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

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



INDIGO GIRLS

achieving success on their own terms. 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 confession-

als, 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. 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 break-

throughs. 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

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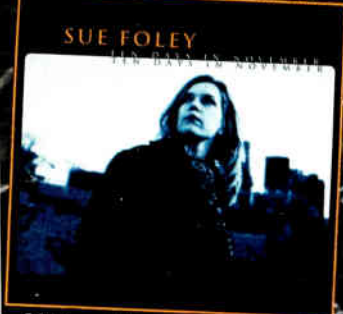
SUE FOLEY



"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

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GABRIEL



WOMAD USA Festival In The Pacific Northwest Is Premier Summer Event
See Page 5



'UniGram': The Euro Outlook

A&M U.K. Restructured A Merger Of Opposites

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)

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



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



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-

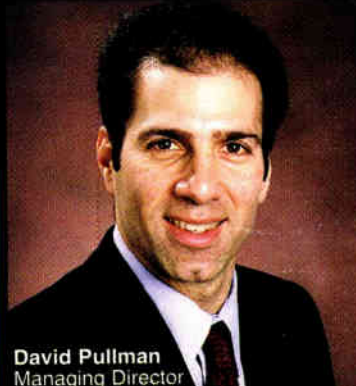
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JAZZ '98
A BILLBOARD SPOTLIGHT: PAGE 41

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- 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, **SOLD OUT**
- 8/28 Scranton, PA
- 8/29 East Rutherford, **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

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** Estimated HH delivery versus MTV mon-sun 1130pm - 1am, total US AA%, 1st quarter 1998, NCAR.

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WOMAD USA: Wisdom Of Common Touch

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 shabby 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.

MUSIC TO MY EARS



by Timothy White

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.

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



EMMYLOU HARRIS AND SPYBOY

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.

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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
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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 enter-

tainment 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^{3/16}, unchanged from the previous day's closing; Nimbus' stock closed on Nasdaq at 11^{3/16}, up 7^{1/16} from the previous day's closing.

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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
Nas
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
Nas
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 O' 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 O' 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: Donell 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
Nas
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

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Insomnia

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

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
Herbicious 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.

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



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



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.

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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 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



THE CLASSIC RUDOLPH

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)

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 part-

ner 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)

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)

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 "highly 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.

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)

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

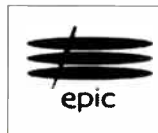
(Billboard, March 7). Greene later sent flowers to the aide as an expression of regret, but the flowers were returned, and Giuliani said the gesture wasn't an adequate apology.

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.



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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, Jacqui 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 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

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.

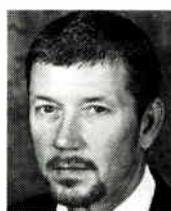
PolyGram Soundtracks in Los Angeles names Steve Gizicki director. He was senior product manager at Track Factory.

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

Republic Records in New York



GREENFIELD



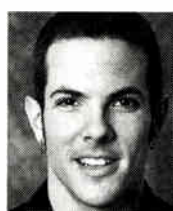
WILLOUGHBY



ROE



GREAGER



GIZICKI



GILBERT



ALPEROWITZ



CHENAULT

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.



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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)



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 asso-



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 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)



ALL SAINTS



WHITE

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



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

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

(Continued on page 20)

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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 sym-

bolic meaning. "Let's look at the cage as the recording contract," says Maxwell, one of the Chapel Hill, N.C.-



SQUIRREL NUT ZIPPERS

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."

The clip, which features fellow North Carolina artist Folds in a cameo as the industry's next sacrific-

ial 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 Route 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,

ing 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").

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)



POINT OF GRACE

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, includ-

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

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."

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,



by Melinda Newman

"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 "Ghostlyhead," 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. T.V.T. 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"?



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SALT-N-PEPA WITH CHILD

CANIBUS

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

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"IMAGINE ALL THE PEOPLE..."

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GHETTO SUPASTAR -- PRAS

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 contempo-

rary—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, con-

tinued 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 orig-

inally, 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.

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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	\$3,393,814 \$60/\$27.50	118,561 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 DC6	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 12,850, 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 25,629, two shows, one sellout	PACE Entertainment
SHANIA TWAIN LEAHY	General Motors Place Vancouver	June 9	\$473,360 (\$696,117 Canadian) \$33.66/\$25.50	17,845 sellout	Universal Concerts Canada
YES	National Auditorium Mexico City	May 25-26	\$458,433 (3,999,070 pesos) \$51.72/\$12.64	18,045 19,664, 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.

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."

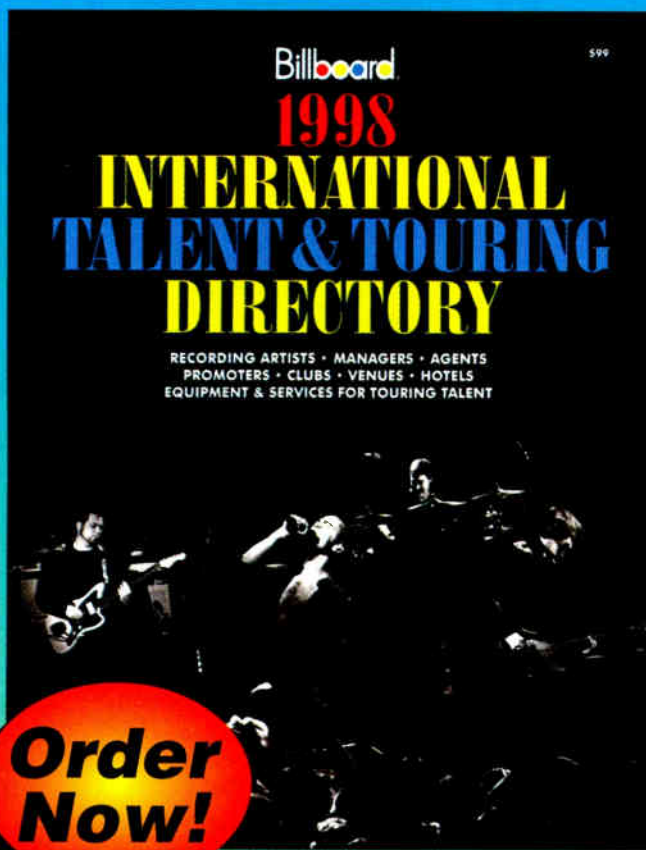
Steve Ship—president of King Biscuit Entertainment, which owns the band's label, Oxygen Records—believes that America's rich catalog continues to influence today's artists. "You can hear their sound in other artists, like Sheryl Crow," he says. "And they continue to have impact today, because they've 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."

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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."

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



EDNA'S GOLDFISH

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 VITOU LIS

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 hang-out. 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 Kmart's," says Dewese. Contact the band at 615-383-3107.



LUXURY LINERS

SANDRA SCHULMAN

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.



THE REPTILE PALACE ORCHESTRA

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 LUIHRSSEN

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."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

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1	1	17	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	NO. 1 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 TWT 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

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	22	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 WOLRD 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 ANOS 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 DANCS 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?

POPULAR UPRIISINGS

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



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.

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.

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, "Here-hear," 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



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 Kloze with partner Darrell Allamby. "Sex Down" drops June 30.

shipped to video outlets.

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 "Spackavellie," 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 Holi-

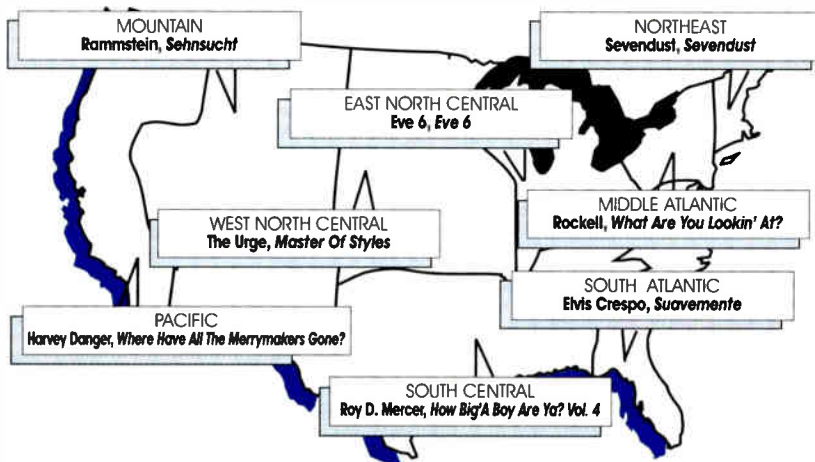
day, whose album "Because You're There" bows July 14 on Sugar Fix, plays Tuesday (23) at the Bottom of the Hill in San Francisco and June 29 at L.A.'s Spaceland. **The Red**



Main Attraction. **Monster Magnet** is supporting its latest album, "Powertrip," by opening for Megadeth 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.

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).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Harvey Danger Where Have All The Merry-makers Gone?
 2. Sprung Monkey Mr. Funny Face
 3. Sylk-E. Fyne Raw Sylk
 4. Eve 6 Eve 6
 5. Alejandro Fernandez Me Estoy Enamorando
 6. Unwritten Law Unwritten Law
 7. Home Grown Act Your Age
 8. Grant Lee Buffalo Jubilee
 9. Charlie Zaa Sentimientos
 10. Keiko Matsui Full Moon And The Shrine

- SOUTH CENTRAL**
1. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
 2. Jagged Edge A Jagged Era
 3. Gary Allan It Would Be You
 4. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
 5. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
 6. Sylk-E. Fyne Raw Sylk
 7. Roy D. Mercer How Big'A Boy Are Ya? Volume 2
 8. Mark Wills Wish You Were Here
 9. Jimmie Vaughan Out There
 10. David Kersh If I Never Stop Loving You



EXCLUSIVE WORLDWIDE CYBERCAST

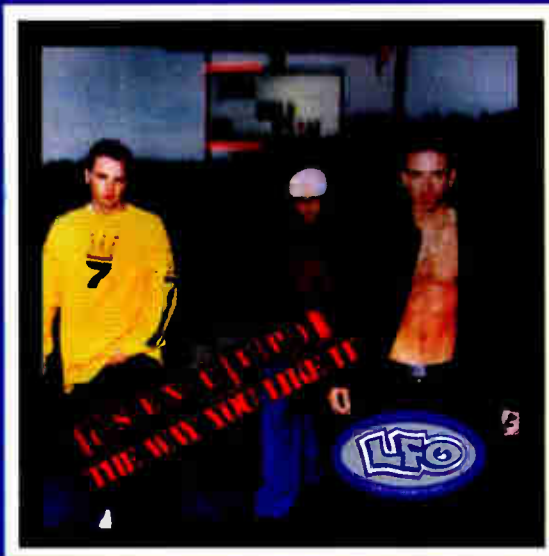
JULY 6, 1998 - 6:30PM (U.S.-PACIFIC TIME)

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LIKE IT”

“PAUL REVERE”
“DANCE WITH YOU”

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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.

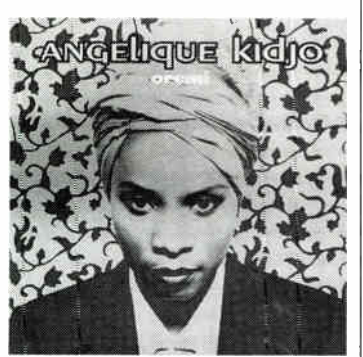
RAP

► **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 PL, 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

SPOTLIGHT



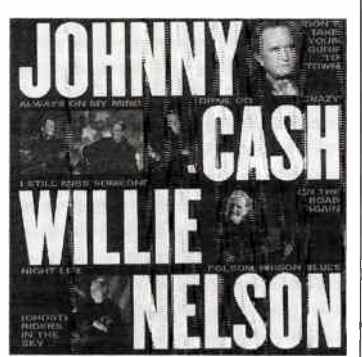
ANGELIQUE KIDJO
Oremi
 PRODUCERS: Jean Hebrail, Peter "PM" Mokran
Island 314 524 521
 The pathfinding empress of Afro-pop uncorks a superb new effort that draws on the electrifying pan-cultural strengths of her last four albums (three of them on Island) while adding dazzling new elements to the mix. 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.

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.

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

SPOTLIGHT



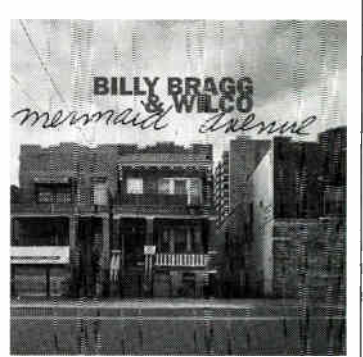
WILLIE NELSON AND JOHNNY CASH
VH1 Storytellers
 PRODUCER: Rick Rubin
American Recordings/VH1 69416
 As this stripped-down live recording from VH1's "Storytellers" series proves, there is no more powerful vehicle than two well-traveled troubadours sitting in front of a small audience trading songs from 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

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.

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.

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.

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 "Messagesquise" 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 Elefant
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.

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

SINGLES

EDITED BY LARRY FLICK

POP

► **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 investing.

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 Thieves, 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/Monkies, 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 LYNNNS *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 inter-

ludes 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 aerobic 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
MJ 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-arts 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 intangi-

ble 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.)

Reviews & Previews



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 YIDDISH 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 babaganouj, 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.

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 phenomena 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.

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

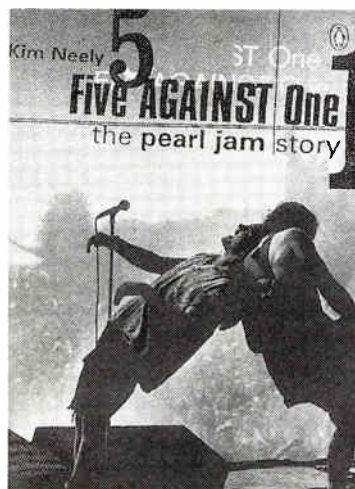
history with tremendous detail and insightful commentary, starting with the band's early years in Seattle.

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**



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 OEEP?

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



GERALD LEVERT

youthful artist," says Michelle Murray, senior director of marketing at Elektra.

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

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.

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.



by Anita M. Samuels



CAMPBELL

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	TITLE	PEAK POSITION
1	1	32	3	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98) 2 weeks at No. 1	MP DA LAST DON	1
*** No. 1 ***						
2	NEW	1	1	BRANDY ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
*** Hot Shot Debut ***						
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 J.M./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 COMPLETION	7
21	22	17	52	K-CI & JOJO ▲ 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 ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
25	24	22	30	CHICO DEBARGE KEOAR 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 ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
30	35	28	39	MARIAH CAREY ▲ 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 ▲ 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 ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
43	43	44	34	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
44	NEW	1	1	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		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	1	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
48	47	45	48	PUFF DADDY & THE FAMILY ▲ 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 ▲ 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 ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
61	NEW	1	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. ▲ 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	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 ▲ 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	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 ▲ 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 ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		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 ▲ 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/EMI 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	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 ▲ 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	LUNASIC AWOL/NOO TRYBE 45804/VIRGIN (10.98/15.98)	A MILLION WORDS A MILLION DOLLARS	88

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

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).

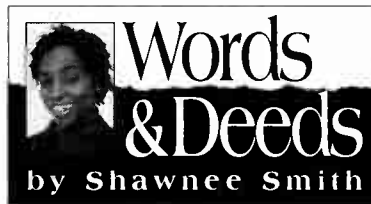
The event was followed by a satirical ad in newspapers with the slogan "Titanic ta mère," a play on words

with the act's slang name: Nique Ta Mère, 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 Ministère 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 Traher Ton Fils" (Don't Let Your Son Hang Out), reflects on parental responsibility for juvenile delinquency.

According to **Christophe Lamégnière**, managing director at Epic France, NTM is "reviving the old French protest-song flame that (Continued on page 30)

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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	FOCIC MUSTLIZ FEAT. LANCE BONE & KAWDZ BONE AND THUGSREATHIN)
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. JAME BLAZE, KISRO 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 KILIX FEAT. MANDY (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 Ferré." 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™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	NEW ▶		1	COME WITH ME	PUFF DADDY FEATURING JIMMY PAGE
2	2	1	14	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD
3	1	4	12	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK
4	4	7	4	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE
5	3	3	9	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES
6	6	6	16	WHO AM I	BEENIE MAN
7	7	9	19	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX)
8	5	2	13	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM)
9	8	5	15	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
10	9	8	13	SECOND ROUND K.O.	CANIBUS
11	10	10	27	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ
12	NEW ▶		1	THE ACTUAL	ALL CITY
				*** GREATEST GAINER ***	
13	14	12	13	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
14	11	11	23	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
15	12	14	22	GONE TILL NOVEMBER	WYCLEF JEAN
16	NEW ▶		1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MIA
17	13	17	3	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE
18	22	35	5	SINFUL	COSMIC SLOP SHOP
19	17	21	14	GITTY UP	SALT-N-PEPA
20	18	15	20	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL
21	16	13	10	CLOCK STRIKES	TIMBALAND AND MAGOO
22	25	24	14	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW
23	19	16	23	WHAT YOU WANT	MASE (FEATURING TOTAL)
24	21	45	7	RUTHLESS FOR LIFE	MC REN
25	15	18	19	THE PARTY CONTINUES	JD FEATURING DA BRAT
26	31	25	23	FATHER	LL COOL J
27	NEW ▶		1	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST
28	23	22	3	THISAWAY, THATAWAY (HILLSIDE ANTHEM)	PLAYERS FOR LIFE
29	20	20	15	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS
30	24	19	8	CHOKO	B.L.H.U.N.T.
31	34	23	9	COME & GET IT	DARQ AGE
32	35	—	2	PARTY AIN'T A PARTY	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
33	43	44	26	BURN	MILITIA
34	33	30	29	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
35	26	26	11	JAM ON IT	CARDAN (FEATURING JERMAINE DUPRI)
36	27	27	11	OUT OF SIGHT (YO)	RUFUS BLAQ
37	28	33	10	SOUTHSIDE	LIL' KEKE
38	46	40	5	N.O.R.E.	NOREAGA
39	37	32	10	THE MOST BEAUTIFUL GIRL	RAHEEM
40	36	31	16	JUST BE STRAIGHT WITH ME	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	JAY-Z
42	32	34	4	LIKE WE DO	P.A. PARENTAL ADVISORY
43	NEW ▶		1	GOT'S LIKE COME ON THROUGH	BUDDHA MONK (FEAT. OL' DIRTY BASTARD)
44	40	42	8	DING-A-LING	HI-TOWN DJs
45	39	37	30	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
46	45	36	17	DOO DOO BROWN	DJ NASTY KNOCK
47	30	50	5	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN FEAT. L.A. SMO & STYLZ
48	38	29	14	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P & TWISTA
49	RE-ENTRY		2	MY STEEZ	RAW ELEMENTS FEATURING MEN-AT-LARGE
50	RE-ENTRY		24	DANGEROUS	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.

JUNE 27, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	5	THE BOY IS MINE R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	2	4	22	THEY DON'T KNOW/ARE U STILL DOWN TIM & BOB, T. SHAKUR (JON B., TIM & BOB, T. SHAKUR, JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
3	3	3	20	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
4	4	2	7	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
5	7	—	2	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	5
6	8	7	8	MY ALL/BREAKDOWN M. CAREY, W. AFANASIEFF, STEVE J. COMBS (M. CAREY, W. AFANASIEFF, A. HENDERSON, C. SCRUGGS, S. JORDAN)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
				*** Hot Shot Debut ***		
7	NEW	—	1	MAKE IT HOT TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MINE INC./EASTWEST 64110/EEG	7
8	9	9	3	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	8
9	6	6	16	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/WINTERSCOPE	2
10	5	5	9	THE ARMS OF THE ONE WHO LOVES YOU G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	4
11	NEW	—	1	GHETTO SUPERSTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	11
12	10	8	19	LET'S RIDE T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
13	11	11	14	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	10
14	12	10	14	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT, K. HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
15	14	12	12	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	11
16	16	24	10	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78986	16
17	13	13	16	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	13
18	18	18	4	WHATCHA GONE DO DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	18
19	NEW	—	1	COME WITH ME S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	19
20	15	16	17	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	15
21	17	14	16	A ROSE IS STILL A ROSE L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	5
22	19	17	13	MONEY, POWER & RESPECT D. ANGELETTIE, R. LAWRENCE, S. JACOBS, J. PHILIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) PAC 807 7956/ARISTA	8
23	20	22	5	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R. LAWRENCE, D. ANGELETTIE, R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	20
24	22	15	31	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	1
25	23	21	14	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	20
26	21	20	19	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 58244	4
27	28	30	19	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFFY RYDERS/DEF JAM 568862/MERCURY	19
28	30	—	2	PARTY AIN'T A PARTY T. RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, J. DAVIDSON, M. SMITH, J. WILLIAMS, M. WHITE)	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024*/INTERSCOPE	28
29	24	23	23	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
30	25	19	22	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
				*** Greatest Gainer/Airplay ***		
31	31	31	5	NINETY NINE [FLASH THE MESSAGE] W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78759/COLUMBIA	31
32	34	—	2	HOW DO I SAY I'M SORRY K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	32
33	26	27	16	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	12
34	27	25	15	VICTORY S. STEVE (S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI))	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	13
35	40	—	2	THERE YOU ARE L. STEWART (P. L. STEWART, TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	35
36	33	26	9	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
37	29	28	37	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
38	39	33	30	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS L. LAWRENCE, D. ANGELETTIE, S. COMBS, STEVE J. (D. BOWEL, STANSFELD, A. MORRIS, DEVAINE, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) PAC 807 7956/ARISTA	7
39	37	34	15	DO FOR LOVE S. SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
40	32	32	7	I WANNA GET NEXT TO YOU DAVE G (ROSE, ROYCE, N. WHITFIELD)	◆ CHRISTION (C) (D) (T) ROC-A-FELLA/DEF JAM 568476/MERCURY	32
41	45	41	14	RAIN B. A. MORGAN (B. A. MORGAN, J. PASTORIUS)	◆ SWV (C) (D) RCA 65402	7
42	36	37	22	GONE TILL NOVEMBER W. JEAN (W. JEAN, T. KELLY, O. HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
43	35	29	20	ROMEO AND JULIET G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FINE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	5
44	38	36	45	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
				*** Greatest Gainer/Sales ***		
45	50	54	5	LOVE FOR FREE D. BINGHAM (D. BINGHAM, G. GADDIS, S. CARTER, B. NICHOLAS)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY	45
46	46	39	17	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
47	47	48	5	WHATUON THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402*/TVT	47
48	48	40	21	AM I DREAMING K. SWEAT (S. DEES)	◆ OL SKOOL [FEATURING KEITH SWEAT & XSCAPE] (C) (D) (T) KEA 56163/UNIVERSAL	5
49	41	35	13	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	43	38	22	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
51	NEW	—	1	LOVE THE WAY C. THOMPSON, C. EMORY (D. JONES, M. KEITH, M. SCANDRICK, Q. PARKER, C. THOMPSON, C. EMORY, S. THOMAS)	◆ EOL (C) (D) (T) RCA 65368	51
52	NEW	—	1	THE ACTUAL DJ PREMIER (L. TROUPE, G. CORDEW, C. MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	52
53	NEW	—	1	2 WAY STREET M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSIONES (C) (D) MOTOWN 860788	53
54	NEW	—	1	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	54
55	NEW	—	1	STOP BEING GREEDY PK (E. SIMMONS, A. FIELDS, D. BLACKMAN, M. MASSER)	◆ DMX (T) RUFFY RYDERS/DEF JAM 56889*/MERCURY	55
56	56	61	3	FREAK OUT T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028*/INTERSCOPE	56
57	52	56	17	WELL, ALRIGHT K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
58	62	52	13	2 LIVE PARTY C. WONG WONG, M. ROSS, C. DIXON (M. ROSS, C. WONG WONG, H. W. CASEY, R. FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	52
59	51	53	9	FULL COOPERATION E. SERMON (E. SERMON, R. NOBLE, K. MURRAY, H. OUSLEY)	◆ DEF SQUAD (T) DEF JAM 568779*/MERCURY	51
60	55	45	10	CRAZY FOR YOU S. HUFF (S. HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	32
61	65	60	5	N.O.R.E. POKE & TONE (V. SANTIAGO, J. OLIVIER, S. BARNES)	◆ NOREAGA (T) PENALTY 0232*/TOMMY BOY	60
62	53	46	10	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
63	54	47	14	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P & TWISTA (C) (D) (T) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	44
64	60	59	15	THANK YOU L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (C) (D) (T) (X) ATLANTIC 84142	53
65	57	55	10	SOUTHSIDE DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	55
66	75	86	5	SINFUL R. THOMAS (M. SELMON)	◆ COSMIC SLOP SHOP (C) (D) (T) MTUME 55426/MCA	66
67	59	—	2	MONEY DJ CLARK KENT (K. GAMBLE, L. HUFF, A. JACKSON, T. LANE)	◆ CHARLI BALTIMORE (T) UNTERENTAINMENT 78937*/EPIC	59
68	83	83	3	THE WAY I PARLAY LIL' STEVE (S. RUSSELL)	◆ TROOP (C) (X) WARRIOR 8950*/KOCH	68
69	64	70	14	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
70	58	58	19	THE PARTY CONTINUES J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	14
71	61	51	12	COME OVER TO MY PLACE DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUIE 65448	38
72	68	66	10	THE MOST BEAUTIFUL GIRL RED MONEY (M. RAHEEM, R. LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	63
73	70	64	19	ALL I DO A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	15
74	77	74	14	THROW YO HOOD UP E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) (T) LOC-N-UP 70714	61
75	69	89	7	RUTHLESS FOR LIFE LT HUTTON (L. PATTERSON, LT HUTTON)	◆ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	69
76	63	57	8	LIL' RED BOAT J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, ANGELA GRANT)	◆ ANGEL GRANT (C) (D) (T) FLYTE TYME 56176/UNIVERSAL	48
77	NEW	—	1	GOT YA BACK K. SMOOVE, K. KORNGAY, D. YOUNG (A. ALBERT, A. ALBERT, R. ROSS, D. YOUNG, K. KORNGAY)	◆ DREA FEATURING BLACK ROB (C) (D) SPOILED ROTTEN 17226/WARNER BROS.	77
78	67	62	6	CHANGE YOUR WAYS C. STOKES, C. CUENI, T. BAKER (C. STOKES, C. CUENI, T. BAKER, K. BALL)	◆ SEC-N-SOL (C) (D) (T) WARNER BROS. 17233	62
79	66	69	20	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
80	71	65	11	JAM ON IT DIGGA (P. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228*/TOMMY BOY	61
81	72	72	3	THISAWAY, THATAWAY (HILLSIDE ANTHEM) T. ZONE, CHEEZE (R. MACK, J. D. CAUTHEN, D. BURRELL, JR., G. CHAMBERS)	◆ PLAYERS FOR LIFE (C) (D) BIG J 1001	72
82	73	76	19	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROLBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
83	NEW	—	1	SILENCE J. KRAUSE (A. NORTH, J. KRAUSE)	◆ RANDY CRAWFORD (C) (D) BLUEMOON 97992/ATLANTIC	83
84	84	84	3	LOVE HURTS J. POYSER, VIKTER (J. POYSER, VIKTER)	◆ JUANITA DAILEY (C) (X) WOO 24948*/ICHI BAN	84
85	76	79	4	LIKE WE DO P. A. (J. HOLLINS, K. PRATHER, M. SINCLAIR)	◆ P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009	69
86	74	68	9	CHOKO WILDSTYLE (P. A. GRAHAM, R. LEVERSTON)	◆ B.L.H.U.N.T. (C) (T) SELECT 25059*	62
87	85	73	9	COME & GET IT BLACKCAT (DARQ AGE)	◆ DARQ AGE (C) (D) (T) KURUPT 004	68
88	81	77	15	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	36
89	80	80	4	BRING IT ON D. AUSTIN (N. DAVENPORT, D. AUSTIN, B. BLADE, C. WOLFE)	◆ N'DEA DAVENPORT (T) DELICIOUS VINYL 72527*/V2	80
90	79	75	19	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
91	82	71	11	OUT OF SIGHT (YO) C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT,		

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	8	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 1 week at No. 1
2	1	11	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
3	3	23	TOO CLOSE	NEXT (ARISTA)
4	4	16	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)
5	5	13	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
6	8	9	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. DJ DREY BASTARD & MIA (INTERSCOPE)
7	6	34	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
8	7	14	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
9	12	10	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
10	9	28	ALL MY LIFE	K-CI & JOJO (MCA)
11	11	5	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
12	10	31	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
13	16	4	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
14	13	9	MY WAY	USHER (LAFACE/ARISTA)
15	15	14	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
16	14	20	LET'S RIDE	MONTYELL JORDAN FEAT. MASTER P & SILK THE SHOCKER (DEF JAM/MERCURY)
17	24	4	LUXURY: COCOURE	MAXWELL (COLUMBIA)
18	17	8	MY ALL	MARIAH CAREY (COLUMBIA)
19	27	7	MAKE IT HOT	NOLLE FEAT. MISSY "MISSEANOW" ELLIOTT & MOCHA (THE GOLD MINE INC./EASTWEST/EEG)
20	44	2	GO DEEP	JANET (VIRGIN)
21	20	13	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)
22	19	22	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
23	21	10	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)
24	26	10	DOOR #1	LSG (EASTWEST/EEG)
25	22	20	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
26	18	31	SEVEN DAYS	MARY J. BLIGE (MCA)
27	32	6	MONEY AIN'T A THANG	JAY-Z FEATURING JAY-Z (SO SO DEF/COLUMBIA)
28	31	22	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
29	29	17	WHO AM I	BEECIE MAN (2 HARD/VP)
30	23	33	NICE & SLOW	USHER (LAFACE/ARISTA)
31	—	1	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
32	30	32	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
33	33	16	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
34	42	3	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
35	38	12	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
36	25	30	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
37	28	5	LOST ONES	LAURYN HILL (RUFFHOUSE/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	1	8	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
2	2	12	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
3	4	2	MY BODY	LSG (EASTWEST/EEG)
4	6	13	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
5	15	20	I CAN LOVE YOU	MARY J. BLIGE (MCA)
6	—	1	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
7	8	9	EVERYTHING	MARY J. BLIGE (MCA)
8	3	5	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
9	9	5	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
10	7	2	SWING MY WAY	K.P. & ENVIY (EASTWEST/EEG)
11	—	1	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
12	10	19	NO MORE NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
13	5	7	5 STEPS	DRU HILL (ISLAND)
14	14	19	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
15	23	5	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
16	12	9	A DREAM	MARY J. BLIGE (ARISTA)
17	24	32	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
18	11	11	TYRONE	ERIKAH BADU (KEDAR/UNIVERSAL)
19	19	26	FOR YOU	KENNY LATTIMORE (COLUMBIA)
20	—	33	NEXT LIFE TIME	ERIKAH BADU (KEDAR/UNIVERSAL)
21	18	14	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
22	13	14	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
23	—	13	SOCK IT 2 ME	MISSY "MISSEANOW" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
24	22	20	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
25	20	42	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

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

R&B SINGLES A-Z

58	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
59	2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
60	2 WAY STREET (Hicklo, ASCAP/Missions, BMI/All Silver, BMI/Beane Tribe, BMI)
61	357 (Un Rivera, ASCAP/Warner-Tamerlane, BMI/MCA-Duchess, BMI)
62	THE ACTUAL (Not Listed)
63	ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)
64	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
65	AM I DREAMING (Living, BMI/Ljesnika, BMI) WBM
66	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM
67	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BEN-JAMINIS (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/EMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
68	BLACK ICE (SKY HIGH) (Dungen Ratz, ASCAP/Godie Mob, BMI/Chrisalis, BMI/Gnat Booty, ASCAP/Chrisalis, ASCAP)
69	BODY BUMPIN' YIPPIE-YI-YO (Smelgood, ASCAP)
70	THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
71	BRING IT ON (Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
72	BRING IT ON (My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nutthouse, ASCAP)
73	CHANGE YOUR WAYS (Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)
74	CHEERS 2 U (Herbolicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
75	CHOKO (B.L.H.U.N.T., BMI/Fict, BMI)
76	CLOCK STRIKES (Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
77	COME & GET IT (GCMH, ASCAP/Big-N-Mage, BMI)
78	COME OVER TO MY PLACE (Dawna, BMI)
79	COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP)
80	CRAZY FOR YOU (MCA)
81	DEJA VU (UPTOWN BABY) (MCA, BMI) HL
82	DING-A-LING (Afro-ican, BMI)
83	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
84	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)
85	FREAK OUT (September Six, ASCAP/Donnit, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM
86	FULL COOPERATION (Erick Sermon, ASCAP/Illitic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sherronda, BMI)
87	GET AT ME DOG (Boomer X, ASCAP/Copyright Control/Damon Blackman, ASCAP/Frankly, BMI)
88	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambli, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
89	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Jo, ASCAP/TCF, ASCAP/Mu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI)
90	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
91	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Jo, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LB Fam, ASCAP) HL
92	GOT'S LIKE COME ON THROUGH (Duck Low, ASCAP/Remidi, ASCAP)
93	GOT YA BACK (Cocoa Puff, ASCAP/88 Pub, ASCAP/Asynith, ASCAP/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Never Satisfied, ASCAP/Famous, ASCAP)
94	HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI)
95	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
96	I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI/Briggspott, BMI/Almo, ASCAP/Ace Ace, ASCAP)
97	I GOT THE HOOK UP! (Big P, BMI/Burnin Avenue, BMI)
98	IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
99	IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
100	I WANNA GET NEXT TO YOU (MCA, BMI) HL
101	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
102	JUST BE STRAIGHT WITH ME (Big P, BMI/Burnin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
103	LET'S RIDE (Hudson Jordan, ASCAP/Wren, ASCAP/Mood Swing, BMI/Big P, BMI)
104	LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)
105	LIL' RED BOAT (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Karmamrak, ASCAP)
106	LOVE FOR FREE (Dinky B, ASCAP/Reli South, ASCAP/BMD, ASCAP/Lil' Lu, BMI/Music & Media International, BMI)
107	LOVE HURTS (Milah, ASCAP/Jajapo, ASCAP)
108	LOVE LETTERS (LeaSun, ASCAP/Avemal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)
109	LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lolus Petals, BMI)
110	MAKE EM' SAY UHH! (Burnin Ave., BMI/Big P, BMI)
111	MAKE IT HOT (Mass Confusion, ASCAP)
112	MOAN & GROAN (GEMA/WB, ASCAP/Playhard, ASCAP/Ankie, ASCAP) WBM
113	MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panior's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM
114	MONEY (Un Rivera, ASCAP/Warner-Tamerlane, BMI/Clark True Funk, BMI)
115	THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
116	MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
117	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL
118	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Therm Damm Twins, ASCAP/EMI April, ASCAP) HL
119	NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL
120	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melele, BMI/Mc. Mac, BMI/Mikman/Nitty & Capone, BMI) WBM
121	N.O.R.E. (Suite 1202, BMI/Jesse Luis Gotcha, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)
122	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hittuartz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
123	OUT OF SIGHT (YO) (Ali Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/AI West, BMI) HL
124	PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donnit, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP) HL/WBM
125	THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
126	RAIN (Barn Jams, BMI/MCA, BMI/Pastorius, BMI) HL
127	RAISE THE ROOF (LGM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 4 wks at No. 1
2	2	22	THEY DON'T KNOW/ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)
3	3	7	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
4	6	8	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA)
5	7	2	MY WAY	USHER (LAFACE/ARISTA)
6	—	1	MAKE IT HOT	NOLLE FEAT. MISSY "MISSEANOW" ELLIOTT & MOCHA (THE GOLD MINE INC./EASTWEST/EEG)
7	4	20	TOO CLOSE	NEXT (ARISTA)
8	5	9	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
9	8	14	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
10	—	1	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
11	9	13	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
12	16	10	DO YOUR THING	7 MILE (CRAVE)
13	15	4	WHATCHA GONE DO?	LINK (RELATIVITY)
14	11	15	LET'S RIDE	MONTYELL JORDAN FEAT. MASTER P & SILK THE SHOCKER (DEF JAM/MERCURY)
15	13	14	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (LUKE (W)SLAND)
16	10	16	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
17	12	12	I GOT THE HOOK UP!	MASTER P (NO LIMIT/PRIORITY)
18	14	5	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
19	17	19	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
20	19	4	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE (RUFFHOUSE/COLUMBIA)
21	18	9	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
22	27	2	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
23	21	15	WHO AM I	BEECIE MAN (2 HARD/VP)
24	24	7	I WANNA GET NEXT TO YOU	CHRISTIAN (ROCA-FELLA/DEF JAM/MERCURY)
25	22	19	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOUD RUFF RIDERS/DEF JAM/MERCURY)
26	20	13	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (BAD BOY/ARISTA)
27	23	15	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
28	29	2	THERE YOU ARE	SAM SALTER (LAFACE/ARISTA)
29	26	13	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
30	28	27	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODICINE/COLUMBIA)
31	—	1	THE ACTUAL	ALL CITY (MCA)
32	25	16	IMAGINATION	TAMIA (QUEST/WARNER BROS.)
33	36	8	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
34	44	4	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROCA-FELLA/DEF JAM/MERCURY)
35	32	16	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
36	31	22	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
37	30	31	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
38	33	22	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
39	37	3	FREAK OUT	MULTI-BUSTA FEAT. TONY FLEY & ANONYMOUS LL' MAN/WITNESS/SCOPE
40	34	5	WHATUON	LATANYA FEATURING TWISTA (BLUNT/TVT)
41	—	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. DJ DREY BASTARD & MIA (INTERSCOPE)
42	35	3	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
43	50	4	SINFUL	COSMIC SLOP SHOP (MTUME/MCA)
44	40	14	GITTY UP	SALT-N-PEPA (RED ANT/LONDON/ISLAND)
45	—	1	2 WAY STREET	MISSJONES (MOTOWN)
46	42	20	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)
47	39	10	CLOCK STRIKES	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
48	54	14	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
49	41	14	ALL MY LIFE	K-CI & JOJO (MCA)

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

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.

But here's a surprising spot of good news: Not only were we hit with a daunting pile of entries,



KASSIRA

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



by Larry Flick

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.

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" Vision** 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.

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 Reid** 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)



REID

TID-BEATS: How much do we love the fact that disco legerd **Loleatta**

Billboard. **Dance**
HOT 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 DEFIMTY
4. MOVIN' ON DEBBIE PENDER TOMMY BOY SILVER
5. PUSH IT GARBAGE ALMO SQUINIS

MAXI-SINGLES SALES

1. DELICIOUS PURE SUGAR GEFREN
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 Ralphie 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.

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.

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Pure Sugar • Taana Gardner • Sabrina Johnston
and many more

KEYNOTE SPEAKERS

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

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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

'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

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

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."

"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)

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."

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

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



by Chet Flippo

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.

JAZZ '98

THE BILLBOARD SPOTLIGHT



ILLUSTRATION BY JASON FARRIS

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 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—Malpasa/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

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

TRAVELING JAZZ: Labels Step Up Marketing Through European Festivals

BY CHRIS FULLER

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

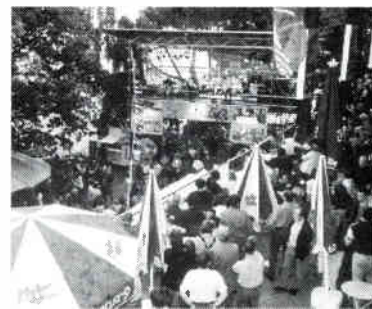
Helped along by a "determination to stay on the cutting edge of recording technology," Nobs estimates that "at least 300" albums and CDs resulting from Montreux solo slots or jams have been released to date. "The growing acceptance of DVD offers us still new opportunities and possibilities," he says. 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 Wulf 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 opportuni-

ties 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



Montreux Jazz Festival, 1997

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."

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 sealing 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." ■

RICHARD ELLIOT
Jumpin' Off

GEORGE HOWARD
There's A Riot Goin' On

LENA HORNE
Being Myself

CHUCHO VALDES
Bele Bele En La Habana

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PIECES OF A DREAM
Pieces

MILES DAVIS
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PAT MARTINO
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Edition One

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Zero

ELIANE ELIAS
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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.”

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 sun-

glasses 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

veying 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

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, sur-

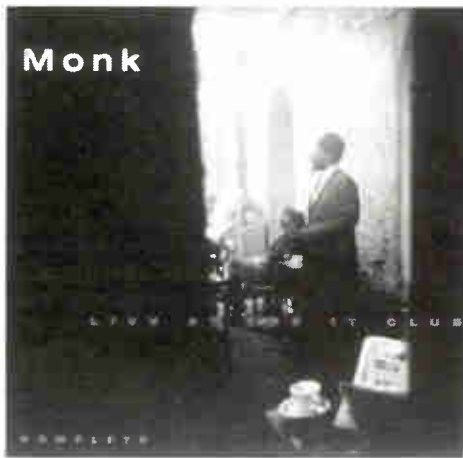


Photo: Herb Shitzer

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

JAZZ

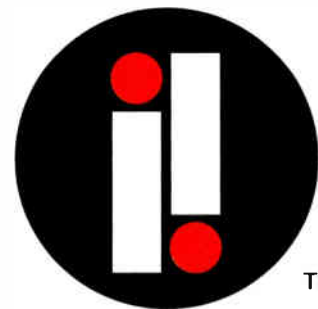
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JAZZ

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." ■

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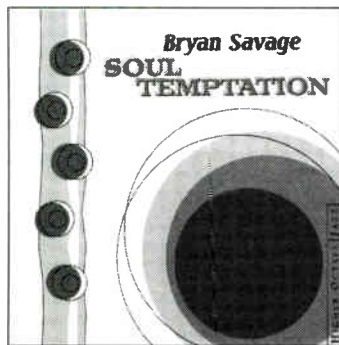
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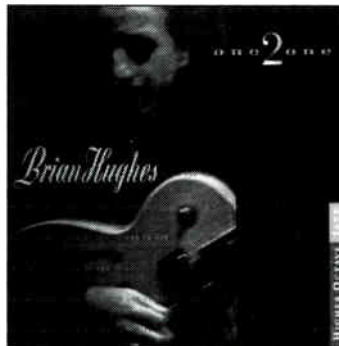
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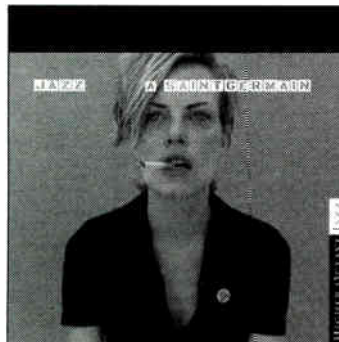
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JAZZ ALBUMS

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- 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. | Arist | (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. B**—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

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JAZZ

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 Grammys 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

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 "Crepesculent 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.

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

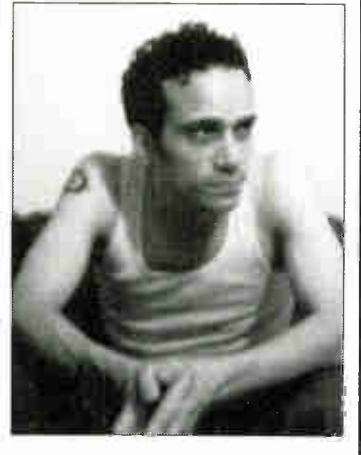
run his bow over the strings, playing the same chord. Just that one chord, over and over. And people would come to him and say that other cellists moved their fingers all over the strings and played many different chords. And the cellist would always reply, "They're all looking for the place. I've found it."

"Old men ought to be explorers." T.S. Eliot said that. ■

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 malleable 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."



ALFONZO BLACKWELL

smooth jazz

meets

smooth grooves

alfonzo blackwell

continues

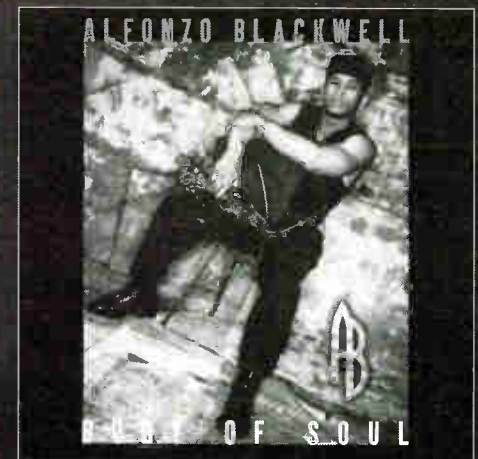
with his successful

formula of

"rhythm & cool" on his

brand new album

BODY OF SOUL



includes: (the nac track) "passion"
(the uac track) "a little bit of sax"
plus "the smoothest"
"body of soul"
"dandelion in a windstorm" (featuring chance)
and more!



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Songwriters & Publishers

ARTISTS & MUSIC

R&B Proves Crucial For BMG Songs

BY SHAWNEE SMITH

NEW YORK—As the U.S. division of BMG Music Publishing, BMG Songs has a mission to be a grass-roots publishing company. Started 20 years ago, the company began to focus on developing its R&B music department when Danny Strick became president in 1996.

"I felt we were really lacking on the urban side, and I felt it was really important to build our profile [in that area]," says Strick about his decision to create an R&B music department in New York with Clyde Lieberman, VP of East Coast creative operations, at the helm.

The company's first successful

signing in R&B music was a developmental publishing deal with Cypress Hill in 1992. BMG shopped the rap act, which eventually signed with Ruffhouse/Columbia and has sold more than 5.4 million units of its four projects, according to SoundScan.



THOMPSON

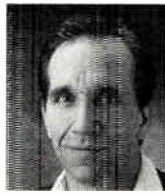
BMG's second break came with the signing of Loud Records rap collective Wu-Tang Clan in 1993. Wu-Tang's two albums have sold 3.1 million units, according to SoundScan, and the group has spawned six solo projects and an array of offshoot albums. BMG also publishes Clan members Method Man, Raekwon, the RZA, and any act RZA signs through his publishing deal.

With such success from the outset, BMG hired Derrick Thompson as senior director of creative in 1994, and its roster continued to build steadily. The department added a West Coast division in 1996, with Maani Edwards, West Coast creative manager of urban music, working in Los Angeles.

"We had a mission that we wanted to sign R&B records," says Lieberman about Thompson's hiring. "We wanted to work with R&B writers, and we wanted R&B producers. But we didn't want to go out and pay big money just because people thought [certain writers/producers] were hits. We wanted to have our own decision, our own creativity. And Derrick had a marketing background and a general knowledge of music, and it seemed like it would help us to have someone who understood marketing because it's such an important part of the music scene."

"He also saw that the future [of

R&B and rap music] was going to be more than just what was on the street right now. And that's the type of visionary that led us to Kedar [Entertainment] and Erykah Badu."



LIEBERMAN

BMG Songs has a sub-publishing deal with Kedar, which includes the work of Grammy Award winner Badu and Chico DeBarge.

The company also publishes music from MCA hip-hop act the Roots, who wrote and produced Badu's "Other Side Of The Game." Loud rap duo Mobb Deep, and EastWest Records rap artist MC Lyte.

BMG's newest signings include Manuel Seal, who co-wrote and co-produced Usher's first three singles—"You Make Me Wanna . . .," "Nice & Slow," and "My Way." "You Make Me Wanna . . ." stayed atop Billboard's Hot R&B Singles chart for 12 weeks. Seal also co-wrote and co-produced Mariah Carey's "Always Be My Baby" and has several tracks on So So Def/Columbia act Xscape's current album, "Traces Of My Lipstick," and tracks on the upcoming Gerald Levert and TLC projects.

Producer/writer Malik Pendleton, who wrote "Seven Days" for Mary J. Blige and "Off The Hook" for Jody Watley, is also signed to BMG Songs. He has produced and written for SWV and 702 and has cuts on forthcoming releases from Diana Ross, Aaron Hall, Az Yet, 702, and Rahsaan Patterson. He is also working on his solo debut for Atlantic Records.

Songwriter Larry Loftin, who penned "All That I Am" for Jive artist Joe and "Adore You" for gospel act

(Continued on page 91)

Mercury To Cut 'St. Louis' With Vanessa Williams

PolyGram's Mercury label unit will record the cast album of the recently hailed, concertized production of "St. Louis Woman," starring Vanessa Williams. The rarely seen 1946 Harold Arlen and Johnny Mercer musical was mounted for five performances in May by the Encores! series at New York's City Center. The album will be produced by Hugh Fordin through his DRG Productions. Fordin, interestingly, has done similar work for his own label, DRG Records, for such Encores! shows as "Call Me Madam," "Out Of This World," "Pal Joey," and "The Boys From Syracuse." The best-known song from "St. Louis Woman" is "Come Rain Or Come Shine." Recording sessions are planned for July 2 at New York's Edison Studios. Look for an early-fall release. IRV LIGHTMAN

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SONGBIRD"

Written by Christine McVie
Fleetwood Mac Music (BMI)

Pop music is laced with stories of talented artists whose voices were silenced too soon. One of the latest to be added to that list is Eva Cassidy, who died last fall from melanoma at age 33. Well-known as a singer who could, as *The Washington Post* said, "sing anything—folk, blues, jazz, R&B, gospel—and make it sound like it was the only music that mattered," Cassidy was honored by the *Washington Area Music Assn.* as best female vocalist in four separate categories: blues, jazz-contemporary, jazz-traditional, and roots and rock/traditional R&B. "Songbird" is a collection of tunes from three Cassidy albums—"Eva By Heart," "Live At Blues

Alley," and "The Other Side," a duet set with Chuck Brown. (Her albums are available on Blix Street Records, and the duet project is available on Liaison Records.)

Speaking of Eva Cassidy, her producer Chris Biondo says of "Songbird," "I think we did that whole song in one day, which is unusual for her, because usually we'd spend weeks or months on a song and not even finish it—then, a couple years later, pull it out and finish it. As a matter of fact, most of her stuff was unfinished at the time she died."

"She was the kind of person [who] when she did a song, she pretty much knew how she wanted it. She'd sit down and think of the kind of instrumentation and arrangement. She

didn't do too many songs close to the way the original [was] written. She changed them around a lot, but I think that one was fairly close to the original, except I think the Fleetwood Mac song was mostly a piano and vocal. She played everything on [the cut], except I played bass and put a little drum beat. She played the guitars. I think it's the only guitar solo she played on anything."

Biondo says "Songbird" was part of Cassidy's repertoire of solo performances. "I know she liked that song very much," he says. "She did an acoustic solo thing, and she had been playing that song for years. She didn't play it with the band, because the band did slightly different styles than would lend themselves to that song. That was the song that she'd sit down by herself and play for an audience."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
IF YOU SEE HIM/IF YOU SEE HER	Tommy Lee James, Jennifer Kimball, Terry McBride	Still Working For The Man/BMI, Songs Of PolyGram Int'l/BMI, EMI Blackwood/BMI, Garden Angel/BMI, Warner-Tamerlane/BMI, Constant Pressure/BMI
HOT R&B SINGLES		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT RAP SINGLES		
COME WITH ME	Jimmy Page, Robert Plant, John Bonham, Sean "Puffy" Combs, Mark Curry	Flames Of Albion/ASCAP, Warner Chappell/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Remarkable/ASCAP
HOT LATIN TRACKS		
REZO	Carlos Ponce, Freddy Pinero Jr.	Copyright Control

Luck In Love Inspires Larry Dvoskin's Collaboration With Sammy Hagar

LOVE SONG: "I'm deeply, madly, wildly in love with someone I met on Maui," New York-based songwriter Larry Dvoskin says he gushed to Sammy Hagar over the phone while discussing their collaborations for Hagar's upcoming album on MCA Records. When they met the next day at Hagar's home in California's Mill Valley, Hagar related to Dvoskin that he, too, had met his wife on Maui and confessed that seven years earlier he had started writing a song for her that he had never finished.

Dvoskin says he had "no idea if Sammy and I would click." He notes, though, that "the coincidence of us both finding true love [on Maui] made a strong connection."

He adds, "Sammy sang [the song] to me, and I knew I was the right person to complete it with, for it totally mirrored what I was feeling at the time. An hour or so later it was finished

... We took a break, lunched, and by late afternoon we had a second, really terrific song completed."

The now-complete song, "This Is The Love," and the second song, "Returning Of The Wish," will appear on Hagar's new album, tentatively titled "Red Voodoo," due this fall.

The collaboration was sparked several weeks before Dvoskin and Hagar began writing together, when Tom Sarig, A&R VP for MCA, met with Greg Spotts, the producer/manager who represents Dvoskin.

Not one to dismiss other songwriting collaborations, Dvoskin wrote Edgar Bronfman Jr. a note suggesting that the president/CEO of Universal parent Seagram—who has a songwriting background—collaborate on a song for a Dvoskin discovery, Capitol Records' hot act Meredith Brooks.

In a note, Bronfman politely declined, saying he didn't "have much time for writing"—he's working, of course, on Seagram's acquisition of PolyGram and its merger with Uni-

versal's music interests.

Dvoskin says he and Hagar are discussing the possibility of doing more work together. The songwriter declares he is still very much in love with the lady he met in Maui. "I am challenging myself," he says, "to dig deep and use this as fuel to write the most genuine, passionate, heartfelt songs of my life."

LAING TO FUNDING GROUP: Publishing exec, rock musician, and songwriter Laurence "Corky" Laing has joined Toronto-based Alliance Music Royalty Fund as executive VP. Laing is responsible for developing the Fund's music royalty financing ventures for songwriters and publishers who have a history of strong royalty streams. The company's public parent, Alliance Communications Corp., is a global producer, distributor, and broadcaster of filmed

entertainment, and it has a 75% interest in the Canadian publisher TMP—The Music Publisher. Laing has 12 years of experience in music publishing, including associations with Warner/Chappell in New York and PolyGram Music Group in Canada.

REMEMBERING THE CHAIRMAN: The Songwriters' Hall of Fame Songwriter Showcase on Tuesday (23) at Manhattan's Life nightclub will be dedicated to the memory of Frank Sinatra, who died May 15. Sinatra was chairman of the Hall. Performers will include Pat Balder, Steffani Bennett, Judy Calem, Jen Chapin, Ghost Of A God, Grovelily, Deborah Hurwitz, and Amanda Thorpe.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. Bonnie Raitt, "Fundamental."
3. John Tesh, "Grand Passion."
4. "Amistad," selections.
5. "Jekyll & Hyde," vocal selections.



by Irv Lichtman

ASCAP Honors Gordy; BMI Throws 46th Pop Awards Fete

Motown founder Berry Gordy, who turned a fledgling recording company into a multimillion-dollar hit factory, received his due when ASCAP honored him with its first American Legend Award at the annual ASCAP Pop Music Awards. One of the creators of Motown's distinctive sound, songwriter Smokey Robinson, helped present the award. Special honors also went to songwriter of the year Diane Warren, and publisher of the year Warner/Chappell Music.



ASCAP's American Legend Award winner Berry Gordy, left, poses with Jermaine Dupri.



Shown, from left, are songwriter of the year Diane Warren, ASCAP president/chairman Marilyn Bergman, and award winner Glen Ballard.



Motown founder and special honoree Berry Gordy groomed young musicians like the Jackson 5 and Stevie Wonder into stars. Shown, from left, are Smokey Robinson, Gordy, and ASCAP Award presenter Dick Clark.



Motown founder Berry Gordy displays his American Legend Award with ASCAP president/chairman Marilyn Bergman.



Members of No Doubt take home awards for "Spiderwebs," written by Gwen Stefani and Tory Kanal, and "Don't Speak," written by Gwen and Eric Stefani. Shown, from left, are Kanal and Gwen Stefani, their producer Matthew Wilder, ASCAP chairman/president Marilyn Bergman, and Eric Stefani.



Songwriter of the year Diane Warren was also honored for her song of the year, "Un-Break My Heart." Shown, from left, are Smokey Robinson, Diane Warren, ASCAP chairman/president Marilyn Bergman, Pop Award winner Brian Vander Ark of the Verve Pipe, and Pop Award winner Gordon Kennedy.



Shown from left, ASCAP CEO John LoFrumento and ASCAP president/chairman Marilyn Bergman mingle with Warner/Chappell CEO Les Bider and president Rick Shoemaker, who captured the Publisher of the Year Award.



Xscape's Patrice Rushen celebrates her Pop Award for "Men In Black" with her bandmates. Shown, from left, are Xscape's Kandi Burruss and Rushen, ASCAP president/chairman Marilyn Bergman, songwriter of the year Diane Warren, and Xscape's LaTocha Scott and Tameka Cottle.

During the 46th annual Pop Awards, performing rights organization BMI handed out 73 Citations of Achievements, with special honors going to songwriters of the year Kenneth "Babyface" Edmonds, R. Kelly, Sheryl Crow, and her collaborator Jeffrey Trott, who each posted three songs on the most-performed list. BMI continued to pass out honors the following evening during the Film and Television Awards, where composer Danny Elfman dwarfed the competition in both media categories.



After receiving his seventh BMI Songwriter of the Year Award, Kenneth "Babyface" Edmonds, shares the spotlight with fellow honorees during the BMI Pop Awards. Shown, from left, are hosts Rick Riccobono, BMI VP of writer/publisher relations; Barbara Cane, BMI assistant VP of writer/publisher relations; and songwriters of the year Jeffrey Trott, Sheryl Crow, R. Kelly, and Edmonds.



Honored for his Disney theme music, Alan Menken shows off his 1998 Kirk Award. Shown, from left, are BMI VP of writer/publisher relations Rick Riccobono, BMI Film Award winner Will Jennings (co-writer of "My Heart Will Go On"), BMI president/CEO Frances Preston, Menken, BMI assistant VP of film/TV relations Doreen Ringer Ross, and BMI senior VP of performing rights and writer/publisher relations Del Bryant.



BMI senior VP of performing rights and writer/publisher relations Del Bryant poses with songwriter David Foster, who took home a Pop Award for "Hard To Say I'm Sorry," a hit for AZ Yet with Peter Cetera.



Songwriter of the year Sheryl Crow, left, shares a laugh with BMI president/CEO Frances Preston and BMI VP of writer/publisher relations Rick Riccobono.



Previous Pop Award winners R. Kelly, left, and Babyface relish their latest achievements—Songwriter of the Year Awards.



After earning the most Film and Television Awards for the evening, composer Danny Elfman juggles his four BMI statuettes (for the music to "Men In Black," "Good Will Hunting," "Flubber," and "The Simpsons") as he poses with BMI president/CEO Frances Preston.



BMI president/CEO Frances Preston congratulates EMI Music Publishing chairman/CEO Martin Bandier for being named BMI Publisher of the Year. EMI Publishing represented 15 of the 73 BMI award-winning songs.



Lamont Dozier of the legendary songwriting team Holland-Dozier-Holland picks up his eighth Pop Award, this time for "Baby I Need Your Loving."



Songwriter Richard Addrisi received a special presentation to honor the 7-millionth broadcast of his song "Never My Love" (co-written with the late Donald Addrisi, his brother). Shown, from left, are Kenneth "Babyface" Edmonds, Richard Addrisi, and songwriter/producer Daryl Simmons, who co-wrote the Pop Award-winning "In My Bed," a hit for Dru Hill.



Shown, from left, during the pre-awards dinner are Ron Shapiro, senior VP/GM of Atlantic Records; Atlantic recording artist Duncan Sheik, who won a Pop Award for "Barely Breathing"; and BMI president/CEO Frances Preston.

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)	ARIA — THE OPERA ALBUM 10 weeks at No. 1
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™

★ ★ NO. 1 ★ ★				
1	1	38	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE 25 weeks at No. 1
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. † indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR	1 VARIOUS MOZART: OPERA HIGHLIGHTS LASERLIGHT
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
3 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	3 VARIOUS MOZART-GREATEST HITS REFER- ENCE GOLD
4 VARIOUS BACH FOR RELAXATION RCA VICTOR	4 VARIOUS TEN YEARS OF SUCCESS NAXOS
5 VARIOUS PACHELBEL CANON RCA VICTOR	5 VARIOUS PIANO CLASSICS-3 CD SET MADACY
6 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	6 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
7 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	7 VARIOUS BEETHOVEN: GREATEST HITS REF- ERENCE GOLD
8 VARIOUS MOZART IN THE MORNING PHILIPS	8 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
9 JAMES GALWAY MEDITATIONS RCA VICTOR	9 VARIOUS 20 CLASSICAL FAVORITES MADACY
10 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	10 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
11 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	11 VARIOUS TCHAIKOVSKY-GREATEST HITS REF- ERENCE GOLD
12 VARIOUS MOZART FOR MEDITATION PHILIPS	12 VARIOUS THE BEST OF MOZART LASERLIGHT
13 BOSTON POPS (FIEDLER) STARS & STRIPES RCA	13 VARIOUS CLASSICAL MASTERPIECES MADACY
14 VARIOUS BRAHMS FOR BOOK LOVERS PHILIPS	14 VARIOUS PIANO GREATEST HITS INTERSOUND
15 VARIOUS MOZART AT MIDNIGHT PHILIPS	15 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

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 Yemanjá (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.

Another 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



UPSHAW

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.'"

"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.

Studio Action

ARTISTS & MUSIC

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

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.

'There's a synergy between the success of the studio and the success of the record company we're working on'

by the Recording Industry Assn. of America and spawned the top 10 single "Everybody (Backstreet's Back)."

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

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 Ultimatum and Total Recall.

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.



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.



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:

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Cooking In the Kitchen of Love**

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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. Holly- wood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Holly- wood, CA) Ben Garrison, Dexter Simmons	EMERALD SOUND (Nashville, TN) Chuck Ainley, Mark Ral- ston	CHARLES FISHER'S HOME STUDIO Charles Fisher Doug DeAngelis	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	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/ultimotion
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

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newslines...

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, Kooster 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.

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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 "Guan-tanamera" 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 label-mate 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)*

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)	
				*** NO. 1/GREATEST GAINER ***		
1	4	17	3	CARLOS PONCE EMI LATIN	1 week at No. 1	◆ REZO EPINERO JR. (C.PONCE, F.EPINERO JR.)
2	1	1	10	ELVIS CRESPO SONY DISCOS	R.CORA, E.CRESPO, L.A.CRUZ (E.CRESPO)	◆ SUAVEMENTE R.CORA, E.CRESPO, L.A.CRUZ (E.CRESPO)
3	10	23	4	ALEJANDRO FERNANDEZ SONY DISCOS	E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
4	3	4	5	VICTOR MANUELLE SONY DISCOS	R.SANCHEZ, V.MANUELLE (G.FRANCISCO)	◆ SE ME ROMPE EL ALMA R.SANCHEZ, V.MANUELLE (G.FRANCISCO)
5	13	10	8	MANNY MANUEL MERENGAZO/RMM	R.ORLANDO, R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)	◆ COMO DUELE R.ORLANDO, R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)
6	2	5	6	GLORIA ESTEFAN EPIC/SONY DISCOS	E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)	◆ CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)
7	6	2	8	MARC ANTHONY RMM	A.CUCCO PENA, M.ANTHONY, L.LUGO (F.ARIAS)	NO ME CONOCES A.CUCCO PENA, M.ANTHONY, L.LUGO (F.ARIAS)
8	8	13	19	ALEJANDRO FERNANDEZ SONY DISCOS	E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)	◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
9	20	14	34	ANA GABRIEL SONY DISCOS	A.GABRIEL (A.GABRIEL)	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
10	9	7	23	JUAN GABRIEL ARIOLA/BMG LATIN	J.GABRIEL (J.GABRIEL)	ASI FUE J.GABRIEL (J.GABRIEL)
11	NEW		1	SERVANDO Y FLORENTINO WEA LATIN	S.GEORGE, A.SALAS (R.MONTANER)	ALIVIAME S.GEORGE, A.SALAS (R.MONTANER)
12	5	6	8	MYRIAM HERNANDEZ SONY DISCOS	H.GATICA, M.HERNANDEZ (A.MANZANERO)	◆ HUELE A PELIGRO H.GATICA, M.HERNANDEZ (A.MANZANERO)
13	17	12	5	LUIS MIGUEL WEA LATIN	L.MIGUEL, B.SILVETTI (A.CARRILLO)	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
14	7	3	9	ALEJANDRO SANZ WEA LATIN	E.RUFFINENGO, M.A.ARENAS (A.SANZ)	◆ AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
15	27		2	EL REENCUENTRO FONOVIS	R.REYES (H.TOZZI)	CLARIDAD R.REYES (H.TOZZI)
16	26		2	RICARDO ARJONA SONY DISCOS	R.ARJONA (R.ARJONA)	◆ DIME QUE NO R.ARJONA (R.ARJONA)
17	11	11	11	PEPE AGUILAR MUSART/BALBOA	PAGUILAR (FATO)	POR MUJERES COMO TU PAGUILAR (FATO)
18	18	20	4	GRUPO LIMITE RODVEN/POLYGRAM LATINO	J.CARRILLO (G.RIVERA)	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
19	14	15	41	ALEJANDRO FERNANDEZ SONY DISCOS	E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)	◆ SI TU SUPERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
20	16	22	3	CHRIS DURAN MERCURY/POLYGRAM LATINO	R.LVI (R.LVI, J.MARCELO)	◆ TE PERDI R.LVI (R.LVI, J.MARCELO)
21	19	40	14	RICKY MARTIN SONY DISCOS	R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)	◆ 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	R.ROSA, K.C.PORTER (F.DE VITA)	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
23	22	16	12	CRISTIAN ARIOLA/BMG LATIN	R.PEREZ (A.MATHEUS)	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
24	21	19	15	INTOCABLE EMI LATIN	J.L.AYALA (M.MENDOZA)	ERES MI DROGA J.L.AYALA (M.MENDOZA)
25	NEW		1	LOS TUCANES DE TIJUANA EMI LATIN	G.FELIX (M.QUINTERO LARA)	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
26	36	39	6	LOS PALOMINOS SONY DISCOS	M.LICHTENBERGER JR. (E.R.RAMIREZ)	◆ TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
27	RE-ENTRY		2	TITO NIEVES RMM	R.GONZALEZ, L.GARCIA (R.MONCLOVA)	◆ COMO UN NINO CELOSO R.GONZALEZ, L.GARCIA (R.MONCLOVA)
28	15	9	18	LOS TEMERARIOS FONOVIS	A.ANGEL ALBA (A.ANGEL ALBA)	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
29	25	18	5	KARIS EMD	E.MONTANEZ, R.CORA (E.CRESPO)	◆ BANDOLERA E.MONTANEZ, R.CORA (E.CRESPO)
30	32	38	3	GRACIELA BELTRAN EMI LATIN	J.SEBASTIAN (J.SEBASTIAN)	◆ ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
31	30	26	3	BANDA MAGUEY RCABMG LATIN	E.SOLANO (E.SOLANO)	QUIERO VOLVER E.SOLANO (E.SOLANO)
32	35	29	3	MELINA LEON TROPICX/SONY DISCOS	E.REYES, A.MONTALBAN (R.BARRERA)	◆ TE CRUCIFICO O TE SANTIFICO E.REYES, A.MONTALBAN (R.BARRERA)
33	24	28	6	EZEQUIEL PENA FONOVIS	E.PENA (M.ALCAZAR, P.MARTINEZ, J.GUIZAR)	QUE CHULADA DE MUJER E.PENA (M.ALCAZAR, P.MARTINEZ, J.GUIZAR)
34	RE-ENTRY		3	MANA WEA LATIN	FHER & ALEX (FHER & ALEX)	◆ EN EL MUELLE DE SAN BLAS FHER & ALEX (FHER & ALEX)
35	23	37	18	OLGA TANON WEA LATIN	O.TANON (Y.MONRRZEZAU)	EL FRIO DE TU ADIOS O.TANON (Y.MONRRZEZAU)
36	NEW		1	CHARLIE ZAA SONOLUX/SONY DISCOS	C.ZAA (T.FERREIRO, T.FREGOSO)	DESENGANOS C.ZAA (T.FERREIRO, T.FREGOSO)
37	RE-ENTRY		16	INDIA RMM	I.INFANTE (R.BARRERA)	◆ MI MAYOR VENGANZA I.INFANTE (R.BARRERA)
38	RE-ENTRY		6	LOS TIGRES DEL NORTE FONOVIS	J.ARMENIA)	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENIA)
39	40	24	21	MARC ANTHONY RMM	A.CUCCO PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)	SI TE VAS A.CUCCO PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)
40	34	36	22	GRUPO LIMITE RODVEN/POLYGRAM LATINO	J.CARRILLO (A.VILLAREAL)	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	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 RCABMG LATIN QUIERO VOLVER
6 ELVIS CRESPO SONY DISCOS SUAVEMENTE	6 RICARDO ARJONA SONY DISCOS DIME QUE NO	6 EZEQUIEL PENA FONOVIS 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 FONOVIS CLARIDAD	8 BANDA ARKANGEL R-15 LUNA/FONOVIS 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 FONOVIS QUIERO VOLAR...
11 EL REENCUENTRO FONOVIS CLARIDAD	11 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	11 LOS TEMERARIOS FONOVIS POR QUE TE CONOCI
12 ALEJANDRO FERNANDEZ SONY DISCOS NO SE OLVIDAR	12 MELINA LEON TROPICX/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 FONOVIS 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.

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Charlie Zaa



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Artists & Music

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 Hípica 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 **E 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 "Bolos 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.

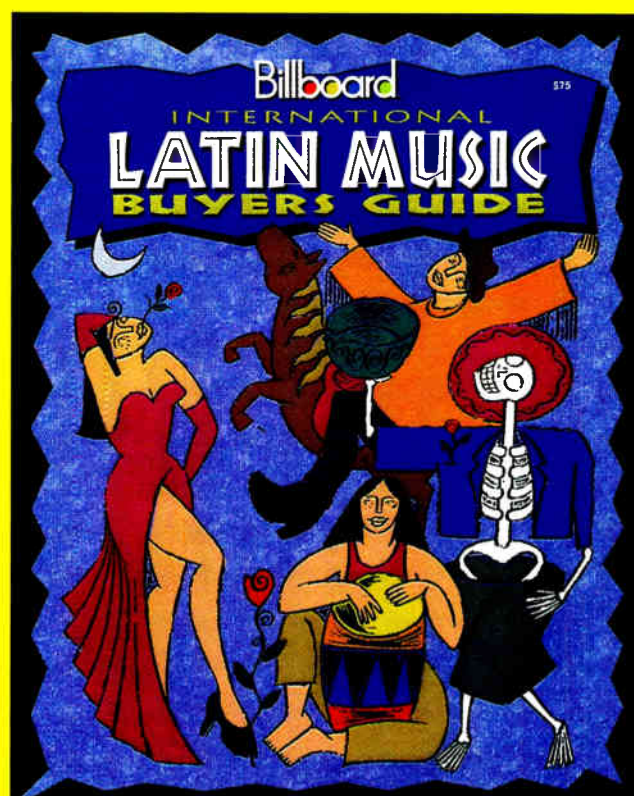
Regional Mexican genre chart: This week: 21,500 units; last week: 23,000 units; this week 1997: 32,500 units.

LATIN TRACKS A-Z

- TITLE** (Publisher—Licensing Org.) Sheet Music Dist. A PESAR DE TODOS (Sony Discos, ASCAP)
- 11 ALIVIA ME (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/Violi, ASCAP)
- 27 COMO UN NIÑO CELOSO (Samalea Songs, ASCAP)
- 6 CORAZÓN PROHIBIDO (HEAVEN'S WHAT I FEEL) (FIPP, BMI)
- 25 DESDE QUE TE AMO (Mas Flamingo, BMI)
- 36 DESENGAÑOS (DERRUMBES. POR QUE ERES ASI?) (EMI Blackwood, BMI/Peer Int'l, BMI)
- 16 DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
- 35 EL FRÍO 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 (Manzamusical, SACM)
- 21 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicalacaca, SGAE)
- 23 LLORAN LAS ROSAS (MCA, ASCAP)
- 37 MI MAYOR VENGANZA (Lidasocapi, ASCAP)
- 7 NO ME CONOCES (Unimusic, 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 (Giffan, 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)

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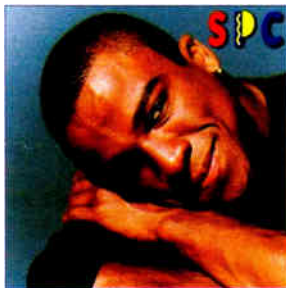


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International

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."

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)

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.

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



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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

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.

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'

Music Producers), but Southeast Asia and the Pacific Rim have proved to be areas that are problematical for the IMF.

Explains Fisher, "Those territories have different guidelines and practices." He adds, "We are global to the ex-

tent 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)

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Arthur 'Big Boy' Crudup	Chewy Chewy
Leu Christie	Daydream
The 5 Stairsteps	Did You Ever Have To Make Up Your Mind
The Flamin' Groovies	Do You Believe In Magic
Steve Goodman	Get A Job
Lionel Hampton	Green Tambourine
The Edwin Hawkins Singers	Hello, Hello
Michael Henderson	Held 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 Ketz Super Circus	Lean On Me
B. B. King	Levin' 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 McSharn	On Happy Day
Melanie	One Taste Over The Line
Melba Moore	1, 2, 3, Red Light
Motherlode	On The Sunny Side Of The Street
U13 Fruitgum Co.	Put Your Hand In The Hand
Ocean	Quick Joey Small
Ohio Express	Rain On The Roof
The Shadows Of Knight	Kan-a-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 Trammps	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

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HITS OF THE



WORLD

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 ZETI-MA
8	7	YUWAKU 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	CHISANA 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 DAKEDU CURIO EPIC SONY
ALBUMS		
1	1	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
2	NEW	RINA CHINEN GROWING SONY
3	2	COCCO KUMUJITA VICTOR
4	4	SOUNDTRACK TITANIC SONY CLASSICAL
5	3	KUROUYUME 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	CARNIVAL 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! SPY
8	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
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 TURULENECK/TELSTAR
3	1	C'EST LA VIE B*WITCHED EPIC
4	NEW	CARNIVAL DE PARIS DARIO G ETHERNAL/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	DANCED 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	VARIOUS 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 CARO/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 REPRIS
20	RE	CELINE DION LET'S TALK ABOUT LOVE EPIC

FRANCE (SNEP/FOP/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 ATMOS-PHERIQUE/SONY
2	1	SMASHING PUMPKINS ADORE OELABEL/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	ARSENK! QUELQUES GOUTTES SUFFISANT HOS-TELE/VIRGIN
11	11	GARBAGE VERSION 2.0 MUSHROOM/BMG
12	12	SOUNDTRACK TITANIC SONY CLASSICAL
13	NEW	THE VERVE URBAN HYMNS OELABEL/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 VIENTNE 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 WCYCLEF 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 OREAM/WORKS
20	RE	MY HEART WILL GO ON CELINE DION EPIC
ALBUMS		
1	1	VARIOUS ARTISTS NOW! 3 NOW
2	NEW	KEVIN PARENT GRAND PARLEUR EOPAR
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 WCJ
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 REO 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	CARNIVAL 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 OURECO
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 POLYGROUND 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/CLUB/DOLS
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&O
9	11	NO TONGO 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/NITELITE
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

HITS OF THE WORLD CONTINUED

EUROCHART (MUSIC & MEDIA) 06/27/98

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

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

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 SÅSONGEN 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

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. OHWÆÆ!!! NDRSKE GRAM
4	9	ODD BORRETSEN MEST ALREITE ARCADE
5	4	MASSIVE ATTACK MEZZANINE CIRCUS/VIRGIN
6	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

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 MARIAH 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

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 FEIJAQ COM ARROZ EPIC
9	5	JAMES THE BEST OF MERCURY/POLYGRAM
10	9	SANTAMARIA EU SEI, TU ES... VIDISCO

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/PLADECOMPAGNIET
3	2	HIGHLAND FLING INFERNAL EMI MEDLEY
4	6	ALL MY LIFE K-CI & JOJO UNIVERSAL
5	5	LA PRIMAVERA SASH! EDELPIGH
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/PLADECOMPAGNIET
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

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
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 KESAHTIT 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

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

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.



JUNOON

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.

ROBERT TILLI

SWEDEN: Fronting the one-woman act Drömmus (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). Drömmus 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: Drömmus, 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).



DRÖMHUS

KAIR 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 Liberacion, 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

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.



ZINDY

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

Due to transmission difficulties, charts for Australia are last week's listings.

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 leafletting 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 Bombil" (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."

Canada

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 Sciotte 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



JOÉE

Canada. (Popular Records is distributed here by Warner Music Canada.)

"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 "Vuelve" 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

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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 Policy-Maker, 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

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

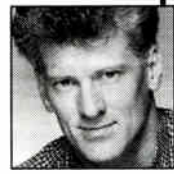
25-54, who make up about one-third of the "active buyers" of music, those who purchased at least three recordings in the six months prior to the survey. Males 25-34 are 19.3% of the paper's readers, males 35-44 are 17.6%, and males 45-54 are 15.2% of the readership. The figures are significantly higher 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)

BUYING
TRENDS



by Don Jeffrey



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.

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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



Front and back of Gang Starr MetroCard

Records America's AZ, EastWest's Missy Elliott, and Universal's Lost Boyz.

"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

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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 Kobe 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."

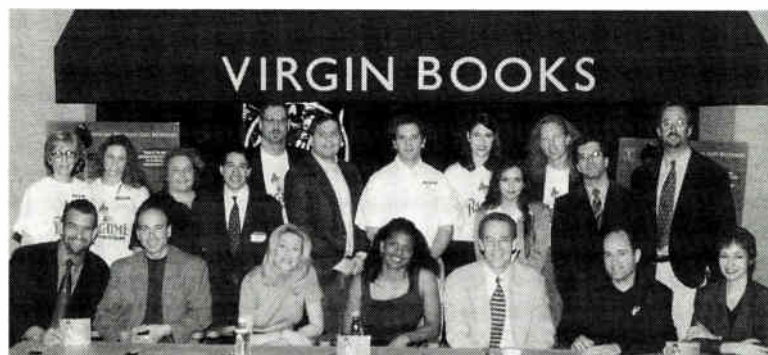
For Rawkus Records, staying true to itself meant a magazine cover story about its primarily vinyl operation. The label was profiled in the March/April issue of Stress magazine, and Rawkus offered a playable vinyl record of an unreleased single as part of the magazine cover.

"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



ORLEANS



HINKEL

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.

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.

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 policy-makers," 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 choir-girl 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.

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WEA's Catalog Strategy: More Promotions, Higher Return Rates

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-

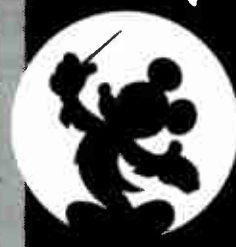
(Continued on page 72)

RETAIL TRACK
by Ed Christman



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Rockabilly Forefather Charlie Feathers Gets Revenant Releases

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,



by Chris Morris

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-pro-

duced 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)

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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.

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!"



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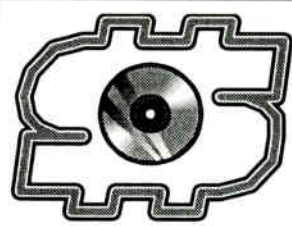
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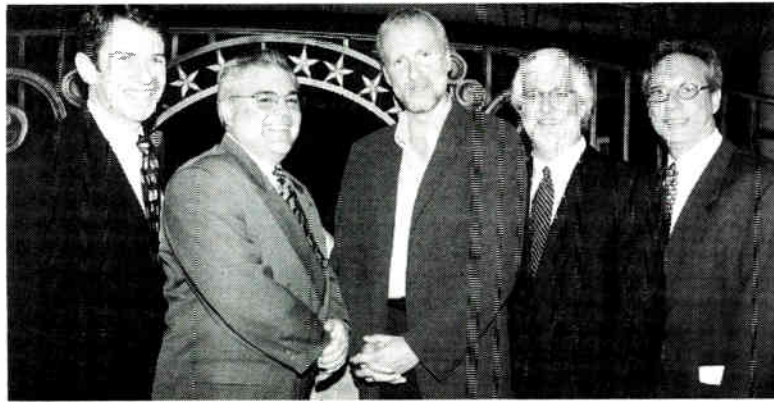
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			TOTAL CHART WEEKS
		ARTIST	TITLE	WEEKS AT NO. 1	
		★★ NO. 1 ★★			
1	1	SOUNDTRACK ▲ [®] POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 45 weeks at No. 1	264	
2	2	FRANK SINATRA ● SINATRA REPRISE — THE VERY GOOD YEARS REPRISE 26501/WARNER BRDS. (13.98/18.98)		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 BRDS. (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 ▲ ¹ WARNER BRDS. 3113* (7.98/11.98)	GREATEST HITS	399	
11	12	BOB SEGER & THE SILVER BULLET BAND ▲ 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) [CS]	PIECES OF YOU	122	
14	23	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	256	
15	16	METALLICA ▲ ¹⁰ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	428	
16	15	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYRDS/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 BRDS. (10.98/16.98) [CS]	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) [CS]	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 BRDS. 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) [CS]	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) [CS]	40 OZ. TO FREEDOM	82	
31	27	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	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) [CS]	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 ▲ 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. [CS] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.



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 Karne, 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

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%."

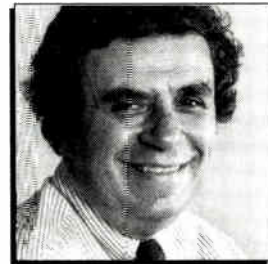
Guntz ticks off the usual reasons for favoring Divx, plus one we hadn't heard before. Not only can the studios charge separate fees for 48-hour rental and outright purchase, "[they] and Digital Video Express have the opportunity to change that pricing weekly. So if they want to promote something, they 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.

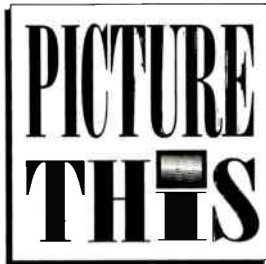


by Seth Goldstein

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 Edi-

tion' 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

Paramount Sets Course For Teens With 'Titanic'

'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.

SHELF TALK



by Eileen Fitzpatrick

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 Fly	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.

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 partner's 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.

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Executive Producer: Master P

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FILMS

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.

Home Video

MERCHANTS & MARKETING

Size Matters For 'Adventure' Bow

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 avail-



by Moira McCormick

ability 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.

Billboard®

JUNE 27, 1998

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	1	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 O602	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.

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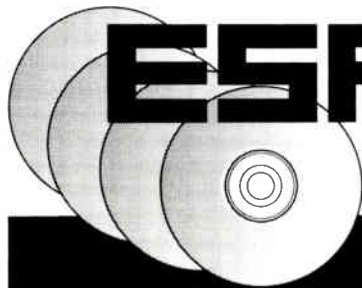
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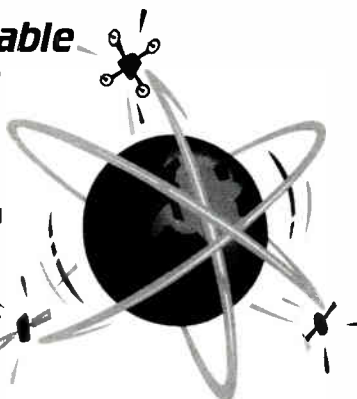
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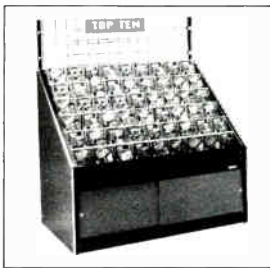
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June 19-21, **Consumers Electronics Manufacturers Assn. FUSE '98**, Atlantic City, N.J. 703-907-7600.

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 Acad-

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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.

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.

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.

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 Symonakis**, 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 Pit-

ney'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.

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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 Murson, and K-Rock's Cane.

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 pur-

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

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



chase 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

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

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)

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.

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 peddling 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 Tep-

per, 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)

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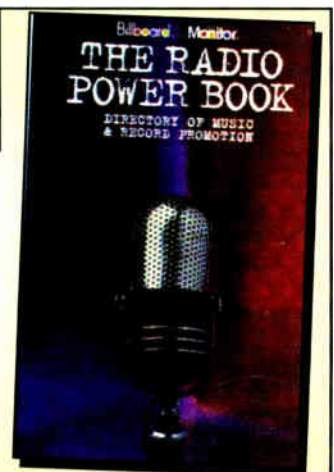
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Adult Contemporary

T. WK.	L. WK.	2 WKS. ON	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) GTSF 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 568103/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
⑳	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. ON	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
⑱	25	28	27	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
20	21	21	8	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
⑳	23	26	7	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
⑳	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 ★★★					
⑳	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, "Forsoco," 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."

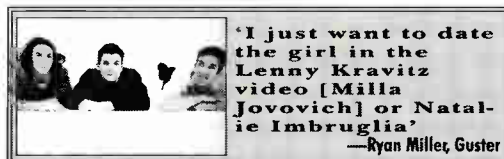
It wasn't the thought of riches that encouraged Guster's Brian Rosenworcel, Ryan Miller, and Adam Gardner to ferociously pursue a career in music. Nor was it meeting their rock heroes, hearing themselves on the radio, or garnering a golden Grammy.

"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



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 peo-

ple 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.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1				
1	1	14	I LIE IN THE BED I MAKE WISHPOOL	4 weeks at No. 1 BROTHER CANE VIRGIN
2	2	23	BLUE ON BLACK TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
3	3	19	TORN MY OWN PRISON	CREED WIND-UP
(4)	5	9	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
5	4	5	HEROES GODZILLA THE ALBUM	◆ THE WALLFLOWERS EPIC
(6)	7	8	WISHLIST YIELD	PEARL JAM EPIC
(7)	6	6	FUEL RELOAD	◆ METALLICA ELEKTRA/VEEG
(8)	12	13	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	◆ AEROSMITH COLUMBIA
(9)	13	26	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
(10)	9	10	AVA ADORE ADORE	◆ THE SMASHING PUMPKINS VIRGIN
11	8	7	FIRE IN THE HOLE VAN HALEN 3	◆ VAN HALEN WARNER BROS.
12	11	11	SLAM DUNK DLR BAND	DLR BAND WAWAZAT!!
(13)	14	20	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
(14)	17	21	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
(15)	21	22	IRIS "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
16	22	16	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
17	10	4	MOST HIGH WALKING INTO CLARKSDALE	◆ JIMMY PAGE & ROBERT PLANT ATLANTIC
18	15	14	SHEL IN THE ROOM DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
AIRPOWER				
(19)	29	32	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
20	20	18	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
21	18	15	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
(22)	25	27	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
(23)	24	23	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
24	16	12	CUT YOU IN BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
(25)	26	31	PREMONITION PREMONITION	◆ JOHN FOGERTY REPRISE
26	23	19	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
(27)	32	—	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
(28)	31	30	THE WAY ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
29	27	25	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	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
(32)	33	34	MONSTERSIDE STONES	◆ ADDICT BIG CAT/2
33	30	28	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
(34)	34	33	THAT SONG IN LOVING MEMORY OF...	◆ BIG WRECK ATLANTIC
(35)	40	—	PARK AVENUE FREAK*ON*ICA	GIRLS AGAINST BOYS DGC/GEFFEN
36	35	36	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

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.

Billboard®

JUNE 27, 1998

Modern Rock Tracks

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1				
1	1	16	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
(2)	2	12	IRIS "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
3	3	4	AVA ADORE ADORE	◆ THE SMASHING PUMPKINS VIRGIN
4	4	5	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
(5)	6	8	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	◆ HARVEY DANGER SLASH/LONDON/ISLAND
6	5	3	THE WAY ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
(7)	7	6	PUSH IT VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
(8)	11	13	INSIDE OUT EVE 6	◆ EVE 6 RCA
9	8	7	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
10	9	10	HEROES GODZILLA THE ALBUM	◆ THE WALLFLOWERS EPIC
11	12	11	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
12	13	12	JUMP RIGHT IN MASTER OF STYLES	◆ THE URGE IMMORTAL/EPIC
13	10	9	WISHLIST YIELD	PEARL JAM EPIC
(14)	14	15	SPARK FROM THE CHOIRGIRL HOTEL	◆ TORI AMOS ATLANTIC
AIRPOWER				
(15)	25	—	ONE WEEK STUNT	BARENAKED LADIES REPRISE
16	15	19	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
AIRPOWER				
(17)	19	34	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
(18)	16	18	LUCKY MAN URBAN HYMNS	◆ THE VERVE VC/HUT/VIRGIN
(19)	18	16	REDUNDANT NIMROD.	◆ GREEN DAY REPRISE
20	17	14	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
(21)	21	20	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
(22)	26	30	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
(23)	24	23	SONG FOR THE DUMPED WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
24	22	22	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
25	23	21	ZOOT SUIT RIOT ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
(26)	27	32	GET 'EM OUTTA HERE MR. FUNNY FACE	◆ SPRUNG MONKEY SURFDOG/HOLLYWOOD
(27)	33	37	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
(28)	29	24	TORN LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA RCA
29	28	26	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
30	32	31	UNINVITED "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
31	35	36	4 AM CLUMSY	OUR LADY PEACE COLUMBIA
(32)	NEW ▶	1	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
33	34	33	KIND & GENEROUS OPHELIA	◆ NATALIE MERCHANT ELEKTRA/VEEG
(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	—	AIRPORT SONG GOLDFLY	GUSTER HYBRID/SIRE
(36)	NEW ▶	1	HIGH POLYTHENE	◆ FEEDER ECHO/ELEKTRA/VEEG
37	31	28	TIME AGO YOUR BODY ABOVE ME	◆ BLACK LAB DGC/GEFFEN
38	38	35	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



HITS! IN TOKIO

Week of May 31, 1998

- ① Deeper Underground / Jamiroquai
- ② Black Velveten / 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 LaVerne
- 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

81.3 FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

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."

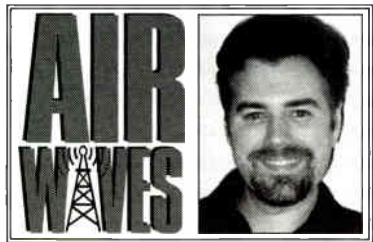
The song, co-written with Eric Bazilian and Myers' album producer, Desmond Child, debuted on the Hot 100 at No. 95 in November 1997 and slowly climbed to its February peak position of No. 15, remaining on the chart for a total of 31 weeks (it moved to recurrent status in the June 13 issue). "Kiss" garnered 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."

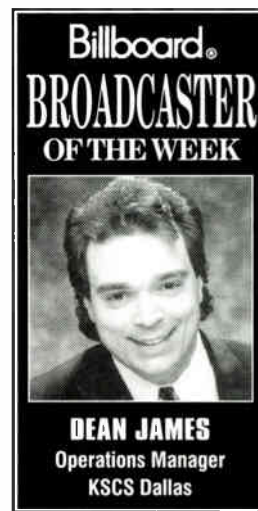
Despite his commanding lead over the competition, James is careful not to overplay it. With leads like his, he says, "you enjoy them while you have them; they don't last forever. Our competitors are very good and very smart. We do well. I don't feel like we've fallen into this. We fought for it."

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



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

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 Eband, 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.

Eband, 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.

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 mouth-piece Johnny Rotten, aka John Lydon, will soon host his own week-long 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.

THE EYE



by Carla Hay

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."



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/Or 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 Beanie 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 Sparkie, Be Careful
- 20 Public Enemy, I 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 Bryan 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-Tyne, We Come To Party
- Montell Jordan, I Can Do That
- Brothers Looking Hard, Choke
- MC Lyte, I Can't Make A Mistake



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 Bardener 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 Shania Petrone, Heaven Bound *
- 20 Olivia Newton-John, I Honestly Love You *
- 21 Keith Haring, 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



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Pras Michel F/Or 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 Sammy Kershaw, Matches
- 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



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 Celina 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 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 Michael, I Knew Y
- 41 Steve Nicks & 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 New Power Generation, 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.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Brandy & Monica, The Boy Is Mine
- 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, Wolf Wolf
- 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 Elliott, Hit 'Em Wit Da Hee
- Link, Whatcha Gonna Do
- Mo Thugs Family, All Good
- 2 Live Crew, 2 Live Party
- Backstreet Boys, Everybody
- Unwritten Law, Teenage Suicide
- Yousouf 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



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
- 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

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5



Continuous programming
Hawley Crescent
London NW18TT

- Lenny Kravitz, If You Can't Say No
- Lucretia 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

10 hours daily
909 Third Avenue
New York, NY 10022



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Pitchshifter, Genius
- Smoking Pops, 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



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 Skank, 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

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 air-play 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 WMMF, 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 Dillon, 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 con-

trol 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.

"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



CURTIS

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



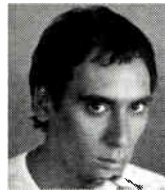
their own community, most find solace and strength in the support of their communal brothers and sisters.

"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

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, GBF'E 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 for 10 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)

WORLD FINDS ITSELF AWASH IN MUSIC FOR THE WORLD CUP

(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, Plácido 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.

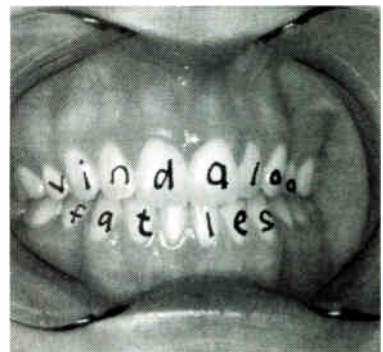
PolyGram, which handled the release of the trio's 15 million-selling first album, is marketing the album outside North America on Decca. Warner Music has the project for America (Billboard, May 23). The first two Three Tenors albums have sold 25 million worldwide, according to PolyGram.

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 Light-

ning 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).

ROBERT 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 Piouf*, 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.

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."

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."

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)



CACCIA DOMINIONI



CONROY



OGDEN

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 Meekaaael 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); "Discothèque," written by Bono (PRS), Adam Clayton, (PRS), the Edge (PRS), and Larry Mullen (PRS), published by PolyGram International Publishing.

Also, "Free," written by John Ciafone 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 DeVaux 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 Doggy. 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.

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.

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

In terms of market share, PolyGram is acknowledged as the Europe-wide industry leader with a 23% slice

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.

"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.

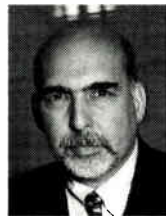
In terms of staff, approximately 7,000 toiled for PolyGram in Europe last year, out of the group's total head count of 12,800. UMI employed about 950 people during its 1996-97 fiscal year. Three years ago, fewer than 300 people worked at UMI.

Among PolyGram's thousands in Europe, a handful at the top level are seen as critical to the successful merging of the two companies, in-

cluding 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 notes, 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 Uni-

versal/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,

'What Universal brings is a friendlier, more relaxed climate that's attractive to artists and managers'

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.

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)
1	1	20	★ ★ NO. 1 ★ ★	TORN NATALIE IMBRUGLIA (RCA) 7 wks at No. 1
2	2	16	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
3	8	11	IRIS	GOOD GOOD DOLLS (WARNER SUNSET/REPRISE)
4	6	14	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
5	5	17	THE WAY	FALL BALL (HOLLYWOOD)
6	3	28	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)	FRAS 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/VEEG)
21	22	33	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)
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)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
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/LONDON/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 (VCHUT/VIRGIN)
66	65	6	SPARK	TORI AMDS (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	LARRY N HILL (RUFFHOUSE/COLUMBIA)
70	68	3	INSIDE OUT	EVE 6 (RCA)
71	72	2	INTERGALACTIC	BEASTIE BOYS (GRAND RDYAL/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 (GSP/INTERSCOPE)

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/VEEG)
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	NO MONEY NO 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	GHUMBAWAMBA (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/INTERSCDPE)
13	11	17	ONE MORE NIGHT	AMBER (TOMMY BDY)

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 CAROIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
18	23	2	IN A DREAM	ROCKWELL (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	INOJI (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.

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 Qunit, 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
96	BITTER SWEET SYMPHONY	(ABKCO, BMI)
51	BLACK ICE (SKY HIGH)	(Dungen 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	(Herbiicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
65	CLOCK STRIKES	(Virginia Beach, ASCAP/Magoo, 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/DEMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control)
67	DING-A-LING	(Aro-ican, BMI)
66	DO FOR LOVE	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Josha'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/Grantville, ASCAP) WBM
79	FREAK OUT	(September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Li 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/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernd's Other, BMI/Sony/ATV Songs, BMI/Cambi, 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) GIBBY 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/H 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
11	I GOT THE HOOK UP!	(Big P, BMI/Burrin Avenue, BMI)
76	I HONESTLY LOVE YOU	(Irving, BMI/Jeff Barry Int'l, 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	(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 NUMMERS' 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/Tring, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL
96	MY HEART WILL GO ON	(Famous, ASCAP/Tring, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, 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 Mele, 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 Rains, 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 AINT 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/Thro'win' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
55	PUSH IT	(VibeCrusher, BMI/Tring, 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, BMI) 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/Obersee Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty,

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	★ ★ NO. 1 ★ ★	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	MICOLE FEAT. MISSY ELLIOT & MOCHA (THE GOLD MINE INC./EASTWEST/VEEG)
17	13	14	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SHUK THE SHOCKER (DEF JAM/MERCURY)
1				

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

RESEARCH KILLED THE RADIO STAR: When Spice Girls released "Spiceworld," many people decided unilaterally that the girl group was over. Virgin senior VP of promotion Michael Plen says he's been hearing for a while that the Girls' "15 minutes of fame was over 15 months ago." Never mind that "Spice" was the best-selling album of 1997 (the album has scanned more than 6.1 million units since release and spawned three top five singles). Or that "Spiceworld" has scanned 2.8 million units since November. Or that their tour is selling out everywhere.

Regardless of their obvious retail dominance, none of the new songs from "Spiceworld" have broken the top 30 of the Hot 100 Airplay chart. The current single, "Stop," landed at No. 70 on the Hot 100 Airplay list with 9.7 million audience impressions in the June 6 issue and fell off that chart a week later. Yet, despite nominal airplay, the song has 5 million audience impressions from airplay at 109 monitored stations, and "Stop" posts a 78% improvement in singles sales. The single scanned 36,000 units to jump 26-15 in its second week on the Hot 100 Singles Sales list and jump 36-19 on the Hot 100.

So why isn't radio playing Spice Girls anymore? Paul "Cubby" Bryant, music director for WHZZ New York, says that the group's rough time at radio doesn't have anything to do with Ginger Spice's defection. He says that its "age of appeal has skewed younger since the first album, which has had a negative effect on call-out research." Both Rob Morris, PD at KDWB Minneapolis, and Eric Bradley, music director at WBBM Chicago, concur. Morris says the recent songs didn't sell well because his station researches women 18-34, which is the station's targeted audience.

Bradley says, "I'm not ashamed to say I like the Spice Girls and want them to do well, but when a song is testing very familiar and has low passion scores, I can't play it. It's not mass-appeal enough." Asked if strong sales and sellout shows were a good indicator of the Girls' mass appeal, Morris says, "I would like to see research on who is actually buying the CDs. I guess that very few 20-year-olds are buying the album or the concert tickets." Morris says that his audience perceives Spice Girls as "kids' music."

Does the kiddy image spell the end for Spice Girls at top 40 radio? Virgin's Plen doesn't think so. He hopes that programmers attending the concerts will see what he did at the first two dates of the tour: a stadium of "8- to 80-year-olds, kids and their parents all enjoying the music." Plen asks, "Can pop radio afford to sacrifice superstar artists exclusive to the format because their kids like the music?"

ONE TO WATCH: Edel America is finalizing a co-venture deal with Hollywood Records to jointly release Jennifer Paige's forthcoming self-titled album. Paige, a relative unknown outside of her native Atlanta, has caught the attention of 43 monitored radio stations, including KIIS Los Angeles, which is contributing half of the 3.8 million audience impressions for her song "Crush." Other stations giving the song significant audience exposure are WWZZ Washington, D.C., KJYO Oklahoma City, WDJX Louisville, Ky., and WHYI Miami. "Crush" bows at No. 3 on the Bubbling Under chart.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
2	13	2	CAN'T WE TRY	ROCKELL (DUET WITH COLLAGE) (ROBBINS)
3	—	1	CRUSH	JENNIFER PAIGE (EDEL AMERICA)
4	—	1	THE ACTUAL	ALL CITY (MCA)
5	7	13	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
6	—	1	IF YOU EVER HAVE FOREVER IN MIND	VINCE GILL (MCA NASHVILLE)
7	10	2	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
8	3	6	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)
9	—	1	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)
10	6	10	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
11	14	3	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
12	4	8	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
13	—	1	2 WAY STREET	MISSIONES (MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	15	4	N.O.R.E.	NOREAGA (PENALTY/TOMMY BOY)
15	8	4	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
16	5	4	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
17	9	15	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
18	11	5	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)
19	12	10	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
20	17	9	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)
21	18	3	THE SHOES YOU'RE WEARING	CLINT BLACK (RCA/RLG)
22	21	4	YOUR IMAGINATION	BRIAN WILSON (GIANT/WARNER BROS.)
23	25	2	ORDINARY PEOPLE	CLAY WALKER (GIANT NASHVILLE)/WARNER BROS. (NASHVILLE)
24	19	5	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
25	16	11	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)

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

IN EUROPE, A MERGER OF OPPOSITES

(Continued from page 89)

that country.

"The risk for artists at a combined company of this size," Lane says, "is that you've got to have a hit within the company first. It's one more layer of management to get through."

In terms of market share, PolyGram is acknowledged as the Europe-wide industry leader, with a 23% slice, followed by EMI's esti-

'The next logical step would be a degree of restructuring based on the nature and size of each market'

mated 21% take. Dobbis even draws a comparison between the two. "Both companies have strength in local repertoire and a commitment to it," he says.

A Universal/PolyGram combo would hold around 25% of Europe's music business. PolyGram maintains powerful shares in a number of major markets, including Germany (see story, page 89), France, the U.K., and the Netherlands.

'LEADER IN EVERY MARKET'

"We're a leader in just about every market," says Dobbis. "Where we're not, we're working to fix it." The traditional strength of PolyGram's \$300 million powerhouse in France—currently with a 35% market share—has prompted speculation that the merger with Universal could fall foul of competition authorities there. The market standing of 4-year-old Universal Music France is diminutive. Yet it acquired the independent firm Musidisc last November (the deal takes effect in 1999), and this may complicate antitrust clearance.

R&B PROVES CRUCIAL

(Continued from page 54)

Anointed, is also signed to BMG, as are newer songwriter/producers Rashad Coles and Teron Beal.

"The thing about record companies is that they are under a lot of pressure to sign something," says Lieberman. "Not too many companies are going to say, 'I've signed something, but I'm not going to put anything out for two years.' I think the general idea is to sign [the act] when it's ready. We saw that void a few years ago, and we started doing developmental publishing deals, which is when we see a writer who we believe will eventually get a record deal, we support them in their pursuit. We'll say, 'We'll work with you, help you do demos, give you money to do fliers and live gigs. Then we'll help you get a deal.' The first people we did that for was Cypress Hill. They couldn't get a deal, and [Strick] gave them money for a demo, and that demo became their first album. We saw an opportunity to get in early and help a lot of artists with their careers."

Another lucrative developmental deal for BMG was alternative artist Beck.

In the U.K., market-dominant PolyGram has been in the hands of some of the industry's most skilled executives, including David Fine, now chairman of the International Federation of the Phonographic Industry; Ramon Lopez, now chairman/CEO of Warner Music International; Maurice Oberstein, who retired in 1992; and Roger Ames, currently president of the PolyGram Music Group.

Ames was succeeded in 1996 by attorney John Kennedy, whose team has maintained the group's leadership. This month, however, Kennedy has been obliged to downsize the U.K. operations of A&M Records from a full-service company into a label (see story, page 1), a move that was planned before news of Seagram's acquisition.

LONDON SUCCESS

Another of PolyGram's U.K. labels, London, has delivered one of the more successful new British acts, All Saints (see story, page 15). However, since the Seagram deal was announced, there have been persistent rumors about the position of Ames, who is understood to have a controlling interest in Divinestate, the joint-venture partner with PolyGram in the company that operates London. The label's current managing director, Colin Bell, is due to leave later this year to manage Elton John.

Universal Music U.K. is one of the parent company's oldest affiliates, launched (as MCA Records) in 1967. Aside from its role in marketing U.S. repertoire locally, it has developed a few artists, such as Kim Wilde and Ocean Colour Scene. Last year, it split into two units, MCA/Geffen and Universal/Interscope. It had 5% of the U.K. album market in this year's first quarter, largely reflecting its success with Aqua.

PolyGram's commanding revenue and market share in Europe reflect the success of still more of its operating companies. For instance, Italian-born tenor Andrea Bocelli, who sold 6.8 million albums for PolyGram last year, is under contract to Polydor Holland for the world outside Italy. In the latter market, he is signed to independent Sugar Music, which, coincidentally, is distributed by Universal. Dutch violinist Andre Rieu has prospered at home and



McGUINNESS

abroad, too; after four top-selling albums for PolyGram Holland, he is now under contract to the major's company in Germany. Holland is also notable for Universal executives who migrated from PolyGram. "Many staffers here originate from PolyGram," says the marketing director of the 4-year-old company, Dries van der Schuyt, "including myself and our managing director, Kees van Weijen. To us, it looks like a merger could work out positively, as we do know most of the PolyGram artists from our past at the company."

"For all of us who left PolyGram at the time to join MCA [now Universal], it was an amicable split. We just loved to set up a company from scratch, which we've succeeded in quite well. I'm sure, one way or another, it will be a smooth fit into a bigger organization."

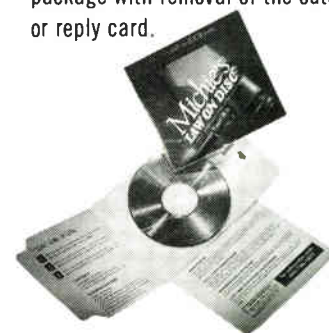
This story was prepared by Adam White, Dominic Pride, and Emmanuel Legrand in London; Wolfgang Spahr in Hamburg; Kai R. Lofthus in Oslo; Mark Dezzani in Sanremo, Italy; and Robbert Tili in Amsterdam.

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Billboard HOT 100 SINGLES

JUNE 27, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	5	THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	2	3	20	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (T) (V) (X) MERCURY (NASHVILLE) 568452	2
3	3	2	20	TOO CLOSE ▲ KAYE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (V) (X) ARISTA 13456	1
4	4	4	8	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
5	6	6	11	EVERYBODY [BACKSTREET'S BACK] ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
6	5	5	6	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
7	9	11	5	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	7
8	7	12	22	THEY DON'T KNOW ● TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) Y&B 78793/550 MUSIC	7
9	13	—	2	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	9
10	NEW ▶	—	1	COME WITH ME ● S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	10
11	8	7	14	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
12	10	8	30	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
13	12	10	12	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
14	11	9	9	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
15	15	17	13	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	15
16	18	20	12	I GOT THE HOOK UP! ● K.L.C. SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	16
17	14	14	19	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
18	17	15	17	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
19	36	—	2	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	19
20	NEW ▶	—	1	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MINE INC./EASTWEST 64110/EEG	20
21	21	23	11	LOOKING THROUGH YOUR EYES ● W.C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
22	16	13	16	IT'S ALL ABOUT ME ● D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JEZCALIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	6
23	NEW ▶	—	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHAEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	23
24	23	19	18	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
25	20	22	8	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
26	19	16	17	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
27	28	24	30	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
28	25	21	31	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	3
29	24	26	22	MAKE EM' SAY UHH! ● K.L.C. (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
30	27	27	6	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
31	31	31	15	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	31
32	30	35	5	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ● R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	30
33	26	29	54	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
34	29	25	28	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
35	33	32	35	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
36	37	41	4	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	36
37	32	28	14	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE H. 572250/ISLAND	26
38	38	38	14	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
39	39	40	3	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA	39
40	22	18	15	FROZEN ● MADONNA (MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD))	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
41	43	43	16	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	40
42	35	33	15	VICTORY ● J. S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
43	45	47	38	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
44	52	57	4	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (X) ARISTA 13495	44
45	40	34	23	NICE & SLOW ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
46	34	30	13	MONEY, POWER & RESPECT ● D. ANGELETTE (R. LAWRENCE, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTE, R. LAWRENCE, J. SMITH)	◆ THE LOX [FEATURING DMX & LIL' KIM] (C) (D) (T) (X) BAD BOY 79156/ARISTA	17
47	41	37	22	WHAT YOU WANT ● N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
48	42	39	45	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	47	48	18	GET AT ME DOG ● PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	39
50	44	36	18	MY HEART WILL GO ON ● W. AFANASIEFF, J. HORNER (J. GORDY, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
51	46	42	15	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORNY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	37
52	48	52	4	YOU WON'T FORGET ME F.M.P. (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
53	NEW ▶	—	1	SPARK T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	53
54	53	49	6	WISHLIST B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896	47
55	55	53	8	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
56	54	50	14	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCH/UT 38634/VIRGIN	12
57	60	65	7	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	57
58	66	69	10	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	58
59	62	68	5	NINETY NINE [FLASH THE MESSAGE] W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
60	51	44	20	ROMEO AND JULIET ● G. BALLERGAU, V. MERRITT (JOHN WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNFE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6
61	58	56	5	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
62	56	51	12	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
63	59	59	11	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 56872/ISLAND	55
64	61	58	16	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
65	57	54	9	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
66	70	62	15	DO FOR LOVE ● SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
67	71	71	9	DING-A-LING DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJ'S (C) (D) (T) RESTLESS 72961	67
68	72	66	10	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINCE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
69	65	55	11	THIS IS HOW WE PARTY REEMEE, HOLGER (REEMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	51
70	63	63	17	THE MUMMERS' DANCE L. MCKENITT (L. MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
71	67	67	5	I HONESTLY LOVE YOU D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
72	75	75	6	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
73	76	72	8	I DO [CHERISH YOU] C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568602	72
74	83	—	2	PARTY AIN'T A PARTY ● T. RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, J. DAVIDSON, N. SMITH, J. WILLIAMS, M. WHITE)	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024/INTERSCOPE	74
75	79	74	13	THE UNFORGIVEN II B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
76	69	60	16	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26
77	68	64	17	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
78	77	70	13	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63
79	84	—	2	FREAK OUT ● T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	◆ NUTTA BUTTA FEATURING TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	79
80	80	—	2	SIN SO WELL M. WILDER (REBEKAH, M. WILDER)	◆ REBEKAH (C) (D) ELEKTRA 64153/EEG	80
81	81	81	4	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON (C) (D) EPIC (NASHVILLE) 78904	81
82	85	76	5	KNOW WHAT YOU MEAN D. KORTCHMAR (P. PIKE, W. SUTTON, S. BARRON)	◆ SISTER 7 (C) (D) ARISTA AUSTIN 13095/ARISTA	76
83	89	89	3	BABY BE THERE G. ST. CLAIR (D. WARREN)	◆ NU FLAVOR (C) (D) (T) (V) REPRISE 17410	83
84	95	—	2	THERE YOU ARE L. STEWART (P. L. STEWART, TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	84
85	82	73	5	HOOKED ON A FEELING (OOGA-CHAKA) D. KASEN (M. JAMES)	◆ BABY TALK (X) PETER PAN 4409*/PPI	71
86	88	95	3	WHATUON THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402*/TVT	86
87	74	77	15	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	57
88	86	88	9	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	74
89	87	82	20	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
90	NEW ▶	—	1	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) R. BLASKEY (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 89312	90
91	NEW ▶	—	1	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24331/ARISTA	91
92	92	92	3	YOU ONLY HAVE TO SAY YOU LOVE ME ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	92
93	94	93	9	BLUETOON BLACK J. HARRISON (K. W. SHEPHERD, M. SELBY, T. SILLERS)	◆ KENNY WAYNE SHEPHERD BAND (C) (D) (V) REVOLUTION 17222	78
94	73	78	14	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT	

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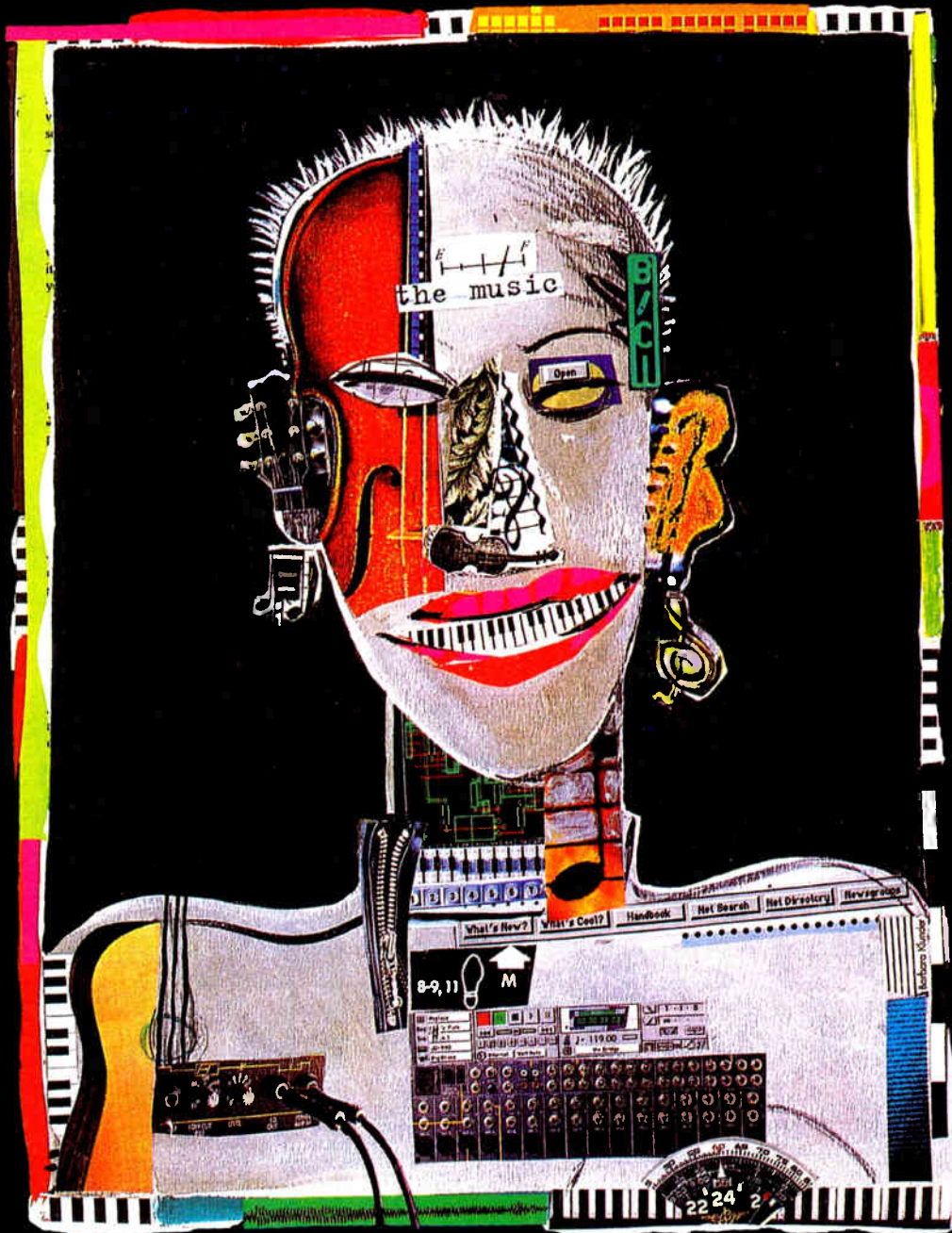
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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
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
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 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 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 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 MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
18	15	13	61	SAVAGE GARDEN 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 SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
21	22	17	52	K-CI & JOJO 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 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 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 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 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 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 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 ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25

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
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 NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
59	55	47	47	PUFF DADDY & THE FAMILY 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 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 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 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 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 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 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
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 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
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 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 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 VQ/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.

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 MCKENITT ▲ 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 ● REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
125	115	111	7	FRED HAMMOND & RADICAL FOR CHRIST (PAGES OF LIFE) CHAPTERS I & II VERITY 43110 (11.98/17.98)		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 REPRIS 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	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
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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 payer-listen services, says Marks, demand several new licensing arrangements that he says will be adaptable to various classes of Webcasters.

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.



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 **Gerri "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 McLachlan'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.

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.

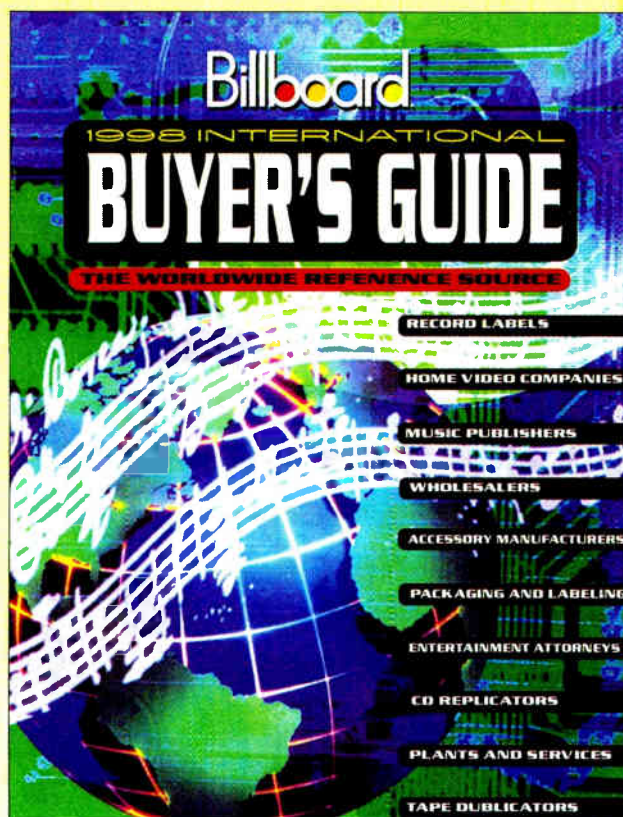
"We hope over the next couple of months of our relations with the recording companies, we will begin cooperatively working on the projects to make sure music is properly identified online and properly protected."

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

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Henn Leaving BMG Int'l

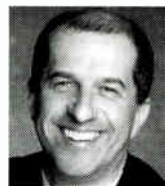
Senior VP Of A&R And Marketing Praised

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, 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



HENN

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 Gravy.

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.

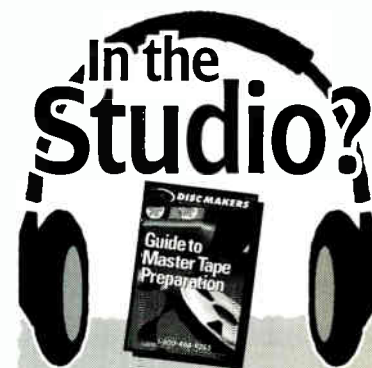
For retailers looking to draw more shoppers into stores during the fourth quarter, the prevailing

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."

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A new **Billboard Challenge** begins every Thursday.
This week's champ is repeat winner **Dave Bernstein of Phoenix.**

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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.

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.



CLARK



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>.

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A Fresh Chart Page For Jimmy

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.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	326,530,000	348,706,000 (UP 6.8%)	CD	202,118,000 231,461,000 (UP 14.5%)
ALBUMS	266,749,000	289,504,000 (UP 8.5%)	CASSETTE	64,045,000 57,359,000 (DN 10.4%)
SINGLES	59,781,000	59,202,000 (DN 1%)	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
CD	10,028,000	10,122,000	DN 0.9%	8,813,000
CASSETTE	2,383,000	2,503,000	DN 4.8%	2,705,000
OTHER	30,000	30,000	NONE	22,000
				CHANGE
				UP 13.8%
				DN 11.9%
				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®



A Top Ten Single.

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Success Story of The Year.**

Sarah McLachlan Adia

As her Grammy-winning album Surfacing soars beyond Triple Platinum, "Adia" explodes at Top 40 and AC as her first Top 10 single ever, with Top 10 national sales to match.

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. . . and our pride ever grows.

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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

BELA FLECK AND THE FLECKTONES
Miscellaneous Instrument: Jazziz Readers Poll
"Communication" Now at AAA
Left of Cook: In Stores Now And Massive Touring Underway

FOURPLAY
Elixir: Just Certified Gold
#1 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

