMAANI EMI
16	20	**LAST THING ON MY MIND** STEPS ZOMBA
17	17	**THIS IS HOW WE PARTY** S.O.A.P. COLUMBIA
18	11	**MY HEART WILL GO ON** CELINE DION COLUMBIA
19	NEW	**GELD MAAKT NIET GELUKKIG** FRANK & RONALD BUNNY MUSIC
20	16	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
		ALBUMS
1	1	**TOTAL TOUCH** THIS WAY BMG
2	3	**JANTJE SMIT** HET LAND VAN MIJN DROMEN MERCURY
3	6	**ACDA & DE MUNNIK** ACDA & DE MUNNIK S.M.A.R.T.
4	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
5	6	**SMASHING PUMPKINS** ADORE VIRGIN
6	4	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
7	7	**ANOUK** TOGETHER ALONE DINO MUSIC
8	9	**K'S CHOICE** COCOON CRASH DOUBLE T/SONY
9	16	**EMMA SHAPPLIN** CARMINE MEO EMI
10	NEW	**VENGABOYS** UP & DOWN ZOMBA
11	12	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB MUNICH
12	11	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
13	8	**ROMEO** ROMEO DURECO
14	13	**EROS RAMAZZOTTI** EROS BMG
15	15	**VOLUMIA!** VOLUMIA! BMG
16	10	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WARNER MUSIC
17	14	**LENNY KRAVITZ** 5 VIRGIN
18	19	**SPICE GIRLS** SPICEWORLD VIRGIN
19	NEW	**MASSIVE ATTACK** MEZZANINE VIRGIN
20	NEW	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR

AUSTRALIA (ARIA) 06/14/98

THIS WEEK	LAST WEEK	SINGLES
1	2	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
2	1	**5,6,7,8** STEPS JIVE/MUSHROOM/SONY
3	3	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY/POLYGRAM
4	4	**SECOND SOLUTION/PRISONER OF SOCIETY** THE LIVING END MDS
5	5	**STOP** SPICE GIRLS VIRGIN
6	7	**BIG MISTAKE** NATALIE IMBRUGLIA BMG
7	11	**MARIA** RICKY MARTIN COLUMBIA/SONY
8	6	**NEVER EVER** ALL SAINTS LONDON/POLYGRAM
9	10	**SEX AND CANDY** MARCY PLAYGROUND EMI
10	8	**RAY OF LIGHT** MADONNA MAVERICK/WEA/WARNER
11	13	**THE IMPRESSION THAT I GET** THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
12	19	**CRUSH ON YOU** AARON CARTER SHOCK
13	15	**GOTTA BE . . . MOVIN' ON UP** P.M. DAWN FEATURING KY-MANI V2/SONY
14	12	**FIGHT FOR YOUR RIGHT (TO PARTY)** N.Y.C.C. SHOCK
15	NEW	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
16	NEW	**THE BOY IS MINE** BRANDY & MONICA EASTWEST/WARNER
17	16	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS MDS
18	9	**THINKING OF YOU** HANSON MERCURY/POLYGRAM
19	17	**NOW I CAN DANCE** TINA ARENA COLUMBIA/SONY
20	NEW	**BRICK** BEN FOLDS FIVE EPIC/SONY
		ALBUMS
1	NEW	**SMASHING PUMPKINS** ADORE VIRGIN/EMI
2	5	**SOUNDTRACK** CITY OF ANGELS WEA/WARNER
3	2	**MATCHBOX 20** YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
4	3	**SOUNDTRACK** THE WEDDING SINGER WEA/WARNER
5	6	**SPICE GIRLS** SPICEWORLD VIRGIN
6	16	**KYLIE MINOGUE** IMPOSSIBLE PRINCESS MUSHROOM/SONY
7	7	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/MUSHROOM/SONY
8	8	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
9	4	**NICK CAVE & THE BAD SEEDS** THE BEST OF MUTE/LIBERATION/SONY
10	11	**SOUNDTRACK** TITANIC SONY CLASSICAL
11	9	**JEFF BUCKLEY** SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA/SONY
12	10	**MASSIVE ATTACK** MEZZANINE VIRGIN
13	19	**AQUA** AQUARIUM UNIVERSAL
14	14	**SHANIA TWAIN** COME ON OVER MERCURY/POLYGRAM
15	20	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE BMG
16	13	**MADONNA** RAY OF LIGHT MAVERICK/WEA/WARNER
17	1	**YOU AM I** YOU AM I'S #4 RECORD BMG
18	17	**SOUNDTRACK** GODZILLA—THE ALBUM EPIC/SONY
19	12	**GARBAGE** VERSION 2.0 MUSHROOM/WHITE/SONY
20	15	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WEA/WARNER

ITALY (Musica e Dischi/FIMI) 06/15/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA
2	2	**RESTLESS** NEJA NEW MUSIC/LUP
3	3	**SUDDENLY** GALA DO IT YOURSELF/NITELITE
4	6	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
5	4	**HORNY '98** MOUSSE T VS. HOT 'N' JUICY EDEL/CLUBTOOLS
6	5	**WITH THIS RING LET ME GO** MOLELLO & PHIL JAY TIME
7	7	**ELISIR** GIGI D'AGOSTINO MEDIA/BXR
8	12	**FRIDAY NIGHT** BLACKWOOD A&D
9	11	**NO TENGO DINERO** LOS UMBRELLOS VIRGIN/TIME
10	9	**IT'S LOVE** GAYA J+Q/GLOBAL NET
11	10	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
12	14	**SEXY RHYTHM** MARIO PIU MEDIA
13	8	**GIMME LOVE** ALEXIA DANCE POOL/SONY MUSIC
14	13	**LUV-THANG** SIMONE JAY VIRGIN
15	NEW	**DA ME A TE** CLAUDIO BAGLIONI COLUMBIA
16	15	**FOLLOW YOUR HEART** TI.PI.CAL NEW MUSIC/LUP
17	19	**UP AND DOWN** VENGABOYS TIME
18	NEW	**WHAT CAN YOU DO** REGINA DO IT YOURSELF/NITELIFE
19	NEW	**TURN BACK TIME** AQUA UNIVERSAL
20	17	**BANDOLERO** PARADISIO DO IT YOURSELF
		ALBUMS
1	1	**MINA CELENTANO** MINA CELENTANO RTI MUSIC
2	NEW	**NEK** IN DUE WEA RECORDS
3	2	**VASCO ROSSI** CANZONI PER ME EMI
4	3	**SMASHING PUMPKINS** ADORE VIRGIN
5	6	**PINO DANIELE** YES I KNOW MY WAY CGD/EASTWEST
6	8	**RICKY MARTIN** VUELVE COLUMBIA
7	4	**ARTICOLO 31** NESSUNO RICORDI/BMG
8	5	**SIMPLY RED** BLUE CGD/EASTWEST
9	9	**LENNY KRAVITZ** 5 VIRGIN
10	12	**RENATO ZERO** AMORE DOPO AMORE FONOPOLI/SONY
11	11	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
12	NEW	**ANOUK** TOGETHER ALONE BMG
13	20	**SACRED SPIRIT** INDIANI VIRGIN
14	13	**PATTY PRAVO** NOTTI, GUAI E LIBERTA PENSIERE STUPENDO/SONY
15	15	**MORCHEEBA** BIG CALM CHINA RECORDS/WARNER
16	17	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
17	19	**ANGELO BRANDUARDI** IL DITO E LA LUNA FIMAC INTERNATIONAL/EMI
18	RE	**MADONNA** RAY OF LIGHT WARNER BROS.
19	RE	**MARIAH CAREY** BUTTERFLY COLUMBIA
20	NEW	**MICHELE ZARILLO** LOAMORE VUOLE AMORE RTI MUSIC

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

www.americanradiohistory.com

HITS OF THE WORLD™
CONTINUED

EUROCHART 06/27/98 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR/COLUMBIA
2	2	**FEEL IT** THE TAMPERER FEATURING MAYA JIVE/TIME
3	NEW	**CARNAVAL DE PARIS** DARIO G ETERNAL/WEA
4	8	**STAND BY ME** 4 THE CAUSE RCA
5	3	**MY HEART WILL GO ON** CELINE DION EPIC/COLUMBIA
6	7	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
7	4	**EIN SCHWEIN NAMENS MAENNER** DIE AERZTE HOT ACTION/MOTOR
8	10	**ALL MY LIFE** K-CI & JOJO MCA
9	11	**MY ALL** MARIAH CAREY COLUMBIA
10	NEW	**THREE LIONS '98** BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
		ALBUMS
1	1	**SMASHING PUMPKINS** ADORE HUT/VIRGIN
2	2	**SIMPLY RED** BLUE EASTWEST
3	4	**MADONNA** RAY OF LIGHT MAVERICK/SIRE
4	3	**MODERN TALKING** BACK FOR GOOD HANSA
5	5	**CELINE DION** LET'S TALK ABOUT LOVE EPIC/COLUMBIA
6	6	**DIE AERZTE** 13 HOT ACTION/MOTOR
7	7	**SOUNDTRACK** TITANIC SONY CLASSICAL
8	NEW	**ROD STEWART** WHEN WE WERE THE NEW BOYS WARNER BROS.
9	10	**THE CORRS** TALK ON CORNERS 143/LAVA/ATLANTIC
10	NEW	**EROS RAMAZZOTTI** EROS DDD

SPAIN (AFYVE/ALEF MB) 06/10/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**CORAZON PARTIDO REMEZCLAS** ALEJANDRO SANZ WEA
2	1	**CORAZON PROHIBIDO** GLORIA ESTEFAN EPIC
3	6	**GIMME THA POWER** MOLOTOV UNIVERSAL
4	NEW	**LET THE MUSIC HEAL YOUR SOUL** BRAVO ALL-STARS EDEL
5	2	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA/GINGER
6	4	**MY HEART WILL GO ON** CELINE DION COLUMBIA
7	3	**RAY OF LIGHT** MADONNA MAVERICK/WEA/GINGER
8	5	**BIG MISTAKE** NATALIE IMBRUGLIA RCA
9	NEW	**LIFE IS A FLOWER** ACE OF BASE POLYDOR/POLYGRAM
10	NEW	**MY ALL** MARIA CAREY COLUMBIA
		ALBUMS
1	NEW	**GLORIA ESTEFAN** GLORIA! EPIC
2	1	**MANOLO GARCIA** ARENA EN LOS BOLSILLOS ARIOLA
3	2	**RICKY MARTIN** VUELVE COLUMBIA
4	3	**SABINA Y PAEZ, S.L.** ENEMIGOS INTIMOS ARIOLA
5	5	**ALEJANDRO SANZ** MAS WARNER MUSIC
6	8	**MODERN TALKING** BACK FOR GOOD ARIOLA
7	6	**MECANO** ANA, JOSE, NACHO ARIOLA
8	4	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WARNER
9	7	**LUIS MIGUEL** ROMANCES WARNER MUSIC
10	NEW	**SMASHING PUMPKINS** ADORE VIRGIN

MALAYSIA (RIM) 06/12/98

THIS WEEK	LAST WEEK	ALBUMS
1	3	**JACKY CHEUNG** RELEASE YOURSELF POLYGRAM
2	4	**XPDC** KONSERT RAKSASA XPDC BRUTAL STADIUM NEGARA LIFE RECORDS
3	1	**VARIOUS ARTISTS** NOW 4 EMI
4	2	**THE CORRS** TALK ON CORNERS WARNER MUSIC
5	11	**THE MOFFATTS** CHAPTER 1: A NEW BEGINNING EMI
6	5	**VARIOUS ARTISTS** GERGASI WARNER MUSIC
7	NEW	**BOYZONE** WHERE WE BELONG POLYGRAM
8	9	**SPOON** SPOON LIFE RECORDS
9	10	**NOSYNC** NOSYNC BMG
10	6	**CELINE DION** LET'S TALK ABOUT LOVE SONY MUSIC

PORTUGAL (Portugal/AFP) 06/16/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	**SMASHING PUMPKINS** ADORE HUT RECORDINGS/EMI
2	3	**NETINHO** AO VIVO MERCURY/POLYGRAM
3	2	**ERA** ERA PHILIPS/POLYGRAM
4	6	**XUTOS & PONTAPES** VIDA MALVADA-O MELHOR DOS X&P POLYDOR/POLYGRAM
5	4	**RICKY MARTIN** VUELVE COLUMBIA
6	7	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
7	8	**SO PRA CONTRARIAR** SO PRA CONTRARIAR 97 RCA/BMG
8	RE	**DANIELA MERCURY** FEIJAO COM ARROZ EPIC
9	5	**JAMES** THE BEST OF MERCURY/POLYGRAM
10	9	**SANTAMARIA** EU SEI, TU ES . . . VIDISCO

SWEDEN (GLF) 06/13/98

THIS WEEK	LAST WEEK	SINGLES
1	2	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA
2	1	**VILL HA DIG** DRÖMHUS CNR MUSIC
3	4	**GHETTO SUPASTAR** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
4	5	**ALL MY LIFE** K-CI & JOJO MCA
5	3	**DIVA** DANA INTERNATIONAL CNR MUSIC
6	6	**STRANDED** LUTRICIA MCNEAL CNR MUSIC
7	10	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING HANSA
8	7	**ALL 'BOUT THE MONEY** MEJA COLUMBIA
9	9	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
10	NEW	**LOLLIPOP** AQUA UNIVERSAL
		ALBUMS
1	2	**HJALLE & HEAVY** 2:A SÄSONGEN START KLART
2	3	**MODERN TALKING** BACK FOR GOOD HANSA
3	1	**JOHN FOGERTY** PREMONITION WARNER
4	7	**THE CORRS** TALK ON CORNERS ATLANTIC/WARNER
5	4	**SMASHING PUMPKINS** ADORE HUT
6	8	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
7	10	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
8	5	**EROS RAMAZZOTTI** EROS DDD
9	NEW	**GOTEBORGS GOSSKOR & STEFAN LJUNGOVIST** MED LUST OCH FAGRING STOR NAXOS
10	6	**ROD STEWART** WHEN WE WERE THE NEW BOYS WARNER

DENMARK (IFPI/Nielsen Marketing Research) 06/11/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**SPACE INVADERS** HIT 'N' HIDE SCANDINAVIAN RECORDS
2	3	**MY HEART WILL GO ON** CELINE DION SONY/PLADE-COMPAGNIET
3	2	**HIGHLAND FLING** INFERNAL EMI MEDLEY
4	6	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
5	5	**LA PRIMAVERA** SASH! EDELPITCH
6	NEW	**GHETTO SUPASTAR** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
7	4	**LIFE IS A FLOWER** ACE OF BASE MEGA SCANDINAVIA
8	7	**DIABLO** 666 REMIXED RECORDS
9	NEW	**FEEL IT** THE TAMPERER FEATURING MAYA ZOMBA/VIRGIN
10	NEW	**KUNG FU FIGHTING** BUS STOP FEATURING CARL DOUGLAS SCANDINAVIAN RECORDS
		ALBUMS
1	1	**SIMPLY RED** BLUE WARNER
2	2	**CELINE DION** LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET
3	4	**BAMSES VENNER** 25 ARS JUBILAEUM CMC
4	NEW	**SMASHING PUMPKINS** ADORE VIRGIN
5	7	**HANNE BOEL** NEED EMI MEDLEY
6	9	**EROS RAMAZZOTTI** EROS BMG DENMARK
7	6	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
8	3	**MODERN TALKING** BACK FOR GOOD BMG
9	8	**S.O.A.P.** NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET
10	5	**POINTER SISTERS** BEST OF THE POINTER SISTERS BMG DENMARK

NORWAY (Verdens Gang Norway) 06/16/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**VILL HA DIG** DRÖMHUS ARCADE
2	6	**GHETTO SUPASTAR** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	3	**LA COPA DE LA VIDA** RICKY MARTIN SONY
4	2	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
5	4	**STRANDED** LUTRICIA MCNEAL ARCADE
6	NEW	**FEEL IT** THE TAMPERER FEATURING MAYA PEPPER
7	5	**TAKIN OVA** TOMMY TEE ARCADE
8	7	**DRINKING IN L.A.** BRAN VAN 3000 CAPITOL/EMI
9	8	**THIS IS HOW WE PARTY** S.O.A.P. SONY
10	13	**HAPPY** INFINITY EMI
		ALBUMS
1	1	**SMASHING PUMPKINS** ADORE HUT
2	4	**SOUNDTRACK** GREASE POLYGRAM
3	2	**D.D.E.** OHWÆÆÆ!!! NORSKE GRAM
4	9	**ODD BORRETSEN** MEST ALREITE ARCADE
5	4	**MASSIVE ATTACK** MEZZANINE CIRCA/VIRGIN
6		**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WARNER MUSIC
7	14	**JOHN FOGERTY** PREMONITION WARNER
8	7	**CC COWBOYS** EKKO—BESTE BMG
9	15	**ERIC CLAPTON** PILGRIM WARNER
10	10	**TOTO** XX (1977-1997) SONY

FINLAND (Radiomafia/IFPI Finland) 06/15/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**CHILDREN OF BODOM** CHILDREN OF BODOM SPINEFARM
2	6	**HOW MUCH IS THE FISH?** SCOOTER CLUB TOOLS/K-TEL
3	2	**TURN IT UP** BUSTA RHYMES WARNER MUSIC
4	NEW	**YOU'RE A WOMAN '98** BAD BOYS BLUE COCONUT/EMG
5	3	**VILL HA DIG** DRÖMHUS CNR/K-TEL
6	4	**CARNAVAL DE PARIS** DARIO G ETERNAL/WARNER MUSIC
7	5	**MUSIKIN YSTAVALLISET KASVOT** CMX SAD VUGUM/EMI
8	8	**DIVA** DANA INTERNATIONAL CNR/K-TEL
9	NEW	**TUULIPUVUN TUOLLA PUOLEN** ISMO ALANKO SAATIO POKO
10	NEW	**TYTTOJEN VALISESTA YSTAVYYDESTA** ULTRA BRA PYRAMID
		ALBUMS
1	1	**MODERN TALKING** BACK FOR GOOD HANSA/BMG
2	2	**SMURFFIT** KESAHITIT VOL. 4 EMI
3	3	**J. KARJALAINEN** LAURA HAKKISEN SILMAT POKO
4	4	**SOLID HARMONIE** SOLID HARMONIE JIVE/EMI
5	6	**KAIJA KOO** OPERAATIO JALOKIVIMERI WEA
6	10	**WALDO'S PEOPLE** WALDO'S PEOPLE RCA/BMG
7	5	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA/SONY
8	7	**SMASHING PUMPKINS** ADORE VIRGIN/EMI
9	NEW	**ALEXIA** THE PARTY DANCE POOL/SONY
10	9	**GARBAGE** VERSION 2.0 MUSHROOM/BMG

Due to transmission difficulties, charts for Australia are last week's listings.

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

TAHIR KHIWAL

JUNOON

PAKISTAN: Despite political tension between this country and India, the Karachi-based trio **Junoon** went ahead with a six-city tour of India this month. Junoon, which means "obsession" or "passion," is made up of **Salman Ahmad**, **Ali Azmat**, and New Yorker **Brian Thomas O'Connell**. The group fuses socially relevant lyrics and **Led Zeppelin**-inspired rock. Its breakthrough single—"Sayonee" (Beloved), off its fifth album, "Azadi" (Freedom), on EMI—hit heavy airplay rotation early this year, sending the album past sales of 260,000 units. Says Ahmad, "The timing for our India tour couldn't be better in light of the recent nuclear tests by both countries, since 'Sayonee' is really a reflection of these confusing times." This month, Junoon will visit London, and in August it will take part in a tribute concert to **Nusrat Ali Fateh Khan** in New York's Madison Square Garden **NYAY BHUSHAN**

NETHERLANDS: BMG Ariola duo **Total Touch** stays atop the Dutch Mega Top 100 Albums chart. Released May 28, the group's second album, "This Way," shipped 80,000 copies and is the follow-up to its self-titled 1996 debut, which is still in the chart after 106 weeks. The new album marks the first No. 1 album for the Amsterdam-based band, as its quadruple-platinum (400,000 sales) predecessor peaked at No. 2. "This Way" adds a new sophistication to the band, and the first single release, "I'll Say Goodbye," shows that Total Touch can perfectly bridge the gap between pop and R&B. Lead singer **Trijntje Oosterhuis's** vocal acrobatics lift her to the **Mariah** level, whereas brother **Tjeerd** has further sharpened his writing and production talents. **ROBBERT TILLI**

DRÖMHUS

SWEDEN: Fronting the one-woman act **Drömhus** (Dreamhouse), 21-year-old Swede **Therese Granqvist** is roaming the Nordic charts with a sleek house remake of **Freestyle's** No. 1 1981 pop hit "Vill Ha Dig" (I Want You). Drömhus has also earned recognition for a cover of **Rosie Gaines'** "Closer Than Close" translated to "Varmare" (Warmer). However, beyond the cover versions hides a true talent, which has been duly acknowledged: Drömhus, signed to Arcade Music Co., was voted newcomer of the year at this year's Swedish Dance Music Awards. The single has gone platinum (30,000 copies) since its release in April, while the album "Drömmar" (Dreams) is close to gold status (40,000 copies). **KAI R. LOFTHUS**

MEXICO/SPAIN: The Mexican band **Molotov**, whose single "Gimme Tha Power" rises to No. 3 this issue in Spain, has achieved something no other Latin American rock band has done—gain a gold disc (sales of 50,000 units) in nine weeks in Spain. Its latest album, "¿Dónde Jugarán Las Niñas?" (Where Will The Little Girls Play?) is also a top 10 seller for Universal Music Hispania. Loathed by the Mexican government, military, and church, Molotov is banned by most retailers and radio stations there. The 300,000 sales in Mexico have been mainly via word on the streets. The band has a U.S. singer, **Randy Ebright**, so its rap and hip-hop is sung in a kind of Spanglish. In Spain, the group's ads use hostile press quotes. (One, from the Mexican mag Novedades, calls the members "cheap musical deviants . . . contaminating Mexico with their musical garbage.") "We're overwhelmed by the success," says Universal international product manager **Lidia Iovane.** **HOWELL LLEWELLYN**

MEXICO: **Virgilio Canales**, musical director and keyboardist of Fonovisa's **Liberacíon**, is slated to leave the veteran regional Mexican group in April 1999. He will handle the band's studio production and public relations. He will be replaced by **Luis Díaz.** **JOHN LANNERT**

ZINDY

DENMARK: EMI-Medley singer **Zindy** is gearing up for an international push, although she has already lit up charts around the world in another life. Zindy Laursen cut her teeth in 1993 as vocalist with **Cut 'N' Move**, whose single "Give It Up" went platinum in Australia; it was also the first Danish band to hit the German top 10 in a decade. Since the band's '96 breakup, Zindy has honed her skills as an R&B singer. Her debut for the label, "Zindy," reflects her versatility. "Sometimes you have to be sexy, sometimes cool," she observes. "It depends upon the message in the song." The set, out here in April, is close to gold (25,000 units). "We've gotten positive response from the Netherlands, France, Italy, the U.K., and Japan," says exploitation manager **Mette Fjeldsted**, noting that "Zindy" has sold 5,000 imported copies in Japan before its summer release. **CHARLES FERRO**

IRELAND: **The Chieftains** have four new albums in the pipeline, among them "Tears Of Stone," a long-awaited collaboration with female singers like **Joni Mitchell, Sinéad O'Connor, Joan Osborne, the Corrs,** and **Sheryl Crow**. The album is due later this year from BMG. On June 16, the Chieftains released "Fire In The Kitchen" on their own, still-untitled label (Global Music Pulse, Billboard, May 26); the album was recorded with Celtic musicians from Canada's Cape Breton region. "Christmas From The Vatican," to be recorded with the Pope's own choir, is provisionally due this fall, and in early September the group is due in the studio again to record an album entitled "The Chieftains In Ireland." Says the band's **Paddy Maloney**: "We realized we hadn't made a traditional Irish album in ages, so it seemed like time." **NIGEL WILLIAMSON**

www.americanradiohistory.com

Cherry Red Albums Score

BY JEFF CLARK-MEADS

LONDON—A record concept regarded in some quarters as a joke has just notched up a quarter of a million laughs.

Three years ago, London-based indie Cherry Red Records began issuing compilation albums on the theme of British soccer clubs. Each album featured one team and carried songs recorded by supporters and by the players and included other songs closely associated with the club. Now, 26 releases later, the label has passed 250,000 sales of the series, says Cherry Red founder and owner Iain McNay.

'We realized just how many songs were out there'

McNay says the individual-club titles have proved so popular that the company has also produced compilations for budget-oriented Music Club International and now has issued albums celebrating the music surrounding the England and Scotland sides currently competing in the World Cup: "England's Glory" and "the Tartan Army."

The concept began because of the strong connection between Cherry Red and soccer. Not only does the label sponsor a semiprofessional side, Kingstonian, and an amateur league, the Cherry Red Chiltonian League, but "you've pretty much got to be a football fan to work here," says McNay.

"It started when we were sitting in the office talking about football songs. Everybody could remember their favorite track, and we realized just how many songs were out there—and not just for the big clubs. Not long after that, we put out a Chelsea album and a Manchester United album."

But, because soccer players' forays into the world of popular music have always failed to attract critical acclaim and because supporters' songs have generally had only local appeal, McNay says many people told him the concept for the series was a joke.

That insult might have proved accurate had the label not been able to overcome the misgivings of retailers. "The stores wouldn't touch the records because they didn't know what to do with them," says McNay.

Instead, the label marketed the albums through each soccer club's home-ground store, through mail order via the clubs' fanzines, and through direct leafleting to club fans.

Another substantial obstacle to the concept was rights clearance. "If a set of fans record a tribute to their team as a one-off, they don't generally register with the collecting societies," says McNay. "That means that locating the rights owner and obtaining permission can be exceptionally difficult."

Such is the success of the series, though, that the label now has one staffer working full time on researching what songs have been recorded and who owns the rights.

"We've now put out over 500 football songs," says McNay. "Three years ago, I had no idea there were even a tenth that many."

Some of Cherry Red's soccer releases are licensed by Gallo in South Africa—where Manchester United has a large following—but McNay says he has not yet heard of labels in other countries issuing soccer titles.

PARALAMAS GO HISPANIC

(Continued from page 62)

Indeed, in the past 10 years, Paralamas, which includes bassist Bi Ribeiro and drummer João Barone, have realized checkered success throughout Latin America and in the U.S. Hispanic sector, where Romano says the group's aggregate sales have reached 200,000 units.

Argentina, one country where Paralamas have remained steadfastly popular over the years, has been the beachhead market on which the group has attempted to broaden its Latin American profile.

According to Romano, in the past 10 years, Paralamas have sold 400,000 units in Argentina. However, the band's latest album, "9 Luas" (9 Moons), released in 1996, sold less than the 30,000 units needed for gold certification there.

Romano says to further solidify Paralamas in Argentina, the band will play dates in August there, along with shows in Uruguay and Chile. If the record takes off in Argentina, the region's third-largest market, the label will try to break the group in other Latin American territories.

Undoubtedly, Argentine artists have played prominent roles on the group's Spanish-language albums. On the band's 1988 disc, "Bora Bora," Argentine idol Charly García played piano. Argentine superstar Fito Páez performed on two subsequent Paralamas albums.

And as they have tried to crack Latin America, Paralamas have also offered valuable exposure in Brazil for Argentinian acts. The Portuguese version of "9 Luas" contained tracks authored by prominent Argentine acts Los Pericos and Soda Stéreo, the latter of which is now defunct.

"Lourinha Bombril" (Kinky-Haired Little Blonde), composed by Los Pericos, became a No. 1 video on MTV Latin America for Paralamas. On "Hey Na Na," a song by García titled "Viernes, 3 a.m." (Thursday, 3 a.m.) appears on the Spanish album in Portuguese. "As the song is a classic," explains Vianna, "we thought that maybe the Portuguese version could bring something new for the Latin audience. We also wanted to respect Charly's version, and that one, of course, is the best."

Teen-Oriented Pop Acts On The Rise

BY LARRY LeBLANC

TORONTO—A new wave of pop-styled acts is emerging in a Canadian market that seems poised to embrace them.

The pop rejuvenation is spurred by the enormous domestic success of international pop groups like Spice Girls, All Saints, and Backstreet Boys, coupled with strong pop-music airplay by video stations MuchMusic and MusiquePlus and the rebirth of the top 40 format in Canadian radio (Billboard Feb. 14).

Among the tracks by domestic pop acts charting on Broadcast Data Systems' Contemporary Hit Radio chart in the June 22 issue of The Record are "Broken Bones" by Love Inc. at No. 23, "Supernatural Roller Coaster" by David Michael Anthony (No. 66), and "If I Could" by Joée (No. 70).

The Moffatts, a Canadian act signed to EMI Germany, have also found strong response in their homeland.

While there is still no full rollout of top 40 nationally, more than 20 top 40 stations—and many hot ACs giving exposure to pop-styled acts—are now making a significant mark. Additionally, two Ontario dance-based stations, CIDC (Hits 103) Brampton and CING (Energy 108) Burlington, recently broadened their playlists to include more pop selections, boosting exposure for domestic pop acts in heavily populated southern Ontario.

CHANGING WORLD

"When Hits 103 and Energy 108 became more hits-oriented this year, we had to come to the understanding the world was changing," says Ian Howard, sales manager of Warner Music Canada-distributed Popular Records, which has signed singers Joée and Dion Todd and is distributing recordings by indie acts V.I.P. (Voices In Public) and Anthony.

While such established Canadian acts as Celine Dion, Shania Twain, Corey Hart, Bran Van 3000, the Philosopher Kings, Amy Sky, Roch Voisine, and Lara Fabian fit the pop mode, many new acts are sparking interest in consumers, specifically the 12- to 24-year-old demographic. Among them are Toronto acts Love Inc., Indecision, Serial Joe, and Joée; V.I.P. from Barrie, Ontario; Anthony from Kitchener, Ontario; and Vancouver-based Brain Chain Freedom.

Additionally, there have been several recent signings of pop-styled acts by major labels. These include singer Roberta Michel and the group Prozach, both Toronto-based and signed to Sony Music Entertainment (Canada), and the Montreal-based duo Sky, signed to EMI Music Canada.

"What's happening [in Canada] is following the boy-girl pop formula that's happening internationally," says Ken Stowar, PD at CIDC. "It's all falling into place [in Canada]. It's happening. There's no question about it."

Says Curtis Strange, music director of top 40 CKZZ (Z-95) in Vancouver, "We're playing Joée and Love Inc., and we're looking at V.I.P. Joée's record ["If I Could"] is pretty strong. Both Love

V.I.P.

Inc.'s 'Broken Bones' and their new song, 'You're A Superstar,' could be international records. [Indie modern pop band] Brain Chain Freedom's ["Abrasive"] is a top 10-testing record here."

Several industry figures, however, are unimpressed by the size of the current wave of teen-oriented pop. They point out that, despite successes by Candi & the Backbeats, Sway, West End Girls, Corey Hart, and Glass Tiger in the past 15 years, the teen-pop genre has been traditionally ignored by the Canadian music industry.

"Pop has never been embraced by [major] Canadian labels," says Strange. "All of the pop acts we've played have been independents. There's been a little bit more [pop acts], but it's still weak. Six months ago, it was brutal."

Michael Roth, co-head of A&R at Sony Music Entertainment (Canada), says there hasn't been an abundance of major-label signings of pop acts because of the late blooming of top 40 radio and because such acts are expensive to develop internationally.

"I'm thrilled we're going back to pop," Roth says. "Major labels know how to make [pop] blockbusters happen when they have blockbuster talent. However, many [label executives] know they have to bite the bullet for a long time before [success]."

EMI Music Canada executives are already touting the Montreal-based pop-styled duo Sky, which consists of Antoine Sicotte and Jimmy Renald. A leadoff single, "Some Kind Of Wonderful," is to be released in mid-July, followed by an album in September. "We had an A-list of 17 original songs to choose from for the album," says Bonnie Fedrau, manager of A&R at EMI Music Canada.

Joée Moves From Dance To Pop

TORONTO—Sexy 25-year-old Italian-Canadian singer Joée, who released his debut solo album, "Truth," May 26 on Popular Records, is courting mainstream success here.

Popular sales manager Ian Howard says "Truth" has sold 15,000 units to date. The album's lead single, the midtempo ballad "If I Could," was released April 20 and is No. 70 on Broadcast Data Systems' Contemporary Hit Radio chart in the June 22 issue of The Record. The album is available only in Canada. (Popular Records is distributed here by Warner Music Canada.)

JOÉE

"The album is in our top 30," says Tim Baker, buyer with the 32-store Sunrise Records chain in Ontario. "Generally, with [domestic] acts like this you don't see album sales, but we are on this album."

Another Joée supporter is Ken Stowar, PD at top 40 CIDC (Hits 103) Brampton, Ontario. "We do an annual summer concert series at Kingswood Music Theatre, and the crowd response to Joée has been only second to headliners like Shaggy and Real McCoy," Stowar says.

Says Scot Turner, PD/music director of top 40 CING Burlington, Ontario, "The timing now is good for Joée, with everything going pop."

What partially separates Joée from his counterparts here is that, as a single artist, he isn't taking his cue from the likes of the Backstreet Boys. He, in fact, compares himself with such Latin pop superstars as Enrique Iglesias and Ricky Martin, whose "Vueleve" tops The Billboard Latin 50 chart this issue. "They both have pop and teen idol followings, which is terrific," says Joée.

As front man of the dance act Intonation, which featured Joée, Joey de Simone has been a mainstay on Canada's dance scene throughout the '90s.

The group charted on Billboard's Hot 100 Singles chart in 1995 with its single "Died In My Arms" from its Ti Amo Records album "Just A Taste" (released on Metropolitan in the U.S.). While follow-up singles "Almost Suicide" and "Feel It In The Air" failed to break through in the U.S., each was a significant dancefloor hit in Canada.

'The timing now is good, with everything going pop'

Last year, "Holding On" and "Angel" were released by Popular as singles under the name Joée and became sizable dance hits in Canada. "Angel" earned a Juno nomination for best dance recording and picked up significant airplay at top 40 radio.

"I didn't expect the success of 'Angel,' because there's only so much you could do with a Euro-dance record," says Joée. "Obviously, there was a demand for a follow-up single, but we didn't want to waste singles without having an album. 'Truth' started off as an EP, but we thought we'd go the extra distance and make an album."

With "Truth," co-written and co-produced with his manager John Marmora, Joée made the full switch from dance to pop. "I had wanted to make a move [to pop], and when planning my album I knew it was perfect timing," he says. "Since I already had a fan base, I felt [radio programmers] would accept me doing pop music, which I really love. It worked out perfectly."

LARRY LeBLANC

www.americanradiohistory.com

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER*ACTIVE • ACCESSORIES

R&B Marketing More Than Snipes

Strategies Include Phone & Transit Cards, Concept Ads

BY SHAWNEE SMITH

NEW YORK—With the increasing acceptance of R&B and hip-hop music in mainstream radio and video formats, record labels and a few independent urban marketing firms are coming up with innovative strategies and company tie-ins to expose the artists to the wider audiences they now can command.

Labels like Motown and Noo Trybe/Virgin are utilizing phone and public transportation cards as advertisements. Def Jam, Columbia, and Elektra are making use of tour bus contests and concept commercials. And independent rap label Rawkus Records has taken the magazine cover story concept to a new level.

"We've always done postcards and T-shirts, but Boyz II Men are superstars, so we wanted to do something of a different caliber," says Virgil Simms, senior VP of marketing at Motown, about the company's decision to issue Boyz II Men phone cards to their fan club members.

"We wanted to do trading cards, but in the process someone came up with phone cards, which is better," Simms continues. "It's something to keep in your wallet, and it's something people can use."

The cards, which were issued in two phases, featured album cover art from the group's "Evolution" as well as individual pictures of the group's members. The album cover-art cards were issued in late October 1997 and included recorded information about the album's release date. The second set was issued in March, and the recorded message on the card stated that the group's latest singles, "Four Seasons Of Loneliness" and "A Song For Mama," were included on the album. Each card offered 10 minutes of call time through GE Capital.

For Noo Trybe/Virgin, advertising on New York's MetroCard public transportation card allowed the label to directly target the core audience of its New York-based rap act Gang Starr.

"Snipes are great," says Bruce Negrin, account executive at InStep Marketing Inc., which markets the MetroCard, "but we can get [the product] in the hands of the people who want them."

Instep placed 100,000 Gang Starr MetroCards in nine New York subway stations in the Bronx, Brooklyn, and Manhattan two weeks prior to the album's March 31 release date. Negrin says the supply ran out in about two to three weeks.

The card included a picture of the group, the album release date, and the title of the group's second single, "Royalty."

"The MTA says they've never gotten so many calls as they have since we put the Gang Starr cards out," says Michele Smith, director of marketing at Virgin Records America, about the campaign's popularity.

Both Smith and Negrin report getting calls from Gang Starr fans in other states asking for the MetroCards. "It's become a collector's item now," says Smith. "Especially since [the group] has a gold album."

Negrin also notes that it is less trouble to use the MetroCard for promotion, compared with snipes. The City of New York recently issued a summons to Virgin for putting stickers on public signs.

Def Jam president/CEO Lyor

Cohen decided new music would be the biggest draw in keeping consumers interested in the label's projects.

As part of its "Survival Of The Illest" campaign, releases from DMX, Onyx, and the Def Squad are being prepackaged with limited-edition CDs that include unreleased and new material from upcoming Def Jam projects.

"The campaign is for the teenage marketplace," says Cohen. "And teenagers don't like the same ol', same ol.' So if we give them the new music before it comes out, they feel like they've got a sneak preview. And the retailers love it because it's driving the kids nuts."

The label offered the value-added albums to select retailers and set an early May cutoff date for all orders.

"Retailers who believe in the campaign are willing to take the chance to buy [the album]," says Cohen about the cutoff date. "Buying it makes them competitive in their marketplace, and it's a one-time offer."

Volume one of the limited-edition CDs was packaged with the May 19 release of DMX's "It's Dark And Hell Is Hot," and it featured LL Cool J's unreleased single "The Ripper Strikes Back" and upcoming tracks from Onyx, the Def Squad, and Cormega.

Volume two, which was packaged with the June 2 release of Onyx's "Shut 'Em Down," includes new music from the Def Squad and Slick Rick.

(Continued on next page)

A2b's Inclusive Online Biz

Download Specialist Links With Trad. Stores

BY ED CHRISTMAN

NEW YORK—While many proponents of Internet technology foresee digitally downloaded music soon making bricks-and-mortar retailers obsolete, Larry Miller, COO of New York-based a2b music, says his company's business plan is based on the premise that "shiny things that spin will be with us for a long time" yet to come.

That's why a2b, one of the leading players in the infant business of digitally delivered music, has made sure that all its offers are linked to a conventional music retailer.

For instance, in May, when Virgin wanted to promote the new Lenny Kravitz album, "5," it offered fans an exclusive, never-before-heard free song, available for download from the artist's official World Wide Web site.

In order to play the song, people had to download the a2b music player, also free of charge from the a2b site. As part of the promotion, everyone who downloaded the song received a $1 discount certificate for the new album, redeemable at Camelot Music—at the chain's stores, Web site, or 800 number—and N2K's Music Boulevard, the online merchant.

Miller says that unlike other Internet-based music companies, a2b doesn't want to sell anything directly to the consumer. "We view our role as a responsible, invisible third party, providing a Federal Express-like service for companies that want to securely ship music over the Internet to consumers," he says. "We don't view ourselves at all as the barbarians at the gate. We see ourselves working in partnership with the industry."

A2b music, a unit of AT&T Corp., was created to capitalize on the expected demand for compressed music sent over the Internet. The technology used by a2b was created by AT&T Labs, which tried to answer the question "How do you make things sound good over a network?" according to Miller. The company claims to compress music at ratios up to 11:1 so that a five-minute song can be downloaded over a modem and saved on a personal computer, taking up 3.6 megabytes of memory in 16 minutes rather than the 53 megabytes and four hours such a song would normally require if not compressed.

Moreover, the company uses proprietary technology to encrypt music, making it secure for transmission over the Internet, and only the company's a2b music player program can play it. Finally, another proprietary program, called PolicyMaker, controls how music is used and distributed across any network. That technology controls copy privileges for and the number of plays of digitally transmitted music.

Miller asks rhetorically, "Why does AT&T care about music? So that consumers can have a world-class listening experience."

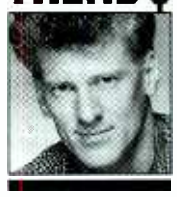
Although the company is 2½ years old, a2b didn't effect its first transaction until Nov. 18, 1997, with RCA. "We benefited by launching a2b's first promotion after the Duran Duran experience."

In that instance, Capitol Records made a Duran Duran song available for a short period of time over the Internet, which triggered the wrath of traditional music merchants, who

(Continued on page 69)

Analyzing The Demos Newspapers Are Reaching

BUYING TRENDS



by Don Jeffrey

A LOT OF THE MONEY that labels give retailers for cooperative advertising pays for newspaper ads that promote the latest releases or the current midprice or budget catalog program.

Some papers are more effective in selling music than others. So it may be useful for record companies and retailers to know whom their co-op ads are reaching.

Strategic Record Research, a unit of the Left Bank Organization, has come up with a study that looks at different kinds of newspapers, the demographics of their regular readers, and the music-listening and music-buying habits of those consumers.

For this research, four types of papers are presented: USA Today, the widely circulated daily national newspaper; local daily papers; local Sunday papers; and the free arts and entertainment weeklies found in most parts of the country.

Strategic polled 10,000 people in random nationwide phone calls, obtained demographic data, and asked about reading, radio, and retail preferences.

Let's look at the typical USA Today reader.

As for age and gender, the most significant category for this general-interest publication is males 25-54, who make up about one-third of the "active buyers" of music, those who purchased at least three recordings in the six months prior to the survey. Males 25-34 are 19.3% of the paper's readers, males 35-44 are 17.6%, and males 45-54 are 15.2% of the readership. The figures are significantly higher than the percentages these age groups represent among all consumers surveyed: Males 25-34 are 12.7% of the total, males 35-44 are 13%, and males 45-54 are 9.8%.

Female readership in nearly all age groups is at lower rates than their percentages of the overall population.

The USA Today reader tends to have more education—22.9% have a college degree—than the average consumer. Some 17.7%

(Continued on page 69)

www.americanradiohistory.com

newsline...

SPEC'S MUSIC, the Miami-based retailer that is being acquired by Camelot Music, reports that its net loss narrowed to $547,949 in the third fiscal quarter, which ended April 30, from $2.05 million in the same period a year ago. The company attributes the improvement to cost-cutting programs. Revenue slipped to $16 million from $16.5 million a year ago due to store closings.

JAMTV, an Internet music company, has acquired Tunes Network, which develops technology for online music searches and samples, for an undisclosed price. JAMtv says it will not make major changes in the operations of the Berkeley, Calif.-based firm, which provides more than 800,000 song samples. However, Tunes Network's technology will be incorporated into JAM's World Wide Web sites—www.RollingStone.com and www.jamTV.com.

RENTRAK, the revenue-sharing home video distributor, has recently forged marketing agreements with traditional video distributors as the revenue-sharing business picks up steam with video retailers and suppliers. The most recent companies to sign deals with Rentrak are East Texas Distributing, Baker & Taylor, and Video One Canada. Major Video was the first traditional distributor to make a pact with Rentrak.

In other news, Rentrak has been sued by retailer Video Update, which charges antitrust violations. Rentrak says it "intends to vigorously defend [itself] against this action."

TOTAL E, the online music and video store operated by record/video club Columbia House, has formed a strategic partnership with CNN Interactive that will make Total E the exclusive music and video seller advertised on CNN's expanded entertainment World Wide Web site and give it access to CNN's online visitors. The cable news network CNN is owned by Time Warner, which owns 50% of Columbia House. Total E offers 150,000 music titles and 35,000 video titles for sale.

QVC said that David Cassidy would sell a two-CD/two-cassette set exclusively on its cable TV shopping network June 18. The set, on Slamajama Records, includes his latest album, "Old Trick, New Dog," and "David Cassidy's Partridge Family Favorites" and is priced at $18 for the CDs and $15 for the tapes. At retail, the titles are available individually but not as a two-album value-priced set. The Partridge Family title includes three songs never before released.

CAPITOL RECORDS says consumers who buy Bonnie Raitt's new album, "Fundamental," at a Tower Records store or on the retailer's World Wide Web site will receive a bonus limited-edition CD-ROM. The disc, which uses a2b's online music technology, contains interviews, a video, and three tracks not on the album: "Feels Like Home," with Randy Newman; "Cold, Cold, Cold," with Little Feat; and "I'm Gonna Move To The Outskirts Of Town," with Ruth Brown (Billboard Bulletin, June 10).

ELECTRIC FETUS, the Minneapolis-based music retailer and wholesaler, celebrated its 30th birthday this month by selling all music and merchandise at 20% off. It also gave away commemorative T-shirts and an exclusive, not-for-sale compilation of music from both 1968 (the year the store opened) and 1998. The store also sponsored the KQ Blues Fest at Midway Stadium, which featured Corey Stevens, Jimmie Vaughan, and Robben Ford.

LIFT®
Systems with future.
Visit our website at:
www.LIFTonline.com
email us at:
usa@LIFTonline.com
or call us at:
1-800-543-8269
for free color brochures.
...the ultimate in Listening Systems.
...the ultimate in Multimedia Merchandising.
...the ultimate in Homesystems.

R&B MARKETING MORE THAN SNIPES

(Continued from preceding page)

Volume three, to be packaged with the June 30 release by the Def Squad, will include music from Redman, Method Man, and a few other fourth-quarter-release artists.

The label is also offering consumers a chance to travel with the Survival of the Illest tour for a week. The winner will be allowed to bring seven friends and will be furnished with his or her own tour bus for the weeklong adventure.

While Def Jam chose new music as its weapon of choice, Sprite and urban marketing firm Burrell Communications chose nostalgia.

Since the late summer of 1997, the soft drink company has run a series of commercials influenced by key scenes in the classic 1980s hip-hop movie "Wild Style." The commercials star current artists like Columbia Records' Nas, Noo Trybe/Virgin Records America's AZ, EastWest's Missy Elliott, and Universal's Lost Boyz.

Front and back of Gang Starr MetroCard

"We basically thought back to the roots of hip-hop and what kinds of things ingratiate us with the culture," says Stanley Yorker, creative director at Burrell, about the idea to emulate "Wild Style."

"The same way the groups were in those [original] scenes, we tried to find [current] artists who had the same relationship," says Reginald Jolley, art director at Burrell.

In the first commercial, Nas and AZ, who were among the artists on "The Firm—The Album," played the role of veteran brother act Double Trouble. For the second commercial, the Lost Boyz re-enacted the roles of the Fantastic Four, and Grandmaster Flash and breakdancer Crazy Legs reprised their roles from the movie.

In the third installment, Grand Master Caz and Whipper Whip reprised their earlier roles in a basketball court battle scene, with Elliott re-enacting the role of the female MC who summarizes the plot. NBA players Kobie Bryant and Tim Duncan also guest-starred in the segment.

KEEP THEM CREDIBLE

The executives at Burrell say their concept in making hip-hop-oriented commercials is different because they keep the artists within their element.

"We keep them credible," says Yorker. "Before us, everybody tried to put rap in their commercials. They had the Pillsbury dough boy rapping, Barney Rubble and Fred Flintstone, but [rap] was never used well. It was exploited rather than celebrated and promoted. We promote it as a culture rather than use it as a faddish thing."

Says Jolley, "We never put [the artists] in a wack position because Sprite is about being yourselves. That's what obey your thirst is about, being true to yourself."

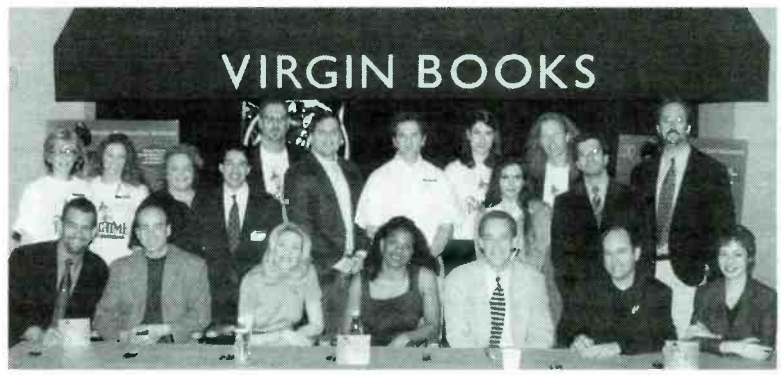
For Rawkus Records, staying true to itself meant a magazine cover story about its primarily vinyl operation. The label was profiled in the March/April issue of Stress magazine, and Rawkus offered a playable vinyl record of an unreleased single as part of the magazine cover.

"We had a hot single that couldn't be released due to [sample clearance] restrictions, and [Stress] offered a way to still get the single out to the public," says Black Shawn, head of publicity and marketing at Rawkus.

"People might see it as a flimsy type of vinyl, but you can really scratch on it. Maybe people will keep it as a collector's item," Shawn adds.

The single was "Definition" by Rawkus act BlackStar, and Stress printed 50,000 issues that included the vinyl. "We wanted to do something against the grain," says Clyde Valentin, senior editor at Stress magazine, about the decision to include the vinyl. "Instead of going with a personality-driven [cover], we said, 'Let's go with an entity.' And Rawkus puts out vinyl, so we said, 'Let's put some vinyl on the cover.' "

The magazine was on newsstands through mid-June.



'Ragtime': The Album. The release of the RCA Victor Broadway cast recording of the Tony Award-winning "Ragtime: The Musical" was celebrated with an in-store event at the Virgin Megastore in New York's Times Square. Shown seated, from left, are "Ragtime" stars Brian Stokes Mitchell, Peter Friedman, Marin Mazzie, Audra McDonald (who won the Tony for featured actress in a musical), and Mark Jacoby and the Tony-winning creators of the score, Stephen Flaherty (music) and Lynn Ahrens (lyrics). Standing, from left, are Helene Gurin, sales representative, BMG Distribution; Amy McGuire, assistant to RCA Victor VP of marketing Joe Mozian; Liz Glinert, classical and jazz specialist, BMG Distribution; Keith Hurd, director of promotions, East Coast, Livent U.S.; Larry Feldstein, sales manager, New York branch, BMG Distribution; Mozian; Dan Tower, field marketing rep, BMG Distribution; Nicole Dean, marketing manager, soundtracks and Broadway, RCA Victor; Andy Moreno, marketing coordinator, Virgin Megastore Times Square; John Conway, marketing manager, BMG Distribution; Bill Rosenfield, VP of A&R, Broadway soundtracks, RCA Victor; and Rich Zubrod, GM, Virgin Megastore Times Square.

EXECUTIVE TURNTABLE

DISTRIBUTION. The Alternative Distribution Alliance in Burbank, Calif., promotes **David Orleans** to national marketing director. He was West Coast sales manager.

K-tel International (USA) in Minneapolis appoints **David Sinykin** director of marketing. He was director of account services at the Toushin Advertising Agency.

HOME VIDEO. Heather Hinkel is named executive coordinator of the Video Industry AIDS Action Committee in Los Angeles. She was executive assistant to the VP of publicity at LIVE Entertainment.

MUSIC VIDEO. MTV Networks in Santa Monica, Calif., names **Lois Clark Curren** senior VP of music development and promotes **John Miller** to senior VP of original series, **Todd Phillips** to VP of communications, and **Vanessa Reyes** to director of communications. They were, respectively, an independent producer for Columbia TriStar Television, VP of original programming and series development, director of communications, and manager of communications.

ORLEANS

HINKEL

MTV in New York promotes **Paul DeBenedittis** to VP of scheduling. He was director of scheduling.

RETAIL. Eric Keil is promoted to VP of purchasing at Compact Disc World in South Plainfield, N.J. He was head buyer.

www.americanradiohistory.com

A2B'S INCLUSIVE ONLINE BIZ

(Continued from page 67)

among other things pulled Duran Duran inventory from their stores. Since that incident, label executives generally try to include a music merchant as part of their Internet promotions.

Miller says that a2b has been "designed with the cooperation and the input of a very broad cross section of important music industry policymakers," including those from record labels, retail, performing right societies, and radio, as well as artists.

Working with BMG marketing executive Kevin Conroy, the company did its first transaction with RCA Records, which involved downloading a song from the Verve Pipe that was not on the album. RCA tapped N2K and Trans World Entertainment to handle the retail component of the promotion, Miller reports. After that, RCA did a promotion for SWV that included Camelot Music.

In each instance, when a consumer downloaded the track, he or she got a discount coupon that could be redeemed at either of the retailers. "All the parties were promoting each other," says Miller.

David Fitch, senior VP of sales at RCA, says that in setting up the promotion, the label didn't expect the actual selling component to generate a huge volume. "But we were able to extract a lot of press and got marketing information on all the consumers who downloaded the songs, via collecting their E-mail addresses.

In each instance, a couple thousand people downloaded the songs. Sales were minimal; less than a box of albums were sold for each, Fitch reports. In doing the promotion, Fitch says, "I didn't want to have a Duran Duran problem, so I had to make the promotion available to brick-and-mortar merchants."

Last month, a2b did a promotion with Atlantic Records for the new Tori Amos album, "from the choirgirl hotel." In that promotion, "we took the model we employed with the Verve Pipe and stood it on its head," Miller explains. "We said, 'Let's use the download to sell records.' Instead of giving out a coupon, let's get them to preorder the album." In the promotion, which partnered a2b with Tower Records/Video online, consumers who wanted the song had to preorder the album from Tower, which then gave out a code that allowed them to go to tori.com and get a free download of the song.

Miller declines to specify what a2b's services cost. "When something gets sold, we take a small piece of the transaction, and it is different in each case."

In marketing music over the Internet, a2b works closely with a New York-based company called Electric Artists, which is owned by Ken Krasner and Mark Schiller. A2b has an exclusive relationship with Electric Artists, which "helps us conceive and execute all promotions so that we not only consider retail but include them as a fundamental part of every offer we make today."

He says that providing marketing services to labels is "important so that all the participants can understand what the consumer expects, will tolerate, and someday demand [from Internet-based transactions]. Right now, we think it is incumbent upon us to take part in the marketing role. As people understand better what consumers want to do with digital downloads, then our marketing role might become less important."

BUYING TRENDS

(Continued from page 67)

of all those polled are college grads.

As for radio preferences, the largest group of USA Today readers are rock listeners (20.1%), but those people are 19.7% of the survey population, so the result isn't surprising. What is more significant is that R&B radio fans are 11.4% of the readers, although only 8.7% of the total surveyed. Listeners of news-talk/sports formats, who make up only 6.7% of all those surveyed, are also avid readers (10.8%), as you would expect.

Where do USA Today readers shop for music? In general, they are most likely to buy records at a large chain (27%, compared with 23% of the whole population) or a small chain or indie (14.7%, compared with 11.8%). Looking at the specifics, you can see that the mall-based Camelot scores well with these readers. Its share of USA readers is only 4.9%, but that is significantly higher than its 3.4% share of all those who shop for music.

Next, let's take a look at the local daily newspaper, which is found in almost every decent-sized city in the U.S., from The Bangor Daily News in Maine to The San Diego Tribune in California. Demographically, the most enthusiastic readers of these dailies are the oldest consumers (not a good sign for the newspaper industry). Males 45-54 are 11.9% of the papers' readership and only 9.8% of the population. Females 45-54 are 12% of the readers and 10.2% of all those polled. Regionally, the mid-Atlantic holds 15.5% of the daily readers and just 14.3% of the population.

Those who read dailies can't seem to get enough of the news because 8.2% are devotees of news-talk/sports radio formats, which attract just 6.7% of all those polled.

Looking at their TV music video preferences, you find that 16.9% of local daily readers are MTV watchers, but that is not so significant because viewers of that network are 16.4% of all those polled. What is more noteworthy is that 11.7% of the daily readers watch TNN, which is seen by 10.7% of the total, and that 10.5% watch BET, which is seen by 9.6% of the total.

As for retail choices, daily readers like buying music at discount department stores (15.5%), which pull in 14.8% of the total. Checking out the specifics, you find that three chains—Tower, Target, and Kmart—all have music-buying shares of the daily-paper readers that are 0.3 percentage points higher than the chains' shares of the total population.

Strategic also asked people if they read local Sunday newspapers. Men and women are pretty equal here. The most interesting statistic is that females 45-54 are 11.3% of Sunday readers. Regionally, there are no meaningful variances.

And, in radio formats the story's the same as for the daily readers. Some 7.7% of Sunday paper buyers listen to news-talk/sports stations. In video viewing, 10.5% of the Sunday readers like BET, and 17% watch MTV.

The most striking statistic in retail preferences is that 9.7% of Sunday readers buy their music in electronics stores, which attract 8.6% of all purchasers. And electronics retailer Best Buy is the music choice of 6.5% of Sunday readers, but just 5.7% of all those polled.

Finally, the researchers asked about weekly free arts and entertainment publications, which are found in most large and medium-sized cities. The most significant results are that 15.1% of females 35-44 read these papers, although they are only 13.3% of the total, and that 13.7% of males 25-34 are readers, while making up 12.7% of the population.

Arts and entertainment readers are rock radio listeners (23.2%, vs. 19.7% of all those polled). They watch MTV (18.8%) and VH1 (14.8%). And they shop in greater proportion than their overall numbers at small chains and indies (14.5%) and at record superstores (10.1%), which attract just 6.5% of the population. Tower, whose ads are often found in these papers, draws 6% of arts and entertainment readers but has a 3.8% share overall.

www.americanradiohistory.com

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

	Cassette	CD
ARMAGEDDON SOUNDTRACK	6.99	10.99
DEF SQUAD, El Nino	6.19	10.29
MAXWELL, Embrya	6.29	10.49
MC Ren, Ruthless For Life	6.29	10.49

Prices good week of Jun. 29th-July 3rd

NEW ACCOUNTS CALL:
800-275-4799
UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER
GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes
6775 Bingle Road
Houston, Texas 77092
713/460-4300
Fax: 713/460-1480
www.neosoft.com/~sww

WEA's Catalog Strategy: More Promotions, Higher Return Rates

RETAIL TRACK™
by Ed Christman

WEA HAS realigned its catalog marketing efforts by moving toward programs that encourage purchases more frequently and in smaller quantities, a trend that has been promoted by many of the large music merchants that have embraced just-in-time inventory replenishment.

In a June 5 letter to accounts obtained by Billboard, WEA established a best-sellers list of catalog titles, which numbers about 400 albums, sources say. WEA will now make those titles available one week a month, every month, for the remainder of the year. Front-line CDs and cassettes will carry a 5% buy-in discount, while Super Saver CDs on the list will have a 7% discount. Previously, WEA ran three catalog sales promotions a year; the discounts were slightly less, depending on the time of the year.

Retailers contacted by Billboard appear to unanimously endorse this aspect of WEA's policy. What they appear divided on is the policy's second component, in which the returns penalty on CDs on the company's best-sellers list goes from 5% to 25%, effective July 6. For retailers—who get a buy-in credit of 0.7% on each unit purchased—that means that the break-even goes to 2.8%, as opposed to the previous break-even of 14%. For wholesalers—who get a credit of 0.9% for each unit purchased—the break-even is reduced from 18% to 3.6.%

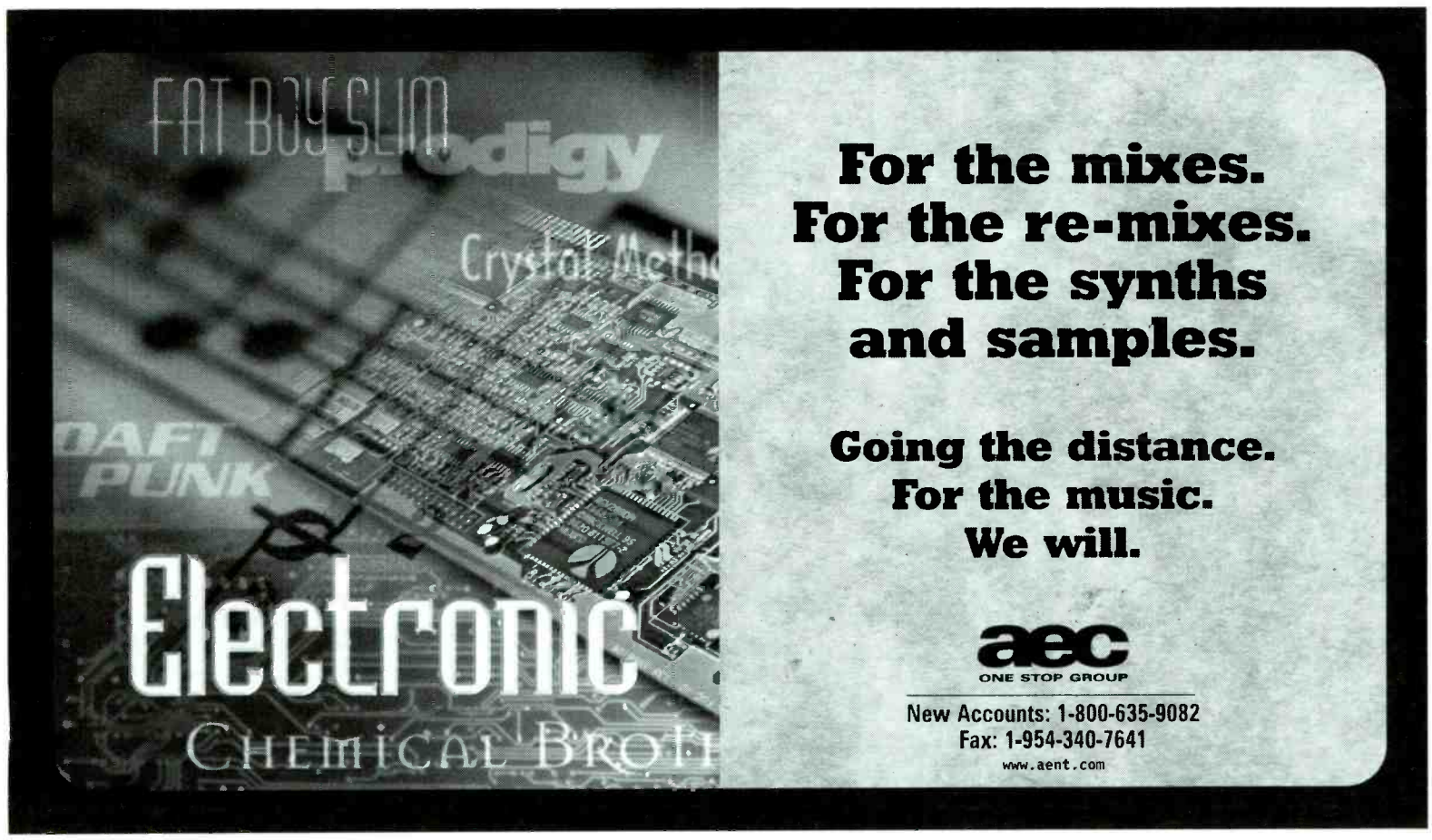
Jerry Kamilar, director of music purchasing at Albany, N.Y.-based Trans World Entertainment, says his company has no problem with the WEA changes. "We fully support things like this that allow us to make smaller buys on a more frequent basis and still have price reductions," he says. "Things like this create a need for us to be better buyers so as to avoid paying penalties. In fact, we have asked for deeper discounts for purchasing on a one-way basis."

On the other hand, another merchant says that while he likes the front end of the WEA announcement—which allows for more frequent purchases at a higher discount—the back-end adjustment to the returns penalty creates a price increase.

"Even if I keep my returns under 2.8%, I am still paying a higher penalty on the returns I make," he says. "It means I am not being as rewarded as I once was for buying more efficiently."

WEA executives were unavailable for comment. But the policy letter says the best-sellers list "contains many of the most successful albums in the history of the music business, and as such, they represent the core of most stores' basic catalog stock. We believe these are titles that should al-

(Continued on page 72)



For the mixes.
For the re-mixes.
For the synths
and samples.

Going the distance.
For the music.
We will.

aec
ONE STOP GROUP
New Accounts: 1-800-635-9082
Fax: 1-954-340-7641
www.aent.com

Disney TRAK

The perfect gift item for Holiday '98 is almost here!

CLASSIC Disney COLLECTION

This elegantly packaged gift collection includes:

* 100 of your favorite Disney songs
* 48-page lyric book with full-color photos
* 4 CDs for the price of 3
* Special Holiday packaging

Be sure to add this to your Holiday wish list!

Ship date: 8/4/98
Street date: 9/1/98

Share the music of Disney at our website: www.disney.com/DisneyRecords

Walt Disney RECORDS

©Disney

www.americanradiohistory.com

Rockabilly Forefather Charlie Feathers Gets Revenant Releases

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

GET WITH IT: **Charlie Feathers** is one of those musicians who's more famous for being legendary than anything else. Well-known among rockabilly aficionados and European collectors, his original '50s recordings —the material upon which his reputation is based—have been hard to come by in the U.S. That is, until now.

On July 21, Revenant Records, the wonderful Nashville-based label operated by guitarist-collector **John Fahey**, will release "Get With It: Essential Recordings," a 42-track, two-CD compilation of classic '50s singles and unreleased demos and alternates by Feathers. Rockabilly freaks will say, "About dang time!"

Feathers, who was born in 1932 in Myrtle, Miss., may have invented rockabilly. At least, that's what he has boasted in numerous interviews over the years. Even the best-equipped scholars haven't been able to verify his claims, but everyone agrees that Feathers is a formidable figure in the style.

He's a true American primitive genius. Schooled in guitar by the late bluesman **Junior Kimbrough**, who lived in nearby Holly Springs, Miss., Feathers lifted off his career in nearby Memphis. He has claimed he recorded the first version of his rockabilly classic "Tongue Tied Jill" in 1949, *five years* before **Elvis Presley** released his first Sun Records single. While that statement's veracity has never been determined, it's true that Feathers himself recorded at Sun as early as 1955 and received co-writing credit on an early Presley single, "I Forgot To Remember To Forget."

What the world knows for sure is that Feathers cut some of the tastiest rockabilly singles ever waxed for Flip, Sun, Meteor, and King during the '50s. One of the most countrified of early rock'n'roll performers, he hiccuped through such timeless self-penned numbers as "Tongue Tied Jill," "Bottle To The Baby," "Can't Hardly Stand It," and the unsurpassable "One Hand Loose."

Despite ill health, Feathers has maintained a career into the '90s—he cut an album with producer **Ben Vaughn** for Elektra's short-lived "American Explorer" series in 1990—but his original sides have largely been available on European CD releases of dubious legality.

However, Revenant views Feathers as a latter-day analogue to such "raw music" talents as **Dock Boggs**, whose '20s records the label reissued on a beautiful set earlier this year (Billboard, Dec. 13, 1997). The label is riding to the rescue and is giving Feathers the Cadillac treatment.

The first CD in the Feathers collection brings together 21 fantastic singles released between 1955 and 1962. The real treat is the set's second disc, which features 21 unissued sides—mostly legendary Feathers demos. A big bonus is the first appearance on CD of two 1969 tracks by Feathers and Kimbrough that originally came out on a limited-edition 78 (yes, really!) on Revenant label manager **Dean Blackwood's** collector-oriented imprint Perfect Records. "Get With It" comes with a 48-page booklet, with notes by a stunning lineup of writers: **Colin Escott, Peter Guralnick, Nick Tosches,** and Memphis producer-musician **Jim Dickinson.**

If you're down in Memphis town July 11, you can roll by retailer Shangri-la Records and meet the man himself: Feathers will be doing an in-store to launch of "Get With It."

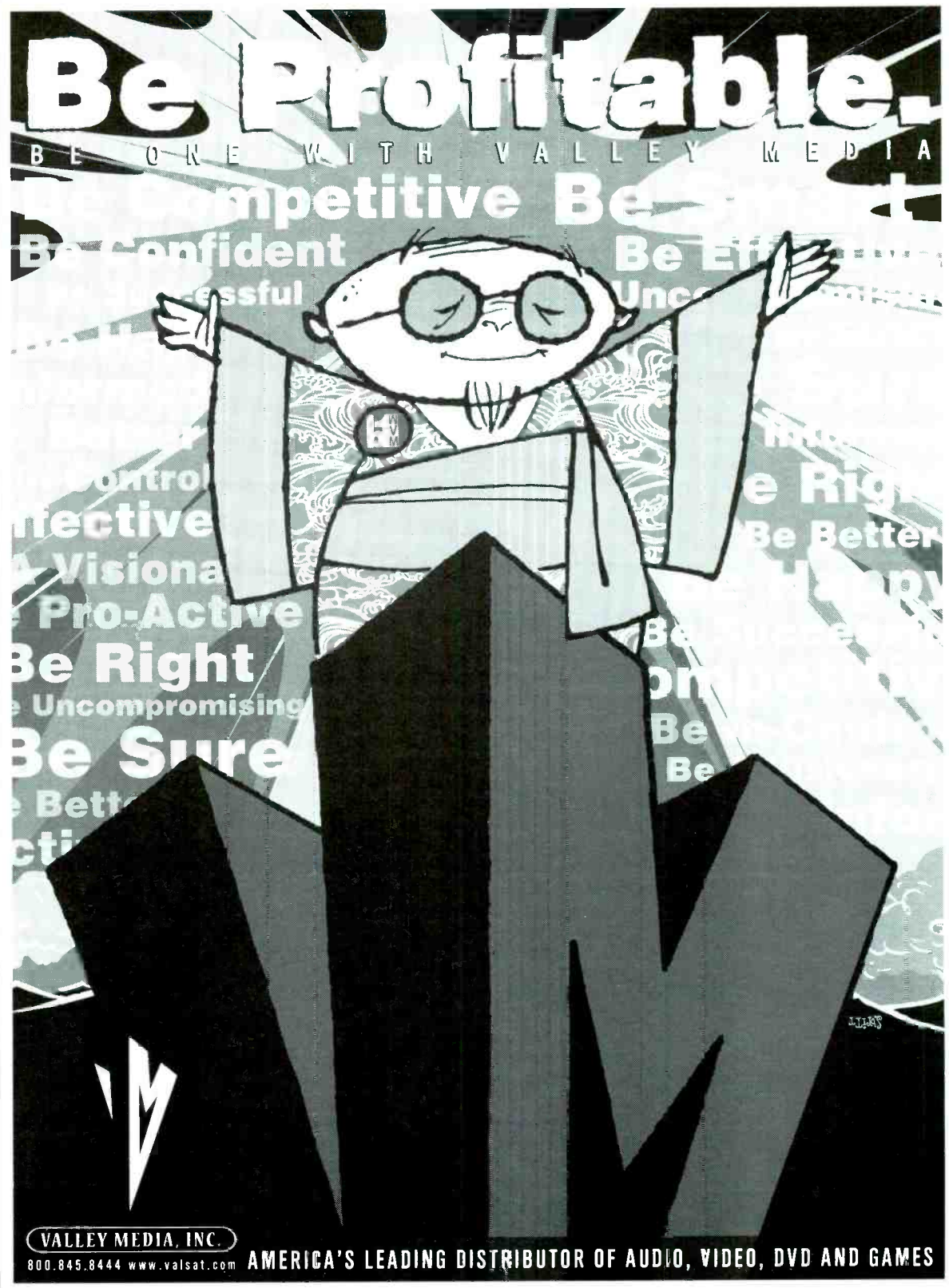
DNA QUICK HITS CONTINUED: Here are a few extra product notes from the recent Distribution North America Convention in Sacramento, Calif.: Orbison Records in Nashville will initiate an "authorized bootleg" series devoted to concert material by the late **Roy Orbison**, according to **Barbara Orbison**, the singer's widow and the label's head . . . Canadian jazz label Justin Time Records releases a **Miles Davis** tribute, "Selim Sivad," by **the World Saxophone Quartet** with guest **Jack DeJohnette** on Tuesday (23) . . . K Records in Olympia, Wash., will issue a one-off EP or album by **the Jon Spencer Blues Explosion** and an acoustic-oriented album by **Beck** in early 1999 . . . Putumayo World Music will release its first home video and DVD, "Celtic Tides," Sept. 29, after it gets a broadcast airing on the Bravo cable network . . . On July 28, Douglas Music drops "Jazzonia," a stunning hip-hop/jazz-vocalese hybrid co-produced by **Alan Douglas** and the peripatetic **Bill Laswell**.

FLAG WAVING: The Chapel Hill, N.C., band **Hobex** gets into the soul groove in a major way on its first full-length album, "Back In The '90s," issued on its own Phrex Records imprint.

The trio's funky direction represents a departure for its singer-guitarist, **Greg Humphreys**, who formerly led the much-prized Chapel Hill pop band **Dillon Fence**.

"I am sort of a soul freak," says Humphreys. "Back in high school, when I was first getting into music, I'd grown up with my dad's record collection . . . I listened to his **Ray**

(Continued on next page)



www.americanradiohistory.com

RETAIL TRACK

(Continued from page 70)

ways be in stock and should never be returned."

Meanwhile, return charges on the top 100 cassette titles in WEA's best-seller list stay the same. For retailers, that's a 1.6% credit and a 10% penalty, carrying a break-even of 16%. Wholesalers get a 2% credit on buy-ins and a 10% penalty charge on returns, with a break-even of 20%.

CHANGING TIMES: Reacting to the marketplace, Columbia House has started a new record club, Play From Columbia House, which changes the way it markets music to members. Since record clubs came into existence, the backbone of their marketing has been a concept called negative options. In that strategy, members get a notification every month saying they will receive a certain selection unless they decline it, usually by returning a card.

The new club eschews that marketing approach and instead embraces a positive-option approach that lets members place orders only when they want.

Columbia House CEO **Richard Wolter** says the negative-option scheme has been used since the 1920s and isn't in tune with the times. Today's customer is more likely to buy at home; hence, the new strategy.

"The negative option," Wolter says, "is not convenient. It leads to member fatigue and member attrition. Today, you have to give the consumer a compelling reason to buy." Wolter says he believes the positive-option approach will supply the compelling reason.

MAKING TRACKS: At the Mercury Records sales department, Midwest regional sales director **Jim Saliby** has been promoted to senior director of national accounts. Replacing him is **Ketrena Scoggins**, who previously was the label's national manager of urban independent stores.

NORWALK
DISTRIBUTORS INC.
FULL LINE OF
LASERDISCS • DVD • COMPACT DISCS • CASSETTES
MUSIC VIDEOS • VINYL • ACCESSORIES
WE HAVE A TEAM OF EXTREMELY KNOWLEDGEABLE SALES REPS WHO CAN ANSWER ALL OF YOUR QUESTIONS, BOTH IN THE AUDIO INDUSTRY AND IN THE EVER-CHANGING LASERDISC AND DVD INDUSTRY. ADD TO THAT OUR EVERYDAY LOW PRICES, SAME-DAY SHIPPING AND WEEKLY SALES SPECIALS, AND THEN ASK YOURSELF.....
"Why Go Anywhere Else?"
"YOUR FULL-SERVICE ONE-STOP"
1193 Knollwood Circle • Anaheim, CA 92801
(800) 877-6021 • Fax (714) 995-0423

e-mail us at jeffw@sdcd.com
SUPER DISCOUNT CD's
CD's/Tapes/Accessories * Weekly Mailer
New Release Discounts * We Accept Credit Cards
Check Out Our Everyday Low Price on Major Label CD's:

CD List	Our Price
$17.97	$11.80
$16.97	$10.87
$15.97	$10.16
$11.97	$ 7.97

ASK YOUR ONE-STOP TO MATCH OUR PRICES...
WHEN THEY WON'T, CALL US!
TEL (714) 223-8795 * FAX (714) 724-5162

INDEPENDENTS

(Continued from preceding page)

Charles albums, and I started really getting into **James Brown**."

But Humphreys, who also cites such influences as **Marvin Gaye, Stevie Wonder,** and **Curtis Mayfield,** moved in a modern rock direction with Dillon Fence, which released three albums and four EPs between 1989-1994 on Carrboro, N.C.-based Mammoth Records (now part of the Disney music family).

"[The soul sound] never felt quite right in Dillon Fence," Humphreys says. "I felt it was something I had to try . . . I wanted to play something that gave me strength."

Recruiting bassist **Andy Ware** from **Grover** and drummer **Steve Hill** from the Raleigh, N.C., group **Johnny Quest,** Humphreys started moving in his current soulful direction on the 1996 EP "The Payback." On "Back In The '90s," the group essays a full-blown soul style, augmented by a complement of horn players and the gutsy Atlanta keyboard player **Brandon Bush.** Top tracks include the title cut, "Groove Baby," "Windows," and "Onto Something," all of which exhibit an irresistibly danceable, highly authentic pop-soul sound.

Humphreys has been keeping busy outside of Hobex; he performs regularly with **Jimbo Mathus & His Knockdown Society**, the spinoff group of **the Squirrel Nut Zippers** fronted by guitarist Mathus. Hobex's touring activities are momentarily on hold because of injuries suffered by Hill in a recent car accident, but Humphreys has been playing some solo dates in the Southeast.

To the bandleader's delight, his group has been getting some regional airplay: He notes that the hip-swinging "Groove Baby" was picked up by top 40 WDCG (G105) Raleigh, and that "they were playing it 50 times a week!"

Billboard® JUNE 27, 1998

Top Pop® Catalog Albums™

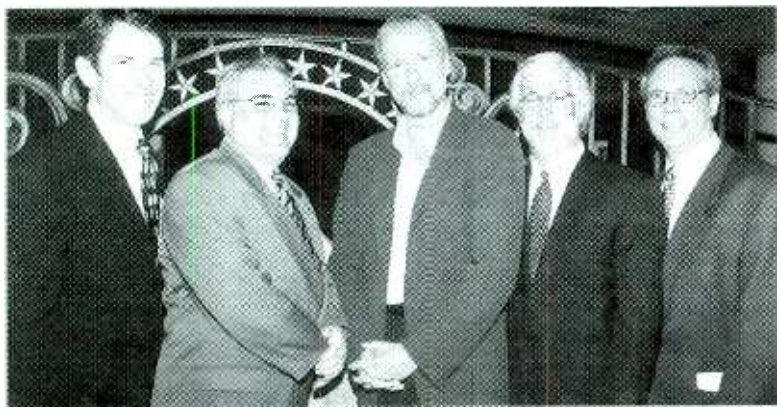
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★★ NO. 1 ★★		
1	1	SOUNDTRACK ▲[8] POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 45 weeks at No. 1	264
2	2	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	32
3	3	METALLICA ▲[10] ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	357
4	4	BOB MARLEY AND THE WAILERS ▲[9] TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	469
5	6	BEASTIE BOYS ▲[5] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	350
6	5	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	30
7	7	DAVE MATTHEWS BAND ▲[4] RCA 66904 (10.98/16.98)	CRASH	111
8	9	CELINE DION ▲[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	118
9	10	JIMMY BUFFETT ▲[5] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	382
10	8	JAMES TAYLOR ▲[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	399
11	12	BOB SEGER & THE SILVER BULLET BAND ▲[3] CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	190
12	13	PINK FLOYD ▲[15] CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1108
13	11	JEWEL ▲[8] ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	122
14	23	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	256
15	16	METALLICA ▲[5] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	428
16	15	LYNYRD SKYNYRD ▲ MCA 42293 (7 98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	165
17	14	GUNS N' ROSES ▲[14] GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	368
18	18	ALANIS MORISSETTE ▲[15] MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	155
19	22	JIMI HENDRIX ▲[3] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	231
20	19	PINK FLOYD ▲[22] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	480
21	21	THE WALLFLOWERS ▲[4] INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	102
22	17	FRANK SINATRA CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	5
23	20	FLEETWOOD MAC ▲[4] WARNER BROS 25801 (9.98/16.98)	GREATEST HITS	305
24	25	VAN MORRISON ▲[3] POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	388
25	26	SARAH MCLACHLAN ▲[2] NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	194
26	24	2PAC ▲[9] DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	118
27	29	VARIOUS ARTISTS ▲[2] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	151
28	28	SHANIA TWAIN ▲[10] MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	172
29	30	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	225
30	32	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	82
31	27	DAVE MATTHEWS BAND ▲[5] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	166
32	34	METALLICA ▲[4] ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	101
33	36	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	380
34	35	AC/DC ▲[16] ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	221
35	37	METALLICA ▲[4] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	397
36	33	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	90
37	40	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	266
38	—	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	24
39	31	SELENA ▲[2] EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	56
40	43	RAGE AGAINST THE MACHINE ▲[2] EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	78
41	42	RAGE AGAINST THE MACHINE ▲[2] EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	170
42	45	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	65
43	41	EAGLES ▲[7] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	185
44	38	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	63
45	49	AEROSMITH ▲[4] GEFFEN 24716 (12.98/17.98)	BIG ONES	93
46	44	STEVE MILLER BAND ▲[6] CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	353
47	46	LED ZEPPELIN ▲[16] ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	230
48	—	AC/DC ▲[2] ATLANTIC 92215/AG (10.98/16.98)	LIVE	51
49	50	ALAN JACKSON ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	138
50	—	JOURNEY ▲[9] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	449

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.

www.americanradiohistory.com



Waiting For Their Ship To Come In. Paramount Home Video figures to deliver 20 million copies of "Titanic" when it docks in stores Sept 1. Anticipating a prosperous voyage, from left, are Paramount senior VP of marketing Michael Arkin, Paramount executive sales/marketing VP Jack Kanne, writer/director/producer James Cameron, vice chairman of Paramount Pictures' Motion Picture Group Rob Friedman, and Worldwide Video president Eric Doctorow.

Studios Retool Web Sites For Video Sales

BY STEVE TRAIMAN

NEW YORK—For Hollywood, Internet selling is swelling. The success of this past holiday season's World Wide Web efforts on behalf of home video has led to the redesign and expansion of most studios' online sites.

"One of our strategies is to try to bridge the gap between the great theatrical Web site and keep consumers interested when the film comes to sell-through," says Mike Saksa, Warner Home Video marketing director. On Oct. 13, the studio kicks off a 75th-anniversary promotion for its entire sell-through catalog. "It will be bigger than any sweepstakes, and we're looking at a full range of ideas," Saksa adds.

Warner is continuing its site dedicated to DVD. But after last year's big push for the new format, the studio is shifting to a more balanced approach with VHS. Day-and-date release for both formats is key, such as with the 25th-anniversary rerelease this month of the Bruce Lee film "Enter The Dragon" and a silver celebration for "The Exorcist" in August.

"The DVD version of 'Dragon' will have some exclusive home movies of Bruce with an introduction by his widow, Linda Lee Caldwell," Saksa notes. "For 'The Exorcist' on DVD, director William Friedkin has added some extra footage never before seen and a 49-minute documentary produced by Warner and the BBC."

Meanwhile, 20th Century Fox Home Entertainment is pulling out all the promotional stops on its dedicated "Anastasia" Web site that went active just prior to the video's April 28 release at $26.98 suggested list. "As the first fully animated, full-length theatrical release from Fox, we wanted to bring the 'Anastasia' excitement to the Web," explains Samantha Levy, associate producer of Fox Online Marketing.

"We've set up a user-friendly animation school using new flash technologies so that kids and their parents can become animation experts to draw and color the characters and then download as printouts," Levy adds. "They can make a Bartok the Bat mobile or a crown for Anastasia. There's also a digital diary that kids can download to their PC and share their thoughts with the characters."

Fox has made sure to include its consumer-product partners. "We see the tie-ins as great opportunities to expose the rebates and offers with Alamo Rent-A-Car, Continental Airlines, Denny's Restaurants, Ramada Inns, and Plaza hotels," Levy says. "On our own site, we're also promoting a $5 rebate with the purchase of our 'Shirley Temple Sing-Along' or one of four other titles."

When the $19.98 "Home Alone 3" arrived June 2, Fox had a dedicated Web site ready to take visitors through a virtual house. Among the site's games and activities: In Your Face, which matches heroes against villains; the Boobytrap Blitz, with paint-ball and boxing games; and the Secret Spy Kit, in which household items are used to repel villains.

Online tie-ins include a $150,000 Win a Home sweepstakes that also features Honda dirt bikes, Packard Bell computers, Robotix robots, and Tyco Mutator toys.

"We're hot-linked to the Packard Bell site, where there are many interactive features, including games and activities, as well as safety and privacy tips for kids and parents," Levy says. Fox is also offering up to $6 in rebates with the purchase of the "Home Alone" and "Home Alone 2" videos.

Universal Studios Home Video senior marketing VP Charlie Katz points to the company's fourth-quarter Web marketing success for "Liar, Liar," which was enhanced with media buys on the Cartoon Network and the USA Network's "Up All Night" program. For "The Lost

(Continued on page 75)

As Consumers Sort Out Their Digital Options, Retailers Can Use Chaos To Divx's Advantage

PICTURE THIS

by Seth Goldstein

DIGITAL CHAOS, DIVX SUCCESS: Divx could profit from the confusion attending the arrival of this generation of digitized consumer electronics products, according to Good Guys! CEO **Bob Guntz**.

Choosing from among more than a dozen high-definition TV configurations, digital broadcast satellite, and DVD formats requires help, and Guntz thinks his stores will benefit from the chance to say a few words of behalf the Divx format. Currently, Good Guys! and Circuit City Stores—Divx's creator and Guntz's arch-rival—are the only Divx retailers in the test markets of San Francisco and Richmond, Va.

"That plays into Good Guys!'s hands—when you don't feel comfortable taking a shopping cart and pulling a DVD player off the shelf," Guntz told The Wall Street Journal. In a wide-ranging Q&A that appeared in the Journal's June 15 Technology section, Guntz made it clear he's counting on Divx to supplement a vibrant DVD business. "DVD is already 2% of our sales, which is awfully nice," he said. "I thought it'd be more like 1%. Over time, if it is successful in taking over for videotape, then we'll see it go to 8% or 9%."

Guntz ticks off the usual reasons for favoring Divx, plus one we hadn't heard before. Not only can the studios charge separate fees for 48-hour rental and outright purchase, "[they] and Digital Video Express have the opportunity to change that pricing weekly. So if they want to promote something, they can promote it. Tremendous convenience. Brings the costs down."

Given a chance, Divx will be "extremely successful," Guntz told the Journal. But he admits roadblocks exist. First, "there is a lot of animosity in the industry about the way Circuit City" introduced Divx without building any grass-roots support among retailers who had barely digested DVD. "It is difficult for some retailers—hell, it's difficult for me—to retail a product where I know that two-thirds of the royalties or whatever go to my biggest competitor."

Second, Divx shows few signs of winning retail support. "You know, Blockbuster and people like that don't like this, because it certainly won't be an enhancement to their sales model," Guntz continued. "I think there's a chance emotion will kill a good thing." Anticipating a DVD response to the Bay Area test, he says, "I think you'll see some pretty predatory rental and sales prices."

Fifteen years from now, none of this may matter. For Journal readers, Guntz envisioned "a huge hard disk somewhere in your house" that could store "a thousand movies" for computer or TV viewing. "Then, to hell with Divx."

DVDOINGS: Columbia TriStar has scheduled three flights of releases: "Swept From The Sea," "Striking Distance," "Boyz N The Hood," and "Riverdance: Live From NYC" will be released July 14; "Truth Or Consequences," "Screamers," "Mary Shelley's Frankenstein," and "The Juror" will come July 28; and "Peggy Sue Got Married," "Starman," and the 30th anniversary, remastered edition of "Oliver!" will debut Aug. 11. All are $24.95 suggested list.

Meanwhile, the studio's output has received two thumbs up from Stereophile Guide To Home Theater, which evaluated several dozen movies in its July/August issue. Stereophile calls Columbia's titles "what a film should look and sound like. The care invested . . . cannot be overlooked." Its one criticism: Columbia, along with Disney, charges "premium prices" that could stifle DVD's acceptance. The magazine credits Warner "for its rapid release of many titles, the number of which has been just as important to the format's early visibility."

Anchor Bay Entertainment has seven titles for June 30: "The Exterminator," "Raw Deal," "Vigilante," "Daughters Of Darkness," "Prime Suspect I," "Prime Suspect II," and "Moll Flanders." Due July 7 are "The Lion Of The Desert," "The Message," "Zombie," and "Q—The Winged Serpent." All are $29.99 list.

New Line Home Video ships "Wag The Dog" on July 28, "The Wedding Singer" (including five karaoke songs) Aug. 4, "Mr. Nice Guy" Aug. 11, and "The Big Lebowski" Sept. 29. Prices range from $24.95 to $29.95 . . . MGM Home Entertainment delivers "Doctor Zhivago," "For A Few Dollars More," "The Great Train Robbery," and "How The West Was Won" July 28. The studio is also repackaging earlier releases "Forbidden Planet," "Midnight Cowboy," "Raging Bull," and "Rain Man" in Amaray keeper cases. All titles are $24.98 . . . Vivid Interactive's "Bad Wives" has been nominated for five awards to be given by Adult Video News during the Video Software Dealers Assn. convention July 8-11 in Las Vegas.

Studios Examine E-Commerce

NEW YORK—For the home video industry, right now the Internet exists to promote video sales in stores. But here and there, E-commerce—selling videos on the World Wide Web—is starting to take hold.

Several studios are deeply into E-commerce, and others are testing the waters. All agree it's complementary to the retail effort. Meanwhile, the cash is beginning to flow.

"Our Web site direction changed in two ways this past January," says Mike Saksa, Warner Home Video marketing director. "We're now committed 50% to promotion and 50% to E-commerce for direct sales."

Warner's goal is to get as many of its own and distributed catalog titles as possible online—2,000 by mid-June and 3,000 to 4,000 by the fourth quarter. "We will never undercut retail prices," Saksa says, "and we see the major benefit as offering obscure titles that may not be available at retail. Consumers pay full suggested retail price, plus a modest shipping and handling fee, so it's mainly for the convenience of not having to shop around."

At Fox Home Entertainment, "we've been actively selling on the Web since last August through the Fox Online Store with the 'Star Wars Trilogy Special Edition' set," says Samantha Levy, associate producer at Fox Online Marketing. She envisions E-commerce as a way to highlight "our classic branding. There is a niche, with consumer convenience and accessibility as the dual focus."

The studio has about 600 titles available and expects to have its full catalog of 1,300 available for the fourth quarter. Also, the Fox Online Store is making Fox Interactive CD-ROM video and PC games available. "Our goal is to complement the efforts of retailers," Levy says. "The major objective is to promote our deep catalog that most retail outlets can't carry."

Columbia TriStar tested E-commerce sales last fall through the Sony Online site, says Tracy Colona, marketing and advertising executive director. "We're evaluating the results. We certainly expect to be more into Web sales in the future."

Caution rules elsewhere. "We're taking a long, hard look at our basic philosophy related to selling online," says Max Goldberg, promotions VP for Buena Vista Home Entertainment. After a trial run, "there are no plans for anymore E-commerce activity at this time," says Universal Studios senior VP of marketing Charlie Katz.

STEVE TRAIMAN

www.americanradiohistory.com

Paramount Sets Course For Teens With 'Titanic'

SHELF TALK

by Eileen Fitzpatrick

'TITANIC' NOTES: Teenage girls usually aren't a big target audience for video vendors, except in the case of "Titanic." They're the ones who went to see the movie nine or 10 times.

As a result, intent-to-purchase percentages among this group must be off the charts, and Paramount Home Video will be going after these swooning teens who can't get enough of Jack and Rose's doomed romance.

As part of the major print and TV ad campaign, the studio has teamed up with Seventeen magazine, which will feature the video release in its September issue, according to Paramount VP of marketing **Michael Arkin**.

The back-to-school issue will feature an eight-page "Titanic" supplement, complete with a pull-out poster. It will also have a "Titanic" trivia quiz and other related features and photos. The tape docks in stores Sept. 1 (Billboard, June 20).

Paramount will also run ads in Teen People, YM, and on adolescent TV favorites like "Dawson's Creek," "Sabrina The Teenage Witch," and "Saved By The Bell."

Teens are always a special marketing challenge because they don't have much power over purchasing decisions and because they tend to quickly move on to the next trend. In fact, Paramount's last experience with the teen market, "Wayne's World" in 1992, was a disaster. Returns were heavy.

"Titanic" is expected to erase that bad memory. Not only adolescent girls but their moms are anxious to buy the two-tape set. The question is, At what price? The sales war has already begun with online retailer reel.com offering the title for $9.99—almost $20 off list.

Reel.com customers could preorder "Titanic" beginning June 11. The offer is good through Sept. 15.

GOING OVERBOARD: Boston-based Arnold Communications has created a couple of spots comparing the invention of Divx to the automobile, the computer, and the airplane. The message: New ideas are sometimes hard to comprehend, and most are considered fads.

The ads are running in test markets Richmond, Va., and San Francisco and use the tag line "the best way to watch movies at home."

While Divx may or may not turn out to be the best way to watch movies at home, it will hardly revolutionize society. At best it might be the most convenient way to watch movies at home—after you manage to find a store that sells the player and figure which of the dozen or so available titles you want to watch.

In the end, consumers will decide if they want Divx, but sending a grandiose message about what the product will deliver is a tall tale that might be a little hard to believe.

COLUMBIA LOVES KIDS: For the third time in a month, Columbia TriStar Home Video has picked up a children's series. This time, the supplier has acquired North American distribution rights to Scholastic Productions' "Animorphs."

The live-action series, based on **K.A. Applegate**'s sci-fi books, will air on Nickelodeon this fall. Columbia plans to begin releasing it on video in 1999. Columbia will debut the video with the premiere episode, called "The Invasion."

"Animorphs" is about five teens who battle alien forces and have the power to morph into any animal they touch.

Columbia has collaborated with Scholastic on "The Baby-sitters Club" and "The Indian In The Cupboard." Scholastic also produces the "Goosebumps" live-action series, distributed by 20th Century Fox Home Entertainment.

Within the last month, Columbia has picked up the Jim Henson Home Entertainment catalog, "The Berenstain Bears" series, and "The Swan Princess III" from Nest Entertainment.

SOUTH OF THE BORDER: Technicolor Video has acquired a 50% share of Central de Video, Mexico's leading duplicator.

Central de Video, which has a 75% market share in that country and produces 25 million cassettes annually, is owned by Grupo Video Visa, which also owns a chain of video stores, a video label, a distribution center, and an ad agency.

7 DAYS, 6 NIGHTS IN JAPAN: Japanimation supplier Manga Entertainment and the Musicland Group are conducting a consumer sweepstakes that will award a grand-prize trip to Japan.

Through June 30, consumers can enter the contest at participating Musicland or affiliate stores, including Sam Goody, Suncoast Motion Picture Co., and On Cue. Manga product will also be discounted 10% through June 30.

Other prizes are a Philips DVD player and Manga's "Ghost In The Shell" DVD, as well as 25 prize packages, including a CD-ROM, T-shirt, cap, pocket knife, mousepad, collector's card, and poster. The drawings will take place July 10.

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	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
2	2	15	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	3	7	ANASTASIA	FoxVideo	Animated	1997	G	26.98
4	5	6	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
5	4	6	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
6	6	8	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
7	8	5	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
8	7	5	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
9	10	109	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
10	9	2	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
11	11	5	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
12	12	6	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
13	14	3	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
14	15	5	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
15	13	21	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ◆	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
16	NEW ▶		HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
17	NEW ▶		MELODY TIME	Walt Disney Home Video 6963	Animated	1948	NR	22.99
18	16	4	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
19	17	8	ELMOPALOOZA! ◇	Sony Wonder	The Muppets	1998	NR	12.98
20	NEW ▶		PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
21	27	2	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
22	32	2	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
23	28	2	THE BEST OF THE SIMPSONS: VOL. 3	FoxVideo 4104450	Animated	1998	NR	24.98
24	20	19	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
25	21	5	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
26	18	11	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
27	NEW ▶		BACKSTREET BOYS: ALL ACCESS VIDEO	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
28	38	3	THE GIANT OF THUNDER MOUNTAIN	Plaza Entertainment, Inc. 1750-1	Richard Kiel Jack Elam	1998	PG	12.95
29	29	18	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
30	35	3	BLACK SPRING BREAK: THE MOVIE	Xenon Entertainment 4044	Daron Southboy Fordham Kenny Flyy	1998	NR	19.99
31	NEW ▶		GODZILLA VS. KING GHIDORA	Columbia TriStar Home Video 28393	Not Listed	1965	NR	9.95
32	37	28	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
33	19	6	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
34	23	32	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
35	30	6	GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
36	36	27	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
37	25	7	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
38	22	11	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
39	40	25	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
40	26	9	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

www.americanradiohistory.com

STUDIOS RETOOL WEB

(Continued from page 73)

World: Jurassic Park 2," he reports a "tremendous response to the online educational aspects that we ported off the theatrical site [and] expanded with new games and activities."

In July, Universal will launch a redesigned site with a sweepstakes to promote what Katz calls "new high-tech" features at sections of the site like the Kids' Playroom. When the direct-to-video "An American Tale 3" arrives in the fourth quarter, Universal will be able to take advantage of the Internet activity that resulted from the rerelease of the earlier films "An American Tail" and "An American Tail 2: Fievel Goes West."

The studio has been getting traffic at its dedicated DVD Web site, accessible since April 1, to promote its 300-plus catalog titles. Visits have escalated week by week at the site, which includes a "frequently asked questions" area for technical inquiries, says Katz.

"We're a big believer in DVD and are working on some special marketing programs for an accelerated release schedule the second half."

Since its complete revamp of its Web site last August, Columbia TriStar Home Video has seen a steady rise in visits, with spikes corresponding to major releases.

"We are going to continue to expand the site and drive more traffic from the site to our retailers," says Tracy Colona, executive director of marketing and advertising.

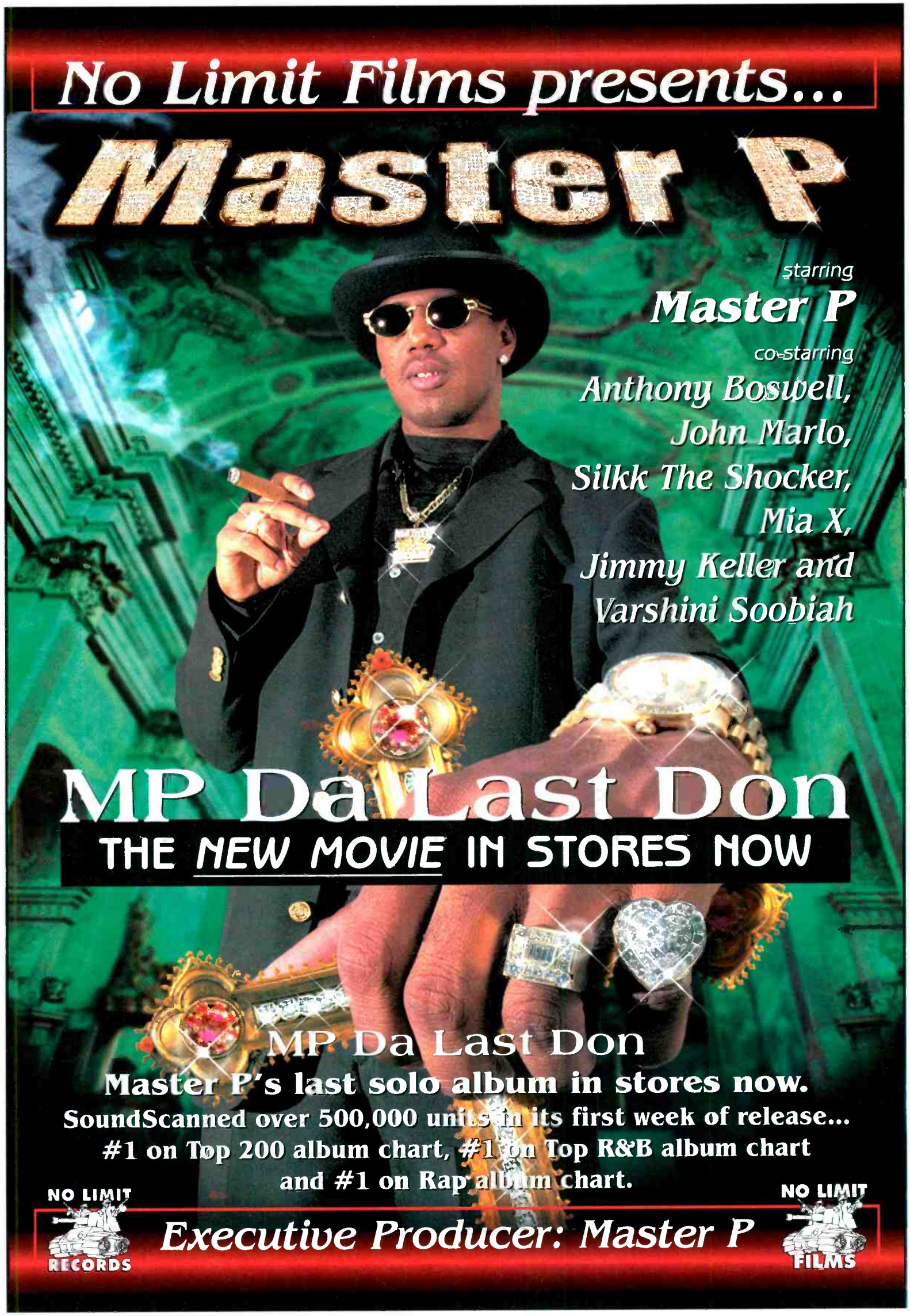
Columbia now has a "virtual living room" design on its home page; creative executive director Tim Palen refreshes the site to promote catalog and new releases.

"When 'Air Force One' came along with day-date VHS and DVD release, we made our normal 'virtual living room' the plane's presidential cabin," he notes. "For 'As Good As It Gets,' it was Jack Nicholson's living room with the little dog barking and stills from the movie on the TV set."

Noting the June 16 arrival of the Spice Girls film "Spiceworld—The Movie," Colona says a dedicated site is helping "visitors get to know each of the five girls with games and activities." The location sports an online trivia sweepstakes with a grand prize of a trip for two to Las Vegas to see a Spice Girls show. Columbia also has hot links to partners Galoob Toys, Polaroid, and Virgin Records.

Buena Vista Home Entertainment has revamped its Web site's look, notes promotions VP Max Goldberg. "We now offer single pages for some of our catalog product and much deeper sites for newer releases," he says. As an example, he describes a "mid-level" site for "The Brave Little Toaster Goes To Mars" and a "bigger" site for "The Spirit Of Mickey," a compilation of classic cartoons.

"For our major releases this summer, there will be a special theme look that is unique for each," Goldberg adds. "For 'Pocahontas II: Journey To A New World,' it's a travel theme, with Energizer and Mattel as key partners." The rerelease of "Lady and the Tramp" features cross-promotions for Ragu spaghetti sauce and Amtrak.



www.americanradiohistory.com

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	4	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	3	4	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
3	4	8	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
4	2	5	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
5	7	9	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
6	5	6	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
7	8	10	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
8	6	7	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
9	9	8	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
10	23	2	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
11	14	3	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
12	13	13	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
13	10	5	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
14	11	4	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
15	31	2	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
16	18	3	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
17	28	2	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
18	12	6	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
19	17	12	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
20	15	14	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
21	21	9	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
22	19	17	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
23	16	10	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
24	24	4	PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
25	22	8	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
26	20	6	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
27	NEW▶		SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
28	26	10	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
29	25	11	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
30	30	7	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
31	32	14	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
32	34	13	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
33	35	3	SHALL WE DANCE (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 12606	Koji Yakusho
34	33	21	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
35	29	16	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
36	37	2	THE SWEET HEREAFTER (R)	New Line Home Video Warner Home Video N4654	Ian Holm
37	38	15	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
38	27	2	FIRESTORM (R)	FoxVideo 2773	Howie Long Suzi Amis
39	NEW▶		OSCAR & LUCINDA (R)	FoxVideo 2766	Ralph Fiennes Cate Blanchett
40	39	2	DEADLY CHINA DOLLS (NR)	Arena Home Video Xenon Entertainment 236	Cynthia Rothrock Michelle Yeoh

◆ 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.

MERCHANTS & MARKETING

Size Matters For 'Adventure' Bow

by Moira McCormick

PURPLE REIGN: Godzilla who? The oversized reptile poised to make the biggest splash this year is the purple T. Rex, Barney, whose 1998 theatrical release reaches video stores Sept. 1, priced at $22.95 suggested list.

PolyGram Video is unleashing its biggest marketing campaign yet for "Barney's Greatest Adventure," highlighted by a national Wal-Mart/Kellogg event and cross-promotions with Smucker's, Luvs Diapers, Hasbro, Polaroid, Tyson, Microsoft, TDK, and Advo/Mailboxes Plus.

"It's a major launch for us and for Barney," says senior VP of marketing **Ken Graffeo** of the $22 million-plus program. "We've worked closely with [producer] Lyrick Studios and the licensees to come up with the most synergistic event we could."

The movie grossed between $11 million and $12 million at the box office, according to Graffeo. While that doesn't make "Barney's Greatest Adventure" a resounding hit, Graffeo notes that the film was shown primarily at matinees to age-discounted ticket holders.

"We're still soliciting the title now," says Graffeo, "and from a unit standpoint, it will be one of the largest Barney releases ever. We're looking at millions of units [at the outset]. The franchise is a tremendous business: 90% of homes with kids under 6 are Barney households, and over 44 million Barney videos have been sold."

The franchise is so well-established, says Graffeo, that PolyGram Video's main challenge was "how to take it to the next level. Since Barney targets 2- to 5-year-olds, we kept that in mind" for promotional partners.

PolyGram Video ended up working with some of the same companies that had tied in to the theatrical launch, including Procter & Gamble's Luvs brand, which debuted Barney disposable diapers for the movie. Luvs will be offering $1 coupons good toward purchase of the Barney cassette.

Smucker's is conducting a mail-in "Jammie" promotion. Customers who send in proofs of purchase from both the video and a 32-ounce jar of grape jelly can buy a pair of Barney pajamas for $9.99, compared with $16.99 at retail. More than 3 million jars will be tagged.

Hasbro's Barney licensed toy line will be featured on a trailer for "Greatest Adventure," and the toy maker will include a spot highlighting the video in fourth-quarter national TV ads for its Barney product. As for Tyson, it will include the video in a freestanding insert this fall, while offers for the discounted purchase of chicken products will be included with the video.

Microsoft's tie-in concerns its licensed Actimates doll, which interacts with Barney programming. "Greatest Adventure" will be encoded to be compatible with the doll. Consumers who mail in proofs of purchase from the video and TDK blank cassettes will receive a $4 rebate.

Advo/Mailboxes Plus' September freestanding insert will feature box art and information about the availability of "Greatest Adventure," a mailing that targets 10 million consumers nationwide. Polaroid is offering a $5 rebate with proofs of purchase of Polaroid film and the video when purchased at Wal-Mart.

Graffeo says Kellogg and Wal-Mart are teaming up to put on a national event at Wal-Mart stores in mid-September. Additionally, Kellogg will be cross-merchandising its cereal and "Greatest Adventure" in certain channels, including grocery stores. The focal point: a joint Barney/Kellogg display. Consumers who purchase both the video and cereal will receive a free Barney bowl.

Also due from PolyGram is a new animated series, "Franklin," the result of a multi-year licensing partnership with Nelvana Ltd. "Franklin Plays The Game" and "Franklin And The Secret Club" street July 14 at $12.95 each. The series, about a childlike turtle, is a spin-off of a Scholastic book series that has sold some 15 million copies in Canada.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	137	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	2	7	ANASTASIA FoxVideo	1997	26.98
3	3	7	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
4	NEW▶		MELODY TIME Walt Disney Home Video 6963	1948	22.99
5	4	17	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
6	5	11	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
7	7	133	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
8	6	11	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107	1998	19.98
9	10	3	THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
10	8	198	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
11	9	3	BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998	19.99
12	11	167	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
13	12	9	FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998	14.95
14	14	9	RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998	12.95
15	16	67	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
16	13	43	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
17	20	39	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
18	17	17	THE CHIPMUNK ADVENTURE Universal Studios Home Video 83313	1987	19.98
19	15	17	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98
20	19	15	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
21	23	41	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
22	21	5	BANJO THE WOODPILE CAT FoxVideo 6238	1998	9.98
23	NEW▶		THE BEST OF THE SIMPSONS: VOL. 3 FoxVideo 4104450	1998	24.98
24	22	9	ARTHUR'S FIRST SLEEPOVER ◆ Random House Home Video/Sony Wonder 49432	1998	12.98
25	24	147	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99

◆ 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.

www.americanradiohistory.com

Get more reach. More impact. More *results.*

Now, you can reach **200,000** key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

All Major Credit Cards Accepted

Billboard Classified

RATES & INFORMATION

- SERVICE & RESOURCES: $150 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED : $150 per inch/per week
- RADIO HELP WANTED: $95 per inch/per week
- BOX REPLY SERVICE: $30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

From Eastern & Central Time Zones:
Jeff Serrette 1-800-223-7524 • *jserrette@billboard.com*

From Mountain & Pacific Time Zones:
Tracy Walker 1-800-390-1489 • *twalker@billboard.com*

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

SERVICES

Factory Direct

CD REPLICATION

- Pre – Mastering
- Mastering
- Replication
- 6 Color Printing
- Packaging
- Fulfillment

Good Service – Great Rates – Quick Turnaround

U.S. MEDIA DISC, INC

Tel: 1-888-USM-DISC ; (310)574-9888

SERVICES

ESP

We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

SERVICES

AMERICAN PRO DIGITAL

CD REPLICATION

BY APD

THE BEST DISC IS ALWAYS AN APD DISC

CALL TODAY
1-800 APD DISC (273-3472)
FOR YOUR FREE CATALOG
info@apd-disc.com
www.apd-disc.com

9772 State Highway 56, Massena, New York, 13662

CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

Disks With No Risks

Vinyl Records
Cassette Duplication
CD Glass Mastering

Why deal with brokers when you can work directly with our factory?
Best Service... Best Price... Period.

EUROPADISK, LTD.

Free Catalog or quote:
(800) 455-8555

http://www.europadisk.com
Major credit cards accepted.

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE
CUSTOM SERVICE
1015 W. Isabel Street
Burbank, CA 91506
(800) 423-2936
FAX (818) 569-3718

- Compact Disc Pressing CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES, READY-TO-GO!

We may be the experts, but when it comes to your project, you're the boss!

MaxDisk

Free catalogue/custom quote!
1 800 681 0708

Looking For Affordable Cassettes and CDs?

Why search the world over...
when you can get them here?
We offer top quality cassette and CD packages which can be customized to fit your individual needs.

Audio Cassette... CD Audio...
CD Rom... Mastering... Digital Editing...
Graphic Layout... Film Output...
Printing... you'll find it all here!!!

Call Today for your FREE catalog...

SAS Industries, Inc.

1-800-955-7271

New York Sales Office: 1-800-727-7181
DELIVERY AND SATISFACTION GUARANTEED
Manufacturing Facility Centrally Located In St. Louis, MO

SAS INDUSTRIES — Member of NAIRD

62¢ EACH

DIGITAL AUDIO CASSETTES

1,000 for 62¢ each

Ferric Music Grade Tape, Up to 45 Clear or Color Shell
Norelco Box, Scandia Wrap

Customer Supplies, Print & Label Film, Master. Call For Quote.

CUSTOM DUPLICATION
P.O. Box 7647
Charlotte, NC 28241

MIRROR IMAGE duplication services

CALL TODAY!
Ph. 1-800-486-6782
Fax: 1-803-548-3335
VISA Accepted

MEZZOMAN PRODUCTIONS INC.

CD & TAPE MANUFACTURING

1000 CD's & 500 Cassettes With full color printing

$1870

FACTORY DIRECT PRICES...SAVE MONEY!
TAPES, PROMOTIONAL PRINTING, LARGE RUNS

100 GROVE ST. WORCESTER, MA 01605

CALL US TOLL FREE
888-231-9927

300

CD PACKAGE: $975

INCLUDES:
• ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD* • 1-COLOR CD LABEL*
• JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
*from your print-ready film (in Rainbo's specs)

1000

CD PACKAGE: $1499

reorder: $1349

INCLUDES:
ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
*from your print-ready film (in Rainbo's specs)

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

Our 39th Year

ASK FOR OUR FREE BROCHURE!

park on the roof

Rainbo Records and Cassettes

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • www.rainborec.com

VISA

1000 Bulk CD's $690.00
500 Bulk CD's $425.00

3 Color Disc
From your Master & Films

CD SONIC

1-888-CD SONIC (237-6642)
email: cdsonicrom@aol.com

CD & CASSETTE MANUFACTURING

Serving the country with over 25 years of experience.
The Southwest's premiere full-service manufacturing facility!

PRINTING • GRAPHIC DESIGN • BLANK CASSETTES
DIGITAL MASTERING & EDITING • ONE OFF CD-RS

RETAIL READY PACKAGES! CALL FOR FREE CATALOG!

CRYSTAL CLEAR SOUND
1-800-880-0073

mc/visa accepted www.crystalclearsound.com

FREE!

GUIDE TO MASTER TAPE PREPARATION

Find out how to prepare your audio master for error-free manufacturing. A must for recording artists and studio engineers.

$7.95 Value

DISC MAKERS

1-800-468-9353 • http://www.discmakers.com

JAWW MUSIC

Can you bite off this? 4 Demo cuts - $500.00!
Full Pre-Production
for 4 Cuts - $750.00!

Call John Adams at (212) 663-4540
Member: N.A.R.A.S./BMI

ballistic.com

YOUR LINK TO ALL COMPACT DISC, CD-ROM & CASSETTE MANUFACTURING.

$999.00 1000 CD'S

2 color on-disc, insertion of your printed material standard jewel box, & polywrap MANUFACTURED BY EMI

1.800.401.8273

ballistic.com congratulates the band XXX on their CMJ charting.

CDRs as low as $9

Includes front insert card & disc label with your logo

DB Plus Digital Services
(Tel) 212-397-4099 (Fax) 212-397-2207

www.americanradiohistory.com

SERVICES

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL!
"ADD IT UP"

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	$ 1,290.00

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE & DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

SERVICES

DIGITAL FORCE®

TOTAL CD, CD-ROM, E-CD, & CASSETTE PRODUCTION

212-252-9300

www.digitalforce.com

Feel the "**Power of Excellence**" call for **POWER PLAY** the **DIGITAL FORCE** Sampler & Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

PHONE: (615)327-9114
1-800-211-4689
MEDIAWORKS®
INTERNATIONAL, INC.
1719 West End Avenue Suite 100
Nashville, TN 37203
FAX: (615)327-3438
www.mediaworksint.qpg.com

Compact Discs • CD ROM
CD + /CD Enhanced
Digital Bin Cassette Duplication
Video & Vinyl
Graphic Design
Printing
Packaging
Shrink Wrap

1,000 CDs
$ 1,825.00
(Complete Package)
Full Color

CUSTOM COMPACT DISCS
Affordable single copy CDs, starting at $15.
$5.00 OFF WITH THIS AD
46 PRODUCTIONS
42W557 Hawk Circle, St. Charles, Ill. 60175
Tel (800) 850-5423 Fax (800) 203-1725
Contact Us On The Internet at info@46p.com
Visit our Web Page at http://www.46p.com

STORE SUPPLIES

DISPLAY MERCHANDISERS

CD • CASSETTE

DVD • CD ROM • VHS

Maximize Your Sales

PLASTIC WORKS *800-542-2302*

DIVIDER CARDS
BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE
A-1 BEST PRODUCTS
1(800) 359-5038
755 Wythe Ave.
Brooklyn, N.Y. 11211
THE DISTRIBUTOR SUPPLIER

E-mail your Classified Advertising to Jeff Serrette at **jserrette@billboard.com**

MASTERING/ DUPLICATION

COLLECTIBLES

UNBELIEVABLE VINYL ALBUM COLLECTION FOR SALE
1,850 L.P.'s of R&R, R&B, POP, Funk, Jazz, Blues, Gospel & Dance + A/C. Span's 50's thru 90's...95% in "MINT" Condition. Some are Collectables. ONLY SERIOUS RECORD COLLECTORS or RADIO STATIONS PLEASE!! Call for catalog, ask for:
Jerry Love...(201) 767-8811

TIMES SQUARE RECORDS
Specializing in RARE records
Don't forget to visit our web site at:
www.timessquarerecords.com
Ph:(718) 549-7497 - Fax: (718) 548-7410

WANTED TO BUY

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call: (609) 890-6000.

Going Out of Business?
Dropping Your Used Product?
Selling your Collection?
CASH for CDs-DVDs-Videos Laserdiscs-Software-Audio Books
Scott Henderson, 520-881-1744, x110
e-mail: scotth@bookmans.com

TALENT

TALENT WANTED
Established management/promotions company with major East & West Coast film & record company contacts seeks all new talent: **Song writers, Script writers, Producers, Musicians, Entertainers, Rap Artists, Male & Female Vocalists, etc.** PLEASE SEND ALL DEMOS/SCRIPTS/PRESS KITS/BIOS/ REPLIES TO (serious inquires only):
BME, Inc.
Box 1002, Billboard Classified
1515 Broadway, New York, NY 10036
Attn: Leon Bowen

TALENT

PRODUCTION COMPANY SEEKS NEW TALENT
Attn: unsigned, Pop, Dance, R&B, Hip Hop, Tejano, Reggae, and Rock Artists. Do you have HIT music? Prove it by broadcasting your HITS nationally and internationally directly to millions of listeners for FREE. **Send demo and recent photos to: MusicMinds, 135 West 52nd St., NY, NY 10019. Attn: Deric**

MUSIC MERCHANDISE

ZMACHARS, INC.
MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...
NO MINIMUM/SAME DAY SHIPPING, dealers only call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

ROCK AND SOUL

462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358

MUSIC DEPT.: D.J.'s HEAVEN • THE LARGEST SELECTION OF 12" VINYL L.P.'s, CD's and CASSETTES • DISCOUNT PRICES!
PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS DUPLICATORS • MICS • HEADPHONES • CLUB AND D.J. LIGHTING

PUBLICATIONS

$ GET THE MONEY! $

(TO START YOUR OWN INDEPENDENT RECORD CO.)

It worked for us - it CAN work for you!
Don't go begging the major labels to please listen to your demo, release your music on your own and watch the majors come to you!

- Our kit has listings of all financial institutions who are willing to work with young entrepreneurs.
- A step-by-step example on how to complete all applications for best results.
- A step-by-step guide on how to set up your label for business including royalties, promotion, publishing, radio, video and distribution to independent record stores nationwide.
- Successful independents didn't beg the majors and neither should you!

For Complete Kit send $46.99 + $3.00 S&H to:
(SATIFACTION GUARENTEED!!!)
WAY - BRO
311 North Robertson Ste. 489
Beverly Hills, CA 90211
(Please allow 3 to 4 weeks for shipping)

T-SHIRTS

Looking for a T-shirt one-stop? You've found it!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK, COUNTRY, NOVELTY, & WWF T-SHIRTS, STICKERS & MORE
Call for a free price list/flyer (dealers only):
800-644-ROCK
(outside the U.S. - 520-282-8430)
bsfshion@sedona.net
wholesalecentral.com/backstagefashion

PROFESSIONAL SERVICES

What do you get when you combine the right Suit with the best Creative?
The Right Person For The Job.
It's All About The Mix.
DEBRA LEVEY & ASSOCIATES, INC.
Executive Recruitment to the Music & Entertainment Industry
826 Broadway 9th fl., New York, N.Y. 10003(212) 674-8301(Fax) 212-505-9656

PROFESSIONAL SERVICES

PUBLICITY PRINTS
35 years producing high quality lithographs

FREE Catalog & Samples

B&W 8x10's
500 - $80
1000 - $108
B&W POSTCARDS
500 - $65.00
other sizes & Color available
Prices include Typesetting & Freight in Continental U.S.

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
(417) 869-3456 Fax (417) 869-9185
www.abcpictures.com

COMPUTERS

RecordTrak

Inventory Management For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-265-3440

Musicware Inc
Complete POS/ Inventory Control for ALL your record and multimedia store needs! Available in Spanish too!
1 888-222-4POS (toll free)
Fax 919 828-4485
e-mail-sales@idcsoft.com
www.idcsoft.com

YOUNG SYSTEMS LIMITED
COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY
770 • 449 • 0338
MORE THAN 30 YEARS OF EXPERIENCE
770 • 840 • 9723 FAX

FOR SALE

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B •
Thrash • Noise • New Age
Campus Records
Wholesale Distributor of "Deletions/Overstocks"
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
IMPORT
EXPORT
For a Unique Blend of Independent and Major Label Closeouts and Overstocks
Pop • Oldies • Folk • 60's
• Dance • Electronic • Reggae • C&W • Industrial •

Any Case $29.00
ALBUMS, CD's & 45's CASES
(800) 343-1433
Call Now
ISLAND CASES
(In NY)
(516) 563-0633
Fax: (516) 563-1390

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020

SPANISH CUTOUTS
Large Selection of Cassettes & CD's
Custom Prepacks Available
TARGET MUSIC DISTRIBUTORS
7925 NW 66th Str. Dept. S
Miami, Florida 33166
Ph: 305-591-2188 * Fax: 305-591-7210
DEALERS ONLY

www.americanradiohistory.com

FIXTURES

FACTORY DIRECT

- Storage Cabinets Video & Jewelbox
- Video Display Racks
- Security Systems
- Custom Counters
- Category Signs
- DVD & Laser Displays

JD Store Equipment 1977-1997

2 Year "Unconditional Guarantee" on all JD Products and Services.

- Free In-Store planning
- Se Habla Español
- Ships from Baltimore or Los Angeles

JEWELBOX BROWSER
In stock now, with optional grid build-up and signage.
• CD-Rom • Music

For a Free Color Catalog Call (800) 433-3543
Fax Us at (310) 937-2070 or E-mail: JDStore@ix.netcom.com

•BROWSER® DISPLAY SYSTEMS•

320 VIDEO TITLES in just 2 SQ. FT.!
complete line of counter, wall, and floor displays.

INVESTORS WANTED

INVESTORS WANTED

Indepndt modern rock/pop label w/4 yrs. revenue growth, recent Top 30 pop/alt single & maj label deal now ready for the next step. Let's get together to make it happen! Send inquires to:
Box 8439 Billboard Classified
1515 Broadway New York, N.Y. 10036

HELP WANTED

MIRAMAR

is interviewing for a

FOOTAGE LICENSING MANAGER

Seattle based Video/Record label is expanding its Footage Licensing/Music Publishing Department to manage the demands of success. The successful candidate must possess a broad understanding of the clip/publishing market and growth from a large audio & visual library. FAX your resume and salary history to: **(206)286-4433 EOE**
A Unapix Company: Amex/UPX

SALES MUSIC IND.

Custom mfg. of CD's, Cassettes, Vinyl, and Print seeks exp. salesperson for NYC office. Must have knowledge of mfg. for Music Ind. Fax resume to:
(201) 525-2938

Record Label New Talent

Independent record label seeks new talent. Male, female or group singer-songwriters with exceptional talent. Looking for unsigned performers. Send recent demos, bio and photos to:
B.I.E. Records,660 N. Main St.
Allentown, Pa. 18104, Attn: Vic
In NY call Jack (718) 332-7603

HELP WANTED

CUSTOMER SERVICE REP./ PROJECT COORDINATOR

For Custom Mfg. of CD's, Cassette, Vinyl, and Print. Experienced only. Hackensack, NJ. Fax resume to:
(201) 525-2938

CONTROLLER WANTED

Growing music production company seeks controller. Music industry experience required. Pasadena, CA location. FAX resume: **Attn DH, (626)405-2370** or call Disc Marketing **(626)795-0432.**

PRESIDENT & GM WANTED

President & GM Position at an established multi-location retail/wholesale CD & tape operation in Phoenix area. Must be forward thinking, growth oriented with cutting edge knowledge of the industry. Minimum 5 yrs management & retail experience. FAX resume to : **602-894-6640, Attn: S&L**

CONTROLLER NEEDED

Beverly Hills based independent record company with major label distribution seeks experienced controller. Eligible candidate must have 4+ years of label experience, including a thorough knowledge of financial and accounting systems. CPA a plus. Please FAX resume to: **310-248-6396.**

E-mail your Classified Advertising to Tracy Walker at **twalker@billboard.com**

HELP WANTED

DIGITAL SOUND BROADCASTING

Can you take a new audio broadcast medium into the 21st century?

Then WorldSpace is looking for you!

Who is WorldSpace? It's the company that is building and launching the world's first global, satellite-based digital audio service. It's a privately held company based in Washington, D.C. that is currently conducting a major expansion into the emerging markets of the world. We are signing up current broadcasters and preparing to bring new programming to a potential four (4) billion listeners throughout Africa, the Middle East, Asia, the Americas and the Caribbean. Currently, a search is underway for individuals who will assume key positions in the Programming Department of one of our affiliates.

FORMAT MANAGERS

We are looking for bright, energetic, music-loving, out-of-the-box thinking individuals to become **Format Managers** for a variety of programming formats ranging from International Rock to Soundtracks to World Dance to European Classical and everything in between. The right people will be turned loose to create programming that will make the world sit up and take notice. (Job Code: BSBB613FM)
Warning: this is not your father's radio station!

Successful candidates are expected to oversee and manage the creation of one or more formats. This responsibility encompasses determining the playlists, scheduling and rotating the music, hiring and managing talent, creating sweepers, promos and liners and using creativity to develop a feel and personality for the format(s). We seek individuals with at least 5 years of radio programming/music experience. Knowledge of international music is a plus.

SYSTEMS MANAGER

We are seeking today's digital expert. This candidate will be responsible for the operational aspects of a broadcast facility.
(Job Code: BSBB613SM)

The successful candidate will be responsible for global delivery of the programming. Must be proficient with all aspects of digital production, transmission and studio operations. The individual must be familiar with the operation of today's communications systems, such as T-1s, ISDNs, LANs and WANs. We seek individuals with at least 5 years of professional broadcast experience.

STAFF ASSISTANT

We are seeking a self-motivated, organized, highly efficient and trustworthy individual who will be responsible for administrative functions and special project assignments. (Job Code: BSBB613SAM)

The successful candidate may come from a variety of professional industries; experience in the radio/entertainment/broadcast industries is preferred. This individual must be proficient with Windows based office programs such as Lotus, Excel, Word and PowerPoint. We seek individuals with at least 3 years of professional experience.

The positions above are based in Washington, DC. WorldSpace and its affiliates offer competitive compensation and a complete benefits package. For consideration, respond with cover letter, resume and salary requirements, indicating job code, to:

WORLDSPACE CORPORATION

Human Resources • Attn: (Job Code)
2400 N Street, NW •Washington, DC 20037
Fax: (202) 969-6980
e-mail: jobsinfo@worldspace.com
EOE
For more information on WorldSpace, visit us at, www.worldspace.com

ONE STOP SALES REPS: WORK FROM HOME!

If you have an active Independent retail account base and you'd like to work for a progressive, privately held One Stop from the comfort of your home. Call Us.

The AEC One Stop Group, a division of Alliance Entertainment will supply you with the best tools and set you up in your home. We are looking to expand our resident sales network *NOW!*

Send resume to: Bob Ekizian
VP of Independent Sales
AEC One Stop Group
4250 Coral Ridge Drive
Coral Springs, Florida 33065

REGIONAL SALES MANAGER NORTH EAST

Experienced and motivated regional sales manager sought for exceptional growth organization. Leading distributor of music, video and multimedia products seeks experienced regional sales manager to be based in New Jersey office. Right candidate will promote/sell high profile music releases, as well as catalog titles. Must have experience selling/buying music product with strong relationships with key retailers. Reply to:

Simitar Entertainment, Inc.
5555 Pioneer Creek Dr.
Maple Plain, MN. 55359
Fax: 612-479-7007

HELP WANTED

MANAGER OF PROMOTION/ MEDIA RELATIONS

Major Nashville based Black Gospel record label is seeking a goal oriented and highly motivated individual for Manager of Promotion and Media Relations. Individual should have 1-2 years experience in publicity and/or as a freelance writer, 1-2 years experience in Gospel radio promotions or as a station announcer, programmer or music director. Proficient in MS Word and Excel, ACT and/or FileMaker Pro is a must. Successful candidate will be primarily responsible for securing maximum exposure of label artists at Gospel radio while developing creative strategies to obtain maximum publicity and television exposure.

We offer an excellent salary and benefits package. If qualified send resume, cover letter and salary requirement to:

HUMAN RESOURCES
P.O. Box 5085
Brentwood, TN. 37024-5085

BUSINESS AFFAIRS EXECUTIVE

Zomba Entertainment, Inc. is seeking a Business Affairs Executive to be based in New York. Excellent growth opportunity with a leading worldwide independent music publishing company. Applicant must have experience in publishing company business affairs or legal department, or the equivalent background in private practice, with expertise in drafting and negotiating music publishing contracts and a strong understanding of publishing administration. Competitive compensation and benefits package.

Please send resume to:
Box 8446
Billboard Classified
1515 Broadway
New York, N.Y. 10036

EXPANDING RECORD LABEL

in West Hollywood distributed by a major seeking skilled record industry professionals: **Legal/Business Affairs** (min. 7yrs exp.), **Label Mgr** (min 10yr exp.), **CD Manufacturing/Pre Press Mgr.** (min 7yrs), **Promotion/Publicity** (min 6yrs), **Asst. to Label Mgr** (min 6yrs), **Special Markets Business Affairs** (7yrs - compilations, licensing), **Accounting Mgr** (min 10 yrs), **Retail Promoter** (min 5yrs), **Mailorder Coordinator** (min 5yrs - A to Z, from taking orders to final shipping). **Fax resume ATTN: (position desired) to: 213-650-4058.**

MARKETING & SALES MANAGER

Nashville/New York

Dormont Technologies, Ltd. is looking is looking for aggressive Marketing/Sales Managers to launch STARTRACKER™ in the New York and Nashville markets. STARTRACKER™ is the most comprehensive software and data service available for music marketing. Candidates must have music industry experience and contacts, as well as at least five years of sales and marketing background.

Play a major role in establishing a new standard for music marketing; Earn a competitive salary with commissions and health benefits; Must have five years of music industry experience with major and/or independent labels; Will require strong relationship-building skills with a motivated sales personality; Presentation skills necessary. Please forward resume to:

Human Resources
Dormont Technologies, Ltd.
3356 Babcock Blvd.
Pittsburgh, PA. 15237
Webtrakr@dormonttech.com
Fax: 412-635-0971

www.americanradiohistory.com

HELP WANTED

worlds

The 3D Internet Music Company

VP/Director of Online Merchandising
Individual must be "hands on" and have music/product merchandising experience and, hopefully, online/internet experience. Must be familiar with product sourcing, pricing, and fulfillment. Personal contacts with merchandise suppliers and others in music industry a Plus.

VP/Director of Advertising
Individual must have good agency contacts, especially with the New Media/Interactive groups. Should also have good contacts with management's of companies that spend ad dollars targeted to demographics of music buying public.

VP/Director of New Technologies
Individual must be up-to-date on new online technologies and services, including games, that can be joined together with Worlds proprietary 3D Internet technology as it has been applied to the music industry utilizing the CD as the distribution vehicle.

VP/Director of Business Development
Looking for aggressive, self-starter to both initiate new strategic alliances and follow-up with existing relationships. Worlds shareholders include Compaq Computer, Pearson, Visa International, Cendant Corp., among others.

VP/Director of Public Relations
Individual should be bright, very aggressive, hardworking with good media contacts and, hopefully, have a vivid product promotional mind to assist in product marketing/promotions.

VP/Director of Accounting
Must be "hands on" with duties ranging from handling all books and records to preparing financial statements. Experience in preparing SEC reports a very BIG Plus.

Senior Bookkeeper
Maintain all books and records, prepare trial balances, handle payroll, reconcile bank statements, etc.

All positions offer excellent compensation with stock options.

Please Fax resume to (212) 246-1007, E-mail to: studio@worlds.net, or mail to Worlds Inc., 15 Union Wharf, Boston, Mass. 02109, Attn: Human Resources.

worlds

San Francisco, Boston, New York

MIRAMAR
is interviewing for a
MARKETING MANAGER
Seattle based Video/Record label is seeking an experienced Marketing Manager to manage the demands of success. The successful candidate must possess a broad understanding of all promotional aspects of both Audio and Video projects, and the issues relating to taking them to market. FAX your resume and salary history to: **(206)286-4433 EOE**
A Unapix Company: Amex/UPX

ROYALTY ASSISTANT
Must have two years record royalty experience in the music industry. Responsibilities include working with spreadsheets, word processing, rate maintenance & administrative work. Fax resume to:
(212) 675-2130

REAL ESTATE

SPECTACULAR OFFICE SUBLET AVAILABLE
Established independent label has two extra offices with large windows facing 21st Street between 5th and 6th Ave. Perfect for small label, promoter, agent, etc. Available July 1st. Call:
(212) 352-1500

REACH YOUR AD COMMUNITY IN BILLBOARD MAGAZINE

Update

CALENDAR

JUNE

June 16-27, **Creative Time In The Anchorage 98**, base chambers of the Brooklyn Bridge, New York. 212-685-3001, blackmanpr@aol.com.

June 18, **The Music Of Electronic Publicity**, sponsored by Entertainment Publicists Professional Society, Barfly, Los Angeles. 213-891-2781.

June 19-21, **Consumers Electronics Manufacturers Assn. FUSE '98**, Atlantic City, N.J. 703-907-7600.

June 20-21, **Summer Sounds Festival**, Marshall Park, Charlotte, N.C. 770-509-8686.

June 20-22, **City Of Dreams '98: Music And Urban Fashion Conference**, Space, New York. 212-613-5758.

June 21-24, **Digital Living Room Conference**, Ritz-Carlton Laguna Niguel, Dana Point, Calif. 800-878-1128, www.digitallivingroom.com.

June 22, **Guitar Center And ASCAP Present Music, Money, And Success Seminar**, Carle Place, New York. 516-248-2020.

June 23, **New York Recording Academy A&R/Producers Awards Luncheon**, Supper Club, New York. 212-245-5440.

June 23, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life nightclub, New York. 212-957-9230.

June 24, **NARAS & ASCAP Present How To Go From Intern To Employee Panel**, ASCAP Building, fifth floor, New York. 212-539-2689.

June 25, **Common Registrations, International Numbering, And A Standard Works Code**, sponsored by the Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-6157.

June 26-28, **Galavision Presents The International Salsa Festival**, Palladium, Hollywood. 877-TO-SALSA, www.salsaweb.com/salsafest.

June 27-28, **BMI Presents Urban Focus Music Conference**, Musicians Institute, Los Angeles. 310-289-6350, www.urbanfocus.com.

JULY

July 2-5, **Coca-Cola Essence Music Festival**, Louisiana Superdome and Ernest N. Morial Convention Center, New Orleans. 800-488-5252.

July 6-10, **Macworld Expo: The Creative World**, Jacob K. Javits Convention Center, New York. 800-645-EXPO, www.macworldexpo.com.

July 8-10, **Billboard's Fifth Annual Dance Music Summit**, Marriott Downtown, Chicago. 212-536-5002.

July 8-11, **MusicWomen International Music Summit And Showcases**, Nashville. 615-860-4084.

July 8-12, **Video Software Dealers Assn. Convention**, Convention Center, Las Vegas. 818-385-1500.

July 9, **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727, spars@spars.com.

July 9, **Declaration Of Independents: Indie Labels In The Cyberage**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

July 15-16, **Plug In '98**, Crown Plaza, New York. 800-488-4345.

July 19, **Lovefest '98**, Hollywood, Fla. 954-929-0982.

AUGUST

Aug. 13-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

PRIVATIZING SIAE

(Continued from page 63)

national music network Radio Italia SMI was ordered by the Milan Tribunal to pay a fine of 2.45 billion lire ($1.44 million) plus 780 million lire ($459,000) in interest to cover payments dating back to its first broadcast in 1983. "Radio Italia SMI had always refused to recognize the authors' legal right for compensation for having their compositions broadcast," says Maria Grazie Deledda, the SIAE lawyer responsible for undertaking civil action against broadcasters that refuse to acknowledge authors' rights.

Radio Italia SMI president Mario Volante was unavailable for comment at press time, but Deledda says that while the syndicated networks were opposing the ruling in court, the station has begun negotiations with the SIAE to find a settlement that reduces the fine and allows it to pay in installments. "The executive decree against Radio Italia SMI by the Milan tribunal and the fine remains applicable despite their opposition," comments Deledda.

While most of Italy's private national radio networks reached arrangements with the SIAE over authors' rights payments five years ago, Milan-based AC network Radio 101 is the only other network to continue to refuse payments, and a ruling from the Milan Tribunal in a long-running court case brought by the SIAE against it is expected by the end of June.

Another SIAE lawyer, Maurizio Mandel, responsible for criminal prosecutions, says that the SIAE has won 1,300 cases against broadcasters for nonpayment of authors' rights, with 250 cases still pending. "ANTI have won only 20 to 30 cases, and with the enormous ratio of cases against them, it appears to be a last stand that they are appealing to the Senate Justice Commission," he says.

GOOD WORKS

CARING COMPILATIONS: PolyGram's Hammer & Lace label, established to match music with noteworthy causes and donate a portion of proceeds to nonprofits, releases two albums in June. "Saving Grace . . . In Celebration Of Family" features cuts by **the Judds, Shania Twain, Rita Coolidge**, and **Rod Stewart**; it supports the program Families and Schools Together, a school-based, family-focused organization in 400 communities. Meanwhile, duets by **Joe Cocker** and **Jennifer Warnes, Aretha Franklin** and **Elton John**, and **Amy Grant** and **Vince Gill** are collected on "Friends For Life . . . Men And Women United In Harmony." It benefits the Susan G. Komen Breast Cancer Foundation and the Assn. for the Cure of Cancer of the Prostate. Contact: Barbara Shelley Public Relations at 213-653-1588.

LIFELINES

BIRTHS

Girl, Gabrielle Nicole, to **Doreen Ann** and **Lafayette Parish**, March 26 in Winter Park, Fla. Father is an independent producer.

Girl, Bianca Nicole, to **Aimee** and **Anthony Gonzalez**, May 27 in Miami Beach. Father is the owner/president of A.L.G. Distributors.

Girl, Jenna, to **Lisa** and **Frank Babar**, June 8 in Brooklyn, N.Y. Father works at Brooklyn Music Ltd.

MARRIAGES

Karen Morris to **Steve Symonanis**, June 20 in Nassau, Bahamas. Groom is national retail marketing manager for Alligator Records.

DEATHS

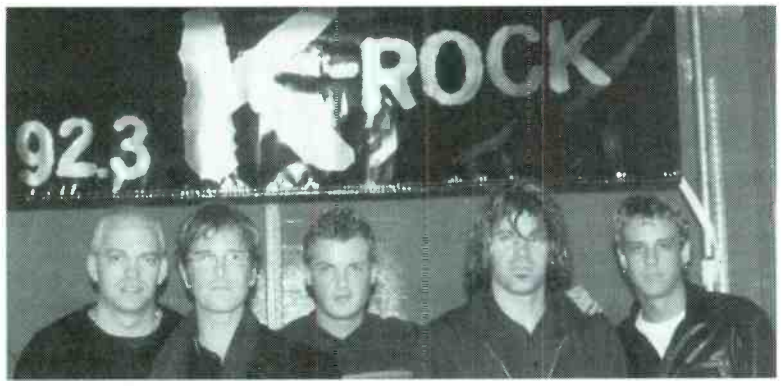
Wally Gold, 70, of heart failure, June 7 in Teaneck, N.J. In the mid-'50s, Gold was a member of the Four Esquires, who scored a hit in 1957 with "Love Me Forever." The group toured the States and made numerous TV appearances. Gold later teamed with songwriter Aron Schroeder to write three No. 1 songs: "It's My Party" for Lesley Gore and "Good Luck Charm" and "It's Now Or Never" for Elvis Presley. During that time, he co-wrote and produced some of Gene Pitney's biggest hits as well. The '60s took Gold to Columbia Records as a staff producer, where he worked with Barbra Streisand, Tony Bennett, and Peter Nero. He ended his music career with a long tenure as VP of Kirshner Entertainment, discovering and producing the rock group Kansas. He was the music supervisor the TV show "In Concert," later known as "Don Kirshner's Rock Concert."

Steve Sanders, 45, of a gunshot wound, June 10 in Cape Coral, Fla. Sanders was a member of the Oak Ridge Boys from 1987 to 1996. The baritone replaced William Lee Golden and sang such hits as "Gonna Take A Lot Of River" and "This Crazy Love." Sanders left the group in 1996, citing personal problems, and was replaced by Golden. Sanders was a native of Richland, Ga., and got his start in gospel music as a child, billed as Little Stevie Sanders. He acted in "The Yearling" on Broadway and appeared in the film "Hurry Sundown." At press time, an autopsy had not been conducted and authorities were investigating the death as a possible suicide. Sanders is survived by his wife, Janet, and two children from an earlier marriage, Gaylea Sanders and Sevren Sanders.

www.americanradiohistory.com

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Semi-Psyched. MCA act Semisonic recently graced WXRK (K-Rock) New York's sold-out Low-Dough Show. Pictured, from left, are Semisonic's Jake Slichter and Dan Wilson, K-Rock's Altar Boy, Semisonic's John Munson, and K-Rock's Cane.

newsline...

DICK CLARK JOINS BILLBOARD SEMINAR. Dick Clark will host the Billboard/Airplay Monitor Radio Awards show Sept. 19 in Phoenix (see Homefront, page 98).

PIRATE ORDERED OFF AIR. The pirate radio movement's flagship had its skull-and-bones flag taken down June 15 when a California federal district court judge ruled that the owner of infamous pirate station Radio Free Berkeley was acting illegally by broadcasting without a Federal Communications Commission (FCC) license. Judge Claudia Wilken ruled that Stephen Paul Dunifer was to be enjoined from further broadcasting without first obtaining an FCC license. She also rejected Dunifer's attack on the constitutionality of the FCC regs. It could have been worse: Dunifer and the FCC will bear their own legal costs for the trial (Dunifer originally sued back in 1994). In a statement, Dunifer's lawyers said he would comply with the court's order but claimed partial victory for the FCC's decision to conduct rulemakings on whether it is possible to legalize low-watt radio transmissions. The National Assn. of Broadcasters, meanwhile, called the ruling "a great victory for legitimate broadcasters."

CCC CHARMS DAME. Clear Channel Communications, the nation's fifth-largest radio group, has purchased Dame Media, which owns 21 small- to medium-market outlets in New York and Pennsylvania. Price tag: $85 million in stock.

WAL-MART OF RADIO. Capstar has coined an immediate catch phrase across the radio industry, saying it wants to be the "Wal-Mart of medium-market radio." It intends to focus future station/group buys in medium-sized markets.

AMFM Takes Bigger Piece Of Rock

BY CHUCK TAYLOR

In its bid to become a predominant force among radio programming syndicators, Chancellor Media's AMFM Radio Networks has kept its pen close to the dotted line over the past couple weeks.

Since June 10, the Dallas-based company has announced the purchase of Global Satellite Networks' syndicated programming, which includes the popular "Rockline" and "Modern Rock Live," while also officially launching new syndicated programs from the likes of entertainer RuPaul, WKTU New York morning man Hollywood Hamilton, and actor/musician Kevin Bacon. It has also formed a marketing alliance with the syndicated Bob and Tom morning radio show.

The new deals follow on the heels of AMFM's high-profile April acquisition of Casey Kasem's syndicated countdown programs from Westwood One (Billboard, March 14). The countdown pioneer's reconfigured "American Top 40" continues in top 40, adult top 40, and AC configurations.

AMFM also syndicates "The Dave Koz Radio Show."

With its acquisition of Global, AMFM gets "Rockline," a live interactive show featuring mainstream rock's heavy hitters, the music-intensive "Modern Rock Live," the classic rock-edged "Reelin' In The Years," and the live concert series "Live From The Pit." Terms of the deal were not disclosed.

Further showing its taste for rock, AMFM has created "The Guitar Show With Kevin Bacon," a weekly two-hour show to feature guest rockers talking about their influences, signature sounds, and music, coupled with the artists' music.

Among scheduled guests for the show, which launches Sept. 5-7, are Eddie Van Halen, Carlos Santana, Joe Perry, Bonnie Raitt, and Joe Satriani. Bacon is a noted guitarist as half of the Bacon Brothers with

(Continued on next page)

Vanna Fans Make Interactive 'Wheel' A Radio Hit

BY DYLAN SIEGLER

NEW YORK—When Vanna White talks, people listen.

That's the lesson radio stations across the country have been learning from "Radio Wheel Of Fortune," a listener-interactive game show that began to spin onto airwaves all over the country in February.

The game is free to stations in exchange for airing a one-minute promotional spot for Nexxus hair-care products during each game segment, and PDs say the added credibility of Vanna White lights up the switchboards.

Market Leader Inc., a small entrepreneurial marketing company in Sherman Oaks, Calif., is pedaling the spinoff of the ubiquitous TV game show to country, AC, news/talk, and oldies radio formats through "good, old-fashioned telemarketing," according to Beth Tepper, Market Leader's VP of radio. The chosen formats cater to the 35-54 demo also targeted by the TV version of "Wheel."

"I wouldn't put it on a hard rock station," says Tepper. "It would be like, 'Here's Megadeth, and here's . . . Vanna White?"

More than 150 stations have taken the plunge to date and are airing the two-minute daily interactive game show and doling out prizes provided free to the station by Nexxus, the exclusive national sponsor of "Radio Wheel Of Fortune."

Upon enrollment, each station receives 260 prerecorded "Radio Wheel Of Fortune" games, enough for a year's worth of weekdays. Vanna White—the TV show's letter-flipping diva who acts as the radio version's illustrious host—gives listeners information about each show's winning word or phrase, including a category, letter count, one letter from the correct answer, and a clue. For example, White might say, "Today's 'Radio Wheel Of Fortune' category is a 'thing.' There are eight letters, and it starts with an 'A.' 'It's a way to go that's really *taken off*.'"

Listeners at work, on their morning commutes, or getting their kids off to school then rack their brains for the correct answer and call the station to win. The one-minute prerecorded spot promoting Nexxus products is timed to run while the station receives the hopeful phone calls.

(Continued on next page)

the power of information... right at your fingertips!

This Radio Powerbook contains all the information that you need to make your job easier.

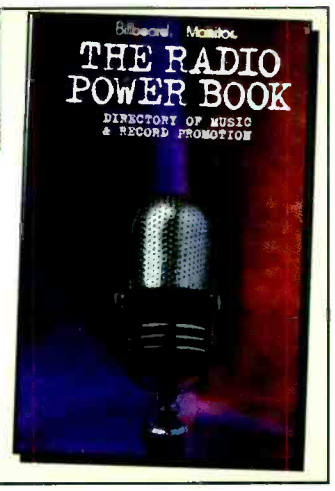
LOCATE THOUSANDS OF LISTINGS IN A SNAP:

Comprehensive listings of radio stations (both BDS and non-BDS monitored stations) in all 15 formats covered by Airplay Monitor Consultants • Label Promotion Directory •Arbitron Ratings and History for Top 100 Markets • BDS and How It Works

ORDER NOW!!

Order your copy now for $85 (plus $6 shipping and handling) by calling 1-800-344-7119. You can fax your order to (732) 363-0338 or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



www.americanradiohistory.com

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	2	20	YOU'RE STILL THE ONE / MERCURY 568452	◆ SHANIA TWAIN (1 week at No. 1)
2	1	1	24	TRULY MADLY DEEPLY / COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	3	18	MY FATHER'S EYES / REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	8	6	TO LOVE YOU MORE / 550 MUSIC ALBUM CUT	◆ CELINE DION
5	5	4	23	AS LONG AS YOU LOVE ME / JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	8	15	10	ADIA / ARISTA 13497	◆ SARAH MCLACHLAN
7	12	12	10	LOOKING THROUGH YOUR EYES / CURB 73055/ATLANTIC	◆ LEANN RIMES
8	6	5	18	RECOVER YOUR SOUL / ROCKET 568762/ISLAND	◆ ELTON JOHN
9	10	14	12	TORN / RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
10	7	6	22	GIVE ME FOREVER (I DO) / GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
11	13	13	39	I DON'T WANT TO WAIT / IMAGO 17318/WARNER BROS	◆ PAULA COLE
12	14	16	9	HEAVEN'S WHAT I FEEL / EPIC 78875	◆ GLORIA ESTEFAN
13	11	7	29	MY HEART WILL GO ON / 550 MUSIC 78825	◆ CELINE DION
14	9	9	43	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT / ROCKET 568108/A&M	◆ ELTON JOHN
				★★★ AIRPOWER ★★★	
15	22	24	4	OOH LA LA / WARNER BROS ALBUM CUT	ROD STEWART
16	16	10	15	LIKE I LOVE YOU / A&M ALBUM CUT	AMY GRANT
17	15	11	16	FROZEN / MAVERICK 17244/WARNER BROS	◆ MADONNA
18	17	17	50	HOW DO I LIVE / CURB 73022	◆ LEANN RIMES
19	19	25	8	ONE BELIEF AWAY / CAPITOL ALBUM CUT	◆ BONNIE RAITT
20	18	20	9	MY ALL / COLUMBIA 78821	◆ MARIAH CAREY
21	25	26	5	I HONESTLY LOVE YOU / MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
22	23	23	20	LANDSLIDE / REPRISE ALBUM CUT	◆ FLEETWOOD MAC
23	21	18	18	A PROMISE I MAKE / ELEKTRA 64116/EEG	◆ DAKOTA MOON
24	24	22	7	SEARCHIN' MY SOUL / 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
25	27	27	4	ALL ROADS LEAD TO YOU / REPRISE ALBUM CUT	CHICAGO

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	20	TORN / RCA ALBUM CUT	◆ NATALIE IMBRUGLIA (10 weeks at No. 1)
2	2	2	16	THE WAY / HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	5	7	9	IRIS / WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
4	3	3	13	UNINVITED / WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
5	4	4	34	3 AM / LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	8	9	7	KIND & GENEROUS / ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
7	7	6	22	I'LL BE / LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
8	12	10	14	ADIA / ARISTA 13497	◆ SARAH MCLACHLAN
9	6	5	31	TRULY MADLY DEEPLY / COLUMBIA 78723	◆ SAVAGE GARDEN
10	11	12	12	REAL WORLD / LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	13	14	11	YOU'RE STILL THE ONE / MERCURY 568452	◆ SHANIA TWAIN
12	10	11	10	SEARCHIN' MY SOUL / 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
13	9	8	20	SEX AND CANDY / CAPITOL 58695	◆ MARCY PLAYGROUND
14	14	13	42	WALKIN' ON THE SUN / INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
15	15	15	33	HOW'S IT GOING TO BE / ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
16	17	17	61	ALL FOR YOU / UNIVERSAL 56135	◆ SISTER HAZEL
17	18	18	9	ZOOT SUIT RIOT / MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
18	16	16	18	MY FATHER'S EYES / REPRISE ALBUM CUT	◆ ERIC CLAPTON
19	25	28	27	TIME OF YOUR LIFE (GOOD RIDDANCE) / REPRISE ALBUM CUT	◆ GREEN DAY
20	21	21	8	HEROES / EPIC ALBUM CUT	◆ THE WALLFLOWERS
21	23	26	7	CLOSING TIME / MCA ALBUM CUT	◆ SEMISONIC
22	24	24	14	KNOW WHAT YOU MEAN / ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
23	20	22	23	AS LONG AS YOU LOVE ME / JIVE ALBUM CUT	◆ BACKSTREET BOYS
				★★★ AIRPOWER ★★★	
24	28	30	7	I WILL BUY YOU A NEW LIFE / CAPITOL ALBUM CUT	◆ EVERCLEAR
25	22	20	20	ME / IMAGO ALBUM CUT/WARNER BROS	◆ PAULA COLE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 74 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

U.K. Firm Launches Top 40 Station In Hungary

This story was prepared by Mike McGeever, programming editor for Music & Media.

BUDAPEST—The growth of commercial radio in Eastern Europe sprouted another shoot recently with the official launch of national Hungarian broadcaster Radio Danubius.

The Budapest-based top 40 station, owned by U.K. radio group DMG (a division of the Daily Mail & General Trust newspaper group), is targeting the 20-44 age group—focusing on 24- to 35-year-olds—with core artists like Will Smith, All Saints, Bryan Adams, Janet Jackson, and Eric Clapton.

The station's playlist is put together using, among other sources, Billboard's European sister publication Music & Media's European Radio Top 50 airplay chart. About 25% of Radio Danubius' music output is Hungarian contemporary music tracks.

DMG successfully bid for the state-run station when it was privatized and put out to tender last year.

DMG is one of the growing number of western broadcasters, along with such companies as Emmis International and Metromedia, making commitments and investments in the region, as former government-operated broadcast outlets become available in the commercial market.

DMG, with its local management and programming teams, set about refocusing the outlet's format before relaunching it, says station director/group company secretary Robert Clarkson.

"Before we took over, the station's format was too broad," he explains. "You would hear a track by Clapton, followed by a heavy rock song. We have removed the extremes."

Radio Danubius chief executive Sándor István adds that music testing, audience research, and marketing were key elements in repositioning the station.

"Research was [previously] unknown in Hungary, and marketing is very important because of new competition," he says. "Up until recently, radio in Hungary was like going to buy shoes here. You had two types, black or brown. Now, there aren't enough memory buttons on my car radio for all of the stations available."

Jacor, which has also expressed interest in Eastern Europe, is looking for a toehold in the region as a potential bidder for CLT-UFA's national station Talk Radio in the U.K.

AMFM TAKES BIGGER PIECE OF ROCK

(Continued from preceding page)

brother Michael. The act's first album, "Forosoco," was released in 1997. Bacon plays acoustic guitar and shares lead vocals.

The program will be produced by Ben Manilla Productions.

Late this summer, AMFM is also

set to debut "RuPaul Radio" (Billboard, April 25), a two-hour weekend dance music show, spiced with segments like "RuPaul's Fashion Review," "Plastic Surgery Update," and "Lypsync Classics." Michelle Visage, who was a sidekick during RuPaul's two-year stint as morning host on top 40/dance WKTU, will join the self-proclaimed "hardest-working drag queen in show business."

WKTU PD Frankie Blue will serve as executive producer of the show.

In addition, "Hollywood Hamilton's Rhythm Countdown" will offer an uptempo hit countdown, along with celebrity interviews, retro classics, and music mixes. Set to launch in late summer, it features Hamilton, who, in addition to his morning stint at WKTU, has held down posts at KIIS-FM Los Angeles and WHTZ (Z100) New York.

The program will be produced by WKTU and Blue.

Finally, AMFM Networks has announced its representation of "The Bob & Tom Show," the top-rated syndicated morning show in the Capstar Broadcasting stable. AMFM will provide marketing and advertising sales support and station affiliation.

Bob Kevoian and Tom Griswold broadcast the four-hour show from their base at WFBQ Indianapolis.

AMFM was launched in October 1997 to brand talent within the Chancellor Media Group, which the company says has a reach of 60 million listeners weekly.

VANNA FANS MAKE INTERACTIVE 'WHEEL' A RADIO HIT

(Continued from preceding page)

" 'Radio Wheel Of Fortune' made all the sense in the world," raves Michael Waite, PD/GM of WJBR-FM Wilmington, Del. "There's no one who's been on the planet more than five minutes who doesn't know how the game works." WJBR, a "music-intensive" AC format, runs the game at 10:30 a.m., which Waite points out is a key break time for many 9-to-5 workers.

At many stations, "Radio Wheel Of Fortune" is taking the place of the discontinued "Radio Jeopardy," which was more difficult to play. Chuck Black, PD of country outlet WTCR Huntington, W.V., allows that "Radio Wheel Of Fortune" puzzles are "fairly simple to solve, and that's a big thing for the listeners. They don't have to work too hard."

Winning, or even just yelling out the correct answer, makes listeners feel smart. And that makes the game a big hit with most Americans, just as the TV version does.

TV's "Wheel Of Fortune" is known as the world's most popular game show. As an added-value option for radio stations, Market Leader invites its "Wheel" affiliates to develop mutually beneficial cross-promotions with the local TV stations that air the syndicated series.

Tepper estimates that probably half of the station affiliates of "Radio Wheel Of Fortune" will take advantage of the extended promotional possibilities. And as the "Radio Wheel Of Fortune" barter deal is still young, she says, many stations haven't yet gotten around to fully exploring the program's possibilities.

But as WTCR's Black has found, "It's a kind of self-selling. Once [area Nexxus dealers] find out Nexxus is a sponsor, they want to get on board."

Market Leader president Lon Von Hurwitz explains that the link between Vanna White's enviable flaxen tresses and the Nexxus product tie-in is no accident. "Because Vanna was always going to be a strong part of the project, and she has beautiful hair, Nexxus seemed a logical line of products," Von Hurwitz says. They've got thousands upon thousands of storefronts, so we knew they'd benefit from a contest that tied back to 'Wheel Of Fortune' and that they would also have the added benefit of using Vanna at their hair conventions."

"Radio Wheel Of Fortune" affiliates agree that White is the game's greatest asset. Larry Brewer, program manager and morning-show host at adult standards outlet WMMB Melbourne, Fla., says the appeal lies in the prerecorded game's smoke and mirrors.

"It's a nice interaction, where it actually sounds like Vanna's here doing the show, because we have her conversing back and forth with me," Brewer says. "That's what makes it such a charming program."

Market Leader has gained many stations through word-of-mouth. According to Tepper, it hasn't yet made a foray into trade advertising.

"There's been no negative response," says Tepper. "I don't know why no one's done this before."

www.americanradiohistory.com

THE MODERN AGE • BY CARRIE BELL

It wasn't the thought of riches that encouraged Guster's Brian Rosenworcel, Ryan Miller, and Adam Gardner to ferociously pursue a career in music. Nor was it meeting their rock heroes, hearing themselves on the radio, or garnering a golden Grammy.

"I just want to date the girl in the Lenny Kravitz video [Milla Jovovich] or Natalie Imbruglia," Miller says. "You could add Natalie Portman and Mariah Carey to that list. As soon as we marry hot chicks like that, we'll call it a day. Being in a rock band is a means to that end."

Percussionist Rosenworcel concurs but admits the goal might be long term in nature. So, he says, the Boston act has to settle for the joys of a major-label contract and having its single, "Airport Song," blare out of speakers from Des Moines to Seattle. It's this issue's No. 35 on Modern Rock Tracks.

"Sire told us it was getting good reaction, which

'I just want to date the girl in the Lenny Kravitz video [Milla Jovovich] or Natalie Imbruglia'
—Ryan Miller, Guster

we didn't really expect. We aren't complaining, but we're skeptical. Let's just say we haven't popped open the champagne or bought mansions yet."

One wonders why they are tentative when people seem to be eating up the silly character sketch about a cult figure taking advantage of the suckers around him. ("It was in no way supposed to make people say, 'Gosh, those boys are deep,' " Miller injects.) Rosenworcel chalks it up to the sound difference. He explains, "We aren't like most charting modern rockers. It's more pop meets indie rock meets groovy melodies."

The word hippieish is tossed around and ultimately thrown back despite a spot on H.O.R.D.E. "That's a bad word for us," Miller says. "We share a concentration on melody and instrumentation, but it's edgier and less triple A-lienating. We can't even jam or improvise. Hippies are better musicians. We play songs the same way every night."

Billboard® JUNE 27, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★No. 1★★★	
1	1	1	14	I LIE IN THE BED I MAKE (4 weeks at No. 1) / WISHPOOL	BROTHER CANE / VIRGIN
2	2	2	23	BLUE ON BLACK / TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND / REVOLUTION
3	3	3	19	TORN / MY OWN PRISON	CREED / WIND-UP
4	5	9	15	SAVE YOURSELF / DARKEST DAYS	◆ STABBING WESTWARD / COLUMBIA
5	4	5	8	HEROES / GODZILLA THE ALBUM	◆ THE WALLFLOWERS / EPIC
6	7	8	10	WISHLIST / YIELD	PEARL JAM / EPIC
7	6	6	19	FUEL / RELOAD	◆ METALLICA / ELEKTRA/EEG
8	12	13	5	I DON'T WANT TO MISS A THING / ARMAGEDDON: THE ALBUM	◆ AEROSMITH / COLUMBIA
9	13	26	4	THE DOWN TOWN / DAYS OF THE NEW	DAYS OF THE NEW / OUTPOST/GEFFEN
10	9	10	6	AVA ADORE / ADORE	◆ THE SMASHING PUMPKINS / VIRGIN
11	8	7	9	FIRE IN THE HOLE / VAN HALEN 3	◆ VAN HALEN / WARNER BROS.
12	11	11	10	SLAM DUNK / DLR BAND	DLR BAND / WAWAZAT!!
13	14	20	5	SPACE LORD / POWERTRIP	◆ MONSTER MAGNET / A&M
14	17	21	6	CIGARETTES AND ALCOHOL / WHEN WE WERE THE NEW BOYS	ROD STEWART / WARNER BROS.
15	21	22	9	IRIS / "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS / WARNER SUNSET/REPRISE
16	22	16	22	MY HERO / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
17	10	4	11	MOST HIGH / WALKING INTO CLARKSDALE	◆ JIMMY PAGE & ROBERT PLANT / ATLANTIC
18	15	14	26	SHELF IN THE ROOM / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
				★★★AIRPOWER★★★	
19	29	32	5	SHINING IN THE LIGHT / WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT / ATLANTIC
20	20	18	44	MY OWN PRISON / MY OWN PRISON	◆ CREED / WIND-UP
21	18	15	15	CLOSING TIME / FEELING STRANGELY FINE	◆ SEMISONIC / MCA
22	25	27	5	MY SONG / BOGGY DEPOT	JERRY CANTRELL / COLUMBIA
23	24	23	12	SHIMMER / SUNBURN	◆ FUEL / 550 MUSIC
24	16	12	18	CUT YOU IN / BOGGY DEPOT	◆ JERRY CANTRELL / COLUMBIA
25	26	31	4	PREMONITION / PREMONITION	◆ JOHN FOGERTY / REPRISE
26	23	19	11	DON'T DRINK THE WATER / BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND / RCA
27	32	—	2	WHAT'S THIS LIFE FOR / MY OWN PRISON	CREED / WIND-UP
28	31	30	8	THE WAY / ALL THE PAIN MONEY CAN BUY	◆ FASTBALL / HOLLYWOOD
29	27	25	12	REAL WORLD / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
30	NEW▶		1	IT'S ALRIGHT / HAPPY PILLS	CANDLEBOX / MAVERICK/WARNER BROS.
31	28	24	13	SHE'S GONE / PILGRIM	ERIC CLAPTON / REPRISE
32	33	34	6	MONSTERSIDE / STONES	◆ ADDICT / BIG CAT/V2
33	30	28	19	USE THE MAN / CRYPTIC WRITINGS	MEGADETH / CAPITOL
34	34	33	6	THAT SONG / IN LOVING MEMORY OF...	◆ BIG WRECK / ATLANTIC
35	40	—	2	PARK AVENUE / FREAK*ON*ICA	GIRLS AGAINST BOYS / DGC/GEFFEN
36	35	36	6	LUCY / CARAMEL	CARAMEL / 41/GEFFEN
37	NEW▶		1	NO SHELTER / GODZILLA THE ALBUM	RAGE AGAINST THE MACHINE / EPIC
38	NEW▶		1	DU HAST / SEHNSUCHT	◆ RAMMSTEIN / SLASH/LONDON/ISLAND
39	NEW▶		1	FALLING / PERVERSION	GRAVITY KILLS / TVT
40	NEW▶		1	SAINT JOE ON THE SCHOOL BUS / MARCY PLAYGROUND	MARCY PLAYGROUND / CAPITOL

Billboard® JUNE 27, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★No. 1★★★	
1	1	1	16	CLOSING TIME (5 weeks at No. 1) / FEELING STRANGELY FINE	◆ SEMISONIC / MCA
2	2	2	12	IRIS / "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS / WARNER SUNSET/REPRISE
3	3	4	6	AVA ADORE / ADORE	◆ THE SMASHING PUMPKINS / VIRGIN
4	4	5	16	SHIMMER / SUNBURN	◆ FUEL / 550 MUSIC
5	6	8	12	FLAGPOLE SITTA / WHERE HAVE ALL THE MERRYMAKERS GONE?	◆ HARVEY DANGER / SLASH/LONDON/ISLAND
6	5	3	19	THE WAY / ALL THE PAIN MONEY CAN BUY	◆ FASTBALL / HOLLYWOOD
7	7	6	12	PUSH IT / VERSION 2.0	◆ GARBAGE / ALMO SOUNDS/INTERSCOPE
8	11	13	9	INSIDE OUT / EVE 6	◆ EVE 6 / RCA
9	8	7	12	DON'T DRINK THE WATER / BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND / RCA
10	9	10	8	HEROES / GODZILLA THE ALBUM	◆ THE WALLFLOWERS / EPIC
11	12	11	21	I WILL BUY YOU A NEW LIFE / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
12	13	12	12	JUMP RIGHT IN / MASTER OF STYLES	◆ THE URGE / IMMORTAL/EPIC
13	10	9	18	WISHLIST / YIELD	PEARL JAM / EPIC
14	14	15	10	SPARK / FROM THE CHOIRGIRL HOTEL	◆ TORI AMOS / ATLANTIC
				★★★AIRPOWER★★★	
15	25	—	2	ONE WEEK / STUNT	BARENAKED LADIES / REPRISE
16	15	19	8	SAINT JOE ON THE SCHOOL BUS / MARCY PLAYGROUND	MARCY PLAYGROUND / CAPITOL
				★★★AIRPOWER★★★	
17	19	34	3	INTERGALACTIC / HELLO NASTY	◆ BEASTIE BOYS / GRAND ROYAL/CAPITOL
18	16	18	9	LUCKY MAN / URBAN HYMNS	◆ THE VERVE / VC/HUT/VIRGIN
19	18	16	10	REDUNDANT / NIMROD.	◆ GREEN DAY / REPRISE
20	17	14	13	REAL WORLD / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
21	21	20	10	WHAT I DIDN'T KNOW / [RADIANCE]	ATHENAEUM / ATLANTIC
22	26	30	4	WALKING AFTER YOU / THE COLOUR AND THE SHAPE	FOO FIGHTERS / ROSWELL/CAPITOL
23	24	23	8	SONG FOR THE DUMPED / WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE / 550 MUSIC
24	22	22	14	SAVE YOURSELF / DARKEST DAYS	◆ STABBING WESTWARD / COLUMBIA
25	23	21	17	ZOOT SUIT RIOT / ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES / MOJO/UNIVERSAL
26	27	32	5	GET 'EM OUTTA HERE / MR. FUNNY FACE	◆ SPRUNG MONKEY / SURFDOG/HOLLYWOOD
27	33	37	3	TRULY, TRULY / JUBILEE	GRANT LEE BUFFALO / SLASH/WARNER BROS.
28	29	24	20	TORN / LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA / RCA
29	28	26	24	MY HERO / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
30	32	31	13	UNINVITED / "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE / WARNER SUNSET/REPRISE
31	35	36	6	4 AM / CLUMSY	OUR LADY PEACE / COLUMBIA
32	NEW▶		1	PERFECT / ADORE	THE SMASHING PUMPKINS / VIRGIN
33	34	33	7	KIND & GENEROUS / OPHELIA	◆ NATALIE MERCHANT / ELEKTRA/EEG
34	NEW▶		1	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) / BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY / COOLSVILLE/EMI-CAPITOL
35	39	—	2	AIRPORT SONG / GOLDFLY	GUSTER / HYBRID/SIRE
36	NEW▶		1	HIGH / POLYTHENE	◆ FEEDER / ECHO/ELEKTRA/EEG
37	31	28	10	TIME AGO / YOUR BODY ABOVE ME	◆ BLACK LAB / DGC/GEFFEN
38	38	35	5	DEBBIE / TIME CAPSULE: SONGS FOR A FUTURE GENERATION	THE B-52'S / REPRISE
39	NEW▶		1	WHAT'S THIS LIFE FOR / MY OWN PRISON	CREED / WIND-UP
40	NEW▶		1	NO SHELTER / GODZILLA THE ALBUM	RAGE AGAINST THE MACHINE / EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 HOT ONE HUNDRED

HITS! IN TOKIO

Week of May 31, 1998

① Deeper Underground / Jamiroquai
② Black Velveteen / Lenny Kravitz
③ Say You Love Me / Simply Red
④ Ain't That Just The Way / Lutricia McNeal
⑤ Push It / Garbage
⑥ Falling For You / Tamia
⑦ Everything's Gonna Be Alright / Sweetbox
⑧ My Heart Will Go On / Celine Dion
⑨ Ray Of Light / Madonna
⑩ Heaven's What I Feel / Gloria Estefan
⑪ Why Can't We Be Friends? / Smash Mouth
⑫ Yuganda Taiyou / UA
⑬ Circus / Eric Clapton
⑭ Ava Adore / The Smashing Pumpkins
⑮ Rewind / Celetia
⑯ Hinoatarubasho / Misia
⑰ Operator / Inner Shade
⑱ The Cup Of Life / Ricky Martin
⑲ Home / Sean Lennon
⑳ Don't Go Away / Oasis
㉑ Easy Come Easy Go / Los Umbrellos
㉒ I'm Not Dreaming / Elisha La'Verne
㉓ Sexy / Los Amigos Invisibles
㉔ I Will Still Be Laughing / Soul Asylum
㉕ Ohh La La / Rod Stewart
㉖ Teardrop / Massive Attack
㉗ The Arms Of The One Who Loves You / Xscape
㉘ The Hey Song / Speech
㉙ Lay Me Down / Meja
㉚ The Boy Is Mine / Brandy & Monica
㉛ A Promise I Make / Dakota Moon
㉜ Everything Is Gonna Be Alright / Jamie Myerson
㉝ Found A Cure / Ultra Nate
㉞ Dreams / The Corrs
㉟ Brighter Days / Sybil
㊱ Top Of The World (Ole, Ole, Ole) / Chumbawamba
㊲ Kokomo / Baha Men
㊳ Body Bumpin' (Yippie-Yi-Yo) / Public Announcement
㊴ Oh La La La / Attica Blues And Shinichi Osawa
㊵ Story / Suga Sikao
㊶ Torn / Natalie Imbruglia
㊷ Anataenotsuki / Cocco
㊸ Rock Your Baby / Lisa Maxwell
㊹ Noonday Sun / Deep Forest
㊺ Kingyo / Bonnie Pink
㊻ Breath From Another / Esthero
㊼ There Will Be Love There - Ainoarubasho / The Brilliant Green
㊽ La Cour Des Grands' / Youssou N'dour And Axelle Red
㊾ Sea Of Love / Sandii
㊿ We Are Only Human / Sunland

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

www.americanradiohistory.com

Universal Ingénue Billie Myers Evokes A Decidedly Different Mood On 'Tell Me'

ASK BILLIE MYERS where her songwriting influences are rooted, and she'll toss out a response far from the stock-in-trade **Beatles**, blues, and R&B rejoinder.

Actually, explains the 27-year-old British-born hitmaker, "the first thing that struck me was the story of 'Peter And The Wolf' and how it was put to music. It was like a blinding moment, the first time I thought about words and music together—where you still have a sense of the song even without the words. That's exactly how I try to write."

Prime evidence is **Myers'** debut single on Universal Records, "Kiss The Rain," which leads off with a single ominous guitar- and bass-infused note that can't help but point to imminent glumness.

In the song, the artist narrates a hypothetical phone conversation between a couple, in which the woman is calling her traveling lover, insecurely wondering if he misses her with comparable urgency. The lyric even starts with the realistic "Hello? Can you hear me?"

"I think it has a sense of hanging in midair," Myers says. "It comes very much from that perspective."

The song, co-written with **Eric Bazilian** and Myers' album producer, **Desmond Child**, debuted on the Hot 100 at No. 95 in November 1997 and slowly climbed to its February peak position of No. 15, remaining on the chart for a total of 31 weeks (it moved to recurrent status in the June 13 issue). "Kiss" garnered airplay at mainstream top 40, adult top 40, and adult contemporary radio—but not without a fight. Only a few top 40 stations took a chance on the atypical track from the start, but those that did and stuck by it soon saw potent results via call-out. Bit by bit, it spread nationwide, turning into a true sleeper hit.

"Women went gaga about this record. We were concerned that it was not doing very well on charts, but the phone stories were just huge," says **Kelly Nash**, PD of **WKCI** (KC101) New Haven, Conn. "We knew we were on to something, so we stuck with it and stuck with it and stuck with it. It reminds me a lot of **Sophie B. Hawkins**' 'As I Lay Me Down,' which also took forever to get on its feet."

"Lots of songs are not necessarily immediate the first time through," offers Myers. "For whatever reason, radio did stick with it, and I'm very blessed. I believe it's a song about something most of us have experienced. The lyric—with that sense of paranoia—is very real, very conversational. And because the song isn't overtly angry, there is an optimism. I think that's why it stayed with people."

Myers' second single "Tell Me," released to radio this month, turns the page on "Kiss The Rain's" brooding desolation. The steamy hook-cooking uptempo pop track, in fact, seems like a more obvious choice for lead-off single. "The temptation *was* to go with 'Tell Me' first," she says. "But I kept saying, 'Look, it's so sexual, how do we come out of that and go into "Kiss The Rain"?' I realized it may take longer this way but felt that

by Chuck Taylor

it would ultimately help me with longevity. This way, people know what they're getting on the album."

The track, co-written with **David Austin**, indeed takes on sex in a playful way—and with a pretty bizarre twist. Its idea came out of a dishy session with girlfriends where the group was discussing whether they'd like to be a man and who they'd choose to be.

"The song is about gender changing, a lighthearted poke of fun about men and women," Myers says. "It's so up and naughty and frivolous that I can see people smiling when I sing it live. What's really cool about it is that everybody realizes it's tongue in cheek."

Witness the chorus: "Tell me, who would you be/Would you be me, a woman in me/Would you like to be under my skin, if I let you in/I want to know what you're feeling/I want to

MYERS

crawl under your skin/I want to know who you feel in me."

There's a serious point, too, she says. "Ultimately, if men could be women for a day, that'd be great. But also think how it might affect the world if every person that was white could be black for a day. And everyone that's a child could be 63 for a day. I think we'd be much more tolerant of each other."

The two songs' diverse musical and lyrical turns demonstrate the refreshing flexibility found throughout Myers' debut album, "Growing, Pains." Among its 11 tracks are songs primarily of love and relationships, such as the devoted "You Send Me Flying" (an inspired choice for a future single); "Shark And The Mermaid," of how love conquers obstacles; and "Much Change Too Soon," on the joy of security in love.

Much of Myers' songwriting originates from bits and pieces of poetry she has scribed over the years. "A lot of it, even 'Kiss The Rain,' had a poem written that I took lines from. It may just be something in my head or my computer for a while. I relate to something that creates a picture for me, maybe just one line," she says, referring to the rich imagery she has found, for example, in the phrase "your lipstick on my coffee cup" from **Take That**'s 1995 top 10 single "Back For Good."

"I focus on things that are just so simple, things that everyone understands," she says.

Myers also depends on her electronic notebook, on which she carries around more than 100 potential song titles. "When I sit down to write, I'll usually have the beginning in my head, like maybe the title and a melody," she says. On a future song about obsession she's calling "I Want To Be Your Cigarette," for instance, "a guitarist strummed a feel for me, like a précis of what the song will be like when it's finished."

Overall musically, she insisted that the album be produced in such a way that it could be recognizably performed in a live setting. "I wanted it to sound like the modern music that's around, but I wanted drums to sound like drums and string sounds to sound like real strings. The guitar had to have sensitivity. I wanted it to have a band feel and sonic quality."

Working with perfectionist pop producer Child, Myers admits, was a difficult partnership at times. "There were definitely ups and downs," she says. "He was looking for a first album that sounds very polished and mature. With hindsight, I realize he gave a great deal to get this project done."

For the near future, she will take advantage of the results, playing radio dates over the month of June, then heading to Italy and the U.K. and back to the U.S. for the West Coast leg of the Lilith Fair tour—something that, for Myers, embodies in a most literal way the strides she's made in 1998.

"Last year I couldn't even get a ticket to Lilith," she says. "The fact that now I'm going to be on that stage is incredible to me. I'm excited, but I'm a little bit scared, too. Who knows, I might get out there and be like a 10-year-old, all hyper and whatnot."

"She has a star quality about her. When you spend any time with her, she makes you feel like you're special just for hanging out with her," says KC101's Nash. "That's very important; a lot of people have great musical talents but don't have that star quality. And there's such passion for her music; that should propel her well into the new millennium."

E-mail Chuck Taylor at ctaylor@billboard.com.

At KSCS Dallas, James Finds Ratings Gold In Classic Country

WITH SO MANY country stations adjusting their music mix to a more gold-based approach, some are finding their inspiration in KSCS Dallas, which has a long history of a conservative musical posture and happens to be handily winning that market's three-way country race. In the winter '98 Arbitron book, KSCS was up 5.5-6.1 12-plus and was No. 3 overall in the market. Competitors KYNG (Young Country) and KPLX clocked in at Nos. 9 and 15, respectively, and each lost a tenth of a share in the book.

While maintaining a reputation for conservatism, operations manager Dean James says KSCS' music has actually "buoyed" up and down depending on the available product. But 18 months ago, James cemented the station's position as an '80s gold-based outlet when he edged the music up into the 55% gold range, where it remains today.

"Three or four years ago we were a little more current than we are now, but I don't think it takes a brain surgeon to see you are going to buoy toward the gold if the current product isn't there," says James, who feels that is the current situation. "If the new music gets a little hotter and that's what we need to stay the market leader, we'll move more in that direction.

"A lot of us were lulled to sleep when country music was so hot," says James, who adds that the sentiments in a typical music meeting have gone from "My God, where are we going to put all this stuff?" to "We just need one record."

James has mixed feelings about the position some programmers take: that it is their responsibility to force-feed new music to their audience. "Record companies need to sell records, but I need ratings, and I don't think there has ever been a time when the two missions are so much the opposite," he says. "People call me up and say, 'Don't you think you owe Nashville the opportunity to break new artists?' Part of me says 'yes,' but I also know that breaking new artists is not what's going to help this station win. I do worry that if we're not breaking new artists now, we're not going to have anything to play in a few years, but my job is to get great ratings today."

James says, "There is no one music test or strategic study" that defines the station's music policy, which now includes a playlist of just 17 currents. "It's years of being here and watching the gut of this market," he says. "It didn't come out of one study that was like voodoo."

Here's a recent 2 p.m. hour on KSCS: Alabama, "Mountain Music"; Tim McGraw, "One Of These Days"; Tracy Lawrence, "As Any Fool Can See"; Clint Black, "Better Man"; Ty Herndon, "A Man Holding On"; Dan Seals, "Bop"; Trisha Yearwood, "How Do I Live"; Joe Diffie, "If The Devil Danced (In Empty Pockets)"; Restless Heart, "When She Cries"; Lari White, "Stepping Stone"; Waylon Jennings, "Luckenbach, Texas (Back To The Basics Of Love)"; Brooks & Dunn, "She's Not The Cheatin' Kind"; and David Kersh, "Another You."

Despite his commanding lead over the competition, James is careful not to overplay it. With leads like his, he says, "you enjoy them while you have them; they don't last forever. Our competitors are very good and very smart. We do well. I don't feel like we've fallen into this. We fought for it."

James says that despite a recent PD change at KPLX, nothing has changed there yet. And even if KPLX goes on the offensive, James says, KSCS is "going to continue to do what we think is right regardless of what they do. We're not a station that has made a lot of knee-jerk changes over the years."

James has been operations manager at KSCS for five years. Prior to that, he spent two years as PD and air personality at KFKF Kansas City, Mo.; two years as morning man at AC WJQY Miami; and six years as PD at WBOS Boston. Although he misses being on the air, James doesn't miss doing both programming and an air shift.

"I don't believe it mixes in the way radio is today," he says, adding that when he started programming, he was "handed a budget" and the results of a research study and told what to do with them. Today, he's planning and managing both the budget and the research.

But James says there is still room for creativity if one doesn't over-think the programming end. "I look at radio and listen to the station like a listener," he says. "A boss of mine used to say, 'It's like baseball. You throw the ball, you hit the ball, you catch the ball. And radio is like that.' Of course," he adds, "if it was too easy, we'd have monkeys doing it." PHYLLIS STARK

www.americanradiohistory.com

As Labels Ponder Budgets, Expect Fewer Videos From Young Acts

MUSIC VIDEO SYMPOSIUM: Expect record labels to be making fewer videoclips in the near future as they start to question music video as a critical investment in breaking new acts.

That's the industry's major trend, according to a music video symposium held June 11 at the New York chapter of the National Academy of Recording Arts and Sciences (NARAS). The symposium, Music Video: What You See Ain't Necessarily What You Get, included guest speakers **Lorin Finkelstein,** RCA Records' video commissioner (U.S.); **Len Epand,** Flashframe Films' executive producer; and video post-production colorist **Tim Masick.**

The dilemma facing the music video industry is this: Record companies have been slashing budgets in their video departments, but the average cost of making videos has continued to increase. Established acts usually get priority at labels and national video outlets, while new acts now face a tighter MTV playlist (Billboard, May 9).

"You're not going to break an act only through MTV," said Finkelstein. "There has to be more there, like radio airplay, for MTV to add a video. These days, R&B and hip-hop videos are getting the lion's share of video budgets, because there are more outlets to show R&B/hip-hop clips, such as BET and the Box."

A video's budget, of course, depends on a variety of factors: the artist, the director's treatment, and how much a label is willing to spend. "Any video made for less than $50,000 is considered a 'guerrilla warfare' budget," Finkelstein added. "Working with low-budget videos can be just as much fun as big-budget videos. Sometimes less is more."

The symposium also featured a discussion on special effects, featuring a behind-the-scenes look at the making of **the Dave Matthews Band's** clip for "Don't Drink The Water" (which cost $400,000) and **Robyn's** "Do You Really Want Me." Masick added that post-production costs for a major-label video typically range from $500-$600 per hour.

Epand, who is on NARAS' board of governors, added that he would like to see more Grammy categories that recognize the music video industry. The Grammys have only two music video categories: best shortform and best longform.

THE EYE

by Carla Hay

THIS & THAT: **Joseph Kahn** has joined the growing list of music video directors who are crossing over into feature films. He will direct the Universal Pictures comedy "Double OO Soul," starring **Mariah Carey** and **Chris Tucker.** The film begins shooting next month. Kahn most recently directed clips for **Montell Jordan, Brandy & Monica, Monster Magnet,** and **the Backstreet Boys.**

Sex Pistols mouthpiece **Johnny Rotten,** aka **John Lydon,** will soon host his own weekly half-hour magazine show, tentatively called "Rotten Television," on VH1. Music video director **Kevin Kerslake (Nirvana, Smashing Pumpkins)** has been tapped to direct the show's pilot. No word yet on when the program will debut . . . "Access Hollywood" personality **Jeff Probst** will host the game show "Rock & Roll Jeopardy!," which is expected to premiere on VH1 sometime in August.

"Phil Collins—In Concert From Paris" will premiere on pay-per-view at 9 p.m. EDT Saturday (27). The concert was taped during **Collins'** recent European tour . . . Nashville-based production company Scene Three has named **Rod Thompson** sales account executive.

PRODUCTION NOTES

LOS ANGELES

Gerald V. Casale directed **Ridel High's** "Self Destructive."

Neil Finn shot his video for "Sinner" with director **John Hillcoat.**

Spike Jonze directed **Sean Lennon's** "Home" clip.

Videoclips from the "Hav Plenty" film soundtrack include **Babyface & Des'ree's** version of "Fire," directed by **Bille Woodruff; BLACKstreet's** "I Can't Get You (Out Of My Mind)," directed by **Teddy Riley;** and "Whatcha Gonna Do" from **Jayo Felony Featuring Method Man & DMX,** directed by **Diane Martel.**

NASHVILLE

Steven Goldmann directed **Collin Raye's** "I Can Still Feel You" and **Monty Holmes'** "Why'd You Start Lookin' So Good."

Billboard® Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

1 **Brandy & Monica,** The Boy Is Mine
2 **Big Punisher,** Still Not A Player
3 **Mariah Carey,** My All
4 **Pras Michel F/Ol' Dirty Bastard,** Ghetto Supastar
5 **Puff Daddy,** Come With Me
6 **Usher,** My Way
7 **Mya & Sisqo,** It's All About Me
8 **Destiny's Child,** With Me
9 **Will Smith,** Just The Two Of Us
10 **Imajin,** Shorty (You Keep Playin' With My Mind)
11 **Xscape,** The Arms Of The One Who Loves
12 **7 Mile,** Do Your Thing
13 **Beenie Man,** Who Am I
14 **Voices Of Theory,** Say It
15 **Babyface & Des'ree,** Fire
16 **Chico Debarge,** No Guarantee
17 **Jagged Edge,** Gotta Be
18 **John Forte,** Ninety Nine
19 **Sparkle,** Be Careful
20 **Public Enemy,** He Got Game
21 **Missy Elliott,** Hit 'Em Wit Da Hee
22 **Blackstreet,** I Can't Get You
23 **Boyz II Men,** Can't Let Her Go
24 **Next,** Too Close
25 **Busta Rhymes,** Turn It Up
26 **Charli Baltimore,** Money
27 **Jon B.,** They Don't Know
28 **Goodie Mob,** Black Ice
29 **Brian McKnight,** The Only One For Me
30 **Playa,** Cheers 2 U

★ ★ NEW ONS ★ ★

Boyz II Men, Doin' Just Fine
Gerald Levert, Thinkin' Bout It
Martha Wash, Catch The Light
Fat Cat Kareem, Fugazi
Rascalz, Northern Touch
N-Tyce, We Come To Party
Montell Jordan, I Can Do That
Brothers Looking Hard, Choke
MC Lyte, I Can't Make A Mistake

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Terri Clark,** Now That I Found You
2 **John Michael Montgomery,** Love Working On You
3 **Gary Allan,** It Would Be You
4 **Faith Hill,** This Kiss
5 **Tim McGraw,** One Of These Days
6 **Mark Wills,** I Do
7 **Reba/Brooks & Dunn,** If You See Him/If You See Her
8 **Garth Brooks,** To Make You Feel My Love
9 **Michael Peterson,** When The Bartender Cries
10 **Kenny Chesney,** That's Why I'm Here
11 **Steve Wariner,** Holes In The Floor Of Heaven
12 **LeAnn Rimes,** Commitment
13 **Diamond Rio,** You're Gone
14 **Clint Black,** The Shoes You're Wearing
15 **Dwight Yoakam,** Things Change *
16 **Tracy Byrd,** I Wanna Feel That Way Again
17 **Brady Seals,** I Fell
18 **Ty Herndon,** A Man Holdin' On
19 **Shana Petrone,** Heaven Bound *
20 **Olivia Newton-John,** I Honestly Love You *
21 **Keith Harling,** Papa Bear *
22 **Jo Dee Messina,** I'm Alright *
23 **The Wilkinsons,** 26 Cents *
24 **Randy Travis,** The Hole *
25 **Mindy McCready,** The Other Side *
26 **The Mavericks,** Dance The Night Away *
27 **Vince Gill,** If You Ever Have Forever In Mind *
28 **Shania Twain,** You're Still The One
29 **David Kersh,** Wonderful Tonight *
30 **Various Artists,** One Heart At A Time *
31 **Charlie Daniels Band,** Texas
32 **Lee Ann Womack,** Buckaroo
33 **Jason Sellers,** This Small Divide
34 **Chely Wright,** I Already Do
35 **Sammy Kershaw,** Matches
36 **Thompson Brothers Band,** Back On The Farm
37 **Joe Diffie,** Texas Size Heartache
38 **Lisa Brokop,** How Do I Let Go
39 **Mila Mason,** The Strong One
40 **Linda Davis,** I Wanna Remember This
41 **Monty Holmes,** Why'd You Start Lookin' So Good
42 **Trisha Yearwood,** There Goes My Baby
43 **Big House,** Faith
44 **Mark Nesler,** Used To The Pain
45 **Clint Daniels,** A Fool's Progress
46 **David Lee Murphy,** We Can't All Be Angels
47 **Dixie Chicks,** There's Your Trouble
48 **John Berry,** Over My Shoulder
49 **Bob Seger & Martina McBride,** Chances Are
50 **Collin Raye,** I Can Still Feel You

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

John Fogerty, Blueboy
Ken Mellons, Ladies Night
Lonestar, Everything's Changed
Pam Tillis, I Said A Prayer
Shane Stockton, Gonna Have To Fall
Toby Keith, Tired

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Brandy & Monica,** The Boy Is Mine
2 **Pras Michel F/Ol' Dirty Bastard,** Ghetto Supastar
3 **Goo Goo Dolls,** Iris
4 **Puff Daddy,** Come With Me
5 **K-Ci & JoJo,** All My Life
6 **Will Smith,** Just The Two Of Us
7 **Mariah Carey,** My All
8 **The Wallflowers,** Heroes
9 **Mya & Sisqo,** It's All About Me
10 **Natalie Imbruglia,** Torn
11 **Big Punisher,** Still Not A Player
12 **Next,** Too Close
13 **Shania Twain,** You're Still The One
14 **Fastball,** The Way
15 **Aerosmith,** I Don't Want To Miss A Thing **
16 **Metallica,** Fuel
17 **The Smashing Pumpkins,** Ava Adore
18 **Eve 6,** Inside Out
19 **Cherry Poppin' Daddies,** Zoot Suit Riot
20 **Semisonic,** Closing Time
21 **Madonna,** Ray Of Light
22 **Master P,** I Got The Hook Up
23 **Matchbox 20,** Real World
24 **Cleopatra,** Cleopatra's Theme
25 **Sparkle,** Be Careful
26 **Usher,** My Way
27 **Brian McKnight,** Anytime
28 **Jon B.,** They Don't Know
29 **Backstreet Boys,** Everybody
30 **Green Day,** Redundant
31 **Sean Lennon,** Home
32 **Fuel,** Shimmer
33 **Lenny Kravitz,** If You Can't Say No
34 **Usher,** Nice & Slow
35 **Janet,** Together Again
36 **Verve,** Lucky Man
37 **Will Smith,** Gettin' Jiggy Wit It
38 **Montell Jordan,** Let's Ride
39 **Xscape,** The Arms Of The One Who Loves You
40 **The Notorious B.I.G.,** Hypnotize
41 **Marcy Playground,** Sex And Candy
42 **Janet,** I Get Lonely
43 **Dave Matthews Band,** Don't Drink The Water
44 **Urge,** Jump Right In
45 **Hanson,** River
46 **Public Announcement,** Body Bumpin'
47 **Janet,** Go Deep
48 **Destiny's Child,** No, No, No
49 **Green Day,** Time Of Your Life
50 **Harvey Danger,** Flagpole Sitta

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Beastie Boys, Intergalactic
Foo Fighters, Walking After You
Queen Latifah, Bananas/Paper

VH1
MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Natalie Imbruglia,** Torn
2 **Madonna,** Ray Of Light
3 **Shania Twain,** You're Still The One
4 **Marcy Playground,** Sex And Candy
5 **Goo Goo Dolls,** Iris
6 **Fastball,** The Way
7 **Natalie Merchant,** Kind & Generous
8 **Vonda Shepard,** Searchin' My Soul
9 **Savage Garden,** Truly Madly Deeply
10 **Celine Dion,** To Love You More
11 **Matchbox 20,** 3 AM
12 **Sarah McLachlan,** Adia
13 **The Wallflowers,** Heroes
14 **Rod Stewart,** Ooh La La
15 **Babyface & Des'ree,** Fire
16 **Smash Mouth,** Walkin' On The Sun
17 **Mariah Carey,** My All
18 **Bonnie Raitt,** One Belief Away
19 **Fleetwood Mac,** Landslide
20 **Semisonic,** Closing Time
21 **The Wallflowers,** One Headlight
22 **Matchbox 20,** Push
23 **Paula Cole,** I Don't Want To Wait
24 **Matchbox 20,** Real World
25 **Dave Matthews Band,** Don't Drink The Water
26 **Gloria Estefan,** Heaven's What I Feel
27 **Third Eye Blind,** Semi-Charmed Life
28 **Sugar Ray,** Fly
29 **Cherry Poppin' Daddies,** Zoot Suit Riot
30 **Michael Jackson & Janet Jackson,** Scream
31 **Sister Hazel,** All For You
32 **Third Eye Blind,** How's It Going To Be
33 **Edwin McCain,** I'll Be
34 **Lisa Stansfield,** Never, Never Gonna Give You Up
35 **B-52's,** Debbie
36 **Queen & David Bowie,** Under Pressure
37 **George Michael & Elton John,** Don't Let The Sun.
38 **Boyz II Men,** I'll Make Love To You
39 **Paula Cole,** Me
40 **Aretha Franklin & George Micha,** I Knew Y
41 **Stevie Nicks W/Tom Petty,** Stop Dragging...
42 **Prince,** U Got The Look
43 **Paul McCartney & Michael Jackson,** Say Say Say
44 **Mariah Carey & Boyz II Men,** One Sweet Day
45 **Mick Jagger & David Bowie,** Dancing In The Streets
46 **Toni Braxton,** You're Makin' Me High
47 **Chumbawamba,** Tubthumping
48 **Johnny Cash,** Folsom Prison Blues
49 **Robert Palmer,** Addicted To Love
50 **Prince & The Revolution,** Kiss

★ ★ NEW ONS ★ ★

Eric Clapton, Pilgrim
Janet, Go Deep
Aretha Franklin, Here We Go Again
Savage Garden, To The Moon And Back
Ringo Starr, La De Da
The Tony Rich Project, Silly Man
Green Day, Time Of Your Life
Alana Davis, Crazy
Foo Fighters, Walking After You

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 27, 1998.

THE BOX
music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Brandy & Monica, The Boy Is Mine

BOX TOPS

Backstreet Boys, I'll Never Break Your Heart
Usher, My Way
Five, When The Lights Go Out
Big Punisher, Still Not A Player
Brian McKnight, The Only One For Me
Sarah McLachlan, Adia
Pras, Ghetto Supastar
'N Sync, Tearin' Up My Heart
Sparkle, Be Careful
Spice Girls, Stop
Will Smith, Just The Two Of Us
69 Boyz, Woof Woof
Master P, Thinkin' 'Bout Yo
Mya, It's All About Me
Puff Daddy F/Jimmy Page, Come With Me
King T, Got It Locked
Mase, 24 Hours To Live
Treana, Naked On You
Goodie Mob, Black Ice
Nicole, Make It Hot
Miss Jones, 2 Way Street
Cleopatra, Cleopatra's Theme
Missy Elliot, Hit 'Em Wit Da Hee
Link, Whatcha Gone Do
Mo Thugs Family, All Good
2 Live Crew, 2 Live Party
Backstreet Boys, Everybody
Unwritten Law, Teenage Suicide
Youssou N' Dour & Canibus, How Come

NEW

Absolute, Heat
All Saints, Never Ever
Billie Myers, Tell Me
Celine Dion, To Love You More
Foo Fighters, Walking After You
Gerald Levert, Thinkin' About It
Prodigy, Serial Thrilla
Tamia, So Into You

M2
MUSIC TELEVISION

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Goodie Mob, Black Ice
Rancid, Bloodclot
Prodigy, Serial Thrilla
Fatboy Slim, The Rockafeller Skank
The Mavericks, Dance The Night Away
The Crystal Method, Comin' Back
Luna, Jealous Guy

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Jeff Buckley, Everybody Here Wants You (new)
Kaybe, Natural High (new)
Queen Latifah, Bananas/Paper (new)
Janet Jackson, Go Deep (new)
David Usher, Jesus Was My Girl (new)
David Michael Anthony, Supernatural Rollercoaster (new)
Crimson, Goodbye Again (new)
The Crystal Method, Comin' Back (new)
Filter, One (new)
Metallica, Fuel (new)
Tragically Hip, Poets
Next, Too Close
The Verve, Lucky Man
Love Inc., Broken Bones
The Rascalz, Northern Touch
Madonna, Ray Of Light
Big Wreck, That Song
Spice Girls, Stop
The Wallflowers, Heroes
Aqua, My Oh My

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Lenny Kravitz, If You Can't Say No
Lutricia McNeal, Stranded
Destiny's Child, No, No, No
Dana International, Diva
Pras, Ghetto Supastar
Mariah Carey, My All
Massive Attack, Teardrop
Madonna, Ray Of Light
All Saints, Under The Bridge
K-Ci & JoJo, All My Life
B*witched, C'est La Vie
Natalie Imbruglia, Wishing I Was There
Janet, Go Deep
Fat Les, Vindaloo
Ultimate Kaos, Casanova
Eagle Eye Cherry, Save Tonight
Total Touch, I'll Say Goodbye
Busta Rhymes, Turn It Up
Simply Red, Say You Love Me
Des'ree, Life

COLLEGE TELEVISION NETWORK

10 hours daily
909 Third Avenue
New York, NY 10022

Brandy & Monica, The Boy Is Mine
Destiny's Child, With Me Part 1
Missy Elliot, Hit 'Em Wit Da Hee
Big Bad Voodoo Daddy, You & Me & The Bottle...
Save Ferris, The World Is New
The Urge, Jump Right In
Jars Of Clay, Five Candles
Youssou N' Dour & Canibus, How Come
Tricky, Broken Homes
The Mavericks, Dance The Night Away
Eve 6, Inside Out
Sunz Of Man, Shining Star
Harvey Danger, Flagpole Sitta
Dixie Chicks, There's Your Trouble
Los Amigos Invisibles, Sexy

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Pitchshifter, Genius
Smoking Popes, I Know You Love Me
Jeff Buckley, Everybody Here Wants You
Tricky, Broken Homes
David Garza, Discoball World
Mother God Moviestar, Subway
Gashuffer, Epitaph
Third Eye Blind, Losing A Whole Year
Suicide Machine, Give
The Smashing Pumpkins, Ava Adore

RAGE
TV FOR U-NOT THEM

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Garbage, Push It
Propellerheads, History Repeating
Econoline Crush, Home
Harvey Danger, Flagpole Sitta
Bernard Butler, Stay
Big Bad Voodoo Daddy, You & Me & The Bottle...
2 Skinnee J's, Riot Nrrrd
The Smashing Pumpkins, Ava Adore
Jimmie's Chicken Shack, Dropping Anchor
Big Wreck, That Song
Fuel, Shimmer
Soul Asylum, I Will Still Be Laughing
Green Day, Redundant
Stabbing Westward, Save Yourself
God Lives Underwater, From Your Mouth

www.americanradiohistory.com

GAY ARTISTS MAKING BREAKTHROUGHS

(Continued from page 1)

mainstream prospects ahead.

Marlon Creaton, manager of Record Kitchen, a shop in San Francisco, finds that the continued success of artists like Elton John and Melissa Etheridge after coming out of the closet can draw consumer interest to gay and lesbian newcomers. "All it takes is a proactive retailer who is willing to give a record good rack placement or in-store play," he says. "We did decent business with Catie Curtis' last album just by sticking it next to Melissa Etheridge in our 'rock favorites' release rack."

Not everyone is inclined to exert such energy. "I'd be lying if I didn't admit to being somewhat conservative when it comes to stocking music by gay artists—at least when it comes to gay artists who aren't at the superstar level like Elton John or Melissa Etheridge," says Naomi Collier, manager of T.J.'s Music Hut, an indie retail outlet in Raleigh, N.C. "I know it's not fair, but when you're dealing with the extraordinarily high volume of releases that retailers do, it's hard to justify stepping out on a limb for a specialty group."

Of course, one of the keys to a healthy life at retail is acceptance at radio. "Good luck with that," says Doug Crawford, a New York singer/songwriter who has been playing clubs and coffeehouses along the East Coast for the past six months with his Play This! debut, "Ship Of Fools." "How am I going to get airplay when even big stars are struggling? And they're not even singing male pronouns."

Radio programmers *have* started to widen their playlist parameters to include up-and-coming out-queer artists, although this is primarily occurring at the college level.

"I think it's the job of college radio to pave the way for commercial rock radio to follow a year down the line, and we're finding that an artist like Steve Cohen, who writes incredible, honest songs, is a big part of the future," says George DeCanto, music director at WMMP, a college station in Utica, N.Y. "We've been playing a few cuts off his album ["Silent Too Long" on Hurricane Records] for about four months now."

For others in college radio, the sexuality of the acts played has never been an issue. "We don't care about who sleeps with whom; we care about whether the band rocks or not," says Mark Dilton, assistant music director at KPRT, a college station in San Bernardino, Calif. "We've been playing bands like Pansy Division and Extra Fancy for years. It has never even occurred to us not to play them because they're gay."

While gay and lesbian artists work toward gaining greater ground at traditional radio, they are creating their own new avenues of exposure—most notably on the Internet and via syndicated programming. GLO-Radio is a World Wide Web station (http://www.glo-radio.com) that garners more than 100,000 hits a day, while the Los Angeles-based Triangle Broadcasting provides a 24-hour package of gay-intensive talk and music programming to stations in cities that include San Francisco and Seattle, as well as on the Internet (http://www.trianglebroadcasting.com).

"It's been a matter of taking control of our own destiny," says James Mitchell, a member of Triangle's programming staff. "We believe that there's a strong and vocal audience for the creative output of our community within our community. The response to our programming shows that we're right."

But are they? Despite the promising success of these ventures, some gay and lesbian artists find that the highest degree of homophobia they face actually comes from the queer community.

CURTIS

"Ironically, I do believe that my being out has hurt my success in the gay community," says Jellybean recording artist Karel, whose new single, "Take Your Heartache Away," is being released Tuesday (23). "Musically, in the community, if you're not a black woman with a large voice, a 7-foot drag queen, or a chiseled boy with 2% body fat where [having a great] voice isn't an issue, the community really doesn't know what to do with you."

He views the mainstream media as generally far more accepting of gay and lesbian artists. In fact, his 1997 single, "I Am," and his 1995 album, "Dance . . . Or Else," attracted widespread critical acclaim in the mainstream press while getting very little attention from the gay press. "We wait until the heterosexual masses validate our artists, and then we embrace them," he says. "With that in mind, it should almost be my turn for success among gays, since the heterosexual community has actually been quite accepting of my music."

Rocker Dave Hall, whose 1997 eponymous Giuseppe Joe Records debut has garnered critical raves, has also found that he's piqued the interest of heterosexual audiences. "I've had a number of opportunities offered to me because promoters, bookers, or editors have found the gay angle interesting," he says.

Hurricane artist Steve Cohen agrees. "In some ways, [being out has] helped. It's created a niche market within both the gay and straight community, and it's given me some unique song ideas. On the other hand, it's limited my appeal to those who don't want to hear about intimate issues in their music."

Cohen says that it was crucial that his first album, 1997's "Silent Too Long," deal with gay issues on at least several songs. However, as he begins work on his next project, "I feel that there are other topics to cover. I don't want to simply be an activist. I want to entertain," he says.

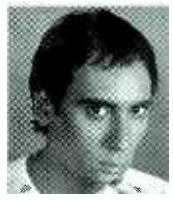
While some gay and lesbian acts have had to fight for respect within

their own community, most find solace and strength in the support of their communal brothers and sisters.

"They've kept me alive in so many ways," says Curtis.

Curtis, formerly signed to the now-defunct Guardian Records, is among the many critically acclaimed out-queer artists currently shopping for a major-label deal. Most budding acts are pressing up their own full-length discs and circulating them at club gigs, as well as via mom-and-pop distributors.

"It's been a tough way to do it, but it's been gratifying, too," says dance artist Andrew English, who has been getting underground club play for his Heartfelt Records single "Rules Of The Game" since its release in April. "After being rejected by every major in the business, I've managed to sell several thousand CDs on my own label without *any* of the hoopla or promotional money that major-label acts get. Now, I'm getting calls from the same label people who turned me down the first time around."



HALL

But while some A&R executives might be warming up to the notion of signing new out-queer artists, insiders hint that we're miles away from seeing a widespread industry trend.

"It'll never happen," says one major-label A&R executive who declined to be identified. "You can be gay and have a hit—if your record is soft and by a platinum seller like Elton John. But we're years and years away from the day when a gay artist can be broken out of the box. I hate to say it, but gay people are just too frightening to too many people in the straight world. Even the acts that have done well in the past, like Indigo Girls, are having problems."

The Epic duo recently made headlines when they were banned from performing at Irmo High School in South Carolina because they're lesbians. Two subsequent shows on the act's high school tour in Tennessee were canceled, with officials citing profanity in lyrics.

"The idea of a high school tour came about after Emily [Saliers] and I were judges in a student lyric-writing contest sponsored by Scholastic Magazine," says Indigo Girl Amy Ray. "We were struck by the students' energy and willingness to engage in and question life. The intent of the tour was apolitical."

She adds, "The impossibility and hypocrisy of a situation where kids are expected to be honest but are judged and alienated from their community because of it should not escape us. In response to these circumstances we are playing alternate shows—alcohol free, all ages, after school."

Despite the struggles, few gay and lesbian artists regret stepping out of the closet at the start of their careers.

"I've opened myself up to all kinds of discrimination, but real communication and expression in music is much more powerful and effective than cheap sentiment and lies," says Alan Wiley, who recently made his recording debut on Short Round Records with "Soundtrack," which has been cited by queer youth groups for its socially conscious lyrics. "I'm out in my lyrics, and if that makes a certain segment of the population uncomfortable, I like that. I'm not making my music for them. What's important to me is that I could possibly make somebody else feel a little better about where they are in life."

Lesbian troubadour Jamie Anderson, who continues to gig in clubs across the country behind her 1996 self-titled disc on Tsunami Records, recalls a recent experience that vividly illustrates the struggle and the ultimate reward of being an out-queer artist.

"I was performing at a small folk coffeehouse in the Bible Belt when I was asked by the organizers to leave the stage. They weren't prepared for an out lesbian, even though I'd sent them my latest CD to get booked there—and it contains out songs. I didn't stop my performance when they threatened me. Instead, I sang another song and invited the folks there to sing with me.

"It was very empowering for me and for the audience—gay and straight—to sing, 'Let us be your family/Let us take you in/Let us be your family/A family of friends.' That gig exemplifies the worst and the best part of my job."

TWO VIDEO COMPANIES' XMAS PLANS INCLUDE DUELING 'RUDOLPHS'

(Continued from page 10)

released on video. The videos will be in stores Sept. 1.

Each of the older programs has been digitally remastered and packaged in new sleeves that tout the "Holiday Classics Collection" banner and the Golden insignia. To help them stand out on store shelves, each video box also contains one foil element; for example, on the "Rudolph" box, the reindeer's nose is red foil. Additionally, "Rudolph" contains five minutes of footage that has not been seen since the program first aired on TV in 1964.

"Here we've got a product that will be in demand by consumers who don't already own it and also by some consumers who already have 'Rudolph' but want to add the remastered version to their video library," says Cindy Bressler, GBFE senior VP/GM, home video and audio. "These are the programs you know; these are the ones you love. They are the decade's best-selling holiday series, and we are trying to make them that much better."

Sales numbers are not available, but Golden estimates that "several million" copies of "Rudolph" have been sold through its previous licensee over the years.

GoodTimes' animated "Rudolph The Red-Nosed Reindeer: The Movie" clocks in at 90 minutes and will see a limited national theatrical run through Legacy Motion Pictures beginning Oct. 15 before it hits retail shelves Nov. 10.

"Rudolph is an American icon. He symbolizes Christmas," says Seth Willenson, executive producer of the movie for GoodTimes. "We noted Rudolph had been done quite some time ago in a rather archaic animation style. So we decided to develop a wholly new story with wholly new characters. We all know what the ending is—he saves Christmas—but the adventures leading up to it and the personification of Rudolph are something new. This is much more of a coming-of-age story for Rudolph."

Willenson says a combination of creative and financial forces converged in the decision to create a new "Rudolph" story. "As marketing efforts become more and more expensive, the creators of entertainment products have looked toward remakes because they are dealing with name recognition they can give a contemporary and new spin to," he says.

GoodTimes also is emphasizing music for the film. The company licensed Paul McCartney's "Wonderful Christmastime" for the project and is in negotiations with several other contemporary pop artists who Willenson says will record material specifically for the film.

"There will be a major album release through a major label," he says, adding that details are pending.

Whether they encounter the classic reindeer or his new incarnation, consumers likely will not be able to avoid some aspect of "Rudolph"-mania come the fall. Golden is partnering with M&M/Mars on a "Who Ate Santa's Miniatures" promotion that will see more than 13 million specially designated packages of the bite-size candies on store shelves and a chance for four winners to receive $10,000 shopping sprees. More than 17,000 displays around the country will feature tear pads offering an instant $1 discount for those who purchase a bag of miniatures and any one of the six Golden tapes.

Golden also has individual promotions for several of its holiday titles. Each "Rudolph" video will contain a specially designed phone card from LCI International good for10 minutes of long-distance service. For "Frosty Returns," Golden has teamed with Hallmark on the creation of unique holiday cards that will be packaged in each video. "We are creating promotions that support the collection as a whole and additional promotions that support specific titles," Bressler says.

GoodTimes and Wendy's are staging a promotion that will feature action figures of Rudolph, Santa, and new characters Leonard the polar bear and Slyly the fox packaged in designated children's meals at the fast-food chain. "Wendy's is estimating 10 million to 20 million kids meals will be served up during the holiday season, and we are saying Rudolph is as American as a hamburger," he says.

Neither Golden nor GoodTimes is particularly worried about "Rudolph" confusion. "Our campaign is

(Continued on page 97)

www.americanradiohistory.com

(Continued from page 1)

ing a time when consumers' attention is focused on the game (see story, this page).

Many countries still have their partisan, "here we go" national anthems, whether official or otherwise, but much of the music created for or being sold around France '98 relies on common, uplifting themes and the party spirit surrounding the tournament.

One of the largest sellers for the industry is likely to be the recording of a free July 10 concert by the Three Tenors—José Carreras, Placido Domingo, and Luciano Pavarotti—due Aug. 10; the event will be held beneath the Eiffel Tower in Paris and is expected to draw 1 million. It will be broadcast July 12, the day of the cup final, to an estimated audience of 2 billion.

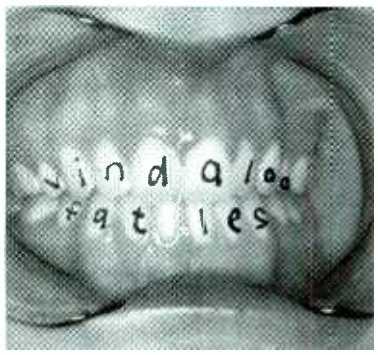
PolyGram, which handled the release of the trio's 15 million-selling first album, is marketing the album outside North America on Decca. Warner Music has the project for America (Billboard, May 23). The first two Three Tenors albums have sold 25 million worldwide, according to PolyGram.

Puerto Rico's Ricky Martin (Sony Music) is one artist seeing global success through World Cup synergy. Martin's single "La Copa De La Vida" tops Music & Media's Eurochart Hot 100 singles chart this issue.

British dance act Dario G is also experiencing a breakout for its "Carnaval De Paris," which is widely used as a theme tune on national TV stations and is familiar as the "on hold" music heard by phone applicants for World Cup tickets. It uses instrumentation from all 32 countries taking part in the contest.

However, much of the activity is taking place at a national level, as Billboard's global reports show.

ENGLAND: **Fat Les** will have to do with coming in second. The act's "Vindaloo" on Turtleneck Records/Telstar came from nowhere to hit No. 2 on the "official" U.K. singles chart. It is a project of **Blur's Alex James**, visual artist **Damien Hirst**, and



Jonathan Kennedy. The track wraps up sing-along football hysteria with its "we're going to score one more than you" chorus and the humor of anything from "The Goon Show" to "Monty Python." Says James, "It's an urban hymn and an anthem for life which we hope will capture the mood of the nation." The mood was, however, better captured by Epic's "Three Lions '98," the reworked anthem from Euro '96 by **the Lightning Seeds** and comedians **Baddiel** and **Skinner**. That song, which tops the chart, has been a football staple for the last two years for England supporters. Says the Lightning Seeds' **Ian Broudie**, "We had such a great time at Euro '96 . . . so it wasn't too hard to convince everyone to do a new version."

DOMINIC PRIDE

SCOTLAND: The wry title of **Del Amitri's** "official" Scotland song, "Don't Come Home Too Soon," was on target when Scotland lost 2-1 to Brazil in one of the opening matches. The team's knack of returning home early from European and world tournaments is one of its "endearing" habits. Lead singer/songwriter **Justin Currie** says, "I didn't really expect it to be sung on the terraces. The people who seem to like it are the women football supporters."

PAUL SEXTON

SPAIN: The latest issue of Zona de Obras, an irreverent music magazine published in the Spanish city of Zaragoza, includes a "World Cup Compilation" CD. Its cover art is yet another spoof of "Sgt. Pepper's Lonely Hearts Club Band"—this time **the Beatles** are **Pele**, **Eric Cantona**, **Diego Maradona**, and **Johan Cruyff**, all great football players of recent years. With the help of the U.K.'s Exotica Records, director **Ruben Scaramuzzini** has compiled a mixture of British, Spanish, and Latin American World Cup songs and radio commentaries of various goals. **The Rosettes'** "World Cup Doo-Wop," **the Rainbow Choir's** "The J-League Freak Out," **Her's** "O Gary Gary," **Louise Philippe's** "Carioca," and **Ariel Prat's** "Aguante Y Juegue Argentina" are among the pleasures. Zona had sold 7,000 copies when the World Cup kicked off.

HOWELL LLEWELLYN

THE NETHERLANDS: One record that has been adopted as a football anthem here is **the Soca Boys'** rendition of the Caribbean traditional "Follow The Leader." This issue, it drops to No. 2 on the Mega Top 100 Singles. In 1997, the song was a carnival hit in the Caribbean in numerous versions. In the large Antillian community here, the song was already known for quite some time, but the new techno adaptation by the Soca Boys enhanced by rapper **Van B. King**—aka **Marcel van Buuren**—broke it to a much wider public. "Follow The Leader" is also included on the Red Bullet sampler "Part Party"; a full-length Soca Boys album is scheduled for release in August. Two more versions of the sunny number have been released in the lowlands: One by **Nigel & Marvin**—who claim to be the original artists—is out through Private Life Music/Universal, and the other is by **the Limbo Leaders** (Midtown).

ROBBERT TILLI

FRANCE: With "Pas De Place" (No Ticket) on EMI, French duo **P2P** wanted to give an official hymn to those who don't possess a ticket to the football stadiums during this World Cup. "Unfortunately, the song is becoming the soundtrack of a sad reality," says **Frédéric Doll**, P2P's manager and owner of Capitaine Plouf, which publishes the song.

"News reports are our best promotion tool." Humorous and musically challenging—the track is done in an angry rap style—the song has received a warm welcome from most radio stations, from top 40 outlet NRJ to AC Rire et Chansons. "I was very skeptical when we were told of the release of such a record," says EMI label manager **Philippe Rodi**. "The humorous side of it makes the whole difference with all the other World Cup songs that are flooding the market." The two men behind P2P are Belgians **Henri Liebman** and **Philippe Résimont**.

CÉCILE TESSEYRE

ITALY/BRAZIL: Although Brazilian football star **Ronaldo** wears his national shirt on the cover of his compilation, "A Seleçao Do Ronaldo" (Warner Music Brasil), Italy's CGD/EastWest, which has released the album, is expecting brisk sales, not only because Ronaldo plays for local team Inter Milan but also because Latin music has been enjoying a boom in Italy since last year. During a lull in the house dance market last year, Latin dance and traditional Latin acts have been enjoying healthy sales here. Ronaldo's selection of Brazilian artists includes **Jorge Ben Jor**, **Gilberto Gil**, **Germano Junior**, **Grupo Katinguele**, and **Tonho Matéria**.

JAPAN: In this country, which like most of the rest of the world has gone football mad in the last few weeks, the hoopla surrounding the World Cup included superstar producer/songwriter **Tetsuya "TK" Komuro** teaming up with France's **Jean Michel Jarre** to write a song titled "Together Now." The track was released here by Epic Records as a single April 22 and is included on the FIFA World Cup France '98 official album. Epic also released the international album "Allez! Ola! Olé!" April 29.

World Cup Proves To Be Global Distraction For Music Biz

A Billboard global staff report.

If the "Unigram" rumor mill is distraction No. 1 for the music business (see story, page 1), then the World Cup must come a close second. This year's tournament is taking its toll on some regions, with retail sales slumping, festivals canceled, and companies forced to bow to the inevitable and screen the matches in-house.

CACCIA DOMINIONI

Traditional football strongholds of Europe and Latin America are the worst-hit by the world's largest global media event. Some football-related projects, such as the third Three Tenors album, should give the business something to chew on later. For now, however, many companies have taken the June 12 start of the tournament as the start of the traditional summer shutdown.

In football-mad Latin America, the recording industry has effectively closed in the six qualifying countries—Argentina, Brazil, Chile, Colombia, Mexico, and Paraguay. In Spain, too, Brazilian Claudio Condé, president of Sony Music Spain, will be otherwise occupied on certain June and July afternoons: "I shall be watching all Brazilian games on my office TV—and don't mind if Sony staff take time off to watch Spain play," he says. "After all, it will mean much better working relations."

Gerolamo Caccia Dominioni, president of Italy's International Federation of the Phonographic Industry (IFPI)-recognized trade federation FIMI and president of Warner Music Italy, says that sales are traditionally low in June, when school holidays start. "We feel the effect of the World Cup a lot, with sales dropping as much as 50%," says Caccia Dominioni. "We are going to have to wait until the end of the World Cup before we see any upturn."

CONROY

France, as the host nation and an outside favorite for the cup, is also preoccupied. As in Spain, Sony Music there is allowing workers to watch matches. Says head of communication Claire Leredu, "Employees are allowed to see the games—not secretly in their offices but together and sometimes with artists and clients. And like this, we know where we can find them!"

British labels are also being realistic about the distraction and have to accommodate the wishes of both England and Scotland fans.

Virgin Records president Paul Conroy says the June 15 England vs. Tunisia match was displayed on a large screen in the conference room. "I don't think our work suffered," says Conroy. "People were thankful and got on with their jobs afterward." Other companies, such as EMI/Chrysalis, also allowed employees to watch daytime matches.

Germany is still waiting for World Cup fever to manifest itself. So far it is not having much of an impact on retailers or the industry. For the matches, TV stations are reporting ratings of 9 million viewers, or 11% of the population.

Outside the qualifying nations, too, football fever has yet to take hold. Sweden, which is not in the cup, reports no change, for instance.

During the first week of the tournament, Warner Music Europe says it saw no dip in sales compared with the previous week, when averaged out across the whole continent.

Richard Ogden, senior VP for Sony Music Europe, says that trying to contact execs during the tournament has not necessarily been a problem. "We don't try and call people when we know they'll be watching the match. We got calls from America the other day during the England match—we had to wonder what planet they were on!"

RETAILERS PESSIMISTIC

One week into the playoffs, French retail sources say that people are deserting stores except on the Champs-Élysées, where FNAC and Virgin have decided to stay open after the games late at night. "Since early June until the end of the cup, there won't be any important releases," adds Thierry Hidoux, manager of the record division of FNAC.

In Brazil, Latin America's biggest market, dealers say business will be slow as long as Brazil keeps winning. However, if that team gets knocked out early, they reckon consumers will return to the stores.

For the time being, however, business is off by "at least 20%," says Marcelo Affonso, product manager of Saraiva, Brazil's largest bookstore/record retailer.

"The stores close an hour before the match, and they do not open back up until after the match," states Affonso, adding that "people are spending their money on World Cup parties put on by clubs and restaurants."

OGDEN

Spanish dealers are also feeling the pinch. "It is safe to say that any major soccer event is going to have a big effect on the industry," says Carlos Grande, director of the labels' IFPI associate, AFYVE. "If I were a typical Spanish record buyer and I wanted to buy a particular record, I would not do so now, but wait for the end of the tournament."

FNAC, with megastores in Madrid, Barcelona, and Valencia, will counter the slump with a June 21 "Music Day" promotion featuring events in the streets of major cities. It will also cut the 16% value-added tax on records to 4% and make up the 12% difference."

Messagerie Musicale in Milan, Italy's largest megastore, has launched a "Vive Le France" campaign to combat poor sales during the World Cup. Says managing director Alfredo Conti, "We know the

(Continued on page 88)

www.americanradiohistory.com

ASCAP'S RHYTHM & SOUL AWARDS

(Continued from page 12)

year was "Un-Break My Heart." The reggae artist of the year was Bob Marley, who was honored with other reggae winners Shaggy, Ziggy Marley & the Melody Makers, Maxi Priest, and Bounty Killer.

The event was hosted by Lisa "Left Eye" Lopes and featured performances by Ultra Naté and the W.I.F.C. Gospel Choir.

Other ASCAP award winners are as follows:

"4 Seasons Of Loneliness," written by Jimmy Jam and Terry Lewis, published by EMI Music Publishing and Flyte Tyme Tunes; "Big Daddy," written by Herbert M. Brown and Heavy D, published by EMI Music Publishing, Riefman Music, and Soul on Soul Music; "Cupid," written by Arnold Hennings, Daron Jones, Michael Keith, Quinnes Parker, Marvin Scandrick, and Courtney Sills, published by Beane Tribe Publishing, C. Sills Publishing, EMI Music Publishing, Justin Combs Publishing, and Kalinmia Music; "Don't Let Go (Love)," written by Andrea Martin and Ivan Matias, published by Almo Music Corp., One Ol' Ghetto Ho, Sailandra Publishing, and Warner/Chappell Music Inc.

Also, "For You," written by Kenny Lerum, published by Colour'd Music Inc. and PSO Ltd.; "For You I Will," written by Diane Warren, published by Realsongs and Warner/Chappell Music Inc.; "Get It Together," written by Donell Jones, published by Checkman Music and Warner/Chappell Music Inc.; "Hypnotize," written by Randy Alpert, Andy Armer, Sean "Puffy" Combs, and the Notorious B.I.G., published by Almo Music Corp., B.I.G. Poppa Music, Badazz Music Co., EMI Music Publishing, and Justin Combs Publishing; "I Can Love You," written by Mary J. Blige, La Tonya Blige Da Costa, Xenos Da Costa, and Nashiem Myrick, published by Chocolate-N-Vanilla Publishing, Mary J. Blige Music, MCA Music Publishing, and Nashmack Publishing.

Also, "I Love Me Some Him," written by Andrea Martin and Gloria Stewart, published by Almo Music Corp., Plaything Music, Sailandra Publishing, and Too True Songs; "I'll Be," written by René Moore, Tone, and Angela Winbush, published by Angel Notes Music, EMI Music Publishing, Jelly's Jam L.L.C., Slam U Well Productions, and Suti Music Inc.; "Love Is All We Need," written by Mary J. Blige, Jimmy Jam, Rick James, and Terry Lewis, published by EMI Music Publishing, Flyte Tyme Tunes, Mary J. Blige Music, MCA Music Publishing, and Stone City Music; "Mo Money Mo Problems," written by Sean "Puffy" Combs, Stevie J., Mase, and the Notorious B.I.G., published by EMI Music Publishing, Justin Combs Publishing, Mason Betha Entertainment, and Steven A. Jordan Music.

Also, "Nobody," written by Keith Sweat, published by Keith Sweat Publishing and Warner/Chappell Music Inc.; "Not Tonight (Remix)," written by Da Brat, Missy Elliott, Lisa Lopes, Angie Martinez, and Meekaaeel Muhammad, published by Angie Martinez Music, EMI Music Publishing, Mass Confusion Productions, Partbiz Music, Thowin' Tantrum Music, and Warner/Chappell Music Inc.; "On & On," written by Erykah Badu and JahBorn, published by BMG Songs Inc., Divine Pimp Publishing, MCA Music Publishing, and McNooter Publishing; "Pony," written by Stephen "Static" Garrett, Ginuwine, and Timbaland, published by Gold Daddy Music, Herbilicious Music, and Virginia Beach Music; "Somebody Bigger Than You And I," written by Hy Heath, Jonny Lange, and J. Francis Burke, published by Bulls Eye Music Inc.

Also, "Un-Break My Heart," written by Diane Warren, published by Realsongs; "Up Jumps Da Boogie," written by Missy Elliott and Rod Temperton, published by Rodsongs; "What About Us," written by Missy Elliott and Timbaland, published by Mass Confusion Productions and Virginia Beach Music; "What Kind Of Man Would I Be," written by Jeffrey Allen, Ricky Kinchen, Keri Lewis, Homer O'Dell, Stokely, and Lawrence Waddell, published by EMI Music Publishing and Mint Factory Tunes; "What's On Tonight," written by DeVante, James E. Jones, and Montell Jordan, published by B A J, De Swing Mob Inc., EMI Music Publishing, and Mo' Swang Publishing; and "You Make Me Wanna . . ." written by Jermaine Dupri, Usher, and Manuel Seal, published by BMG Songs Inc., EMI Music Publishing, Slack AD Music, So So Def Music, and UR-IV.

Also, "Cold Rock A Party," written by MC Lyte, published by BMG Songs Inc. and Brooklyn Based Publishing; "Let Me Clear My Throat," written by DJ Kool, published by CLR Inc.; "No Time," written by Sean "Puffy" Combs and Stevie J., published by EMI Music Publishing, Justin Combs Publishing, and Steven A. Jordan Music; "The Boss," written by Nick Ashford and Valerie Simpson, published by Nick-O-Val Music Co. Inc.; "Din Da Da," written by George Kranz (GEMA), published by Budde Music Inc. and Edition Nordton Musikverlag (GEMA); "Discothéque," written by Bono (PRS), Adam Clayton, (PRS), the Edge (PRS), and Larry Mullen (PRS), published by PolyGram International Publishing.

Also, "Free," written by John Ciafoné and Ultra Naté, published by Commitment Music, Jessica Michael Music Inc., PolyGram International Publishing Inc., and Ultra Blue Music; "Get Up," written by Eric Jay Robinson and Zack Toms, published by EMI Jobete Music Publishing and Humdrummer; "Insomnia," written by Sister Bliss (PRS), Maxi Priest (PRS), and Rollo (PRS), published by BMG Songs Inc., Champion Music (PRS), EMI Music Publishing, and Warner/Chappell Music Inc.; "Never Miss The Water," written by Gerry DeVeaux and Charlie Mole (PRS), published by Bahama Rhythm Music and Warner/Chappell Music Inc.; "No One Can Love You More Than Me," written by Terry Britten (PRS), published by Warner/Chappell Music Inc.; "Shadows Of The Past," written by Johnny Rodriguez, published by Jescilla Music; and "The Way," written by Ralph Falcon and Oscar Gaetan, published by Murk Publishing Inc.

REVAMP FOR A&M U.K.

(Continued from page 1)

British outpost of Herb Alpert and Jerry Moss' original A&M Records, the company helped bring to the world's attention such notable talent as the Police, Supertramp, Chris DeBurgh, Joe Jackson, Joan Armatrading, Squeeze, and—for one hot minute—the Sex Pistols. (The Pistols, managed by McLaren, signed to the label and were then dropped amid controversy without a record release.)

Formed in 1969, A&M U.K. was part of the package sold by Alpert and Moss to PolyGram in 1989. It continued to run as a separate entity with its own A&R, marketing, and distribution functions, and it developed such acts as Black, Sam Brown, Dina Carroll, Del Amitri, and Dodgy. Revenue during the '90s was in the range of $30 million-$40 million, with profits of $2 million-$3 million.

PolyGram U.K. chairman John Kennedy announced the latest changes. He said that although artists will continue to be signed to A&M, the marketing and distribution of product will be transferred to other parts of the PolyGram empire. At press time, it remained unclear whether A&M U.K. would maintain a separate A&R capability.

Kennedy says that the announcement of the plan—which brings A&M U.K. in line with the way the label is operated in other European territories—was timed "to get rid of all the rumors" about the company.

"Now we can talk openly about this," he tells Billboard. He also stresses that the plan was initiated two months ago, predating Seagram's agreement to acquire PolyGram (see story, page 1).

Under the plan, the label's international acts—including Sting, Bryan Adams, and Sheryl Crow—will move to Polydor in the U.K., and the domestic roster goes to Mercury. Dance labels AM:PM and Mo' Wax are "in talks" with Island about a move there. A&R director David Rose will become a Mercury employee.

"Consultation with staff members, artists, and their managers" over the next three weeks will decide the fate of A&M's 50 other employees.

"We will be offering opportunities to many of the current A&M staff as a result of strengthening the Polydor, Mercury, and Island operations," says a statement from the company.

The shift mirrors moves among A&M's competitors in the U.K.

"Fewer records are being released, so there is a need to focus resources," Kennedy tells Billboard. "It's a similar move to what EMI has done with Chrysalis and to what BMG has done with deConstruction—everyone is releasing fewer records."

EMI last month merged its Chrysalis label into its main EMI Records U.K. unit (Billboard, May 30). BMG recently completed corporate and staff changes that bring many of the operations of its deConstruction imprint in-house (Billboard, June 13).

The statement—issued, unusually, by an outside PR consultant—says that product from A&M in the U.S., where the company has a Los Angeles office, and "some of the artists currently signed to the British company" will continue to appear in the U.K. on the A&M label.

Kennedy could not confirm who would act as head of A&R for A&M in the U.K. He says he envisions that Lucian Grainge, managing director of Polydor U.K., "will have the international acts"; Mercury Records U.K. managing director Howard Berman "the domestic acts"; and Island Records U.K. managing director Marc Marot "will look after AM:PM and Mo' Wax."

Berman is a former managing director of A&M U.K.; in the statement, Berman says he is looking forward to working closely again with A&R director Rose.

A&M GM Harry Magee, who has accepted a post at BMG as managing director of its RCA label (Billboard, June 13), is still "looking after the day-to-day running of the label," according to Kennedy. "He won't leave until we complete the reshuffle," he says. "He is still under contract to PolyGram." Magee has headed A&M in the U.K. since the departure of managing director Osman Eralp.

Despite the talk of "restructuring," in the eyes of Miles Copeland, Sting's manager, "A&M has closed."

Copeland adds, "The A&M situation is symptomatic of the pressures befalling public corporations in the music business. It's the tail wagging the dog.

"It's a shame that a major creative force has gone. We [managers] appreciate the pressure that exists, but we're not gonna roll over and go along with whatever [the record companies] say."

Referring to the pending acquisition of PolyGram by Universal parent Seagram, Copeland, who notes that he does not know Universal Music International president Jorgen Larsen, says he is "very concerned that some of the key people remain in place" at PolyGram. "We've had a great relationship and hope it carries on."

Morris 'UniGram' Appt. Seen Imminent

NEW YORK—Sources said at press time on June 18 that Seagram would name Doug Morris head of the combined worldwide music operations of Universal and PolyGram on Friday, June 19. He has been chairman/CEO of the Universal Music Group.

The announcement had been expected earlier but was held up, sources said, by negotiations over PolyGram president/CEO Alain Levy's exit from the company and by Seagram CEO Edgar Bronfman Jr.'s trip to Europe (see related story, page 1). Bronfman was due to return to the States June 19.

The sources said that Seagram and Levy were close to a deal and that its value was between $10 million and $15 million.

Speculation is that Jan Cook, PolyGram CFO, will act as interim head of that company until the Seagram acquisition of PolyGram is closed.

Industry speculation also is mounting that Jorgen Larsen, president of Universal Music International, soon will be pegged to play a key role in "UniGram"—likely overseeing the combined international operations of Universal and PolyGram, while Morris commands the U.S. fusion of the two companies.

Representatives for Seagram and PolyGram declined comment.

Despite the expected announcements on the future leadership of the combined company, government authorities in the U.S. and Europe still must sign off on the deal, which is valued at $10.6 billion. Bronfman has said that he expects to clear U.S. regulatory approvals "in three to four months." The European Commission's competition department, DG4, has one month to examine the nature of the deal and may then take a further four months to investigate the implications of the agreement if it feels such attention is warranted (Billboard, June 6). DON JEFFREY

WORLD CUP PROVES TO BE GLOBAL DISTRACTION

(Continued from page 87)

World Cup always distracts the public." The store is showcasing French singers with window and in-store displays.

The U.K. concert season has been worst-affected this year, with the World Cup cited for the cancellation of the Phoenix festival, the Lighthouse Family's London concert, and the Universe dance event. French concerts have been scheduled not to coincide with matches, and other tours will stop during the event or will begin after it. On June 12, when France beat South Africa (3-0), Jean-Jacques Goldman chose not to play Paris' Bercy, although the previous day the hall was full of his fans. Other big French artists, such as Michel Sardou, Johnny Hallyday, and Florent Pagny, will begin their tours only after the cup ends.

Big concerts have been unaffected by the sporting event. On June 12, the eve of Spain's first match against Nigeria, Monica Naranjo played a 10,000-capacity concert in Madrid. (Her song, "Pantera En Libertad" [Panther On The Loose], is on the Sony World Cup album, "Allez! Ola! Olé!") But some concerts are acknowledging the potential distraction. At the three-day open-air Doctor Music Festival in the foothills of the Pyrenees mountains, for instance, huge screens relaying the matches will be erected—because the July 10-12 event coincides with the final.

In Argentina, promoters scrambled to assemble a slate of shows in April and May—before the World Cup—knowing that there would be few fans, and recording artists, interested in music during the monthlong tournament.

This story was prepared by Dominic Pride in London, John Lannert in Kentucky, Rémi Bouton in Paris, Kai R. Lofthus in Oslo, Howell Llewellyn in Madrid, and Wolfgang Spahr in Hamburg.

www.americanradiohistory.com

IN EUROPE, A MERGER OF OPPOSITES

(Continued from page 1)

more different than PolyGram and Universal.

Yet within a few months—competition authorities permitting—they must begin to make their shotgun wedding work.

Seasoned talent manager Brian Lane compares it to a merger of the auto makers Ferrari and Rolls Royce. "The result," he says, "will be the world's largest sports car." Lane, whose London-based Bandana Management handles artists signed to European affiliates of both PolyGram and Universal, just hopes that parts are available for the new vehicle. "If it was me, I'd take it one step at a time," he offers. "And first of all, you have to think of the artists, not the bottom line."

PolyGram has hundreds of artists under contract in Europe, from All Saints and Andrea Bocelli to U2 and Zucchero. In 1997, its companies in the region produced half of the group's $5.5 billion worldwide revenue and two-thirds of its $593 million operating income. Universal Music International (UMI), the division that runs the Universal Music Group's business outside the U.S., has upward of 150 acts on its books worldwide; the most widely known is the Danish pop group Aqua. Of the music group's worldwide sales of $1.5 billion in fiscal 1996-97, UMI revenue was estimated to be in the $600 million range.

In terms of market share, PolyGram is acknowledged as the Europe-wide industry leader with a 23% slice

"Our revenue in Germany alone is more than Universal's worldwide," says a senior PolyGram officer. The remark typifies the bitterness felt about the merger within the larger company, although most acrimony appears directed at parent company Philips for agreeing to sell PolyGram to Seagram.

Competitors with no such excuse also enjoy the sniping. The chairman of one of the music industry's top three global players asks, "Universal outside America? That's an auditing error, isn't it?"

PolyGram has operating companies in more than 20 European countries, with many constituent parts. These include, for example, the Britannia and D.I.A.L. mail-order music clubs in the U.K. and France, respectively, as well as full-service classical operations, music publishing arms, manufacturing facilities, and home video and PolyGram Filmed Entertainment operations throughout the region.

Universal has 14 companies in Europe, most of them established within the past four years, and a smaller complement of music publishing units.

In terms of staff, approximately 7,000 toiled for PolyGram in Europe last year, out of the group's total head count of 12,800. UMI employed about 950 people during its 1996-97 fiscal year. Three years ago, fewer than 300 people worked at UMI.

Among PolyGram's thousands in Europe, a handful at the top level are seen as critical to the successful merging of the two companies, including Continental Europe president Rick Dobbis.

"I hope [Universal] will go to all possible lengths to retain the PolyGram structure," says Paul McGuinness of Dublin-based Principle Management, who guides the career of Island acts U2 and PJ Harvey. "The senior management of PolyGram internationally is very good and very strong," he notess, citing Dobbis as one example. "I hope the people at Seagram understand that."

McGuinness adds that he has made those views known—as well he might, given his longstanding friendship with Universal Music Group chairman/CEO Doug Morris. Morris was president at Atlantic Records when the latter distributed Island Records' releases in the U.S., including U2's "The Joshua Tree" album.

DOBBIS

"My relationship with Doug was born of great success," says McGuinness. "I couldn't be happier [about the Universal/PolyGram merger]. This should be the biggest, strongest, and best record company in the world."

When interviewed by Billboard last year, UMI president Jorgen Larsen said that by 2001 he expected his division to achieve $1 billion in sales. "It puts us up there at, you could say, the tail end of the big boys." Today, he says, he's heard all the "tail wagging the dog" and "minnow swallowing the whale" lines about Seagram's planned purchase of PolyGram.

"I don't consider myself a tail, a whale, or a dog," he says. "This is about two large companies being merged and the combined resources being maximized."

Approval of the merger by competition authorities in Europe and the U.S. is expected to take about four months. Meanwhile, Universal executives are working on an exhaustive review of both companies' operations worldwide as quickly as possible. "We will want to clarify the management structure in the minds of artists and managers," says Larsen. "The next logical step would be a degree of restructuring, based on the nature and the size of each market."

Ed Bicknell, whose London-based Damage Management has directed the career of PolyGram act Dire Straits, says Seagram is acquiring "a first-class record company" and that the merger's success will depend on the subsequent creative climate.

"PolyGram is a pretty good environment, at the top of the list [of major worldwide companies]," he says. "They're pretty easy to get on with. The rows I've had have only really been about bludgeoning better terms out of them."

The impact of the merger below senior management levels is likely to be "pretty minimal," according to Bicknell, at least for the "worker bees," as he terms them. "They still don't get paid enough money," he says. "There are still too many records released, and they're all still trying to get their artists on [the weekly BBC-TV music show] 'Top Of The Pops.'"

LARSEN

However, the president of one of the merging companies' competitors says the potential impact on staff at Universal/PolyGram will be huge.

"[Seagram president/CEO Edgar] Bronfman has said there are up to $300 million in savings to be made from the merger," the president says. "If you translate that figure into head count alone, you're talking about [laying off] 3,000 people around the world. Is it doable? Everything in business is doable, but if you don't make those savings, the return on investment looks very shaky."

Complicating matters, says this Europe-seasoned global leader, is any assumption that Seagram's $10 billion investment can be returned by growth in international music markets.

"Strategically, it's a fantastic move for Bronfman, but I'm sure they anticipate a good increase in business over the next five years. The bad news? That assumption is wrong. The markets will move sideways, not up. And in the case of those markets that have helped fuel industry growth, such as Japan and [elsewhere in] Asia, they're falling apart."

In Europe, executives at both PolyGram and Universal contend that their companies are effective in breaking artists across national borders. "That's one of the things we've been quite good at," says Dobbis. "Every one of our companies has the possibility of getting their repertoire worked elsewhere. To be as big as PolyGram, you've got to do that."

With European artists, such border-breaking is the responsibility of Continental Europe marketing VP Monica Marin, who, coincidentally, worked at the European headquarters of CBS Records in London when Larsen was that division's chief.

"Monica is aggressive, smart, and the most product-oriented executive I know," says Dobbis. "Artists like her, and she's not afraid to speak her mind."

Holding an equivalent responsibility at PolyGram Continental Europe for repertoire from the U.S. and the U.K. is international marketing VP Tim Delaney.

Larsen stresses, too, that cross-border success is a central strategy for Universal, especially given its emphasis on up-and-coming talent. "I think this is what we'll bring [to a combined company]: a friendlier, more relaxed climate that's attractive to artists and managers.

'What Universal brings is a friendlier, more relaxed climate that's attractive to artists and managers'

"We plan to increase the signing activity for new artists, the rate at which they're broken, and the degree to which they're crossed over. We have shown we're good at it. That comes from our [smaller] size and our hunger for success."

That may be the challenge for the PolyGram/Universal combination, he says. "Can you make a full person hungry?"

Bandana's Lane, for one, says there's merit in both companies' claims. "Universal is leaner and hungrier, partly because there's no tradition of catalog or classical or other business," he says. "If they want to break an artist, they go for it. PolyGram is more established, but provided Rick [Dobbis] and Monica [Marin] believe in the act, they'll do as good a job as anyone in the world."

Lane's management roster includes Espen Lind, signed to Universal Music in Norway, and the Tuesdays, signed to PolyGram in

(Continued on page 91)

Corporate Snapshot: PolyGram Germany Thrives Under Gramatke

BY WOLFGANG SPAHR

Wolf-D. Gramatke is the longest-serving chief executive of a major-market PolyGram operating company in Europe—joining in late 1989 from RCA/Columbia Home Video—but he doesn't let the grass grow underfoot.

PolyGram Germany has a robust 25% market share, largely due to Gramatke's emphasis on the national repertoire that has been developed by Motor, Mercury, and Polydor. Tim Renner's Motor Music, in particular, has made a splash, first in dance music, and lately with flame-throwing rockers Rammstein, whose album "Sehnsucht" (Longing) sold 700,000 units last year.

"Motor is willing to take risks," PolyGram Continental Europe president Rick Dobbis told Billboard in 1997, "and they're willing to be wrong."

In the "right" column is Die Aertze (the Doctors), currently topping the German album and singles charts. The band moved over from Metronome Records when Gramatke shuttered that label to cut costs.

PolyGram Germany's annual revenue is said to exceed $700 million. The most profitable unit is thought to be PolyMedia, with its Polystar label and TV-advertised compilation albums.

GRAMATKE

Meanwhile, Gramatke has thrown himself into industry matters as head of the German International Federation of the Phonographic Industry group, dealing with online retailing and intellectual property issues. Also, observers say he has played a key role at music channel Viva, in which PolyGram (like other majors) holds a stake.

Given his background in film and video, Gramatke has enjoyed working with the PolyGram Filmed Entertainment team in Germany. The company has developed links with Brussels over European Union efforts to support film production in the region.

Corporate Snapshot: Cooperation Key At Uni Sweden

BY KAI R. LOFTHUS

The 23 staffers of Universal Music Sweden claimed bragging rights June 16 when the country's latest singles chart was published. Five of six new top 30 entries were theirs, while two more hits stayed in the top five.

Moreover, the charted acts included a satisfying mix of Swedish talent (Basic Element, Boxer) and international product (Michel Pras, K-Ci & JoJo, She Moves). Meanwhile, on the album list, Aqua stayed for a 54th week, and Billie Myers debuted inside the top 30.

"One of the keys to our success," says company managing director Gert Holmfred, "is the close cooperation between [Universal affiliates in the Nordic region], which I don't believe exists at many other majors."

When he was tapped to launch the firm April 1, 1994, he had the help of Universal (then MCA) music publishing head Martin Ingestrom. The result is "a young, fresh team," says Holmfred, many from outside the music business.

Industry veteran Dag Haggqvist, who heads indie music firm Gazell, says that both Holmfred and PolyGram CEO Thomas Hedstrom "belong to the new generation of executives," and that the Danish-born Uni chief has "certainly made an impact in local production."

Holmfred says, "We haven't taken artists from other companies yet, but tried to build our own." Universal had a 7% market share last year and about $16 million in sales. A combination with PolyGram's business, including the Stockholm Label Group, would produce a 25% slice of the market.

www.americanradiohistory.com

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service 351 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			★★ NO. 1 ★★
1	1	20	**TORN** NATALIE IMBRUGLIA (RCA) 2 wks at No. 1
2	2	16	**YOU'RE STILL THE ONE** SHANIA TWAIN (MERCURY)
3	8	11	**IRIS** GOO GOO DOLLS (WARNER SUNSET/REPRISE)
4	6	14	**UNINVITED** ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
5	5	17	**THE WAY** FASTBALL (HOLLYWOOD)
6	3	28	**ALL MY LIFE** K-CI & JOJO (MCA)
7	4	33	**TRULY MADLY DEEPLY** SAVAGE GARDEN (COLUMBIA)
8	11	7	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC)
9	10	19	**TOO CLOSE** NEXT (ARISTA)
10	7	21	**ANYTIME** BRIAN MCKNIGHT (MOTOWN)
11	9	33	**SEX AND CANDY** MARCY PLAYGROUND (CAPITOL)
12	12	36	**3 AM** MATCHBOX 20 (LAVA/ATLANTIC)
13	13	35	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS (JIVE)
14	14	12	**REAL WORLD** MATCHBOX 20 (LAVA/ATLANTIC)
15	15	11	**MY ALL** MARIAH CAREY (COLUMBIA)
16	17	15	**CLOSING TIME** SEMISONIC (MCA)
17	19	11	**ADIA** SARAH MCLACHLAN (ARISTA)
18	23	7	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
19	16	30	**GETTIN' JIGGY WIT IT** WILL SMITH (COLUMBIA)
20	21	8	**KIND & GENEROUS** NATALIE MERCHANT (ELEKTRA/EEG)
21	22	33	**HOW'S IT GOING TO BE** THIRD EYE BLIND (ELEKTRA/EEG)
22	27	18	**I'LL BE** EDWIN MCCAIN (LAVA/ATLANTIC)
23	25	48	**I DON'T WANT TO WAIT** PAULA COLE (IMAGO/WARNER BROS.)
24	20	49	**WALKIN' ON THE SUN** SMASH MOUTH (INTERSCOPE)
25	18	10	**SEARCHIN' MY SOUL** VONDA SHEPARD (550 MUSIC)
26	38	4	**JUST THE TWO OF US** WILL SMITH (COLUMBIA)
27	30	5	**TO LOVE YOU MORE** CELINE DION (550 MUSIC)
28	24	35	**TOGETHER AGAIN** JANET (VIRGIN)
29	34	9	**STILL NOT A PLAYER** BIG PUNISHER FEAT. JOE (LOUD/RCA)
30	26	7	**RAY OF LIGHT** MADONNA (MAVERICK/WARNER BROS.)
31	28	23	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
32	33	8	**BE CAREFUL** SPARKLE (ROCK LAND/INTERSCOPE)
33	41	14	**EVERYBODY (BACKSTREET'S BACK)** BACKSTREET BOYS (JIVE)
34	29	14	**I GET LONELY** JANET (FEAT. BLACKSTREET) (VIRGIN)
35	32	21	**I WANT YOU BACK** 'N SYNC (RCA)
36	40	19	**MY FATHER'S EYES** ERIC CLAPTON (REPRISE)
37	44	4	**I DON'T WANT TO MISS A THING** AEROSMITH (COLUMBIA)
38	37	52	**FLY** SUGAR RAY (LAVA/ATLANTIC)
39	42	18	**I WILL BUY YOU A NEW LIFE** EVERCLEAR (CAPITOL)
40	39	9	**HEROES** THE WALLFLOWERS (EPIC)
41	35	44	**YOU MAKE ME WANNA...** USHER (LAFACE/ARISTA)
42	36	28	**MY HEART WILL GO ON** CELINE DION (550 MUSIC)
43	43	60	**IF YOU COULD ONLY SEE** TONIC (POLYDOR/A&M)
44	47	6	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
45	50	7	**MY WAY** USHER (LAFACE/ARISTA)
46	46	12	**ZOOT SUIT RIOT** CHERRY POPPIN' DADDIES (MOJO/UNIVERSAL)
47	31	18	**FROZEN** MADONNA (MAVERICK/WARNER BROS.)
48	45	28	**NICE & SLOW** USHER (LAFACE/ARISTA)
49	53	6	**AVA ADORE** THE SMASHING PUMPKINS (VIRGIN)
50	52	43	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN (ROCKET/A&M)
51	58	8	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
52	48	48	**HOW DO I LIVE** LEANN RIMES (CURB)
53	49	16	**LANDSLIDE** FLEETWOOD MAC (REPRISE)
54	51	22	**WHAT YOU WANT** MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
55	56	7	**FLAGPOLE SITTA** HARVEY DANGER (SLASH/LONOON/ISLAND)
56	54	11	**SHIMMER** FUEL (550 MUSIC)
57	55	13	**WISHLIST** PEARL JAM (EPIC)
58	62	4	**NEVER EVER** ALL SAINTS (LONDON/ISLAND)
59	63	2	**THEY DON'T KNOW** JON B. (YAB YUM/550 MUSIC)
60	70	2	**ONE WEEK** BARENAKED LADIES (REPRISE)
61	59	12	**PUSH IT** GARBAGE (ALMO SOUNDS/INTERSCOPE)
62	64	8	**HEAVEN'S WHAT I FEEL** GLORIA ESTEFAN (EPIC)
63	71	2	**OOH LA LA** ROD STEWART (WARNER BROS.)
64	57	12	**BODY BUMPIN' YIPPIE-YI-YO** PUBLIC ANNOUNCEMENT (A&M)
65	60	35	**BITTER SWEET SYMPHONY** THE VERVE (VC/HUT/VIRGIN)
66	65	6	**SPARK** TORI AMOS (ATLANTIC)
67	75	3	**THE ONLY ONE FOR ME** BRIAN MCKNIGHT (MOTOWN)
68	61	16	**LET'S RIDE** MONTELL JORDAN (DEF JAM/MERCURY)
69	66	3	**CAN'T TAKE MY EYES OFF OF YOU** LAURYN HILL (RUFFHOUSE/COLUMBIA)
70	68	3	**INSIDE OUT** EVE 6 (RCA)
71	72	2	**INTERGALACTIC** BEASTIE BOYS (GRAND ROYAL/CAPITOL)
72	—	1	**GO DEEP** JANET (VIRGIN)
73	67	12	**DON'T DRINK THE WATER** DAVE MATTHEWS BAND (RCA)
74	—	1	**LOOKING THROUGH YOUR EYES** LEANN RIMES (CURB/ATLANTIC)
75	—	11	**GIVE ME FOREVER (I DO)** JOHN TESH FEAT. JAMES INGRAM (GTSP/MERCURY)

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

HOT 100 RECURRENT AIRPLAY

1	1	7	**TIME OF YOUR LIFE (GOOD RIDDANCE)** GREEN DAY (REPRISE)
2	2	9	**SEMI-CHARMED LIFE** THIRD EYE BLIND (ELEKTRA/EEG)
3	3	10	**QUIT PLAYING GAMES (WITH MY HEART)** BACKSTREET BOYS (JIVE)
4	5	10	**ALL FOR YOU** SISTER HAZEL (UNIVERSAL)
5	4	9	**SHOW ME LOVE** ROBYN (RCA)
6	6	19	**SUNNY CAME HOME** SHAWN COLVIN (COLUMBIA)
7	8	18	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
8	10	8	**ONE HEADLIGHT** THE WALLFLOWERS (INTERSCOPE)
9	9	11	**TUBTHUMPING** CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
10	7	3	**KISS THE RAIN** BILLIE MYERS (UNIVERSAL)
11	13	4	**PUSH** MATCHBOX 20 (LAVA/ATLANTIC)
12	12	26	**DON'T SPEAK** NO DOUBT (TRAUMA/INTERSCOPE)
13	11	17	**ONE MORE NIGHT** AMBER (TOMMY BOY)
14	14	18	**YOU WERE MEANT FOR ME** JEWEL (ATLANTIC)
15	15	28	**BARELY BREATHING** DUNCAN SHEIK (ATLANTIC)
16	16	11	**HOW BIZARRE** OMC (HUH!/MERCURY)
17	18	33	**LOVEFOOL** THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
18	23	2	**IN A DREAM** ROCKELL (ROBBINS)
19	17	6	**I DON'T EVER WANT TO SEE YOU AGAIN** UNCLE SAM (STONECREEK/EPIC)
20	21	65	**I LOVE YOU ALWAYS FOREVER** DONNA LEWIS (ATLANTIC)
21	19	18	**FOOLISH GAMES** JEWEL (ATLANTIC)
22	22	11	**DREAMING OF YOU** SELENA (EMI LATIN/EMI)
23	—	93	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
24	—	1	**LOVE YOU DOWN** INOJ (SO SO DEF/COLUMBIA)
25	—	29	**I BELIEVE I CAN FLY** R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

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

7 **ADIA** (Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
11 **ALL MY LIFE** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
14 **THE ARMS OF THE ONE WHO LOVES YOU** (Realsongs, ASCAP) WBM
83 **BABY BE THERE** (Realsongs, ASCAP) WBM
56 **BITTER SWEET SYMPHONY** (ABKCO, BMI)
91 **BLACK ICE (SKY HIGH)** (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP)
93 **BLUE ON BLACK** (Music Corp. Of America, BMI/Only Hit, BMI/Bro 'N Sis, BMI/O/B/O Itself And Estes Park, BMI/Moraine, BMI/I Know Jack, BMI/Ensign, BMI) HL
17 **BODY BUMPIN' YIPPIE-YI-YO** (Smelzgood, ASCAP)
1 **THE BOY IS MINE** (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
64 **BYE BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
38 **CHEERS 2 U** (Herbilicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
65 **CLOCK STRIKES** (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
10 **COME WITH ME** (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP)
90 **THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control)
67 **DING-A-LING** (Afro-rican, BMI)
66 **DO FOR LOVE** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
58 **DO YOUR THING** (Chocolate Factory, ASCAP/Copyright Control)
5 **EVERYBODY (BACKSTREET'S BACK)** (Zomba, ASCAP/Grantsville, ASCAP) WBM
79 **FREAK OUT** (September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil Boyz, BMI) HL/WBM
40 **FROZEN** (WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
49 **GET AT ME DOG** (Boomer X, ASCAP/Copyright Control/Damon Blackman, ASCAP/Frankly, BMI)
24 **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
23 **GHETTO 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)
94 **GITTY UP** (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
30 **HEAVEN'S WHAT I FEEL** (Foreign Imported, BMI) WBM
85 **HOOKED ON A FEELING (OOGA-CHAKA)** (Screen Gems, BMI/EMI, BMI) HL
33 **HOW DO I LIVE** (Realsongs, ASCAP) WBM
27 **HOW'S IT GOING TO BE** (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
73 **I DO [CHERISH YOU]** (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
35 **I DON'T WANT TO WAIT** (Hingface, BMI/Ensign, BMI) HL
6 **I GET LONELY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
16 **I GOT THE HOOK UP!** (Big P, BMI/Burrin Avenue, BMI)
71 **I HONESTLY LOVE YOU** (Irving, BMI/Jeff Barry Intl., BMI/Woolnough, BMI) WBM
68 **I JUST WANT TO DANCE WITH YOU** (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
51 **IMAGINATION** (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
78 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
22 **IT'S ALL ABOUT ME** (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM
99 **IT'S YOUR LOVE** (EMI Blackwood, BMI) HL
98 **I WANNA GET NEXT TO YOU** (MCA, BMI) HL
26 **I WANT YOU BACK** (Cheiron, ASCAP/BMG, ASCAP) HL
87 **JUST BE STRAIGHT WITH ME** (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
82 **KNOW WHAT YOU MEAN** (Warner-Tamerlane, BMI/Good Box, BMI/Smoking All Day, BMI) WBM
18 **LET'S RIDE** (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
21 **LOOKING THROUGH YOUR EYES** (Warner-Tamerlane, BMI) WBM
29 **MAKE EM' SAY UHH!** (Burrin Ave., BMI/Big P, BMI)
20 **MAKE IT HOT** (Mass Confusion, ASCAP)
81 **A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)** (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
46 **MONEY, POWER & RESPECT** (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Man, BMI/WB, ASCAP) HL/WBM
70 **THE MUMMERS' DANCE** (Quinlan Road, SOCAN/Quinlan Road, BMI/Warner-Tamerlane, BMI) WBM
4 **MY ALL** (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
50 **MY HEART WILL GO ON** (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL
96 **MY HEART WILL GO ON** (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TFC, ASCAP) HL
9 **MY WAY** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL
45 **NICE & SLOW** (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
59 **NINETY NINE [FLASH THE MESSAGE]** (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL
28 **NO, NO, NO** (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
72 **NOW THAT I FOUND YOU** (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
61 **ONE HEART AT A TIME** (VLS, ASCAP)
88 **ONE OF THESE DAYS** (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI) HL/WBM
95 **OUT OF MY BONES** (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
74 **PARTY AIN'T A PARTY** (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donril, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP) HL/WBM
77 **THE PARTY CONTINUES** (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
55 **PUSH IT** (Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP) HL/WBM
97 **RAIN** (Bam Jams, BMI/MCA, BMI/Pastorius, BMI) HL
37 **RAISE THE ROOF** (LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
63 **RECOVER YOUR SOUL** (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL/WBM
60 **ROMEO AND JULIET** (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
76 **A ROSE IS STILL A ROSE** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL
15 **SAY IT** (Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BMI/Jumping Bean, BMI/Gem, ASCAP)
62 **SECOND ROUND K.O.** (Timber Trace, ASCAP/EMI April, ASCAP/Wyclef Jean, ASCAP/Jerry Wonder, BMI) HL
13 **SEX AND CANDY** (Wozniak, ASCAP/WB, ASCAP) WBM
32 **SHORTY (YOU KEEP PLAYIN' WITH MY MIND)** (Mystery System, BMI/Dakoda House, ASCAP/Longitude, BMI/Roydor, BMI/Zomba, ASCAP/Illiotic, ASCAP) WBM
80 **SIN SO WELL** (Butterum, BMI/Streetwise, ASCAP)
43 **SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997** (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int'l, BMI) HL/WBM
53 **SPARK** (Sword And Stone, ASCAP)
39 **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) WBM
100 **STILL PO' PIMPIN'** (Still N-The Water, BMI/N-The Water, ASCAP)
19 **STOP** (Full Keel, ASCAP/Windswept Pacific, PRS/19, PRS/BMG, ASCAP) HL/WBM
57 **THERE'S YOUR TROUBLE** (Tom Collins, BMI/Magnasong, BMI) WBM
84 **THERE YOU ARE** (Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP)
8 **THEY DON'T KNOW** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI) HL
69 **THIS IS HOW WE PARTY** (Copyright Control)
31 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
34 **TOGETHER AGAIN** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
3 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI, ASCAP) WBM
89 **TOO MUCH** (Full Keel, ASCAP/Windswept Pacific, ASCAP/19 Music, PRS/BMG, ASCAP) HL/WBM
12 **TRULY MADLY DEEPLY** (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
25 **TURN IT UP [REMIX]/FIRE IT UP** (T'Ziah's, BMI/Music Corp. Of America, BMI) HL
75 **THE UNFORGIVEN II** (Creeping Death, ASCAP)
42 **VICTORY** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM
36 **WHATCHA GONE DO?** (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
86 **WHATUON** (Creator's Way, ASCAP/Stay High, ASCAP/It's All Good!, ASCAP/LaRae, ASCAP/Chemical Beats, ASCAP)
47 **WHAT YOU WANT** (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI/Camad, BMI) HL/WBM
44 **WHEN THE LIGHTS GO OUT** (Sony/ATV Tunes, ASCAP/19, BMI/Longitude, BMI/Windswept Pacific, PRS/Safe) HL/WBM
41 **WHO AM I** (Deadly, ASCAP/STB, ASCAP/Shocking Vibes, ASCAP)
54 **WISHLIST** (Innocent Bystander, ASCAP)
48 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP) HL
92 **YOU ONLY HAVE TO SAY YOU LOVE ME** (Prime Direction International, PRS/Peer, PRS/Warner Chappell, PRS) HL/WBM
2 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
52 **YOU WON'T FORGET ME** (FMP, PRS/BMG, PRS/BMG, ASCAP) HL

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. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			★★ NO. 1 ★★
1	1	5	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC) 4 wks at No. 1
2	2	20	**TOO CLOSE** NEXT (ARISTA)
3	3	20	**YOU'RE STILL THE ONE** SHANIA TWAIN (MERCURY (NASHVILLE))
4	5	8	**MY ALL** MARIAH CAREY (COLUMBIA)
5	7	22	**THEY DON'T KNOW** JON B. (YAB YUM/550 MUSIC)
6	6	11	**EVERYBODY (BACKSTREET'S BACK)** BACKSTREET BOYS (JIVE)
7	4	6	**I GET LONELY** JANET (FEAT. BLACKSTREET) (VIRGIN)
8	—	1	**COME WITH ME** PUFF DADDY FEAT. JIMMY PAGE (EPIC)
9	9	2	**MY WAY** USHER (LAFACE/ARISTA)
10	8	9	**THE ARMS OF THE ONE WHO LOVES YOU** XSCAPE (SO SO DEF/COLUMBIA)
11	12	5	**ADIA** SARAH MCLACHLAN (ARISTA)
12	11	12	**I GOT THE HOOK UP!** MASTER P (NO LIMIT/PRIORITY)
13	16	11	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
14	10	19	**BODY BUMPIN' YIPPIE-YI-YO** PUBLIC ANNOUNCEMENT (A&M)
15	26	2	**STOP** SPICE GIRLS (VIRGIN)
16	—	1	**MAKE IT HOT** NICOLE FEAT. MISSY ELLIOT & MOCHA (THE GOLD MINE INC./EASTWEST/EEG)
17	13	14	**LET'S RIDE** MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
18	14	8	**TURN IT UP [REMIX]/FIRE IT UP** BUSTA RHYMES (ELEKTRA/EEG)
19	18	11	**LOOKING THROUGH YOUR EYES** LEANN RIMES (CURB)
20	20	14	**THIS KISS** FAITH HILL (WARNER BROS. (NASHVILLE))
21	17	22	**MAKE EM' SAY UHH!** MASTER P (NO LIMIT/PRIORITY)
22	19	14	**RAISE THE ROOF** LUKE FEAT. NO GOOD BUT SO GOOD (LUKE II/ISLAND)
23	21	5	**SHORTY (YOU KEEP PLAYIN' WITH MY MIND)** IMAJIN FEATURING KEITH MURRAY (JIVE)
24	15	16	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
25	27	4	**WHATCHA GONE DO?** LINK (RELATIVITY)
26	22	14	**CHEERS 2 U** PLAYA (DEF JAM/MERCURY)
27	24	6	**HEAVEN'S WHAT I FEEL** GLORIA ESTEFAN (EPIC)
28	25	15	**VICTORY** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
29	28	54	**HOW DO I LIVE** LEANN RIMES (CURB)
30	23	13	**MONEY, POWER & RESPECT** THE LOX [FEAT. DMX & LIL' KIM] (BAD BOY/ARISTA)
31	29	12	**WHO AM I** BEENIE MAN (2 HARD/VP)
32	38	7	**THERE'S YOUR TROUBLE** DIXIE CHICKS (MONUMENT)
33	30	18	**GET AT ME DOG** DMX (FEAT. SHEEK OF THE LOX) (RUFF RYDERS/DEF JAM/MERCURY)
34	43	9	**DO YOUR THING** 7 MILE (CRAVE)
35	31	15	**FROZEN** MADONNA (MAVERICK/WARNER BROS.)
36	37	5	**ONE HEART AT A TIME** VARIOUS ARTISTS (ATLANTIC (NASHVILLE))
37	51	3	**WHEN THE LIGHTS GO OUT** FIVE (ARISTA)
38	32	12	**SECOND ROUND K.O.** CANIBUS (UNIVERSAL)
39	36	4	**YOU WON'T FORGET ME** LA BOUCHE (RCA)
40	33	21	**GONE TILL NOVEMBER** WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
41	41	16	**BYE BYE** JO DEE MESSINA (CURB)
42	35	15	**IMAGINATION** TAMIA (QWEST/WARNER BROS.)
43	40	23	**DEJA VU [UPTOWN BABY]** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
44	39	9	**CLOCK STRIKES** TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
45	34	17	**I WANT YOU BACK** 'N SYNC (RCA)
46	44	10	**I JUST WANT TO DANCE WITH YOU** GEORGE STRAIT (MCA NASHVILLE)
47	49	5	**NINETY NINE [FLASH THE MESSAGE]** JOHN FORTE (RUFFHOUSE/COLUMBIA)
48	42	31	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
49	55	6	**NOW THAT I FOUND YOU** TERRI CLARK (MERCURY (NASHVILLE))
50	52	8	**I DO [CHERISH YOU]** MARK WILLS (MERCURY (NASHVILLE))
51	45	17	**THE PARTY CONTINUES** JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
52	53	13	**I'M FROM THE COUNTRY** TRACY BYRD (MCA NASHVILLE)
53	59	5	**A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)** TY HERNDON (EPIC (NASHVILLE))
54	50	22	**WHAT YOU WANT** MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
55	47	16	**A ROSE IS STILL A ROSE** ARETHA FRANKLIN (ARISTA)
56	63	38	**SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997** ELTON JOHN (ROCKET/A&M)
57	72	2	**THERE YOU ARE** SAM SALTER (LAFACE/ARISTA)
58	60	13	**THE UNFORGIVEN II** METALLICA (ELEKTRA/EEG)
59	58	5	**HOOKED ON A FEELING (OOGA-CHAKA)** BABY TALK (PETER PAN/PPI)
60	—	1	**SPARK** TORI AMOS (ATLANTIC)
61	68	4	**DING-A-LING** HI-TOWN DJS (RESTLESS)
62	56	15	**DO FOR LOVE** 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
63	48	15	**JUST BE STRAIGHT WITH ME** SILKK THE SHOCKER (NO LIMIT/PRIORITY)
64	62	9	**ONE OF THESE DAYS** TIM MCGRAW (CURB)
65	64	20	**TOO MUCH** SPICE GIRLS (VIRGIN)
66	65	2	**FREAK OUT** NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (LIL' MAN/INTERSCOPE)
67	—	1	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** RICKY MARTIN (COLUMBIA)
68	—	1	**BLACK ICE (SKY HIGH)** GOODIE MOB FEAT. OUTKAST (LAFACE/ARISTA)
69	61	23	**NICE & SLOW** USHER (LAFACE/ARISTA)
70	73	8	**BLUE ON BLACK** KENNY WAYNE SHEPHERD BAND (REVOLUTION)
71	57	20	**ROMEO AND JULIET** SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
72	74	2	**WHATUON** LATANYA FEATURING TWISTA (BLUNT/TVT)
73	46	14	**GITTY UP** SALT-

Jupiter Communications presents...

PlugIn '98

In Association with

INTEL NEW YORK MUSIC FESTIVAL JULY 15-18

New Music Meets New Technology

A2B Music
Aris Technologies
Arista Records
Artist Direct
ASCAP
Atlantic Records
AudioSoft
Billboard Online
BMG
BMI
Broadcast.com
Cablevision
CDnow
Clear Channel Communications
Cognicity
Custom Revolutions
Edgenet
EMI Capitol Music Group
Geffen Records
Giant Records
Headspace
Imagine Radio
Intel
InterTrust
KnitMedia
Knitting Factory
Launch
Liquid Audio
Maverick Records
MCA

Microsoft
MTV
MultiPreviews
MusicNet
MyCD
N2K
Net Perceptions
Newbury Comics Interactive
Platinum Entertainment
Pollstar
Polygram
Pseudo
RealNetworks
Rhino Records
RIAA
Rolling Stone Network
RyKodisc
SonicNet
TCI Music
TheDJ.com
TotalE
Tower Online
Universal Music Group
Universe One
USBET
VH1
Vibe Publishing
Virgin Radio
Warner Music Group
Yahoo! Internet Life

July 15 & 16, 1998 · New York City

To register or receive your free copy of the conference brochure:
CALL: 800-722-7373 or 212-780-6060 x142
WEB: www.jup.com/conference/plugin E-MAIL: hema@jup.com
Exhibit or Sponsorship: Faine Speyer 212-780-6060 x118 E-MAIL: plugin@jup.com

MusicNet.net Global Fulfillment for Internet Retail
MUSIC BOULEVARD
INTERTRUST
intel
Billboard
CDNOW
LAUNCH
JUPITER COMMUNICATIONS Online Intelligence

www.americanradiohistory.com

THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JUNE 27, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	112	3	**MASTER P** NO LIMIT 53538*/PRIORITY (12.98/19.98) 2 weeks at No. 1	MP DA LAST DON	1
2	3	1	11	**SOUNDTRACK** WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
3	NEW ▶		1	**BRANDY** ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	3
4	4	2	4	**SOUNDTRACK** EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
5	5	14	4	**SOUNDTRACK** CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	5
6	9	4	6	**GARTH BROOKS** CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
7	7	5	44	**BACKSTREET BOYS** ▲[4] JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	2	—	2	**THE SMASHING PUMPKINS** VIRGIN 45879 (11.98/17.98)	ADORE	2
9	13	9	32	**SHANIA TWAIN** ▲[4] MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	6	3	4	**DMX** ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
11	12	6	7	**DAVE MATTHEWS BAND** ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
12	21	21	29	**WILL SMITH** ▲[2] COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
13	19	15	8	**SOUNDTRACK** ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	13
14	8	—	2	**REBA MCENTIRE** MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
15	11	—	2	**BROOKS & DUNN** ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
16	17	11	6	**LEANN RIMES** CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
17	14	16	15	**MADONNA** ▲[2] MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
18	15	13	61	**SAVAGE GARDEN** ▲[4] COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
19	18	8	6	**VONDA SHEPARD** ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
20	20	10	27	**SOUNDTRACK** ▲[10] SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
21	22	17	52	**K-CI & JOJO** ▲[2] MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
22	24	19	7	**BIG PUNISHER** ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
23	26	18	30	**CELINE DION** ▲[8] 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
24	27	23	14	**NATALIE IMBRUGLIA** ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
25	25	12	4	**NATALIE MERCHANT** ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
26	28	22	67	**MATCHBOX 20** ▲[6] LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
27	23	—	2	**GLORIA ESTEFAN** EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
28	16	7	4	**SPARKLE** ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
29	NEW ▶		1	**JOHN FOGERTY** REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
30	32	29	14	**FASTBALL** ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
31	NEW ▶		1	**SLAYER** AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31
32	29	26	8	**FAITH HILL** WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
33	36	32	18	**CHERRY POPPIN' DADDIES** MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	32
34	30	24	8	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
35	33	28	39	**USHER** ▲[3] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
36	10	—	2	**ONYX** JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10
37	37	35	37	**CREED** ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	31	—	2	**SOUNDTRACK** ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	31
39	43	39	48	**SARAH MCLACHLAN** ▲[3] ARISTA 18970 (10.98/16.98)	SURFACING	2
40	40	37	38	**JON B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
41	NEW ▶		1	**CLAY WALKER** GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
42	39	27	5	**HANSON** ▲ MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
43	54	53	12	**SEMISONIC** MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	43
44	51	48	26	**NEXT** ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	44
45	45	34	29	**GARTH BROOKS** ▲[5] CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
46	42	30	5	**GARBAGE** ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
47	46	42	38	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
48	34	20	4	**EIGHTBALL** SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
49	35	25	3	**MO THUGS FAMILY** MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
50	49	41	30	**MARCY PLAYGROUND** ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
51	61	52	32	**SPICE GIRLS** ▲[3] VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
52	47	36	6	**TORI AMOS** ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
53	41	33	10	**SOUNDTRACK** ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
54	59	46	62	**THIRD EYE BLIND** ▲[2] ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
55	48	43	5	**XSCAPE** SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
56	44	—	2	**ROD STEWART** WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
57	52	40	14	**ERIC CLAPTON** ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
58	58	45	42	**MASTER P** ▲[2] NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
59	55	47	47	**PUFF DADDY & THE FAMILY** ▲[5] BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
60	NEW ▶		1	**DWIGHT YOAKAM** REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
61	38	—	2	**LORD TARIQ & PETER GUNZ** CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
62	60	49	39	**MARIAH CAREY** ▲[3] COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
63	56	—	2	**JACI VELASQUEZ** MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
64	57	44	13	**SOUNDTRACK** ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
65	64	62	8	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	62
66	63	51	54	**TIM MCGRAW** ▲[2] CURB 77886 (10.98/16.98)	EVERYWHERE	2
67	66	50	4	**JEFF FOXWORTHY** WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
68	67	61	30	**METALLICA** ▲[2] ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
69	69	82	12	**'N SYNC** RCA 67613 (10.98/16.98)	'N SYNC	63
70	68	60	28	**ANDREA BOCELLI** ● PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
71	53	38	6	**FIEND** ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
72	77	77	71	**SPICE GIRLS** ▲[6] VIRGIN 42174* (10.98/16.98)	SPICE	1
73	50	—	2	**THE JIMI HENDRIX EXPERIENCE** EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
74	92	86	6	**VARIOUS ARTISTS** POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	74
75	70	63	33	**MASE** ▲[2] BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
76	71	59	36	**EVERCLEAR** ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
77	65	55	17	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
78	81	75	16	**BIG BAD VOODOO DADDY** COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
79	74	66	35	**GREEN DAY** ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
80	79	87	11	**FUEL** 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	SUNBURN	79
81	73	57	36	**JANET** ▲[2] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
82	76	68	20	**DIXIE CHICKS** MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	68
				★ ★ ★ Greatest Gainer ★ ★ ★		
83	192	—	2	**SOUNDTRACK** ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	83
84	62	31	4	**SOULJA SLIM** NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13
85	80	71	43	**FLEETWOOD MAC** ▲[3] REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
86	83	65	19	**SOUNDTRACK** ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
87	89	81	11	**EDWIN MCCAIN** LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
88	75	56	5	**LENNY KRAVITZ** VIRGIN 45605 (10.98/16.98)	5	36
89	85	67	7	**VARIOUS ARTISTS** ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
90	82	70	51	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
91	78	85	17	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
92	72	54	4	**VARIOUS ARTISTS** SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
93	87	74	11	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
94	95	78	10	**GOODIE MOB** ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
95	86	79	31	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
96	97	89	19	**PEARL JAM** ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
97	90	72	4	**TERRI CLARK** MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
98	91	73	8	**JIMMY PAGE & ROBERT PLANT** ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
99	101	94	40	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
100	99	107	11	**ALL SAINTS** LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	99
101	100	100	10	**ANDREA BOCELLI** PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
102	93	58	10	**BONNIE RAITT** ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
103	108	105	98	**SUBLIME** ▲[3] GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
104	98	84	8	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
105	88	80	13	**C-MURDER** NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
106	105	96	37	**THE VERVE** ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
107	NEW ▶		1	**GRAVITY KILLS** TVT 5920 (10.98/16.98)	PERVERSION	107
108	106	92	36	**KENNY WAYNE SHEPHERD BAND** ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
109	94	69	7	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26

◯ 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.

www.americanradiohistory.com

Billboard 200 continued

JUNE 27, 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
110	96	88	10	**DO OR DIE** ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
111	103	102	40	**AQUA** ▲² MCA 11705 (10.98/16.98)	AQUARIUM	7
112	114	109	20	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
113	124	124	13	**JO DEE MESSINA** CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
114	104	83	7	**JIMMY BUFFETT** MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
115	112	104	56	**FOO FIGHTERS** ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
116	111	95	37	**LOREENA MCKENNITT** ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
117	102	76	5	**SOUNDTRACK** ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
118	117	108	39	**BROOKS & DUNN** ▲² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
119	107	101	7	**MICHAEL W. SMITH** REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
120	122	106	26	**SOUNDTRACK** ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
121	127	148	17	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	121
122	110	90	7	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
123	118	117	25	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
124	125	113	34	**BARENAKED LADIES** ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
125	115	111	7	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
126	130	121	38	**CHUMBAWAMBA** ▲³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
127	119	99	5	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	58
128	109	97	12	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
129	128	119	65	**THE NOTORIOUS B.I.G.** ▲⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
130	126	118	57	**SOUNDTRACK** ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
131	113	93	3	**THE B-52'S** REPRISE 46920/WARNER BROS. (10.98/16.98)	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
132	84	—	2	**TRICKY** ISLAND 524520 (10.98 EQ/16.98)	ANGELS WITH DIRTY FACES	84
133	129	114	31	**TIMBALAND AND MAGOO** ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
134	116	98	71	**PAULA COLE** ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
135	138	122	52	**SOUNDTRACK** ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
136	120	103	51	**ROBYN** ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
137	NEW ▶		1	**JOE DIFFIE** EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	GREATEST HITS	137
138	153	—	2	**SOUNDTRACK** WALT DISNEY 60631 (10.98/16.98)	MULAN	138
139	123	145	11	**THE CARPENTERS** A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
140	135	125	10	**STABBING WESTWARD** COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
141	134	116	42	**TRISHA YEARWOOD** ▲² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
142	141	176	31	**YANNI** ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
143	146	138	48	**SMASH MOUTH** ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
144	136	126	31	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
				★ ★ ★ PACESETTER ★ ★ ★		
145	186	—	2	**VARIOUS ARTISTS** COLD FRONT 6340/K-TEL (13.98/17.98)	CLUB MIX '98 VOLUME 2	145
146	NEW ▶		1	**FOURPLAY** WARNER BROS. 46921 (10.98/16.98)	4	146
147	121	91	7	**SOUNDTRACK** MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	91
148	132	115	5	**MASSIVE ATTACK** CIRCA 45599*/VIRGIN (10.98/16.98)	MEZZANINE	60
149	131	—	2	**VARIOUS ARTISTS** ROCKETOWN/WORD 69349/EPIC (10.98 EQ/15.98)	EXODUS	131
150	143	131	42	**DAYS OF THE NEW** ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
151	142	135	39	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
152	NEW ▶		1	**VARIOUS ARTISTS** RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	152
153	137	120	26	**VARIOUS ARTISTS** ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
154	147	129	5	**OLIVIA NEWTON-JOHN** MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	59
155	150	127	32	**VARIOUS ARTISTS** POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
156	190	—	2	**HARVEY DANGER** SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	156
157	139	128	39	**BEN FOLDS FIVE** ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
158	151	154	42	**INSANE CLOWN POSSE** ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
159	162	152	65	**AEROSMITH** ▲² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
160	154	141	10	**JERRY CANTRELL** COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
161	188	183	16	**RICKY MARTIN** SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
162	149	149	50	**PRODIGY** ▲² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
163	NEW ▶		1	**EVE 6** RCA 67617 (9.98/13.98) HS	EVE 6	163
164	160	139	30	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
165	166	146	50	**RADIOHEAD** ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
166	148	134	11	**GANG STARR** ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
167	159	130	18	**SOUNDTRACK** RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
168	172	158	16	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
169	144	137	15	**SCARFACE** ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
170	155	133	58	**HANSON** ▲⁴ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
171	169	150	13	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
172	NEW ▶		1	**DLR BAND** WAWAZAT!! 1217 (10.98/16.98)	DLR BAND	172
173	156	142	42	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
174	158	147	4	**VARIOUS ARTISTS** VP 1529* (8.98/13.98)	REGGAE GOLD 1998	147
175	140	110	6	**SOUNDTRACK** UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	52
176	157	123	5	**SOUNDTRACK** CURB/WARNER SUNSET 83097/AG (10.98/17.98)	QUEST FOR CAMELOT	117
177	170	161	89	**TOOL** ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
178	173	171	40	**BLINK 182** ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
179	NEW ▶		1	**JOHNNY CASH/WILLIE NELSON** AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	179
180	181	156	31	**ENYA** ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
181	145	132	4	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	132
182	167	153	9	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
183	161	136	18	**SOUNDTRACK** CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	84
184	171	144	4	**JAZZY JEFF & FRESH PRINCE** JIVE 41640 (10.98/16.98)	GREATEST HITS	144
185	177	166	33	**DAVE MATTHEWS BAND** ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
186	165	151	12	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	121
187	168	160	31	**OZZY OSBOURNE** ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
188	193	200	82	**SOUNDTRACK** ▲⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
189	174	162	29	**THE CRYSTAL METHOD** CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
190	185	168	40	**VARIOUS ARTISTS** ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
191	NEW ▶		1	**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896 (10.98/16.98) HS	LEFT OF COOL	191
192	183	179	16	**VARIOUS ARTISTS** KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
193	164	143	22	**THE LOX** ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
194	175	178	27	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOM'NATION	40
195	133	64	3	**JEFF BUCKLEY** COLUMBIA 67228 (17.98 EQ/19.98)	SKETCHES FOR MY SWEETHEART THE DRUNK	64
196	178	180	46	**JOE** ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
197	182	159	8	**RANDY TRAVIS** DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	49
198	152	140	3	**TY HERNDON** EPIC (NASHVILLE) 68167/SONY (NASHVILLE) (10.98 EQ/16.98)	BIG HOPES	140
199	176	167	38	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
200	NEW ▶		1	**RAMMSTEIN** MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98) HS	SEHNSUCHT	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Aerosmith 159
Gary Allan 181
All Saints 100
Tori Amos 52
Aqua 111

The B-52's 131
Jon B. 40
Backstreet Boys 7
Barenaked Ladies 124
Big Bad Voodoo Daddy 78
Big Punisher 22
Blink 182 178
Andrea Bocelli 70, 101
Boyz II Men 199
Brandy 3
Sarah Brightman & The London Symphony Orchestra 168
Brooks & Dunn 15, 118
Garth Brooks 6, 45
Jeff Buckley 195
Jimmy Buffett 114
Busta Rhymes 151
Tracy Byrd 127

Jerry Cantrell 160
Mariah Carey 62
The Carpenters 139

Johnny Cash/Willie Nelson 179
Cherry Poppin' Daddies 33
Kenny Chesney 112
Chumbawamba 126
Eric Clapton 57
Terri Clark 97
C-Murder 105
Paula Cole 134
Creed 37
The Crystal Method 189

Days Of The New 150
Chico DeBarge 123
Destiny's Child 91
Joe Diffie 137
Celine Dion 23
Dixie Chicks 82
DLR Band 172
DMX 10
Do Or Die 110

Eightball 48
Enya 180
Gloria Estefan 27
Eve 6 163
Everclear 76

Fastball 30

Fiend 71
Bela Fleck And The Flecktones 191
Fleetwood Mac 85
John Fogerty 29
Ben Folds Five 157
Foo Fighters 115
Fourplay 146
Jeff Foxworthy 67
Aretha Franklin 128
Fuel 80

Kenny G 164
Gang Starr 166
Garbage 46
Goodie Mob 94
Gravity Kills 107
Green Day 79

Fred Hammond & Radical For Christ 125
Hanson 42, 170
Harvey Danger 156
The Jimi Hendrix Experience 73
Ty Herndon 198
Faith Hill 32

Natalie Imbruglia 24
Insane Clown Posse 158

Jagged Edge 121
Janet 81
Jazzy Jeff & Fresh Prince 184
Wyclef Jean Featuring Refugee Allstars 90
Joe 196
Montell Jordan 93

K-Ci & JoJo 21
Lenny Kravitz 88

Limp Bizkit 171
Lord Tariq & Peter Gunz 61
The Lox 193
LSG 95

Madonna 17
Marcy Playground 50
Ricky Martin 161
Mase 75
Massive Attack 148
Master P 1, 58
Matchbox 20 26
Dave Matthews Band 11, 185
Martina McBride 173
Edwin McCain 87
Reba McEntire 14
Tim McGraw 66

Loreena McKennitt 116
Brian McKnight 47
Sarah McLachlan 39
Natalie Merchant 25
Jo Dee Messina 113
Metallica 68
Mo Thugs Family 49
Mya 65
Mystikal 144

Olivia Newton-John 154
Next 44
The Notorious B.I.G. 129
'N Sync 69

Onyx 36
Ozzy Osbourne 187

Jimmy Page & Robert Plant 98
Pearl Jam 96
Prodigy 162
Public Enemy 109
Puff Daddy & The Family 59

Radiohead 165
Bonnie Raitt 102
Rammstein 200
LeAnn Rimes 16, 99
Robyn 136

Savage Garden 18
Scarface 169
Semisonic 43
Vonda Shepard 19
Kenny Wayne Shepherd Band 108
Silkk The Shocker 77
Slayer 31
The Smashing Pumpkins 8
Smash Mouth 143
Michael W. Smith 119
Will Smith 12
Soulja Slim 84
SOUNDTRACK
Anastasia 120
Boogie Nights 183
Bulworth — The Soundtrack 13
Can't Hardly Wait 83
City Of Angels 2
The Full Monty 167
Godzilla — The Album 4
Hope Floats 5
The Horse Whisperer 147
I Got The Hook-Up! 53
Mulan 138
My Best Friend's Wedding 135
The Players Club 64
Quest For Camelot 176

Selena 130
Space Jam 188
Streets Is Watching 117
Titanic 20
The Wedding Singer 86
Woo 175
The X-Files: The Album 38
Sparkle 28
Spice Girls 51, 72
Stabbing Westward 140
Rod Stewart 56
George Strait 34
Sublime 103
Sylk-E. Fyne 186

Tamia 182
Third Eye Blind 54
Three 6 Mafia 194
Timbaland And Magoo 133
Tool 177
Randy Travis 197
Tricky 132
Shania Twain 9

Usher 35

Jaci Velasquez 63
VARIOUS ARTISTS
Club Mix '98 Volume 2 145
ESPN Presents: Jock Jams Volume 3 190
Exodus 149
Lilith Fair: A Celebration Of Women In Music 89
Monsters Of Rock 152
Pure Disco 2 155
Pure Funk 74
Reggae Gold 1998 174
The Source Presents Hip Hop Hits — Volume 1 153
Too Short Records: Nationwide — Independence Day: The Compiliation 92
WWF World Wrestling Federation The Music Vol. 2 192
The Verve 106

Clay Walker 41
Steve Wariner 104
WC 122

Xscape 55

Yanni 142
Trisha Yearwood 141
Dwight Yoakam 60

www.americanradiohistory.com

WEB FIRMS AIR WIPO CONCERNS

(Continued from page 12)

concerns related to WIPO, but because they're trying to extract certain special exemptions to get music for free," says Steven Marks, VP/deputy general counsel for the RIAA.

"Their business is constructed entirely on our product. Some Webcasters have 50 channels that are nothing more than music 24 hours a day, seven days a week, without advertising or special programming. Record companies promote and manufacture and distribute and pour their sweat into works, and some of these Internet businesses are basing their business around these works and don't want to pay for exploiting them."

Marks adds that record companies, if they choose to do so, could seek retroactive licensing fees for songs Webcast since the Sound Recordings Act was enacted.

Fueling the debate was a letter sent from Marks to Webcasters reiterating the RIAA's stance on the Digital Performance Right in Sound Recordings Act and informing them of their duty to secure the "appropriate permission" of record labels to transmit music.

In the letter, Marks acknowledges that the burden of carrying on such negotiations with each appropriate label would be overwhelming to Webcasters and updates them on the RIAA's effort to develop a clearinghouse where Webcasters could do "one-stop shopping" to fulfill licensing needs.

"The primary purpose of the letter was to see what we could do on our end to make life easier for everyone," says Marks. "Obviously, it has been misinterpreted as the RIAA drawing its line in the sand, but this isn't a new policy. Discussions have been taking place over the past year with Webcasters and other Internet services about their obligation to get licenses."

Still, the letter has caused major concern in the Webcasting community.

Brad Porteus, managing director of Imagine Radio, says the company is still examining the issues surrounding the license requirement.

Says Porteus, "While I understand the RIAA's desire to regulate Webcasting activities, I don't understand the rationale that Webcasters should have to pay to promote [labels'] artists while traditional broadcasters are literally begged to play music by the labels."

The improving sound quality of streamed media, the ability to provide highly niche-directed formats, and on-demand and possible pay-per-listen services, says Marks, demand several new licensing arrangements that he says will be adaptable to various classes of Webcasters.

DIGITAL MEDIA ASSN.

(Continued from page 12)

technology," among other issues (see story, page 12).

Greenstein says DiMA's priority mandate is to educate label executives. "Any time a new technology becomes available, an understandable, instinctive reaction is concern," he says. "We would hope the recording companies would come to understand that we are committed to making the technology advantageous for the recording industry and that there are common interests.

"We hope over the next couple of months of our relations with the recording companies, we will begin cooperatively working on the projects to make sure music is properly identified online and properly protected."

DiMA intends to begin a broad membership-outreach program during the next month. "Our basic goal is to promote the interests of companies that develop technologies for transmitting and retailing music and video online and to represent the interests of the companies that do the retailing and do the transmitting online," says Greenstein.

Beyond WIPO, Greenstein says, DiMA will focus on other electronic commerce issues, including encryption, the creation and implementation of digital signatures, online advertising, and privacy standards.

CATHERINE APPLEFELD OLSON

SENATE HEARING REOPENS LYRICS DEBATE

(Continued from page 10)

organizations not invited to attend the hearing, during which Brownback's questions and his choice of witnesses indicated that he feels that violent lyrics have some direct connection to social tragedies, such as the recent nationwide spree of killings at schools. First Amendment groups and industry officials characterized that connection as unfounded.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, who testified at Brownback's first hearing on objectionable lyrics last fall (Billboard, Nov. 15), declined an invitation to offer further testimony. In a press conference before the hearing, she stated that the witness list was one-sided and that "the restriction of objective messages is emblematic of Sen. Brownback's approach to this whole issue."

She said she might testify if the panel holds another hearing at which the "differing" views of parents, artists, and scholars would be heard.

Also controversial was Brownback's decision to invite Debbie Pelley—a teacher at the Westside Middle School in Jonesboro, Ark., where an 11-year-old and a 13-year-old are accused of killing four students and one teacher—to testify that music may have triggered the shooting spree.

Rosen said this was "exploitation and simplicity taken to its highest standard. It's deeply disturbing and painful to listen to that kind of attack."

Pelley testified at the hearing that students told her that the accused 13-year-old, Mitchell Johnson, listened to the rap acts Tupac Shakur and Bone Thugs-N-Harmony, "sang the lyrics over and over again," and had played them a cassette "about coming to school and killing all the kids."

Officials from NARM, Rock the Vote, People for the American Way, the American Civil Liberties Union, and the National Campaign for Freedom of Expression also appeared at the press conference.

Krist Novoselic, former bass player for Nirvana and president of Joint Artists and Music Promotions Political Action Committee, also appeared at the press conference, and he later testified at the hearing.

He said Congress should explore and wrestle with the reasons behind the "culture's anger and dysfunction" manifested in some lyrics rather than going after music as the cause.

The hearing was sparsely attended by lawmakers on the 20-member committee: other than Brownback, who was often alone on the dais, the only other senators to appear were Hutchinson; Byron L. Dorgan, D-N.D.; Slade Gorton, R-Wash.; and Olympia Snowe, R-Maine.

"This is clearly a personal mission by Brownback and his staff," Rosen commented at the press conference. "It's not like there's a groundswell in the Senate."

CD WAREHOUSE PICKS UP DISC GO ROUND

(Continued from page 10)

ers will be contacted about switching to the CD Warehouse system.

He says that Disc Go Round fits CD Warehouse's business model, which is 1,000- to 1,500-square-foot stores located in strip malls and selling used and new CDs. Disc Go Round sells less new product than CD Warehouse, according to Motley, and the company will attempt to increase Disc Go Round's same-store sales by increasing its inventory of new CDs. Sales from stores open at least a year are about $230,000 at Disc Go Round and $300,000 at CD Warehouse, Motley says.

He estimates that 25% of CD Warehouse's store sales come from new and catalog releases not previously owned. The nonused titles are acquired from one-stops.

Stores pay customers $2-$5 for used CDs and mark them up to $6-$9.

With the Disc Go Round purchase, the company will now have stores in 40 states and five countries outside the U.S.

In addition to growth through acquisitions, CD Warehouse expects to open 40-50 stores this year.

The company went public in January 1997, and its stock was trading at $12.375 on Nasdaq at press time. For the year that ended Dec. 31, it reported net income of $386,000 on revenue of $9.1 million, which comes from franchising royalty fees and sales from company-owned stores. In the first quarter, it posted net income of $37,000 on revenue of $1.5 million.

Grow Biz is now out of prerecorded-music retail but still operates a used-musical-instrument chain, Music Go Round.

BETWEEN THE BULLETS™

by Geoff Mayfield

AFTER THE FIREWORKS: Following a week in which 10 new albums leapt into the top 50, including five in the top 10, this issue's Billboard 200 looks a little sleepy. Chart topper **Master P** manages to retain his crown, but this time with 217,500 units, some 56% less than the 495,500 that he had a week ago. This issue sees just four debuts in the top 50, with teen star **Brandy** snaring the Hot Shot Debut at No. 3 (160,000 units).

Thus, the chart is a matter of "what goes up must come down," as sales volume slides dramatically from the prior week. While it is a no-brainer to figure that Market Watch shows album sales are down from those of the prior issue (see page 98), the good news is that volume is up over the same week in 1997. There were three debuts in the top 50, and just six on the entire chart, in the June 28, 1997, issue. The tops of the charts from those two weeks are, however, similar, with the No. 1 title then and now exceeding 200,000 units; this issue finds Nos. 2-6 each exceeding 100,000 copies, while the comparable 1997 week saw Nos. 2-5 in the 100,000-plus club.

HAPPY FATHER'S DAY: A 5% gain over prior-week sales might not have caused an upward move on last issue's Billboard 200, but in this soft week it can be conspicuous. Witness **Will Smith**, who rides radio growth on "Just The Two Of Us" (38-26 on Hot 100 Airplay) and Father's Day-related sales campaigns to a nine-place advance (21-12).

Remember how "Song For Mama" blew up radio play and album sales for **Boyz II Men** during the week that led up to Mother's Day? That's the card Smith is playing in this hand, as the track relates to his relationship with his son with Dad's Day in immediate view.

A little lower on the chart we find more competitive waters, as **Fastball** scores its 12th straight week with a gain, yet its 8% increase only translates into a two-place jump (32-30). Similarly, **Cherry Poppin' Daddies** can squeeze no more than a three-place sprint from its 9% gain (36-33).

What's the difference? In the top 20, only six albums that appeared on last issue's chart show any kind of gain, allowing Smith's big jump. The 30s this issue are similarly soft, but new titles by **John Fogerty** (No. 29) and **Slayer** (yeah, the band is still around, and it checks in at No. 31) curtail advancement of the Fastball and Daddies albums.

STILL SPICY: Do **Spice Girls** fans care that the quintet has become a quartet? Apparently, they are more influenced by the fanfare that launched the act's U.S. concert tour, which began June 15 in Miami, as well as the June 16 video release of its feature film.

The newer "Spiceworld" album bounds 10 places with an 11% gain (61-51), while the original "Spice" also sees an 11% improvement (77-72).

As background for this column, I asked the No. 1 Spice Girls fan in my life, my 10-year-old stepdaughter **Brittany**, how her friends reacted to the exit of **Geri "Ginger Spice" Halliwell**. The response was, "They think she's bad," a comment that, coupled with this issue's chart jumps, leads me to conclude that the group's youthful audience still thinks the Girls are all right and is not the least bit fazed to find one less Spice on the shelf.

MORE THAN FAIR: Take the recent launch of 1998's Lilith Fair tour, which was one of last summer's most successful concert swings. Stir in the first top 10 single of **Sarah McLachan's** career (No. 7) and its attendant airplay and add a dash of TV exposure from the Canadian singer/songwriter's appearance on the June 6 "Saturday Night Live," and you end up with a recipe for a bullet (43-39, a 10% gain).

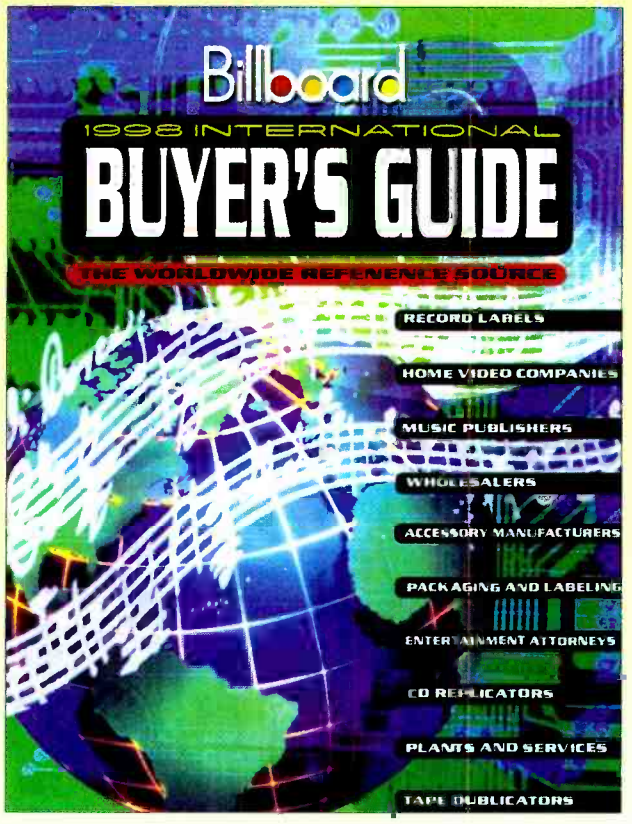
Meanwhile, the compilation album culled from last year's tour slips four spots to No. 89 with a small 2.5% sales decline.

JAZZED: We've seen nomination compilations on the National Academy of Recording Arts and Sciences' Grammy label reach The Billboard 200 each year since 1995, and the Assn. for Independent Music (the organization formerly known as NAIRD) has released a disc with nods from its annual Indie Awards for the last couple of years, but has a trade group ever notched a chart topper before?

"Jazz, An American Original," a budget-priced sampler with tracks from the National Assn. of Recording Merchandisers (NARM), debuted at No. 2 three weeks ago on Top Jazz Albums, moved to No. 1 two weeks ago, and remains in the throne with a bullet this issue. For the week, it sells close to 6,000 units, an 11% increase over the previous week. The title, assembled by NARM's Classical/Jazz Issues Forum, carries a suggested list of $1.98 and contains tracks from 14 major and independent labels.

www.americanradiohistory.com

Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

IBG '98 brings you **more than 16,000 listings** including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '98, you will be able to:

- Reach retail record buyers, distributors and importers/exporters in 50 countries worldwide.
- Find the telephone number, fax, E-Mail addresses and websites of companies throughout the world.
- Get specifications on blank media such as blank tapes and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can **put you at the top of the industry**. And, best of all, it costs just $129 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own--particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 344-7119. Outside the U.S. (732) 363-4156. Or fax your order to (732) 363-0338.

Or send check/money order for $129 plus $6 S&H ($13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

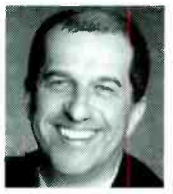
BDBG3128

Henn Leaving BMG Int'l

Senior VP Of A&R And Marketing Praised

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

LONDON—Heinz Henn, senior VP of A&R and marketing for BMG Entertainment International, will leave the company at the end of June, when his contract expires (Billboard Bulletin, June 18).


HENN

Henn, who joined BMG in 1987, has "decided not to renew his contract," according to a June 17 statement by BMG. Henn says he made "a difficult and painful decision," stressing that his "job has become, by necessity, more managerial and less hands-on with music."

"My love—aside from my family—is music," he says. "So when it came to renew my contract, I searched my heart and decided that after 10 years doing essentially the same job, it was time to take the leap."

For the next few months, Henn will be completing a few BMG projects that are in progress, such as Eros Ramazzotti's album "Eros," which will remain under his supervision. BMG Entertainment International president/CEO Rudi Gassner will assume Henn's responsibilities until a replacement is found.

Gassner says he was "saddened" by Henn's departure. He adds, "I respect his decision and understand that he is ready for change and a new set of challenges.

"He is, bar none, the most knowledgeable, passionate music executive I have ever encountered," Gassner adds.

Before joining BMG, Henn worked for 17 years with EMI in London.

POLYMEDIA, TEEN MAG LINK

(Continued from page 10)

tember issues of the magazine as well as on the World Wide Web site it will launch in July.

The publication has a circulation of 2 million and a readership of 10 million, according to the company.

Petersen, which publishes 116 special-interest magazines, recently did six compilation CDs linking Capitol/EMI Records and its Hot Rod magazine. That compilation featured catalog rock and country cuts.

McCormack says the company may do additional compilations with PolyGram in conjunction with other Petersen properties, such as the urban-youth magazine Slam and the extreme-sports magazine Gravity.

These moves aren't new: Magazine cross-promotions are becoming the latest music marketing trend as labels try to reach target audiences that have grown distant from radio and retail.

Last year, Windham Hill and the classical label Angel Records targeted women with compilations for Redbook and Cosmopolitan, respectively. Angel has also released compilations keyed to Parents and Victoria magazines, and RCA Victor released a classical compilation in conjunction with Family Circle magazine (Billboard, Sept. 28, 1996).

XMAS PLANS INCLUDE DUELING 'RUDOLPHS'

(Continued from page 86)

'accept no imitations.' This 'Rudolph' has been around for 34 years, and consumers know exactly what it is," says Golden's Bressler.

"The cover and the animation style are distinct, and our title specifically says 'Rudolph The Red-Nosed Reindeer: The Movie,' " says GoodTimes' Willenson.

The price points are also different. Golden's "Rudolph," like the others in the Holiday Classics series, will go out at $12.98. GoodTimes' "Rudolph" will carry a price tag of $22.95, with a $14.95 minimum advertised price.

For retailers looking to draw more shoppers into stores during the fourth quarter, the prevailing thought is the more Rudolphs, the merrier the sales.

Yet some raise caution flags about the difficulty in going up against a classic. "Every year someone brings some new piece out to the marketplace, but it is really hard to compete with those old [Alan] Rankin and [Jules] Bass versions, because people have a place in their heart for them from growing up as a child," says Tower Records video buyer Cliff MacMillan. "These classics sell a ton every year at Christmastime," he adds. "It's an uphill battle when you're going against brand recognition. Everyone tries to put a new one out there, but only a few stick to the wall."

■ BPI COMMUNICATIONS INC. • Chairman: **Gerald S. Hobbs** • President & CEO: **John B. Babcock Jr.** Executive Vice Presidents: **Mark Dacey, Robert J. Dowling, Howard Lander** • Senior Vice Presidents: **Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss** • Vice President: **Glenn Heffernan** • Chairman Emeritus: **W.D. Littleford**

©Copyright 1998 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording , or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $279.00. Continental Europe 220 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N. Y. and at additional mailing offices. **Postmaster:** please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 110 Issue 26. **Printed in the U.S.A.**

FREE Guide Saves You Time & Money!

No matter where you record or manufacture your project, you need this FREE 48-page booklet before leaving the studio.

Call Today: 1-800-468-9353

www.discmakers.com

DISC MAKERS

This Week's Billboard ON-LINE

http://www.billboard.com

Exclusive Concert Reviews

Guinness Fleadh Festival
Randall's Island, N.Y.

Medeski, Martin And Wood with DJ Logic
The Hudson Tent (Texaco New York Jazz Festival), N.Y.

Don Byron
The Hudson Tent (Texaco New York Jazz Festival), N.Y.

Exclusive Album Reviews

Creeper Lagoon
"I Become Small And Go"
(NickelBag)

Jerry Douglas
"Restless On The Farm"
(Sugar Hill)

Pure Sugar
Pure Sugar
(Geffen)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.
This week's champ is repeat winner Dave Bernstein of Phoenix.

News contact: Julie Taraska
jtaraska@billboard.com

www.americanradiohistory.com

HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Dick Clark Will Host Billboard/Monitor Awards

Radio icon Dick Clark will join the Billboard/Airplay Monitor Radio Seminar & Awards as host of the closing night awards dinner and show. The annual conference will run Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs in Phoenix.

Clark, one of the world's best-known entertainment personalities, comes to the program with a rich history as a radio innovator, television host, business executive, and beloved American figure.

CLARK

He currently hosts two nationally syndicated radio shows, "Dick Clark's Rock, Roll and Remember" and "Dick Clark's U.S. Music Survey," as well as live "Good Ol' Rock-'N'Roll" shows.

He has authored several books, including Rock, Roll and Remember, and a lush coffee table book, authored with Billboard's Fred Bronson, called Dick Clark's American Bandstand.

The book, of course, follows his role as host of "American Bandstand," which aired from 1952-89 and remains television's longest-running music/variety program. It is also the winner of two Emmy Awards.

Recent honors include induction into the Rock'n'Roll Hall of Fame, the Distinguished Service award from the National Assn. of Broadcasters, along with a total of seven Emmys—three as host of his "$20,000 Pyramid" and "$25,000 Pyramid" game shows—a special Emmy Lifetime Achievement Award, and a Grammy Award. He also won the 1991 Billboard Radio Award for his syndicated "Countdown America." Clark also has the unique distinction of being the only personality to host series on all three networks and in syndication at the same time.

Clark is currently chairman and CEO of the publicly traded dick clark productions, and hosts the annual "Dick Clark New Year's Rockin' Eve" specials, "Bloopers" series and specials, and numerous retrospectives centered around "American Bandstand," which is currently airing on VH1. He also produces the annual American Music Awards.

Clark began his career at 17 at WRUN radio in Utica, N.Y.

For information about the Billboard/Airplay Monitor Radio Seminar and Awards, contact Michele Quigley at 212-536-5002.

Book Captures Year In Charts

From the reign of Puff Daddy to the Spice Girls, everything that graced Billboard's 10 major music charts in 1997 now appear in Joel Whitburn's "1997 Billboard Music Yearbook." This comprehensive guide covers titles that debuted from January through December of 1997 on Billboard's Hot 100, Bubbling Under the Hot 100, Country Singles, R&B Singles, Adult Contemporary, Mainstream Rock Tracks, Modern Rock Tracks, The Billboard 200, Country Albums, and R&B Albums charts. Complete and accurate data appear for each title: peak position, chart debut date, weeks charted, record label and number, notes of interest, and bios on new artists.

Following each major section are rankings of the top artists and top titles, and a chronological listing of all No. 1 titles. A Pop Annual section ranks each of the 338 singles that peaked on the Hot 100 in 1997 according to its highest position. This year's book also includes a chronological listing of No. 1 hits on 18 other Billboard charts.

Joel Whitburn's "1997 Billboard Music Yearbook" is now available in softcover from Record Research for $34.95. For more information contact Record Research at 800-827-9810 or http://recordresearch.com.

Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

A Fresh Chart Page For Jimmy

CHART BEAT™

by Fred Bronson

THE ONLY PAGES WHO have charted on the Hot 100 until this issue have been **Martin, Patti,** and **Tommy. Jimmy Page's** only appearances on the pop singles survey were in groups—**the Yardbirds** and **Led Zeppelin.** More than 30 years after he made his initial chart debut as part of the Yardbirds, Page is finally listed under his own name thanks to his collaboration with **Puff Daddy,** "Come With Me" (Epic), which is the highest new entry at No. 10.

That's good news not only for Page, but for a certain oversized lizard. "Come With Me" is from the soundtrack to "Godzilla," giving that much-beleaguered film a top 10 hit. It's not bad news for Puff Daddy either: It's the first top 10 hit for **Sean "Puffy" Combs** since "I'll Be Missing You," which was No. 1 a year ago this week. It's Puffy's eighth Hot 100 single in less than two years—and all have been collaborations, with Puffy as the main attraction or a guest.

Puffy and Page also lead Hot Rap Singles, where "Come With Me" enters at the top. It's definitely the first appearance on this list for rock guitarist Page. Over on Hot R&B Singles, the song debuts at No. 19. But despite the presence of Page on the monster track, don't look for "Come With Me" on the Mainstream Rock Tracks list—it doesn't have enough airplay to register in the top 40.

DOUBLE BUTTA: Having two singles by an artist debut the same week is so uncommon that very few acts have pulled this off. **The Beatles** and **New Kids On The Block** have done it, and last issue **Teddy Riley** and **Nutta Butta** shared twin debuts. Riley is a well-known artist, songwriter, producer, and label head, but Nutta Butta? Both titles earn bullets this issue: "Party Ain't A Party" by **Queen Pen Featuring Teddy Riley, Nutta Butta, Markell & Jesse West** moves 83-74, while "Freak Out" by **Nutta Butta Featuring Teddy Riley & Anonymous** rises 84-79. Both are on Riley's Lil' Man imprint.

THE LONG 'GOODBYE': **Sarah Brightman** sings "Time To Say Goodbye" but obviously doesn't mean it. Her album of the same title is No. 1 on the Top Classical Crossover chart for the 25th week. That makes the Nemo Studio/Angel set the longest-running classical crossover album since **Michael Nyman's** soundtrack to "The Piano" racked up a 50th week in 1995. Brightman's duet partner on "Time To Say Goodbye," **Andrea Bocelli,** is No. 1 for the 10th week on Top Classical Albums with "Aria—The Opera Album" (Philips).

'FLOATS' ON: The "Hope Floats" soundtrack (Capitol) remains No. 1 on Top Country Albums for a second week. It's the first soundtrack to lead this list since **George Strait's** "Pure Country" had a lone week at the top in July 1993. It's also the first various-artists album to land in pole position on this chart since 1994, when "Common Thread: The Sound Of The Eagles" and "Rhythm Country And Blues" went to No. 1.

STOPPED UP: Last issue, "Stop" (Virgin) became the lowest-debuting single of **Spice Girls'** career, but this issue the faux-Motown song takes a nice 17-point leap, bulleting 36-19. That means all six U.S. singles by the group have reached the top 20 of the Hot 100.

MARKET WATCH™

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	326,530,000	348,706,000 *(UP 6.8%)*
ALBUMS	266,749,000	289,504,000 *(UP 8.5%)*
SINGLES	59,781,000	59,202,000 *(DN 1%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	202,118,000	231,461,000 *(UP 14.5%)*
CASSETTE	64,045,000	57,359,000 *(DN 10.4%)*
OTHER	586,000	684,000 *(UP 16.7%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,923,000	12,441,000	2,482,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
15,166,000	12,655,000	2,511,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 1.6%	DOWN 1.7%	DOWN 1.2%
THIS WEEK 1997	**THIS WEEK 1997**	**THIS WEEK 1997**
14,466,000	11,540,000	2,926,000
CHANGE	**CHANGE**	**CHANGE**
UP 3.2%	UP 7.8%	DOWN 15.2%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	10,028,000	10,122,000	DN 0.9%	8,813,000	UP 13.8%
CASSETTE	2,383,000	2,503,000	DN 4.8%	2,705,000	DN 11.9%
OTHER	30,000	30,000	NONE	22,000	UP 36.4%

ROUNDED FIGURES — FOR WEEK ENDING 6/14/98

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

www.americanradiohistory.com

www.americanradiohistory.com

warner bros. jazz

GABRIELA ANDERS
Wanting: Debut Release Fall '98

NORMAN BROWN
Warner Bros. Debut Fall '98

LARRY CARLTON
Warner Bros. Debut Winter '99

CLAYTON BROTHERS
Now on Tour

GEORGE DUKE
Afterhours: New Release Fall '98

BÉLA FLECK AND THE FLECKTONES
Miscellaneous Instrument: Jazziz Readers Poll
"Communication" Now at AAA
Left of Cool: In Stores Now And Massive Touring Underway

FOURPLAY
Elixir: Just Certified Gold
4: In Stores Now
"Still The One" An NAC Smash
"Sexual Healing" Ships To URBAN Soon

MICHAEL FRANKS
Now On Tour
A Backward Glance: First-Ever Best Of At Retail Now

KENNY GARRETT
Songbook: Grammy®-Nominated Jazziz Critic's Pick
Alto Sax: Jazziz Readers Poll

MILT JACKSON
Vibraphonist: Jazziz Readers Poll
DownBeat Critic's Poll Winner: Vibes

BOB JAMES
Electronic Keyboards: Jazziz Readers Poll
"Do It Again" At URBAN AC Now

BONEY JAMES
Sweet Thing: Soul Train Jazz Album Of The Year,
Jazziz Critic's Pick
Contemporary Jazz Album: Jazziz Readers Poll
New Host Of Personal Notes Nationally Syndicated Radio Show

KEVIN MAHOGANY
Another Time Another Place: Jazziz Critic's Pick
Male Vocalist: Jazziz Readers Poll
My Romance: New Release Fall '98

BRAD MEHLDAU
The Art of the Trio, Vol. 1: Jazziz Critic's Pick
DownBeat Critic's Poll Winner:
Acoustic Jazz Group & Piano/Talent Deserving Wider Recognition
Songs: Art Of The Trio, Vol.3: New Release Fall '98

PAT METHENY GROUP
Imaginary Day: Jazziz Critic's Picks
Jazz Composer, Electric Guitarist, Acoustic Guitarist,
Best Musician Overall
Best Working Group and Best Jazz Fusion Album:
Jazziz Readers Poll

JAMES MOODY
Warner Jams, Vol. 2: Two Tenors: Jazziz Critic's Picks
Jazz Album Of The Year-Jim Macnie, Billboard

MILTON NASCIMENTO
Nascimento: World Music Grammy®-Winner

JOSHUA REDMAN
Tenor Saxophone: Jazziz Readers Poll
Over One Million Albums Sold Worldwide/New Release Fall '98

MARILYN SCOTT
Now Breaking At AC Radio

ROBERT STEWART
Now on Tour

MARK TURNER
Warner Jams, Vol.2: Two Tenors: Jazziz Critic's Picks
Jazz Album Of The Year-Jim Macnie, Billboard
New Release Fall '98

YELLOWJACKETS
New Release Fall '98

Warner Bros. JazzSpace wbjazz.com © 1998 Warner Bros. Records Inc.

www.americanradiohistory.com