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\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

8BXNCV# *****3-DIGIT 982
 #98273ADR140ML006# # 655
 001 082998 2 129 1058
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MCA Aims To Build On Yearwood's Success

BY CHET FLIPPO

NASHVILLE—In the past year, Trisha Yearwood has won country music's triple crown—Country Music Assn. (CMA) and Academy of Country Music (ACM) honors for female vocalist of the year, and two Grammys. She also sang at the Oscars.

So expectations are high for her new studio album—which follows 1997's "(Songbook) A Collection Of Hits," a greatest-hits set that sold more than any of her previous releases. She issued "Songbook"

(Continued on page 37)

INSIDE



Handleman To Exit Vid Biz

See Page 3



Camelot To Buy Spec's

See Page 8



A BILLBOARD SPOTLIGHT: PAGE 43

Barcelona Scene Gains Global Notice

Burgeoning Festivals, Labels Nurturing Local Dance, Rock Acts

BY TERRY BERNE

BARCELONA, Spain—The transformation of this city from a seedy, congested industrial port into one of Europe's style capitals has been one of the most spectacular urban metamorphoses in recent memory. At the same time, the local music scene has shed its image as one of Europe's backwaters to become one of the most trendy purveyors of dance and underground electronic music on the continent.

SONAR, Barcelona's festival of music and multimedia art (see story, page 113), celebrates its fifth anniversary June 18-20 and has been the focus of locally produced electronic dance music in this city of 1.7 million people.

Barcelona's combination of Mediterranean sensuality and northern sophistication attracts both hedonists and hipsters to its beaches, museums, tree-lined streets, and trendy shops. But Spain's second city is equally famous for its bars and vibrant nightlife, which kicks in after midnight and rages till dawn.

Before, dance music in clubs here was almost entirely imported. Yet local artists, after a long struggle, have begun to make their mark on Barcelona's newly energized dance scene.

Capital of the autonomous region of Catalonia, Barcelona is still riding the wave of optimism engendered by the success of the 1992 Summer Olympics. The traditional rival of Madrid, Barcelona has long considered itself less conservative and more European.

"Barcelona is the gateway to the latest trends, in fashion and design as well as in music," says José Ignacio Macarro, editor of Mondo Sonoro,

a free national music magazine published in Barcelona. In two years, the magazine has become the top reference for Spain's burgeoning alterna-

Mark Jones, owner of the Pro-pellerheads' U.K. label, Wall of Sound, sponsors club residencies for its artists in 17 cities throughout Europe, including Barcelona. Declares Jones, "Barcelona is cool. It's got a good musical history, great weather, and good clubs."

Until recently, Barcelona's label landscape was dominated by companies like Max Music, Blanco Y Negro, and Ginger, which specialize in TV-advertised dance compilations with occasional incursions into A&R.

"At the beginning of the '90s, there was no SONAR, no clubs, and no DJs from outside visited the city," says Alex Martín, whose recent album with the Alex Martín Ensemble,

(Continued on page 113)



tive scene, with seven regional editions covering the country.

"Barcelona's best known at the moment for electronic music," he adds, "but hardcore and ska also have a big following."

Returns Policy Altered

Universal: No Need To Ship Back Singles

BY ED CHRISTMAN

NEW YORK—Retailers are responding warmly to Universal Music and Video Distribution's groundbreaking new policy of supplying accounts a credit for unsold goods without requiring the physical return of the product. Some are not happy with the per-unit processing fee, however.

In a letter to accounts dated May 28, Universal says it is making all singles configurations, except for the CD-5, a nonreturnable item; the policy takes effect on releases after June 29 (Billboard Bulletin, June 2). Accounts will now get a credit on such items that will be determined

by subtracting the number of units an account has sold in the first 20 weeks of availability, according to SoundScan, from invoiced orders for the first 15 weeks of availability. Any copies of a title ordered after the first

15 weeks are not eligible for a returns credit, except in instances in which the label grants an extension.

Although one-stops don't report to SoundScan, Universal will allow them to participate by tracking invoiced orders vs. a certified inventory and issuing a returns credit for the difference.

As part of its new policy, Universal is offering accounts an extra 30

(Continued on page 112)



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 A BILLBOARD SPOTLIGHT: PAGE 85

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Handleman Cutting Its Non-Music Biz

BY DON JEFFREY

NEW YORK—Handleman, a distributor of music to mass merchants, is terminating its home video, book, and computer software rackjobbing businesses to concentrate on selling recordings.

The Troy, Mich.-based company also says it is reducing the number of music accounts it services to fewer than 12 from more than 100 (Billboard Bulletin, June 4).

Handleman executives say that 95% of its music revenue comes from the accounts it is keeping and that Kmart and Wal-Mart together represent about 60% of its business. Sources say the company is retaining nine accounts, which include Bradlees, Ames, Hills, and Shopko.

The company also says it plans to upgrade its "category management" business—the racking of music at mass merchants—in order to improve inventory flow to accounts. It adds that it will deploy music sales representatives in all stores on Tuesdays, the day new releases are available for sale, to make sure the departments are adequately serviced.

Handleman says it will keep most of its proprietary music and video business, North Coast Entertainment, which has higher profit margins than rackjobbing. North Coast includes the video label Anchor Bay and the music label Madacy. The company indicates that it may expand this business through buying catalogs or labels. It is, however, selling its computer software firm, SofSource, to the Learning Co., which will produce a gain of \$30 million.

Peter Cline, president of Handleman Entertainment Resources (the firm's rackjobbing arm), says, "What we're trying to do with this new focus is to free up meaningful resources, both time and money, so we can invest in the execution of music distribution and category management."

The big news for many analysts was the decision to exit the video business, which has been in decline for several years since the big mass merchants, like Kmart and Wal-Mart, decided to buy most of their product directly from movie suppliers.

The announcements were made during a conference call with securities analysts timed with Handleman's fourth-quarter financial report, which shows that home video revenue fell 67% to \$18.5 million from \$56.5 million in the same quarter the year before. For the entire year, video sales declined 64% to \$95 million.

Music revenue, however, increased 23% to \$185.7 million in the quarter and 15% to \$684.1 million for the fiscal year that ended May 2.

The businesses that Handleman is exiting represent only about 15% of revenue, executives say.

Handleman says it will be seeking a buyer for its video distribution business. It also says that Levy Home Entertainment has agreed to buy the book distribution assets, which are valued at about \$12 million.

The company is also assessing its international operations. It plans to remain in Canada but will "evaluate" businesses in

Argentina, Mexico, and Brazil.

The downsizing of Handleman's business will result in the loss of about 1,000 jobs.

The company says that it will generate cash flow of about \$150 million from the sale of assets and the reduction in costs related to the divested businesses. Some of the cash will be used to retire debt and buy back up to \$70 million worth of company stock over the next 18 months. Handleman estimates \$25 million in annual savings from the repositioning.

Handleman will post nonrecurring pre-tax charges of \$90 million-\$110 million in the current fiscal year's first quarter, which

(Continued on page 121)

World's Third-Largest Publishing Co. Likely From Merger Of MCA, PolyGram Operations

BY IRV LICHTMAN

NEW YORK—The company that will be created by merging the music publishing operations of PolyGram and MCA doesn't have an official name yet, but whatever the entity winds up being called, it will be a solid No. 3 among worldwide publishing companies.

The combination—which results from MCA parent Seagram's \$10.6 billion acquisition of PolyGram—would therefore appear to nail down a ranking that up until now has been open to several contenders.

Although none of the major publishing companies break out dollar figures in their gross revenue or income, those who are familiar with such rankings say the PolyGram/MCA combination doesn't challenge the worldwide supremacy of either Warner/Chappell Music or EMI Music. However, had PolyGram held on to its ownership of Chappell Music—which it held in the '70s and early '80s—a No. 1 standing for PolyGram (with Chappell) and MCA would have been assured.

Whether Warner/Chappell or EMI Music holds the No. 1 spot is ever open to speculation. The current third position among publishers is also difficult to pin down, but some see a clear list of candidates.

Those companies include BMG Music

Publishing, arguably the strongest of the No. 3 contenders; PolyGram; MCA; Sony Music Publishing (with its Tree and ATV holdings); and, possibly, three huge independents—Carlin America, Paul McCartney's MPL Communications, and peermusic.

As for the relative strengths of PolyGram's and MCA's publishing interests, some give the U.S. edge to MCA and the global nod to PolyGram. MCA Music's U.S. operations are also seen as particularly strong in the movie and TV properties that flow from one of its sister companies, Universal Pictures.

In the U.S., both PolyGram and MCA have music print deals with Hal Leonard Corp.

MCA Music Publishing is operated by Los Angeles-based David Renzer as worldwide president; he was recruited from the GM position at Zomba's New York-based music publishing company. Renzer says he's not at liberty to make public statements on Seagram's pending acquisition of PolyGram.

That view is echoed by David Hockman, the London-based chief executive of PolyGram International Music Publishing. Hockman says he is conducting business in exactly the same way he was before the news broke of Seagram's

(Continued on page 120)



LETTERS

BANKRUPTCY-REFORM PROTEST

This letter is in response to the article "Bankruptcy Bill Raises Concern" in the May 23 issue of Billboard. At a recent executive board meeting of the U.S. branch of the International Managers Forum (IMF), we were disturbed by the Recording Industry Assn. of America's (RIAA) surreptitious attempt at inserting bankruptcy-reform provisions into a pending House bill that solely affect recording artists. If the RIAA truly believed that "[they] honestly did not expect this provision to be controversial," why was the provision inserted after subcommittee and full committee hearings were held, effectively preventing any discussion of the issue?

Furthermore, the RIAA general counsel states that the American Federation

of Television and Radio Artists (AFTRA), who discovered the bill attachment, does not represent recording artists. Many recording artists are members of AFTRA, and whether AFTRA represents recording artists or not is irrelevant. The IMF definitely represents the interests of recording artists, and we are just as upset as AFTRA.

There are provisions in the bankruptcy law that dismiss bankruptcy filings if the sole purpose is to void existing contracts in hopes of obtaining better contracts. We do not understand the need for legislation on an issue that has previously been legislated.

Passage of this bill would only increase the record companies' already-substantial economic control over recording artists. In addition, recording

artists who are legitimately bankrupt would be barred from receiving the fresh start that every other U.S. citizen is entitled to.

Record companies have well-funded, powerful organizations like the RIAA to further their interests. The IMF is a grass-roots organization that was founded to redress the inequities faced by artists and managers in the music industry. The only way to alter the overwhelmingly one-sided relationship between record companies and recording artists is with an organization representing the interests of artists and managers. One day, we hope to rival the RIAA in its influence.

Barry Bergman
 President
 IMF-U.S.

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.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 • ★ CITY OF ANGELS • SOUNDTRACK • WARNER SUNSET/REPRISE	118
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	39
CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO I	39
COUNTRY ★ THE LIMITED SERIES • GARTH BROOKS • CAPITOL	38
HEATSEEKERS ★ ALL SAINTS • ALL SAINTS • LONDON	21
JAZZ ★ JAZZ, AN AMERICAN ORIGINAL • VARIOUS ARTISTS • NARM	40
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	40
NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA ENYA • REPRISE	40
POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	74
R&B ★ IT'S DARK AND HELL IS HOT • DMX • DEF JAM	26
• THE HOT 100 • ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	116
ADULT CONTEMPORARY ★ TRULY MADLY DEEPLY • SAVAGE GARDEN • COLUMBIA	108
ADULT TOP 40 ★ TORN • NATALIE IMBRUGLIA • RCA	108
COUNTRY ★ I JUST WANT TO DANCE WITH YOU GEORGE STRAIT • MCA NASHVILLE	36
DANCE / CLUB PLAY ★ SUNCHYME • DARIO G • ETERNAL/KINETIC	34
DANCE / MAXI-SINGLES SALES ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	34
LATIN ★ SUAVEMENTE • ELVIS CRESPO • SONY DISCOS	67
R&B ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	28
RAP ★ RAISE THE ROOF LUKE FEATURING NO GOOD BUT SO GOOD • LUKE II	30
ROCK / MAINSTREAM ROCK TRACKS ★ I LIE IN THE BED I MAKE • BROTHER CANE • VIRGIN	109
ROCK / MODERN ROCK TRACKS ★ CLOSING TIME • SEMISONIC • MCA	109
• TOP VIDEO SALES • ★ AS GOOD AS IT GETS • COLUMBIA TRISTAR HOME VIDEO	80
KID VIDEO ★ THE LITTLE MERMAID: THE SPECIAL EDITION WALT DISNEY HOME VIDEO	82
RENTALS ★ AS GOOD AS IT GETS • COLUMBIA TRISTAR HOME VIDEO	83

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ TROUBLE IS... • KENNY WAYNE SHEPHERD BAND • REVOLUTION
CONTEMPORARY CHRISTIAN ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS • LEANN RIMES • CURB
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MUSIC VIDEO ★ STREETS IS WATCHING • JAY-Z • POLYGRAM VIDEO
REGGAE ★ REGGAE GOLD 1998 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • PHILIPS

TOP OF THE NEWS

8 Camelot Music continues buying spree.

ARTISTS & MUSIC

10 Executive Turntable: Phil Wild is upped at the Atlantic Group.

14 The Beastie Boys get "Nasty" on first new Grand Royal/Capitol release in four years.

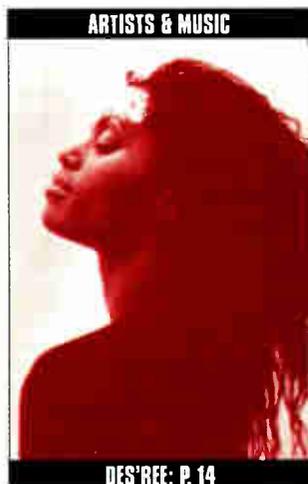
14 The Beat: Aerosmith reunites with producer Jack Douglas for a new live album.

18 Boxscore: Country superstars gross more than \$1.7 million at Turner Field in Atlanta.

20 Continental Drift: Massachusetts family band the Stone Coyotes finds success.

21 Popular Uprisings: The Prissteeens take up the cause of quick, fun rock songs.

22 Reviews & Previews: Reviews of new albums by Brandy and Gloria Estefan.



BRANDY: P. 22

25 R&B: Chaka Khan makes some career changes with her new album, "Come 2 My House."

30 Rhythm Section: Brandy & Monica hold on for a second

REVIEWS & PREVIEWS



GLORIA ESTEFAN: P. 32

week at No. 1.

31 Words & Deeds: Run-D.M.C.'s Run adds author to his list of credentials.

32 Dance Trax: Gloria Estefan sparkles at Studio 54 show.

35 Country: Behind-the-scenes man Randy Scruggs takes center stage with new album.

39 Classical/Keeping Score: "Gramophone: The First 75 Years" celebrates the classical magazine's anniversary.

40 Jazz/Blue Notes: Germany's ECM Records renews U.S. presence with new releases.

42 Songwriters & Publishers: Famous Music enjoys string of financial successes.

64 Studio Action: CRC becomes the first major DVD authoring studio in Chicago.

65 Latin Notas: NARAS approves the creation of a Grammy Award for Tejano music.

INTERNATIONAL

68 Sony Japan teams with U.K.'s V2 Music Group to form V2 Records Japan.

70 Hits Of The World: Gloria Estefan hits No. 1 in Spain with "Corazon Prohibido."

71 Global Music Pulse: Dutch pianist Wibi Soerjadi's latest album goes platinum.

72 Canada: Pop singer Dan Hill focuses his career on songwriting.

MERCHANTS & MARKETING

73 The Internet provides new means of gathering information about market trends and tastes.

73 BuyCycles: RelevantKnowledge measures Internet activity with customized research.

76 Retail Track: Considering the meaning of street dates in light of current violations.

77 Declarations of Independents: An encounter with a living legend at Sun Studios.

79 Home Video: "The Full Monty" stuns British retailers with unprecedented success.

80 Shelf Talk: Third installment of "The Swan Princess" series slated to hit stores Aug. 4.

82 Child's Play: PolyGram Video releases first direct-to-sell-through theatrical title, "The Borrowers."



GLORIA ESTEFAN: P. 32

PROGRAMMING

106 What's behind the recent country radio downfall?

109 The Modern Age: Sprung Monkey gives a shout-out to San Diego on its new single.

110 AirWaves: The B-52's discuss 22 years of friendship and a new greatest-hits album.



THE B-52'S: P. 110

111 Music Video: The MTV Movie Awards keep it irreverent.

FEATURES

105 Update/Lifelines: Folk/pop duo Dogwood Moon holds benefit concert for TreePeople.

115 Hot 100 Singles Spotlight: Changes in the maxi-singles and club play dance charts.

120 Between The Bullets: "City of Angels" soundtrack lands on top of The Billboard 200.

121 This Week's Billboard Online

102 Classified

122 Market Watch

122 Chart Beat: Diane Warren racks up songwriting successes, but Aerosmith song won't count toward her total.

122 Homefront: Billboard Talent Net Internet site provides new-music forum.

GUEST COMMENTARY

Fighting Piracy Is A Job For CD Plants, Too

BY HILARY ROSEN

Just a few years after Thomas Edison shouted a nursery rhyme into a machine he'd built and had it play his words back, Alexander Graham Bell's people made a few changes in Edison's phonograph and set up a rival company. "Have nothing to do with them!" Edison fumed in a letter to a friend. "They are a bunch of pirates!"

Edison's letter may be the first mention in our industry of the dangerous trend I'm going to talk about. Because today, a century later, there is a war going on between the legitimate creators of music and the pirates who threaten our business by stealing and selling the creations of others.

You see that war in the news stories about police raids on warehouses and

record stores. You see it in Hong Kong, where police recently seized machinery and CDs worth \$90 million.

In 1996, the U.S. sound recording industry lost about \$300 million from domestic piracy. Around the world, the loss was about \$5 billion—about \$14 mil-

"You make your money with us—the legit industry. If we suffer, you suffer"

Hilary Rosen is president/CEO of the Recording Industry Assn. of America

lion a day.

Piracy has been illegal, of course, in the U.S. since 1962. If a CD plant produces pirated discs, you, the plant own-

ers and operators, are liable under the law. How is it possible that this problem persists in an industry where most people live their lives as law-abiding citizens?

We've heard the answer to that many times: "Hey, I just produce the stuff. I don't even listen to it when it comes in. Do cab drivers ask what business their fares are in—then kick them out if they don't like it? Besides, how can you tell? I don't have the resources to check out my customers." That's foolish, misguided, dangerous, wrong—and illegal.

First of all, you can tell.

We ran across a case recently with a customer in San Diego ordering compilations each month of top hits—the Beatles and others. He would say that he

(Continued on page 64)

Linda Ronstadt

WE RAN

Over the last 25 years, Linda Ronstadt has traveled nearly every stylistic avenue, including rock & roll, country, pop, big band, jazz standards, opera, Broadway and Mexican and Afro-Cuban. Linda's remarkable success in all of these genres has made her one of the preeminent vocalists and song interpreters of our time, with worldwide album sales in excess of 50 million; countless gold, platinum and multiplatinum albums; dozens of hit singles and a slew of Grammy awards.

On her new album *We Ran*, Linda revisits the pop-rock sound that made her a legend, with songs by some of rock's most influential songwriters and a band that includes many special guests.

Features the first single "When We Ran"

plus If I Should Fall Behind • Give Me A Reason • Ruler Of My Heart • Just Like Tom Thumb's Blues
Cry 'Til My Tears Run Dry • I Go To Pieces • Heartbreak Kind • Damage • Icy Blue Heart • Dreams Of The San Joaquin

In stores June 23

Produced by Glyn Johns; George Massenburg & Peter Asher; George Massenburg & Linda Ronstadt; Waddy Wachtel
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BMG U.K. Streamlines

Griffiths Brings In Two A&M Execs

BY DOMINIC PRIDE

LONDON—New appointments and consolidation at BMG's U.K. music operations will bring stability and help the exchange of repertoire with other companies, says Richard Griffiths, who took over as chairman of BMG U.K. & Ireland in February (Billboard, Jan. 24).

Two executives are due to join BMG from A&M Records U.K.: Harry Magee, now A&M's GM, becomes RCA U.K.'s managing director, while Ian Dickson—A&M's head of international—takes the new post of VP of international for all of BMG's U.K. repertoire (Billboard Bulletin, June 4). BMG hopes to have both executives start in September.

BMG has also reached a new four-year deal with deConstruction's founders and co-presidents, Keith Blackhurst and Pete Hadfield. DeConstruction and Arista will have a closer relationship, with

the latter in the U.S. handling all the former's acts except Republica, which is signed to RCA there.

Arista U.K., which has functioned without a managing director since the December 1997 departure of Martin Heath, will continue to be run by BMG music division president Jeremy Marsh "for the foreseeable future," says Griffiths, who concedes that filling the post has been difficult given the label's history of short tenures at the helm.

The first task is "to make Arista attractive as a label," says Griffiths, who hopes to emulate Arista's credibility factor in the U.S.: "[In recent years] we have had Lisa Stansfield and a lot of other acts... Now, if you're working in the press department and you have a roster which has Spiritualized and Republica, you've got some clout."

(Continued on page 112)

With Spice Girls Down To Four, Sales Still Ride High

BY SAM ANDREWS and JEFF CLARK-MEADS

LONDON—In the turbulent world of Spice Girls, there has been one constant: big sales.

The high-profile departure of Geri Halliwell—aka Ginger Spice—from the group amid a press furor over the weekend of May 30-31 coincided with the first week of release of "Spiceworld—The Movie" on video in many regions. While the impact of Halliwell's exit on sales of the act's two-album catalog have yet to be defined, the group's movie maintains maximum momentum.

A \$69 million hit worldwide, "Spiceworld—The Movie" was already riding high on the video

charts in Japan, Germany, the U.K., the Netherlands, Australia, and Spain before Halliwell's departure.

In the U.S., a spokesman for Columbia TriStar Home Video, which will handle the video in the country, says the title will go out at sell-through pricing June 16 and notes that retail orders, submitted before Halliwell's departure, were "sizable." The rental numbers on the title likely will get a boost at the store level in the wake of the widespread press coverage, he adds.

"All of the Spice Girls' videos have done well for us, and we assume that the movie will be just as popular," says Cliff MacMillan, video product

(Continued on page 120)

Arista Expected To Buy Profile

BY SHAWNEE SMITH

NEW YORK—Profile Entertainment acts Run-D.M.C., DJ Quik, Camp Lo, and Smooth Da Hustler may be among the latest artists signed to Arista Records' growing rap roster. Sources at Profile tell Billboard that the sale of the rap label to Arista could be complete within the next two weeks (Billboard Bulletin, June 2).

Rumors about negotiations between the two companies surfaced earlier this year when Profile owner Steve Plotnicki began shopping the New York-based label (Billboard Bulletin, Feb. 17).

Plotnicki formed the label with Cory Robbins in 1981. Robbins sold his 50% stake to Plotnicki in 1994 for a reported \$3.5 million. The label's distribution is 75% direct to retailers, 25% through Distribution North America.

As part of the deal between the labels, sources say, all acts currently signed to Profile, which include Poor Righteous Teachers, 2nd II None, Nemesis, and Nine, will record for Arista. The label will also acquire Profile's catalog, which includes Run-D.M.C.'s self-titled 1983 debut and albums from Special Ed. Run-D.M.C.'s single "It's Like That" is currently enjoying renewed success in various international markets via a Jason Nevins remix on Plotnicki's dance subsidiary Smile Communications.

Plotnicki could not be reached for comment at press time. A source at Arista says that the two companies have been in talks "for a while" but that the deal is not yet done. Plotnicki is expected to retain ownership of Smile and contemporary jazz label Astor Place.

Camelot Growing With Buy Of Spec's

BY ED CHRISTMAN

NEW YORK—With its pending acquisition of Spec's Music (Billboard Bulletin, June 4), Camelot Music will encompass almost 500 stores and have annual revenue of about \$600 million, Billboard estimates. Not bad for a company that emerged from Chapter 11 about four months ago with 305 stores and annual sales of about \$400 million.

Since then, Camelot has acquired the 150-unit chain the Wall for about \$47 million and has signed a definitive agreement to buy the 38-unit, Miami-based Spec's Music in a deal valued at \$28 million, sources say. Of

that, Spec's shareholders will be paid \$3.30 a share, or a total of about \$16.5 million, and the North Canton, Ohio-based Camelot will assume some \$11.5 million in Spec's debt.

The deal, which was announced June 4, has to be approved by Spec's shareholders. A joint press release from the two companies says that certain stockholders owning a combined 46% of the outstanding shares of Spec's Music have agreed to vote all of their shares for approval of the merger at a stockholder meeting. That meeting is expected to be held in late July.

Ann Lieff, Spec's president/CEO,

says the deal "is good for Spec's shareholders and brings together two of the most respected music retailers in the country."

Camelot Music president/CEO Jim Bonk says, "Spec's has a tremendously loyal customer base. We look forward to marrying Spec's strengths in the Florida music market with Camelot management, systems, and merchandising expertise."

He notes that the acquisition will give Camelot 71 stores in the Florida market and provide an entry for the chain in Puerto Rico, where Spec's has four outlets.

Spec's field staff and sales associates, who number 520 employees, will join the Camelot team. Camelot will keep the Spec's logo but close the Spec's distribution facility and headquarters in Miami. Uncertain is the fate of the 50 employees in the home office, although sources say that some of them might be hired by Camelot.

It has yet to be decided whether
(Continued on page 121)



Double Golden Girl. Matador/Capitol artist Liz Phair was recently presented with two gold plaques for sales of 1993's "Exile In Guyville" and 1994's "Whip Smart." Her next album, "whitechocolatespaceegg," is slated for an Aug. 11 release. She will be performing several dates on this summer's Lilith Fair tour. Pictured, from left, are manager Scott McGhee, Matador co-president Gerard Cosloy, Phair, Matador co-president Chris Lombardi, and Capitol president/CEO Gary Gersh.

Americ Disc, RIAA Battle Grows Piracy Charges Now Poised For Court Hearing

BY PAUL VERNA

SAN FRANCISCO—The ongoing war of words and deeds between the Recording Industry Assn. of America (RIAA) and the Drummondville, Quebec-based CD manufacturer Americ Disc Inc. escalated here at the Replitech North America Conference, a leading trade show for replicators and duplicators of recorded media.

Negotiations to settle a 6-month-old copyright-infringement lawsuit brought by the RIAA against Americ Disc have broken down, resulting in the probability of a trial between the two entities.

In a statement released here June 2, Americ Disc said, "Discussions between the two parties, aimed at finding a common ground to address the situation, have now broken down" (Billboard Bulletin, June 3).

RIAA president/CEO Hilary Rosen confirmed the news June 3. "We received a letter this morning that [Americ Disc has] withdrawn from settlement discussions," she said.

While neither party was willing to reveal details of why a case that appeared to be heading toward a settlement is now escalating, both sides hurled accusations at each other.

"The RIAA is seeking more than \$7 million in damages for alleged copyright infringement of 12 CDs, on which Americ Disc made a profit of, at most, a few thousand dollars," said the Americ Disc statement. Americ Disc executives, while deferring to the press release for official com-

ment, reinforced the views expressed in the statement during an off-the-record session with Billboard.

Rosen countered that Americ Disc has continued to produce pirate discs since the RIAA's original suit was filed Dec. 22, 1997, in U.S. District Court in Los Angeles (Billboard Bulletin, Dec. 24, 1997). Accordingly, the association plans to amend its complaint to reflect the extent of the alleged infringement.

In her keynote address at Replitech June 3, Rosen said, "In December we filed litigation against Americ Disc because of infringements we found at several Americ Disc facilities. Based on the complaint we filed in December, we've been seeking damages of at least \$7 million—or basically, the statutory maximum of \$100,000 per infringement. At this point, frankly, we're expecting to amend our complaint to add additional substantial infringements that have been uncovered by our investigators in seizures and confiscations across the country. All told, our litigation against Americ Disc may end up being one of the largest copyright-infringement cases ever filed—a case in which tens of millions of dollars in damages are involved."

Later, in a tense press briefing at which RIAA officials and Americ Disc executives sat within feet of one another, Rosen added, "We have found several infringements produced at Americ Disc plants."

Americ Disc president/CEO
(Continued on page 112)

PGD Raising Its Boxlot Prices, To Mild Criticism

NEW YORK—Although music manufacturer price increases are generally lambasted by the account base, PolyGram Group Distribution's (PGD) just-announced price increase has been met with muted criticism.

PGD has announced that it is raising boxlot prices by, on average, 35 cents, beginning with orders placed after June 25 (Billboard Bulletin, June 4). In a letter to accounts obtained by Billboard, Van Fletcher, senior VP of sales and branch distribution, writes that the price change was made necessary by changing times in the company's business. But he also reminds accounts that the company reduced prices in December 1995, which he describes as one of the "lowest points in the health" of the industry, in order to enhance margin opportunities for accounts.

That move was widely hailed by accounts and helped contribute to PGD's string of winning five consecutive distributor-of-the-year awards at the National Assn. of Recording Merchandisers' annual convention.

The current price increase places PGD at the high end of CD boxlot pricing.

For example, for \$17.98 list price and list price equivalent CDs, three majors are at a boxlot cost of \$11.33; two have a boxlot cost of \$11.34; and PGD's new price is \$11.35. PGD's old price was \$11.

For \$16.98 list price CDs, two majors charge \$10.70; two charge \$10.71; one charges \$10.72; and PGD's new price is \$10.73. Its old
(Continued on page 112)

Universal Puts Big Push Behind
Its Family Vid Fare ... Page 120

Ricardo Arjona
Sin daños a terceros



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CDnow Acquires Custom-CD Co.

BY DON JEFFREY

NEW YORK—The Internet retailer CDnow has added a new branch to its online music operations with the acquisition of the customized-CD manufacturer superSonic BOOM for an undisclosed amount of cash and stock.

Allowing consumers to customize CDs over the Internet is a relatively new business that has already attracted a number of players, including Ktel and Platinum Entertainment.

In an unrelated announcement, CDnow says it has terminated plans to make a public offering of 2.5 million shares of stock, in what would have been its second offering of the year. In a prepared statement, president/CEO Jason Olim said, "We felt that the recent decline in the market for Internet-related stocks made our pursuit of the offering undesirable" (Billboard Bulletin, June 4).

The online retailer, which began operations in 1994, went public in February; it sold 7.1 million shares at \$19 and raised \$135 million. The stock, which trades on Nasdaq, has reached a high of \$39, but at press time it was trading at \$17.75, near its

low of \$17.

With the acquisition of superSonic BOOM (Billboard Bulletin, June 3), CDnow will be able to offer its millions of customers the choice of purchasing full-length recordings from a 250,000-title inventory or creating personalized CDs from superSonic's licensed tracks.

Rod Parker, CDnow's senior VP of marketing/product management, says, "We believe that personalization—the ability to customize product—is very much what the Internet space is all about, and we wanted to be in the forefront of that. We believe our customer wants the ability to customize product."

The Vienna, Va.-based superSonic, which has been in operation since January 1997, has licensed 60,000 recordings, mostly from independent record labels. Of those tracks, 12,000 are available at present on its World Wide Web site for custom-made CDs.

A visitor to that site—superSonic.com—can select up to 55 minutes of music from the company's catalog and then choose the track sequence and a title for the compilation. The company will then manufacture the

CD and ship it. The cost is \$16.99, plus \$3 for shipping.

Some labels and rights-holders that have licensed tracks to the firm on a nonexclusive basis are Eightball, Interhit, Jellybean Recordings, Knitting Factory, Sony/ATV, Tuff Gong, Ras, TKO, Ultra, W.A.R., and Barbara Orbison Productions.

Julie MacKinnon, COO of superSonic Boom and one of its founders, says, "What we're trying to do is extend the life cycle of music to provide revenue streams other than the traditional album release or boxed set. We're not trying to compete with the initial release of music."

She adds that the firm's operations and most of its management team will be moving to CDnow's headquarters in the Philadelphia suburb of Jenkintown, Pa. SuperSonic BOOM's other founding partners are Leslie MacKinnon (Julie's twin sister), Ted Hooban, and Kris Barth, who has decided not to make the move to CDnow.

The firm also customizes CDs for visitors to Web sites of other companies. It shares revenue and receives advertising space and time.

A&M Sued By Its Founders For Earnings Payments

A&M Records founders Jerry Moss and Herb Albert are suing their former record company and its parent, PolyGram N.V., for more than \$5 million.

The lawsuit, filed June 2 in Los Angeles County Superior Court, claims that PolyGram and A&M have failed to meet the financial terms that were agreed to when Moss and Albert sold A&M to PolyGram in 1989 (Billboard Bulletin, June 3).

According to the lawsuit, in 1989 Moss and Albert were paid \$460 million for A&M with the promise of additional monies based on a percentage of the label's future earnings.

The additional monies, referred to as an "EBT earn-out," were to be paid from 1991 through 1994, according to the lawsuit.

According to the lawsuit, the point of contention is the earnings level for 1994, which PolyGram claimed was more than \$37 million, "an amount insufficient to support the payment."

Moss and Albert, who worked as consultants at A&M until 1993, are seeking \$3.6 million for the 1994 earn-out payment, which to date has not been paid. They accuse PolyGram of inaccurately reporting the amount owed for 1994.

The plaintiffs are suing for an additional \$2 million, which they claim is lost revenue from Canadian tax-refund claims.

A&M and PolyGram would not comment on the pending litigation. Plaintiff attorneys were not available before press time.

EILEEN FITZPATRICK



Mancini Through MCA. MCA Publishing Worldwide announced a deal that gives the company exclusive worldwide rights to administer the late Henry Mancini's catalog. MCA will now be responsible for compositions and soundtrack scores from "The Pink Panther" and "Ode To Billy Joe" and music from the films "Victor/Victoria," "10," and "Silver Streak," among others. Pictured, from left, in the back row are Michael Petersen, business affairs VP, MCA Music Publishing; Mike Sammis, CFO, MCA Music Publishing; Robert Allen, senior director, business affairs, MCA Music Publishing; Scott James, senior VP, film and TV, MCA Music Publishing; and Irwin Griggs, special projects VP, MCA Music Publishing. Shown in the front, from left, are Betsy Anthony-Brodey, talent acquisition VP, MCA Music Publishing; Mancini family lawyer Larry Kartiganer; Monica Mancini; Felice Mancini; Ginny Mancini; and David Renzer, worldwide president, MCA Music Publishing.

Payola Probe Targets Latin Biz

BY RAMIRO BURR and JOHN LANNERT

The U.S. Latin music industry is bracing for a federal investigation into allegations of illegal payments to radio stations.

Investigators probing corruption in the Latin music business began serving subpoenas June 3 to several dozen record distributors and radio stations in the Los Angeles area.

According to a June 4 Los Angeles Times story, the investigation centers on allegations of pay-for-play, or payola arrangements, that were sparked by Fonovisa, considered the dominant independent label in Latin music. Its top artists include Los Tigres Del Norte, Enrique Iglesias, and Los Temerarios. The label, established in 1986, grossed an estimated \$65 million last year.

The investigation began seven months ago when lawyers representing Fonovisa contacted the U.S. Justice Department to report improprieties within the label's own radio promotion department. Several radio stations, mostly in L.A. but also throughout California and Arizona, reportedly took cash to play records.

Fonovisa is a subsidiary of Grupo Televisa, the largest media company in the Spanish-speaking world, which last year generated about \$2 billion in global revenues.

According to sources, the subpoenas are requesting payroll records and other documentation that would corroborate charges of improper payments to PDs and others. There have been no arrests in the probe, which includes the participation of the Justice Department and the

Internal Revenue Service. Representatives of both declined comment.

Officials at the Van Nuys, Calif., U.S. headquarters of Fonovisa, including label president Guillermo Santiso, referred all inquiries to their New York-based media relations firm, Abernathy MacGregor Frank.

In a prepared statement sent to Billboard, Grupo Televisa acknowledged that its Fonovisa record division "had made certain promotional payments in apparent violation of applicable laws." Televisa further stated that it reported these activities to the U.S. government and "is cooperating fully with the Department of Justice and other agencies."

Reaction from the Latin music industry was muted. The Times story indicated the probe may

(Continued on page 121)

EXECUTIVE TURNTABLE

RECORD COMPANIES. The Atlantic Group in New York promotes **Phil Wild** to executive VP of business and legal affairs and **David Burrier** to director of artist development. They were, respectively, senior VP of business and legal affairs and manager of operations.

Sony Classical in New York promotes **Paul Cremo** to VP of film and television. He was director of development.

Velvet Music Group in New York appoints **Steve Propas** VP of international. He was principal at Propas Management.

Larry Jacobson is promoted to GM at Revolution/Giant Records in Beverly Hills, Calif. He was head of business and legal affairs.

Zomba Recording Corp. in New York names **Neil Ross** senior director of business affairs. He was an associate at Franklin, Weinrib,



WILD



CREMO



PROPAS



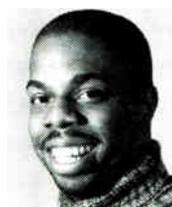
JACOBSON



ROSS



LEWOW



BENSON



CONNOLLY

Rudell & Vasallo.

Warner Bros. Records Inc. names **Deborah Lewow** senior director of NAC promotion in New York and promotes **Erma Byrd** to national director of jazz publicity in Burbank, Calif. They were, respectively, national promotion director at GRP Records and manager of jazz publicity.

Rhino Records in Los Angeles promotes **Barry Benson** to associate director of urban promotion. He was national manager of urban promotion.

Mercury Records in New York appoints **Sheila Richman** senior director of media and artist relations. She was a publicist at Nasty Little Man.

BMG Classics in New York promotes **Matt Halpern** to senior director of production and names **Carlos Alicea** director of international marketing. They were, respectively, director of production and director of marketing at RCA Victor Red Seal.

MCA Records in Universal City, Calif., promotes **Julie Murphy** to di-

rector of packaging production. She was coordinator/associate director of packaging production.

Arista Records in New York appoints **Barbara Wesotski** associate director of A&R administration and promotes **Chrissie Lindsey** to associate director of special markets. They were, respectively, manager of A&R administration at Jive Records and manager of special markets.

Arista/Nashville promotes **Scott Cosby** to tour marketing administrator. He was promotion coordinator.

PUBLISHING. **Paul Connolly** is appointed executive VP, Europe, at MCA Music U.K. in London. He will continue his responsibilities as managing director.

Denise Maurin is named director of copyright administration at Famous Music in Los Angeles. She was director of copyright at Jobete Music.

Peermusic in New York names **Elias V. De Andrade** director of Latin administration. He was director of the Latin department at EMI Music Publishing.

VIBE

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Props to DMX, Def Jam Recordings, Ruff Ryders Entertainment, and Irv Gotti on their wildly successful debut album.

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CD EXPO - Issue Date: August 1 • Ad Close: JULY 7
GOSPEL - Issue Date: August 1 • Ad Close: JULY 7
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Hard Work Earns Heatseeker Acts Impact Honors

Lava's McCain Delivers With Late-Blooming 'Roses' 'Shimmer' Powers 550's Fuel

BY DOUG REECE

LOS ANGELES—After an exhaustive, multi-year battle fought at clubs and radio stations nationwide, singer/songwriter Edwin McCain has earned Heatseeker Impact status with his latest album, "Misguided Roses," which was released June 24, 1997, on Lava/Atlantic.

McCain's 1995 major-label debut, "Honor Among Thieves," has sold more than 244,000 units, according to SoundScan, and it was fueled by the successful radio single "Solitude." However, the album never got beyond its debut peak position at No. 1 on the Heatseekers chart.

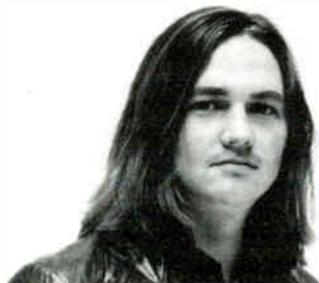
McCain admitted to initially feeling disappointed by the performance of "Honor" (Billboard, May 24, 1997), but he rebounded with a more positive outlook and the new material that would make up "Misguided Roses," including the triple-A and top 40 hit "I'll Be."

Propelled by the inclusion of that song on the popular teen TV program "Dawson's Creek," "Misguided Roses" broke into the top half of The Billboard 200 in the June 6 issue with dual Greatest Gainer/Heatseeker Impact distinctions (Between the Bullets, Billboard, June 6).

This issue, "Misguided Roses"—which has sold more than 167,000 units since its release, according to SoundScan—is at No. 81. Meanwhile, "I'll Be" is No. 29 on the Hot 100 Airplay chart.

McCain's popularity seems destined to spiral upward as he makes appearances on programs such as "The View," "Vibe," "Showbiz Today," "Good Day New York," and "Fox On Entertainment." A clip for the song is also in medium rotation on VH1.

Having been around long enough



McCAIN

to see the comings and goings of artists and trends, however, McCain views his current success from an educated perspective.

"I feel kind of vindicated, but I also feel very fortunate," he says. "Seven years on the road is paying off. But I'm definitely a beneficiary of the way radio is today, in that it kind of evens the playing field by allowing anyone to come out and have a hit record. Everything is so hit-driven right now."

"On the other hand, I lament the fact that next year I'll have to come

out and start all over again," he adds. "It's like being a new artist every year. Still, I feel very fortunate, and [the success of the album] has kind of renewed my sense of what is possible in music today."

Though radio now seems ready to get behind McCain, the project has grown slowly.

The first single from the album, "See The Sky Again," received a lukewarm reaction at mainstream rock stations.

Even the follow-up, "I'll Be," serviced to stations last October, didn't take off until recently.

"Atlantic has shown dogged determination in working this track," says Lava president Jason Flom. "It has been our philosophy for several years that some projects break quick and some slow, and you have to believe in sticking with things."

In the interim, McCain, who is booked by International Creative Management in New York and man-

(Continued on page 115)



There is a telling moment in Sony/550 act Fuel's electronic press kit when front man Brett Scallions, talking about the band's road philosophy, says, "We don't want fans, we want friends."

The band's communal approach has served it well over the years.

Fuel first came to 550's attention after developing a tour base on the Eastern seaboard, with headquarters in Harrisburg, Pa. (Billboard, April 4). As a result of its road work, the act has sold more than 10,000 copies of its self-released "Porcelain" EP.

550 was also able to use Fuel's home region as a springboard for building the act's national story.

"We try to get out and meet the fans and make a connection on a level other than reaching them through music," says Fuel guitarist/songwriter Carl Bell. "We invite people to come up after the show and say 'Hi.' Just being personable seems to be



FUEL

making a difference."

That humble approach, fueled by the band's modern rock hit "Shimmer," helped the act develop into Heatseeker Impact artists when its debut album, "Sunburn," moved up to No. 100 on The Billboard 200 in the June 6 issue.

This issue, the album, which has sold more than 97,000 units since its March 31 release, according to SoundScan, is at No. 87.

At radio, 550 has kept first single "Shimmer" hovering in the top 10 on the Modern Rock Tracks chart for several weeks.

The song, which shipped in early February, is No. 5 and No. 23 on Modern Rock Tracks and Mainstream Rock Tracks, respectively, this issue.

The next single, says 550 VP of marketing (U.S.) Dave Gottlieb, will be "Bittersweet."

"It got off to a bit of a slow start," says modern rock KXRR Salt Lake City operations manager Mike Summers of "Shimmer," "but it has become one of the latest in a series of first efforts from bands that seem to be making an impact with our audience."

Summers' statement, though encouraging in some aspects, also reflects the difficulties that baby bands are facing as they try to differentiate themselves from the glut

(Continued on page 115)

Fourplay Welcomes Larry Carlton On WB's '4'

BY JIM BESSMAN

NEW YORK—The contemporary jazz supergroup Fourplay's fourth Warner Bros. studio album, "4," out in the U.S. Tuesday (9), has two major assets. One is a cover of Marvin Gaye's classic "Sexual Healing," which features a guest vocal from El DeBarge and will be the centerpiece of the album's promotion. The second is new member Larry Carlton.

Guitar great Carlton replaces Lee Ritenour, who had other commitments—including the launch of i.e. music—and amicably left the group



FOURPLAY

to concentrate on them, according to Fourplay keyboardist Bob James.

"Bob called one day and said, 'The group is now Threeplay, and we're wondering if you'd like to help make

it Fourplay again,'" says Carlton, who was a free agent following his departure from the GRP Records artist roster and who has since signed a solo deal with Warner Bros. "I said, 'Absolutely!' Fourplay is perfect for those of us with solo careers, because we're free to do our own thing and come together every 18 months or so to focus on Fourplay."

With Carlton safely on board, it became a situation of "making up for lost time," says James.

(Continued on page 115)

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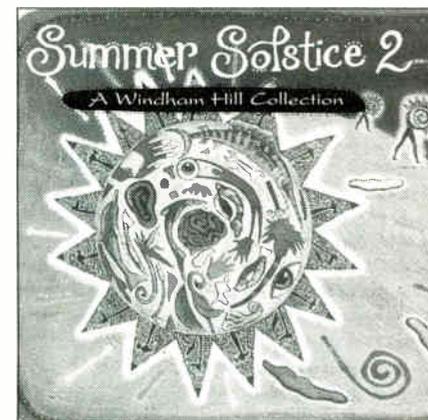
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Beastie Boys' 'Nasty' Aims For Sure Shot

Rush Expected For First All-New Grand Royal/Capitol Disc In 4 Years

BY CARRIE BELL

LOS ANGELES—On July 14, the Beastie Boys want to hear the whole world say “Hello Nasty” when they unleash their first Grand Royal/Capitol full-length album of original material in four years.

“We started recording it back in 1995 and are finally ready to let it go,” says Mike Diamond (known professionally as Mike D) of the album named after the greeting one receives when calling the Beasties’ public relations firm, Nasty Little Man. “[Capitol] is really good about letting us do our own thing and work at our own pace. And after the third time they put it on the schedule and it didn’t come, I think they figured, ‘Whatever.’ We are happy with it, but there are a few places where we could have kept going on and on. We had to impose our own deadline.”

After any group takes such a lengthy vacation from recording, it’s normal to be concerned whether its audience will still loyally head to the stores on the new album’s release day. Of course, with the Beastie Boys we’re talking about the first rap group to hit No. 1 on The Billboard

200 (with “Licensed to Ill” in March 1987), one of the only white hip-hop acts with street cred, the owners of the Grand Royal label and its sister



BEASTIE BOYS

magazine, and the organizers of three star-studded Tibetan Freedom concerts.

“I suppose people will like it if they liked the other stuff, but we are never sure what people will think,” Mike D says. “We look at what we’re doing as an inside joke. The fact that a larger audience gets it at all is a miraculous and happy thing.”

Not only are Beastie Boys’ fans getting it, they’re doing so in huge numbers. According to the Recording Industry Assn. of America,

“Licensed To Ill” has sold more than 5 million units, while 1994’s “Ill Communication” has sold more than 2 million copies.

Capitol believes the Beasties’ large fan base and the high anticipation for the new album should result in strong sales. “After such a huge wait for new material, I’m sure the fans will rush out in droves, and it will inevitably do better than the others,” says Stacy Conde, senior director of marketing at Capitol. “Plus, you have fans who became aware of

(Continued on page 18)



Raitt Riot. Bonnie Raitt is flanked by executives from Capitol and EMI Recorded Music following her show at New York’s Beacon Theatre. Shown, from left, are Raitt’s manager, Ron Stone; Capitol senior VP of promotion and marketing Phil Costello; Raitt; Capitol CEO/president Gary Gersh; Capitol executive VP Liz Heller; EMI Recorded Music North America deputy president Roy Lott; EMI Music Distribution executive VP of sales and marketing Gene Rumsey; and Capitol senior VP/GM Lou Mann.

550 Music’s Des’ree Gets ‘Supernatural’ On 3rd Set

BY PAUL SEXTON

LONDON—Six years ago, Des’ree’s first album, “Mind Adventures,” gave her a respectable international sales base but only modest U.S. penetration.

With her second release, 1994’s “I Ain’t Movin’,” it was a different story for the south London-born singer, as the smash hit single “You Gotta Be” turned America into her biggest market.

Now, having added to her reputation with soundtrack success, Des’ree is set for a full-scale return with her third album, “Supernatural,” due July 28 in the U.S. from 550 Music. She is signed to Sony worldwide, and the album will be released June 22 in

the U.K. on Sony S2, the label that signed her in 1991.

Despite the four-year hiatus between albums, the artist and label executives on both sides of the Atlantic are bullish. “We’ve been patiently waiting,” says 550 Music president Polly Anthony. “We’re not in the business of manufacturing cornflakes. Artists have their own time frame.”

“I was very nervous about the absence,” admits Des’ree, “but I said to myself, ‘I’d rather have that absence and come out with a stunning record than feel the pressure to come out with something earlier and the record be mediocre.’”

At press time, 550 Music had yet to determine its first U.S. single. Executive VP/GM John Doelp says the label is “watching the U.K.,” where “Life” was released as the lead track June 1. An early support-

(Continued on page 20)

Live And Improved Aerosmith Set Due; Magic’s Got Music In Mind For TV Show

ROCK IN A LIVE PLACE: Aerosmith is reuniting with producer Jack Douglas (who helmed some of the band’s best work, including “Toys In The Attic” and “Rocks”) for a new live album that will come out before the end of the year. Although the group has already released its first album, “Nine Lives,” in its new deal with Columbia, the live effort will come out on Geffen as Aerosmith’s final fulfillment of its contract with its former label. For the band, the timing is perfect, since the five members feel that they’re playing better than they have in the past.

“We’re playing our best ever,” says guitarist Brad Whitford. “One of the reasons why is we’ve been playing so long together. But after our last tour we kind of said, ‘How do we bring it up a notch?’, and in listening to the live tapes there was a lot of places I knew we could improve. In the live tapes we could hear there were certain songs, a lot of songs, we weren’t giving their due. We were playing them too fast or changing their arrangements . . . If you go out and play ‘Walk This Way’ 10 times faster than [the fans’] frame of reference [on the album], it doesn’t mean that much to them.”

“So we went back and listened to solos and made sure we were playing them the same tempo and took key things from the arrangements that we’d changed and just focused a little more on what people hear on the record and tried to create a little more of that. Just thinking that way helped the band play the songs better.”

As a big reason for the improvement, he also cites most of the band members’ switch to in-ear monitors so they can actually hear what they’re doing onstage.

Following surgery on his knee to replace ligaments damaged during a concert in May, lead singer Steven Tyler is recovering nicely, and the band is hoping to return to the road in August.

TV SPOTLIGHT: Basketball superstar Magic Johnson kicks off his syndicated late-night talk show Monday (8). According to booker Kevin Curry, the program will feature performers of many different stripes. “We’re going to book all kinds of music. We’re a mainstream show,” he says.

Curry adds that Johnson will “have some input on who gets booked, but it’s not like we have a committee that decides who’s on the show.” Among the acts appearing the first week are Whitney Houston, Gloria Estefan, and Kenny G. Sheila E. is the show’s music director. Johnson, who has recently been on the talk-show circuit touting the show, notes that the program will have A-list guests from the start.

But one major-label publicist questions whether the show, once the first blush of excitement has faded, will continue to draw names more frequently seen on “The Tonight Show With Jay Leno” or “Late Show With David Letterman.” “Leno and Letterman have been around longer, they’ll get higher ratings, and they’ll get the biggest guests first,” the publicist says (Billboard Bulletin, June 4).

ROCKING WITH THE KID: Kid Rock, who was featured in Continental Drift last summer (Billboard, June 28), has inked with Lava/Atlantic and is putting finishing touches on his label debut, “Devil Without A Cause,” which will come out this summer. Kid Rock has had tremendous success with his previous independent and Jive Records rock/funk/rap releases, whose sales have tallied more than 150,000 units.

Kid Rock is slated to appear for three weeks on this summer’s Warped tour, splitting time between the main and second stages. “I Am The Bulldog,” the first single from the Kid Rock/John Travis produced album, will go to alternative, active rock, rock, college, and metal stations in July.

STUFF: Howard Jones is working on his first studio album of new material in more than four years. The project, titled “People,” will come out July 14 on Ark 21 and will primarily feature ballads about relationships. Jones is on tour this summer with Culture Club and the Human League . . . Atlantic Records artist Scott Weiland has canceled his concert tour following his June 1 arrest on charges of possession of heroin in New York. The singer, who released a solo album several weeks ago, was slated to play New York’s Irving Plaza that evening. Weiland, who has had a long history of substance abuse, has a July 31 court date . . . Whitney Houston kicks off a 10-date European tour June 20. The outing culminates with a UNICEF benefit concert July 11 in Aschaffenburg, Germany.

Terri Rossi, a former Billboard chart department exec, will leave her post as VP of marketing for BMG on June 12 (Billboard Bulletin, June 3) . . . In what we’re sure will be the first of many such releases, Universal Music Group’s reissue arm Hip-O Records will release “Let’s Be Frank: A Tribute To Frank Sinatra” on June 30. The set will feature 16 Sinatra songs performed by jazz and R&B artists, including Chet Baker (“My Funny Valentine”), Lou Rawls (“It Was A Very Good Year”), and Billie Holiday (“All The Way.”)



DES'REE



by Melinda Newman

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In May RIAA Figures, 'Fences' Clips 14M, Pilots Pass 3 Marks

BY CHRIS MORRIS

LOS ANGELES—Catalog titles by Garth Brooks and Madonna raked in new multi-platinum honors in May certifications from the Recording Industry Assn. of America (RIAA).

Country megastar Brooks' 1990 Capitol Nashville album "No Fences" reached the 14 million mark to maintain its status as the best-selling country album of all time.

Madonna's 1984 smash "Like A Virgin" soared past 10 million certified sales, becoming the singer's first title to reach that sales level. Madonna is only the seventh female solo artist to hit that sales peak.

Stone Temple Pilots' three Atlantic albums attained new multi-platinum apexes in May: "Core" (1992) was certified for sales of 7 million, while "Purple" (1994) arrived at 5 million and "Tiny Music: Songs From The Vatican Gift Shop" (1996) hit 2 million.

The rap duo Timbaland & Magoo (Atlantic) and alternative rock unit Sister Hazel (MCA) scored their first platinum albums in May.



BROOKS

Frank Sinatra, who died May 14, earned a posthumous gold album—his 23rd—for the "Capitol Collectors Series" anthology.

Gold-album debutantes included the controversial rap group Insane Clown Posse (Island), Latin outfit Grupo Limite (Polydor), and rap collectives Gang Starr (Noo Trybe/Virgin) and Goodie Mob (LaFace/Arista).

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A complete list of May RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Garth Brooks, "No Fences," Capitol Nashville, 14 million.

Madonna, "Like A Virgin," Sire/Warner Bros., 10 million.

Stone Temple Pilots, "Core," Atlantic, 7 million.

Stone Temple Pilots, "Purple," Atlantic, 5 million.

Van Halen, "Diver Down," Warner Bros., 4 million.

Savage Garden, "Savage Garden," Columbia, 4 million.

The Beatles, "The Beatles Anthology, Volume 2," Capitol, 4 million.

Van Halen, "Best Of, Volume I," Warner Bros., 2 million.

Stone Temple Pilots, "Tiny Music: Songs From The Vatican Gift Shop," Atlantic, 2 million.

(Continued on next page)

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IN MAY RIAA FIGURES, 'FENCES' CLIPS 14M, PILOTS PASS 3 MARKS

(Continued from preceding page)

PLATINUM ALBUMS

Radiohead, "OK Computer," Capitol, its second.

Various artists, "Club Mix '97," Coldfront.

Marilyn Manson, "Smells Like Children," Nothing/Interscope, its second.

Timbaland & Magoo, "Welcome To Our World," Atlantic, their first.

Martina McBride, "Evolution," RCA, her third.

Duran Duran, "Decade," Capitol, its seventh.

Enya, "The Celts," Reprise/Warner Bros., her sixth.

Megadeth, "So Far, So Good . . . So What!," Capitol, its fifth.

Sister Hazel, ". . . Somewhere More Familiar," MCA/Universal, its first.

GOLD ALBUMS

Jimmy Page & Robert Plant, "Walking Into Clarksdale," Atlantic, their second.

Montell Jordan, "Let's Ride," Def Jam/PolyGram, his third.

Insane Clown Posse, "The Great Milenko," Island, its first.

Grupo Límite, "Partiendome El Alma," Polydor, its first.

Various artists, soundtrack, "The Players' Club," A&M.

Liz Phair, "Exile In Guyville," Matador, her second.

Goodie Mob, "Still Standing," LaFace/Arista, its second.

Gang Starr, "Moment Of Truth," Noo Trybe/Virgin, its first.

Bonnie Raitt, "Fundamental," Capitol, her eighth.

Patti LaBelle, "Flame," MCA,

her fifth.

S.W.V., "Release Some Tension," RCA, its third.

Tori Amos, "from the choirgirl hotel," Atlantic, her fourth.

Aretha Franklin, "The Very Best Of Aretha Franklin, Vol. I (The '60s)," Rhino/Warner Bros., her 12th.

Fourplay, "Elixir," Warner Bros., its third.

Frank Sinatra, "Capitol Collectors Series," Capitol, his 23rd.

Do Or Die, "Headz Or Tailz," Rap-A-Lot, its second.

PLATINUM SINGLES

Mariah Carey, "My All," Columbia, her seventh.

Shania Twain, "You're Still The One," Mercury, her first.

Public Announcement, "Body Bumpin' Yippie-Yi-Yo," Def Jam/Mercury, its second.

GOLD SINGLES

LeAnn Rimes, "Looking Through Your Eyes/Commitment," Curb, her fourth.

Mariah Carey, "My All," Columbia, her 12th.

Xscape, "The Arms Of The One Who Loves You," So So Def/Columbia, its fifth.

Busta Rhymes, "Turn It Up," Elektra, his third.

DMX, "Get At Me Dog," Def Jam/PolyGram, his first.

Assistance in preparing this story was provided by Carrie Bell.

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Atlantic's Lewis Aims To Defy 1-Hit-Wonder Status With 'Planet'

BY JIM BESSMAN

NEW YORK—With her sophomore Atlantic Records album, "Blue Planet," streeting July 14, Donna Lewis' goals are twofold: The "I Love You Always Forever" singer/songwriter seeks to prove she's not a mere one-hit wonder, as well as demonstrate that she's an artist with broader range than that massive 1996 hit single might have suggested.

"The last album [her gold-certified "Now In A Minute" debut] did really well, and the single did fantastic and I'm grateful for that," says Lewis. "But at the same time, you're known as a pop one-hit wonder. Not that that bothers me that much, but I think I have such a wealth of material and want to make people aware that at the end of the day, I'm a serious songwriter and more than 'I Love You Always Forever.'"

The Welsh-born artist, who co-produced "Now In A Minute" in New York and had been based in Woodstock, later moved to Ireland, where she produced "Blue Planet" in her home studio near Dublin overlooking the Irish Sea. "I wanted to be near my family and have my Celtic roots for this record," she

says. "There's a Celtic flavor in a few places, like [album track] 'Take Me Home.'"

That song, which was originally written for the movie "Anastasia"—for which Lewis sang the title song—was recorded mostly live, like much of "Blue Planet." "The piano, drums, and bass [on "Take Me Home"] were cut live in the studio," she says. "'Falling' has real drums, and so does 'I Could Be The One,' so there's more of a balance this time, instead of using loops everywhere, like the last record. But the atmospheric side of 'the Donna Lewis sound' is still there."

The first single, "I Could Be The One," shipped to pop and AC formats May 29 and will be commercially available June 23. "We think it's a pop smash, very indicative of 'I Love You Always Forever,' which still has recurrent airplay as we speak," says Lee Stimmel, Atlantic's senior director of product development. Stimmel's speculation is supported by J.R. Ammons, music director at top 40 WSTR Atlanta.

"It sounds like a hit, with an obvious hook, poppy and uptempo," says Ammons, who adds that "I Love You Always Forever"—"obviously an

enormous record"—is still played on his station. "I imagine ['I Could Be The One'] will be the most added single the week it comes out."

Pointing up the problem with Lewis, Ammons notes that "she's not a big-name artist—just somebody who's had phenomenal success for one single. The follow-ups didn't go far, and this is a song-driven format where it's 'What have you done for me lately?' But I think this record will be a big record, a radio hit."



LEWIS

Stimmel says that "I Could Be The One" intentionally targets the initial female 12-24 age demo for "I Love You Always Forever" and "Now In A Minute." "It allows the world to know that the new Donna Lewis album is out in a big way," he says.

But the second and third "Blue Planet" singles are aimed at expanding her base, Stimmel notes. "'Love Him,' which is tentatively going to be the second single, is dancey and upbeat and will have club remixes," he says. "'Falling,' which is tenta-

tively the third single, is more of an uptempo, luscious ballad. That will get the older females, and that's our goal: to hit first with the original target demo and then explode outwards."

Like Lewis, Atlantic also wants to expand her recognition factor beyond her success as a songwriter and singer by focusing on her as an artist. "Last time the record was so huge, so quickly, that it overshadowed the artist that was behind it," Stimmel says. "We never really caught up with that, so this is our opportunity to focus on the artist. Donna produced, arranged, wrote, and played most of the instruments on the record, and that's phenomenal and not typical of the landscape in today's pop. So from day one we're showing that she's an artist, focusing on that in all our press materials, including an electronic press kit."

Besides the radio thrust, the label "will get her on TV like nobody's seen," says Stimmel, with appearances covering everything from RuPaul's show to "Live With Regis & Kathie Lee." Noting that Lewis benefited last time out by her performance on "Beverly Hills 90210," he adds, "Television is most effective

for her and really puts a stamp on an artist like her. So she'll grow on television as the project grows."

A video for the first single, directed by Nancy Bardawil, will be shipped to VH1 as soon as it's completed.

Lewis, who is managed by Arma Andon and Steve Fagnoli and published by Warner/Chappell, is currently without booking agency representation. But Stimmel says that an "artist tour" is being put together and will link her with comparable male and female singer/songwriters. The tour is likely to commence in September.

"Don't forget, she has a huge international fan base and will go on an international promotion tour as well," says Stimmel.

Lewis says that she's now "working flat-out" getting ready to promote "Blue Planet," which Atlantic will put out worldwide simultaneously with the U.S. release. She's getting a touring band together, "which is very important for me to do," she says. "I did a few gigs in America on the last album, and it was great. Two of the new songs were first played live there and went down incredibly well, which is a good sign."

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BEASTIE BOYS' 'NASTY' AIMS FOR SURE SHOT

(Continued from page 14)

them through other ways, like [the Tibetan concerts] or Luscious Jackson. It is a blast to work a project like this. I have a file drawer full of ideas on how to market this album, most of which—like bathroom stalls and air writing—will never be done.”

Nonetheless, Capitol has planned a full-scale retail assault for the trio,

which also includes Adam Yauch (MCA) and Adam Horowitz (King Adrock).

First, there will be listening sessions for retail accounts and VIP press, advertisers, and others in 15 major markets, including New York, Los Angeles, Chicago, and Boston. “We want to limit the number of free

copies lying around to increase interest,” Conde says.

Standard flats, posters, stickers, and bin cards will also be issued to retailers, along with a barrage of advance merchandise like an oversized stand-up of the unreleased cover art, custom bags, and T-shirts for clerks to wear. The shirts may also be packaged and sold commercially. Also in the works is a contest for clerks revolving around calling stores and rewarding clerks who answer, “Hello Nasty.”

The release will be also preceded by print and radio advertising, as well as billboards in major cities. A 48-foot-by-14-foot lit billboard is planned for New York’s Van Wyck Expressway. This month, the World Wide Web site www.grandroyal.com/beastieboys contains short song snippets, mailing lists, photo and video galleries, contests, screen savers, a game, tour dates, and information on joining the Beastie Boys “army.” Army members will be sent posters or stickers.

“We’re going crazy with ideas to push this album and are trying to get the most out of the silly title,” says Conde. “The Beastie Boys have great senses of humor, so it’s easy to work with them.”

According to Sean Sweeney, marketing VP of the 18-store, Boston-based Newbury Comics, retailers already have money signs in their eyes.

“It’s going to be massive for everyone,” he says. “They’ve always been one of our top-selling artists and constantly experiment with new things to consistently blow your lid off.”

The first single, “Intergalactic,” was also getting support from modern rock radio two weeks before the desired impact date of June 2. It follows a triumphant list of hit songs like “Brass Monkey” (No. 48 on the Hot 100), “Sabotage” (No. 18 on Modern Rock Tracks), and “Fight For Your Right To Party” (No. 7 on the Hot 100).

“We aren’t sure how they got copies, but KROQ in L.A. started playing it earlier than we anticipated,” Conde says. “But we’ll take the backing.”

KROQ Los Angeles music director Lisa Worden is thrilled to give it. “They’re one of our hugest bands, and we wanted to be all over it first,” she says of the robotic single that is already the station’s top-requested track. “Modern rock is the format that broke them, and that is where they will get the most spins, although I’m sure the urban stations would play some of their work also. The kids are crazy for those wacky guys from Brooklyn.”

Conde says there is no planned campaign for rap or R&B radio, despite the Beastie Boys’ past success with the formats. On Billboard’s Hot R&B Singles chart, the Beasties’ hits have included “Paul Revere” (No. 34), “Brass Monkey” (No. 83), “It’s The New Style” (No. 22), and “Hold It Now” (No. 55). On the Hot Rap Singles chart, “Get It Together” (No. 43), “Hey Ladies” (No. 10),

and “So Whatcha Want” (No. 18) all made splashes.

“We will concentrate on modern rock first and see where that gets us,” she says. “They were punks first, and they aren’t trying to pretend to be something they aren’t, like disenfranchised street kids.”

A music video for “Intergalactic,” destined for MTV, was directed by Swiss independent filmmaker Nathan Hornblower.

The album—published by Brooklyn Dust Music/There Is No Try Music/Schwartz Music/Luscious Jackson Music/Grand Royal Music/EMI April Music/PolyGram International Music (ASCAP)—offers a wide variety of potential follow-up singles, including “Song For Junior,” with vocals by Luscious Jackson’s Jill Cunniff, and “Dr. Lee Ph.D.,” with vocals by Beastie hero Lee “Scratch” Perry.

“We always dreamed that he

would do a cut for us,” says Mike D. “Our producer, Mario Caldato, went out of his way to help set up the meeting two years after we wrote the music.”

After the Tibetan Freedom concerts June 13-14 in Washington, D.C., the Beastie Boys will take their new show on the road. They will travel across the U.S. in August and September, hitting stadiums in major cities. They’ll also play select European festivals and gigs in June and July.

“I was so exhausted when we came back from the last world tour that I swore I’d never go out again,” Mike D says. “But when we started getting down to the nitty-gritty of promoting the record—like doing press, planning for the stage setup, and picking video treatments—I thought it would be nice to just play a show to content fans and then sit in the van kicking it with my boys.”

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Turner Field Atlanta	May 31	\$1,743,335 Gross Record \$47.50/\$20	45,278 sellout	PACE Touring
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Carter-Finley Stadium, North Carolina State University Raleigh, N.C.	May 30	\$1,507,720 \$45/\$17.50	45,536 sellout	PACE Touring
DAVE MATTHEWS BAND POI DOG PONDERING	Alpine Valley Music Theatre East Troy, Wis.	May 30	\$956,065 \$27.50	34,766 sellout	Tinley Park Jam Corp. Nederlander Organization
ERIC CLAPTON	Reunion Arena Dallas	May 22	\$825,330 \$65/\$45	14,794 sellout	Beaver Prods.
BOB DYLAN/JONI MITCHELL/VAN MORRISON	Arrowhead Pond Anaheim, Calif.	May 23	\$802,580 \$85/\$50	12,329 sellout	Nederlander Organization
DAVE MATTHEWS BAND POI DOG PONDERING	World Music Theatre Tinley Park, Ill.	May 29	\$781,908 \$27.50	28,433 sellout	Tinley Park Jam Corp. Nederlander Organization
ERIC CLAPTON	Alamodome San Antonio, Texas	May 23	\$707,300 \$49/\$39	14,980 sellout	Beaver Prods.
YANNI	Mark Taper Arena, Trump Taj Mahal Atlantic City, N.J.	May 23-24	\$604,095 \$100/\$65	7,416 10,066, two shows	Jack Utsick Presents
Y-100 FESTIVAL: GREEN DAY BEN FOLDS FIVE, FASTBALL, WYCLEF JEAN, MARCY PLAYGROUND, BLACK LAB, MIGHTY MIGHTY BOSSTONES, FATHEAD, ATHENAUM	Blockbuster-Sony Music Entertainment Center Camden, N.J.	May 29	\$596,283 \$28.50/\$24.50	25,173 sellout	DIO Electric Factory Concerts PACE Concerts
DAVE MATTHEWS BAND POI DOG PONDERING	Riverport Amphitheatre Maryland Heights, Mo.	May 31	\$568,370 \$27.50	21,000 sellout	Contemporary Prods.

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550 MUSIC'S DES'REE GETS 'SUPERNATURAL' ON 3RD SET

(Continued from page 14)

er is BRMB Birmingham, where program controller Paul Jackson says, "It's a great, quirky pop song. I think she could really break through this time; she's found the right niche."

Des'ree has taken her first step back into the U.S. marketplace with a duet remake of Bruce Springsteen's "Fire" with Babyface, taken from the 550 Music soundtrack to his

Edmonds Entertainment company's "Hav Plenty" movie.

It follows another Des'ree duet from last year, when she sang with Steve Winwood on "Plenty Lovin'" from his Virgin album "Junction Seven."

In terms of singles success, she has a tough act to follow. "You Gotta Be" reached No. 5 on the Hot 100 in

1995, spending an epic 44 weeks on that chart, followed by a 74-week residency on Hot 100 Recurrent Airplay, on which it was still appearing as recently as April.

"It was an anthem, an absolute labor of love," recalls Anthony. "Now, that song sounds so obvious, but then it wasn't. We were lucky that VH1 came on board early for us."

Says Doelp, "We wanted to make sure the world knew it was not 'You Gotta Be,' it was Des'ree."

Since her last album, Des'ree has also contributed to soundtracks to such films as "Clockers," "Set It Off," and, most notably, "Romeo + Juliet."

Says Anthony of 550 Music's game plan for "Supernatural," "We have such a great blueprint from the last record, we don't have to deviate. Des'ree was one of the first 'urban alternative' artists. The pop formats were always more welcoming than urban radio, and I certainly hope her urban base can expand."

"It wasn't until I was in the States that I realized how segregated the industry was, not being used to that in Britain," says Des'ree. "I was disappointed that I wasn't considered 'black enough' for urban radio, because I don't sound like Mary J. Blige or SWV. That's something I could never understand."

Des'ree was born in south London but spent three years of her adolescence with her family in Barbados. She debuted in the U.K. with the single "Feel So High," which became a top 20 success upon its second release early in 1992.

Recalls S2 managing director Muff Winwood, "What attracted us, when Lincoln Elias [now Sony S2 director] signed her, was that she came from a folk base rather than a reggae, blues, or jazz base. So her roots felt like they came from an acoustic region, and that at the time was really attractive."

The influence of her sound was evident when Des'ree's publishers, Sony Music Publishing, recently secured a substantial settlement in recognition of the musical resemblance between "Feel So High" and Janet Jackson's "Got 'Til It's Gone." Des'ree says she felt "professionally violated" by the appropriation; two other similar cases involving "High" are currently under discussion.

The success of that debut single led to "very respectable" worldwide sales, as Winwood describes them, of 400,000 units for "Mind Adventures."

While that album sold only 28,000 in the U.S., according to SoundScan, the durability of 1994's "You Gotta Be" (which has sold 358,000 units) helped "I Ain't Movin'" toward its current sales of 1 million.

Vince Bannon, senior VP of artist development at 550 Music, says the label's campaign will benefit from Des'ree's active involvement. "Last time, she toured constantly for six months, on two support slots with Seal and her own headline dates."

"This time, she'll be playing our Sony convention on July 17, then she starts on the Lilith Fair tour."

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re
**ALLIANCE ENTERTAINMENT CORP.,
et al.**
Debtors.

Chapter 11
Case No. 97 B 44673 (BRL)
(Jointly Administered)

NOTICE OF HEARING ON DISCLOSURE STATEMENT

TO: ALL HOLDERS OF CLAIMS AGAINST AND INTERESTS IN THE ABOVE-CAPTIONED DEBTORS AND DEBTORS IN POSSESSION:

PLEASE TAKE NOTICE that on May 20, 1998, the above-captioned debtors and debtors in possession (collectively, the "Debtors") filed the "Joint Plan of Reorganization," dated May 20, 1998 (the "Plan"), and the related disclosure statement, dated May 20, 1998, and exhibits thereto (the "Disclosure Statement"), pursuant to section 1125 of title 11 of the United States Code (the "Bankruptcy Code").

PLEASE TAKE FURTHER NOTICE that:

A. A hearing (the "Hearing") will be held before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York 10004-1408 in Room 623, on June 23, 1998 at ten o'clock in the forenoon of said day or as soon thereafter as counsel can be heard, to consider the entry of an order, among other things:

- finding that the information contained in the Disclosure Statement is "adequate information" as such term is defined in section 1125 of the Bankruptcy Code;
- approving the Disclosure Statement;
- authorizing the Debtors, pursuant to section 1125 (b) of the Bankruptcy Code, to transmit copies of the Disclosure Statement, the Plan and related documents to all known holders of claims against and interests in the Debtors and to solicit acceptances of the Plan from the holders of claims against the Debtors which are being impaired and are not deemed to have rejected the Plan;
- establishing which classes under the Plan are impaired pursuant to section 1124 of the Bankruptcy Code and will be entitled to vote on the Plan;
- except to the extent otherwise ordered by the Court, establishing a date and other directions for service and return of completed ballots and reconfirming the appointment of the balloting agent responsible for tallying the vote;
- establishing a procedure for providing notice of the hearing to be scheduled to consider confirmation of the Plan;
- scheduling a hearing to consider confirmation of the Plan;
- fixing a date and specifying the procedure by which objections, if any, to confirmation of the Plan shall be filed with the Court;
- fixing a record date for determining the holders of the 11 1/4 Senior Subordinated Notes due 2005 of Alliance Entertainment Corp., one of the Debtors (the "Senior Subordinated Notes"), for purposes of voting to accept or reject the Plan;
- establishing a date and time at which the transfer ledgers of the Senior Subordinated Notes shall be closed for purposes of making distributions under the Plan, and after which there shall be no further changes in the holders of record thereof;
- fixing a record date for determining the identity of the lenders under the Debtors' prepetition secured financing facility (the "Prepetition Lenders") for purposes of voting to accept or reject the Plan;
- establishing a date and time at which the transfer ledgers for the Prepetition Lenders shall be closed for purposes of making distributions under the Plan, and after which there shall be no further changes in the Prepetition Lenders;
- establishing such other deadlines and procedures as may be appropriate and/or are contemplated by the Plan; and
- granting such other and further relief as the Court may deem just and proper.

B. The Disclosure Statement and Plan are on file with the Clerk of the Bankruptcy Court (the "Clerk") and may be examined by interested parties at the office of the Clerk at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York 10004-1408 during regular business hours, or copies may be obtained upon request, by tendering the cost of copying the Disclosure Statement and Plan plus postage and handling, to Donlin Recano & Company, Inc., 419 Park Avenue South, New York, New York 10016, Attn.: Carole Donlin, Telephone (212) 481-1411 or at www.nysb.uscourts.gov.

C. Responses and objections, if any, to the approval of the Disclosure Statement or any of the other relief sought by the Debtors in connection with approval of the Disclosure Statement, must (1) be in writing and state with particularity the grounds therefor, (2) include, to the extent applicable and practicable, suggested language to amend the Disclosure Statement in a manner that would resolve the objection, and (3) be filed with the Bankruptcy Court (with a copy to chambers) and served in a manner so as to be received by: (a) counsel to the Debtors, Willkie Farr & Gallagher, 787 Seventh Avenue, New York, New York 10019, Attention: Matthew A. Feldman, Esq., (b) counsel to the Official Committee of Unsecured Creditors in these cases, Schulte, Roth & Zabel, 900 Third Avenue, New York, New York 10022, Attention: James M. Peck, Esq., (c) counsel to the Debtors' prepetition secured bank lenders, Milbank, Tweed, Hadley & McCloy, 1 Chase Manhattan Plaza, New York, New York 10005, Attention: David C.L. Frauman, Esq., (d) counsel to the Debtors' postpetition secured bank lenders, Zalkin, Rodin & Goodman LLP, 750 Third Avenue, New York, New York 10017, Attention: Richard Toder, Esq., (e) counsel to the unofficial committee of the Debtors' secured trade vendors, Morgan, Lewis & Bockius, 2000 One Logan Square, Philadelphia, PA 19103-6993, Attention: Michael A. Bloom, Esq., and (f) the Office of the United States Trustee, 80 Broad Street, Third Floor, New York, New York 10004, Attention: Brian Masumoto, Esq., on or before 5:00 p.m. (New York, New York time) on June 16, 1998.

D. IF ANY OBJECTION TO THE DISCLOSURE STATEMENT IS NOT FILED AND SERVED STRICTLY AS PRESCRIBED HEREIN, THE OBJECTING PARTY MAY BE BARRED FROM OBJECTING TO THE ADEQUACY OF THE DISCLOSURE STATEMENT AND MAY NOT BE HEARD AT THE HEARING.

E. Upon approval of the Disclosure Statement by the Bankruptcy Court, holders of claims against and interests in the Debtors will receive a copy of the Disclosure Statement, the Plan, and various documents related thereto.

F. The Hearing may be adjourned by the Debtors from time to time without further notice to creditors or parties in interest other than by an announcement in the Bankruptcy Court of such adjournment on the date scheduled for the Hearing.

Dated: New York, New York
May 29, 1998

BY ORDER OF THE BANKRUPTCY COURT
THE HONORABLE BURTON R. LIFLAND
United States Bankruptcy Judge
United States Bankruptcy Court
One Bowling Green
New York, New York 10004-1408

WILLKIE FARR & GALLAGHER
Counsel for the Debtors and
Debtors in Possession
787 Seventh Avenue
New York, New York 10019

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

GREENFIELD, MASS.: "Even I know we're the weirdest band around," says Doug Tibbles, the 58-year-old drummer for the Stone Coyotes, a searing rock trio from Greenfield, Mass., that features Tibbles' songwriting wife, Barbara Keith, on electric guitar and his son, John Tibbles, on bass. A former TV writer who helped craft scripts for "Chico And The Man" and "Bewitched," Tibbles moved his family from Los Angeles to western Massachusetts 11 years ago so they could play music full time. The family slowly honed its raw, gut-checking sound that now routinely blisters the walls of nearby Northampton bars. After meeting with Bar/None representatives last year, to no avail ("Executives don't know what to make of us," says Tibbles), the band released its own CD, "Church Of The Falling Rain," and earlier this year signed a publishing deal with Bug Music. But the story of the middle-aged family that rocks together just keeps getting weirder. Last year, novelist Elmore Leonard adopted the band and is using them as inspiration for his upcoming sequel to "Get Shorty" (tentatively titled "Be Cool"), in which main character Chili Palmer moves into the music business. Due early next year, the book will feature the lyrics of Stone Coyotes songs. "We have a feeling that he believes in and that he can use," Tibbles explains. Leonard has appeared twice with the band this year, reading from "Be Cool" prior to Stone Coyotes performances at the Viper Room in Los Angeles, as well as the Mercury Lounge in New York. Contact Bug Music at 212-765-2172.

ERIC BOEHLERT

PORTLAND, ORE.: When Sunset Valley leader Herman Jolly was a grade-schooler in North Pole, Alaska, he spent many a 50-degrees-below-zero night sprawled on the driveway, drinking in the surreal spectacle of the Northern Lights. Jolly's fascination with the heavens has persisted, and it informs Sunset Valley's magnetic debut album, "The New Speed," on Chicago indie Sugar Free Records. Outer-space imagery abounds, from album tracks "Skylab Love Scene," "Red Room Rocket Ride," and "Neptune Pools" to the NASA-esque cover art. But celestial elements are only part of what Jolly used for his sonic canvas: "The New Speed" practically vibrates with color, its skewed, aggressively melodic guitar-pop so vivid it's almost visual. It's efficient, too, clocking in at a dross-free 40 minutes. "Long albums always lose me," says Jolly. The band's lead singer, songwriter, and guitarist—an understated yet intensely charismatic front man—he started Sunset Valley as a solo project after relocating to Portland from Bozeman, Mont. There, bassist Eric Furlong and Furlong's drummer/roommate, Jonathan Drews, became the core. "The New Speed" producer Jeff Saltzman subsequently signed on as keyboardist, and then Tony Lash (who's produced Elliott Smith and drummed for Heatmiser) took up the traps, with Drews switching to rhythm guitar. "There's a fantastic musical chemistry going on," says Jolly. "Things I don't think of, they do; all the gaps are filled." Sunset Valley tours the West Coast in July with Curve and the Dandy Warhols. Contact Sugar Free at 773-489-5661.



SUNSET VALLEY

MOIRA McCORMICK

BOSTON: One of this town's more compelling acts is Titilayo Ngwenya, a 27-year-old vocalist deeply rooted in jazz, gospel, and the blues. Ngwenya is a singer of imagination, wit, and intelligence who has shaped her career by reworking jazz and blues standards or by writing original songs with a delicious, smoky flavor. A multifaceted talent, she's carved out a niche on the local scene with her work as musician, arranger, author, and stage performer. This year she has performed her own one-woman show, "Women Without Virtue," a piece based on a program she wrote for WGBH Boston that was broadcast last year. Her self-released debut record, "Beware The Girl With The Short Hair," is a beautifully realized journey into pop music spiced by contemporary jazz and R&B. "A lot of the jazz standards I take and arrange by adding more melodic introductions," Ngwenya says. "A lot of the pieces are either part of an improvisation or formal composition. It makes things interesting." Ngwenya has a master's degree in contemporary improvisation from the New England Conservatory of Music, where she studied samba, jazz, and African mbira, among other musical forms. By understanding and working with these genres, she's created her own musical vision. Ngwenya offers up a unique voice that cuts through the mass-produced, generic music we are inundated with on a daily basis. Contact Michelle B. Jackson at 212-569-7402.

NGWENYA

KEN CAPOBIANCO

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	12	★ ★ ★ NO. 1 ★ ★ ★ ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS
2	3	2	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
3	5	15	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
4	2	10	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
5	23	7	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
6	6	22	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
7	9	36	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
8	7	4	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
9	12	6	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
10	10	6	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
11	11	9	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
12	21	3	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
13	8	16	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
14	16	7	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
15	22	4	EVE 6 RCA 67617 (9.98/13.98)	EVE 6
16	17	15	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
17	14	22	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
18	4	2	SEAN LENNON GRAND ROYAL 94551*/CAPITOL (10.98/15.98)	INTO THE SUN
19	15	22	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
20	19	7	BLACK LAB DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
21	26	8	ALEJANDRO SANZ WEA LATINA 20281 (8.98/13.98)	MAS
22	18	46	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
23	20	14	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
24	28	55	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
25	27	60	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK

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	25	32	CHARLIE ZAA ● SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMENTOS
27	34	8	DAVINA LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
28	30	31	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
29	32	8	KEIKO MATSUI COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
30	13	2	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
31	NEW ▶		RICARDO ARJONA SONY DISCOS 82680 (10.98 EQ/15.98)	SIN DANOS A TERCEROS
32	31	10	GOD LIVES UNDERWATER 1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO-CALLED SPACE AGE
33	35	31	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
34	29	11	MORCHEEBA CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM
35	38	23	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
36	24	5	FUGAZI DISCHORD 110* (10.98/11.98)	END HITS
37	37	10	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
38	33	2	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
39	NEW ▶		ROCKELL ROBBINS 75009 (10.98/16.98)	WHAT ARE YOU LOOKIN' AT?
40	39	16	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
41	43	39	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
42	40	6	BROTHER CANE VIRGIN 45561 (10.98/16.98)	WISHPOOL
43	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2
44	42	36	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
45	49	19	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
46	41	7	CLUTCH COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
47	44	3	MAIRE BRENNAN WORD 69143/EPIC (10.98 EQ/15.98)	PERFECT TIME
48	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
49	46	8	JOHN SCOFIELD VERVE 539979 (16.98 EQ CD)	A GO GO
50	RE-ENTRY		KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN

POPULAR UPRIISINGS

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

QUEENS OF NOISE: Not unlike the Lookout Records act the **Donnas**, whose *Run-*



Pulling You In. Green Linnet Records released "Riptide," the latest from Celtic-influenced Anam, on Tuesday (9). Band member Treasa Harkin says that in comparison to the group's debut effort, "First Footing," the new album is marked by improved, more adventurous playing. "There are some standard songs that we enjoy, but we aren't traditional by any standard," she says. "We're moving into a more hard-hitting, contemporary direction." Anam kicks off its U.S. tour Friday (12) in Chicago.

always-esque style has endeared the teenage girl group to publications such as Spin, Rolling Stone, and Bill-

board (Declarations of Independents, March 14), the **Prissteens** are taking up the cause of fun, quick rock songs, but with a bit more melodic bent.

The act's "Scandal, Controversy & Romance" album, which bowed May 26 on Almo, features co-production by **Richard Gottelher**, who, in addition to working with the **Go-Go's** and **Blondie**, produced hit singles like the **Strangeloves'** "I Want Candy" and the **Angels'** "My Boyfriend's Back." The Prissteens—made up of guitarists **Tina Canelas** and **Leslie Day**, drummer **Joe Vincent**, and bassist/singer **Lori Yorkman**—begin dates on the Warped tour July 21 in Pittsburgh.

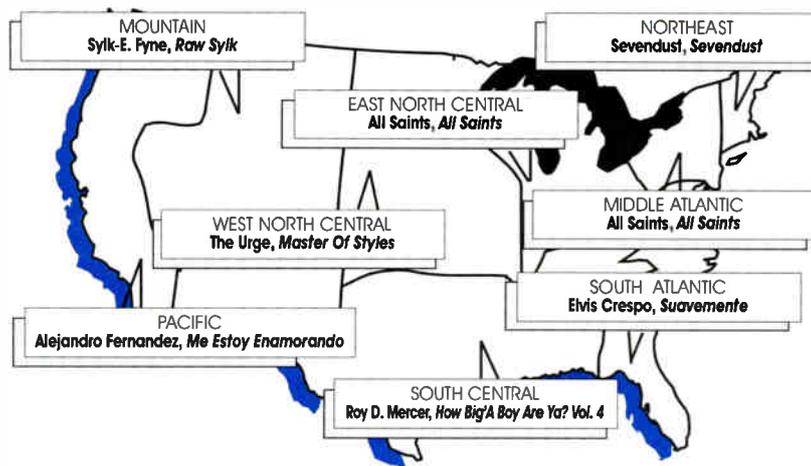
MISSION STYLE: Check out Moonshine's three-song sampler from **Cirrus**. The disc includes "Back On A Mission," the title track from the act's forthcoming August 25 release, as well as "Stop And Panic" and our favorite, "Abba Zabba."

With new vocalist **Rene Padilla**, the act seems to have found a groove that's



Helping Hands. Ben Neill's second Antilles/Verve release, "Goldbug," contains drum'n'bass remixes by DJ Krust, the X-ecutioners, and Spring Heel Jack. Neill, who plays a customized trumpet with a MIDI interface, also invited contributions from DJ Spooky and Helmet guitarist Page Hamilton. "Goldbug" drops June 16.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. The Urge Master Of Styles	1. All Saints All Saints
2. All Saints All Saints	2. Rockell What Are You Lookin' At?
3. Gary Allan It Would Be You	3. Beenie Man Many Moods Of Moses
4. Lorie Line Open House	4. Elvis Crespo Suavemente
5. Roy D. Mercer How Big'A Boy Are Ya? Volume 4	5. Jagged Edge A Jagged Era
6. Sevendust Sevendust	6. Victor Manuelle Ironias
7. Mark Wills Wish You Were Here	7. Sean Lennon Into The Sun
8. David Kersh If I Never Stop Loving You	8. Black Lab Your Body Above Me
9. Coal Chamber Coal Chamber	9. Buena Vista Social Club Buena Vista Social Club
10. SyLK-E. Fyne Raw SyLK	10. Harvey Danger Where Have All The MerryMakers Gone?

inventive but possibly more mainstream than the minimalist approach it took on its debut, "Drop The Break."

Cirrus will tour later this summer and appear on the Moonshine Overamerica '98 tour in the fall.

'RUDES AWAKENING: On Aug. 11, Mercury will bow the self-titled debut from the Nashville-based rock duo the **EvinRudes**.

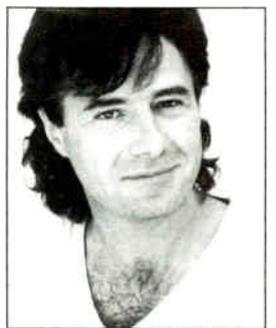
The act is already firmly entrenched in its hometown, where local club bookers report the act is a reliable draw and its first single, "Drive Me Home," is getting played on rock outlet WKDF.

MOON SHOOT: Elektra's **Luna** dominates the new RCA Victor/Global Disc soundtrack for the **Eric Stoltz** starrer "Mr. Jealousy." Luna makes four contributions: "Chinatown," a cover of the **John Lennon** song "Jealous Guy," and two new cuts.

The soundtrack, which was released June 2, will be followed later this month with a clip for "Jealous Guy." "Mr. Jealousy" also fea-

tures artists such as **Harry Chapin**, **Paolo Conte**, and **Autor De Lucie**.

ROADWORK: Monday (8) through Thursday (11), the Roadrunner act **Trona**



New Era. French act Era has already sold 2.5 million albums in Europe, according to Mercury, and will bow here with its self-titled album June 2. Corresponding with the release, the act's modern orchestra and choir arrangement, "Ameno," will be featured in MasterCard's global advertising campaign for the World Cup.

makes stops in Cleveland, Baltimore, Philadelphia, and Washington, D.C. The act, whose "Red River" album bowed in May, will also play New York on Saturday (13).

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Quest For Camelot—Music From The Motion Picture

PRODUCERS: David Foster, Carole Bayer Sager
Curb/Warner Sunset/Atlantic 83087

Soundtrack to the Warner Bros. animated Arthurian epic contains all the ingredients for success on a grand scale: superstar performers, stab-through-the-heart ballads, and huge production. Featuring such top acts as LeAnn Rimes, Celine Dion, Andrea Bocelli, Steve Perry, the Corrs, and Bryan White, this album teems with potential adult-oriented hits. In fact, Rimes' "Looking Through Your Eyes" has reached gold status and made its presence felt on the Hot 100 and AC charts. Other highlights include Dion's "The Prayer," a song also performed by Bocelli; actor Gary Oldman's sinister "Ruber"; Perry's Celtic-flavored "United We Stand"; a comical spoken duet between Eric Idle and Don Rickles; and instrumental music by film composer Patrick Doyle and album co-producer David Foster, who co-wrote most of the album with Carole Bayer Sager.

VARIOUS ARTISTS

Fear And Loathing In Las Vegas

PRODUCERS: Terry Gilliam, Ray Cooper
Geffen 25218

The musical companion to filmmaker Terry Gilliam's treatment of "gonzo" journalist Hunter S. Thompson's classic "Fear And Loathing In Las Vegas" follows the formula established by Quentin Tarantino in "Pulp Fiction": intersperse edgy dialogue with bygone songs—some classic, some obscure—that evoke a hazy, drug-fueled era. Among the tunes co-producers Gilliam and Ray Cooper draw from are obvious choices like Jefferson Airplane's "White Rabbit" and Bob Dylan's "Stuck Inside Of Mobile With The Memphis Blues Again." On the other hand, they use mood music by Tomoyasu Hotei and Cooper and long-lost tracks by the varied likes of Tom Jones, Debbie Reynolds, and the Dead Kennedys, whose mangling of "Viva Las Vegas" still stands as a highlight of the post-punk era. The music works together surprisingly well for such a diverse assortment, and the dialogue only enhances the listening experience.

RAP

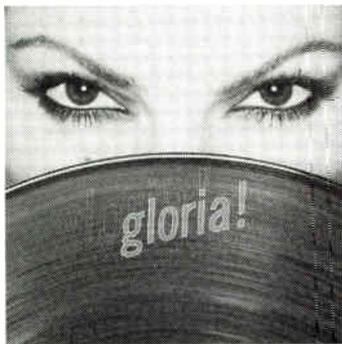
QUEEN LATIFAH

Order In The Court

PRODUCERS: various
Motown 314530895

Although she's been dubbed "the Queen of Hip-Hop," her royal badness puts hip-hop on the back burner with "Order In The Court." The set includes a few straight R&B tracks—yes, the Queen boldly struts her so-so chops—such as "It's Alright" with Faith Evans, "Paper" with the Fugees' Pras, and "What You Gonna Do." She also gets back into the hardcore rap she's been known to include on all her projects with "Brownsville." That track is the set's hardest and most lyrically skillful and features Nikki D and a few other female MCs. "Life," which is dedicated to 2Pac, the Notorious B.I.G., and other fallen angels in her life, is so touching, it is sure to be the "Dead Homies" track of the season. Although it seems at the outset that the Queen is all over the place and has lost her hip-hop roots, the quality of each track, no matter what the genre, winds up making the set playable for every type of mood.

SPOTLIGHT



GLORIA ESTEFAN

gloria!

PRODUCERS: various
Epic 69200

Pop diva Gloria Estefan has periodically pledged allegiance to the flag of clubland, but this stellar album shows her diving into a glistening sea of disco rhythms with nary a sign of her signature balladry. Judging from the outta-da-box success of the fab "Heaven's What I Feel"—which is shaping up to be her biggest single in more than five years—it's an extremely savvy commercial move. Estefan cruises through the set with maximum confidence and a playfully sexy edge, coming on like a modern-day Donna Summer. Partial credit goes to collaboration with a clique of streetwise producers like Wyclef Jean and Love To Infinity, who keep cuts like "Don't Release Me" and "Feeling" bouncy and credible. Ex-Latin Rascal and current red-hot remixer Tony Moran is particularly prominent throughout the project, countering primary producer Emilio Estefan's typically smooth pop sound with forceful percussion and a distinctive flair for keyboard melodrama that renders "Don't Stop" and "Don't Let This Moment End" likely follow-up hits.

R & B

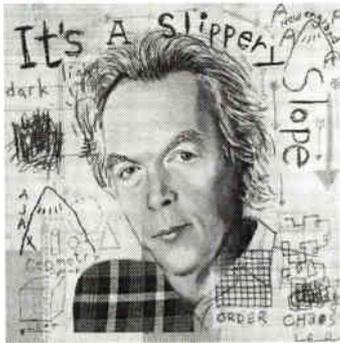
BRANDY

Never S-a-y Never

PRODUCERS: Brandy, Craig Kallman, Paris Davis, Rodney Jenkins
Atlantic 83039

Three years in the making, the sophomore

SPOTLIGHT



SPALDING GRAY

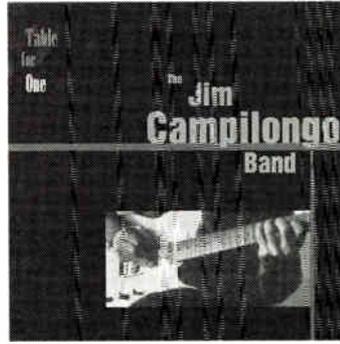
It's A Slippery Slope

PRODUCER: James Taylor
Mercury 314 558 288

As an artist who has built a singular reputation as a monologue artist—and parlayed that reputation into success on stage, screen, and the airwaves—Spalding Gray had never released a recording until now (except for the hard-to-find "Monster In A Box"). Produced by singer/songwriter and 1998 Billboard Century Award honoree James Taylor, a raconteur in his own right, "A Slippery Slope" is a masterful tale of modern anxiety, with skiing as a central metaphor. The album is artfully peppered with incidental music, and snippets of Gray's live performances are interpolated into the studio recording. Despite these touches, the primary force of Gray's art is in his captivating stories, which instantly draw the listener's attention and never let go. What's even more remarkable is that Gray, unlike many spoken-word artists, does not read from a script. Rather, he performs his pieces in ad-lib fashion in front of the microphone, breathing life into his stories as he goes. One can only hope that the experience of recording "A Slippery Slope" will compel Gray to do more studio work.

album by precocious R&B/pop star Brandy shows remarkable maturity, and the confidence she exudes in her own talents is infectious, judging from the No. 1 status of the collection's first single, the

SPOTLIGHT



JIM CAMPILONGO BAND

Table For One

PRODUCERS: Joe Wessling and Daryn Roven
Blue Hen 03

Guitar slinger Jim Campilongo is one of the Bay Area's best-kept secrets, having perfected his own brand of "cowboy jazz" with his Ten Gallon Cats in clubs and on two hot albums issued via his Blue Hen label. Although Campilongo is a card-carrying virtuoso, there is more to his ways than mere hot licks: Witness the reflective "Table For One," where the playing and writing are informed by deep feeling and an artful sense of atmosphere. Fronting a band that features organ/accordion ace Rob Burger, Ten Gallon Cat bassist Chris Kee, and drummer Jason Lewis, Campilongo downplays the country accents in favor of a neon-lit barstool blues. The opening cut, "The Grass Is Greener," is an ideal encapsulation of the guitarist's wily, wistful art, while "Sarah" finds his hand skewing frontier noir with touch of tango. And if "This Old Man" strays too far into Bill Frisell territory, the heartfelt title track makes up for it. A bridge between the big sky and the big city, "Table For One" is Americana at its most touching. Contact: 415-398-1499.

Monica duet "The Boy Is Mine." Furthermore, the album, which offers a combination of radio-friendly ballads and midtempo cuts, is replete with potential singles. Unfortunately, "Never S-a-y Never" is also laden with trend-conscious moves like guest raps (the overexposed Mase appears on "Top Of The World") and sound-alike melodies (the gutsy "Angel In Disguise" seems to borrow from Janet Jackson's "I Get Lonely"). While the sincerest form of flattery is imitating other artists, Brandy owes it to herself and her fans to focus on her own artistry, which is considerable.

COUNTRY

BROOKS & DUNN

If You See Her

PRODUCERS: Brooks & Dunn, Don Cook
Arista/Nashville 18865

If you wrote the perfect Brooks & Dunn album, it would encompass Santa Fe, N.M., and whiskey and women and horses and regret and remorse and running and drought and hard times and angels and sinners and lost love and hot blood. It's all right here. The duo's music is still fresh, engaging, and spirited. Kix Brooks and Ronnie Dunn are getting better about trading off singing lead, and this is consequently a more balanced album than past efforts. Although the duet with Reba McEntire, "If You See Her/If You See Her," is meant to be the centerpiece, Dunn's heartfelt delivery of the album's closing ballad, "You're My Angel," effectively steals the fanfare.

VITAL REISSUES

LUCINDA WILLIAMS

PRODUCERS: Lucinda Williams & Gurf Morix
Koch 8005

This reissue of country troubadour Lucinda Williams' long-out-of-print, self-titled Rough Trade album from 1988 comes as a breath of fresh air at a time when country radio continues to favor the bland and mundane over the edgy and exciting. Williams' penchant for finding the heart of her subjects in the details is in full evidence on this superb album, which features her signature hit, "Passionate Kisses," which would become a staple for Mary Chapin Carpenter. Among other tracks from this album that were eventually covered by well-known artists are the piercing "I Changed The Locks" (Tom Petty), "Abandoned" (Linda Thompson), "Price To Pay" (Prairie Oyster), and "Side Of The Road" (the Schramms). The diversity of Williams' interpreters—and fans—is merely one marker of her giant influence as a songwriter. What's also remarkable about Williams, as this album and her others have shown, is her skill as a song stylist. Besides the original album's 12 cuts, this Koch reissue contains a series of rare live and studio bonus tracks. A glimpse at the past of an artist who is still vital in the present.

VARIOUS ARTISTS

James Brown's Original Funky Divas

COMPILATION PRODUCERS: Harry Weinger & Alan Leeds

Polydor/Chronicles 314 537 709

As its title suggests, this outstanding two-CD compilation from PolyGram's reissue imprint captures the essence of the female singers who used to open for James Brown in the early '60s, back when the funk pioneer was a fixture on the chitlin' circuit. Featuring Lyn Collins, Vicki Anderson, Marva Whitney, Yvonne Fair, Anna King, Tammy Montgomery (aka Tammi Terrell), the Jewels, Bea Ford, Kay Robinson, Shirley Jean & the Relations, Martha High, and Sugar Pie DeSanto, the program is a lively document of the women in Brown's life. (Many of them—notably Ford, Montgomery, and Fair—also became romantically entangled with Brown.) Most of these songs have been issued as singles and album cuts on such prominent R&B indie labels as King, Federal, and People, but they had never before been gathered under one roof. This reissue shows an often-overlooked side of Brown's musical legacy: his genius for attracting star talent to the table, if only for short and tempestuous periods.

TY HERNDON

Big Hopes

PRODUCERS: Doug Johnson, Byron Gallimore
Epic 68167

Ty Herndon's considerable promise is beginning to be fully realized on this album, his third for Epic. Careful song tailoring and consistent, understated production (with Doug Johnson and Byron Gallimore separately producing tracks) show off the artist's impressive vocal talents. The current single, "A Man Holdin' On"—written by John Ramey, Bobby Taylor, and Gene Dobbins—is the best thing Herndon's yet done. Though it doesn't say so on the packaging, this is a CD Extra, featuring a multimedia exhibit of Herndon's biography, discography, portraits, and the like, as well as a monthlong trial of an Earthlink Network hookup to the Internet (with credit card signup).

WORLD MUSIC

PAPA WEMBA

Molokai

PRODUCER: John Leckie
Realworld/Caroline 62373

One of an elite group of African artists who were ushered into the world market by musician/entrepreneur Peter Gabriel, Papa Wemba is the shining star of the Democratic Republic of Congo—a folk/pop icon who has achieved superstardom in his homeland and a respectable level of acclaim elsewhere. Named after the district of Kinshasa where Wemba grew up, which in turn was named after the Hawaiian island that once served as an infamous leper colony, "Molokai" is ancestral stuff. A combination of old and new Wemba material, it was recorded with startling clarity by British rock producer John Leckie. As a reinvention of some of Wemba's best-known tunes, the album will remind longtime fans of the depth of his songwriting and vocal talents. For newcomers to the Wemba club, "Molokai" offers a glimpse of the artist's canon in a contemporary setting.

GOSPEL

WILLIE NEAL JOHNSON & THE GOSPEL

KEYNOTES

The Country Boy Goes Home—II

PRODUCERS: Willie Neal, Haran Griffin
Malaco 6027

Gospel mainstay Willie Neal Johnson reunites with his original quartet on an 11-song set that includes strong-as-ever remakes of Keynotes standards ("Help Me To Be Strong"), solid new originals ("Jesus Will Save You," "Little Boys And Girls"), and classic covers (Andrae Crouch's "Take Me Back"). The crowd in Johnson's hometown of Tyler, Texas, brings out his trademark fervor in both singing and narrative, and his chemistry with the original Keynotes is immediate and invigorating. Traditionalists should be all over this one, and even the contemporary R&B kids on the block could learn a few licks and lessons from an enduring master.

NEW AGE

JESSE COOK

Vertigo

PRODUCER: Jesse Cook
Narada 13212

Guitarist Jesse Cook still labors in the shadow of Ottmar Liebert, but his new album provides some compelling directions for his flamenco stylings. The high-energy rumba of "That's Right"—with its ripping *darbukas* and *palmas*—illuminates a startling relationship to electronica grooves. On tracks such as the Middle Eastern-inflected "Byzantium Underground" and the hauntingly seductive "Breathing Below The Surface," Cook reveals a gift for moody, exotic atmospheres. A lone vocal track features smoky jazz chanteuse Holly Cole.

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

SINGLES

EDITED BY LARRY FLICK

POP

★ JANET Go Deep (4:03)

PRODUCERS: Janet Jackson, Jimmy Jam, Terry Lewis
WRITERS: J. Jackson, J. Harris III, T. Lewis, R. Elizondo Jr.
PUBLISHERS: Black Ice, BMI; EMI-April/Flyte Tyne, ASCAP
REMIXERS: Teddy Riley, Timbaland, Missy "Misdemeanor" Elliott
Virgin 13172 (cassette single)

Miss Janet continues to hang heavy duty with hip-hop kids on this third single from her underappreciated "Velvet Rope" collection. In fact, the pop flavor that made this song so infectious on the album is almost completely obliterated in favor of a jeep/funk sound designed to generate street credibility. Although it's a risky move that could alienate longtime mainstream listeners, Janet deserves props for having good taste in friends. Missy "Misdemeanor" Elliott and Timbaland bring an interesting, staccato rhythm perspective to the track, while Elliott floats a few tasty guest rhymes. Teddy Riley also adds a bit of old-school funk zest to his revision of the song, soliciting Queen Pen to inject an aggressive rap or two. Now, if only a little more attention would be paid to the irresistible album mix, which is nowhere to be found on the promo CD just serviced to radio programmers.

★ BILLIE MYERS Tell Me (3:43)

PRODUCER: Desmond Child
WRITERS: B. Myers, D. Austin
PUBLISHERS: EMI-Blackwood, BMI; BMG, ASCAP
Universal 54432 (cassette single)
The follow-up to "Kiss The Rain" has a stompin' alterna-rock attack that allows Myers to flex her quivering, melodramatic vocal style to maximum effect. Producer Desmond Child's pop savvy is evident in a mix that counters the forceful guitar/drum execution with cushiony keyboards and a spree of fluttering sitar lines. Holding everything together is a sticky chorus that picks up to an anthemic pace by the track's close. In fact, it's easy to see a sea of punters chanting and punching the air in unison during a live performance of this hit-bound gem.

★ CHANTAL KREVIUZUK Wayne (3:54)

PRODUCERS: Peter Asher, Matt Wallace
WRITER: C. Kreviazuk
PUBLISHERS: Sony/ATV Tunes, ASCAP; Sony/ATV/Never-wouldadot, SOCAN
Columbia 41166 (c/o Sony) (cassette single)
In an ocean of Alanis Morissette clones, Kreviazuk continues to be a breath of fresh air. The third single from her essential debut, "Under These Rocks & Stones," is an intensely emotional ballad that combines guitar-fueled rock with the kind of piano-driven pop that has made Tori Amos a star. "Wayne" has the ponderous lyrics and natural angst that warm the cold hearts of critics, while also sporting the kind of infectious hook that consumers require before plunking down their hard-earned cash.

THE TUESDAYS I'll Be Here (4:27)

PRODUCER: Ole Evenrude
WRITERS: D. Scanlon, S. Glassman
PUBLISHERS: PSQ/Dwyer Hills/Glass Menagerie, ASCAP
Arista 13500 (cassette single)
The band aiming to become this generation's equivalent to the Bangles and the Go-Go's makes a solid bid for top 40 approval with this charming ballad. The vocals squeak with kewpie-doll cuteness, while the instrumentation is a crisp if somewhat formulaic blend of shuffle beats and light rock guitars. The ultimate lure of this single is its chorus, which you'll be humming for hours after one spin—whether you want to or not.

JODY WATLEY If I'm Not In Love (no timing listed)

PRODUCER: Phil Galdston
WRITER: D. Thomas
PUBLISHERS: Chunky Monkey/McSpadden Smith/Little Reala, BMI
REMIXER: Lenny Bertoldo
Atlantic 8532 (cassette single)
Watley's desire to be viewed as a mature artist capable of more than dance ditties may finally be realized with the onset of this grand power ballad. A cut from the long-promised album "Flower," it provides the artist a chance to belt with palpable authority and a surprising dose of emotional subtlety. Phil Galdston's production has the sprawl, larger-than-life tone of a movie theme, while Lenny Bertoldo's dance remix feels odd and unnecessary—despite the rich quality of his groove. It's proof that some songs simply should not be touched.

ROCKELL Can't We Try (4:00)

PRODUCER: Adam Marano
WRITERS: D. Hill, B. Chapin-Hill
PUBLISHER: EMI-April, ASCAP
Robbins 72025 (cassette single)
Engaging dance/pop ingénue Rockell will continue to make respectable inroads on her ongoing journey toward stardom with this freestyle-spiked interpretation of Dan Hill's pop hit. She is joined by Collage on duet vocals—a smart marketing move, given the act's own rising profile among teen consumers. The track is also available in a ballad form that is faithful to the original recording.

R & B

★ MAXWELL Luxury: Cococure (4:05)

PRODUCER: Musze
WRITER: Musze
PUBLISHER: not listed
Columbia 4722 (c/o Sony) (cassette single)
Sophomore jinx? Not for this gifted young artist. Maxwell previews his hotly anticipated second set, "Embrya," with a sleek funk jam that expands upon the steamy romance of his debut—while revealing a far more confident and primal side of his personality. Within the song's richly textured arrangement, a slippery bassline glides over a rugged beat, supporting plush keyboards and swirling strings. There is no question that this single will flood R&B airwaves within seconds. Perhaps popsters would be wise to join the party a little earlier this time around.

★ RAY-J Why I Lie (4:00)

PRODUCERS: Rodney Jerkins, LaShawn Daniels
WRITERS: R. Jerkins, F. Jerkins III, L. Daniels, I. Phillips, T. Turman, T. Hale
PUBLISHERS: EMI-Blackwood/Famous, BMI; Zomba Entertainment, SESAC
Atlantic 8556 (cassette single)
Brandy's charismatic little brother kicks it lovely on this sultry jeep cruiser, on which he reveals marked maturity as a stylist—not to mention serious matinee idol potential. Producers Rodney Jerkins and LaShawn Daniels wisely keep the groove taut and the keyboard/guitar interplay spare enough to allow Ray-J plenty of room to play. Featured on the soundtrack to "Dr. Dolittle," this single is a no-brainer. Expect to be hearing it in heavy R&B rotation shortly. It'll be the perfect set-up for the artist's second album—which is likely to be massive.

KEITH WASHINGTON I Don't Mind (3:37)

PRODUCERS: Marc Nelson, Rashad Coes
WRITERS: M. Nelson, R. Coes
PUBLISHER: not listed
Silas/MCA 4183 (cassette single)
Washington continues to actively court the youthful jeep generation with this second single from his new album, "KW." Teamed with producers Marc Nelson and Rashad Coes, he could seriously be onto something with this one. The groove is taut and muscular, supporting dark and delicious keyboard lines that urge Washington to deliver a most seductive performance. His sultry tone during the verses gives way to a hip-swaying chorus that will have party

crowds bobbin' their heads with approval. A spree of remixes is provided to suit a wide variety of radio formats, ranging from R&B adult to hardcore hip-hop. Give it a listen and pick a fave.

COUNTRY

★ NEAL MCCOY Love Happens Like That (2:41)

PRODUCER: Kyle Lehning
WRITERS: A. Smith, A. Barker, R. Harbin
PUBLISHERS: Notes to Music/Maverick/WB/Sony/ATV Songs/Cross Keys/Kim Williams Songs, ASCAP; O'Tex/Blind Sparrow, BMI
Atlantic 8588 (CD promo)
This song has a light and breezy summertime feel that should find a comfortable home on country radio this season. Kyle Lehning's deft production touch provides the framework for McCoy to shine. This lively uptempo tune provides a perfect showcase for McCoy's playful vocal delivery, and listeners will find themselves singing along.

★ TRACY BYRD I Wanna Feel That Way Again (3:23)

PRODUCER: Tony Brown
WRITERS: J. Stevens, S. Bogard, D. Leigh
PUBLISHERS: Jeff Stevens/Warner-Tamerlane/Rancho Belita, BMI; WB, ASCAP
MCA 72058 (CD promo)
Byrd has had a lot of success at country radio with lively uptempo tunes, but he's really at his best on warm, thoughtful ballads. This well-written song provides him with plenty to sink his teeth into. Tony Brown's steel guitar-laced production provides a solid country backdrop for Byrd's touching, heart-in-throat vocal performance. This is a solid effort that should be warmly embraced by country radio programmers.

★ LILA McCANN Yippy Ky Yay (3:28)

PRODUCER: Mark Spiro
WRITERS: M. Spiro, A. Gold
PUBLISHERS: M. Spiro/Hidden Words/Quarkbrain, BMI
Asylum 1137 (CD promo)
The title might invite thoughts of cowboys singing on the range. Instead, this tune finds McCann in sassy cowgirl mode defiantly laying down the law about what is and isn't acceptable in a relationship. She unleashes lots of teenage vocal energy, and her phrasing teems with personality. The production is textured and vibrant, buoyed by fiddle, snappy drums and enthusiastic background vocals. It's light and frisky and should appeal to country programmers looking for a slice of summertime fun.

BRADY SEALS I Fell (3:33)

PRODUCERS: Brady Seals, Rodney Crowell
WRITER: T. Barnes
PUBLISHER: Taguchi, ASCAP
Warner Bros. 9346 (CD promo)
Former Little Texas member Seals continues his bid for solo success with this sim-

ple, direct ballad about the joys of falling in love. The production is clean and uncluttered, and the tune has a pretty melodic line with a sing-along chorus. Seals' self-assured vocal performance tries to make as much as possible of the lightweight lyric. There's nothing bad going on here. There's just not much to get thoroughly excited about either.

DANCE

★ GRUVTOOBE FEATURING NIFA Forever (no timing listed)

PRODUCERS: Jay Winborn, David Noller
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Jay Winborn, David Noller, Marc Pomeroy
Soulfuriic Deep 0004 (12-inch single)
What a pleasure it is to welcome some fresh and exciting new talent to clubland's front lines. South Florida's Jay Winborn and David Noller make an excellent first impression on an invigorating house jam that deserves across-the-board turntable acceptance. They display a sharp ear for spine-crawling grooves, while also showing considerable promise as pop tunesmiths with a melody that is instantly memorable. Nifa's performance is a fine addition to the package—as is Marc Pomeroy's remix, which has the brute force needed to keep underground purists happy. In all, a single not to be missed. Contact: 954-731-3337.

A C

★ NEIL FINN Sinner (3:59)

PRODUCERS: Neil Finn, Marius De Vries
WRITERS: Neil Finn, Marius De Vries
PUBLISHERS: Roundhead Music, BMI; Wixen Music Publishing/Chrysalis Music Ltd., ASCAP
Work 41113 (cassette single)
This George Michael-style ballad by ex-Crowded Houser Neil Finn begins with a vintage string loop, the first in a series of inviting but disjunct touches this track offers. While the rattling percussion bits, acoustic strumming interludes, bass pluckings, and tinkling piano riffs supporting Finn's competent vocal line never really reach the lush climax they seem to be driving toward, the aural amalgam of "Sinner" is pleasant. It's a moody song with lyrics to match, and while the aimless melody might not rope in the audience on the first listen, the track's almost ambient aims jell into a smooth, Seal-fronts-Portishead groove on the second try.

ROCK TRACKS

★ INDIGO GIRLS Shed Your Skin (no timing listed)

PRODUCERS: Indigo Girls, David Leonard
WRITER: A. Ray
PUBLISHERS: EMI-Virgin/Godhapp, BMI
REMIXER: Tom Morello
Epic 41107 (c/o Sony) (CD single)
If you are among the few who haven't discovered last year's brilliant "Shaming Of The Sun," here's a good excuse to finally get with the program. Rage Against The Machine's Tom Morello has revised the spooky original track by mostly upping its guitar quotient, which perfectly suits Amy Ray's guttural vocal. Otherwise, much of the Girls' original production remains intact—right down to the winding, hip-hop-derived beat and mild American Indian-spiced backing vocals. Will rock radio programmers continue to turn a deaf ear to this enduring duo? If they do, it won't be for the act's lack of musical credibility or accessibility. "Shed Your Skin" not only suits current trends, it also has the potential to widen and redefine 'em. Look for Indigo Girls on the Lilith Fair tour for much of this summer.

HEATHER NOVA London Rain (Nothing Heals Me Like You Do) (3:49)

PRODUCER: Jon Kelly
WRITER: Heather Nova
PUBLISHER: not listed
Work 41033 (cassette single)
While we've heard the equivalent of this midtempo number sung by everyone from Tori Amos to Natalie Imbruglia in recent

years, Heather Nova's post-"alternative" delivery contains just the right degree of familiar, sexy dementia to keep "London Rain" above water. Taking cues from British popsters James, her spoken style and falsetto vocals are the song's highlights, drawing attention away from the derivative crescendoing electric guitar lines and bored-to-tears percussion. The pure pop refrain ("Keep me in your bed/ All day, all day/Nothing heals me like you do") stays in mind perhaps a little too long after a listen, making this a potential radio wonder after the current fashion.

(HED)P.C. Serpent Boy (3:26)

PRODUCERS: Westtle, M.C.U.D., T-Ray
WRITERS: W. Geer, J. Shain
PUBLISHER: not listed
REMIXER: Tom Lord-Alge
Jive 42530-2 (cassette single)
For a death metal-tinged adolescent angerfest, "Serpent Boy," a loud and fast-paced outlet for guitar feedback and squealing turntable noise, is surprisingly catchy. The Rage Against The Machine comparisons are sure to be flying, but the appeal of this rap/rock track lies in a lackadaisical sense of rhythm and rhyme more reminiscent of Cypress Hill. (Hed)p.c. falls back too readily on sinister, percussive guitars and growled metal-style vocals, however, and the veiled violence of the track's lyrics (broken bones and bloody hatchets) don't amount to anything either offensive or productive, leaving listeners of all tastes unsatisfied.

RAP

★ BIG PUNISHER FEATURING JOE Still Not A Player (3:56)

PRODUCERS: Knobody, Dahoud, Normad
WRITERS: C. Rios, J. Foster
PUBLISHER: Let Me Show/Joe Cartagena/Sounds of Da Red, ASCAP; Jelly Jams, BMI
Loud 65436 (c/o Ichiban) (CD single)
"Still Not A Player" has the distinction of being the single that put Big Pun's "Capital Punishment" album at the top of the rap chart. A mixture of his lauded first single, "I'm Not A Player," and Joe's platinum "Don't Wanna Be A Player" from the "Booty Call" soundtrack, "Still Not A Player" captures ladies' hearts with an instrumental from Joe's single and his vocals on the chorus. Guys will nod their heads to the track as Pun effectively translates his street sense to his bedroom philosophy.

TWISTA & THE SPEED KNOT MOBSTERS In Your World (4:10)

PRODUCER: The Legendary Traxster
WRITERS: Traxster, Twista, Mayze, Malif
PUBLISHER: Stay High/It's All Good!/Creator's Way, ASCAP
Atlantic 8545 (cassette single)
Although he rarely gains national notoriety for his music, Twista can always pay his bills because his tracks are danceable. Whether it's a slow funky groove like "Get It Wet" or the club-playable "In Your World," Twista knows the subject matter and beats that make folks pay attention. "In Your World" teams him with the Speed Knot Mobsters, who are in essence baby Twistas in terms of flow and appeal. The track, which has a twangy little beat, is all about dancing with the ladies, treating them good, and taking them home (of course).

PRESSHA Splackavellie (4:35)

PRODUCER: Adonis
WRITERS: D. Jones, Adonis
PUBLISHER: Pepper Drive, BMI
LaFace 4301 (c/o Arista) (cassette single)
If it wasn't for the fact that some people clearly love this sort of entertainment, we'd laugh "Splackavellie" right out of here. The song has great production and lyrical qualities, but the "Super Don Juan" lyrics are highly laughable. "Splackavellie" is essentially a '90s spin on "Clean Up Woman" with a few explicit descriptions. The track has high potential for success at radio, video, and clubs, but the name still cracks us up. Pressha's debut set, "Don't Get It Twisted," streets this summer.

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 APPELFELD OLSON

THE SACRED HUNT

Sacred Films
90 minutes, \$29.95
The hunt, both as a necessity and a sport, is presented in the context of man's connection with nature in this comprehensive documentary. Nevertheless, those opposed to the killing of living creatures still may have trouble stomaching the program. Avid hunter and rocker Ted Nugent supplies the soundtrack as a kaleidoscope of hunters supply their thoughts on the importance and dangers of this age-old practice. Philosophies about the rites of nature, the rites of manhood, and religious rites are also discussed, many of which are linked back to the American Indian way of looking at the land and all of its inhabitants. The program, which features some gorgeous wildlife footage, proves thought-provoking and even controversial, for hunters and non-hunters alike. Contact: 541-432-6046.

CREEPY CREATURES

National Geographic Home Video/Warner Home Video
40 minutes, \$12.95
"Creepy" is definitely the word to describe this precursor to Halloween, which is specifically targeted to children. But the video is way too high on the "gross-out" factor for those with squeamish stomachs. A cunning black cat with the voice of Kathleen Turner hosts this chilling look at some of the more vicious creatures who share our planet, including black widow spiders, vampire bats, cobras, crocodiles, and Komodo dragons. Some young viewers may already know that these animals have a pretty tough reputation, but they really get the complete picture here via scene after scene of the creatures killing and eating their prey. The camp factor is strong, however; courtesy of a clever script and some original songs that are somewhat cute in an over-the-top sort of way.

THE BATMAN/SUPERMAN MOVIE

Warner Home Video
80 minutes, \$14.95
What do you get when you combine two of the world's greatest superheroes and two of their most infamous nemeses? A whole lot of action. Warner created this high-flying "movie" by splicing together (credits and all) three separate half-hour episodes. When the Joker and Lex Luther team up to bring down their so-called "bullies in long underwear," the Caped Crusader and the Man of Steel are forced to put aside their egos and cooperate to assure their safety and the safety of the citizens of Metropolis. But when the two superheroes begin battling it out for the attention of damsel in distress Lois Lane and the two villains discover their hatred of Batman and Superman isn't enough to make them friends, things get a little out of hand. Good animated fun.

WEBFOOTED FRIENDS

Firefallmedia
5 minutes, \$25
While it's not likely that many consumers are going to shell out \$25 for this five-minute satirical celebration of the American flag, it is notable that the short film is available for the first time on video. Photographer Elihu Blotnick traversed the country from 1975-76 capturing close to 120 frames of the stars and stripes in all its glory at the dawn of the Bicentennial craze. There are flag images on clothing, decorative cakes, a pocketknife, a stained glass window, and even a garbage can. You get the picture. These photos flash on-

screen at lightning speed to the music of John Philip Sousa ("Be kind to your web-footed friends..."). The program, which had a long art-house and festival run, aired on the Showtime cable network every Fourth of July from 1977 and 1983. Contact: 510-549-2461.

HOLLYWOOD INSIDE OUT: THE MUSIC INDUSTRY

IntelliVentures
40 minutes, \$19.95
The idea that the breadth of the music industry can be summed up in 40 minutes is a bit simplistic. But consider this succinct, if somewhat incomplete, tape akin to the Cliffs Notes to several years of research. It's a good start for those looking to learn a little about a lot of different facets of the music business. Interviews with representatives from a variety of industry areas, ranging from songwriting to artist development to band management and marketing, provide a quick look at what's fun and not so fun about their jobs. The roster of interviewees is pretty impressive, including songwriters Martin Page and Billy Steinberg and executives from Arista Records, Geffen Records, and Sire Records. The creators of this program wisely stick primarily with basics and generalizations, which is a safe bet given the chameleon-like face of the music industry. Contact: 800-733-8862.

SELTZER 2

Forefront Records
45 minutes, \$9.95
There aren't many genre-based videoclip compilations being released these days. But the Christian music business is powering ahead in the category as a way to expose its labels, its acts, and its message. This latest in a chain of compilations from Forefront Records is a downright rocking affair. Fourteen clips from an international stable of Forefront and other label acts, such as Seven Day Jesus, Grammatrain, Considering Lily, the Electrics, and Bleach, keep the beat moving along a rock, pop, and ska path. The clips for the most part sport high production values and span a variety of subjects, ranging from humility to a comical look at getting to heaven. The mood is jovial, and the price is terrific. Contact: 615-771-2900.

JERRY SPRINGER TOO HOT FOR TV!

Real Entertainment
50 minutes, \$24.99
Following a nine-month run as a direct-response item and Springer's latest ratings rise, this tape will have no trouble finding shelf space. The tape is basically a brawl-fest of ex-boyfriends slugging it out with their replacements, feuding family members knocking each other about, and women literally pulling each other's hair

out. The smug Springer observes it all like he's generally shocked at these clearly staged fistfights. Although there's plenty of action, what's missing is the setup. Each segment is strung together with no explanation of what the beef is between each party. It doesn't take too much deductive reasoning to figure out what's going on, but some segments leave viewers completely lost. Curiosity seekers are likely to be bored after the first 20 minutes, but fans will likely buy all four volumes. Also available are "The Best Of Jerry Springer," "Jerry Springer: Bad Boys And Naughty Girls," and "Jerry Springer: Secrets And Surprises."

ENTER * ACTIVE BY DOUG REECE

TOP RADIO

www.topradio.com
The search for good radio stations has just become easier. Forget about scanning the dial on your stereo and log on to Top Radio to find the World Wide Web sites of stations near you. Top Radio provides links to more than 1,200 stations, all searchable by city, state, country, or format. The regularly updated site also includes links to Internet-only radio stations that broadcast exclusively over the

Web, as well as lists of stations that feature popular syndicated programs such as Rush Limbaugh and Howard Stern. The site's bare-bones design allows for quick access without waiting for cumbersome graphics to download. Top Radio also provides the opportunity for stations and listeners to submit and update station information.

MUSICALS.NET

musicals.net
Before traveling to New York to bask in the neon lights of Broadway, first consult the warm glow of a computer monitor and Musicals.Net. This comprehensive site serves as a database of information about every musical now being performed on Broadway, from "Annie" to "Rent." The site's no-frills design allows for easy navigation and quick download times. Each show is accompanied by information ranging from lyrics and song lists to plot descriptions and downloadable multimedia files. Links to official Web sites for individual shows are also a nice touch, as is the option to purchase the show's cast album in some cases. Broadway-related news stories from Playbill Online are posted to the site regularly, along with a voting poll that rates each show.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

BRIDGET JONES'S DIARY

By Helen Fielding
Read by Tracie Bennett
Random House Audiobooks
3 hours (abridged), \$18
ISBN 0-375-40478-3

Thirty-something, single Bridget Jones may qualify as the funniest fictional character published this year. Her comic attempts to meet a fairly decent man, sustain a relationship, keep her dead-end job afloat while searching for something better, and fend off interrogations from her parents and blind dates as well as the snide comments from "smug marrieds" made this a No. 1-selling novel in England. Tracie Bennett's performance is worthy of a one-woman show. Her voice perfectly captures Bridget's mood as it swings (often within the space of minutes) from determined to jubilant to utter despair. She's especially adept at capturing the many comical supporting characters, including Bridget's stuffy mom, a nasty co-worker, and a bubble-headed young secretary. This audio is perfect for beach listening.

ENDURING LOVE

By Ian McEwan
Read by Maxwell Caulfield
The Publishing Mills
5 hours (abridged), \$24.95
ISBN 1-57511-040-7

Maxwell Caulfield's narration of this multilayered psychological drama is nothing short of magnificent. His performance as the main character, Joe Rose, rings so true that the listener is spellbound by the mesmerizing tale and forgets he or she is listening to an audiobook. Rose is a middle-aged science writer who regrets the path his career has taken. Formerly a scientist who dreamed of making earthshaking discoveries, he is now reduced to reporting on the discoveries of others. He's accepted his fate, but his stable existence is thrown off balance by the intrusion of Jed Parry, a young, devoutly religious madman who becomes fixated on Rose. After their meeting at the scene of a tragic accident, Parry is convinced that he and Rose are linked and that it is his mission to awaken Rose to God's love and Parry's love as well. Soon he is stalking Rose and sending long, rambling, passionate letters, an intrusion that has repercussions for every aspect of his life. In addition to playing Rose to perfection, Caulfield is marvelous in the role of Parry and delivers his lines with the earnest, reasonable tone of a psychotic.

IN PRINT

SWING! THE NEW RETRO RENAISSANCE

Edited by V. Vale and Marian Wallace
V/Search Publications
215 pages, \$17.99

The neo-swing movement has resurrected zoot suits, vinyl records, the dry martini, pre-World War II automobiles, partner dancing, art deco furniture, Frank Sinatra, Las Vegas, wingtips, and the ultra-wide tie. And inevitably, when such a phenomenon is embraced by the hippest of the hip, a flurry of all-you-need-to-know guides is destined to hit bookstore shelves to teach those late to the game how to get in on the action.

One of the first books to help the novice hepcat is "Swing! The New Retro Renaissance," which comes from the master of cult research, V. Vale.

Vale's résumé includes educational tomes on super-masochist Bob Flanagan, freaks, human torture, tattoos, incredibly strange films and music, bodily fluids, and pranks.

The book opens with a somewhat overindulgent view on why swing is coming back. Vale argues that it's a rebellious social movement that was spawned out of the desire to change, using elements that were popular in the past. He adds that getting decked out in a snappy suit or dress and dancing with a partner has lifted the otherwise depressed spirit of the '90s.

Vale tries to provide an insider view on the music, dance, and lifestyle movement through in-depth interviews with publishers of swing rags like Swing Time magazine and Screamin' magazine, as well as with new bands that have spread the gospel of swing. The

book contains chats with Big Bad Voodoo Daddy, Royal Crown Revue, the New Morty Show, Mr. Lucky, Vise Grip, Lavay Smith, Flipped Fedoras, and old-schooler Sam Butera.

There's a slight bias toward the San Francisco scene, where Vale's publishing house is based, and some glaring omissions in the list of bands interviewed, such as Squirrel Nut Zippers and Cherry Poppin' Daddies, each of whom have achieved mainstream success.

In addition, some of the information seems outdated because there is no mention of Warner Bros.' plans to rerelease Royal Crown Revue's "Mugzy's Move" this spring, obviously following radio's increased willingness to spin swingin' singles.

The Big Bad Voodoo Daddy interview mentions its appearance in the film "Swingers" and on the soundtrack, but it fails to give details about how that experience led to a deal with Coolsville, the band's surprisingly high Billboard

200 chart debut, or the subsequent closing of the label's parent company, which will obviously affect the Ventura, Calif., act.

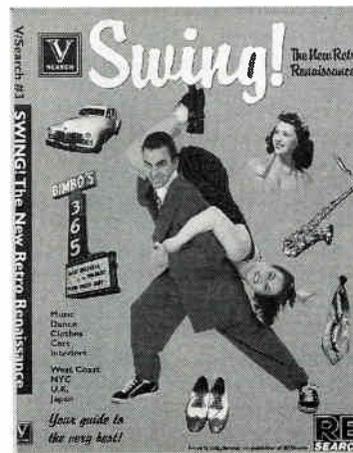
To his credit, Vale includes extensive conversations with some of the scene's most talented dancers on how to learn steps like the Lindy Hop. But photos of dancing aren't as entertaining as seeing or doing. The most helpful part of the guide is the breakdowns of the different types of swing, such as Western or rockabilly, and there's a well-researched list of swing movies.

He also lists dance clubs or bars specializing in the different swing variations. Again, though, it seems as if the swing world revolves around the Bay Area; there's no mention of Los Angeles' famous Derby or Dresden Room, where many of the scenes in "Swingers" took place, or of the fact that Big Bad Voodoo Daddy was the Derby's house band for a few years.

To break up the text and sustain reader interest, Vale includes several photos of bands performing onstage, homes decorated with swing-era fixtures, fancy cars, dancers strutting their stuff, and vintage album covers. It's also filled with eye-catching sidebars featuring style tips from swing band members or their recommendations on music, film, books, or places to shop.

Overall, the book is for insiders, and the reader would have to be a fan of the bands to make this read worthwhile. The casual reader on music, however, would need a lot of extra reading time to thoroughly appreciate Vale's swing experience and adoration for the form.

CARRIE BELL





Theory In Practice. H.O.L.A. Recordings act Voices Of Theory recently taped a performance spot on Jenny Jones' TV talk show set to air June 2. The R&B group's self-titled debut was released April 21. Shown backstage, from left, are Voices Of Theory's David Cordoba, Mechi Cebollero, and Eric Serrano; Jones; Rob Greco, Midwest regional rep for PolyGram Latino U.S.; Voices Of Theory's Hector Ramos; Andre Rodriguez, marketing manager of H.O.L.A.; and Voices Of Theory's James Cartagena.

Chaka Khan Builds A New 'House'

Singer Finds Freedom By Forming Her Own Earth Song Label

BY DAVID NATHAN
LOS ANGELES—Chaka Khan's "Come 2 My House," her first full album in six years, represents several important changes in her illustrious career, which spans 25 years of consistent chart-making. The set marks her departure from Warner Bros. after a 19-year association; it also marks the formation of her own label, Earth Song Entertainment, and a powerful creative collaboration with ♣.

Co-produced by Khan and ♣, "Come 2 My House," slated for

release July 1, is Earth Song Entertainment's debut project, in association with NPG Records. According to Joan Scott, senior VP of marketing and promotion for Earth Song Entertainment (U.S.), the album will be directly sold to major chains and indie retailers throughout the U.S. An international licensing agreement is being finalized; it's expected to allow for a simultaneous global release.

The first single, "Spoon," is due June 30. Khan is also slated to shoot

lending for me, but that's how I came up with songs like 'This Crazy Life Of Mine,' which is very autobiographical."

Khan co-wrote most of the tracks on the album with ♣; she also co-wrote "I Remember U" with him and with legendary bassist/singer Larry Graham, whose own new album is also being distributed through NPG Records. In addition, ♣ contributed a couple of his own compositions and collaborated with Khan and singer/songwriter Sandra St. Victor on "I'll Never Be Another Fool."

Khan agrees that the album—which mixes tough funk grooves on tracks like "Betcha I" and "Spoon" with strong ballads like "Don't Talk To Strangers," "Journey To The Center Of Your Heart," and "The Drama"—represents "Chaka doing Chaka for real."

"It was total pure expression," she says. "And because we recorded at ♣'s studios in Minneapolis, there was no time limit or restriction. In fact, it was the quickest album I've ever done. In all, we spent about three weeks of studio time. It was like once we started with the song 'Come 2 My House,' the [creative] floodgates opened."

"I think 'Come 2 My House' is a musical lover's dream," says air personality Jack Patterson at R&B adult KJLH Los Angeles. "It's powerful, sensual, and raw. It may sound impossible, but Chaka's energy and voice have been taken to another level. It's going to be hard for people to decide which cut to pick [for radio play], because there's so much to choose from. There are a lot of strong tracks—one of my favorites is the song 'Spoon.' I think radio will respond favorably to the entire album."

Key cuts like "Hair," "Pop My Clutch," the atmospheric title track, and the jazz-tinged "Reconsider (U Betta)" meld the distinctive musical styles of Khan and ♣. The resultant creative union reflects the approach taken by both artists.

"Upfront, ♣ and I talked about what we wanted to do," Khan says. "He said, 'Let's take you back to what had people fall in love with you in the first place.' We created as we went along, which is how we did it back with Rufus."

Mark Michel, senior merchandiser and urban buyer for Blockbuster Entertainment, says he thinks "Come 2 My House" is the best thing Khan has done in years. "It's really in the groove," he says. "Once people hear it, they'll love it. I have real high hopes for it, and we'll certainly be supporting it at listening posts in key stores. It's a little bit of a challenge in terms of where radio is coming from these days, but the fact that Chaka [with Larry Graham] and ♣ will be on the road will be a big help."

"The upside is that where new artists like Erykah Badu, Maxwell, and D'Angelo are coming from musi-

(Continued on page 30)



CHAKA KHAN

multiple videos for various album cuts, including "Crazy Life" in late May and early June.

Khan's last album, "Epiphany," was a greatest-hits collection with five additional tracks; it was released by Reprise in 1996.

Khan's first association with ♣ came in 1994, when she recorded "I Feel For You," a cover of a track from his 1979 album, "Prince"; Khan's version of the song reached No. 1 on Billboard's R&B singles chart and No. 3 on the Hot 100 Singles chart.

The vocalist says she began talking with ♣ again "the summer prior to my leaving Warner Bros." Khan left Warner Bros. in April 1997.

"I felt it was time to move on, time for something new," she says. "Everyone came to the table, and [Warner Bros. chairman/CEO] Russ Thyret agreed. It was a very amicable parting."

Khan says she and ♣ decided to work together "immediately after I left the label, and we did four or five cuts. It was working so well that we said, 'Let's just keep going.' We basically did a gentlemen's agreement between us. That's when I decided to start my own label, and we agreed to work it through NPG."

Khan had worked with ♣ on one previous occasion: he supplied two tracks ("Eternity" and "Sticky Wicket") for her 1988 Warner Bros. album, "C.K." "This is the most free I have felt creatively since the Rufus days," she says, in reference to the R&B band she had started her career with.

The creative process Khan and ♣ employed for their writing collaborations was "a different experience for me," says Khan. "Back in the Rufus days, I would write lyrics to tracks. ♣ told me, 'You write the lyrics, and I'll do the tracks.' It was very chal-

Jon B. Builds His Musical Profile As Producer, Artist, Songwriter; Working In A Colemine

JON'S SUCCESS: Jon B.'s "Cool Relax" on Yab Yum/550 Music/Epic, which was released back in September, is No. 6 on this issue's Top R&B Albums chart—where it has spent 37 weeks. According to SoundScan, "Cool Relax" has sold 537,000 units.

The 23-year-old R&B singer says his progress "was definitely a gradual thing." The Pasadena, Calif., native also says that the fact that he is white hasn't made a difference in his career. "I always feel like I belong, until someone makes me feel like I'm not [welcome]. In most cases, people don't even see it as an issue, especially when they hear me sing," he says.

On June 2, the artist received a Luminary Award from the American Society of Young Musicians in a ceremony at the House of Blues in L.A. Hootie & the Blowfish, Herbie Hancock, Quincy Jones, and John Mellencamp also won awards.

The vocalist, who began as a songwriter and producer, says his influences come from such acts as Stevie Wonder, Kenneth "Babyface" Edmonds, ♣, Mint Condition, and D'Angelo. "Right now, the artist thing is shining for me," he says, "but it's the writing thing that keeps me going; it's the root of it all." At present, Jon B. is writing for or producing other acts, such as Dru Hill, Az Yet, Faith, Coko from SWV, and Guru from Gang Starr.

In the past four months, Jon B. says he's been doing spot dates in St. Louis, New York, Ontario, Chicago, Columbus, Ohio, Washington, D.C., and Orlando, Fla., and is now performing with a live band. Not surprisingly, the singer has already been approached about acting roles. "I'm not sure if I want to get into acting; I want to stay in the mix [musically] as far as people being able to relate to me," he says. What he would like to do is direct music videos so he can come up with his own concepts. "I'm really inspired by Erykah Badu, Wyclef Jean, and Lauryn Hill because they put their own spin on things."

COLEMINE'S ESSENCE: Eric Coles began his career more or less behind the scenes, helping such acts as Maxwell, Monica, En Vogue, SWV, Silk, Toni Braxton, and Groove Theory get signed. Now Coles has formed a full-service music consulting firm in New York.

His company, Colemine Musicworks, will offer A&R, production, music publishing, and film music supervision services. Coles, a 10-year industry vet, has secured DreamWorks SKG Music as his first client. Coles says his company will be DreamWorks' eyes and ears on the

street, seeking talented acts looking for music publishing deals and further expanding DreamWorks' catalog.

"The reason I started this company was because I found out that, at the end of the day, the large companies don't care about the individual. They focus more on how much money you can bring into the company. Sometimes it's a headache, but I'd rather have one on my own terms," he says. "It's more important and gratifying to have some control and power with the artists I work with."

According to Chuck Kaye, head of music publishing at DreamWorks SKG Music, Coles is one of the key people assisting the company. "I think that Eric is a very talented young man. I'm pleased that he's working with us," he says.

In addition, Coles says, he was involved in the signing and launching of Andrea Martin, a young songwriter/artist who has co-written songs like En Vogue's "Don't Let Go (Love)," Monica's "Before You Walk Out Of My Life," and Braxton's "I Love Me Some Him." Martin's

debut album will be released on Arista this summer.

Coles says he is also working with Funmilayo, a folk/soul singer/songwriter, as well as serving as music supervisor for the independent film "Muscle Car."

URBAN FOCUS: A two-day conference sponsored by the Urban Focus Music Foundation will be held June 27-28 at the Musician's Institute in Los Angeles. The confab will offer demo listening/critique sessions, workshops, panels, and mentoring sessions. More than 400 attendees are expected at the conference, which is mostly targeted toward unsigned acts, independent labels, producers, and managers. A number of industry executives are scheduled to participate, including Michael "Heavy Love" White, president of Virgin-affiliated Polybeat Records; Tom Sturges, GM of T.W.I.S.M. Records; Kelvin Anderson, owner of VIP Records; Big Jon, VP of creative, West Coast, for EMI Music Publishing; Greta McCall and Yolanda McCree of Heavyweight Records; Jon McHugh, VP of music for New Line Cinema; and Jim Vellutato, senior director of creative affairs for Sony/ATV Music Publishing.

HERE AND THERE: Rapper Kurupt was omitted as a participant in an item on Dionne Warwick's remake of her song "What The World Needs Now Is Love" (The Rhythm and the Blues, Billboard, May 30).



by Anita M. Samuels



Billboard TOP R&B ALBUMS

JUNE 13, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	—	2	DMX RUFF RYDERS/DEF JAM 558227/MERCURY (10.98 EQ/16.98) 2 weeks at No. 1	IT'S DARK AND HELL IS HOT	1
2	2	73	3	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
3	5	1	6	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
4	3	—	2	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
5	4	60	4	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
6	9	5	37	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
7	8	4	7	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
★ ★ ★ Hot Shot Debut ★ ★ ★						
(8)	NEW ▶	1	1	MO THUGS FAMILY MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
9	6	2	5	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
10	7	—	2	VARIOUS ARTISTS SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLETION	7
11	12	7	9	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
12	13	8	11	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
13	11	6	3	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
14	10	3	3	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
(15)	14	13	36	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
16	17	14	29	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT SWEAT GILL	2
17	15	12	50	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
18	16	10	8	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
19	20	15	35	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
(20)	26	26	6	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	19
21	21	19	16	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
22	22	20	28	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
23	19	11	5	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
24	18	9	4	SOUNDTRACK UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
25	29	27	37	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
26	28	21	34	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
27	23	18	7	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
(28)	35	29	37	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
29	25	17	12	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
30	31	30	40	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
(31)	38	36	27	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
(32)	NEW ▶	1	1	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	32
33	30	23	10	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
34	32	31	14	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
35	27	25	9	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
(36)	37	35	15	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
37	24	16	8	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
38	34	28	10	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
39	36	32	30	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
★ ★ ★ Greatest Gainer ★ ★ ★						
(40)	65	62	7	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP	34
(41)	41	46	15	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
42	33	22	5	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
43	44	40	10	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
44	39	41	32	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
45	48	47	46	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
46	46	42	44	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
47	43	33	9	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
48	42	39	21	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1

49	50	44	12	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
50	40	34	10	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
51	47	37	24	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
(52)	55	58	4	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	52
53	45	24	3	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
54	49	45	10	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
(55)	60	55	31	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
56	52	43	14	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
(57)	57	49	10	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
58	53	38	6	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
59	59	63	11	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
★ ★ ★ Pacesetter ★ ★ ★						
(60)	73	71	67	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
61	62	57	29	TIMBALAND AND MAGO ▲ BACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
62	58	52	29	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
(63)	64	65	63	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
64	51	50	59	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
65	61	56	49	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
66	54	51	11	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
(67)	67	68	54	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
(68)	72	66	8	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
69	56	48	29	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
(70)	79	61	5	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	61
(71)	71	54	9	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
(72)	78	75	28	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
73	68	64	38	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
(74)	77	72	4	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	72
75	66	67	19	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
76	63	53	8	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
77	70	70	10	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
78	75	77	30	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
79	80	69	30	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
(80)	94	81	44	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24
(81)	NEW ▶	1	1	RARE ESSENCE RARE ONE 2000*/LIAISON (11.98/16.98)	WE GO ON AND ON	81
(82)	90	83	33	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
83	81	74	14	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
84	84	59	4	ALLFRUMTHA I PRIORITY 50588* (10.98/16.98) HS	ALLFRUMTHA I	32
85	88	84	28	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
86	93	86	80	DRU HILL ▲ ISLAND 524306 (10.98 EQ/16.98) HS	DRU HILL	5
87	86	96	35	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
88	83	82	5	7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
89	85	79	83	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
90	82	78	36	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
91	87	95	9	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
92	91	76	37	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
(93)	NEW ▶	1	1	JAZZY JEFF & FRESH PRINCE JIVE 41640 (10.98/16.98)	GREATEST HITS	93
94	76	—	2	VARIOUS ARTISTS SWERVE 54262/LIGHTYEAR (10.98/16.98)	3 BEAM CIRCUS	76
95	95	97	49	PATTI LABELLE ● MCA 11642 (10.98/16.98)	FLAME	10
96	92	90	37	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
97	99	—	19	WILL DOWNING MOTOWN 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
98	98	85	31	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
99	69	—	2	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) HS	VOICES OF THEORY	69
100	96	—	27	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36

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.

COMING SOON:

MECHALIE JAMISON THE SET UP

MACK 10 the recipe

Ras-Kass RASASSINATION... (THE END)

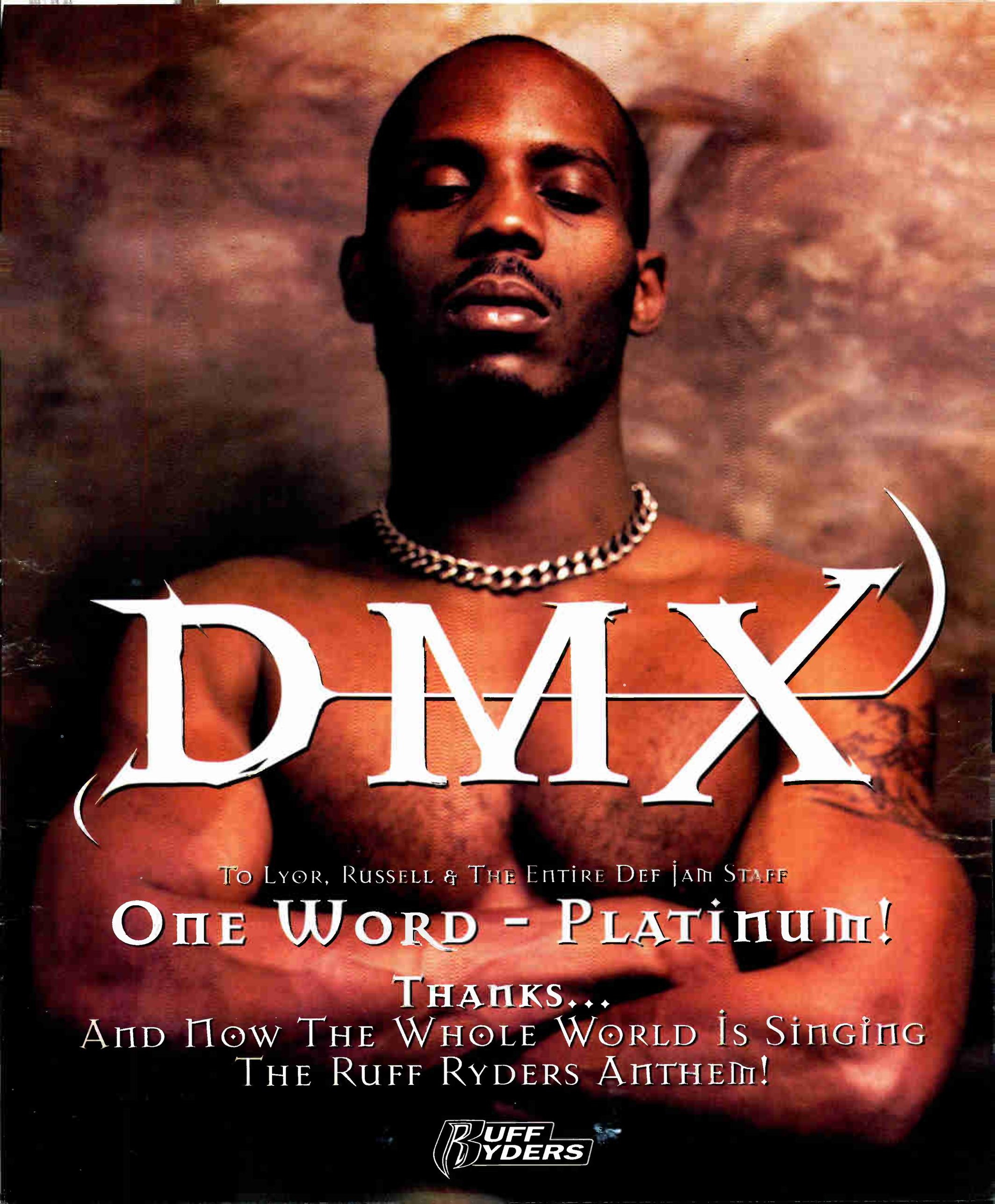
HELLTAH SKELTAH MAGNUM FORCE

BAD ASS WORD ON THA STREETS

ICE CUBE WAR & PEACE VOLUME I (THE WARDISC)

N.W.A STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE

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DMX

TO LYOR, RUSSELL & THE ENTIRE DEF JAM STAFF

ONE WORD - PLATINUM!

THANKS...

AND NOW THE WHOLE WORLD IS SINGING
THE RUFF RYDERS ANTHEM!

**RUFF
RYDERS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	7	3	THE BOY IS MINE 2 weeks at No. 1 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	1	5	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
3	3	2	18	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) (V) (X) ARISTA 13456	1
4	6	8	20	THEY DON'T KNOW/ARE U STILL DOWN TIM & BOB, T. SHAKUR (LION B., TIM & BOB, T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	4
5	4	5	7	THE ARMS OF THE ONE WHO LOVES YOU G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	4
6	5	3	14	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. CZELCZAK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	2
7	7	4	6	MY ALL/BREAKDOWN M. CAREY (M. CAREY, W. AFANADOR, J. S. CHAMBERS, W. CHREY, W. AFANADOR, J. S. CHAMBERS, W. CHREY)	◆ MARIAH CAREY (C) (D) (T) (V) (X) COLUMBIA 78821	4
8	8	6	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	1
				★★★ Hot Shot Debut ★★★		
9	NEW	1	1	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	9
10	9	9	12	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
11	10	13	12	CHEERS 2 U TIMBALAND (T. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	10
12	11	14	10	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	11
13	15	17	14	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	13
14	13	10	14	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
15	16	16	29	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
16	17	19	15	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160VPP	16
17	12	11	11	MONEY, POWER & RESPECT D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	8
18	26	—	2	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	18
19	21	23	20	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
20	14	12	17	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
21	20	20	12	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
22	22	31	3	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) (V) (X) JIVE 42525	22
23	23	22	21	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
24	24	29	8	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	24
25	19	18	13	VICTORY STEVE 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	13
26	18	15	7	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
27	25	21	14	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, G. BORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	12
28	27	25	35	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
29	28	24	18	ROMEO AND JULIET G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	5
30	29	28	17	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	19
31	33	39	3	NINETY NINE (FLASH THE MESSAGE) W. JEAN, PRAS (J. FAHRENKRUG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	31
32	32	42	5	I WANNA GET NEXT TO YOU DAVE G. (ROLLS ROYCE, N. WHITFIELD)	◆ CHRISTIAN (C) (D) (T) (X) ROC-A-FELLA/DEF JAM 568476/MERCURY	32
33	34	33	28	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS R. LAWRENCE, D. ANGELETTIE (S. COMBS, STEVE J., D. BOWWEL, STANFELDA MORRIS, J. DEWANEY, WALLACE, M. BETHA, S. COMBS, R. LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
34	30	26	13	DO FOR LOVE SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) (X) AMARU 42516/JIVE	10
35	31	27	11	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
36	38	43	43	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
37	35	30	20	GONE TILL NOVEMBER W. JEAN (N. JEAN, T. KELLY, O. HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
38	36	34	20	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	18
39	37	37	15	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
40	40	40	19	AM I DREAMING K. SWEAT (S. DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
41	39	35	12	RAIN B.A. MORGAN (B.A. MORGAN)	◆ SWV (C) (D) RCA 65402	7
42	43	36	32	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
43	44	47	34	MY BODY DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
44	46	41	27	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
45	42	32	8	CRAZY FOR YOU S. HUFF (S. HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	32
46	41	38	8	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
47	47	44	12	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	44
48	48	58	3	WHATUON THE LEGENDARY TRAXSTER (L. HUGHES, C. MITCHELL, S. LINDLEY, R. GREGORY, F. TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402/TVT	48
49	49	46	26	SWING MY WAY MIXZO (M.O. JOHNSON, J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
				★★★ Greatest Gainer/Airplay ★★★		
50	50	—	22	A MILLION AND ONE QUESTIONS/THE CITY IS MINE PREMIER, T. RILEY (S. CARTER, C. MARTIN, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
51	45	45	10	COME OVER TO MY PLACE DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	38
				★★★ Greatest Gainer/Sales ★★★		
52	56	56	11	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
53	58	75	7	FULL COOPERATION E. SERMON (E. SERMON, R. NOBLE, K. MURRAY, H. OUSLEY)	◆ DEF SQUAD (T) DEF JAM 568779*/MERCURY	53
54	54	72	3	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	54
55	55	57	8	SOUTHSIDE DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	55
56	52	50	15	WELL, ALRIGHT K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
57	51	48	6	LIL' RED BOAT J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, ANGELA GRANT)	◆ ANGEL GRANT (C) (D) (T) FLYTE TYME 56176/UNIVERSAL	48
58	53	51	17	THE PARTY CONTINUES J. DUPRI (J. DUPRI, D. BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78907/COLUMBIA	14
59	59	53	13	THANK YOU L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (T) (X) ATLANTIC 84085*	53
60	60	70	3	N.O.R.E. POKE & TONE (V. SANTIAGO, J. OLIVIER, S. BARNES)	◆ NOREAGA (T) PENALTY 0232/TOMMY BOY	60
61	NEW	1	1	FREAK OUT T. RILEY (T. GAITHER, T. RILEY)	◆ NUTTA BUTTA FEATURING TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	61
62	74	76	4	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
63	64	54	14	REALITY MASS ORDER (E. HANES, K. VENNEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34
64	72	61	17	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
65	66	63	9	JAM ON IT DIGGA (P. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7288/TOMMY BOY	61
66	63	67	8	THE MOST BEAUTIFUL GIRL RED MONEY (M. RAHEEM, R. LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	63
67	61	55	11	LOVE LETTERS THE FAMILY STAND (P. LORD, V. J. SMITH, A. TENNANT, W. HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	50
68	62	66	7	CHOKO WILDSTYLE (P. A. GRAHAM, R. LEVERSTON)	◆ B.L.H.U.N.T. (C) (D) (X) SELECT 25059	62
69	71	52	18	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC B4100	23
70	57	49	12	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
71	68	65	9	OUT OF SIGHT (YO) C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT, A. WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	52
72	NEW	1	1	THISAWAY, THATAWAY (HILLSIDE ANTHEM) T-ZONE, CHEEZE (R. MACK, J. D. CAUTHEN, D. BURRELL, JR., G. CHAMBERS)	◆ PLAYERS FOR LIFE (C) (D) (T) B&B AGE 1001	72
73	82	68	7	COME & GET IT BLACKCAT (DARQ AGE)	◆ DARQ AGE (C) (D) (T) KURUPT 004	68
74	75	64	12	THROW YU HOOD UP E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	61
75	65	62	17	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
76	70	59	17	STRAWBERRIES L. ALEXANDER, P. J. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
77	67	60	13	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, J. HARRIS III, T. LEWIS)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	36
78	76	73	20	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBEG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
79	69	—	2	LIKE WE DO P.A. (J. HOLLINS, K. PRATHER, M. SINCLAIR)	◆ P.A. (C) (D) DREAMWORKS 59009	69
80	83	—	2	BRING IT ON D. AUSTIN (N. DAVENPORT, D. AUSTIN, B. BLADE, C. WOLFE)	◆ N'DEA DAVENPORT (T) DELICIOUS VINYL 27527*/VZ	80
81	85	—	2	GOT'S LIKE COME ON THROUGH M. LOGAN (E. CHAMBERS, M. LOGAN, DRAGON, B. JAMES)	◆ BUDDHA MONK (FEAT. OL' DIRTY BASTARD) (C) (D) (T) TVT SOUNDTRAX 8193/TVT	81
82	73	71	9	SHAWTY FREAK A LIL' SUMTIN' D. J. TOOMP, LIL' JON (A. DAVIS, J. SMITH, S. NORRIS, W. NEIL)	◆ LIL' JON & THE EAST SIDE BOYZ FEATURING JAZZE PHA (C) (T) (X) MIRROR IMAGE 4791/CHIBAN	62
83	NEW	1	1	THE WAY I PARLAY LIL' STEVE (S. RUSSELL)	◆ TROOP (C) WARRIOR 476/CHIBAN	83
84	NEW	1	1	LOVE HURTS J. POYSER, VIKTOR (J. POYSER, VIKTOR)	◆ JUANITA DAILEY (C) (X) WOO 24948/CHIBAN	84
85	84	87	19	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
86	89	84	3	SINFUL R. THOMAS (M. SELMON)	◆ COSMIC SLOP SHOP (C) (D) (T) MTMUE 55426/MCA	84
87	91	89	15	DOO DOO BROWN M. ST. JUSTE, K. FLEMING (M. ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
88	78	78	3	HE GOT GAME H. SHOCKLEE, K. SHOCKLEE (CHUCK D., LUQUANTUM LEAP, H. SHOCKLEE, K. SHOCKLEE, S. STILLS)	◆ PUBLIC ENEMY (FEATURING STEPHEN STILLS) (T) DEF JAM 568927*/MERCURY	78
89	81	74	5	RUTHLESS FOR LIFE LT HUTTON (L. PATTERSON, LT HUTTON)	◆ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	74
90	88	86	19	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
91	77	79	4	WHERE U @? DJ SIZZAHANDZ, DJ RIZ (E. BINI, J. RIZZO)	◆ FATMAN SCOOP & CROOKLYN CLAN (T) AV8 53*	77
92	NEW	1	1	I GOT IT MADE		

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	45	9	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
1	1	9	BE CAREFUL	SPARKLE (HOOK/LAND/INTERSCOPE) 5 wks at No. 1	39	27	15	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIMI) (BAD BOY/ARISTA)
2	3	6	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	40	41	21	AM I DREAMING	OL SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEDAR/UNIVERSAL)
3	2	21	TOO CLOSE	NEXT (ARISTA)	41	39	9	ALL THAT I AM	JOE (JIVE)
4	4	32	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	42	29	20	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
5	5	11	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)	43	47	5	WITH ME PART 1	DESTINY'S CHILD (FEAT. JD) (COLUMBIA)
6	7	14	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)	44	46	14	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
7	8	26	ALL MY LIFE	K-CI & JOJO (MCA)	45	49	5	WHATCHA GONE DO?	LINK (RELATIVITY)
8	6	12	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	46	34	21	DO FOR LOVE	2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
9	9	29	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	47	51	6	DO YOUR THING	7 MILE (CRAVE)
10	11	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	FR&S MICHEL FEAT. OL DIRTY BASTARD & MYA (INTERSCOPE)	48	42	10	CHEDDAR	WC (RED ANT/LONDON/ISLAND)
11	12	8	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)	49	44	17	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
12	10	18	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SLICK THE SHOCKER (DEF JAM/MERCURY)	50	50	37	MY BODY	LSG (EASTWEST/EEG)
13	13	7	MY WAY	USHER (LAFACE/ARISTA)	51	53	30	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
14	23	3	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)	52	36	31	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
15	14	12	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	53	55	10	CHEERS 2 U	FLAYA (DEF JAM/MERCURY)
16	22	6	MY ALL	MARIAH CAREY (COLUMBIA)	54	57	17	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
17	17	18	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)	55	43	10	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
18	15	20	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)	56	60	24	RAIN	SWV (RCA)
19	16	30	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	57	63	2	HORSE & CARRIAGE	CAM'RON (UNTERENTAINMENT/EPIC STREET/EPIC)
20	21	31	NICE & SLOW	USHER (LAFACE/ARISTA)	58	54	8	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)
21	20	8	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)	59	67	2	ALL GOOD	MO THUGS FAMILY FEAT. FELEDA & KRAYCE (NO THUGS/RELATIVITY)
22	19	28	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	60	65	23	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)
23	24	29	SEVEN DAYS	MARY J. BLIGE (MCA)	61	73	2	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
24	25	8	DOOR #1	LSG (EASTWEST/EEG)	62	64	3	DON'T LET GO	REGINA BELLE (MCA)
25	18	20	PARTY AIN'T A PARTY	QUEEN PEN FEAT. TROY RILEY, NUTTA BUTTA, MARRELL & JESSE WESLEY (MANNINGSCOPF)	63	—	1	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
26	26	15	WHO AM I	BEENIE MAN (2 HARD/VP)	64	62	27	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
27	33	11	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)	65	52	11	MONEY	CHARLI BALTIMORE (UNTERENTAINMENT/EPIC STREET/EPIC)
28	35	4	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)	66	59	19	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX) (RUFF RIDERS/DEF JAM/MERCURY)
29	56	2	LUXURY: COCOURE	MAXWELL (COLUMBIA)	67	74	2	HERE WE GO AGAIN	ARETHA FRANKLIN (ARISTA)
30	32	3	LOST ONES	LAURYN HILL (RUFFHOUSE/COLUMBIA)	68	58	4	ALL THE TIMES	LSG (EASTWEST/EEG)
31	61	2	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	69	—	1	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
32	40	5	MAKE IT HOT	MO'NIE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MO'NIE (ELEKTRA/EEG)	70	75	2	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
33	30	45	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	71	68	2	PURE UNCUT	EIGHTBALL (SUAVE HOUSE/UNIVERSAL)
34	31	9	APPLE TREE	ERYKAH BADU (KEDAR/UNIVERSAL)	72	—	1	SAME TEMPO	CHANGING FACES (HEAVYWEIGHT/A&M)
35	37	48	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	73	—	1	I CAN'T GET YOU (OUT OF MY MIND)	BLACKSTREET (INTERSCOPE)
36	38	17	ROMEO AND JULIET	SVLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)	74	72	34	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
37	28	9	CAN'T LET HER GO	BOYZ II MEN (MOTOWN)	75	69	4	RAISE THE ROOF	LUKE FEATURING NO GOOD BUT SO GOOD (LUKE ISLAND)

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

HOT R&B RECURRENT AIRPLAY

1	2	6	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	14	18	9	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
2	1	10	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)	15	14	26	CAN WE	SWV (JIVE)
3	6	5	5 STEPS	DRU HILL (ISLAND)	16	10	40	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	3	3	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	17	20	3	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
5	7	7	EVERYTHING	MARY J. BLIGE (ARISTA)	18	11	12	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAWARA (WARNER BROS.)
6	5	11	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	19	15	35	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
7	8	7	A DREAM	MARY J. BLIGE (ARISTA)	20	12	17	STOMP	GO'D'S PROPERTY (B-RITE/INTERSCOPE)
8	4	3	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	21	22	18	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
9	9	17	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	22	24	32	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
10	16	18	I CAN LOVE YOU	MARY J. BLIGE (MCA)	23	—	12	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
11	17	30	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)	24	21	9	BUTTA LOVE	NEXT (ARISTA)
12	19	24	FOR YOU	KENNY LATTIMORE (COLUMBIA)	25	—	1	BURN	MILITIA (RED ANT)
13	13	12	FEEL SO GOOD	MASE (BAD BOY/ARISTA)					

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

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

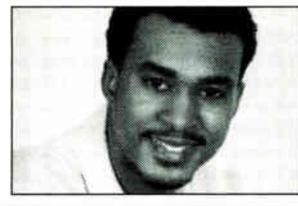
52	2	LIVE PARTY	(Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
64	1	I DO	(Bleu Joli, BMI/Junkie Funk, BMI)
10	1	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doin', ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
85	1	ALL MY LOVE	(Lil' Lu Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funk Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
40	1	AM I DREAMING	(Irving, BMI/Ljesnka, BMI) WBM
5	1	THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM
99	1	BEAUTIFUL BLACK PEOPLE	(Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
33	1	BEEN AROUND THE WORLD/TT'S ALL ABOUT THE BENJAMINS	(Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poopa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
20	1	BODY BUMPIN' YIPPIE-YI-YO	(Smelzgood, ASCAP)
1	1	THE BOY IS MINE	(EMI Blackwood, BMI/Brand-Brand, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
39	1	BRING IT ON	(Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
80	1	BRING IT ON	(My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nuthouse, ASCAP)
62	1	CHANGE YOUR WAYS	(Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)
11	1	CHEERS 2 U	(Herbicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
68	1	CHOKÉ	(B.L.H.U.N.T., BMI/Fict, BMI)
46	1	CLOCK STRIKES	(Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
73	1	COME & GET IT	(GCMW, ASCAP/Big-N-Mage, BMI)
51	1	COME OVER TO MY PLACE	(Davina, BMI)
45	1	CRAZY FOR YOU	(MCA, BMI) HL
96	1	DEJA VU (UPTOWN BABY)	(African, BMI) HL
34	1	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
87	1	DOO DOO BROWN	(MSI, BMI)
24	1	DO YOUR THING	(Chocolate Factory, ASCAP/Copyright Control)
78	1	FATHER	(LL Cool J, ASCAP/Def Jam, ASCAP/Slim U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leaty, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
94	1	FREAK IT	(21st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
61	1	FREAK OUT	(September Six, ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI)
53	1	FULL COOPERATION	(Erick Sermon, ASCAP/Illioic, ASCAP/Zomba, ASCAP/Funk Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)
30	1	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control/Damon Blackmon, ASCAP/Frankly, BMI)
75	1	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slim U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
70	1	GITTY UP	(PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
37	1	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/EMI April, ASCAP/Beo Mo Easy, ASCAP/LB Fam, ASCAP) HL
81	1	GOT'S LIKE COME ON THROUGH	(Duck Low, ASCAP/Remidi, ASCAP)
42	1	HE GOT GAME	(Bring The Noise, BMI/Def, BMI/Cotillion, BMI/Ten East, BMI/Springalo Toones, BMI/Richie Fury, BMI/Copyright Control)
42	1	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL
90	1	IF YOU THINK I'M JIGGY	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Uncle, ASCAP/Full Keel, ASCAP) HL/WBM
2	1	I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM
92	1	I GOT IT MADE	(Promuse, BMI/Howie Tee, BMI/Special Ed, BMI/Bridgeport, BMI/Almo, ASCAP/Ace Ace, ASCAP)
12	1	I GOT THE HOOK UP!	(Big P, BMI/Burnin Avenue, BMI)
27	1	IMAGINATION	(So Sa Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
6	1	IT'S ALL ABOUT ME	(Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SP2, BMI/Perfect, BMI/WB, ASCAP) WBM
32	1	I WANNA GET NEXT TO YOU	(MCA, BMI) HL
65	1	JAM ON IT	(Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
77	1	JUST BE STRAIGHT WITH ME	(Big P, BMI/Burnin Ave., BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM
8	1	LET'S RIDE	(Hudson Jordan, ASCAP/Women, ASCAP/Mood Swing, BMI/Big P, BMI)
57	1	LIL' RED BOAT	(EMI April, ASCAP/Flyte Tyre, ASCAP/Minneapolis Guys, ASCAP/Karmannrak, ASCAP)
97	1	LOST TO LOVE	(Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
54	1	LOVE FOR FREE	(Dinky B, ASCAP/Reil South, ASCAP/BMD, ASCAP/Lil' Lu Lu, BMI/Music & Media International, BMI)
84	1	LOVE HURTS	(Milahn, ASCAP/Jajapo, ASCAP)
67	1	LOVE LETTERS	(LeoSun, ASCAP/Avernal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)
38	1	MAKE EM SAY UHH!	(Burnin Ave., BMI/Big P, BMI)
50	1	A MILLION AND ONE QUESTIONS/THE CITY IS MINE	(Lil' Lu Lu, BMI/EMI Blackwood, BMI/Cried Pearl, ASCAP/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night Rider, ASCAP) HL/WBM
95	1	MOAN & GROAN	(CEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
17	1	MONEY, POWER & RESPECT	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM
66	1	THE MOST BEAUTIFUL GIRL	(Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
7	1	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)
43	1	MY BODY	(Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
23	1	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
31	1	NINETY NINE (FLASH THE MESSAGE)	(EMI)
15	1	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
60	1	N.O.R.E.	(Suite 1202, BMI/Joise Luis Gotcha, BMI/Slim U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)
69	1	OFF THE HOOK	(Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hittuarter, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
71	1	OUT OF SIGHT (YO)	(All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/AI West, BMI) HL
58	1	THE PARTY CONTINUES	(EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/AI Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
41	1	RAIN	(Bam Jams, BMI/MCA, BMI) HL
21	1	RAISE THE ROOF	(L.C.M. Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
100	1	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	(Bilsun, BMI/Wabastone, ASCAP/Pure Delite, BMI)
63	1	REALITY	(Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	—	1	FREAK OUT	NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (LL MANNINGSCOPF)
1	1	3	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 2 wks at No. 1	39	35	10	COME OVER TO MY PLACE	DAVINA (LOUD)
2	2	5	I GET LONELY	JANET (FEATURING BLACKSTREET) (VIRGIN)	40	40	6	CHOKÉ	B.L.H.U.N.T. (SELECT)
3	7	20	THEY DON'T KNOW/ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)	41	37	3	WHAT U ON	LATANYA (BLUNT/TVT)
4	4	18	TOO CLOSE	NEXT (ARISTA)	42	32	13	DO FOR LOVE	2 PAC FEATURING ERIC WILLIAMS (AMARU/JIVE)
5	3	7	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	43	36	12		



DATU FAISON'S RHYTHM SECTION

STILL GOING: With no effort, Brandy & Monica's "The Boy Is Mine" (Atlantic) could sit at the top spot for at least another three weeks, given its 290,000-unit sales week. Impressively, that total had only a 6% decline in a week during which the entire singles market was down 1%. While retail took a slight dip, airplay for the tune rose by nearly 4 million listeners.

Altogether, the duo has almost 10,000 more chart points than the chart's No. 2 title, Janet's one-time chart topper "I Get Lonely" (Virgin), which would still be at No. 1 were it not for the huge sales of "The Boy." Brandy's album "Never S-a-y Never" hits stores Tuesday (9), while Monica's, also titled "The Boy Is Mine," comes July 14.

HEARING VOICES: The last time a Latin group held a high rank on Hot R&B Singles was nearly seven years ago, when Lisa Lisa & Cult Jam, who reigned heavy in the late '80s, returned with "Let The Beat Hit 'Em" (Columbia), which hit No. 1 in September 1991. Now, Voices Of Theory's "Say It" (H.O.L.A./Red Ant) draws closer to the top 10 with its 15-13 move after increasing its radio audience by nearly 2 million. The song rises 45-38 on Hot R&B Airplay and has 77 stations. "Say It" has been showing consistent growth, and as a result of that momentum the album featuring that tune, which was released April 21, debuted on last issue's Top R&B Albums at No. 69.

BIG 12-INCHER: In November of '97, Loud serviced to mainstream R&B outlets Big Punisher's "I'm Not A Player," which eventually peaked at No. 57 on Hot R&B Airplay after spending six weeks on that chart. Eleven weeks ago, the label sent out a newly recorded version of that song, titled "Still Not A Player," which debuts at No. 9 as the Hot Shot Debut on Hot R&B Singles. Ironically, this high-charting single is available only on 12-inch vinyl, while the previous version was serviced to retail on several configurations yet peaked at No. 19.

M.C. Hammer's "U Can't Touch This" (Capitol) was the biggest 12-inch-only single in recent memory, eventually hitting No. 1 on Hot R&B Singles. That single debuted at No. 43 in April 1990 and hit pole position in June. While I doubt that Pun will dethrone the Brandy & Monica duet, he does have the distinction of having the highest 12-inch-only entry in the SoundScan era. Sales for the song stood at slightly more than 3,000 units at the overall panel, while the tune enters Hot R&B Singles Sales at No. 35. The high entry is attributed to radio growth, which stands at 36.2 million listeners.

LOOK OUT: Next issue, Master P's proverbial final solo set, "MP Da Last Don" (No Limit/Priority), will be the obvious heir to the Top R&B Albums throne. As an indication, the set bows at No. 32 on that list based solely on street-date violations, compiled presumably on sales spanning May 26-28. Even more impressive is its early entry on The Billboard 200 at No. 112, with 11,000 units, besting the two other titles that made early bows on that chart (see Retail Track, page 76, and Between the Bullets, page 120).

R&B

CHAKA KHAN

(Continued from page 25)

cally is where these artists started from," he adds. "I think the fact that these artists are doing these projects themselves means they are able to be true to themselves artistically, and you can hear that in their albums."

In support of the release, Earth Song and NPG will begin a major ad campaign for trade and consumer press, according to Joan Scott, marketing/promotion VP for Earth Song (named after a track on Rufus' 1977 "Ask Rufus" album).

"We will be using some nontraditional methods of marketing," notes Scott. These include selling products through Khan's World Wide Web site, at live dates, and through the QVC TV network.

A May 29 appearance on the "Today" show featured Khan, ♪, and Larry Graham; a full tour called the New Power Soul Festival is due to kick off in July in Europe.

Khan appeared on stadium dates with ♪ in summer '97 and made a key appearance on the 1998 Essence Awards, which aired on TV in early May. U.S. tour dates will continue through the fall, according to Scott.

Scott says NPG will be selling the album directly to chains like Blockbuster and Best Buy and the distributor Handman; the album will also be sold to one-stops that service indie stores. "The company [NPG] is already set to fill up orders from record stores directly," she says.

Khan's manager, Tammy McCrary, considers the upcoming album release "definitely the start of a new phase for Chaka. The record is geared toward the loyal fan base but is also designed to take her beyond that to a wider audience. We found that Chaka was exposed to a different audience through some of the dates she did with ♪ last year. And with the upcoming tour, we expect the same thing to happen."

McCrary, who is Khan's sister, notes, "A lot of people who have heard the album say it's reminiscent of her early material with Rufus. That's not necessarily what she intended, but it turned out that way. There's more of a balance between funk and ballads. Musically, it's closer to the essence of who she is." She adds that Khan is "becoming really adept at being a record company executive. It's the first time she's had this much hands-on, day-to-day involvement, and it's a new challenge for her."

A joint Earth Song/NPG marketing, promotion, and publicity campaign will kick in with the album's release, says Scott. The Lee Solters Co. will handle publicity for Khan. At press time, key solo TV dates for Khan were still being planned.

Khan is elated at the prospects for the new album. "I'm investing my own money, and... I can't blame anyone else for what happens with this record," she says. "I took great lengths to make sure it would be OK, and I'm using all the knowledge I've gained over the years in this business. I'm grateful because everything that has happened in my career has brought me to where I am, and now I'm standing on my own two feet."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	3	12	RAISE THE ROOF (C) (D) (T) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD 1 week at No. 1
2	1	2	11	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX [FEAT. DMX & LIL' KIM]
3	3	1	7	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
4	4	5	10	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
5	6	4	13	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
6	8	8	14	WHO AM I (C) (T) (X) 2 HARD 6160/VP	BEENIE MAN
7	7	—	2	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
8	5	6	11	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
9	9	7	17	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
10	10	9	25	DEJA VU [UPTOWN BABY] ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
11	15	12	21	MAKE EM' SAY UHH! ● (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
*** GREATEST GAINER ***					
12	18	17	11	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
13	13	13	8	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
14	12	11	20	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
15	11	10	18	ROMEO AND JULIET ● (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FYNE FEATURING CHILL
16	16	16	21	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
17	NEW ►	1	1	STILL NOT A PLAYER (C) LOUD 65478*/RCA	BIG PUNISHER FEATURING JOE
18	19	18	17	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
19	20	20	6	CHOKO (C) (T) (X) SELECT 25059	B.L.H.U.N.T.
20	14	15	13	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
21	17	14	12	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
22	NEW ►	1	1	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	PLAYERS FOR LIFE
23	32	25	7	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
24	22	19	12	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
25	24	26	21	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
26	26	23	9	JAM ON IT (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
27	25	21	9	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
28	23	24	19	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
29	21	22	12	STILL PO' PIMPIN' (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	DO OR DIE FEAT. JOHNNY P AND TWISTA
30	30	31	27	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
31	29	28	14	JUST BE STRAIGHT WITH ME (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
32	28	34	8	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
33	33	30	8	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
34	27	—	2	LIKE WE DO (C) (D) DREAMWORKS 59009	PA.
35	40	37	3	SINFUL (C) (D) (T) MTUME 55426/MCA	COSMIC SLOP SHOP
36	41	44	15	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
37	31	29	28	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
38	NEW ►	1	1	I GOT IT MADE (C) (T) FULLY LOADED 4011	BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION
39	RE-ENTRY	33	33	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
40	37	32	3	N.O.R.E. (T) PENALTY 0232*/TOMMY BOY	NOREAGA
41	42	33	23	DA DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
42	34	41	6	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJs
43	RE-ENTRY	25	25	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVVI
44	38	36	24	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
45	35	35	5	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
46	39	40	17	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
47	NEW ►	1	1	MY STEEZ (C) (T) (X) BIG PLAY 6005/SOLID DISCS	RAW ELEMENTS FEATURING MEN-AT-LARGE
48	36	38	8	SHAWTY FREAK A LIL' SUMTIN' (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	LIL' JON & THE EAST SIDE BOYZ FEAT. JAZZE PHA
49	RE-ENTRY	17	17	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
50	43	46	3	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND	SOUTHSIDE CONN-X SHUN FEAT. L.A. SNO & STYLZ

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 cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	9	15	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
2	4	9	DO YOU HEATHER B. (FREEZE/REPLAY)
3	—	1	GIRL GOT BODY DAZZ BAND (PLATINUM/INTERSOUND)
4	5	3	IF YOU WERE MINE TAMI HERT (550 MUSIC/EPIC)
5	7	2	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
6	—	1	DAY & NIGHT POLITE MUSTAZ FEAT. LAZEE BONE & KRYDZE BONE (NO THUS/RELATIVITY)
7	—	1	I'LL HOUSE YOU '98 JUNGLE BROTHERS (WARLOCK)
8	6	2	GIRLS DJ SMURF (ICHIBAN)
9	—	1	I LOVE THE NIGHTLIFE (DISCO 'ROUND) INDIA AND NUYORICAN SOUL (WORK/EPIC)
10	3	3	NO STOPPIN' THE JIVE ALL STARS FEAT. JANE BAZZ, HISSHO AND MIC WANDALZ (JIVE)
11	—	1	MONEY BY THE TON C-BO (AWOL/NOO TRYBE/VIRGIN)
12	8	6	60 WAYZ VERONICA (H.O.L.A./RED ANT)
13	17	3	IF YOU DON'T KNOW KILLAH PRIEST (Geffen)

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

Ever-Busy Run Keeps His Profile High With Spate Of Projects

RUN'S HOUSE: Although we haven't heard a new Run-D.M.C. track in years, the group has been keeping itself busy with constant tours for its last six albums and a number of individual projects. Run, in particular, has a few incredible projects coming to fruition this year.

In addition to being a reverend at the Zoe Ministries in New York, doing the nationally syndicated "Words Of Wisdom" spots on radio and lecturing, Run is putting together a "Def Gospel" compilation for Def Jam, which is owned by his brother Russell Simmons, that will include performances by SWV and K-Ci & JoJo. He is also compiling "Def Jam Chronicles," a two-volume series culled from vintage tapes of live old-school hip-hop battles and shows from various clubs and parties in Queens and at Manhattan's Harlem World nightclub during the late '70s and early '80s. Material on the tapes includes the notorious Bizzy Bee and Kool Moe Dee battle, the Cold Crush vs. the Fantastic Five battle, and performances from Shawn C, Funky Four, Sha-Rock, Grand Wizard Theodore, DJ Hollywood, DJ Starski (aka Love Bug Starski), Eddie Cheeba, DJ Smalls, Kurtis Blow, and a young DJ Run. The series is slated for late-'98 release and will include inter-

views with many of the rap vets.

"The record is gonna be really informative for kids who don't know [about hip-hop] before the Sugar Hill Gang and Run-D.M.C.," Run says. "These tapes are from 1977, '78, '79, '80. You can hear everything. You can hear the guys telling people 'Get back from the ropes.' One tape has Hollywood telling somebody to meet him out front, because they left the mike on."

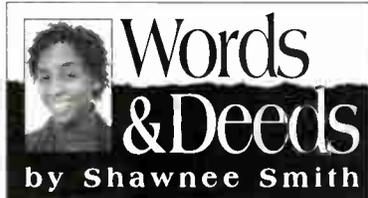
He is also producing a song for Diana Ross, and a new R&B artist, Zuquan, for Def Jam.

A new Run-D.M.C. album is also forthcoming. The set is slated to be an Arista release, as the company is close to completing negotiations for the purchase of Profile Entertainment, to which the act is signed (see story, page 8).

His biggest project outside of the rap realm, however, is the self-help book titled "It's Like That: The Way To Spiritual Abundance" (St. Martin's Press), which he is writing in conjunction with former Billboard rap columnist Havelock Nelson.

The book, set for release late this year or early 1999, will follow in the footsteps of other books of the genre by including basic formulas for personal success.

"It's a book about transformation," says Run. "It talks about my experi-



ning, my biggest point, my lowest point and back to being on top. It's about having life under control."

Run decided to write the book after witnessing the success of the self-help genre and authors like Deepak Chopra, Anthony Robbins and Iyanla Vanzant.

"Those books are doing so well. I just figured it was time that somebody who came out of rap and has some knowledge of life's principles that the younger black audience would relate to [followed suit]. There's a sure way to succeed [in life] rather than just living off a buck and a dream [playing the lottery], selling drugs, and hoping without a plan. I want people to know that the life I am living now is not lucky. That certain people are not luckier than others; destiny is a matter of choice."

He says the book will take the approach of Donald Trump's "Art Of The Deal: If You Think Becoming A Billionaire Is Easy, Try Doing It Twice." The rapper compares his ex-

periences to that of Trump's since he also had to reinvent his career in the early '90s and succeeded with the platinum "Down With The King" set.

Run-D.M.C.'s 1983 single "It's Like That" is enjoying a resurgence in Europe via a Jason Nevins remix on Smile Communications. The single is No. 7 in Canada and No. 16 in Australia on Billboard's Hits of the World charts for the week ending Saturday (13). Sources at Smile say the single has sold 3 million copies outside the U.S. and 100,000 copies in the U.S.

NATIONAL APPEAL: West Haven, Conn.-based One Nut magazine

is getting national distribution this month. Publisher Barry Wade recently signed a distribution deal with Sterling/MacFadden to allow the hip-hop publication to be serviced to newsstands across the country. Wade promises to keep the magazine as cutting edge as it has been during its six years of regional publication.

BIG DEALS: Biz Markie will continue his zany hip-hop antics via Erick Sermon's Def Squad production deal over at DreamWorks. Sermon has also signed Lil' Jamal. The projects are slated for a late-'98 release.



The Assignment. Noreaga, left, recently teamed up with Busta Rhymes to record "The Assignment," a track on Noreaga's upcoming solo set, "N.O.R.E." The album is set for a June 16 release on Penalty Records.

AT 16 HE BROKE ONTO AS A MEMBER OF **KAUSION** LAYING TRACKS WITH PLATINUM PLUS ARTISTS
ICE CUBE, MAC-10 & W.C.

AT AGE 21 HE HAD APPEARED ON HITS WITH
**MAKAVELI & THE OUTLAWS, SNOOP DOGGY DOGG, DAZ DILLINGER, KURUPT,
RICHIE RICH, AND YUK MOUTH OF THE LUNIZ**

IN 1998 **MENES MUSIC GROUP** PRESENTS THE SOLO DEBUT
"IF I LIVE AND NOTHING HAPPENS"

FROM

GONZO
young ritzy outlaw

GOING FOR ADDS
SOON.....

FEATURING THE SMASH HIT SINGLE
"I GOT IT MADE"

ALBUM IN STORES AUGUST 4TH



MENES MUSIC GROUP

a PolyGram company

Gloria Estefan Dances Her Way Into The Year 2000

IT WAS NO ACCIDENT that seconds before Gloria Estefan recently took the stage for a special performance at New York's famed Studio 54, Donna Summer's timeless "Love's About To Change My Heart" got a serious workout on guest DJ Tony Moran's turntables.

With her back-lit silhouette casting a larger-than-life glow on a massive video screen, La Glo chan-



ESTEFAN

neled the disco icon as she eased into "Don't Stop"—a gem from her sparkling new Epic opus, "gloria!"—with a slow and fluttering prelude boldly similar to Summer's "Last Dance." It was a brilliant, if risky, move that paid off handsomely as the crowd's thunderous response nearly overpowered the anthemic beat that soon kicked in. It also nicely set the tone for an evening designed to firmly link '70s and '90s club culture.

Clad in a body-hugging silver lamé pantsuit, Estefan triumphantly twirled atop a giant turntable (replete with t-bar and spindle) that was soon circled by a gyrating mass of blissed-out disciples. If there was any doubt about how the enduring artist's latest foray into dance music would fly, it was permanently squashed as she shimmied her way through the salsa-spiked "Oye," a future single



by Larry Flick

from the project. (A pile of spankin' hot remixes by Mijangos and Rosabel has already been completed.)

"This time, I wanted to do an album that was pure fun," Estefan said as she signed autographs between songs. "There's plenty of time for ballads later. I want to dance my way into the year 2000."

With that, she whipped into a wonderfully romantic rendition of "Heaven's What I Feel." Having sold 23,000 units since its May 19 release, according to SoundScan, the Emilio Estefan/Tony Moran production is proving to be the artist's biggest single in over five years. Its bulleted position of No. 22 on Billboard's Hot Dance Music/Club Play chart this issue affirms that the track is equally long on dancefloor credibility.

By the time Estefan capped her brief but dynamic performance with a shoulder-shakin' romp through "Turn The Beat Around," the carefree '70s spirit of Studio 54 was in full effect. It was only when the logo of the event's co-sponsor, Sears, periodically flashed on various TV monitors around the venue that punters were forced to remember these are more conservative times. It was a tiny misstep that was easily forgiven—even though it was hard not to occasionally giggle at the thought of late Studio 54 co-owner Steve Rubell smashing every monitor in utter disgust.

GRAMMY OUTREACH: Have you been wondering how to get nominated for a Grammy? Perhaps it's time to give the National Academy of Recording Arts and Sciences (NARAS) a jingle—special-

ly since the nomination process for next year is about to begin.

Aida Scorza, who is based at NARAS in Los Angeles, is available to answer all questions and provide entry forms—as is Ellyn Harris of the Committee for the Advancement of Dance Music (CADM). She can be reached at Buzz Publicity in New York.

Entry qualifications for the best dance music recording category is open to singles or tracks commercially released in the U.S. and targeted for the dance market. To be included in the remixer of the year race, the remixer must have credits on six different singles or tracks released in the States.

NUGGETS: We've got great news for technoheads. Astralwerks has snagged famed producer/artist Stacy Pullen for the States. He just inked an album deal with Science Records U.K. (label home of Photek and Source Direct). Astralwerks distributes all Science acts in the U.S.

Sharp-minded punters will note that Pullen has issued numerous singles in the past under the name *Kosmic Messenger*. A single is planned for the fall, with an album due in early 1999.

Speaking of Astralwerks, the label will also be the outlet for "The Sky Is Too High," the solo debut of Blur guitarist Graham Coxon. The project is the first release on his new label, Transcopic, which Astralwerks will distribute.

Fab Canadian duo Temperance has just completed its sophomore set, "Hands Of Time," which pairs producer/tunesmith Nick Fiorucci with charismatic belter Lorraine Reid.

You may know the act from its 1997 cover of Alphaville's "Forever



In The Mix. Lisa Stansfield, left, was all smiles during a recent promotional visit to New York. She's pictured with Arista A&R executive Hosh Gureli, who masterminded "The No. 1 Remixes," a sterling nine-cut EP of club-focused Stansfield jams. Although the singer has not gotten a fair shake at top 40 radio in recent times, she remains one of clubland's most beloved divas—having scored a seemingly endless string of chart-topping anthems over the past year. The set boasts material that had previously been available only on promo-only vinyl. Among the highlights is Hex Hector's brilliant revision of the current single "I'm Leavin'" and the rare U.K. import smash "The Line," as interpreted by Black Science Orchestra principles Ashley Beedle and James Brown.

Young," but "Hands Of Time" reveals far greater creative depth and an armful of infectious, original material. The title cut glides with appealing pop/house flair, while "Believer" and "Something

About You" have a funky undertow.

Due in Canada on Hi-Bias Records in July, this fine project is up for grabs in the States. Any takers?

(Continued on page 34)

More Names For Summit

NEW YORK—Epic marketing/A&R executive Frank Ceraolo and Nervous Records president Michael Weiss have been added to the lineup of keynote speakers for the fifth annual Billboard Dance Music Summit July 8-10 at the Marriott in Chicago.

They join Twisted America president Rob DiStefano during a program that will address the various ways that clubland can strengthen its presence in the music industry mainstream.

Interscope ingénue Mya and King Street diva Kimara Lovelace are among the additional performers who have been confirmed for

the event's evening showcases. Also slated to appear are Logic newcomer Harlan, Twisted America belter Suzanne Palmer, and Silk Entertainment chanteuse Sharon Pass.

Finally, time is running out to enter Billboard's New Artist Discovery Contest, which allows unknown talent a chance to perform during the summit's invitation-only showcases. The deadline for submissions is Friday (12). The gigs are July 9-10 at venues to be announced. Billboard is not liable for artist travel and lodging. Contact Michele Quigley at 212-536-5088 for further information.

Billboard. HOT Dance Breakouts

JUNE 13, 1998

CLUB PLAY

1. IN MY LIFE JOSE NUNEZ FEAT. OCTAVIA SUBLIMINAL
2. MY URBAN SOUL URBAN SOUL KING STREET
3. DELICIOUS PURE SUGAR GEFEN
4. THE EMIGRANTS FJELD STOCKHOLM IMPORT
5. ALRIGHT CLUB 69 FEAT. SUZANNE PALMER TWISTED

MAXI-SINGLES SALES

1. PULSE ANTIC TWISTED
2. THE BUILD-UP R.A.G. WARLOCK
3. SWEET FREEDOM SHAWN CHRISTOPHER 4 PLAY
4. MORE TROUBLE THE ARTIST FLATLINE
5. MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE BIG PLAY

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

Nervous Approaches Summer With Bursting Release Slate

NEW YORK—The long-anticipated full-length debut of Chicago diva Kim English is among the hit-bound releases due this summer from New York's enduring Nervous Records.

Recorded with a cadre of producers that includes the enigmatic Todd Edwards and deep-house maven Frankie Feliciano, "Higher Things" shows English delivering a collection that will surprise even her most ardent underground supporters.

The set opens with a rousing pair of gospel-kissed anthems—the title track and "Unspeakable Joy"—both helmed by club legend Maurice Joshua. The past hits "Learn 2 Luv" and "Nite Life" are also featured, while the thumpin' "Missing You" is scheduled for single release in early July.

English gets to flex her promising R&B muscle on a smooth rendition of Anita Baker's "Been So Long," a slow jam ripe for radio picking. It's the crowning moment of a fine project that will be on the lips—and turntables—of everyone

in clubland for months to come.

In addition to "Testify," another winning single by Byron Stingily, Nervous' summer agenda includes "Deja Vu," a slammer by Eric "E-Smoove" Miller. He's teamed up with former Love Tribe singer Lantana Waters for a sultry houser that is far more complex in its structure than most jams currently circulating.

Equally rich in structure and execution is "I Feel It" by Tiko Presents The Groove Featuring Dawn Tallman. In its original form, the track chugs with an intense darkness, while

Razor-n-Guido pump up the track with remixes designed for mass appeal.

Finally, the label serves dubheads with the trippy "Cocaine" by Interzone, aka budding young producers Christian Smith and Victor Imbres. It's seriously aggressive, tribalistic stuff with a hook mildly reminiscent of the Eric Clapton classic. It's prime fodder for underground venues.

LARRY FLICK



ENGLISH

Billboard

DMS-98

5TH ANNUAL

DANCE MUSIC SUMMIT

JULY 8-10, 1998

JOIN THE LEADERS OF THE GLOBAL CLUB COMMUNITY

HIGHLIGHTS

UPDATE

CLUBLAND UNPLUGGED

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

OTHER SUMMIT PERFORMERS:

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

KEYNOTE SPEAKERS

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

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	5	8	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
2	4	10	4	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	◆ MADONNA
3	5	6	7	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
4	6	7	9	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
5	1	2	9	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
6	2	1	9	SHOUT TO THE TOP JBO 27520/N2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
7	10	16	6	BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY
8	7	3	10	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
9	9	14	7	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
10	16	26	5	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
11	15	22	6	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
12	8	4	11	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
13	21	31	5	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
14	14	17	7	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
15	25	34	4	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
16	17	21	7	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
17	11	8	10	HANDS TO HEAVEN GEFEN 22402	PURE SUGAR
18	18	25	6	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
19	12	9	11	TWISTED FFR/LONDON 570111/ISLAND	WAYNE G
20	13	11	10	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
★★★ POWER PICK ★★★					
21	28	37	4	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
22	27	39	3	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
23	20	20	9	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
24	19	15	9	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
25	23	27	6	HORNEY PEPPERMINT JAM IMPORT	MOUSSE T
26	24	28	8	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
27	32	38	5	A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNAK FEATURING ALTHEA MCQUEEN
28	26	18	12	I GOT A MAN SFP 9620	SHAMPALE CARTIER
29	22	13	12	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
30	36	41	4	KEEP IT SHINING MOONSHINE 88450	E.K.O.
31	42	—	2	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
32	39	45	3	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
33	33	36	6	PRIDE UNIVERSAL PROMO	◆ RACHID
34	41	47	4	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
35	46	—	2	STOP VIRGIN PROMO	◆ SPICE GIRLS
★★★ HOT SHOT DEBUT ★★★					
36	NEW ▶	1	1	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
37	50	—	2	OUTLAW RCA PROMO	OLIVE
38	34	30	8	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER
39	NEW ▶	1	1	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
40	40	43	5	MADAZULU 550 MUSIC 78767/EPIC	◆ DEEP FOREST
41	49	—	2	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
42	NEW ▶	1	1	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
43	45	46	3	HEAD INTERSCOPE PROMO	TRANSISTER
44	31	24	13	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
45	47	—	2	WHY'D YA LET HER INTERHIT 54021/PRIORITY	BARRY HARRIS
46	44	42	5	YOUR LOVE IS TAKING ME OVER DEEPEER 0014	KNIGHT BREED
47	38	40	7	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO
48	48	49	3	REACH OUT PREACHER SAVE THE VINYL 57517/LOGIC	TODD TERRY
49	NEW ▶	1	1	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
50	29	19	12	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA

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

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	33	3	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
2	2	2	6	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
★★★ HOT SHOT DEBUT ★★★					
3	NEW ▶	1	1	STILL NOT A PLAYER (T) LOUD 65478/RCA	◆ BIG PUNISHER FEATURING JOE
4	3	1	5	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
5	5	4	17	GET AT ME DOG (M) (T) (X) RUFF RYDERS/DEF JAM 568523/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
6	6	3	13	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
★★★ GREATEST GAINER ★★★					
7	16	10	12	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
8	4	7	16	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
9	8	9	9	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
10	13	—	2	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
11	7	11	3	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
12	10	5	7	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	◆ BUSTA RHYMES
13	12	8	12	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
14	14	13	6	VICTORY (T) (X) BAD BOY 79164/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
15	47	—	2	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
16	9	6	4	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78908	◆ GLORIA ESTEFAN
17	46	47	4	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
18	11	14	9	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
19	21	19	29	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
20	19	17	21	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
21	RE-ENTRY	11	11	RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD
22	22	16	3	NINETY NINE (FLASH THE MESSAGE) (T) (X) RUFFHOUSE 78770/COLUMBIA	◆ JOHN FORTE
23	30	18	12	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
24	RE-ENTRY	9	9	IMMA ROLLA (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
25	26	34	3	N.O.R.E. (T) PENALTY 0232/TOMMY BOY	◆ NOREAGA
26	28	—	2	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
27	17	15	10	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
28	29	22	9	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
29	NEW ▶	1	1	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
30	NEW ▶	1	1	I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) WORK 78935/EPIC	INDIA AND NUYORICAN SOUL
31	15	12	5	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	◆ TONY MASCOLO
32	20	20	7	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ TIMBALAND AND MAGOO
33	31	—	8	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
34	33	26	10	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
35	27	30	17	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
36	NEW ▶	1	1	FREAK OUT (T) LIL' MAN 95020/INTERSCOPE	◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS
37	42	48	15	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
38	23	28	19	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
39	32	23	18	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
40	34	—	2	TESTIFY (T) NERVOUS 20308	BYRON STINGILY
41	RE-ENTRY	3	3	SHOUT TO THE TOP (T) (X) JBO 27520/N2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
42	48	31	3	IN MY LIFE (T) SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
43	24	29	23	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
44	RE-ENTRY	19	19	LOVE IS ALIVE (T) (X) DVB 582349/A&M	◆ 3RD PARTY
45	18	25	3	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) (T) JIVE 42505	◆ IMAJIN FEAT. KEITH MURRAY
46	36	—	9	THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS
47	RE-ENTRY	44	44	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
48	NEW ▶	1	1	SELECTIONS (T) MO WAX/FFRR 582469/ISLAND	DJ KRUSH
49	44	36	10	SWEET HONESTY (T) (X) CLASSIFIED 0249	M.G
50	25	37	20	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN

DANCE TRAX

(Continued from page 32)

Also offering new music shortly is acid-jazz outfit **Groove Collective**, whose new Shanachie set, "Dance For The Drunk Master," crackles with elements of edgy funk, traditional jazz, and raw hip-hop—with an occasional pinch of salsa thrown in for good measure. Although it would be impossible to fully capture the essence of the band in the studio, cuts like "Out The Door" and "Deal With It" come pretty close. Use the disc to whet

your appetite for the GC's forthcoming stateside club crawl.

The latest jam-to-watch from the fine folks at Subliminal Records is "Nothing To Offer" by Puerto Rican newcomer **Robbie Rivera**. The track kicks with a firm house beat and a sticky hook that takes up permanent residence in the brain upon impact. Underground tastemakers along the East Coast are already warmly embracing this winner. What a pleasure it is to

hear a newcomer workin' so hard—and so well.

Josh Wink will undertake his first U.S. tour since forming Ovum Recordings, the label he owns and operates with his producer **King Britt**. On June 16, he releases his first album under this arrangement, "HereHear."

He recently filmed a videoclip for the cut "Simple Man," which features his longtime Philly friends, mod-nouveau trio **The Interpreters**.

The Interpreters' **Herschel Gaer** and **Wink** play a pair of apparently shady managers who mastermind the meteoric rise of a most unlikely pop star... a boombox! When the boombox's excesses lead to its downfall, they quickly change allegiance to the next big thing—a smoke detector!

"Simple Man" sports a bevy of cute remixes by **Peter Reardon** and **Matt Dike** of **Dust Brothers** fame. There's more movement within

the increasingly chaotic business sector of clubland. After roughly two years, **Ramon Wells** is leaving **EightBall Records**, citing "a need to spread his wings" and take on new challenges. We wish him well as he ponders his various options.

Finally, please join us in sending hearty congrats to Arista dance promoter **Danny Conniglio** on his marriage to **Sandra Orlandella**. The two were wed May 16 on Staten Island, N.Y.



Drink It Up. BMI recently hosted a rooftop party in Nashville to celebrate the success of Garth Brooks' "Two Piña Colodas." Shown in the back row, from left, are Foreshadow Songs Inc.'s Terrell Tye, Brooks, BMI VP Roger Sovine, Foreshadow's Mark J. Miller and Jim Rooney, and producer Allen Reynolds. Shown in the front row, from left, are songwriters Shawn Camp, Benita Hill, and Sandy Mason and Capitol Nashville president/CEO Pat Quigley.

Reprise's Scruggs Steps Into Spotlight

BY JIM BESSMAN

NEW YORK—After a stellar career as a sideman, songwriter, and producer, Randy Scruggs is stepping out as a recording artist in his own right.

And although he has enlisted nearly 50 guest musicians and vocalists for "Crown Of Jewels"—which Reprise Records releases July 14—he makes it clear that this is no mere collection of big-name guest artists, big as they are. The list includes Mary Chapin Carpenter, John Hiatt, Rosanne Cash, Vince Gill, Bruce Hornsby, Trisha Yearwood, Travis Tritt, Joan Osborne, Roger McGuinn, Emmylou Harris, and Scruggs' legendary father, Earl Scruggs.

The album title, also the name of a song Hornsby wrote for the project, truly exemplifies what it's about, Randy Scruggs says. "It really is a collection of jewels—the individual tracks and performances—but making sure that there's a real thread running through it, which is my work," he says. "The focus is on me throughout the project."



SCRUGGS

Two years in the works, "Crown Of Jewels" originated with an informal chat between Scruggs and Warner/Reprise Nashville president Jim Ed Norman.

"We discussed the potential for an album that only reflected my influences and their roots," Scruggs says, "but also what continues to motivate me today. Which is the collaboration with other artists and feeling the emotion of what they're putting into their work—and the effect it has on me."

Scruggs cut the bulk of the album in Nashville at his Scruggs Sound Studio, and he wrote or co-wrote seven of the 12 tracks. He notes, however, that the lead cut, "A Soldier's Joy," probably dates back hundreds of years to Ireland or Scotland—and to the roots of the traditional country music he was raised on. On the more modern side, he cites "Passin' Thru," which he co-wrote with Johnny Cash and sings with Joan Osborne, who grew up in nearby Anchorage, Ky.

"I've known John, with the Carter Family, all my life, but I'd never had the opportunity to sit in a room and write a song with him," Scruggs says. "And to perform with Joan

Osborne! This is all about dreams coming true for me."

The late Steve Goodman's classic "City Of New Orleans," which Scruggs sings with John Prine, marked a particularly "special moment in the process" of making "Crown Of Jewels," Scruggs says.

"I know how much Steve meant to John, so there's just this incredible spirit having to do with the two of them," says Scruggs, who once shared a stage with Goodman and is also joined on his cover by backup vocalists Hiatt, Gary Chapman, Matraca Berg, Jeff Hanna, Amy Grant, Iris DeMent, and his daughter Lindsey.

"It was like directing a movie," he continues. "I had a wish list for each track made up of who I would want to be in the room with playing on a particular song. But I wanted everything to be part of the music and incorporate everything that I've been part of musically in my career. It was the most personal experience I've ever had."

Reprise Nashville senior VP/GM Bill Mayne, already a huge admirer of Scruggs' past acoustic musicianship, was surprised by the solo outing's diversity. "Like most folks, I probably projected it to be very heavy acoustic," Mayne says. "And there is a great deal of bluegrass influence, because Randy's roots are in that area. But it's opened my eyes to sides of him that I hadn't experienced before, like his electric guitar work. But his first session, when he was 14, was playing electric guitar for a Waylon Jennings record."

Mayne also lauds Scruggs' vocals. "He's known as a session player and

(Continued on page 39)

DeFord Bailey Album Pays Tribute To An Obscure Pioneer; Senate Approves Ivey

ON THE RECORD: The late DeFord Bailey was a true country music star in the '20s and '30s. The first African-American member of the Grand Ole Opry, Bailey made only a few recordings during his career, cutting a few 78-rpm records in the '20s for Brunswick and Victor. Thus, his musical legacy has been largely ignored.

Now, that should change with the release of "The Legendary DeFord Bailey: Country Music's First Black Star" by the Tennessee Folklore Society. The nonprofit group, headquartered at Middle Tennessee State University in Murfreesboro, located long-lost home tapes that were recorded in the mid-'70s in Nashville and had them remastered at the university's Audio Restoration Lab.

The resulting album is a treasure trove for lovers of both blues and country music. Although Bailey was primarily known on the Opry for his harmonica playing, he was also an accomplished singer and banjo and guitar player. He also preserved many of the songs he heard growing up in rural Bellwood, Tenn.

Born in 1899, Bailey was stricken with polio at age 3, and during his recovery he learned to play harmonica and imitated the sounds he heard: distant trains, hounds baying, birds singing, cicadas buzzing. His grandfather was a champion fiddle player, and his family was musical. Bailey called the music he learned "black hillbilly music." Fiddle and banjo music predominated, although an uncle was well-known in the area as a harmonica player.

He moved to Nashville in 1918 and worked at odd jobs until he began playing on Nashville's first radio station, WDAD, in 1925. In 1926, he joined the barn dance that became the Grand Ole Opry at WSM. Bailey was an Opry regular until he was fired in 1941. The firing remains a matter of contention. What seems to have happened is that he got caught up in a BMI/ASCAP dispute at WSM. The station went with the newer BMI, and Bailey couldn't understand why he could no longer perform songs just because they were ASCAP songs.

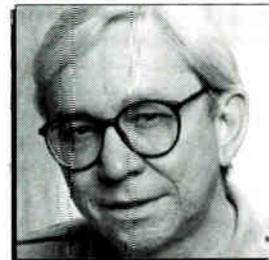
Bitter toward the music industry, he next ran a shoeshine stand on 12th Avenue. During the '60s folk boom, Bailey rejected numerous offers to play folk festivals. Both Pete Seeger and Nashville harmoni-

ca player Charlie McCoy wanted to record him, but Bailey refused.

A young friend, David Morton, persuaded him to play an Opry Old Timers show in 1974. Morton also took his Teac reel-to-reel recorder to Bailey's apartment and, over the next two years, recorded a number of songs and remembrances. It was those tapes that made their way to the Tennessee Folklore Society.

The CD has 26 cuts, some of them interspersed with reminiscences. Some of his Opry favorites are here, such as "Pan American," "John Henry," and "Old Hen Cackle." There's a fascinating version of "Lost John," which may date back to the 1850s. Bailey displays his guitar virtuosity and singing on "Black Man Blues" and "Kansas City Blues."

The album ends with "Evening Prayer." Bill Monroe played that same song on his mandolin at the graveside service for Bailey in 1982 at Greenwood Cemetery.



by Chet Flippo

PEOPLE: The Senate has approved Bill Ivey's appointment as head of the National Endowment for the Arts (Billboard Bulletin, May 27). As Ivey leaves the Country Music Foundation (CMF) and Hall of Fame after 27 years, the CMF board is moving to name a successor. Kyle Young, who was recently named associate director, becomes acting director. The board has appointed a search committee to look for a replacement. Young will be among the candidates.

A judge in Austin, Texas, has approved a settlement for the family of the late singer/songwriter Walter Hyatt, who was killed in a ValuJet Airlines crash May 11, 1996, in the Florida Everglades. Terms of the settlement are confidential. A new soundtrack album on Shanachie is dedicated to Hyatt. "Deep In The Heart (Of Texas)" includes performances by Hyatt, Waylon Jennings, Wayne Hancock, Jimmie Dale Gilmore, Rosie Flores, Marcia Ball, Willie Nelson with Kimmie Rhodes, and Don Walser.

Don Williams, defying the Music Row bias in favor of young artists, has signed with Giant Records. Williams, 59, has had 45 top 10 singles since he began his music career in 1974.



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Billboard HOT COUNTRY SINGLES & TRACKS

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

JUNE 13, 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	4	9	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
2	4	5	14	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	TIM MCGRAW (C) (D) (V) CURB 73056	2
3	6	7	16	I DO (CHERISH YOU) C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (C) (D) (V) MERCURY 568602	3
4	7	8	7	IF YOU SEE HIM/IF YOU SEE HER T. BROWN, T. DUBOIS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	4
5	8	9	12	COMMITMENT W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	LEANN RIMES (C) (D) (V) MERCURY 568602	5
6	2	2	15	HOLES IN THE FLOOR OF HEAVEN S. WARINER (S. WARINER, B. KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	2
7	3	3	19	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
8	10	11	15	THAT'S WHY I'M HERE B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	KENNY CHESNEY (C) (D) (V) BNA 65399	8
9	5	1	16	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
10	11	12	10	THE SHOES YOU'RE WEARING C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (C) (D) (V) RCA 65454	10
11	12	14	18	IT WOULD BE YOU M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	GARY ALLAN (C) (D) (V) DECCA 72039	11
12	17	24	8	I CAN STILL FEEL YOU C. RAYE, P. WORLEY, B. J. WALKER, JR. (K. TRIBBLE, T. HYLER)	COLLIN RAYE EPIC ALBUM CUT	12
13	16	19	11	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	TERRI CLARK (C) (D) (V) MERCURY 568746	13
14	13	15	20	SAY WHEN D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	LONESTAR (C) (D) (V) BNA 65395	13
				*** AIRPOWER ***		
15	19	21	12	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	TY HERNDON (C) (D) EPIC 78904	15
				*** AIRPOWER ***		
16	20	31	22	FROM THIS MOMENT ON R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	16
				*** AIRPOWER ***		
17	21	33	5	TO MAKE YOU FEEL MY LOVE A. REYNOLDS (B. DYLAN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	17
				*** AIRPOWER ***		
18	22	28	6	THERE GOES MY BABY T. BROWN, T. YEARWOOD (A. ROBOFF, A. ROMAN)	TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	18
				*** AIRPOWER ***		
19	18	20	14	I MIGHT EVEN QUIT LOVIN' YOU M. WRIGHT (M. CHESNUTT, R. SPRINGER, S. MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
20	23	23	11	TEXAS SIZE HEARTACHE D. COOK (Z. TURNER, L. WILSON)	JOE DIFFIE EPIC ALBUM CUT	20
21	25	25	10	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	DIXIE CHICKS (C) (D) MONUMENT 78899	21
22	15	13	22	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
23	14	10	26	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
24	9	6	15	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
25	27	27	15	PAPA BEAR W. WILSON (K. HARLING)	KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	25
26	31	34	8	HAPPY GIRL M. MCBRIDE, P. WORLEY (A. ROBOFF, B. N. CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	26
27	29	32	11	BUCKAROO M. WRIGHT (M. D. SANDERS, E. HILL)	LEE ANN WOMACK (V) DECCA 72041	27
28	30	26	26	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
29	28	18	21	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) (X) MERCURY 568452	1
30	24	22	14	MATCHES K. STEGALL (R. SPRINGER, S. EWING)	SAMMY KERSHAW (C) (V) MERCURY 568524	22
31	26	17	20	DREAM WALKIN' J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 574950	5
32	37	55	3	JUST TO HEAR YOU SAY THAT YOU LOVE ME D. HUFF, F. HILL (D. WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	32
33	33	40	5	I SAID A PRAYER B. J. WALKER, JR., P. TILLIS (L. SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	33
34	35	42	7	THINGS CHANGE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	34
35	34	41	6	BIG TIME S. HENDRICKS (P. NELSON, L. BOONE, K. BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	34
36	32	16	20	TOO GOOD TO BE TRUE R. E. ORRALL, L. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
37	48	61	3	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	37
38	36	39	12	I ALREADY DO T. BROWN (G. BURR, C. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 72044	36
39	38	44	5	STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	LARI WHITE LYRIC STREET ALBUM CUT	38
40	43	51	4	I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	40
41	39	43	10	SOMEBODY TO LOVE D. CRIDER, S. BOGGUSS (S. BOGGUSS, D. CRIDER, M. BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	39
42	40	35	14	LOVE WORKING ON YOU C. PETOCZ (C. WISEMAN, JIM COLLINS)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
43	44	46	7	ORDINARY PEOPLE J. STROUD, C. WALKER (C. WISEMAN, E. HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	43
44	47	48	5	NO END TO THIS ROAD S. HENDRICKS, T. DUBOIS (N. THRASHER, M. DULANEY, K. BLAZY)	RESTLESS HEART RCA ALBUM CUT	44
45	49	54	4	DOUBLE WIDE PARADISE J. STROUD, T. KEITH (P. THORN, B. MADDOX)	TOBY KEITH (V) MERCURY 568928	45
46	46	45	8	ALWAYS WILL B. MAHER (H. STINSON, J. HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	45
47	41	38	20	TO HAVE YOU BACK AGAIN E. GORDY, JR. (A. ROBOFF, A. ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
48	52	65	3	YOU'RE GONE M. D. CLUTE, DIAMOND RIO (J. VEZNER, P. WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	48
49	56	68	3	COVER YOU IN KISSES C. PETOCZ, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	49
50	50	53	7	DANCE IN THE BOAT R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN, C. BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	50
51	51	52	13	WONDERFUL TONIGHT P. MCMACKIN (E. CLAPTON)	DAVID KERSH CURB ALBUM CUT	51
52	58	—	2	HIGH ON LOVE E. GORDY, JR. (KOSTAS, J. HANNA)	PATTY LOVELESS EPIC ALBUM CUT	52
53	42	37	16	I SAW THE LIGHT C. HOWARD (T. RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
54	53	57	5	WHY'D YOU START LOOKIN' SO GOOD P. DAVIS, E. SEAY (P. DAVIS)	MONTY HOLMES BANG II ALBUM CUT	53
55	57	67	3	WHEN THE BARTENDER CRIES R. E. ORRALL, J. LEO (M. PETERSON, H. DAVIS)	MICHAEL PETERSON REPRISE ALBUM CUT	55
56	59	64	5	I WANNA REMEMBER THIS W. WILSON (J. KIMBALL, A. ROBOFF)	LINDA DAVIS DREAMWORKS ALBUM CUT	56
57	45	36	10	BAD DAY TO LET YOU GO B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, B. DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
58	61	60	4	THE STRONG ONE B. MEVIS (C. RAWSON, B. HILL)	MILA MASON (C) (D) (V) ATLANTIC 84116	58
59	55	58	6	THIS SMALL DIVIDE C. FARRIN (J. SELLERS, G. BURR)	JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	55
60	63	—	2	THE OTHER SIDE D. MALLOY (M. D. SANDERS, D. MALLOY, B. DIPIERO)	MINDY MCCREADY BNA ALBUM CUT	60
61	64	66	4	HOW DO I LET GO P. WORLEY, D. HUFF (K. GOOD, L. BROKOP)	LISA BROKOP (C) (D) COLUMBIA 78879	61
62	66	—	2	USED TO BE THE PAIN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	62
63	65	62	9	DRIVIN' MY LIFE AWAY F. LIDDELL, G. DROMAN (E. RABBITT, D. MALLOY, E. STEVENS)	RHETT AKINS (V) DECCA 72049	56
64	RE-ENTRY	3	3	TRUE T. BROWN, G. STRAIT (M. GREEN, J. STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	64
65	RE-ENTRY	2	2	UPTOWN DOWN-HOME GOOD OL' BOY A. REYNOLDS (D. BLACKWELL, E. B. LEE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	65
				*** Hot Shot Debut ***		
66	NEW	1	1	I FELL B. SEALS, R. CROWELL (T. BARNES)	BRADY SEALS WARNER BROS. ALBUM CUT	66
67	60	50	10	WHEN THE WRONG ONE LOVES YOU RIGHT D. COOK (L. SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
68	67	59	18	SHE'S GOT THAT LOOK IN HER EYES D. COOK, ALABAMA (R. OWEN, T. GENTY)	ALABAMA (C) (D) (V) RCA 65409	21
69	68	73	7	HOLDING HER AND LOVING YOU NOT LISTED (W. ALDRIDGE, T. BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	68
70	69	74	4	FAITH P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, S. HUTCHISON)	BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	69
71	62	63	7	OVER MY SHOULDER C. HOWARD (M. HUMMON, R. MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	62
72	NEW	1	1	THE HOLE J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, J. D. HICKS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	72
73	NEW	1	1	A FOOL'S PROGRESS L. PENDERGRASS, J. SCHERER (C. DANIELS, T. MARTIN)	CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	73
74	NEW	1	1	CRYIN' GAME N. WILSON, B. CANNON (J. O'HARA)	SARA EVANS RCA ALBUM CUT	74
75	NEW	1	1	26 CENTS T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	75

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

Billboard Top Country Singles Sales

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

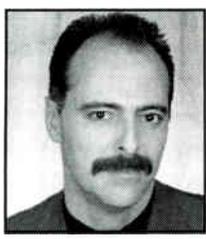
JUNE 13, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	19	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN 13 weeks at No. 1
2	2	2	9	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	13	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	52	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
5	6	15	3	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
6	5	5	14	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
7	8	8	7	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
8	7	6	8	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
9	9	7	16	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
10	11	10	10	I DO (CHERISH YOU) MERCURY 568602	MARK WILLS
11	10	13	6	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
12	12	9	9	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
13	15	16	6	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	15	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
15	13	14	7	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
16	19	18	15	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
17	17	20	5	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
18	16	12	20	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
19	18	19	3	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
20	20	17	19	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
21	22	22	13	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
22	24	—	2	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
23	21	21	17	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
24	25	—	2	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
25	23	23	31	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW

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

COUNTRY CORNER



by Wade Jessen

FAMILY TRADITION: Since that sweltering August day in 1927 when the original Carter Family and Jimmie Rodgers gave birth to commercial country music in Bristol, Tenn., numerous family groups have served as mile markers along the genre's path of evolution, but such acts have been absent from our airplay chart for nearly a decade. In an almost unworlly coincidence, the Wilkinsons' "26 Cents" (Giant) appears on Hot Country Singles & Tracks the same week the Carter Family's Helen Carter died in Nashville.

Bowing at No. 75 with 100 spins, the Wilkinsons are the first group made up of immediate family members to chart since Grand Ole Opry mainstay the Whites entered the radio list in the April 8, 1989, issue with "Doing It By The Book." Airplay for "26 Cents" is detected at 26 stations, including WXBQ Bristol.

In a quartet with Mother Maybelle Carter and sisters June Carter Cash and Anita Carter, Helen Carter charted five singles on Columbia between 1963 and '73. Most recently, the second-generation trio of June, Anita, and Helen added "Waiting On The Far Side Banks Of Jordan" to the soundtrack to Robert Duvall's "The Apostle" (Decca), now No. 69 on Top Country Albums. That title also rises 35-34 on our unpublished Top Contemporary Christian album list.

STONE COUNTRY: Following the screen debut of Sandra Bullock's "Hope Floats" and the May 24 premiere of an HBO special about the movie, the Capitol soundtrack surges 7-4 on the country chart and 40-14 on The Billboard 200, earning Greatest Gainer accolades on both charts, with a 37,000-unit increase. That set is also aided by VH1's "Hollywood & Vinyl On The Making Of Hope Floats" and "Top Ten Countdown With Sandra Bullock And Harry Connick Jr.," which both ran May 24. The soundtrack is also boosted by Garth Brooks' current song "To Make You Feel My Love," which is otherwise available only on his "The Limited Series" boxed set, and by an alternate version of the song by Trisha Yearwood.

Our Pacesetter award is handed to newcomer Keith Harling's "Write It In Stone" (MCA Nashville), which gains 32% and rises 68-59 on Top Country Albums. Harling's debut single, "Papa Bear," is up 27-25 on Hot Country Singles & Tracks, with an increase of 224 spins.

DEALIN' WITH THE DEVIL: The Charlie Daniels Band's 1979 crossover hit, "The Devil Went Down To Georgia," has been reser- viced to country radio to mark 20 years since the song was recorded. That track will be allowed to re-enter our airplay chart based upon the new push by Epic, where senior VP of promotion Jack Lameier says, "The [Academy of Country Music] recognized Charlie with the Pioneer Award this spring, and we think there's a good chance for chart action again." Lameier adds that only the country version appears on the promo disc. That version replaced the words "son of a bitch," found on the rock version, with "son of a gun."

TRISHA YEARWOOD

(Continued from page 1)

to allow her time to woodshed on a new studio release, she says. She also changed producers along the way, co-producing the album herself with MCA Nashville president Tony Brown. The result, "Where Your Road Leads" on MCA Nashville, comes out in the U.S. July 14 (with global releases the same week) and is being viewed by the label as a major step forward in the singer's career.

"I wanted to take the time off," says Yearwood, who was on her way to Italy to duet with opera singer Luciano Pavarotti at his annual pops concert June 9 in his hometown of Modena. "I had gotten a little burned out, cranking out an album a year. So I went to MCA and asked to do 'Songbook,' which turned out to be the most successful album of my career. So that was very satisfying."

"She is singing with a new assurance, a new maturity," says MCA Nashville chairman Bruce Hinton. "I think it reflects what's been happening with her career. Besides all the awards this last year, she performed on the Oscar show and has really grown in the international market. She has sold 50,000 albums in Taiwan, despite piracy problems, and she has phenomenal success in places like Thailand and the Philippines. She's the only country artist on the Pavarotti show. She has become very much a mainstream artist who hasn't given up her country base."

When it came time to go in the studio, Yearwood wanted Tony Brown to produce, after he helmed "How Do I Live" for her for the "Con Air" soundtrack. Garth Fundis had produced her for years, but she decided it was time for a change. "That song was the turning point. It was a way to try out a new producer. I'm not easy to change, and the prospect of not working with Garth Fundis terrified me. I guess this just pushed me out of the nest. Tony insisted that I co-produce. So, I got involved. I had never been to the mastering of my albums before, and I did that this time. So, everything has stepped up a notch."

The album itself, Yearwood

acknowledges, reflects her musical maturity. Since she does not write, she relies heavily on song selection. The extra time for this outing, she says, was a blessing. "It was exciting, because I had time to listen to new songs again. We got songs from different sources," she notes, adding that one came from Carole King. "Paul Brady wrote 'I Don't Want To Be The One' with Carole King at that annual songwriting week in France. I heard they wrote it with me in mind. So I had to hear it."

Other songwriters represented include Jamie O'Hara, Allison Moorer, Annie Roboff, Don Schlitz, Mark D. Sanders, Diane Warren, and Bob DiPiero. She sings a duet with Garth Brooks on Victoria Shaw and Desmond Child's song "Where Your Road

'Tony insisted that I co-produce. So, I got involved. I had never been to the mastering of my albums before, and I did that this time'

Leads."

"Tony came at this from a different perspective, so it was a different mix of songs," she says. "Tony knows I want to make a record that will sell but that also has integrity."

Brown says that since he had originally signed Yearwood to MCA, it was natural that he would work with her one day. "She has really matured as a singer," he says.

MCA Nashville VP of national promotion David Haley notes that it's been a year since MCA released Yearwood's recording of "How Do I Live," which resulted in a Grammy for best female country performance and was among the new tracks included on "Songbook." "So," says Haley, "we had . . . consecutive No. 1's from the 'Songbook' album ['How

Do I Live,' 'In Another's Eyes,' and 'Perfect Love']. The CMA and ACM Awards and the Grammys helped radio airplay, and she's really achieved consistency now at radio. We've had the right selection of singles and consistent chart moves."

The new single, "There Goes My Baby," is at No. 18 on this issue's Hot Country Singles & Tracks chart. "There's a fine stable of songs on the album to follow that," Haley says. "She's now going back to radio to visit. She hit with 'She's In Love With The Boy' before going to visit radio; there wasn't time. But now, she realizes the importance of staying in sync with radio. Not many big artists do that. So, she's going around to markets. We're also planning a radio special with SJS around release date."

The single, says KEEY Minneapolis operations manager Gregg Swedberg, "researches very positive. Not many people could sing this song. Trisha is so versatile she can sing anything. This song has a kind of oldie feel to it, but then she can turn around and sing a traditional country song and then an AC thing. When you can sing the way she does, you're allowed to do that."

MCA Nashville VP of sales and marketing Dave Weigand says that Yearwood's presence on this year's domestic Garth Brooks tour is proving to be a boon to her retail sales. "We're approaching 3.1 million in sales worldwide on 'Songbook,'" he says. "With the Garth tour, we've seen sales increases of up to 135% in markets she's played. We plan to re-advertise in those markets after she performs."

He says an intensive media campaign is in the works, including a VH1-Hard Rock Live special July 11 and a July appearance on "The Tonight Show With Jay Leno."

"We'll also have a solid ad campaign with trade, TV, and radio," Weigand says. "And we plan to market through the Internet." Plans for working international markets are still in the talking stages, Weigand says.

Yearwood is managed by Kragen & Co. and booked by Creative Artists Agency.

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

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

- | | | | | | | | |
|----|---|----|--|----|--|----|---|
| 75 | 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN) | 73 | ASCAP/Secret Pond, ASCAP HL | 60 | ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM | 34 | THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 46 | ALLWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL | 16 | A FOOL'S PROGRESS (Mamanem, BMI/Hamstein, BMI/Cumberland, BMI/Baby Mae, BMI) | 40 | I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 9 | THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM |
| 57 | BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Sony/ATV Tree, BMI) WBM | 26 | HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM | 7 | I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stam Webb, SESAC) HL/WBM | 59 | THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL |
| 35 | BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM | 52 | HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) | 19 | I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL | 71 | OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI) HL/WBM |
| 27 | BUCKAROO (Starstruck Writers Group, ASCAP/Mark D, ASCAP/New Haven, BMI/Music Hill, BMI) HL | 69 | HOLDING HER AND LOVING YOU (Rick Hall, ASCAP) WBM | 25 | PAPA BEAR (Music Corp. Of America, BMI) HL | 14 | SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 22 | BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM | 6 | HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM | 68 | SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM | 47 | TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM |
| 5 | COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM | 12 | I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 41 | SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM | 17 | TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC) |
| 49 | COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Iwin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL | 38 | I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL | 39 | STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irvine, BMI) WBM | 36 | TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM |
| 74 | CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) | 12 | I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 58 | THE STRONG ONE (Patty's Head, SOCAN/Balmur, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM | 64 | TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM |
| 50 | DANCE IN THE BOAT (We've Got The Music, BMI/Ash- woods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM | 3 | I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM | 20 | TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 23 | TWO PINA COLADAS (Foreshadown, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP) |
| 45 | DOUBLE WIDE PARADISE (Bugle, BMI/Jo Man, BMI/Illegal, BMI/Fame, BMI) | 66 | I FELL (Taguchi, ASCAP) | 8 | THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 65 | UPTOWN DOWN-TOWN GOOD OL' BOY (Jobete, ASCAP/EMI April, ASCAP) HL |
| 31 | DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Toke- co Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL | 37 | IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM | 28 | THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minneso- ta Man, BMI) WBM | 62 | USED TO THE PAIN (Gitterish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM |
| 63 | DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL | 4 | IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamer- lane, BMI/Constant Pressure, BMI) HL/WBM | 13 | NOW THAT I FOUND YOU (WB, ASCAP/Lillywhilly, ASCAP/MCA, ASCAP/Vanessa Cornish, ASCAP) HL/WBM | 55 | WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM |
| 70 | FAITH (MCA, ASCAP/Shinin' Stone Cold, ASCAP/BMG, | 1 | I JUST WANT TO DANCE WITH YOU (Big Ears, | 43 | ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, | 67 | WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL |
| | | | | | | 54 | WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/WB IV, BMI) WBM |
| | | | | | | 51 | WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL |
| | | | | | | 48 | YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM |
| | | | | | | 29 | YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ ★ No. 1 ★ ★ ★				
1	2	2	VARIOUS ARTISTS	JAZZ, AN AMERICAN ORIGINAL
2	1	5	WYNTON MARSALIS	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
3	6	29	HARRY CONNICK, JR.	TO SEE YOU
4	3	8	JOHN SCOFIELD	A GO GO
5	5	40	DIANA KRALL	LOVE SCENES
6	8	90	ROYAL CROWN REVUE	MUGZY'S MOVE
7	4	31	FRANK SINATRA WITH THE RED NORVO QUINTET	LIVE IN AUSTRALIA, 1959
8	10	5	MILES DAVIS/BILL LASWELL	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
9	9	9	ELLA FITZGERALD	PURE ELLA
10	7	3	MICHAEL BRECKER QUARTET	TWO BLOCKS FROM THE EDGE
11	22	2	ROSEMARY CLOONEY	70 - SEVENTIETH BIRTHDAY CELEBRATION
12	14	10	DIANA KRALL	STEPPIN' OUT - THE EARLY RECORDINGS
13	11	5	VARIOUS ARTISTS	THE FABULOUS BIG BAND COLLECTION
14	RE-ENTRY		TOOTS THIELEMANS	CHEZ TOOTS
15	24	33	ROYAL CROWN REVUE	CAUGHT IN THE ACT - LIVE!
16	16	2	ARTURO SANDOVAL	HOT HOUSE
17	15	2	JAMES CARTER	IN CARTERIAN FASHION
18	18	28	SOUNDTRACK	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
19	19	8	VARIOUS ARTISTS	FABULOUS SWING COLLECTION
20	20	5	OLU DARA	IN THE WORLD FROM NATCHEZ TO NEW YORK
21	RE-ENTRY		VARIOUS ARTISTS	PRICELESS JAZZ SAMPLER
22	RE-ENTRY		LOUIS ARMSTRONG	PRICELESS JAZZ
23	NEW ▶		BRIAN BLADE FELLOWSHIP	BRIAN BLADE FELLOWSHIP
24	RE-ENTRY		THE MANHATTAN TRANSFER	SWING
25	RE-ENTRY		VARIOUS ARTISTS	ULTIMATE JAZZ

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ ★ No. 1 ★ ★ ★				
1	1	28	KENNY G ▲	KENNY G GREATEST HITS
2	3	8	KEIKO MATSUI	FULL MOON AND THE SHRINE
3	2	17	DOWN TO THE BONE	FROM MANHATTAN TO STATEN
4	4	53	BONEY JAMES	SWEET THING
5	5	2	ACOUSTIC ALCHEMY	POSITIVE THINKING
6	10	38	JONATHAN BUTLER	DO YOU LOVE ME?
7	8	2	GEORGE HOWARD	THERE'S A RIOT GOIN' ON
8	7	17	RANDY CRAWFORD	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
9	6	16	PHIL PERRY	ONE HEART ONE LOVE
10	11	31	CANDY DULFER	FOR THE LOVE OF YOU
11	NEW ▶		RAMSEY LEWIS	DANCE OF THE SOUL
12	9	10	PAMELA WILLIAMS	EIGHT DAYS OF ECSTASY
13	13	10	SPYRO GYRA	ROAD SCHOLARS
14	16	9	GREGG KARUKAS	BLUE TOUCH
15	14	3	MICHAEL FRANKS	BACKWARD GLANCE
16	12	10	KIM WATERS	LOVE'S MELODY
17	15	87	KENNY G ▲ ²	THE MOMENT
18	20	58	GATO BARBIERI	QUE PASA
19	19	34	PAT METHENY GROUP	IMAGINARY DAY
20	17	28	RICHARD ELLIOT	JUMPIN' OFF
21	22	48	FOURPLAY	THE BEST OF FOURPLAY
22	NEW ▶		GROOVE COLLECTIVE	DANCE OF THE DRUNKEN MASTER
23	24	65	AL JARREAU	BEST OF AL JARREAU
24	21	37	THE RIPPINGTONS FEATURING RUSS FREEMAN	BLACK DIAMOND
25	23	2	FATBURGER	SUGAR

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

Artists & Music

New Titles Proclaim ECM's Return To U.S.

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

ECM ACTION: An encore duo collaboration by guitarist **Ralph Towner** and bassist **Gary Peacock** and a quartet set from 70-year-old micro-tonal music master **Joe Maneri** are among a half-dozen new releases due June 16 in the U.S. from Germany's ECM Records. Founded by producer **Manfred Eicher** and celebrating its 30th anniversary in 1999, the label is distributed in the U.S. by BMG Distribution.

Titles by **Arild Andersen**, **Bobo Stenson**, **Ketil Bjornstad**, and **Misha Alperin** are also among the label's first U.S. releases since October 1997, when a reorganization of the U.S. operation was undertaken. **Bonnie Barrett**, who was named label director for North America in late March, says she is still in the process of assembling her team. "Basically, BMG has been putting together a new team for ECM," she says. "They were reluctant to put out any recordings without the right team in place to oversee the marketing and release."

The titles were released outside the U.S. earlier this year.

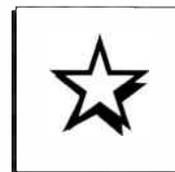
Barrett says the six titles "are a perfect example of the diversity of the jazz roster. ECM really does continue to break new ground and to challenge audiences, to create just really beautiful and inspiring music."

Following the critically acclaimed 1993 release "Oracle," which emphasized Peacock's music, the new Towner/Peacock set, "A Closer View," focuses on compositions by Towner, whose lines on classical and 12-string instruments gracefully interlock with Peacock's woody bass declarations. "The level of communication that they've developed together is really evidenced by this recording," Barrett says. "In many places, the music seems as though it's being performed by a single instrument rather than by two musicians." Maneri, a gifted reed man, pianist, and composer who has worked as a Brooklyn, N.Y., street preacher and has spent extended periods playing Hungarian, Greek, Turkish, Armenian, and Jewish music, offers on "In Full Cry" a program of collective improvisations, standards, and spirituals.

Stenson, whose piano work has been heard in bands led by **Sonny Rollins**, **Stan Getz**, **George Russell**, and **Don Cherry**, turns in typically conversational interplay with drummer **Jon Christensen** and bassist **Anders Jormin** on "War Orphans," his third trio session for ECM. Norwegian bass virtuoso Andersen offers an ambitious project for jazz quintet and string quartet on "Hyperborean," which features the contrasting work of rising-star saxophonists **Tore Brunborg** and **Bendik Hofseth**. Andersen's countryman Bjornstad, whose previous projects have been inspired by the seascapes of a remote island southwest of Oslo, again is joined by

guitarist **Terje Rypdal**, cellist **David Darling**, and Christensen for the atmospheric "The Sea II." Alperin, a pianist born in the Ukraine and bred in eastern Moldavia, studied in Moscow before moving to Oslo. He explores the connections between European folk, his family's Jewish music heritage, and American jazz on "North Story."

New, recent, and forthcoming



ECM releases will get a boost this summer courtesy of the Texaco and JVC festivals (Jazz Blue Notes, Billboard, June 6). Among the ECM artists doing stints at this year's fests are saxophonist **Charles Lloyd** leading a quartet with bassist **Dave Holland**; Peacock; Holland's group; Rypdal, with opening act **Nils Peter Molvaer**, the trumpeter/guitarist whose electronica-edged

"Khmer" is due from the label in August; and drummer **Jack DeJohnette**.

The label is additionally counting on airplay support from a core of programmers at National Public Radio affiliates and college and community outlets. "There are radio stations sprinkled throughout the country who have always been loyal and excited by ECM projects, stations that have been more adventurous in their programming," Barrett says. "We're certainly going to go back to those resources. Because there hasn't been anything for a while, people are going to be hungry for some new music from ECM. These six titles are a great way of announcing that ECM is back" in the North American market.

RESPECT: The **Joe Henderson Big Band**, the **McCoy Tyner Trio**, the **Mingus Big Band**, the **Joe Lovano Quartet**, **Dave Douglas**, and **Gerri Allen** will play the 1998 Jazz Awards, with **Eric Bogosian** serving as master of ceremonies, June 15 at New York's Alice Tully Hall.

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ NO. 1 ★ ★				
1	1	29	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲	ENYA
2	4	18	GRAND PASSION	JOHN TESH
3	2	30	TRIBUTE ▲	YANNI
4	3	10	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	GEORGE WINSTON
5	5	3	PERFECT TIME	MAIRE BRENNAN
6	6	14	INSTRUMENTAL MOODS	VARIOUS ARTISTS
7	7	40	DEVOTION: THE BEST OF YANNI	YANNI
8	8	70	PICTURE THIS ●	JIM BRICKMAN
9	10	2	GAIA	KITARO
10	9	9	KARMA	DELERIUM
11	13	57	PORT OF MYSTERY	YANNI
12	RE-ENTRY		OPEN HOUSE	LORIE LINE
13	12	59	IN THE MIRROR ●	YANNI
14	11	18	SOUNDS OF WOOD & STEEL	VARIOUS ARTISTS
15	14	8	NARADA GUITAR	VARIOUS ARTISTS
16	19	42	NIGHTBIRD	YANNI
17	NEW ▶		THE RENAISSANCE ALBUM	VARIOUS ARTISTS
18	15	16	THE CELTIC BOOK OF DAYS	DAVID ARKENSTONE
19	18	59	WHITE STONES	SECRET GARDEN
20	16	65	AVALON	JOHN TESH
21	17	4	SOLAS	RONAN HARDIMAN
22	21	13	SOUND OF WIND DRIVEN RAIN	WILL ACKERMAN
23	20	28	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION	VARIOUS ARTISTS
24	23	40	ONCE IN A BLUE UNIVERSE	CRAIG CHAQUICO
25	25	56	GYPSY PASSION NEW FLAMENCO	VARIOUS ARTISTS

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Record Industry Honors Caparro At T.J. Martell Foundation Gala



To cap off its monthlong, online auction sponsored by Music Boulevard, the T.J. Martell Foundation held a live, silent auction during the Humanitarian of the Year Awards Gala. Shown driving the bids, from left, are John Barbis, president of Island Records; Michael Klentner, director of the T.J. Martell Foundation; gala host Scott Shannon, PD and DJ for WPLJ New York; and Michael Reinert, VP of business affairs at PolyGram Holding Inc.

The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research recently threw its 1998 Humanitarian of the Year Awards Gala, where it honored PolyGram Group Distribution president/CEO Jim Caparro for spearheading the most successful campaign yet. Harnessing music industry resources to fund this charitable organization, Epic Records senior VP Tony Martell formed the foundation 23 years ago after losing his son T.J. to leukemia.



Jim Caparro accepts the 1998 T.J. Martell Foundation Humanitarian of the Year Award for leading this year's campaign drive, which raised a record-high \$8.6 million. Emphasizing this year's campaign theme—"From the strength of many comes the power to save"—Caparro thanked campaign participants and gala attendees for their support.



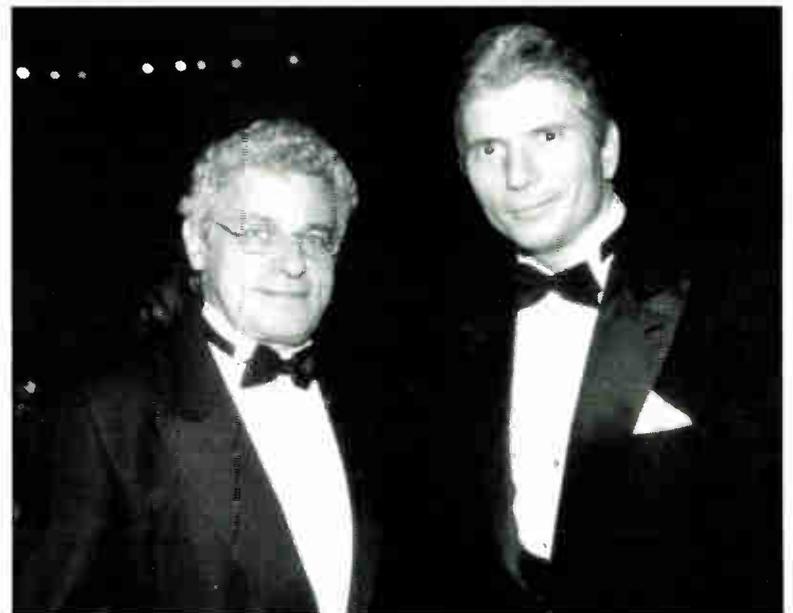
Shown, from left, are 1997 T.J. Martell Foundation Humanitarian of the Year Dave Glew; his wife, Ann Glew; Roger Ames, president of PolyGram Music Group; Judy Caparro and her husband, Jim Caparro; Frances Preston, president/CEO of BMI and president of the T.J. Martell Foundation; and Tony Martell, senior VP of Epic Records and chairman of the T.J. Martell Foundation.



Mercury recording act Hanson performs "Give Me Some Loving."



Philips recording artist Andrea Bocelli ushers in the evening entertainment with a classical rendition of "Ave Maria."



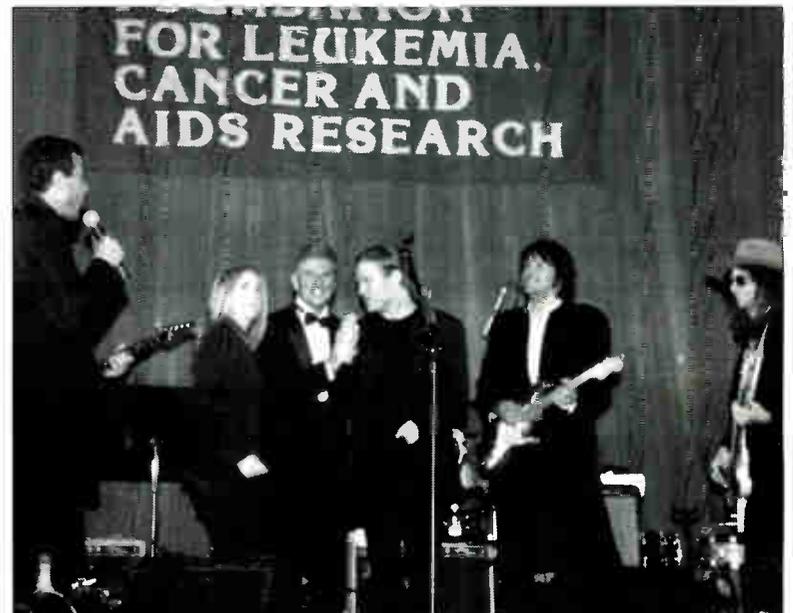
Alain Levy, left, president/CEO of PolyGram, poses with Jim Caparro, T.J. Martell Foundation Humanitarian of the Year.



Before taking the stage to perform a medley of songs with guitar accompaniment from Richie Sambora, Mercury recording artist Jon Bon Jovi, right, poses with VH1 president John Sykes and his wife, Laurie Sykes.



Motown recording artist Brian McKnight sings "That Girl."



To close out the gala, solo performers joined onstage for a collaborative rendition of Lionel Richie's "Brick House." Shown, from left, are Mercury's Richie, Island recording artist Melissa Etheridge, Jim Caparro, A&M recording artist Bryan Adams, Mercury recording artist Richie Sambora, and gala musical director Don Was.

Songwriters & Publishers

ARTISTS & MUSIC

Famous Music Enjoys 5th Year Of Gains

Current Hits, Profitable Catalog Also Promise A 'Titanic' '98

BY IRV LICHTMAN

NEW YORK—Framing Famous Music's annual conference June 3-7 in Los Angeles is a better-than-the-year-before string of financial successes. And the outlook for 1998 is the same rosy scenario, attendees are being told, especially in view of the company's domestic publishing ties to the "Titanic" soundtrack's giant success.

Chairman/CEO Irwin Robinson says that the 70-year-old-plus wing of Paramount Pictures, buttressed by a catalog of venerable evergreens yet squarely in the thick of things on the domestic and international contemporary-music scenes, has completed a fifth straight year of financial gains, ending in 1997. Revenue growth was up 37% and earnings were up 19% over the year before. Famous Music does not report dollar figures.

"We perceive business conditions to continue to be highly favorable, and our forecast is that we will again produce double growth rates over 1997," says Robinson, who is based in New York. He is a publishing mainstay whose memories of 1998 will also be enhanced by a personal lifetime achievement award that he will be presented at the June 10 annual induction dinner of the Songwriters' Hall of Fame in New York.

Robinson, who joined Famous Music in 1992 after high-level managerial duties at Chappell/Intersong and EMI Music, says the rosy outlook for 1998 is supported by major successes, including Famous' stake in the "Titanic" soundtrack and strong showings by Paula Cole, Celine Dion,

Uncle Sam, Brandy, and Monica, as well as "revitalized" Nashville activity and TV/film and international gains.

"At this point," says Los Angeles-based president Ira Jaffe, a veteran associate of Robinson's, "we are represented in four out of the top 10 albums in the Billboard 200, including 'Titanic.'" Famous administers that film's music domestically, while 20th Century Fox has similar rights abroad.

Besides its competitive success in signing both pop songwriting and production talent, Famous Music has paid particular attention to music in R&B and urban styles, starting these business segments virtually from scratch. Its publishing associations with the likes of Boyz II Men and Crystal Waters have recently been further augmented by deals made by Los Angeles-based creative director Brian Postelle and New York-based senior director of talent acquisition Stephen Finfer, including recent signings of hip-hop's Redman and female rapper Siamese.

In Nashville, where Pat Finch runs things as VP (he has in fact signed

every one of the 90 writers on the Famous roster since he joined the company two years ago), the company has had major success from the pens of "Big Kenny" Alphin, Mary Danna, Michael Dulaney, Brett Jones, Jerry Kilgore, Tony Lane, Hillary Lindsey, Susan Longacre, Scott Miller, Wendell Mobley, Darrell Scott, and Tia Sillers. There is also a joint venture with Nashville publishing veterans Celia Froehlig and Robin Palmer.

With its catalog of oldies largely drawn from its association with Paramount Pictures, Famous Music is among the catalog-rich publishers that are enjoying an unprecedented boom in jingles usage. According to VP Mary Beth Roberts, who is in charge of catalog development, revenue in this field has grown almost six-fold since 1993. Key commercial synchronization deals include tie-ins with Nissan, Lufthansa, Quaker Oats, Honda, Acura, Lincoln/Mercury, and MCA, among others.

Although Famous Music has representation in major markets, with administration by BMG in Europe and by Japan's Nichion Inc. in Asia, the company continues to raise its profile abroad. This is underscored by the recent establishment of Famous Music Ltd. in London, under managing director Susan Collins.

Robinson notes that its deal with BMG Music is likely to be up for renewal at the end of 1999, nine months earlier than scheduled. By that point, he projects, Famous Music will have paid back all its advances to BMG Music.



ROBINSON



JAFFE

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I WANT YOU BACK"

Written by Frederick J. Perren, Alphonse J. Mizzell, Richard Deke, and Berry Gordy Jr.

Published by Jobete Music Co. Inc. (administered by EMI April) (ASCAP)

Sometimes the desire to record a cover tune is first sparked by the response a song generates when performed live. When crowds love hearing a particular oldie updated, it seems only natural to make the next step the song's inclusion on an album. That was the case with "I Want You Back," which the Waiting does on its current "Blue Belly Sky" album. The Atlanta-based band first released the album as an independent project in 1995 and later signed with Sparrow, which released the band's self-titled set in 1997. But

you can't keep a good album under wraps, so in April the label rereleased "Blue Belly Sky" with four previously unreleased songs, including "I Want You Back." The song was the Jackson 5's first No. 1 in December 1969.

"It got started a long time ago when Brad and Todd and I first got together," the Waiting bassist Clarke Leake says about two of his bandmates (The band is Clarke, lead vocalist Brad Olsen, guitarist Todd Olsen, and drummer Brandon Thompson.)

"I had that song in my head, and I was always trying to figure out that bass part, which, to me, kind of carries the whole song. That's what attracted me to it, being a bass player. I was always trying to figure it out.

"A couple of years later, we were looking for a cover, and somebody

mentioned that. We got the CD and tried to work it up. We knew we'd never be able to replicate the feel that the Jackson 5 had, so we tried to do it our own way. And the crowds liked it. It made for a good cover. For us, a good cover first has to work live because people that come to hear the show will hear something they recognize. Or it will be a surprise, like 'Why is this band doing this song? That's unique.'

"That's how it got started with us. We mentioned it to Steve Hindalong, who was co-producing the record. He liked the Jackson 5 when he was a kid, too. When he heard we had a cover of that, he [said], 'Really! I've got to hear it. We've got to record this thing.'

"That's how it ended up being recorded. Everybody who [comes] in contact with the song really likes [it]."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
I JUST WANT TO DANCE WITH YOU	Roger Cook, John Prine	Big Ears/ASCAP, Bruised Oranges/ASCAP, Bug/BMI, Screen Gems/BMI, EMI/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		
RAISE THE ROOF	Luther Campbell, John Berry, Darren Rudnick	LCM Deep South/BMI, Warner-Tamerlane/BMI, Ensign/BMI, Pha-eva-pha/BMI, Warner Chappell/BMI
HOT LATIN TRACKS		
SUAVENTE	Elvis Crespo	Sony/ATV/BMI

Gershwins' 'Tip-Toes' Is Tiptop; 'Follies' Revival Due On Disc

BROTHERLY LOVE: Consider that the celebrated City Center's "Encores!" series in New York didn't quite end with its wonderful concertized production of "St. Louis Woman" early last month. Its musical director, Rob Fisher, and some musicians and actors had some Gershwin brothers up their sleeve a few blocks north of City Center with a delightful presentation of "Tip-Toes" at Carnegie Hall's beautiful Weill Recital Hall. The 1925 show was part of Carnegie Hall's tribute to George on the 100th anniversary of his birth.

While not the team's best score of the '20s—"Lady, Be Good!" (1924) and "Oh, Kay!" (1926) are more consistently good—there are still enough Gershwin joys to make this revival very well worthwhile. In fact, Fisher had previously told Words & Music that the show

was on his wish list for a revival with as close to the original orchestrations as he could devise, in view of some missing parts. For the revival, this included terrific Gershwin-esque two-piano solos by John Thalken and John Musto.

The "Tip-Toes" libretto is pure '20s musical comedy fluff. The setting is Palm Beach, Fla., the playground of the wealthy through which passes a journeyman song-and-dance trio that includes the young lady of the piece, who falls for a man of wealth who pretends not to be wealthy (it's a true-love device, folks!). There is, particularly in the second act, a torrent of puns.

The heroes throughout are really the brothers Gershwin; the score's better-known songs are "That Certain Feeling," "Sweet And Low-Down," and "Looking For A Boy." If that sounds sparse for the Gershwins, the "lost" delights are "When Do We Dance?," "Nice Baby," and "Nightie-Night." The latter song is a tender joy, meant, one assumes, as a tribute to Jerome Kern, George's idol.

Let's hope a label will come to the rescue to preserve the piece and enrich fans of the musical theater.

TVT 'FOLLIES' CASTER: TVT Records, Steve Gottlieb's New York-based pop label that intends to be an important player in the cast-album field—its first entry is the successful revival of "1776"—will be releasing the welcomed revival of Stephen Sondheim's "Follies." The show has completed a run at the Paper Mill Playhouse in New Jersey and is headed for a Broadway showcase. The two-CD set, due in September, includes the full score of 22 songs, plus several numbers cut from the original 1971 production. Veteran performers in the new version include Ann

Miller, Donna McKechnie, Kaye Ballard, Eddie Bracken, Phyllis Newman, and Tony Roberts. Sondheim himself supervised the sessions at

Edison Recording in New York.

ON WINGS OF PEGASUS: Mobil Corp.'s famed Pegasus icon, introduced in 1911, is being brought to life on the wings of a song in the company's new "Take Wing" communications effort. The campaign will use R. Kelly's hit "I Believe I Can Fly" as its theme. The campaign represents the company's first break from its traditional product-focused advertising. The track was written and performed by Kelly for the movie "Space Jam" and was released on Jive Records.

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

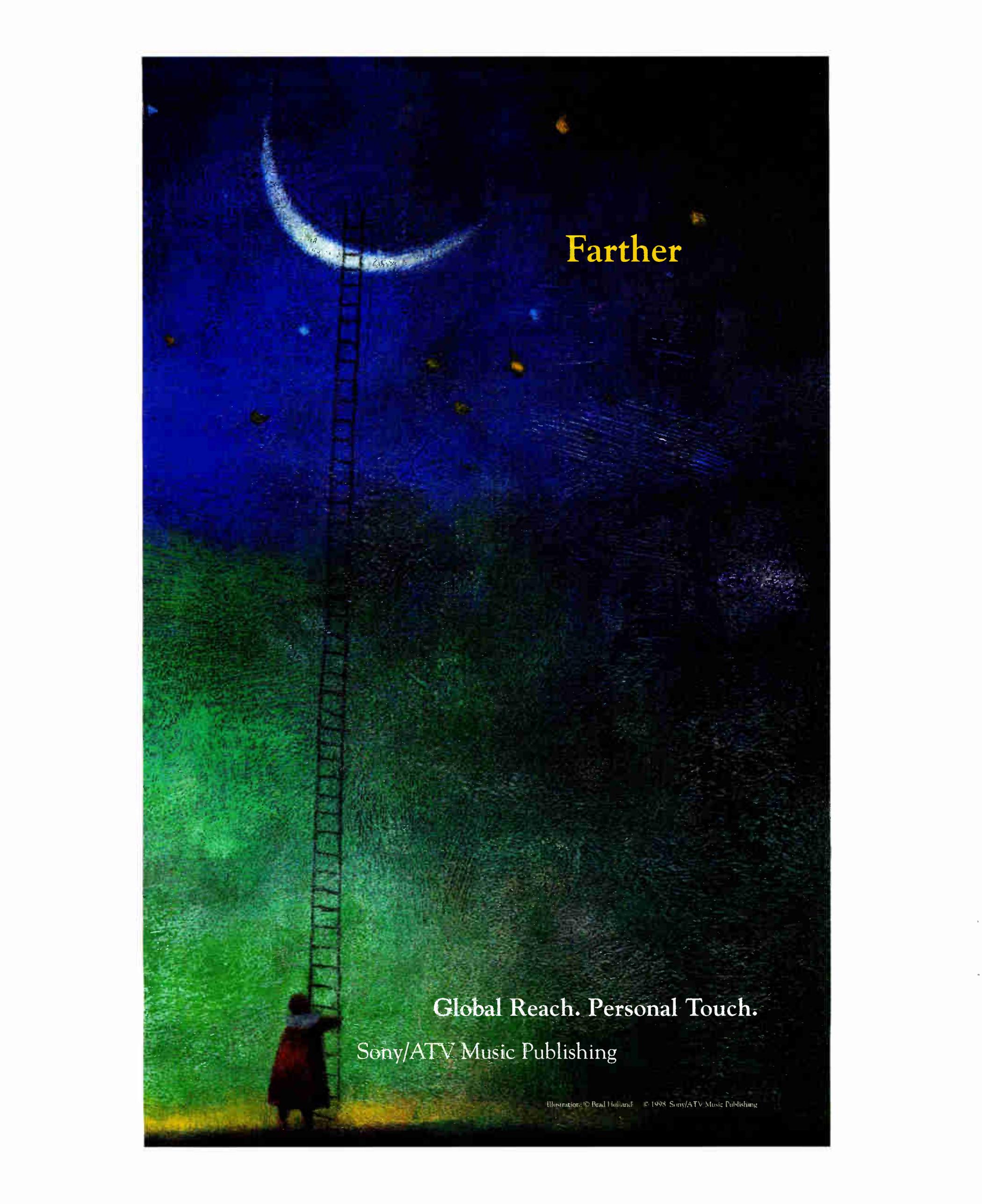
1. "The Frank Sinatra Songbook."
2. Frank Sinatra, "The Best Of The Capitol Years."
3. "Quest For Camelot," vocal selections.
4. Celine Dion, "Let's Talk About Love."
5. Shania Twain, "Come On Over."



by Irv Lichtman

MUSIC BUSINESS SHOWING



An artistic illustration of a child in a red coat climbing a tall wooden ladder that reaches from a grassy field at the bottom to a crescent moon in a dark blue night sky. The sky is filled with stars and a few shooting stars. The overall style is painterly and evocative.

Farther

Global Reach. Personal Touch.

Sony/ATV Music Publishing

Illustration: © Brad Holland © 1998 Sony/ATV Music Publishing

Comeback Kids

The vintage catalog of songs that had but themselves to sell for decades are, more than ever, now selling the wares of others.

Although ad agencies have often turned to copyrights from the Tin Pan Alley/show and film worlds to help sell their clients' products or services, these song sources are being used to such a degree that as many as half a dozen can now be heard during prime-time viewing.

In the past, many songwriters refused or greatly limited the use of their songs in commercials. Today, largely through a change of heart by themselves or their estates, the catalogs of such stalwarts as Richard Rodgers, Oscar Hammerstein, Lorenz Hart, George and Ira Gershwin, Irving Berlin, Cole Porter, and Harold Arlen and Johnny Mercer often fill the minute or so taken up by network-aired commercials.

Some publishers credit the "Ultra-lounge" trend in picking up renewed interest in past favorites. They also credit their own endeavors in creating multi-CD promotional packages of evergreens, usually in full-length renditions by the original hitmakers, that remind ad-agency music supervisors of the wealth of possibilities in old favorites. Creatively, many commercials utilizing such oldies are doing so with a difference: Instead of fiddling with the title or lyrics of the songs to fit the theme, the original lyrics are being sung, being part of the commercial's production values in the manner of a music video.

In a way, this makes for greater acceptability by the songs' copyright creators and owners, for no compromise is made on a venerated standard

A strong upsurge in the use of standards for TV and radio commercials is reviving long-dormant copyrights, bringing wide exposure and big bucks.

By *Irving Lichtman*

in terms of hard-sell lyric changes. And if commercial record covers of many of these songs are hard to come by these days, the compensation is that national usage of these songs for commercials can command negotiated fees starting at about \$150,000 a year, and more if options are renewed.

SMOKE GETS IN YOUR EYES

"It is extraordinarily cost-effective for an advertiser to marry an already memorable song with a product," says Maxyne Berman Lang, president of Williamson Music, the publishing company formed in the '40s by Richard Rodgers and Oscar Hammerstein II. "Jingle usages of well music result in immediate consumer recognition and retention. There, much less media time is required to establish a campaign." As administrator of the Irving Berlin Music catalog, Williamson is now represented in the jingles field with four Berlin songs, including "Steppin' Out With My Baby" (Baby Gap).

On the issue that old pop warhorses are more economical to employ as commercials than casting new material, Dan Markell, creative manager of film and TV at PolyGram Music Publishing, says, "To the contrary, it is quite a bit more expensive to use 'Smoke Gets In Your Eyes,' 'O! Man River' or 'Tonight.' The theory is that this extra expense is more than made up for by the positive effects. Any of these existing hit songs has a place in the hearts and minds of the consumers who ostensibly bring that fondness to the experience of viewing, however casually or subconsciously, the commercial."



GERSHWIN FLIES UNITED

At Warner/Chappell Music, Jay Morgenstern, executive VP/GM and CEO of sister music-print unit Warner Bros. Publi-

is George and Ira Gershwin's "Someone To Watch Over Me" (H&R Block). George Gershwin's "Rhapsody In Blue" has been a theme at United Airlines for years.

Mary Beth Roberts, VP of catalog development at Famous Music, says that, to a post-35-year-old market, evergreens "elicit strong emotions and associations, in that [these people] experienced those songs as their contemporary music, as well as the 'baby boomers' who heard their parents' music throughout their youth. These demographics also have the most discretionary income. The standards lend prestige, credibility, desirability and distinction to a consumer product. I have also found that the writers' estates are becoming more open to licensing songs for commercials, providing the commercial doesn't denigrate the copyright."

Among Famous Music copyrights selling goods and services these days are Rodgers & Hart's "Isn't It Romantic?" (Burger King), Dorothy Fields and Jimmy McHugh's "I'm In The Mood For Love" (Bermuda Tourism), Frank Loesser's "Heart And Soul" (Quaker Oats), Jay Livingston and Ray Evans' "Mona Lisa" (MCI) and Jack Brooks and Harry Warren's "That's Amore" (Windex).

While agreeing that there has been a dramatic increase in the use of vintage songs for ads, John L. Melillo, VP of music resources at EMI Music, says the public perception of this is actually deeper than reality. "To the viewing public, the volume seems larger, because compositions that have traditionally been unlicenseable are now appearing in ads, and original masters are being used more frequently."



UNUSUAL BEER, PAINFUL MACARONI

There is also an international impact to ad usage of catalog greats. While it enjoys oldies coverage in the U.S.—including "Strangers In The Night" by Eddie Snyder, Charles Singleton and Bert Kaempfert (Nissan), and "Hurt So Bad" by Bobby Weinstein, Bobby Hart and Teddy Randazzo (Kraft Light Macaroni & Cheese)—MCA Music is also garnering a number of ad spots on the international scene, including "Strangers In The Night" (OBS Supermarket, Sweden), Gordon Mills and Les Reed's "It's Not Unusual" (Heineken Beer, Netherlands) and Sol Marcus, Eddier Sciter and Guy Woods' "Till Then" (Ford Galaxy, France and its former colonies).

Scott James, senior VP for music, pictures/TV worldwide, says that with, growing international usage, MCA Music is "careful to avoid conflicts so that more than one version of a catalog song is not crossing into the same territories." On the other hand, James says that he is noticing that there are times when "one song is being used to sell more than one product." With regard to avoiding unacceptable use of a song, MCA Music insists on monitoring not only the proposed commercial, but any changes in the campaign contemplated by the ad agency.

James' favorite use of an MCA Music oldie to get a point across is that of a recent campaign for Volvo using "For Sentimental Reasons" by Deek Watson and William Best. "This beautifully played up the song in terms of Volvo's campaign about the safety of its cars."

At Bourne Co., three of its venerable songs are making the rounds as ad jingles. They are Roy Turk and Lou Handman's "Are You Lonesome Tonight" (Kraft and DiGiorno Pizza), Johnny Burke and Jimmy Van Heusen's "Swinging On A Star" (Ford/Windstar), and Alex Kramer and Joan Whitney's "Ain't Nobody Here But Us Chickens" (Burger King).

"It is not surprising that advertisers realize that the benefits of using standards outweighs the economic considerations of trying to write their own music, given that these songs are adaptable to any venue and appeal to all generations," says company chief Beebe Bourne.

The view from Bill Porricelli, VP of promotion and new-product

Continued on page 58

YOUNG AT HEAT
Words by CAROLYN LEIGH
Music by JOHNNY MERCER

Irving Berlin's

CHEEK TO CHEEK

YOU DO SOMETHING TO ME
& Ray Seely Presents
FIFTY MILLION FRENCHMEN
A Musical Comedy Tour of Paris
LYRICS BY DOROTHY FIELDS
MUSIC BY COLE PORTER

STANDARD EDITION



YEAR-TO-DATE SONGWRITERS CHARTS

The songwriter recaps in this Spotlight represent each writer's cumulative chart performance for the period beginning with the Dec. 6, 1997, issue through this year's May 9 issue.

Rankings are determined by using the points garnered by each writer's song for the respective chart it appears on (Hot 100 Singles, Hot R&B Singles, Hot Country Singles & Tracks or Hot Latin Tracks). Points for songs written by more than one person are divided equally. Songs written by songwriting partners are likewise divided evenly between the partners.

The points for the Hot 100 Singles and Hot R&B Singles are determined by combining gross listener impressions as monitored by Broadcast Data Systems (BDS), sales units as determined by SoundScan and radio points gathered from playlist reports made by stations in smaller markets. Points are accumulated for each week that a title appears on the chart.

The points for Hot Country Singles & Tracks are based exclusively on unweighted detections compiled by BDS. Points for the Hot Latin Tracks chart are determined solely on the basis of BDS gross impressions. Again, points are accumulated for each week a title appears on the chart.

The recaps were compiled by Hot 100 Singles manager Theda Sandiford-Waller, R&B charts manager Datu Faison, Country charts manager Wade Jessen and Latin charts manager Ricardo Companioni, with assistance from Anthony Colombo, Michael Cusson and Alex Vitoulis.

POP

TITLE—Artist—Label—Publisher—Rights Society

1 DIANE WARREN

- How Do I Live—LeAnn Rimes—Curb—Realsongs,ASCAP
- The One I Gave My Heart To—Aaliyah—Blackground—Realsongs,ASCAP
- What If—Reba McEntire—MCA Nashville—Realsongs,ASCAP
- Too Gone, Too Long—En Vogue—EastWest—Realsongs,ASCAP
- The Arms Of The One Who Loves You—Xscape—So So Def—Realsongs,ASCAP

2 BABYFACE

- A Song For Mama—Boyz II Men—Motown—Sony/ATV Songs,BMI/ECAF,BMI/Fox Film,BMI
- We're Not Making Love No More—Dru Hill—LaFace—Sony/ATV Songs,BMI/ECAF,BMI/Fox Film,BMI
- I Care 'Bout You—Milestone—LaFace—Sony/ATV Songs,BMI/ECAF,BMI/Fox Film,BMI

3 MAX MARTIN

- Show Me Love—Robyn—RCA (Robyn)—Heavy Rotation,BMI/Cheiron,ASCAP/BMG,ASCAP
- Quit Playing Games (With My Heart)—Backstreet Boys—Jive (Herbert Cichlow)—Zomba,ASCAP/Creative,ASCAP/Megasongs,ASCAP
- I Want You Back—'N Sync—RCA (Denniz Pop)—Cheiron,ASCAP/BMG,ASCAP
- Everybody [Backstreet's Back]—Backstreet Boys—Jive (Denniz Pop)—Zomba,ASCAP/Grantsville,ASCAP
- Do You Know (What It Takes)—Robyn—RCA (Robyn/Denniz Pop/Herbie Cichlow)—Heavy Rotation,BMI/BMG,ASCAP/Cheiron,ASCAP/Mega,ASCAP

4 STEPHAN JENKINS

- Semi-Charmed Life—Third Eye Blind—Elektra—3EB,BMI/EMI Blackwood,BMI
- How's It Going To Be—Third Eye Blind—Elektra (Kevin Cadogan)—3EB,BMI/Cappagh,BMI/EMI Blackwood,BMI

5 NATHAN MORRIS

- I Don't Ever Want To See You Again—Uncle Sam—Stonecreek—Vanderpool,BMI/Ensign,BMI

6 PAULA COLE

- I Don't Want To Wait—Paula Cole—Imago—Hingface,BMI/Ensign,BMI

Continued on page 48

TOP SONGWRITERS

BY FRED BRONSON

HOT 100

Continuing an impressive winning streak that began earlier in the decade, Diane Warren is the No. 1 songwriter for the current chart year. That should be no surprise to any chart-watcher who has been tracking the progress of one of the mega-hits of the rock era, "How Do I Live." Although the Oscar-nominated song from "Con Air" never hit No. 1, the LeAnn Rimes recording peaked at No. 2 and has been having an exceptionally long ride. The single remained in the top 10 for more than 30 weeks, longer than any other single in chart history. Her biggest hit of 1998 to date, it's the primary reason Warren is the year's top songwriter, although she also received credit for Aaliyah's "The One I Gave My Heart To," Reba McEntire's "What If," En Vogue's "Too Gone, Too Long" and Xscape's new single, "The Arms Of The One That Loves You." Warren is the leading songwriter for the second year in a row and took the same honors in 1991 and 1993.

Warren's prime competition for the No. 1 spot is the man who took the lead for three years in a row, but slipped to No. 3 in last year's recap. Babyface is back up to the runner-up position for 1998, based on the strength of three hits: "A Song For Mama" by Boyz II Men, "We're Not Making Love No More" by Dru Hill and "I Care 'Bout You" by Milestone. The Boyz II Men tune was from the successful "Soul Food" soundtrack.

In third place is former heavy-metal singer turned songwriter Max Martin, who has turned out songs for two of the year's hottest acts, the Backstreet Boys and Robyn. Martin co-wrote "Quit Playing Games (With My Heart)" and "Everybody (Backstreet's Back)" for the Orlando-based boy band, and "Show Me Love" and "Do You Know (What It Takes)" for Sweden's Robyn. Along with Denniz Pop, Martin also wrote "I Want You Back" for 'N Sync.

Triple-threat vocalist/songwriter/producer Stephan Jenkins of San Francisco-based Third Eye Blind ranks fourth on the songwriter list, based on the band's two hits, the hook-laden, career-making "Semi-Charmed Life" and the sensitive "How's It Going To Be."

The members of Boyz II Men are accustomed to appearing on year-end recaps, but as artists. The group's Nathan Morris makes his debut on the songwriters year-to-date chart in fifth place thanks to the success of Uncle Sam's debut single, "I Don't Ever Want To See You Again," on the quarter's Sony-distributed Stone Creek imprint.

In sixth-place is Grammy-winner Paula Cole, who earned her ranking based on just one title, "I Don't Want To Wait." The group Chumbawamba is collectively seventh, making its songwriters recap debut with the ubiquitous "Tubthumping." The group received credit for not only its original version, but the cover version by Chucklebutt, which sold well long after the group's own single was deleted from commercial availability.

Two more first-timers on the songwriting recap are Darren Hayes and Daniel Jones, tied jointly in eighth position. The duo from Australia is better known as Savage Garden. Their "Truly Madly Deeply" was No. 1 on the Hot 100 and continued to be an airplay smash long after the single started moving down the chart. Ironically, the song almost didn't make the cut for the group's debut album in the U.S. Originally titled "Magic Kisses" and

recorded 50 beats per minute faster, the track was almost a hidden bonus cut until producer Charles Fisher suggested the song could be a bigger hit than Hayes and Jones imagined.

Rounding out the top 10 songwriters is Jermaine Dupri, who made an initial impact in 1992 with "Jump," the debut hit from then-pre-pubescent rappers Kris Kross. Dupri, founder of the So So Def label, scored in the first part of 1998 with two top-two hits from Usher, "You Make Me Wanna..." and "Nice & Slow," as well as his own "The Party Continues" by JD featuring Da Brat and "Imagination" by Tamia.

R&B

Bouncing back from third position last year, Babyface regains leadership of the R&B songwriters summary. The Atlanta-based label founder/artist/producer/writer seems to do best in even-numbered years; he was also No. 1 in 1994 and 1996. He continues to dominate the list with different artists each time. In addition to Boyz II Men's "A Song For Mama," Babyface had first-time success with Dru Hill's "We're Not Making Love

No More" and Milestone's "I Care 'Bout You." The latter was a superstar collaboration that included Babyface and was put together to record a song for the film "Soul Food."

Boyz II Men's Nathan Morris is runner-up on the R&B recap thanks to Uncle Sam's "I Don't Ever Want To See You Again," the initial success for the group's Stonecreek label. Jermaine Dupri ranks third, thanks to the same four hits that put him on the pop list, along with "Jam On It" by Cardan (featuring Jermaine Dupri) and "The Way That You Talk" by Jagged Edge featuring Da Brat and JD.

Wyclef Jean of the Fugees makes the year-to-date R&B recap for the first time, turning up in fourth place, thanks to two chart entries: his own "Gone Till November" and "Second Round K.O." by Canibus. Manuel Seal, who has been working with Jermaine Dupri for many years, comes in fifth, based on the success of Usher's "You Make Me Wanna..." and "Nice & Slow," both No. 1 on Billboard's Hot R&B Singles chart, as well as Tamia's "Imagination." Usher himself is next on the list at No. 6, credited with his two chart-topping hits.

Six different titles propelled Tim Mosley to seventh place on the R&B songwriter's recap, including hits from Total ("What About Us"), Playa ("Cheers 2 U" and "Don't Stop The Music"), Missy "Misdemeanor" Elliott featuring Da Brat ("Sock It 2 Me/The Rain (Supa Dupa Fly)"), Timbaland & Magoo ("Clock Strikes") and SWV ("Can We").

In eighth place is a veteran singer/songwriter from Birmingham, Ala., who first appeared on the R&B singles chart in 1973. Sam Dees is in the top 10 based on the success of one single, "Am I Dreaming" by Ol Skool (featuring Keith Sweat and Xscape).

Two female songwriters complete the R&B top 10. Missy Elliott is ninth, and Antoinette Roberson is 10th, joint equal with Lincoln Browder and Darrell Allamby. Elliott scores with five titles, while Roberson, Browder and Allamby earn a place on the list with just one. "My Body" by LSG.

COUNTRY

It's a sign of rapidly changing fortunes that not one of the top 10

Continued on page 48

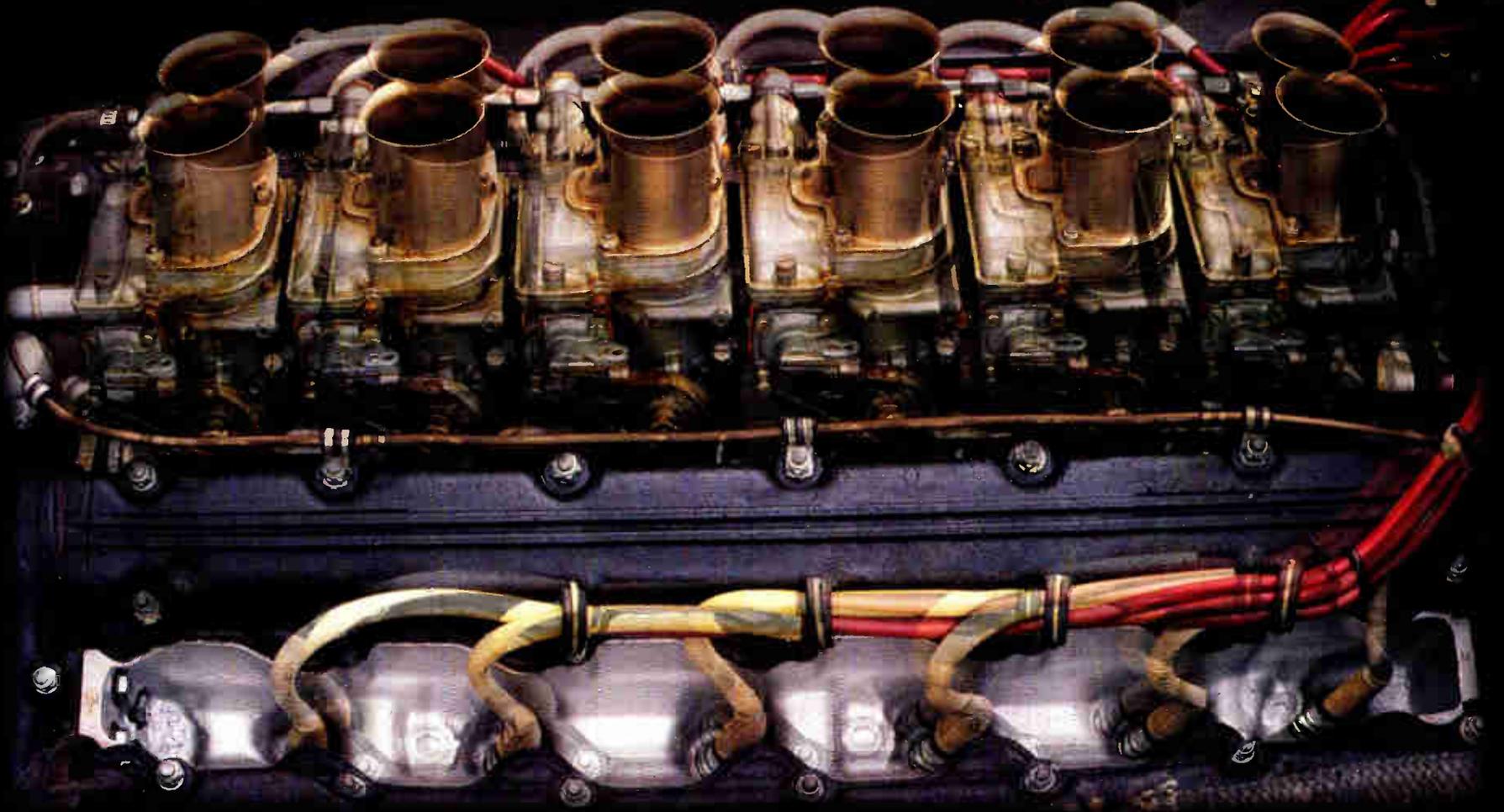


LeAnn Rimes



Boyz II Men

MCA MUSIC PUBLISHING FIRING ON ALL CYLINDERS!



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CHEMICAL BROTHERS (2X PLATINUM) MARY J. BLIGE (2X PLATINUM), AND MANY OTHERS!

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POP WRITER OF THE YEAR (GLEN BALLARD) AND 43 GRAMMY NOMINATIONS.

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3 STATE OF THE ART 24 TRACK RECORDING STUDIOS

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AND JIMMY MCHUGH CATALOGS!

MCA Music Publishing

A UNIVERSAL MUSIC COMPANY

MUSIC PUBLISHING

POP WRITERS

Continued from page 46

7 CHUMBAWAMBA

- Tubthumping—Chumbawamba—Republic—Chumbawamba/Leosong/EMI Blackwood, BMI
- Tubthumping—Chucklebutt—Under The Cover—Chumbawamba/Leosong/EMI Blackwood, BMI

T8 DARREN HAYES

- Truly Madly Deeply—Savage Garden—Columbia (Daniel Jones)—Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI
- To The Moon And Back—Savage Garden—Columbia (Daniel Jones)—Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI

T8 DANIEL JONES

- Truly Madly Deeply—Savage Garden—Columbia (Darren Hayes)—Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI
- To The Moon And Back—Savage Garden—Columbia (Darren Hayes)—Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI

10 JERMAINE DUPRI

- You Make Me Wanna...—Usher—LaFace (Manuel Seal/Usher Raymond)—EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP
- Nice & Slow—Usher—LaFace (Manuel Seal/Usher Raymond/Brian Casey)—So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP
- The Party Continues—JD Featuring Da Brat—So So Def (Da Brat/Larry Blackmon/Nathan Leftenant/Charlie Singleton/Tomi Jenkins)—EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI
- Imagination—Tania—Qwest (Manuel Seal/Berry Gordy/Alphonso Mizell/Freddie Perren/Deke Richards)—So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP

R&B

1 BABYFACE

- A Song For Mama—Boyz II Men—Motown—Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI
- We're Not Making Love No More—Dru Hill—LaFace—Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI
- I Care 'Bout You—Milestone—LaFace—Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI

2 NATHAN MORRIS

- I Don't Ever Want To See You Again—Uncle Sam—Stonecreek—Vanderpool, BMI/Ensign, BMI

3 JERMAINE DUPRI

- Nice & Slow—Usher—LaFace (Manuel Seal/Usher Raymond/Brian Casey)—So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP
- You Make Me Wanna...—Usher—LaFace (Manuel Seal/Usher Raymond)—EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP
- The Party Continues—JD Featuring Da Brat—So So Def (Da Brat/Larry Blackmon/Nathan Leftenant/Charlie Singleton/Tomi Jenkins)—EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI
- Imagination—Tania—Qwest (Manuel Seal/Berry Gordy/Alphonso Mizell/Freddie Perren/Deke Richards)—So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP
- Jam On It—Cardan (Featuring Jermaine Dupri)—Penalty (P. Jones/D. Branch/M. Cenoc)—Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP
- The Way That You Talk—Jagged Edge Featuring Da Brat & JD—So So Def (Brian Casey/Brandon Casey/Da Brat)—So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP

4 WYCLEF JEAN

- Gone Till November—Wyclef Jean—Ruffhouse—Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP
- Second Round K.O.—Canibus—Universal (G. Williams/Jerry

TOP SONGWRITERS

Continued from page 46

country songwriters in last year's year-to-date recap appears on this year's list. In fact, only one name on the current recap has appeared on a top 10 list in the last three years.

Topping the survey as the No. 1 country songwriter so far this year is Capitol Nashville artist Steve Wariner, whose latest chart title is "Holes In The Floor Of Heaven." That's one of four tracks that earned Wariner top berth on the recap; the others are Clint Black's "Nothin' But The Taillights," Garth Brooks' "Longneck Bottle" and Bryan White's "One Small Miracle."

Runner-up Robert John Lange is the only songwriter who has appeared in the top 10 in the last three years; he was also the No. 2 songwriter for 1996. Aside from one lone hit by Lonestar ("You Walked In"), Lange's status is due to four chart titles from his wife, Shania Twain.

In third place is the highest-ranked female songwriter on the list, Anita Cochran, who penned two of her own hits, "What If I Said," a duet with Steve Wariner, and "Will You Be Here." Jamie O'Hara is fourth, based on hits for three different female artists: "You've Got To Talk To Me" (Lee Ann Womack), "When Love Starts Talkin'" (Wynonna) and "Shame About That" (Sara Evans).

Shania Twain is fifth, thanks to the same four hits that helped put her husband in second place: "Don't Be Stupid (You Know I Love You)," "You're Still The One," "Love Gets Me Every Time" and "From This Moment On," a duet with Bryan White.

Skip Ewing ranks sixth, credited with six titles, including his own "Christmas Carol." The others are by David Kersh, Clint Black, Sammy Kershaw, Kevin Sharp and Ricochet.

Coming in seventh is Phil Vassar, who wrote Jo Dee Messina's No. 1 hit, "Bye Bye." His other charted titles this year include Collin Raye's "Little Red Rodeo" and Blackhawk's "Postmarked Birmingham." Billy Kirsch is eighth, based on the strength of Wynonna's "Come Some Rainy Day," Alabama's "Of Course I'm

Alright" and Steve Wariner's "Holes In The Floor Of Heaven," co-written with the artist.

Rory Michael Bourke, co-writer with Vassar on Messina's "Bye Bye" and Raye's "Little Red Rodeo," places ninth thanks to those two titles. Rounding out the list is the songwriting team of Keith Stegall and Dan Hill, joint equal at No. 10 with Sammy Kershaw's "Love Of My Life" and Mark Wills' "I Do (Cherish You)."

LATIN

Colombian-born Kike Santander, closely associated with Gloria Estefan, is the No. 1 Latin songwriter year-to-date. He didn't appear on the 1997 recap but was No. 2 in 1996, mostly due to hits from Estefan and Jon Secada. This year, Santander achieved his No. 1 ranking with three different titles from Alejandro Fernandez (including one duet with Estefan) and a chart entry from Tony Vega.

Coming in at No. 2 is Rudy Perez, who didn't appear in the 1997 or 1996 recaps. Perez' two biggest hits this year have been "Lo Mejor De Mi" and "Si Tu Me Amaras" by Cristian, followed by "El Amor Nunca Pregunta" by Jerry Rivera.

Third on the list is Juan Gabriel, up from fifth position last year. Gabriel's two biggest hits were his own recordings of "Asi Fue" and "Te Sigo Amando," but he also scored with "Pardname, Olvidalo" by Gisselle featuring Sergio Vargas and "Asi Son Los Hombres" by Rocio Durcal.

Marco Antonio Solis is on the survey for the third year running. Fifth in 1996 and second last year, he's in fourth place for 1998 with seven different titles. Four of them are his own recordings; he also wrote hits for Los Bukis, Laura Flores and Ana Barbara.



Clint Black



Gloria Estefan

Wonder/R. Chambers/T. Bell/K. Gamble)—Timber Trace, ASCAP/EMI April, ASCAP/Wyclef Jean, ASCAP/Jerry Wonder, BMI/Warner-Tamerlane, BMI/Tee-Bass, BMI

5 MANUEL SEAL

- Nice & Slow—Usher—LaFace (Jermaine Dupri/Usher Raymond/Brian Casey)—So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP
- You Make Me Wanna...—Usher—LaFace (Jermaine Dupri/Usher Raymond)—EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP
- Imagination—Tania—Qwest (Jermaine Dupri/Berry Gordy/Alphonso Mizell/Freddie Perren/Deke Richards)—So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP

6 USHER RAYMOND

- Nice & Slow—Usher—LaFace (Jermaine Dupri/Manuel Seal/Brian Casey)—So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP
- You Make Me Wanna...—Usher—LaFace (Jermaine Dupri/Manuel Seal)—EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP

7 TIM MESLEY

- What About Us—Total—LaFace (Missy Elliott)—Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP
- Cheers 2 U—Playa—Def Jam (Stephen Garrett)—Herbilitious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP
- Sock It 2 Me/The Rain (Supa Dupa Fly)—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest (Missy Elliott/W. Hart/Thom Bell/Shawntae Harris/Ann Peebles/B. Miller/D. Bryant)—Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air

Continued on page 50

Ana Gabriel is another name that did not appear on either the 1996 or 1997 lists but shows up strong in 1998. Most of the points that put her in fifth place were garnered from her own "A Pesar De Todos," but she also received some credit from her recording with Vicente Fernandez, "Con Un Mismo Corazon."

After he ranked sixth in 1996, Omar Alfanno was absent from last year's recap. Now he's back in sixth position, based on the strength of three hits: "Y Hubo Alguien" and "Me Voy A Regalar" by Marc Anthony, and "Asi Es La Mujer" by Victor Manuel.

Mario Quintero Lara places seventh, thanks to three hits by Los Tucanes De Tijuana—"Hacemos Bonita Pareja," "Es Verdad" and "Ritmo Navideño" and one by Los Rieleros Del Norte, "Aventura Pasada."

In eighth position is Ricardo Montaner, credited with two hits of his own, "Para Lionar" and "Es Asi," plus his biggest hit so far this year, "Una Fan Enamorada" by Servando Y Florentino, formerly No. 1 on the Hot Latin Tracks chart.

Ninth on the list is Rodolfo Barrera, who earned his place with two hits: "Mi Mayor Venganza" by India and "Que Se Lo Lieve El Rio" by Gilberto Santa Rosa. Rounding out the list in 10th position is Teodoro Bello, who ranked seventh in 1996 and 1997. Bello's biggest hit during the period surveyed is "Nos Estorbo La Ropa" by Vicente Fernandez, followed by "La Temporada Es Buena" by Los Tigres Del Norte. ■

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THIS YEAR'S RECIPIENTS OF THE SONGWRITERS' HALL OF FAME AWARDS

Martin Bandier

and Your Friends at



EMI Music Publishing

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R&B WRITERS

Continued from page 48

- Control, ASCAP/EMI April, ASCAP
- Don't Stop The Music—Playa—Def Jam (B. Bush/S. Garrett/J. Peacock/S. Stewart/Lonnie Simmons/Alisa Yarbrough/Jonah Ellis)—Virginia Beach, ASCAP/Blazilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI/WB, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI
- Clock Strikes—Timbaland And Magoo—Blackground (M. Barcliff/Glen Larson/Stu Phillips)—Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI
- Can We—SWV—Jive (Missy Elliott)—Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP

8 SAM DEES

- Am I Dreaming—Ol Skool [Featuring Keith Sweat & Xscape]—Keia—Irving, BMI/Lijesrika, BMI

9 MISSY ELLIOTT

- What About Us—Total—LaFace (Tim Mosley)—Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP
- Sock It 2 Me/The Rain (Supa Dupa Fly)—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest (Tim Mosley/W. Hart/Thom Bell/Shawntae Harris/Ann Peebles/B. Miller/D. Bryant)—Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP
- Up Jumps Da Boogie—Magoo And Timbaland—Blackground (Rod Temperton)—Rodsongs, ASCAP
- Not Tonight—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Mar—Undeas/Tommy Boy (Kimberly Jones/Lisa Lopez/S. Harris/Angie Martinez/R. Bell/G. Brown/M. Muhammed)—Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP
- Can We—SWV—Jive (Tim Mosley)—Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP

10 ANTOINETTE ROBBERSON

- My Body—LSG—EastWest (Darrell Allamby/Lincoln Browder)—Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP

110 LINCOLN BROWDER

- My Body—LSG—EastWest (Darrell Allamby/Antoinette Roberson)—Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP

110 DARRELL ALLAMBY

- My Body—LSG—EastWest (Lincoln Browder/Antoinette Roberson)—Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP

COUNTRY

1 STEVE WARINER

- Nothin' But The Taillights—Clint Black—RCA (Clint Black)—Blackened, BMI/Steve Wariner, BMI
- Longneck Bottle—Garth Brooks—Capitol (Rick Carnes)—Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP
- One Small Miracle—Bryan White—Asylum (Bill Anderson)—Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI
- Holes In The Floor Of Heaven—Steve Wariner—Capitol Nashville (Billy Kirsch)—Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI

2 ROBERT JOHN LANGE

- Don't Be Stupid (You Know I Love You)—Shania Twain—Mercury (Shania Twain)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- You're Still The One—Shania Twain—Mercury (Shania Twain)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- Love Gets Me Every Time—Shania Twain—Mercury (Shania Twain)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- You Walked In—Lonestar—BNA (Bryan Adams)—Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP
- From This Moment On—Shania Twain (With Bryan White)—Mercury (Shania Twain)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP

Continued on page 52

H-TECH TRIP

Expanded Monitoring, Collection & Disbursement Systems Are Rapidly Changing The Face And Pace Of Publishing

"We're approaching the day," says one executive, "when the computer will not only register the play and apply the correct rate, but also will deposit that royalty payment directly into the composer's or publisher's bank account."

BY STEVE TRAIMAN



Hi-tech is taking hold in the music-publishing industry with potentially significant impact in monitoring usage, the collection of license fees and royalties, and the disbursing of payments to publishers, composers, songwriters and recording artists.

A whole new vocabulary of acronyms and computer programs has surfaced, promising to deliver accelerated and more accurate information on all levels. Here's just some of the activity behind the letters and numbers...

- The National Music Publishers Assn. (NMPA) and its affiliate Harry Fox Agency is beta-testing MDOI (music digital object identifier), a song-identification system, locator and licensor that will also track usage in any medium. NMPA also has signed licensing agreements with 11-million-member AOL and 2-million-member CompuServe that will let users look up any song to find out which are licensable from which agency.

- ASCAP just released EZQ 3.0, a major upgrade and refinement to its electronic cue-sheet format used by the film and TV industries. The world's largest music performing-rights organization also announced a strategic alliance with Liquid Audio, a leading developer of secure online music-delivery systems, to streamline music-rights reporting on the Internet.

- BMI recently expanded the function of MusicBot, its pioneering technology that tracks the use of music on the World Wide Web, to identify individual musical titles available on the Internet. The Australasian Performing Right Assn. Ltd. (APRA) is the first foreign society to license the MusicBot data to identify Internet performances originating from its territories.

- SESAC has signed an agreement with Aris Technologies for its MusiCode "watermark" technology for the identification and tracking of its members' musical performances across all media, expecting to be operational this month. The organization also was the first in the U.S. to employ the BDS (Broadcast Data Services) digital pattern-recognition system in 1994—since expanded for the radio and TV broadcast monitoring of 8 million hours, and royalty distribution.

- CISAC (Conference of International Societies of Authors & Composers) selected ASCAP to take the lead in developing the database for the ISWC (International Standard Work Code) as a unique tag for musical works. COO Al Wallace is chairman of the working group for the works-information database that is also responsible for ISWC.

- Seattle-based Sunhawk Corp., an innovative new music publisher, is using Solero TM as a new technology to deliver copyright-protected sheet music online, with 2,000-plus titles currently available from its www.sunhawk.com Web site. The company has working relationships with Warner Bros. Publications and EMI Christian Music

Publishing, according to CEO Brent Mills. "With this technology, PC users can play a MIDI file and print engraving-quality sheet music," he says.

As NMPA CEO Ed Murphy explains, "We hope to roll out MDOI in phases over the next 24 months, working with Internet pioneer Bob Kahn of CNRI to construct a handle to manipulate all the industry's song data to help users find out who owns it, and then issue a license where a statutory rate is applicable."

Murphy notes that over 70% of HFA mechanical licenses are now issued electronically with no human intervention, up from 15% when the system went "live" about 18 months ago.

"We're actively looking for a total solution to the challenge of tracking usage of ASCAP-affiliate works on the Internet," says Marc Morgenstern, senior VP, strategic planning and new media. "The Liquid Audio alliance is just one example of finding the right party with the right technology." New technologies for monitoring usage and collecting performance data have helped make ASCAP's overhead ratio the lowest for any performing-rights society in the world, dropping to 16.29% in 1997 from 19.59% in 1993.

At BMI, John Shaker, senior VP, licensing, observes that "MusicBot is a perfect example of synergy within the organization. We created software that is equivalent to 20 people surfing the Web 24 hours a day, and, as the Internet usage of music expands, we'll evolve with it. The new proprietary music-reporting protocols we've developed for a new area of our Web site allow customers to send us their music-use information files. This has enabled BMI twice over the past 28 months to distribute payments to our writers based on actual usage—all received and processed electronically."

400% INCREASE IN REVENUE

Although SESAC is the smallest of the U.S. performing-rights agencies (with about 3,000 writer and publisher members), president/CEO Bill Velez is proud of the company's leading-edge technology. "The link with BDS [1994] was used initially for our SESAC Latina division," explains Velez, "and it has produced a 400% increase in revenue from broadcasters and a commensurate increase in royalties payments to our Latin copyright-holders and has expanded to our entire operation."

Related to the new agreement with Aris, he observes, "MusiCode not only will track SESAC-encoded music on radio, TV and cable, but will specifically monitor advertising, infomercials and music-library usage. Typically, there's a two- to three-quarter time lag in payments, but with this system we expect to be able to pay our members within one quarter.

"We're approaching the day when the computer will not only register the play and apply the correct rate, but also will deposit that royalty payment directly into the composer's or publisher's bank account."

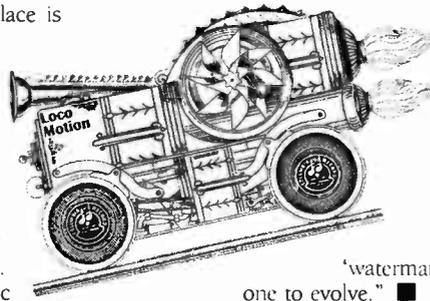
Looking at the progress within the CISAC working group on the works-information database and ISWC, ASCAP's Wallace notes that there's a high degree of quality control required to code each society's works into the database. "The database went 'live' for about 220,000 of our works last year," he says. "By this month, we expect to have an additional 2 million works from around the world that will have passed the quality-control test. This should include works from SESAC [which already has sent in an initial set], BMI, the U.K., France and other European groups. We are testing various 'watermark' systems, but it may take time for the best one to evolve." ■



Techno tracking: BMI's HotBot site



SESAC's Velez



• Beck • Erykah Badu • Elliott Smith • Natalie Imbruglia • Manau • So Prá Contriar • Mary Lou Lord • Marcela Morelo • Walkin' Large •

• Republica • Die Arzte • Die Toten Hosen • Pur • Todd Terry • Loreena McKennitt • Alex Baroni • Poncho Kingz • Duncan Sheik • Robyn • Jay-Jay Johanson • Divine Comedy •

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COUNTRY WRITERS

Continued from page 50

3 ANITA COCHRAN

- What If I Said—Anita Cochran (Duet With Steve Wariner)—Warner Bros.—Warner-Tamerlane, BMI/Chenowee, BMI
- Will You Be Here—Anita Cochran—Warner Bros.—Warner-Tamerlane, BMI/Chenowee, BMI

4 JAMIE O'HARA

- You've Got To Talk To Me—Lee Ann Womack—Decca—Sony/ATV Tree, BMI/Magic Knee, BMI
- When Love Starts Talkin'—Wynonna—Curb (Brent Maher/Gary Nicholson)—Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP
- Shame About That—Sara Evans—RCA (Sara Evans)—Sony/ATV Tree, BMI/Magic Knee, BMI

5 SHANIA TWAIN

- Don't Be Stupid (You Know I Love You)—Shania Twain—Mercury (Robert John Lange)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- You're Still The One—Shania Twain—Mercury (Robert John Lange)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- Love Gets Me Every Time—Shania Twain—Mercury (Robert John Lange)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP
- From This Moment On—Shania Twain (With Bryan White)—Mercury (Robert John Lange)—Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP

6 SKIP EWING

- If I Never Stop Loving You—David Kersh—Curb (Donny Kees)—Acuff-Rose, BMI
- Something That We Do—Clint Black—RCA (Clint Black)—Blackened, BMI/Acuff-Rose, BMI
- Matches—Sammy Kershaw—Mercury (Roger Springer)—EMI April, ASCAP/Acuff-Rose, BMI
- There's Only You—Kevin Sharp—143 (Donny Kees)—Acuff-Rose, BMI
- Connected At The Heart—Ricochet—Columbia (Donny Kees)—Acuff-Rose, BMI
- Christmas Carol—Skip Ewing—MCA Nashville (Don Sampson)—Acuff-Rose, BMI/Golden Reed, ASCAP

7 PHIL VASSAR

- Bye Bye—Jo Dee Messina—Curb (Rory Michael Bourke)—EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI
- Little Red Rodeo—Collin Raye—Epic (Charlie Black/Rory Michael Bourke)—EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI
- Postmarked Birmingham—Blackhawk—Arista Nashville (Don Sampson)—EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI

8 BILLY KIRSCH

- Come Some Rainy Day—Wynonna—Curb (Bat McGrath)—Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI
- Of Course I'm Alright—Alabama—RCA—Sony/ATV Tree, BMI/Salzilla, BMI/Kidbilly, BMI
- Holes In The Floor Of Heaven—Steve Wariner—Capitol Nashville (Steve Wariner)—Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI

9 RORY MICHAEL BOURKE

- Bye Bye—Jo Dee Messina—Curb (Phil Vassar)—EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI
- Little Red Rodeo—Collin Raye—Epic (Charlie Black/Phil Vassar)—EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI

T10 KEITH STEGALL

- Love Of My Life—Sammy Kershaw—Mercury (Dan Hill)—EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP
- I Do [Cherish You]—Mark Wills—Mercury (Dan Hill)—Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP

T10 DAN HILL

- Love Of My Life—Sammy Kershaw—Mercury (Keith Stegall)—EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP
- I Do [Cherish You]—Mark Wills—Mercury (Keith Stegall)—

Continued on page 54

UNCOMMON MARKET

Walls Are Down, But Backs Are Up Over The E.U.'s Royalty-Collection Policies

BY JEFF CLARK-MEADS

LONDON—The gladiators in Europe's royalty-collection arena are in the process of trading their swords and spears for nuclear weapons.

That leap is being made in a single bound as the European Union's single market turns established thinking—among composers, record companies, publishers and collecting societies—on its head.

What is happening in the mechanical-rights sector is a mirror of the ordeal-by-combat the record companies have experienced in the last three years.

The single market introduced the concept of trans-shipments—that is, records delivered by a major-label affiliate in one country and then shipped by a wholesaler or retailer to another of the EU's 15 nations for retail. Historically, such movements of discs and tapes would have been deemed illegal as parallel imports. Now, however, the situation is the exact reverse: To interfere with the free flow of goods and services across the EU's single market is actively illegal.

So it is with mechanical-royalty collection. Since the days of Napoleon when the *droit d'auteur*—the foundation stone of all modern composers' rights—was established, authors' collecting societies have had their own country to themselves.

Not any more.

If, say, the German collecting society GEMA decided to open offices in the 15 European capitals and undercut the local society's commission rates by 5%, there is nothing anybody could do to stop it. Indeed, even to try would be an illegal restraint of trade under the EU's "constitution," the Treaty Of Rome.

Even if GEMA did carry out such a plan and wipe out all competition, at least the business would still be in the hands of an established music-industry player. One stage beyond that prospect is the nightmare scenario advanced by one former chairman of a leading European rights body.

Though he has not yet outlined this view in public, several times in private he has expressed the opinion that, one of these days, Microsoft or some similar corporation will establish "European Copyright Limited" and collect all mechanical royalties at a commission rate of 2%—undercutting the existing bodies by an average of around 75%.

"These people know no rules," the former chairman says. "They haven't grown up with the kind of traditions we have all known throughout our working lives, and they don't have all that historical baggage. I say they're coming—and sooner than we think—and there 'ain't nothing' we can do to stop them."

SLIMMING DOWN BY 2000

The existing societies' main weapon in fending off such competition from outside is lowering their own commission rates to the lowest level possible.

Under last year's Cannes Accord—so called because it was signed at a summit meeting in a hotel opposite MIDEM—the average commission rate for mechanical-royalty collection is scheduled to fall from an average of 8.34% of total mechanical revenues—as it was at the beginning of 1997—to 6% by July, 2000. It is a painful process of slimming down and has already resulted in many posts being cut at collecting societies.

Even so, there are those critics who believe some of the more traditional societies have a head-in-the-sand attitude to compe-

titution, both real and potential. They come to this conclusion through what they see as an overt lack of dynamism on the part of some of the senior figures in the sector.

The most vociferous critic of the established order is a relative newcomer to the scene, John Hutchinson, chief executive of the U.K.'s Performing Rights Society/Mechanical Copyright Protection Society.

Hutchinson came to the rights-collection sector without baggage.

As a former banker and head of the Visa credit-card company in the U.K., he was not bound by conventions and has had some harsh things to say about established practices.

His most public criticism came at a packed seminar at this year's MIDEM in Cannes, where he described the collecting societies as a "creaking and groaning gang of old-timers."

Hutchinson contrasted the collecting societies' performance in the digital environment with that of other agencies dealing with electronic cash. "My old employers, Visa, set a turnaround time of 20 seconds for their part in international transactions," he stated. "In the online digital environment, we will need to meet those sort of standards or someone will step in for us. The person who stands in will take our business."

"But, of course, say many collecting societies, 'Our members will protect us because we protect them, and they love us for it.' Really? I don't think so."

"As far as the performing right is concerned, distribution two years from [live] performance to overseas collections is not unusual, and it often takes longer. That is quite unacceptable. One year for domestic performing-right royalties and even for mechanical royalties [distribution] on the [European] continent is quite normal. We have to do better than that."

"In the digital era," Hutchinson continues, "a turnaround time of two days is a proven concept. You can pay with a credit card at an electronic terminal in Sydney, Australia, on a Monday, and it will still be taken from your account in the U.K., France, Sweden, U.S. or wherever on the Wednesday. Why should our members wait longer when, beyond the digital frontier, all the information can be logged and, in theory, transmitted at the time of the transaction?"

"Ah," the traditionalists say, "but it is a much more complicated and expensive business to collect copyright royalties than to process credit cards." Well, why should it be in the digital era? Yes, there are problems with numbering standards at present, but we had better sort that out soon or we will be on the scrap heap."

DO THE OSTRICH

Hutchinson's speech was the fiercest criticism of continental European royalty-collecting societies in recent memory, but it did not elicit any response from the people it was aimed at. Regrettably, this compounded the impression among many interested parties at MIDEM that those authors bodies were making a point of sticking their head in the sand and were not aggressively marching forward to the digital dawn.

Such impressions can, though, be unfair. All the societies are working hard to be as sharp and slim as they can be. It is simply unfortunate that not all their respective memberships are fully aware of the efforts that are being made on the members' behalf.

All people with the societies' best interests at heart hope the bodies' efforts will be successful, because the alternative is a situation filled with frustration.

PERSUASION AND SEDUCTION

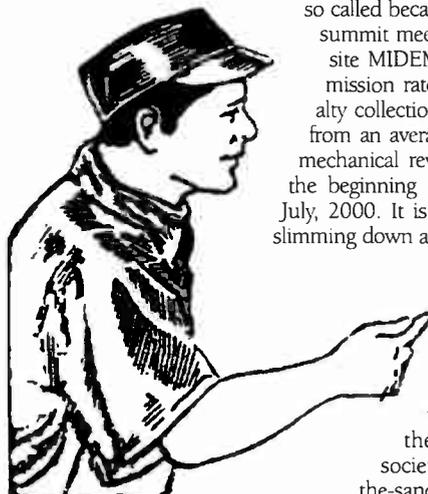
Record companies discovered with trans-shipments that they can persuade, cajole and seduce retailers into buying from their local major-label affiliate rather than one in another country with a weaker currency. But, if that retailer says, "I hear all you say, and I'm still going to buy from another company anyway," there is nothing anybody can do about it.

Dutch-based chain Free Record Shop presented this problem to PolyGram in the Netherlands. PolyGram told the chain that if it continued to buy its Texas and Bon Jovi albums from PolyGram companies outside the Netherlands, PolyGram in the Netherlands would

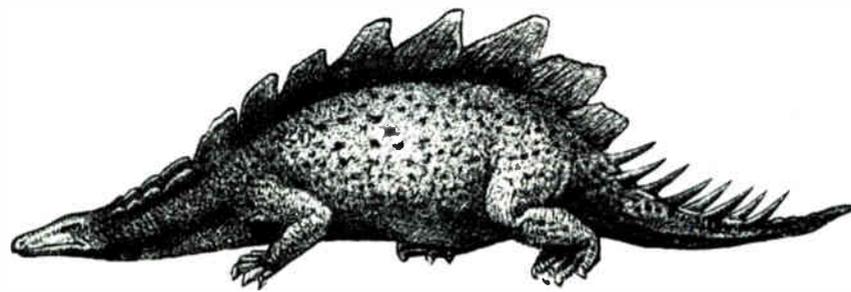
Continued on page 58



PRS/MCPS chief exec Hutchinson



THE EVOLUTION OF PERFORMING RIGHTS TECHNOLOGY.



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Except at SESAC. First we introduced BDS technology which enabled us to monitor ten times more radio programming than the other guys combined. The result: more accurate monitoring and faster **payments** to you. And now SESAC is the first P.R.O. in the world to adopt **Musicode** watermark technology. What is that? It's an invisible, digital encoding system that will provide a comprehensive solution for monitoring performances across ALL MEDIA. Television, radio, jingles, internet, production libraries, infomercials... **If they play it, we'll know it.** And you'll get paid — promptly, accurately.



COUNTRY WRITERS

Continued from page 52

Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP

LATIN

1 MIKE SANTANDER

- Si Tu Supieras—Alejandro Fernandez—Sony Discos—FIPP/BMI
- En El Jardín—Alejandro Fernandez Featuring Gloria Estefan—Sony Discos—FIPP/BMI
- No Se Olvidar—Alejandro Fernandez—Sony Discos—FIPP/BMI
- Si Tu Supieras—Tony Vega—RMM—FIPP/BMI

2 RUDY PEREZ

- Lo Mejor De Mi—Cristian—Ariola—JKMC, ASCAP
- Si Tu Me Amaras—Cristian—Ariola—Rubet, ASCAP
- El Amor Nunca Pregunta—Jerry Rivera—Sony Discos (Adrian Posse)—Rubet, ASCAP/WB Music

3 JUAN GABRIEL

- Asi Fue—Juan Gabriel—Ariola—BMG Songs, ASCAP
- Te Sigo Amando—Juan Gabriel—Ariola—BMG Songs, ASCAP
- Perdoname, Olvidalo—Gisselle Featuring Sergio Vargas—RCA—BMG Songs, ASCAP
- Asi Son Los Hombres—Rocio Durcal—Ariola—BMG Songs, ASCAP

4 MARCO ANTONIO SOLÍS

- Me Vas A Hacer Llorar—Marco Antonio Solís—Fonovisa—Crisma, SESAC
- La Venia Bendita—Marco Antonio Solís—Fonovisa—Crisma, SESAC
- O Soy O Fui—Marco Antonio Solís—Fonovisa—Marsosa, SESAC
- Navidad Sin Ti—Los Bukis—Fonovisa—Mas Latin, SESAC
- El Alma No Tiene Color—Laura Flores—Universal Latino—Crisma, SESAC
- Ya Aprenderas—Marco Antonio Solís—Fonovisa—Crisma, SESAC
- Como Me Hace Falta—Ana Barbara—Fonovisa—Crisma, SESAC

5 ANA GABRIEL

- A Pesar De Todos—Ana Gabriel—Sony Discos—Sony Discos, ASCAP
- Con Un Mismo Corazon—Ana Gabriel Featuring Vicente Fernandez—Sony Discos—Sony Discos, ASCAP

6 QMAR ALFANÑO

- Y Hubo Alguien—Marc Anthony—RMM—New Edition EMOA, SESAC
- Asi Es La Mujer—Victor Manuelle—Sony Discos—New Edition EMOA, SESAC
- Me Voy A Regalar—Marc Anthony—RMM—New Edition EMOA, SESAC

7 MARIO QUINTERO LARA

- Hacemos Bonita Pareja—Los Tucanes De Tijuana—EMI Latin—Mas Flamingo, BMI
- Es Verdad—Los Tucanes De Tijuana—EMI Latin—Mas Flamingo, BMI
- Ritmo Navideño—Los Tucanes De Tijuana—EMI Latin—Mas Flamingo, BMI
- Aventura Pasada—Los Rieleros Del Norte—Fonovisa—Mas Flamingo, BMI

8 RICARDO MONTANER

- Una Fan Enamorada—Servando Y Florentino—WEA Latina—EMI April, ASCAP
- Para Llorar—Ricardo Montaner—WEA Latina (Piero Cassano)—EMI April, ASCAP
- Es Asi—Ricardo Montaner—WEA Latina (Piero Cassano)—EMI April, ASCAP

9 RODOLFO BARRERA

- Mi Mayor Venganza—India—RMM—Lidasocapi, ASCAP
- Que Se Lo Lleve El Rio—Gilberto Santa Rosa—Sony Discos—Lidasocapi, ASCAP

10 THEODORE BELLO

- Nos Estorbo La Ropa—Vicente Fernandez—Sony Discos—TN Ediciones, BMI
- La Temporada Es Buena—Los Tigres Del Norte—Fonovisa—TN Ediciones, BMI

The Hall Is In The House

This Year's Inductees To The Songwriters' Hall Of Fame Comprise An Incredible Dance Card

BY JIM BESSMAN

This year's Songwriters' Hall Of Fame dinner could well be its most successful ever—and not just in turnout and quality of inductees. The 29th annual affair, which takes place June 10 at the New York Sheraton Hotel and Towers, will induct Fats Domino and his longtime collaborator Dave Bartholomew, John Williams, John Barry and the late Larry Stock. In addition, special accolades will go to Berry Gordy, Diana Ross, Paul Simon, Irwin Robinson, Mel Torme and Robert Wells.

"It's an incredible dance card," says Bobby Weinstein, BMI's assistant VP of writer/publisher relations and president of the National Academy Of Popular Music—which acts as custodian of the Songwriters' Hall Of Fame. Weinstein is most excited about the prospects for finally securing the physical space for the Songwriter's Hall Of Fame museum itself. "We're very close to getting a location here in the heart of New York City, on Broadway in the Times Square area," says Weinstein, who hopes to have closed the deal in time to announce it at the dinner. "All we need to do now is come up with the financing, which we hope will be pretty soon."

FATS AND DAVE, BARRY AND BOND

Whether or not Weinstein is ready to announce the procurement of the site for the Songwriters Hall Of Fame museum, he still has his stellar list of inductees and special honorees to look forward to.

Inducted in the Pre-1955 category, the songwriting team of Fats Domino and Dave Bartholomew is responsible for many of Domino's classic hits of the late '50s and early '60s, including "Ain't That A Shame," "I'm Walkin'," "Walking To New Orleans" and "Whole Lotta Loving." But the two also created a signature New Orleans rock 'n' roll sound propelled by Domino's honky-tonk piano playing. Bartholomew, a still active New Orleans jazz horn player, also went on to produce, write or arrange for many, including such fellow New Orleans legends as Lloyd Price, Shirley & Lee, and Smiley Lewis.

This year's Post-1955 inductee is the composer and conductor John Williams, who has composed the music for more than 75 films, including such box-office hits as "The Lost World," "Jurassic Park," "ET (The Extra-Terrestrial)," "Close Encounters Of The Third Kind" and the "Star Wars" and "Indiana Jones" trilogies. Williams' work has garnered 16 Grammys and five Oscars, along with several gold and platinum record awards.

The International inductee is another esteemed film composer, John Barry. The successful English rock 'n' roll bandleader changed his career direction in 1962 when he was asked to compose a song for the first James Bond movie, "Dr. No"—it eventually became the classic James Bond theme. He then scored the next two Bond films, "From Russia With Love" and "Goldfinger," and another nine of the following Bond action thrillers. Other noteworthy movies Barry scored are "Dances With Wolves" and "Out Of Africa."

STOCK'S MARKET

Larry Stock is the posthumous inductee. The son of a New York Symphony Orchestra cellist, Stock was born in 1896 and trained as a concert pianist. But, with few job prospects during the Great Depression, the young man performed in clubs by night and wrote songs by day, enjoying his first major success in 1938 with "Umbrella Man." Perry Como recorded several of Stock's subsequent compositions, and fellow Hall Of Fame inductee Fats Domino had a major hit with his "Blueberry Hill." It and the nightclub standard "You're Nobody 'Til Somebody Loves You" were two of Stock's biggest hits.

Leading the dinner's special-award winners, Berry Gordy will receive the Sammy Cahn Lifetime Achievement Award. Gordy founded the Motown Records label in Detroit in 1959, along with the sister Tamla Records label and the Jobete Music publishing company. The Supremes, Jackson Five, Smokey Robinson, Stevie Wonder, Marvin Gaye, Temptations and Four Tops are just a few of the legendary artists to emerge out of what became known as "Hitsville," the former headquarters of which is now the Motown Historical Museum. Gordy is also a past winner of the Abe Olman Publishers Award.

SUPREME STYLIST, SOLO SONGWRITER

Gordy's Motown protégé Diana Ross will be presented the Hitmaker Award. With 70 career hit singles and 18 No. 1's to her name, Ross has been recognized as the most successful female performer of all time by the Guinness Book Of Records. Her musical output includes her many hits as lead singer for the Supremes and as a solo vocalist.

Paul Simon is to accept the Johnny Mercer Award. Simon's '60s partnership with Art Garfunkel—resulting in such hits as "Sounds Of Silence" and "Bridge Over Troubled Water"—was only a prelude to the huge success as a songwriter and artist he has enjoyed since going solo in 1971. Among the highlights are his 1986 "Graceland" album, 1991's "Rhythm Of The Saints" album and last year's "Songs From The Capeman."

MELS CHRISTMAS CHESTNUT

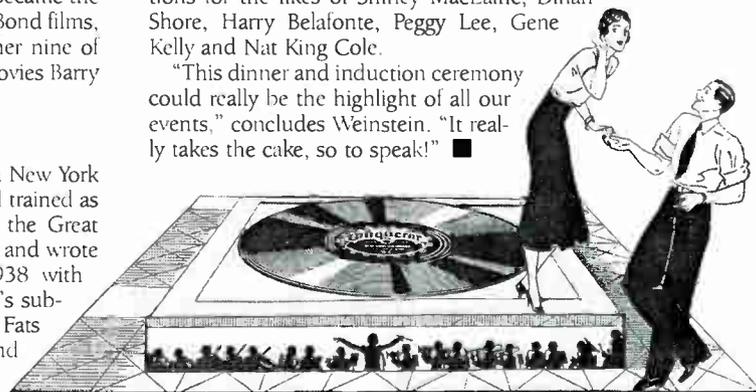
The Abe Olman Publishers Award will go to Irwin Z. Robinson, chairman and CEO of The Famous Music Publishing Companies, the worldwide music-publishing division of Paramount Pictures. After heading two of the industry's leading international publishers in the Chappell/Intersong Music Group USA and EMI Music Publishing Worldwide, Robinson came to Famous in 1992 and has since taken the company into the mainstream of contemporary music. Earlier in his career, Robinson represented the songs of such major writers as Gerry Goffin and Carole King, Barry Mann and Cynthia Weil, Neil Sedaka, Rodgers and Hammerstein, Jule Style, Burton Lane, Sammy Cahn, U2, Lou Reed and the Police.

Finally, the Towering Song Award is shared by Mel Torme and Robert Wells for "The Christmas Song." One of the great pop song stylists of his generation, the multitalented Torme is also an accomplished author, actor and drummer. Wells, who co-wrote "The Christmas Song" with his friend Torme in 1945, has also written "From Here To Eternity" and "Born To Be Blue." In addition, he has written and produced TV or nightclub presentations for the likes of Shirley MacLaine, Dinah Shore, Harry Belafonte, Peggy Lee, Gene Kelly and Nat King Cole.

"This dinner and induction ceremony could really be the highlight of all our events," concludes Weinstein. "It really takes the cake, so to speak!"



John Williams, John Barry, Irwin Robinson



BMI



DIANA ROSS
Hitmaker Award

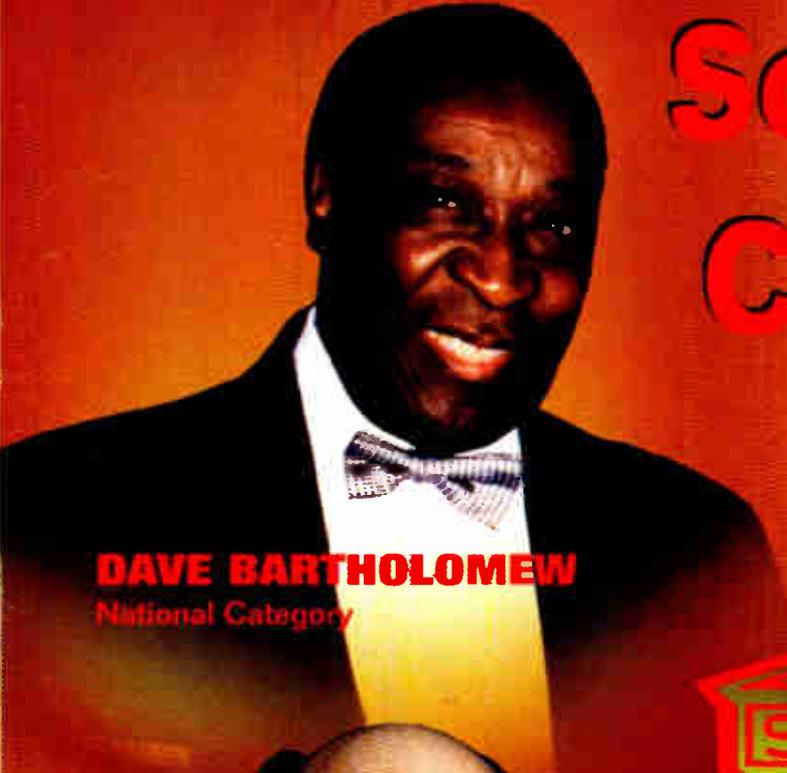


PAUL SIMON
Johnny Mercer Award

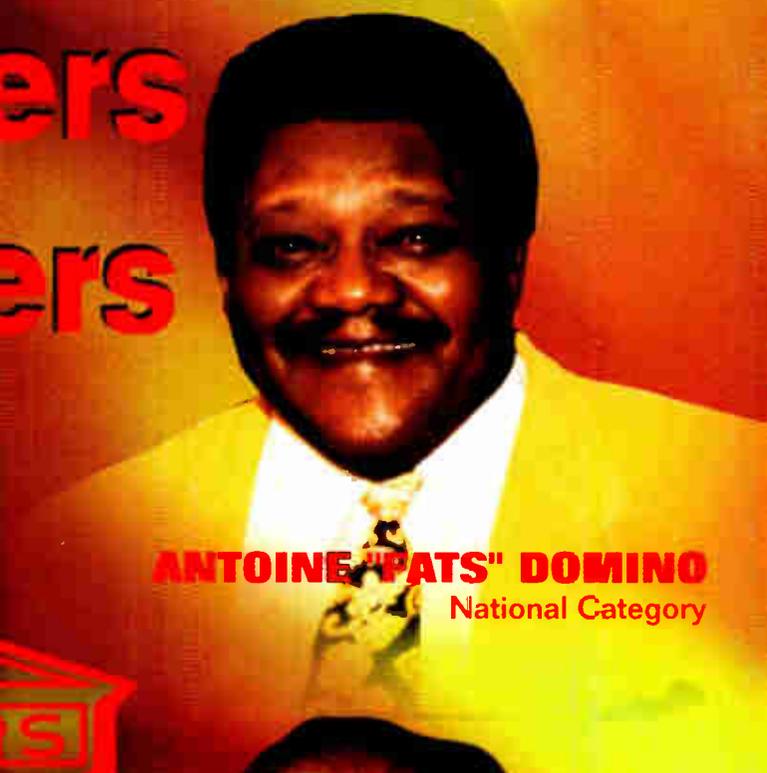
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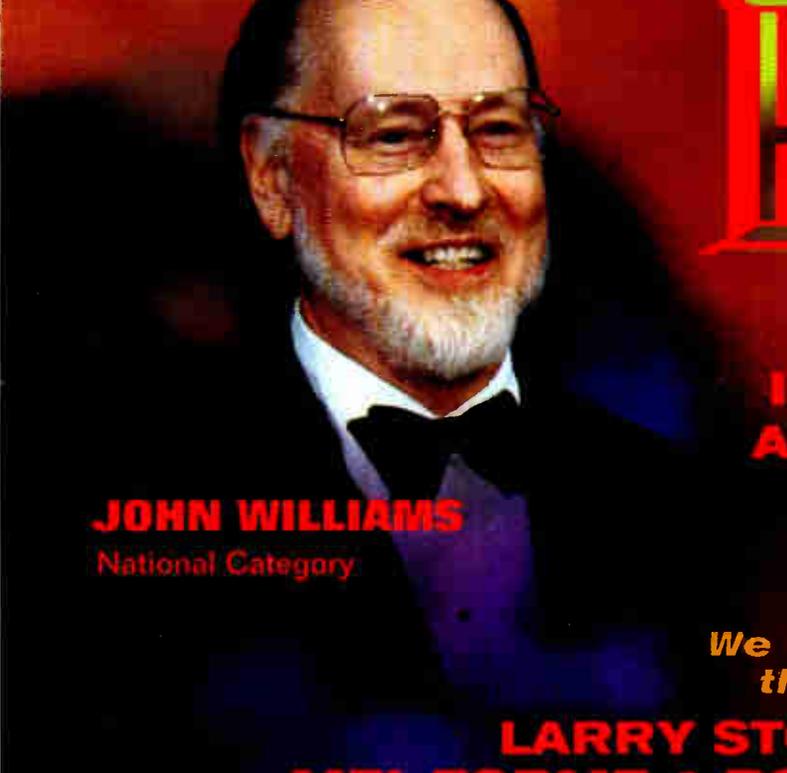


ANTOINE "PATS" DOMINO
National Category

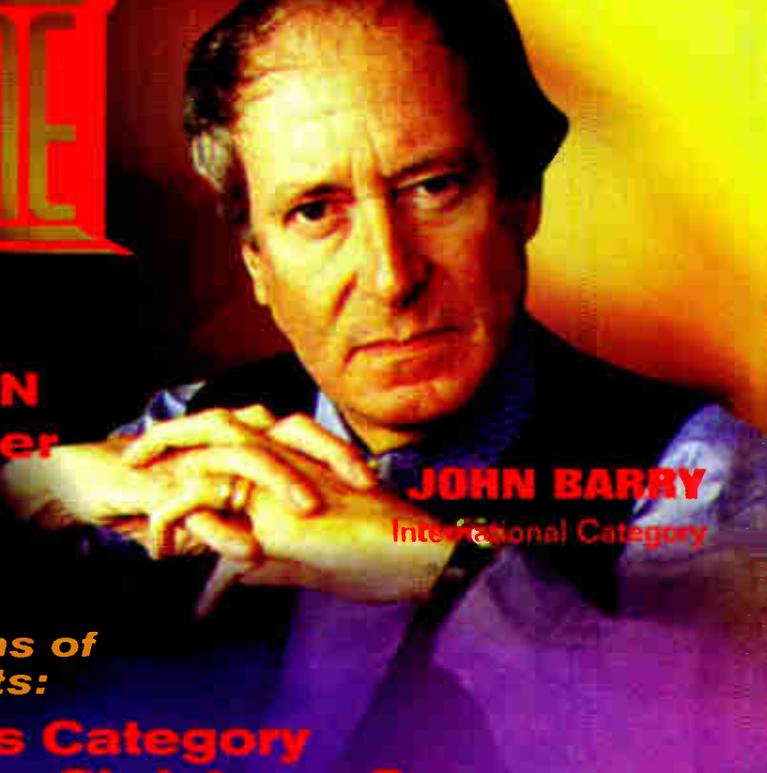


and our colleague

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Abe Olman Publisher
Award



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JOHN BARRY
International Category

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MUSIC PUBLISHING

UNCOMMON MARKET

Continued from page 52

cut off all in-store appearances, cooperative advertising and, indeed, communication. Free Record Shop replied, in effect, "Go on then."

That left PolyGram Netherlands privately fuming. There was and is nothing it could do.

Thus, if Microsoft says to U2, "We'll deliver all your royalties two weeks after you've earned them and 98% intact," the existing collecting societies are going to have to conjure an awful lot of goodwill to persuade the band to stand by existing arrangements.

SLOW SWIMMER

It is often said that "European Copyright Limited" would never be viable because the EU, though one market, has dozens of different languages and hundreds of different cultures.

However, the European Commission—the EU's governmental civil service—exists solely for the purpose of welding all those disparate elements into a seamless trading whole.

Though that process is alarmingly slow and swims against the tide of vociferous political opposition, it continues to move forward.

The next step, and one that is a long way this side of the horizon, is the single European currency, the euro. When it is introduced, the only difference, from an author's point of view, between a collecting society based in Munich, one in London, and one run by Bill Gates in, say, Paris, covering the whole of Europe, will be the amount of euros it puts into your bank account every month.

One further possibility arises—that there will be no royalty collecting societies at all. As Hutchinson said, "Are we or will we be cut out of the future development of the business, gradually lose the business like broadcasting—which requires a high-tech approach—and be left with the difficult stuff like collecting license fees from hairdressers until someone finally puts us out of our misery?"

"And then composers really will be threatened, because their only option will be to accept a buy-out for the works they create. That really would damage creativity and the long-term financial interests of composers and their families.

"But, we will have brought this calamity upon ourselves and them." ■

GOMEBACK KIDS

Continued from page 45

development at Paul McCartney's MPL, is that "The messages in these ads are positive and simple, and just about anyone can relate to them." In fact, one of MPL's standards, Johnny Mercer and Harold Arlen's "Ac-Cent-Tchu-Ate-The Positive" (used by Sears, Exxon and Grove Park Inns), is right in the positive groove. Other commercials with MPL songs are Carolyn Leigh and Cy Coleman's "Young At Heart" (many usages, including Kellogg's Mini Wheats) and "Witchcraft" (Finesse Shampoos) and Pat Ballard's "Mister Sandman" (Hampton Inns).

FAMILIARITY AND COMFORT

Vintage-song jingles usage at major publisher independent Carlin America, owned by Freddy Bienstock, is now a "a major part of our business," says Bob Golden, VP of marketing. Marianne Conlin, who, along with Mary McDowell, serves as co-director of licensing, says, "The feedback we receive from advertisers confirms that the quality popular music gets the strongest response from those public segments that are most attractive to the agencies and their clients. These were the songs those ideal consumers heard when they were growing up, and now their familiarity and comfort with this music is a major advantage for advertisers whose products and services are identified with these songs."

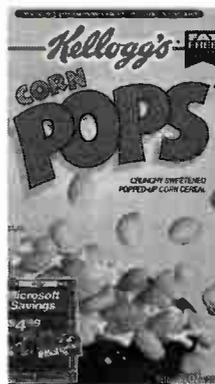
Carlin America songs serving as salesmen include Ray Noble's "The Very Thought Of You" (Jaguar), John Davenport and Eddie Cooley's "Fever" (Nissan/Infiniti), Edward Heyman and Dana Seusse's "You Oughta Be In Pictures" (Target Stores), Johnny Black's "Paper Doll" (HBO) and Stanley Adams and Maria Grever's "What A Difference A Day Made" (NBC Today Show/Europe).

"Combine [these songs] with the likeness of the artist performing the song and you get a powerful association between the well-known song and the product," says Art Ford, VP of the film/TV music division of BMG Songs. "This combination of factors gives the product almost instant credibility and recognition by a target-

ed audience, resulting in a successful advertising campaign.

Among BMG Songs being aired in commercials are two standards used by Mercedes-Benz. They are Sammy Lerner and Frederick Hollander's "Falling In Love Again" and more recently established songs "Just One Look" by Gregory Carroll and Doris Troy, who had the hit recording in 1963, and "It's Impossible" by Sid Wayne and Armando Manzanero. At peermusic, Jimmy Davis and Charles Mitchell's "You Are My Sunshine" is being used by several companies, such as Johnson & Johnson, Gateway 2000 and Chevy Blazer, while "Sugartime" by Charlie Philips and Odis Echols is a jingle for Ore-Ida, the food snack. "These songs recall people's childhoods, evoking old-home feelings of warmth and care," says Brady R. Benton, peermusic manager of TV, film and new media.

As these great old songs earn new dollars, some publishers suggest another possible dividend—one that warms the cockles of the heart of any old-line publishing company. And that is that a young generation will get frequent exposure to these songs via ad usage and perhaps, just perhaps, they will win new friends and earn a new era of coverage by today's artists who rule the charts. ■



ABOUT OUR COVER ARTIST



Cover collage artist Jim Mulrone turns 50 this year, old enough to remember shopping for 45s at Times Square record shops, watching Scopitone movies starring Dion and Lesley Gore, and seeing Paul Simon lip-sync at Palisades Amusement Park. An avid fan of Incredibly Strange Music, Jim is currently living a quiet life near Mike's Place in Benicia, Calif., with his wife Gail and their six cats.

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Mountain
High

Your
Song

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Lady)

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Please
Me

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N o w**

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Feelin'
Alright

Midnight Train
To Georgia

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S o

Wichita Lineman

Why Can't
We Be
Friends

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*I Shot
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The
Harder
They
Come
Love Fool

B r o w n

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B i z a r r e**

T o r n
The Way
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Pretty Woman

Smoke Gets In Your Eyes

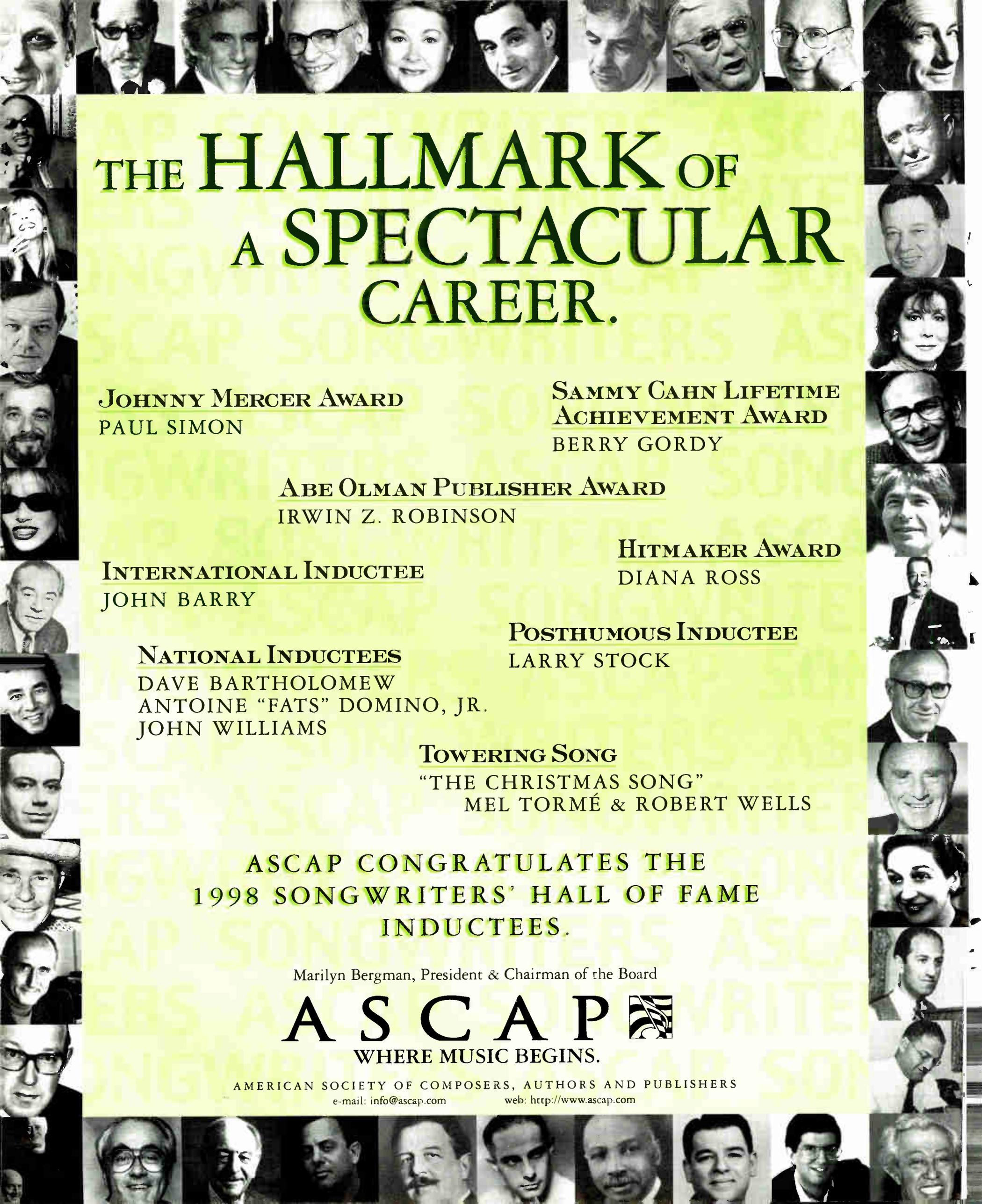
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Studio Action

ARTISTS & MUSIC

Chicago Recording Enters DVD Authoring With The 'Lab'

BY PAUL VERNA

The Chicago Recording Co. (CRC) has broken ground by becoming the first major facility in the Windy City—and one of the first in the country—to open a full-service DVD authoring studio.

Dubbed the DVD Lab, the room is designed to serve the burgeoning market in movies on DVD, as well as future markets in audio, video, computer games, and related areas.

"The beauty of the DVD platform is it supports all these applications," says CRC executive VP/GM Hank Neuberger. "The logic behind our investment is we can service all these markets, and we're also very interested in the corporate-training-film market and the archival, industrial, and electronic games applications."

Neuberger adds that "DVD authoring is a natural extension" for CRC. "As the first true convergence medium, DVD calls on the skills we've developed here, such as surround-sound mixing, album mastering, digital editing, and audio-for-video post-production."

The centerpiece of the DVD Lab is a Sonic Solutions DVD Creator workstation—a logical extension of the Sonic digital audio workstation that was previously used in the same room. Among the first projects done in the DVD Lab are DVD titles for Platinum Entertainment featuring Roger Daltrey, the Blues Brothers, the Beach Boys, and Harry Chapin.

Most of the programs are "simulated 5.1-channel sound fields" of existing live concert recording, some of which were previously issued on VHS, according to Neuberger. In

addition to the multichannel mixes, CRC engineers are creating new digital stereo versions and, in the cases of the older material, performing audio restoration on the Sonic system.

In order to accommodate multichannel monitoring, CRC added Genelec 1031 and 1030 speakers to the room's existing Genelec 1037 models. Acoustically, the room was already suited to surround-sound listening, according to Neuberger, who says other rooms in the 13-studio complex had already been used for multichannel work.

"There's no textbook for this," says Neuberger, referring to the art and science of multichannel mixing. "I've found, surprisingly, that surround monitoring is relatively forgiving if the rear surface of your room is not too live. Although some of the best mixers in the country who are mixing for surround sound are choosing to sit in the exact middle of the five-speaker area, we have chosen to go in a more realistic, end-user environment, which anticipates that users of home theaters are constantly raising and lowering the level of the rear speakers depending on whether they're watching a Chicago Cubs game or 'Independence Day.'"

Neuberger adds that, when creating music mixes, he often leaves out the center channel entirely, noting that it tends to detract from the left/right stereo image of the recording. By contrast, when mixing film dialogue, the center channel is useful in rendering spatial context, he says.

For DVD authoring at CRC, video masters are compressed to the digital MPEG-2 standard, and then menus and navigation buttons are added. The audio portion of DVD video content is encoded using the six-channel Dolby Digital compression algorithm.

CRC's DVD Lab installation occurs at a time when mastering studios are dipping their toes into the DVD pool. Bob Ludwig of Gateway Mastering in Portland, Maine—universally acknowledged as one of the top mastering engineers in the world—has opened a DVD room after a year of

experimenting in the format. Similarly, Denny Purcell of Georgetown Masters in Nashville has been mastering for DVD using such high-end tools as the Genex GX8000 high-resolution, magneto-optical recorder.

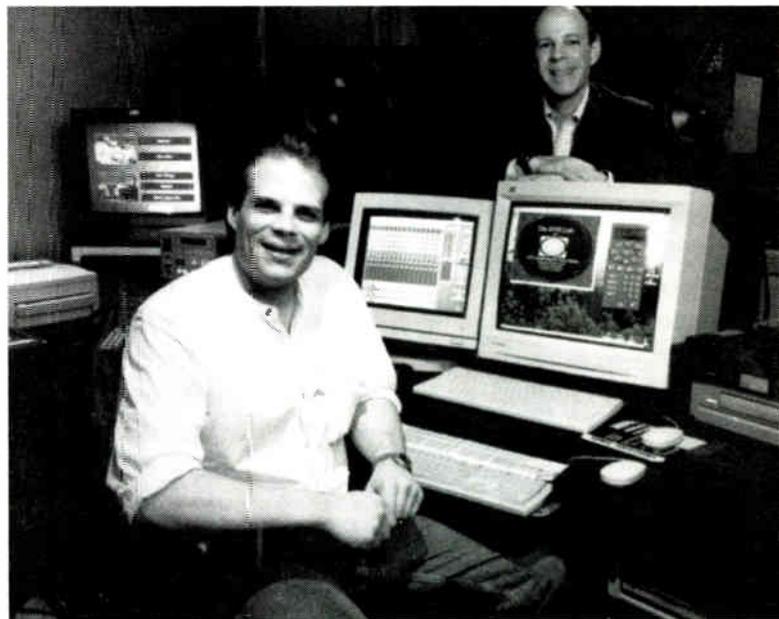
Others, like Glenn Schick's eponymous mastering facility in Atlanta, say they are seriously contemplating purchasing DVD authoring gear and outfitting a room to master in the multichannel format.

Asked whether the creation of DVD programming will be the domain of mixing or mastering studios, Neuberger says, "Right now, the best analogy for authoring is mastering. We're prepared in our music control rooms to mix down to either 5.1 or—imminently—higher-sample-rate, longer-word-length formats. As the spec solidifies, we can mix to a number of formats, from DA-88 to Sonic Solutions. That'll happen in music control rooms, where you can easily customize your monitoring environment. But once you've got a 5.1-channel mix, the authoring process—especially if there's video content or subliminal audio branches—will be done in a mastering studio."

As a 23-year-old facility specializing in high-end music recording and

mixing, CRC is poised to capitalize not only on the burgeoning DVD video format, but also on the next-generation digital audio medium, which sources say will offer signifi-

cantly higher levels of resolution than the audio portion of DVD video titles. To date, however, there has been a lack of consensus in the industry regarding a DVD audio specification.



Shown at CRC's DVD Lab are authoring specialist Sean Sutton, left, and CRC executive VP/GM Hank Neuberger.

FOR THE RECORD

An article in the May 16 issue on the Music Producers Guild of the Americas should have noted that there are more than 375 Dolby Digital 5.1 laserdisc titles and 400-plus Dolby 5.1 DVD movie and music titles.



Reunion Of Top Talent. Reunion Records artist Kathy Troccoli invited a bevy of stars to Ocean Way Nashville to help her on two songs from her upcoming project. Shown in the studio's Neve 8078 room, from left, are guitarist Steve Cropper, Troccoli, percussionist Eric Darken, bassist Jackie Street, keyboardist Michael Omartian, Steve Winwood (who played organ on the session), producer Nathan DiGesare, and drummer Chester Thompson. Not shown is Donna Summer, who contributed background vocals.

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COMMENTARY

(Continued from page 4)

wanted 120,000 copies of songs at the top of the charts to be sent abroad immediately. And, oh yes, could they leave off the SID (source identification) code?

Are you telling me the manufacturer couldn't tell? Although the scenario just described should have made the plant suspicious, willful knowledge is not necessary to establish liability; mere replication puts the plant in jeopardy.

In the second place, common sense requires plant owners and operators to make an effort to inves-

tigate suspicious customers even if it takes a little work.

Let's say someone comes in and gives you a post office box or a pager number instead of an address. Won't that tell you something? Of course it would. And you should investigate—the lawyers call that "due diligence." Will that cost you a customer once in a while? Yes. But you make your money with us—the legit industry. If we suffer, you suffer. And believe me: We suffer enough to have zero tolerance for abusers.

Recently, the people at Quixote

Corp.—the former parent of Disc Manufacturing Inc.—found that out. We had seen a lot of pirated discs we could trace back to DMI plants. As a result, the Recording Industry Assn. of America (RIAA) received a settlement of \$4 million in cash.

How can plant operators avoid the kind of head-to-head confrontation that ends up benefiting nobody but lawyers?

Well, we can become partners. Because at the RIAA, we don't really want to have to bring lawsuits. We'd rather work with you. That's why we

hold CD-piracy seminars, meet with plant managers, and have a hot line (1-800-BAD-BEAT) so you can discuss a suspicious order at a moment's notice.

And that's why today we are announcing a new initiative. We call it the "CD Plant Anti-Piracy Good Business Practices Model," a voluntary code of behavior that asks plant operators to subscribe to a number of business practices in three different levels.

1.) **Know Your Customers.** A bank won't lend you a dime until they know everything about you, the customer. Why? To minimize risk. You ought to do the same. How? Require verifiable licensing. Ask for track-by-track listings of the sound recordings embodied on the CD. Review all orders for legitimacy. Make it clear you'll retain all advance payments for an order if it's infringing.

2.) **Know The Product.** That's the way every legitimate business in America works. Don't just take the customer's word. Listen to the source material itself before you begin manufacturing. If they tell you it's Mike Smith and you hear Michael Jackson, you should know something's up—and act on it.

3.) **Implement A Plan At The Plant Level.** This means educating plant personnel, giving them access to the RIAA and other reliable sources of information, and setting up an administrative policy to make sure the process works.

Those who do not change their course to help stamp out piracy are on a legal collision course—and not just with the RIAA. You are on a collision course with law enforcement people all over this country. We'll make things hot for you.

But we don't want you to feel the heat. We want you to see the light. Work with us. Let's create an industry where there is no safe haven for those who want to profit illegally from the work of others.

If we can do that, we'll keep strong the industry that has given so much enjoyment to the world, from Thomas Edison's cylinders to the compact discs pouring out of your plants. That'll be good for artists. Good for consumers. And good for business.

Adapted from a keynote speech delivered June 3 at the Replitech conference in San Francisco.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 6, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
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)	TURN IT UP (Remix)/FIRE IT UP Busta Rhymes/ Busta Rhymes (Elektra)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ RECORD ONE (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ RECORD ONE (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	EMERALD SOUND (Nashville, TN) Chuck Ainley, Mark Ral- ston	CHARLES FISHER'S HOME STUDIO Charles Fisher Doug DeAngelis	SOUNDTRACK (New York) Vinny Nicoletti
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 4064E/G	Ampex ATR124	SSL 6040
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Sony PCM 338	Mackie 32.8	Otari MTR90
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	SOUNDTRACKS (New York) Vinny Nicoletti
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4064E/G	SSL E series/Neve VRP 72	SSL 6056E/G computer
RECORDER(S)	Studer 827	Studer 827	Studer D827	Ampex ATR 102/Studer A827	Otari MTR90
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499/456	Quantegy 499
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	WEA	WEA	MCA	Sony	WEA

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New Grammy Category For Tejano Marks Its Growing Identity

NARAS RIGHTS WRONG: In a move that unquestionably will please players in the regional Mexican market, the trustees of the National Academy of Recording Arts and Sciences (NARAS) have approved the creation of a Grammy Award for Tejano music (Billboard, June 6).

Previously, Tejano music was lumped with the broader regional Mexican genre in the loquaciously titled category of best Mexican-American/Tejano performance.

Musically, Tejano and regional Mexican sub-genres such as *norteña* and Mexican *cumbia* are close relatives. Indeed, Tejano is considered part of the overall regional Mexican field on Billboard's radio and retail charts.

But since many of NARAS' Latino members are from Texas, where Tejano music is popular, the winner of the erstwhile Mexican-American/Tejano Grammy category usually went to a Tejano act. Regional Mexican artists seldom rated a shot.

Now, regional Mexican artists have their own category, which means perennial nominees such as Fonovisa's venerable norteño crew **Los Tigres Del Norte** and Sony Discos ranchero legend **Vicente Fernández** finally have a solid chance of winning Grammys.

NARAS president/CEO **Michael Greene** says the creation of a Tejano award reflects the genres' increasing market presence.

"In terms of the number of entries we have received in recent years, both Mexican-American and Tejano continue to grow . . . so, both of these forms deserve their own category," says Greene.

In other NARAS news, the trustees also approved the allocation of \$500,000 to the Latin Academy of Recording Arts and Sciences (LARAS), the Latino counterpart to NARAS.

Greene says the \$500,000 infusion, which followed an initial \$500,000 sum earmarked last year for LARAS, will be used to cover operating costs, including the opening of a new office in Miami Beach within the next six weeks and the salaries of a three-person staff headed by **Mauricio Abaroa**. Part of the money also will provide salaries for project managers who are expected to be hired in the coming months in Latin America.

In addition, Greene says, the trustees have begun to take steps toward the creation of the Latin Grammy Awards, now slated to debut in 2000 or 2001. A network to broadcast the program should be selected in 1999. Voting on the Latin Grammy Awards will be done by members of LARAS; Greene says its membership is 300.

While stressing that the Latin categories in the U.S. Grammy Awards will remain with the stateside ceremony, Greene says the Latin Grammy Awards will use a totally separate voting procedure that "will not be quite as cumbersome as some of the things we experienced in the American Grammy process."



by John Lannert

Under consideration for the Latin Grammys is the creation of a special nominating committee to qualify potential nominees for awards. The general membership would then vote on the final five nominees.

In reference to the nominating committee, Greene says its activities will probably be "something in between a democracy and a blue-ribbon kind of a process."

Unfortunately, no such nominating committee is imminent for the Latin nominees in the U.S. Grammy Awards. Instead, Greene says, he is relying on the LARAS members who are eligible to vote on the Latin categories of the U.S. Grammys to "right some of the wrongs" of past nominee selections.

"We are hopeful that with the new members in LARAS we are going to see a vastly improved electorate in terms of the folks voting in the Latin categories," Greene says.

Further, Greene points out that more Latino categories will be added to the U.S. Grammy awards.

"Just as last year, when we added *rock en español*," says Greene, "as we get a larger [Latino] constituency who come as a result of us getting more members [in LARAS], you are going to see more categories in the American Grammy process for Latin music."

ACAPULCO ACTION: In its recent eighth edition, Festival Acapulco offered its usual wide array of well-known talent who played before sell-out crowds at two venues: Centro de Convenciones and Rodeo Playero.

Upstart pop, tropical, and dance acts such as **Servando Y Florentino**, **MDO**, and **Mestizzo** performed at three different Acapulco beaches. And for the first time, there were free shows offered at three stages located in Acapulco's economically challenged neighborhoods.

The eight-day festival was launched May 16 at the 5,000-seat Centro de Convenciones by **Emilio Azcárraga Jean**, president of Mexican TV network Televisa, which was broadcasting the event, and **Angel Aguirre Rivero**, governor of Guerrero, the Mexican state in which Acapulco is located.

Although veteran talk-show host **Jorge Ortiz De Pinedo** had been announced as the event's MC, a series of actors and actresses attempted—and usually failed—to handle the hosting chores with comfort and grace.

Among the standout performers at Centro de Convenciones were **Alejandro Sanz**, **Oscar D'León**, **Celia Cruz**, **Moenia**, **Laura Flores**, **Ana Bárbara**, **Mercurio**, **Hanson**, **José Luis Rodríguez**, and **Ricardo Montaner**. A crowd-pleasing show was

also delivered by reunited members of pop vocal group **Timbiriche**.

The festival's best night was May 21. After solid sets by **Sacados**, **Yuri**, and **Alberto Vázquez**, the polite crowd went wild when the six members of **El Reencuentro**—the reunited members of **Menudo**—took the stage and dazzled the audience with their mid-1980s hits, including "Claridad," "Ven A Volar," and "Quiero Rock." After Puerto Rico, Mexico was Menudo's most popular market.

At the 5,000-seat Rodeo Playero, the Monterrey-based Representaciones Jaguar produced a top-shelf slate of shows highlighted by stellar sets from **Banda Del Recodo**, **Banda Machos**, **Banda Arkangel R-15**, **Los Cardenales De Nuevo León**, **Bobby Pulido**, **Antonio** and **Pepe Aguilar**, **Caballo Dorado**, and **Los Tucanes De Tijuana**, the latter of which performed before a sellout crowd and who, like last year, drew fans who listened to them outside the venue on sidewalks and at bus stops.

Also presented during the festival were two children's shows called **Festivalín**; they took place May 17 and 24. Kiddie idol **Tatiana** was announced as an attraction for the May 24 show, but she didn't appear. Most of the audience, which had bought Tatiana merchandise before her scheduled

set, were predictably piqued.

Though there were few Latino rock acts booked to perform at Festival Acapulco, many *roqueros* such as **La Lupita** and **Julieta Venegas** did play at the local Hard Rock Café during the festival.

ACAPULCO NOTAS: During Festival Acapulco, several acts announced plans for the rest of the year:

RMM salsa icon **Celia Cruz** arrived cranky and 90 minutes late for her afternoon press conference because she had to do media interviews that morning, a chore she said she doesn't like to do on a day when she performs. Nonetheless, Cruz said, she was pleased to be part of the "last" Festival Acapulco, which shocked the media reps. When Cruz (Continued on page 67)

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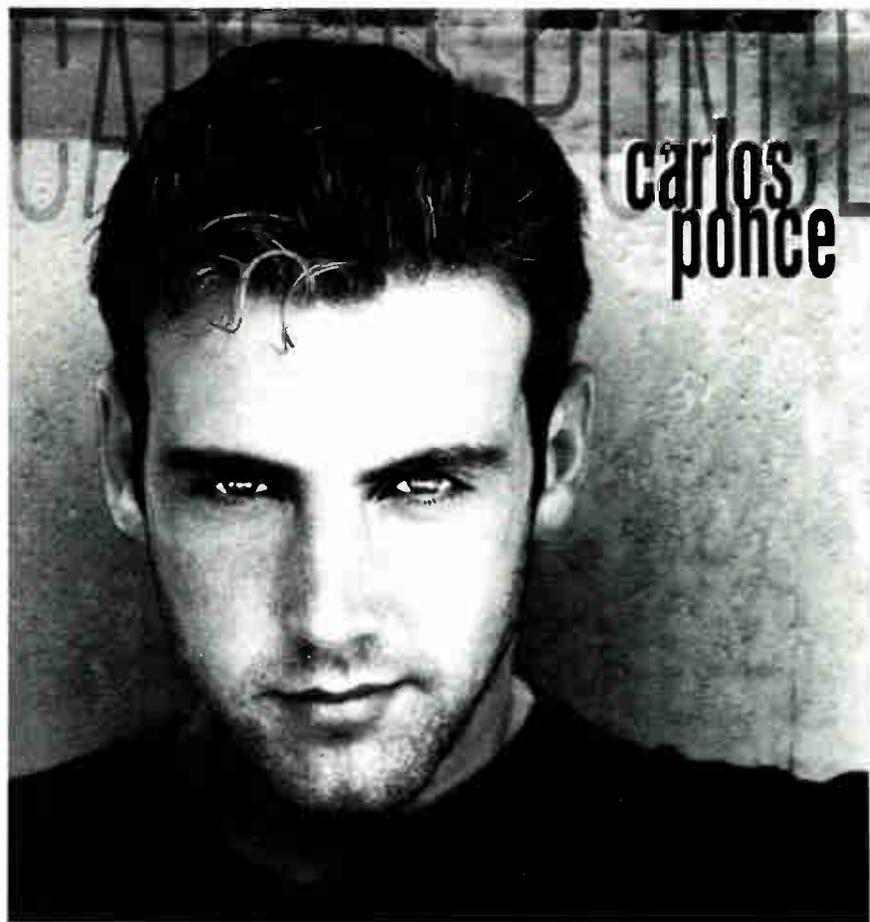


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Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	8	ELVIS CRESPO SONY DISCOS	◆ SUAVEMENTE 5 weeks at No. 1 R.CORA, E.CRESPO, L.A. CRUZ (E.CRESPO)
2	3	2	6	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO PENA, M.ANTHONY, J.LUGO (FARIAS)
3	2	7	7	ALEJANDRO SANZ WEA LATINA	◆ AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
4	7	16	3	VICTOR MANUELLE SONY DISCOS	◆ SE ME ROMPE EL ALMA R.SANCHEZ, V.MANUELLE (G.FRANCISCO)
★ ★ ★ GREATEST GAINER ★ ★ ★					
5	10	21	4	GLORIA ESTEFAN EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)
6	6	5	6	MYRIAM HERNANDEZ SONY DISCOS	◆ HUELE A PELIGRO H.GATICA, M.HERNANDEZ (A.MANZANERO)
7	4	9	21	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
8	9	15	18	RICKY MARTIN SONY DISCOS	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
9	11	8	16	LOS TEMERARIOS FONOVISIA	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
10	5	3	6	MANNY MANUEL MERENGAZO/RMM	◆ COMO DUELE R.ORLANDO R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)
11	8	17	9	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
12	14	31	3	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
13	12	6	17	ALEJANDRO FERNANDEZ SONY DISCOS	◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
14	15	12	32	ANA GABRIEL SONY DISCOS	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
15	18	10	39	ALEJANDRO FERNANDEZ SONY DISCOS	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
16	13	11	10	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
17	NEW ▶	1	1	CARLOS PONCE EMI LATIN	◆ REZO F.PINERO JR. (C.PONCE, F.PINERO JR.)
18	21	24	3	KARIS EMD	◆ BANDOLERA E.MONTANEZ, R.CORA (E.CRESPO)
19	19	18	13	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
20	34	—	2	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
21	27	26	4	SON BY FOUR RJO	NO HAY RAZON O.ALFANNO (O.ALFANNO)
22	NEW ▶	1	1	CHRIS DURAN MERCURY/POLYGRAM LATINO	◆ TE PERDI R.LIVI (R.LIVI)
23	39	—	2	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
24	26	36	19	MARC ANTHONY RMM	SI TE VAS A.CUCCO PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)
25	29	—	23	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
26	NEW ▶	1	1	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
27	RE-ENTRY	8	8	GISELLE FEAT. SERGIO VARGAS RCA/BMG LATIN	◆ PERDONAME, OLVIDALO B.CEPEDA (J.GABRIEL)
28	22	35	4	EZEQUIEL PENA FONOVISIA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ, P.MARTINEZ, J.GUIZAR)
29	NEW ▶	1	1	MELINA LEON TROPIC/SONY DISCOS	◆ TE CRUCIFICO O TE SANTIFICO R.BARRERA (R.BARRERA)
30	32	34	19	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
31	16	13	8	YURI RODVEN/POLYGRAM LATINO	Y TU COMO ESTAS A.ZEPEDA (C.BAGLIONI)
32	30	23	5	LOS TIGRES DEL NORTE FONOVISIA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENTA)
33	33	27	6	GISELLE RCA/BMG LATIN	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA, B.CRUIZ)
34	24	25	12	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
35	RE-ENTRY	15	15	INDIA RMM	◆ MI MAYOR VENGANZA I.INFANTE (R.BARRERA)
36	31	29	20	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
37	RE-ENTRY	16	16	OLGA TANON WEA LATINA	EL FRIJO DE TU ADIOS O.TANON (Y.MONRROZEAU)
38	NEW ▶	1	1	GRACIELA BELTRAN EMI LATIN	◆ ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
39	35	33	4	LOS PALOMINOS SONY DISCOS	◆ TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
40	23	4	12	RICKY MARTIN SONY DISCOS	◆ LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
18 STATIONS	15 STATIONS	69 STATIONS
1 ALEJANDRO SANZ WEA LATINA AMIGA MIA	1 ELVIS CRESPO SONY DISCOS SUAVEMENTE	1 INTOCABLE EMI LATIN ERES MI DROGA
2 MYRIAM HERNANDEZ SONY DISCOS HUELE A PELIGRO	2 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	2 GRUPO LIMITE RODVEN/POLYGRAM LATINO TU OPORTUNIDAD
3 GLORIA ESTEFAN EPIC/SONY DISCOS CORAZON...	3 MARC ANTHONY RMM NO ME CONOCES	3 LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI
4 RICKY MARTIN SONY DISCOS VUELVE	4 MANNY MANUEL MERENGAZO/RMM COMO DUELE	4 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO...
5 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	5 KARIS EMD BANDOLERA	5 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
6 ELVIS CRESPO SONY DISCOS SUAVEMENTE	6 SON BY FOUR RJO NO HAY RAZON	6 EZEQUIEL PENA FONOVISIA QUE CHULADA DE MUJER
7 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	7 ALEJANDRO SANZ WEA LATINA AMIGA MIA	7 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
8 CRISTIAN ARIOLA/BMG LATIN LLORAN LAS ROSAS	8 MARC ANTHONY RMM SI TE VAS	8 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS BONITA...
9 CARLOS PONCE EMI LATIN REZO	9 GISELLE FEAT. SERGIO VARGAS RCA/BMG LATIN PERDONAME...	9 LOS TIGRES DEL NORTE FONOVISIA QUIERO VOLAR...
10 MARC ANTHONY RMM NO ME CONOCES	10 GISELLE RCA/BMG LATIN LO QUIERO OLVIDAR	10 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
11 YURI RODVEN/POLYGRAM LATINO Y TU COMO ESTAS	11 INDIA RMM MI MAYOR VENGANZA	11 GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
12 LUIS MIGUEL WEA LATINA SABOR A MI	12 MELINA LEON TROPIC/SONY DISCOS TE CRUCIFICO O TE...	12 LOS PALOMINOS SONY DISCOS TE SEGUIRE
13 CHRIS DURAN MERCURY/POLYGRAM LATINO TE PERDI	13 OLGA TANON WEA LATINA EL FRIJO DE TU ADIOS	13 GRACIELA BELTRAN EMI LATIN ROBAME UN BESO
14 ALEJANDRO FERNANDEZ SONY DISCOS NO SE OLVIDAR	14 TITO NIEVES RMM COMO UN NINO CELOSO	14 JOSE GUADALUPE ESPARZA FONOVISIA DE JA...
15 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	15 TONY VEGA RMM SI TU SUPIERAS	15 DAVID LEE GARZA EMI LATIN TE QUIERO TE AMO

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/PI Communications, Inc.

NOTAS

(Continued from page 65)

realized no one knew what she was talking about, she said someone had told her it was going to be the final Festival Acapulco. It was not. Cruz said that in 1999 she was going to make a bolero album, a project she has wanted to do for a long time.

The members of the U.S. pop sensation Hanson said they were hoping to kick off a Latin American tour later this year.

Spain's newly reunited rock trio Mecano received a platinum disc May 22 for sales of 200,000 units of its latest CD, "Ana, José, Nacho." As the bandmates prepare for a Latin American tour in 1999, they also are planning to record a new album with tracks in English and French for European markets.

Sony Discos' crooning favorite José Luis "El Puma" Rodríguez was given a gold record for sales of 100,000 units of his album with Los Panchos titled "Inolvidable." He is expected to tour Central America in August, and by the end of the year he will play shows in Mexico. His own Venezuelan TV channel, "Puma TV," is now on satellite. El Puma hopes to do an album and tour with superstar balladeers (and labelmates) Julio Iglesias and Roberto Carlos before 2000.

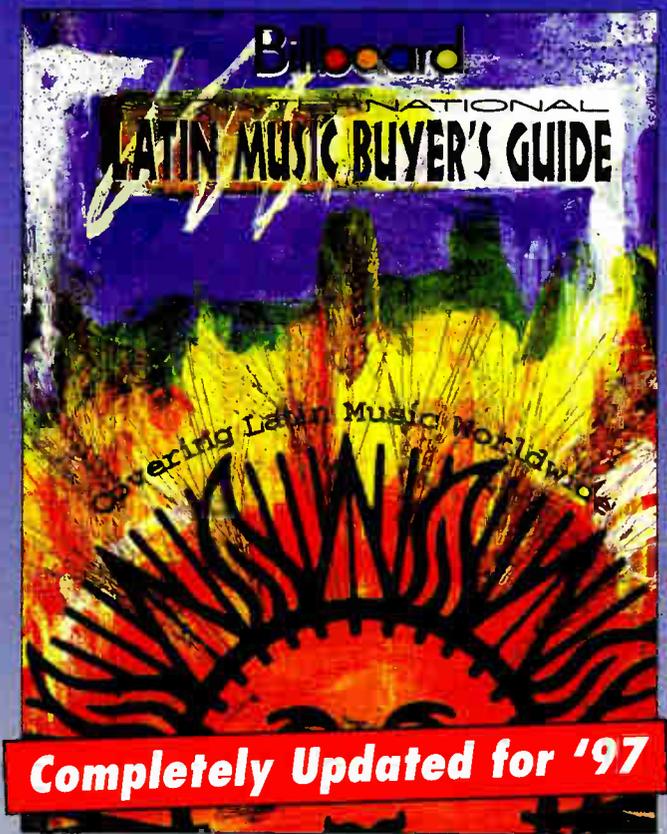
The Spanish pop quartet Providence finished its two-month tour of Mexico with a performance at Festival Acapulco. When the Max act arrived in March, it had three fan clubs; it now has 23. The band is slated to return in August to perform more shows.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 14 A PESAR DE TODOS (Sony Discos, ASCAP)
- 3 AMIGA MIA (Copyright Control)
- 7 ASI FUE (BMG, ASCAP)
- 18 BANDOLERA (EMD, ASCAP)
- 10 COMO DUELE (Caribbean Waves, ASCAP/Viorli, ASCAP)
- 5 CORAZON PROHIBIDO (FIPP, BMI)
- 37 EL FRIJO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)
- 25 EN EL JARDIN (FIPP, BMI)
- 19 ERES MI DROGA (Copyright Control)
- 30 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
- 6 HUELE A PELIGRO (Manzamusic, SACM)
- 40 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicalcala, SGAE)
- 16 LLORAN LAS ROSAS (Rubet, ASCAP)
- 33 LO QUIERO OLVIDAR (B&C, ASCAP)
- 34 ME HACES FALTA TU (Edimonsa, ASCAP)
- 35 MI MAYOR VENGANZA (Lidasocapi, ASCAP)
- 21 NO HAY RAZON (New Edition EMOA, SESAC)
- 2 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
- 13 NO SE OLVIDAR (FIPP, BMI)
- 27 PERDONAME, OLVIDALO (BMG, ASCAP)
- 11 POR MUJERES COMO TU (Vander, ASCAP)
- 9 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
- 28 QUE CHULADA DE MUJER (Peermusic, BMI)
- 32 QUIERO VOLAR CONTIGO (TN Ediciones, BMI)
- 26 QUIERO VOLVER (Ernesto Musical)
- 17 REZO (Copyright Control)
- 38 ROBAME UN BESO (Copyright Control)
- 12 SABOR A MI (Peer Int'l., BMI)
- 4 SE ME ROMPE EL ALMA (Giffan, BMI/Nelia, BMI)
- 36 SENTIMIENTOS (Copyright Control)
- 24 SI TE VAS (Songs Of PolyGram Int'l, BMI)
- 15 SI TU SUPIERAS (FIPP, BMI)
- 1 SUAVEMENTE (Sony/ATV, BMI)
- 29 TE CRUCIFICO O TE SANTIFICO (Lidasocapi, ASCAP)
- 22 TE PERDI (2000 Amor, ASCAP)
- 39 TE SEGUIRE (Mafiola, ASCAP)
- 20 TU OPORTUNIDAD (Warner/Chappell/Huina)
- 8 VUELVE (Sony Discos, ASCAP)
- 31 Y TU COMO ESTAS [E TU COME STAI] (Copyright Control)
- 23 YO NACI PARA AMARTE (FIPP, BMI)

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sony Japan, V2 Form Joint Label

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) (SMEJ) has teamed with V2 Music Group in a new, jointly owned Tokyo-based label called V2 Records Japan. The development is part of the British music independent's ongoing rollout in world markets. V2 is finalizing a deal for its representation in other parts of Asia, which is thought to include a link with another independent with specialist knowledge of the region.

V2 Records Japan is headed by U.K.-educated Shigeki Ouchi, 38, who was manager of the broadcasting department of digital satellite broadcaster JSkyB, in which Sony has an equity stake. In his new job as V2 Records Japan managing director, Ouchi will report to Jeremy Pearce, CEO of V2 Music Group.

The label's first releases—the Stereophonics' "Word Gets Around," Heather Nova's "Siren," "N'Dea Davenport," and Yankee B.'s "Mucho Dinero"—are scheduled for July 18. Future release plans include material by acts that are signed to labels that have licensed material to V2 Music, such as PM Dawn.

"The company is very independent from Sony Music itself," says Ouchi, pointing out that the label's name makes no reference to Sony. "The idea is that this organization, a 50-50 joint venture, will be more of a V2 affiliate than a part of Sony Music."

The new label takes over from SMEJ label Tristar Records, a "boutique" imprint that specialized in foreign repertoire (such as American pop revivalists Swan Dive, whose next album will be released by V2 Records Japan in September). Most of V2 Records Japan's 10 staffers were with Tristar.

"There were many similarities between Tristar and V2," Ouchi notes. "There were lots of values that

the two groups of people shared."

He says V2's head office in London doesn't plan to send any personnel to Tokyo to take part in the new Japanese venture.

Ouchi says that V2 Records Japan will also be signing Japanese acts, concentrating on genres such as rock, R&B, and electronica.

SONY

"We're looking for material that

crosses over the threshold of *yogaku* and *hogaku* (foreign and Japanese repertoire)—music that has potential here and also overseas," says Ouchi.

Industry sources say Sony was one of a number of companies approached by V2 Music last fall as the London-based label looked for a Japanese partner. "I think V2's philosophy is that they want a real 'footprint' in all the major territories," Ouchi says.

Danish Concertgoer Wins Suit

Ticket Price Refunded Because Of Poor Sound

BY CHARLES FERRO

COPENHAGEN—Can a concertgoer demand good sound at a concert? Denmark's National Consumer Agency has said yes after a man complained about the sound at a concert last year by soprano Kiri Te Kanawa.

The agency says the concert promoter, ICO, was responsible for providing value for the admission price. After the agency determined that the

show's sound quality was unreasonably poor, ICO was ordered to compensate the complainant for the cost of two tickets.

"A consumer must be able to hear the music and lyrics when they come out of the speakers. That was not the case here," says Marianne Steiness, a section head in the agency's legal department.

However, in this type of case it's difficult for a consumer to win his or her argument, because the complainant cannot bring in the testimony of witnesses. Because recording a concert is prohibited at most venues, proof is hard to produce.

In the case of the Te Kanawa concert, however, the determining factor was the fact that several newspaper reviews also said the sound was horrible, while the promoters reportedly admitted that the sound system wasn't the best. "It helped that others who were neutral had the same experience," says Steiness.

The show at the center of the complaint was held last fall at the Forum in Copenhagen.

Denmark's government agency makes decisions that are binding but can be appealed in a civil court.

The recent concert decision was a first; it's unknown whether it sets a precedent. "A consumer must be able to prove that there has been a poor level of service, but there is always a question of whether this can be proven," says Steiness.

"In principle," she adds, "an outdoor concert could bring about a case, but the complainant must be able to prove that there was bad sound quality or not sufficient value for money to a degree that the event does not live up to expectations."

Coverage of the MTV/Billboard Asian Music Conference will appear in next week's issue of Billboard.

Ivors Honor John, Sting, Verve's Ashcroft

BY DOMINIC PRIDE

LONDON—"Bittersweet" was a word that crept into the 43rd Ivor Novello Awards more than once.

The ceremony, held May 28 in the Grosvenor House Hotel (Billboard Bulletin, May 29), honored U.K. songwriters and composers and highlighted the global reach of British copyrights in 1997. British Music Rights, a new organization established to promote and protect U.K. authors' rights (Billboard, June 6), used the event to draw attention to the importance of copyright protection.

Elton John used the b-word to describe his feelings about sharing honors with Bernie Taupin for the pair's global hit "Candle In the Wind 1997," for which Taupin rewrote lyrics for the funeral of Diana, Princess of Wales last September. That song, which until the chart week ending June 6 was No. 1 in Canada, became a global hit and broke records for best-selling single worldwide.

"Candle" won Ivor Novello Awards as best-selling U.K. single and international hit of the year, and the two writers were presented with special silver Ivors to note the occasion. Accepting the award, John noted, "I wish this record had never had to be made."

The influential "Bitter Sweet Symphony" by the Verve won the group's



JOHN

award for "Karma Police" and the

best song, music and lyrics, for "Paranoid Android." Sting was present to pick up his writing credit for "Every Breath You Take," which formed the basis of the hit "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112). That song won the most performed work award, according to the Performing Right Society (PRS), sponsor of the event.

Sting said that "we take part in the creation of a song, and like a

(Continued on page 72)

Changes At Rutherford's Warner

BY ADAM WHITE

LONDON—Warner Music International's operations in Southeast Asia are beginning to show the singular and seasoned stamp of the company's new regional chief, Lachlan Rutherford.

Effective June 2, Lee Tsun Frankie resigned as managing director of Warner Music Hong Kong (Billboard Bulletin, June 2). His departure comes barely two months after the exit of Michael Yao as managing director of Warner Music Taiwan. Lee had held his post for three years, Yao for almost two.

Meanwhile, the multinational's managing director for the Assn. for

Southeast Asian Nations region, Tony Fernandes, has added responsibility for Indonesia. Effective June 1, Warner Music Indonesia managing director Sendjaja Widjaja reports to Fernandes, who also oversees Warner Music International affiliates in Malaysia and Singapore from his offices in Kuala Lumpur, Malaysia.

Rutherford was unavailable for comment on Lee's exit, but it is thought to be related to the latter's continuing role as manager of popular

(Continued on page 105)



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U.K.-BASED INDIE LABEL ZTT, which is owned by Jill Sinclair and her husband, producer Trevor Horn, has inked a four-year licensing and distribution deal with Universal Music and Video Distribution for the U.S. and Canada. The first releases, due by the end of the year, will likely be a new Art Of Noise album, "The Seduction Of Claude Debussy," and a set from U.K. keyboardist Adamski. ZTT has been without a stateside partner since it dissolved its joint venture with Warner last year. Since January, 3MV/Pinnacle has distributed ZTT product in the U.K.; Sinclair says that the label is in talks about distribution in other territories.

MARK SOLOMONS

SWEDISH CONCERT AGENCY EMA Telstar has bought Scandinavian booking/management firm Motor for an undisclosed amount. Motor has offices in Copenhagen, Oslo, and the Swedish cities of Gothenburg and Malmö; its principal client is Stockholm/PolyGram act the Cardigans, which it manages, along with This Perfect Day. The merged company will also represent Hanne Boel, Antiloop, Robyn, Jennifer Brown, Eric Gadd, Roxette, Soundtrack Of Our Lives, and Eagle Eye Cherry and will coordinate the Swedish Hultsfred and Lollipop rock festivals. Says Thomas Johansson, founder/chairman of EMA Telstar, "The combination of our resources provides a complete network for those companies and artists who wish to work across the Nordic borders." EMA Telstar employs 40 people in Sweden and had revenue of 350 million Swedish kronor (\$45.2 million) last year. Motor has 15 employees and had revenue of 50 million kronor (\$6.5 million). Neither company is connected with the record labels of the same name.

KAI

R. LOFTHUS

AUSTRALIAN INDUSTRY VETERAN Gill Robert has been named VP of marketing and programming at CMT Australia/Pacific Rim, effective June 29. He will report to Carl Kornmeyer, president of Gaylord Entertainment (which owns CMT), and Cindy Wilson, VP of CMT International. Based in Sydney, Robert will oversee the local network's operations. He says that a priority will be to build CMT's subscriber base in Australia (currently 800,000) and Asia (1 million). "That will happen once Australians start seeing more of their favorite Australian acts," says Robert, who started his career at Festival Records in the mid-'70s and was most recently GM of strategic marketing and new technology at Sony Music.

CHRISTIE ELIEZER

MADDNNA'S 'RAY OF LIGHT' album (Warner) gains an additional International Federation of the Phonographic Industry platinum Europe award for sales of more than 1 million units in April, following its double-platinum certification in March. Her "Bedtime Stories" set is also now double-Euro-platinum. New million-sellers in Europe during the month were Patricia Kaas' "Dans Ma Chair" (Sony), Ricky Martin's "A Medio Vivir" (Sony), and the Corrs' "Talk On Corners" (Warner). "Paint The Sky With Stars—The Best Of Enya" (Warner) is now double-platinum, and a further certification for Aqua takes "Aquarium" (Universal) to quadruple-platinum.

TVIRGIN RECORDS U.K. has signed British rock act Skunk Anansie for the world. The band was previously with local indie One Little Indian and has had a relationship with Virgin through a licensing deal with the label's German affiliate. Skunk Anansie, which saw combined sales of 3 million units for its last two albums, 1995's "Paranoid And Sunburnt" and 1996's "Stoosh," is said to have been looking for a new deal for some time. Ken Berry, chairman of Virgin Music Group, was responsible for the signing, according to the label.

MARK

SOLOMONS

INDIA'S BUDGET, announced June 1, has removed an 8% excise tax from recorded audiocassettes. However, excise has been increased on blank cassettes from 8% to 13%. Justifying the increase in his budget speech, Finance Minister Yashwant Singh said that these were some of the commodities that "can bear a higher duty." The local industry does not foresee any changes in retail prices. Comments C.T. Phillip, North India manager at BMG Crescendo, "Excise is usually calculated on the actual manufacturing and duplicating cost of a recorded cassette, which averages at about 20 rupees [48 cents], on which an 8% levy is hardly anything. And now that blank tape attracts more excise, the effect is balanced out so we don't see a benefit to the customer or the industry." International albums on cassette—the dominant format—usually retail at about 100 rupees (\$2.50), while domestic repertoire sells at about half that price.

NYAY BHUSHAN

Due to public holidays in France, last issue's charts for the country appear in Hits of the World.

At 90, DRO EastWest's Compay Steps Out

BY HOWELL LLEWELLYN

MADRID—For Cuba's incombustible "son," guitarist/singer Compay Segundo, the tag "unique artist" is fully justified.

The 90-year-old Compay, as he is known, will take the stage July 1 at Carnegie Hall in New York, underlining the fact that he has fame, if not fortune, after an astounding 76-year musical career. He achieved international acclaim a year ago with the release of the sublime Grammy winner "Buena Vista Social Club" (World Circuit/None-such), on which Ry Cooder brought together several aging Cuban musical legends—such as Compay, pianist Rúben González, and singer Ibrahim Ferrer—to record the al-

bum in a few days in the Havana studios of the state-run label EGREM.

Cooder says Compay was "the life and soul" of "Buena Vista."



SEGUNDO

The critically acclaimed work has sold some 500,000 units worldwide, according to World Circuit, and it has dented The Billboard 200. It has also opened doors for Compay, who has followed up with "Lo Mejor De La Vida" (The Best That Life Offers) on Spain's DRO EastWest label (Global Music Pulse, Billboard, April 25).

Katuska Medina, DRO's product manager for Compay, says "Lo Mejor" is the Spanish indie's most important international launch ever.

"We have never invested so much in a world music or traditional album, but Compay's success comes as no surprise, because he really is unique," she says.

She adds that "Lo Mejor" sold some 100,000 units in Europe in the six weeks after its mid-March release, "nearly 20,000 each in Spain, France, and Germany." She says it will be released on an undecided date in the U.S. by the Warner Brothers label Nonesuch.

Late April and early May concerts in six European countries

(Continued on page 105)

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/08/98			GERMANY (Media Control) 06/02/98			U.K. (Chart-Track) 06/01/98			FRANCE (SNEP/IFOP/Tite-Live) 05/23/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	EVER FREE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	1	1	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	1	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
2	1	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	2	2	STAND BY ME 4 THE CAUSE RCA	2	NEW	C'EST LA VIE B*WITCHED EPIC	2	2	LA TRIBU DE DANA MANAU POLYDOR
3	NEW	NATSU NO KAKERA COMING CENTURY AVEV TRAX	3	3	OUT OF THE DARK FALCO EMI	3	NEW	HORN'Y '98 MOUSSE T VS. HOT 'N' JUICY A&M	3	3	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
4	2	TIMING BLACK BISCUITS BMG JAPAN	4	5	HIGH THE LIGHTHOUSE FAMILY POLYDOR	5	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	4	9	PATA PATA GAWLO COUMBA RCA/BMG
5	5	YUUWAKU GLAY PLATINUM	5	9	ALL MY LIFE K-CI & JOJO UNIVERSAL	6	3	DANCE THE NIGHT AWAY MAVERICKS MCA	5	NEW	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
6	9	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	6	4	MY HEART WILL GO ON CELINE DION COLUMBIA	7	2	STRANDED LUTRICIA MCNEAL WILDSTAR	6	4	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
7	3	SOUL LOVE GLAY PLATINUM	7	6	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDEL	8	7	UNDER THE BRIDGE ALL SAINTS LONDON	7	8	LA FIESTA PATRICK SEBASTIEN POLYDOR
8	4	DESTINY MY LITTLE LOVER TOY'S FACTORY	8	7	WANNABE YOUR LOVER YOUNG DEENAY WEA	9	6	LAST THING ON MY MIND STEPS JIVE	8	15	FEEL IT THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM
9	NEW	SUMMER NIGHT TOWN MORNING MUSUME ZETEMA	9	8	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	10	5	TURN BACK TIME AQUA UNIVERSAL	9	10	ANGELS ROBBIE WILLIAMS EMI
10	7	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	10	13	TURN IT UP BUSTA RHYMES EASTWEST	11	10	DREAMS THE CORRS LAVA/ATLANTIC	10	6	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
11	19	HINO ATARU BASYO MISIA BMG JAPAN	11	15	LAURA NON C'E NEK WEA	12	NEW	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	11	11	FROZEN MADONNA MAVERICK/WEA
12	8	TAISETSU SMAP VICTOR	12	10	WITHOUT YOU SQUEEZER EMI	13	9	COME BACK TO WHAT YOU KNOW EMBRACE HUT/VIRGIN	12	NEW	MY ALL MARIAH CAREY COLUMBIA
13	NEW	SUNAONA MAMADE IZAM WITH ASTRAL LOVE MERCURY MUSIC	13	11	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	14	NEW	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD	13	7	DIABLO 666 PANIC RECORDS/POLYGRAM
14	NEW	SHINDEMA II '98 MITSUHIRO OIKAWA TOSHIBA-EMI	14	12	REMEMBER THE TIME NANA MOTOR MUSIC	15	NEW	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. CON-TRAIL	14	13	TOGETHER AGAIN JANET JACKSON VIRGIN
15	NEW	KIMISAE IREBA DEEN B-GRAM	15	14	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	16	14	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	15	5	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
16	6	ILLUMINATI MALICE MIZER COLUMBIA	16	20	DU RIECHST SO GUT '98 RAMMSTEIN MOTOR MUSIC	17	NEW	HEAVEN'S WHAT I FEEL GLORIA ESTEFAN EPIC	16	12	YOYO TIME STRETCHER SONY
17	12	HEARTYOU MASAHARU FUKUYAMA BMG JAPAN	17	16	NO, NO, NO DESTINY'S CHILD COLUMBIA	18	NEW	ICE HOCKEY HAIR SUPER FURRY ANIMALS CREATION	17	14	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
18	NEW	KIMI NI FURERU DAKEDU CURIO EPIC SONY	18	17	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	19	NEW	BEEN A LONG TIME FOG PUKKA	18	RE	TORN NATALIE IMBRUGLIA BMG
19	15	TSUTSUMIKOMU YONI . . . MISIA BMG JAPAN	19	17	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	20	NEW	WISHING I WAS THERE NATALIE IMBRUGLIA RCA	19	RE	DON'T SAY GOODBYE 2 BE 3 EMI
20	NEW	HIKAGE N NINJA KATSUHIKO HIKAGE NO MIN-JYA KATSUHIKO ALL STARS EASTWEST JAPAN	20	18	ALANE WES EPIC			ALBUMS	20	18	TON INVITATION LOUISE ATTAQUE ATMOSPHERE/SONY
		ALBUMS			ALBUMS			BOYZONE WHERE WE BELONG POLYDOR			ALBUMS
1	1	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	1	NEW	DIE AERZTE 13 MOTOR MUSIC	1	15	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	1	5	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERE/SONY
2	NEW	KUROYUME CORKSCREW TOSHIBA-EMI	2	1	SIMPLY RED BLUE EASTWEST	2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	2	2	PASCAL OBISPO LIVE 98 EPIC
3	3	COCCO KUMUI UTA VICTOR	3	2	MODERN TALKING BACK FOR GOOD ARIOLA	3	4	SMASHING PUMPKINS ADORE HUT	3	4	SUPREME NTM SUPREME NTM EPIC
4	5	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	4	3	HERBERT GRONEMAYER BLEIBT ALLES ANDERS EMI	4	2	VARIOUS ARTISTS TOP OF THE POPS SUMMER '98 POLYGRAM TV	4	3	ZAZIE MADE IN LOVE MERCURY
5	2	SOPHIA ALIVE TOY'S FACTORY	5	NEW	FURY IN THE SLAUGHTERHOUSE NOWHERE . . . FAST! SPV	5	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	5	7	LARA FABIAN PURE POLYDOR
6	6	SPEED RISE TOY'S FACTORY	6	4	NANA FATHER MOTOR MUSIC	6	5	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	6	1	GARBAGE VERSION 2.0 MUSHROOM/BMG
7	9	SOUNDTRACK TITANIC SONY CLASSICAL	7	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	7	3	VARIOUS ARTISTS SMASH HITS SUMMER 98 VIRGIN/EMI	7	8	SOUNDTRACK TITANIC SONY CLASSICAL
8	8	MAYO OKAMOTO HELLO TOKUMA JAPAN	8	12	EROS RAMAZZOTTI EROS ARIOLA	8	16	ALL SAINTS ALL SAINTS LONDON	8	11	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	7	TRF UNITE AVEV TRAX	9	5	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	9	14	MADONNA RAY OF LIGHT MAVERICK/WEA	9	13	SOUNDTRACK TAXI SMALL/SONY
10	NEW	KOJI TAMAKI GRAND LOVE FUN HOUSE	10	11	LENNY KRAVITZ 5 VIRGIN	10	12	MASSIVE ATTACK MEZZANINE CIRCUS/VIRGIN	10	NEW	ANDRE RIEU BAL A VIENNE PHILIPS/POLYGRAM
11	NEW	KOJI KIKKAWA HEROIC RENDEZVOUS POLYDOR	11	7	MADONNA RAY OF LIGHT MAVERICK/WEA	11	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	11	12	FLORENT PAGNY SAUVOIR AIMER MERCURY
12	10	SOUNDTRACK GODZILLA EPIC SONY	12	10	GUILDO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	12	11	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRIS	12	15	MADONNA RAY OF LIGHT MAVERICK/WEA
13	11	U.A. AMETORA VICTOR	13	9	FALCO THE HIT-SINGLES EASTWEST	13	8	MAVERICKS TRAMPOLINE UNIVERSAL	13	6	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) KETCHES
14	18	GLAY REVIEW—THE BEST OF GLAY PLATINUM	14	16	MASSIVE ATTACK MEZZANINE VIRGIN	14	13	GARBAGE VERSION 2.0 MUSHROOM	14	9	LENNY KRAVITZ 5 DELABEL/VIRGIN
15	14	VARIOUS ARTISTS STUDIO GHIBLI SONGS TOKUMA JAPAN	15	8	SOUNDTRACK TITANIC SONY CLASSICAL	15	7	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	15	NEW	THE VERVE URBAN HYMNS VIRGIN
16	16	GLOBE LOVE AGAIN AVEV TRAX	16	NEW	DEEP PURPLE ABANDON EMI	16	NEW	LEANN RIMES SITTIN' ON TOP OF THE WORLD THE HIT LABEL/LONDON	16	14	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
17	15	CHISATO MORITAKA THIS SUMMER WILL BE MORE BETTER ZETIMA	17	13	D.J. BOBO MAGIC EAMS	17	19	LO FIDELITY ALL STARS HOW TO OPERATE WITH A BLOWN MIND SKINT	17	19	ERA ERA MERCURY
18	17	LENNY KRAVITZ 5 TOSHIBA-EMI	18	15	GARBAGE VERSION 2.0 RCA	18	NEW	VARIOUS ARTISTS DAVE PEARCE'S DANCE ANTHEMS POLYGRAM TV	18	10	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
19	NEW	SMASHING PUMPKINS ADORE TOSHIBA-EMI	19	NEW	H-BLOCKX FLY EYES ARIOLA	19	17		19	NEW	ALL SAINTS ALL SAINTS BARCLAY/POLYGRAM
20	4	NORIYUKI MAKIHARA SMILING III—THE BEST OF NORIYUKI MAKIHARA WARNER MUSIC JAPAN	20	NEW	GIL HERE I AM RCA	20			20	16	MANU CHAO CLANDESTINO VIRGIN

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN		
06/13/98						(AFYVE/ALEF MB) 05/27/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/CDLUM-BIA	1	NEW	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC	1	1	RAY OF LIGHT MADONNA MAVERICK/WEA/GINGER
2	2	FEEL IT THE TAMPERER FEATURING MAYA TIME	2	2	MY HEART WILL GO ON CELINE DION CDLUM-BIA	2	2	LA COPA DE LA VIDA RICKY MARTIN CDLUM-BIA/GIN-GER
3	3	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/CDLUM-BIA	3	3	EL CLUB DE LOS HUMILDES MECANO ARIDLA	3	3	PUSH IT GARBAGE RCA
4	7	HIGH THE LIGHTHOUSE FAMILY POLYDOR/WILDCARD	4	4	BIG MISTAKE NATALIE IMBRUGLIA RCA	4	4	LIFE IS A FLOWER ACE OF BASE PDLYDDR
5	5	EIN SCHWEIN NAMENS MAENNER DIE AERTZE HDT ACTION/MOTOR	5	5	MY ALL MARIAH CAREY COLUMBIA	5	5	GIMME THA POWER MOLOTOV UNIVERSAL
6	NEW	HORNY '98 MOUSSE T VS. HOT 'N' JUICY PEPPER-MINT	6	NEW	ALBUMS	6	6	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARID-LA
7	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	7	4	RICKY MARTIN VUELVE CDLUM-BIA	7	7	MECANO ANA, JOSE, NACHO ARIDLA
8	8	STAND BY ME 4 THE CAUSE RCA	8	2	LUIS MIGUEL ROMANCES WARNER MUSIC	8	2	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER
9	NEW	ALL MY LIFE K-CI & JOJO MCA	9	NEW	ALEJANDRO SANZ MAS WARNER MUSIC	9	7	SOUNDTRACK TITANIC SDNY CLASSICAL
10	NEW	C'EST LA VIE B*WITCHED GLDWRM/EPIC	10	NEW	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC	10	9	MODERN TALKING BACK FOR GOOD ARIDLA
1	1	ALBUMS	10	NEW	MOLOTOV DONDE JUGARAN LAS NINAS UNIVERSAL			
1	1	SIMPLY RED BLUE EASTWEST						
2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER						
3	8	MODERN TALKING BACK FOR GOOD HANSA/BMG						
4	4	SOUNDTRACK TITANIC SDNY CLASSICAL						
5	5	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN						
6	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUM-BIA						
7	7	LENNY KRAVITZ 5 VIRGIN						
8	NEW	DIE AERTZE 13 HOT ACTION/MOTOR						
9	NEW	BOYZONE WHERE WE BELONG PDLYDDR						
10	3	GARBAGE VERSION 2.0 MUSHROOM/BMG						

MALAYSIA			PORTUGAL		
(RIM) 06/02/98			(Portugal/AFP) 06/02/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 4 EMI	1	1	ERA ERA PHILIPS/POLYGRAM
2	2	VARIOUS ARTISTS GERGASI WARNER MUSIC	2	2	NETINHO AO VIVO MERCURY/POLYGRAM
3	3	THE CORRS TALK ON CORNERS WARNER MUSIC	3	4	JAMES THE BEST OF MERCURY/POLYGRAM
4	4	CELINE DION LET'S TALK ABOUT LOVE SDNY MUSIC	4	3	RICKY MARTIN VUELVE COLUMBIA
5	5	SPOON SPOON LIFE RECORDS	5	7	SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG
6	8	VARIOUS ARTISTS MAX 3 WARNER MUSIC	6	NEW	SANTAMARIA EU SEI, TU ES... VIDISCD
7	NEW	VARIOUS ARTISTS THEIR HITS SONGS ROCK RECORDS	7	5	SIMPLY RED BLUE EASTWEST
8	9	SLAM DALAM HARAPAN BMG MUSIC	8	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
9	6	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	9	9	WES WEL ENGA GLDDB/COLUMBIA
10	7	M. NASIR TERBAIK BMG MUSIC	10	RE	MADREDEUS O PARAISO EMI

SWEDEN			DENMARK		
(GLF) 05/29/98			(IFPI/Nielsen Marketing Research) 05/28/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	VIL HA DIG DROMHUS CNR MUSIC	1	1	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS
2	2	MY HEART WILL GO ON CELINE DION COLUMBIA	2	2	MY HEART WILL GO ON CELINE DION SDNY/PLADE-COMPAGNIET
3	NEW	DIVA DANA INTERNATIONAL CNR MUSIC	3	6	LIFE IS A FLOWER ACE OF BASE MEGA SCANDINAVIA
4	4	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA	4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW
5	7	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA	5	4	LA PRIMAVERA SASH! EDELPITCH
6	3	JOYFUL LIFE POPSIE EMI	6	NEW	HIGHLAND FLING INFERNAL EMI MEDLEY
7	5	TRULY MADLY DEEPLY SAVAGE GARDEN CDLUM-BIA	7	5	DIABLO 666 REMIXED RECORDS
8	NEW	ALL THAT I NEED BOYZONE POLYDOR	8	NEW	ALL MY LIFE K-CI & JOJO UNIVERSAL
9	8	LIFE IS A FLOWER ACE OF BASE MEGA	9	8	SPRENDT OP TIL LIR DEN GALE POSE WARNER
10	NEW	STRANDED LUTRICIA MCNEAL CNR MUSIC	10	7	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI
1	2	ALBUMS	1	1	ALBUMS
1	2	SARAH BRIGHTMAN THE ANDREW LLOYD WEB-BER COLLECTION POLYDOR	1	1	CELINE DION LET'S TALK ABOUT LOVE SDNY/PLADE-COMPAGNIET
2	1	HJALLE & HEAVY PA RYMMEN START KLART	2	NEW	BAMSES VENNEN 25 ARS JUBILAEUM CMC
3	NEW	MODERN TALKING BACK FOR GOOD HANSA	3	2	HANNE BOEL NEED EMI MEDLEY
4	4	MADONNA RAY OF LIGHT MAVERICK/WARNER	4	3	S.O.A.P. NOT LIKE OTHER GIRLS SDNY/PLADECOMPAGNIET
5	8	THE CORRS TALK ON CORNERS ATLANTIC/WARNER	5	RE	POINTER SISTERS BEST OF THE POINTER SISTERS BMG DENMARK
6	3	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	6	5	SOUNDTRACK TITANIC SDNY CLASSICAL
7	NEW	HANSON 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 MERCURY	7	8	MADONNA RAY OF LIGHT MAVERICK/WARNER
8	7	SMURFARNA SMURFHITS 4 ARCADE	8	10	SWEETHEARTS LAD HELE VERDEN DANSE CMC
9	NEW	DROMHUS DROMMAR CNR MUSIC	9	4	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
10	9	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	10	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYGRAM

NORWAY			FINLAND		
(Verdens Gang Norway) 06/02/98			(Radiomafia/IFPI Finland) 05/31/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	VIL HA DIG DROMHUS ARCADE	1	1	CHILDREN OF BODOM CHILDREN OF BODOM SPINEFARM
2	2	LA COPA DE LA VIDA RICKY MARTIN SONY	2	2	TURN IT UP BUSTA RHYMES WARNER MUSIC
3	3	ALL MY LIFE K-CI & JOJO UNIVERSAL	3	NEW	CARNAVAL DE PARIS DARIO G ETERNAL/WARNER MUSIC
4	8	TAKIN OVA TOMMY TEE ARCADE	4	4	VIL HA DIG DROMHUS CNR/K-TEL
5	7	STRANDED LUTRICIA MCNEAL ARCADE	5	NEW	GUAGLIONE CISKO BROTHERS DANCE POOL/SDNY
6	4	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDELPITCH	6	9	MUSKIN YSTAVALLISET KASVOT CMX SAD VUGUM/EMI
7	5	MY HEART WILL GO ON CELINE DION SONY	7	NEW	DIVA DANA INTERNATIONAL CNR/K-TEL
8	6	ALARMA 666 EMI	8	NEW	SCOOBY DOOBY BOY COMETZ MEGA/BMG
9	NEW	UNITED CALYPSO '98 RED'S UNITED (MAN UNIT-ED F.A. CUP) NORSKE GRAM	9	8	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/BMG
10	NEW	DIABLO 666 EMI	10	NEW	UNDER THE BRIDGE ALL SAINTS LDNDON/POLYGRAM
1	1	ALBUMS	1	4	ALBUMS
1	1	D.D.E. OHWÆÆÆ!!! NORSKE GRAM	1	4	MODERN TALKING BACK FOR GOOD HANSA/BMG
2	3	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	2	NEW	SMURFFIT KESAHITIT VOL. 4 EMI
3	2	NICK CAVE & THE BAD SEEDS THE BEST OF MNW	3	1	J. KARJALAINEN LAURA HAKKISEN SILMAT POKO
4	4	CC COWBOYS EKKO—BESTE BMG	4	3	SAVAGE GARDEN SAVAGE GARDEN CDLUM-BIA/SONY
5	5	SAVAGE GARDEN SAVAGE GARDEN SDNY	5	2	KAIJA KOO OPERAATIO JALOKIVIMERI WEA
6	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	6	5	SOLID HARMONIE SOLID HARMONIE JIVE/EMI
7	NEW	TOTO XX (1977-1997) SDNY	7	6	GARBAGE VERSION 2.0 MUSHROOM/BMG
8	8	ERIC CLAPTON PILGRIM WARNER	8	7	JUHA VAINIO SELLAISTA ELAMA ON WARNER MUSIC
9	7	GARBAGE VERSION 2.0 BMG	9	9	ULTRA BRA KROKETTI PYRAMID
10	RE	SOUNDTRACK TITANIC SDNY CLASSICAL	10	8	HANSON 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 MERCURY/POLYGRAM

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

NETHERLANDS: The personality and presence of young Dutch pianist Wibi Soerjadi has helped Philips Classics gain a platinum record for 25,000 sales of "Wibi Soerjadi Plays Chopin," his latest album. Soerjadi, currently on a six-date Dutch tour, is seeing his popularity spilling over into Belgium, and Philips is planning an international career for the artist. His 1996 album, "A Touch Of Romance," has now been released in Germany, where he stars—as a Dutch pianist entering a piano contest in Hamburg—in two episodes of a drama series. At home, where Philips says his catalog sales count for more than 250,000, he was chosen for a TV advertisement to promote classical music.



SOERJADI

DOMINIC PRIDE

INDONESIA: This country's economic turmoil is an inopportune time for record releases, yet it has not stopped Jakarta Street Singer Group from putting out "Kelompok Penyanyi Jalanan," its second album, which features nine songs with social themes. Group leader Anto Baret says the album, a cooperative project with the AIRO recording company, was completed six years ago. "Composing music knows no economic crisis," said Baret. The group launched the album with its own funds. Founded 16 years ago, Kelompok Penyanyi Jalanan (its Indonesian title) released its first album in 1985, featuring leading Indonesian jazz musician Iwan Fals. Cuts on the new album include "Bohong" (Lie), "Krisis Pemuda" (Youth Crisis), and "Suara Jalanan" (Voices From The Street), which criticizes the current social situation. The group, which includes 90 street singers who come and go from the lineup, aims to develop talent and has launched careers for popular singers and musicians, Baret says.

DEBE CAMPBELL

FRANCE/LATIN REGION: PolyGram Latin America is gearing up to break the self-titled disc of French composer Eric Levi's project Era. Mastercard's World Cup TV ad spot featuring Era's music already has rolled out on Latin American satellite channels. PolyGram Venezuela produced leaflet inserts for the May 24 edition of national daily El Nacional, and it has already embarked on a three-station radio ad campaign and a TV ad thrust. Besides an aggressive retail push in all key stores, a special tie-in is being done with a 17-store chain that happens to be called Era. PolyGram Argentina is supporting the Era disc with an ad campaign in the newspaper Clarín, as well as on Buenos Aires' Cadena 100 radio. PolyGram Brasil is taking out full-page ads in two magazines. PolyGram Mexico and PolyGram Chile are working the album at the club level.

JOHN LANNERT

GERMANY: Canadian sensation the Moffatts' single "Miss You Like Crazy" is positioning them for a breakthrough. Scott, eldest of the foursome, is just 15 years old, while his brothers, triplets Bob, Clint, and Dave, are one year younger. A single given away free and charity performances in Canada were quickly followed by a professional career; a move to Nashville, and a tour with the Osmonds. Their first album for EMI Electrola, "Chapter I: A New Beginning," went top 20 here, aided by radio. Matthias Damm, music director at Radio Hamburg, says their current hit and a previous chart entry, "I'll Be There For You," are played each day. "Listeners love this music," Damm says. At record store Schallplattencenter Wuppertal, owner Bodo Bochnig says, "The album is a hit. The group looks set to be a big success." Frank Hankel, purchaser at Schallplatte Rambur in Garmisch-Patenkirchen, says the two singles are selling well. "Demand was very strong immediately after they were released."



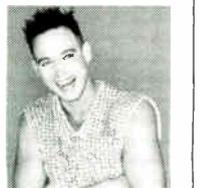
THE MOFFATTS

WOLFGANG SPAHR

IRELAND: Eighteen-year-old Kerri-Ann's Latin-influenced Europop debut single, "Do You Love Me, Boy?," is shaping up as a summer hit here. The single was released May 29 here on PolyGram Ireland's Raglan Road Records. Kerri-Ann was signed two years ago after PolyGram auditioned more than 2,000 young contenders. She worked at the company's Dublin office, traveled with Boyzone, and attended the Brit Awards and MTV Europe Awards, all of which she regards as "a great experience. I learned so much. I had an opportunity most artists would love to have had—to learn the business without being thrown in at the deep end like everyone else." Kerri-Ann says her first album, now nearing completion, is "100% pure pop. Pop music shouldn't be like brain surgery. It should reflect the good things in life. It's fun and about having fun. You're only young once!"

KEN STEWART

GERMANY/EUROPE: Nearly two years after its first release as an instrumental track, Tom Novy Vs. Eniac's "Superstar," on Munich-based indie Kosmo (Billboard, June 6), is shaping up to be one of Europe's early summer smashes. Says Novy, "The initial limited edition of 500 [released in late summer 1996] went so well we decided to add a vocal track. That pushed 'Superstar' into the mainstream. Then the third edition [of Jason Nevins remixes] gave it another boost." Says Kosmo label manager Erik May, "It's a true club evergreen. It's been on the charts here for four months, shifted 90,000 units, and is still selling well." After top 40 success in Germany, Switzerland, and Austria, the track, described by Novy as "funkin' house," looks set to be one of the major tunes of the holiday season. A Spanish chart placing bodes well for the "summer hit syndrome," while elsewhere airplay and chart action are picking up in Italy, Benelux, and France.



NOVY

GARY SMITH

Eliezer Tapped As Bureau Chief

New Post To Oversee Australia, New Zealand

Billboard has promoted Christie Eliezer to the new position of Australasia bureau chief, responsible for directing the magazine's regular and special-issue editorial coverage from the music markets of Australia and New Zealand and the Pacific island territories.

Melbourne-based Eliezer has been a Billboard correspondent in Australia since 1994, when he augmented reporting of the country's business provided by Glenn A. Baker; the publication's long-serving correspondent. Baker will continue to file special reports from time to time.

The new appointment reflects

Billboard's continuing commitment to coverage of all the breaking news in national territories and in-depth analysis of regional trends. "Christie's work in Australia has been exemplary," says international editor-in-chief Adam White, "and it's absolutely appropriate that he now brings his skills, experience, and knowledge of music and the music industry to this regional post."

"At the same time, we acknowledge the groundbreaking work done over the years by Glenn, who set a high standard for Christie to follow. We're lucky to have two such fine journalists working for this magazine."

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SPAIN - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 1 593 2429.

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Dan Hill Puts Focus On Songwriting

BY LARRY LeBLANC

TORONTO—Best-known for his 1978 international hit "Sometimes When We Touch," co-written with Barry Mann, veteran Canadian singer/songwriter Dan Hill is now focusing on his songwriting "first and foremost."

"Getting more into songwriting has been wonderful for me because I'm not feeling the pressure that I felt as an artist," says the 44-year-old Canadian, who has released 13 albums during the course of his career. Being primarily a songwriter, he adds, "has made my life much happier."

The chief reason for Hill's current bliss is that Mark Wills' Mercury Records single "I Do (Cherish You)," co-written by Hill and Keith Stegall, is No. 3 on Billboard's Hot Country Singles & Tracks chart this issue. The pair also co-wrote Sammy Kershaw's hit single "Love Of My Life," also on Mercury, which reached No. 2 on the country chart Feb. 7.

After several attempts at breaking into Nashville since 1994, the linkup 18 months ago with songwriter/producer/label executive Stegall was a godsend, according to Hill. "People would tell me I had great songs but I needed another singer to demo them because they couldn't hear my voice in country music," he says. "The idea of hiring a country singer to redo my demos seemed crazy to me."

Stegall, senior VP of A&R for Mercury in Nashville, has penned songs for Charley Pride, Jerry Reed, Helen Reddy, the Commodores, George Strait, Steve Wariner, and Al Jarreau. As a producer, he has helmed recordings by Kershaw, Alan Jackson, Aaron Neville, Tracy Byrd, and Terri Clark. Among his current production projects are upcoming albums by Jackson and Billy Ray Cyrus.

The two were introduced by Stegall's Nashville-based manager, Alan Kates, a former neighbor of Hill's in Toronto. During four productive days, the two forged a close working bond and have now written 10 songs together, including "She's In Love" on Wills' Mercury album "Wish You Were Here."

"Writing with Dan is a priority because I know every time we get together something great is going to come out of it," says Stegall.

As a teenager, Wichita Falls, Texas, native Stegall had been greatly influenced by Hill's '70s recordings. "I had Dan's first two albums before he had a hit in the States," he says. "I knew those albums backwards and forwards. Then when 'Sometimes When We Touch' happened and the rest of the world caught on to who he was, I was going, 'I've been into this guy for two years.'"

Hill, who began songwriting at age 14, was playing professional dates in Canadian coffeehouses and clubs by age 17 and debuted on RCA with the Canadian single "Peter Pan" at 18. But no matter how much songwriting success he has, he'll always be linked with "Sometimes When We Touch," which was also recorded by Rod Stewart and Tammy Wynette with Mark Gray.

While the song's international popularity overshadowed Hill's recording career and brought him considerable ridicule for many years, he says it also opened closed doors for him within Los Angeles' tightly knit songwriting community. Yet, when Sam Trust, then the president ATV Music, first suggested co-writing with someone else, Hill, then 22, was incensed.

Recalls Hill with laughter, "My attitude was, 'Screw you! Who the hell is he to tell me I should be writing with someone else? I have two gold albums in Canada. I don't need this crap.'"

"However, I was still smart enough to think, 'Barry Mann, co-writer [with Cynthia Weil and Phil Spector] of 'You've Lost That Lovin' Feelin'—I'd have to be an idiot not to write with this guy.'"

Adds Hill, "As a songwriter, that song was the best thing that ever happened to me. It's hard to get [name songwriters] to write with you unless you have a calling card. That song was it for me. It gave me the opportunity to get together with Michael Masser and write 'In Your Eyes,' which was a big hit for George Benson in England [reaching No. 7] and work with many others."

While Hill continued to have success in Canada, his next U.S. chart success wouldn't come until 1987, when his Columbia single "Can't We Try," a duet with Vonda Shepard, peaked at No. 6 on Billboard's Hot 100 Singles chart. It took another five years for Hill to return to the U.S. charts, this time with the hard-edged "I Fall All Over Again" on Quality in 1992, which reached No. 7 on the Adult Contemporary chart.

The time away from the public eye provided Hill with ample opportuni-

ties to hone his songwriting craft without the pressures that come with a high profile. Away from the limelight, he penned songs for Jeffrey Osborne, George Benson, Tina Turner, Jennifer Rush, and Celine Dion, among others.

The turning point for Hill becoming primarily a songwriter came after he produced a searing version of Dion's "Seduces Me," which he had co-written with John Sheard for her 1996 Grammy-winning album "Falling Into You." The song had been earlier recorded but not released by British AC crooner Bill Tarmy.

Hill's relationship with Dion dates back to 1987, when he hired her to replace Shepard, who had been unwilling to perform with Hill in promoting their hit "Can't We Try." Dion was then unknown outside of French-speaking Quebec and hadn't learned to speak English yet. The following year, Dion recorded a duet with Hill, "Wishful Thinking With Me," from his "Real Love" album on Columbia. The following year, Dion recorded the single "Can't Live With You, Can't Live Without You," a duet with Billy Newton-Davis for Columbia. It was co-written by Hill, Steve Kipner, and John Parker.

Hill's last album was "I'm Doing Fine," released in 1996 by his own Spontaneous Records, which is distributed in Canada by Universal Music Canada. While he plans to record again, his foreseeable future will be spent with songwriting opportunities provided by his country hits.

"We're getting inundated with phone calls from [Nashville-based] songwriters wanting to write with Dan," says Kates, who also heads Big Picture Entertainment Corp., which, with Hill's If Dreams Had Wings Music, co-publishes Hill's music. "We're exploring other opportunities, but we want to make sure of having the right artistic and personal mix."

As Writers, Hill, Stegall Hit It Off

TORONTO—Mark Wills' current country hit, "I Do (Cherish You)," was written by Dan Hill and Keith Stegall in Nassau a few months ago while Stegall was producing tracks for Billy Ray Cyrus' upcoming album. But Sammy Kershaw's hit "Love Of My Life" earlier this year was the first song written by the Hill and Stegall at their initial songwriting session 18 months ago.

"When Dan and I first began working together, there was an instant chemistry," says Stegall. "I played him the beginning of 'Love Of My Life' on the grand piano at my house, and he grabbed some paper, and started writing [lyrics]. We carved that song out in probably 2½ hours. With 'I Do (Cherish You),' I played Dan the verse and melody and gave him the hook, and he just took off with it."

However, Wills and Kershaw, both signed with Mercury Records Nashville, might not have recorded the songs without the intervention of

Mercury Nashville president Luke Lewis. Stegall, also senior VP of A&R for Mercury Records, has always been reluctant to pitch his songs to the label's artists. Furthermore, "Love Of My Life" had been targeted for Celine Dion's "Let's Talk About Love" album. After hearing their demo of the song, Lewis insisted that Kershaw record it. Dion eventually passed on the song.

"I told Keith we should cut it [with] Sammy Kershaw in case Celine didn't record it," recalls Lewis. "Everybody was saying it wasn't a country song, but I said, 'Maybe not, but it's a great song.' Keith was afraid it would hurt chances of it getting on Celine's album [if Kershaw's version was released]. So we sat on it. I didn't know whether to hope Celine did it or not. It would have been wonderful for Dan and Keith, but I really wanted the song. I'm glad we got it."

LARRY LeBLANC

IVORS HONOR JOHN, STING, VERVE'S ASHCROFT

(Continued from page 68)

child, it has a life of its own. I'm very glad that Puff Daddy took my song and made it his own."

Other key awards went to Sharileen Spiteri and John McElhone of Scottish band Texas, who won for best song collection. The PRS outstanding contribution to British music was won by Morrissey. Enya and her collaborators Nicky and Roma Ryan won a prize for international achievement.

The Ivors are presented by the British Academy of Songwriters, Composers, and Authors. A listing of other Ivor winners follows.

Original film score: Craig Armstrong, Marius de Vries, and Nellee Hooper for "William Shakespeare's Romeo + Juliet."

Original music for broadcast: Christopher Gunning for "Rebecca."

Original song for a film or broadcast: Paul Wilson, Andy Watkins, Ronan Keating, and Eliot Kennedy for Boyzone's "Picture Of You" from "Bean—The Movie."

Dance music: Tim Kellett and Robin Taylor-Firth for Olive's "You're Not Alone."

Jimmy Kennedy Award: Barry Mason.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Online Tracking Biz Heating Up

As Web Retailing Grows, Some Companies Also Survey Offline Usage

BY DOUG REECE

LOS ANGELES—Along with prospects for online commerce and broadcasting, the Internet promises



to deliver revolutionary means of gathering unparalleled insight into trends and tastes

in the market.

In fact, most labels, retailers, broadcasters, and other music-related

companies conducting business on the World Wide Web have already tapped into this well of information.



Beyond that respectable local effort, however, lies a vast and sometimes intimidating amount of traffic.

According to an estimate from Atlanta-based RelevantKnowledge

Inc., one of the new companies cropping up to help monitor and quantify online information, the number of Americans online from January



through May grew by 1.6 million people for a total of more than 57 million users.

While RelevantKnowledge president Tim Cobb says most music companies are undereducated about online monitoring services, those with the most at stake—online retailers—have been very aggressive.

“Most folks are very much focused on the commercial aspect of their sites and are trying to get a strong profile of who their users are, which can be difficult,” says Cobb. “But we can also help our clients find out where they can find potential customers. And really, the key to the Web is distribution.”

Along with RelevantKnowledge, Milpitas, Calif.-based NetRatings, Inc. and New York-based Media Metrix have surfaced to report on this massive usage.

Still, each company has developed its own means of recruiting and tracking the panels it uses to extrapolate user trends.

Media Metrix, for example, uses its proprietary PC Meter software to gather its data. Once a month, its panel submits a disc that has measured and analyzed consumers’ online and offline computer usage. In this manner, the company learns not only what sites the users have visited but the kinds of software and hardware, such as built-in CD players, that they’re using. Between 65% and 70% of its sample, says Media Metrix senior VP/GM Doug McFarland, is tracked both at users’ home and work computers.

RelevantKnowledge, on the other hand, monitors only Internet traffic. It gathers data from its panel directly over the Internet through software that panelists download from its Web site. This software automatically reports data back to the company.

This method, while lacking the complexity of Media Metrix’s, results in faster data returns.

All three companies maintain extensive demographic and lifestyle data on panel participants.

“In terms of popularity, what we’re seeing is that the music retail sites—BMG Direct, CDnow, Music Boulevard—are all in and out of the higher rankings [in each report],” says Cobb. “The traffic going to other music-related sites, such as Warner Bros., depends on several

(Continued on page 75)

Traffic On Internet Music Sites

Reporting Period: First Quarter 1998

	Webcaster audionet.com	Online Retailer musicblvd.com	On and Offline Retailer blockbuster.com*	Video Pro- grammer mtv.com
Unique Visitors (Persons 12+ In The U.S. (000s))	3,654	1,815	490	1,583
Gender (Unique Visitors in 000s)				
Males 18+	2,712	751	164	645
Females 18+	775	775	309	465
Ages (Unique Visitors in 000s)				
12-17	167	288	18	473
18-34	1,339	674	247	737
35-49	1,725	537	117	266
50+	423	315	109	107
Income (Unique Visitors in 000s)				
>\$60K/Yr.	40%	34%	30%	36%
<\$60K/Yr.	60%	66%	70%	64%
Average Duration (in minutes) Persons 12+	29	38	10	20

* Received traffic from more than 0.3% and less than 0.7% of RK net monthly circulation
Source: RelevantKnowledge

Online Music Sites Drawing A Variety Of Consumers

THERE ARE a number of different companies measuring activity on the Internet (see story, this page). One of those firms, the Atlanta-based RelevantKnowledge, did some customized research for Billboard in the first quarter of this year.

In obtaining its data, the first thing RelevantKnowledge does is make random phone calls throughout the U.S. to find out who is using the World Wide Web. To determine the sites people are visiting, it recruits 13,000 of those users to become part of a panel. All panel members receive a code that can be downloaded onto their computers so that when they launch their Web browsers, the data-tracking software is automatically opened.

Some of the results of this customized research are shown in the table at the top of this page.

In this research, Web site visits are referred to as “unique,” which means that only one visit per person to a particular site has been recorded, regardless of how many times he or she has visited that Web address. That eliminates the chance that a few panelists might visit the same site over and over and skew results. The data from the panel have been extrapolated to represent the entire Web universe, says senior marketing manager Michelle Beilsmith.

Six sites were sampled. They were audionet.com (which has since changed its name to broadcast.com), a Webcaster of live

music events and news; musicblvd.com, the site of the online music retailer Music Boulevard; blockbuster.com, the Internet store for the Blockbuster video and music chains; mtv.com, the cable channel’s Web site; ticketmaster.com, the ticket seller’s online site; and columbiahouse.com, the Internet unit of the record and video club service.

The most popular site by far was audionet.com, which registered 3.65 million visits in the three months from January through March. The Webcaster also scored the most visits from males 18 and older—2.71 million. In fact, the number of males going to this site far outnumbered the number of female visitors—775,000.

For those in the 18-34, 35-49, and 50-plus age groups, the Audionet site also drew the highest numbers of people.

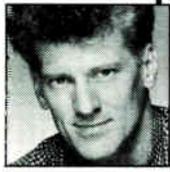
Only with the youngest computer users, those between 12 and 17, did it get relatively low activity—167,000 visits. It’s likely that such Audionet content as news has a greater appeal to older visitors.

For females 18 and older, Ticketmaster’s site was the most frequently visited—by 1.04 million. The company has reported that the number of tickets it sells online has increased dramatically in the past several months.

In second place for both males and females was Columbia House’s Web site—it attracted 1.37 million males and 862,000

(Continued on page 78)

BUYING TRENDS



by Don Jeffrey

Christian Artists Branch Out As Market Diversifies

BY PATRICIA BATES

NASHVILLE—Like the crusading Rev. Billy Graham, Christian artists are evangelizing through more “praise and worship” music, devotional books, and traditional, R&B, and Southern gospel videos in Christian bookstores.

This was readily apparent to more than 450 people who attended the Christian Music and Video Retailers (CMVR) track during Gospel Music Week April 19-23 here.

Christian record labels are finally acknowledging the vast diversity of Christian music by agreeing to add six-digit uniform codes to all new albums and videos by Sept. 1. Each label will also include the codes on its top 50 catalog titles by April 1, 1999. The codes will help retailers more easily classify each release (Billboard, June 6).

“Every generation redefines what is contemporary Christian music. It’s been that way since the early ’70s with the ‘Jesus people’ movement,” says Bill Conine, president of Diamante Music Group. “Ralph Carmichael, Andraé Crouch—what they were singing about is now in our church hymnals.”

Today, religious spirit is moving like tent revivalism through Promise Keepers-type conferences in arenas, festivals, and ballparks. The praise and worship albums from these Christian gatherings are being unleashed in numbers to Christian Booksellers

Assn. (CBA) stores.

“I usually listen to Christian heavy metal, alternative rock, techno-dance, and acoustic, but I’ve been very impressed with the praise and worship that I’ve been hearing now,” says Brian Stewart of the retailer Heaven’s Depot in Montgomery, Ala.

Many Christian rallies have in-store promotions for ticket sales this summer, as acts like Twila Paris headline Aspiring Women seminars in the U.S.

There are also changes in Hollywood, where soundtracks for “The Apostle,” “Hard Rain,” and “Apocalypse” have been recorded with Christian artists. Jars Of Clay had a hit from “Hard Rain,” and Steven Curtis Chapman, the Gaither Vocal Band, Russ Taff, Gary Chapman, and Dino Kartsonakis did cuts for “The Apostle.” Ray Boltz, Avalon, Paris, and Phillips, Craig & Dean were among performers on the “Apocalypse” soundtrack.

This year, faith-related films include “The Prince Of Egypt,” an animated depiction of the life of Moses by director Steven Spielberg and DreamWorks; it will be in theaters this November. And “Jesus”—a four-hour miniseries—will air on the TNT network in 1999.

Another important category in Christian stores is devotionals. This year, Jars Of Clay offered a collector’s edition of the 1975 Hannah Hurnard

(Continued on next page)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 43 weeks at No. 1	262
2	2	FRANK SINATRA ● SINATRA REPRISE — THE VERY GOOD YEARS REPRISE 26501/WARNER BROS. (13.98/18.98)		30
3	4	METALLICA ▲¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	355
4	3	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	28
5	6	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	467
6	8	DAVE MATTHEWS BAND ▲⁴ RCA 66904 (10.98/16.98)	CRASH	109
7	11	BEASTIE BOYS ▲⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	348
8	9	CELINE DION ▲¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	116
9	10	JIMMY BUFFETT ▲⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	380
10	13	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) [CS]	PIECES OF YOU	120
11	7	FRANK SINATRA CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	3
12	15	PINK FLOYD ▲¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1106
13	14	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	188
14	—	FRANK SINATRA CAPITOL 94753/EMI-CAPITOL (10.98/16.98)	SINATRA'S SWINGIN' SESSION!!!	37
15	17	GUNS N' ROSES ▲¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	366
16	18	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	426
17	23	JAMES TAYLOR ▲¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	397
18	26	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	163
19	21	ALANIS MORISSETTE ▲¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	153
20	5	FRANK SINATRA ● CAPITOL 92160/EMI-CAPITOL (7.98/11.98)	THE CAPITOL COLLECTORS SERIES	3
21	—	FRANK SINATRA CAPITOL 94756/EMI-CAPITOL (10.98/16.98)	FRANK SINATRA SINGS FOR ONLY THE LONELY	121
22	29	VAN MORRISON ▲³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	386
23	20	JIMI HENDRIX ▲³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	229
24	24	FLEETWOOD MAC ▲⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	303
25	22	PINK FLOYD ▲²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	478
26	27	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) [CS]	BRINGING DOWN THE HORSE	100
27	25	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	192
28	—	FRANK SINATRA CAPITOL 94755/EMI-CAPITOL (10.98/16.98)	IN THE WEE SMALL HOURS	45
29	31	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	149
30	30	SHANIA TWAIN ▲¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	170
31	28	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	116
32	33	TOM PETTY AND THE HEARTBREAKERS ▲⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	223
33	41	CREEDENCE CLEARWATER REVIVAL ▲⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	254
34	35	DAVE MATTHEWS BAND ▲⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	164
35	12	FRANK SINATRA ▲³ CAPITOL 89611/EMI-CAPITOL (10.98/16.98)	DUETS	41
36	36	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [CS]	40 OZ. TO FREEDOM	80
37	34	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	88
38	—	METALLICA ▲⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	99
39	38	AC/DC ▲¹⁵ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	219
40	39	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	61
41	43	EAGLES ▲⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	183
42	42	METALLICA ▲⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	395
43	40	METALLICA ▲⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	378
44	37	SELENA ▲² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	54
45	45	STEVE MILLER BAND ▲⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	351
46	50	ELTON JOHN ▲¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	428
47	—	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	264
48	48	RAGE AGAINST THE MACHINE ▲² EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	76
49	46	ALAN JACKSON ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	136
50	47	RAGE AGAINST THE MACHINE ▲² EPIC 52959* (10.98 EQ/16.98) [CS]	RAGE AGAINST THE MACHINE	168

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.

Merchants & Marketing

Vendors Announce Changes At CMVR

BY PATRICIA BATES

NASHVILLE—While the diversity of Christian music was the main topic at the Christian Music and Video Retailers (CMVR) track of Gospel Music Week in late April here, some vendors used the meeting to announce policy changes and new retail promotions and prepare retailers for upcoming distribution changes.

At the convention, Provident Music Distribution used its July 1998 catalog to define its street-date policy on new album releases. It is now attaching warning stickers to shipment boxes to indicate that the albums cannot be put out before their street dates. Provident will notify violators.

The "lack of compliance on more than one occasion" by a merchant will cause Provident to ship key albums to them on the actual street date instead of shipping early, according to the catalog. Only "after three months or a minimum of two key releases" will the relationship go back to normal, the company notes.

Provident, meanwhile, is also gearing up for a new concert endcap kit. This communicates to consumers when Provident artists are playing at nearby venues. The display has room for CDs on a header that can be written on with dry-erase markers. The kit also features eight flats and two shelf talkers that say, "Buy the music here . . . enjoy the music there."

The "coming in concert" announcements will be for fall tours fea-



Provident Music Distribution defined its street-date policy at the Christian Music and Video Retailers track during Gospel Music Week in Nashville. Pictured, from left, are Bob Starnes, director of field operations and buying, Lemstone Books; Don Noes, senior VP, Provident; Jennifer Bays, sales administration, Integra Design Group; and Darrell Hodges, music buyer, Mardel Christian Office & Educational Supply. (Photo: Patricia Bates)

turing Clay Crosse with Sunday Drive and Jaci Velasquez, Jars Of Clay with Plumb, Third Day with All Star United, the Emmanuel tour with Bob Carlisle, and the Young Messiah Tour with NewSong and other groups.

As of June 1, Diamante Music Group transferred its warehousing, fulfillment, billing, and collection functions to Christian Network International (CNI) from Spring Arbor Distributors. CNI is taking new product orders; backlists were only available from Spring Arbor through the end of May.

CNI has bar-code radio frequency technology and scanning capacity to

monitor inventory. As of June, Spring Arbor and CNI were both accepting returns of Diamante products.

Meanwhile, Word Entertainment's new fulfillment system is being revised, says Rolund Lundy, president of Word Entertainment. "In my 15-hour days, probably 12 of them are spent on this problem," he told attendees at CMVR. "We are building our warehouse. But I'd be crazy to say that everything will be perfect in less than six weeks or even in six months."

On the marketing front, Chordant has been aggressive in offering retailers promotions and equipment to help move its music. According to EMI

(Continued on page 78)

CHRISTIAN ARTISTS BRANCH OUT AS MARKET DIVERSIFIES

(Continued from preceding page)

book "Hinds' Feet On High Places" (Tyndale House Publishers), which inspired the title track for the group's "Much Afraid" album on Essential Records. The special edition featured a Jars Of Clay interview, a Bible study ("From Fear To Faith"), and the lyrics to the song "Much Afraid."

"Jars Of Clay pulled in a larger crowd for us than any of the artists who have their own devotional guides. They came by this March for an in-store signing," says Herschel Smith, night store manager at Christian Supply in Spartanburg, S.C. "The kids like the books, because it's something else they can get autographed."

In all, two-thirds of Christian music fans also purchased a book at Christian bookstores during a six-month period last year, says John Nardini, VP of marketing for Chordant Distribution Group.

Christian merchants are expanding floor space for the CD, video, and book endcap displays, which are timed to be around for weeks.

"Most of our CDs are still sold independently of artists' devotional guides," says Stewart, although he adds that Heaven's Depot did well with "40 Days With God" (Standard Publishing) by Rebecca St. James.

Other books being cross-merchandised with albums this fall, summer, and spring are by Kirk Franklin and Paris. Franklin's book—"Church

Boy: The Autobiography of Kirk Franklin"—is published by Word Publishing and due in September. Paris' new book, "Perennial: Meditations For The Seasons Of Life," is due from Zondervan Publishing House; it will accompany her "Perennial" album on Sparrow Records.

With this onslaught of cross-promoted books and albums, Christian bookstores have expressed opposition to music distributors that charge fees for returning product. While Christian labels set a return fee of about 10% of the net cost of an album, publishers don't do the same for books.

"Most of the CDs returned are not in perfect condition," says Mark Funderburg, GM and sales/distribution VP for Word Distribution, whose sister firms are Word Records and Word Publishing. "They may have the inventory tags still on them or stickers. We do like to be flexible with stores, though."

Provident claims the return fees are due to the cost of doing business. "We have to ship the CDs back to the warehouse, and then we repackage them," says Don Noes, senior VP of Provident Music Group.

However, another distributor, Pamplin Music, only charges for damaged CDs.

Besides reading, many Christians are revisiting their church heritage.

"We have a sizable section of Southern gospel," says Herschel

Smith, night store manager of the 34,000-square-foot Christian Supply in Spartanburg, S.C. "We're in the middle of the Carolinas, which has always had a market for it."

And many African-Americans, as well as whites, are flocking to spirituals. Chordant Music Distribution started two new traditional and R&B gospel labels this year: Worship Together and EMI Gospel. Diamante Music Group also introduced another, Ministry Music, at CMVR.

The passion of gospel videos like Fred Hammond & Radical For Christ's "Live" (Verity) and "WoW Gospel 1998" (Verity) is firing sales across the U.S. At Moody Book Store in Chatham Ridge, Ill., on Chicago's south side, video income has risen 30% since 1997, says Tina Austin, video and music sales specialist.

Of all religions, Catholicism has the highest worldwide membership. Yet few CDs can be bought in Catholic bookstores.

Abbey Press Gift Shop in St. Meinrad, Ind., has sold instrumentals and Celtic hymns for more than 10 years, says Kathy Hedinger, manager and music buyer. The prime artists are John Michael Talbot, Emile Pandolfi, Steve Hall, and Phil Coulter.

As for younger music fans, however, Talbot notes that Catholic youth are just now with their "praise and worship" music where Protestants were 15 years ago.

ONLINE TRACKING BIZ HEATING UP

(Continued from page 73)

factors but isn't up to the level of the retailers."

Cobb notes that the return rate for online retailers ranges from 70% to 90%.

According to McFarland, the average Internet user is not the stereotypical "22-year-old male sitting in front of his computer drinking coffee and popping M&Ms." Instead, McFarland says, the average user is a 44-year-old male.

Online music retailers, he says, are taking a cue from these figures and placing classical and jazz formats in more prominent positions

than traditional stores do.

McFarland says the company also has plans to develop a commerce-specific database that will monitor sales transactions for all online purchases.

It's not only start-ups, however, that are hoping to become the de facto traffic monitor:

According to Manish Bhatia, interactive services VP for Nielsen Media Research, the company is within a few months of launching its own monitoring service, NielsenWeb. One of its main interests, he says, is anticipating the convergence

of Internet and TV though broadband set-top boxes.

The company already has a panel of 500 individuals and was recently quoted in a U.S. Department of Justice study on the race breakdown of Internet users.

NielsenWeb, unlike some other monitors in the field, will be able to work through browsers that operate at very low speeds and, according to Bhatia, will rely on a panel chosen through a more rigorous and selective process than its competitors.

Like Media Metrix, it will also track online and offline activities.

Still, the lack of a uniform system has left some doing business on the Web more confused than enthused.

"There isn't a common vocabu-

lary with these guys, even among the big players, because they're all putting their own spin on what is the best way to measure the Web," says Brad Porteus, managing editor of online radio broadcaster Imagine Radio. "There's a lot of inconsistencies because they're all doing it their own way: hits, page views, impressions. All these terms mean a lot of different things to different people."

THE YANG

In addition to companies concerned mainly with tracking users, others, such as @Plan, are offering complimentary analytical services. This company uses call-out research on a panel of 40,000 surveyed by the Gallup Organization to

study different aspects of consumer online behavior. @Plan's clients include Webcaster giant Broadcast.com.

"We're sort of the yin to the yang of the ratings firms," says @Plan CEO Mark Wright. "We can use the data provided by [online measurement companies], but we go further into the who, what, why, where, and when of consumer behavior."

Another subdivision of online tracking lies with individual sites.

Scott Epstein, VP of marketing for popular Webcaster TheDJ.com, says the company expects it will be able to mine feedback from site visitors, but only as the value of consumer data procured online becomes more credible in the offline world.

Internet Music Sales By Format

Music Format Purchased	% Of Web Population Who Purchased At Least One CD Or Tape In The Past 6 Months Via The Internet
Soft Rock/Pop	47%
Alternative Rock	45%
Classical	38%
Hard Rock	36%
Jazz	28%

Source: @plan

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Examining Growing Problem Of Breaking Street Dates

AT THE END of April I received a letter from one Edward R. Rusch of Geiger's Music on Hilton Head Island, S.C., who complained about rampant street-date violations. Rusch ended that letter by posing a number of questions: Are street dates no longer in effect? Are street-date violations no longer being monitored by the music manufacturers? Is it every man for himself as to when product can be put out for sale? Does anyone care any longer?

One month later, those questions seem particularly relevant when you consider that the new Master P album, "MP Da Last Don," has earned the dubious distinction of racking up the largest number of street-date violations since the advent of SoundScan.

With an official street date of June 2, "MP Da Last Don" scanned 11,000 units for the week ending May 31, good enough to debut at No. 112 on The Billboard 200.

Guess who was the previous street-date-violation champion? Why, it was none other than Master P, who scanned about 8,000 units on his last album, "Ghetto D," to debut at No. 137 on The Billboard 200.

So to answer Rusch's questions, it would appear that retailers are paying considerably less attention to

street dates. Or to put it another way: There's a bum rush to suck a sell albums.

Who's to blame, and what can be done about it?

Putting the finger on anybody is a tricky business. The chains point at the independents. The independents point at the mass merchants. And more and more, the chains are pointing at one another: While merchants and vendors can't seem to agree on who is to blame, there appears to be a consensus that R&B product is more prone to street-date violations than other genres.

In the current instance, a couple of chains called Retail Track screaming about Camelot Music and the Musicland

Group violating street date. Those two chains responded that they were only protecting themselves from independents that put the product on sale on Friday—in this case, May 29.

Dick Odette, senior VP of purchasing at Musicland, says that his store managers are reacting to violations in their markets. He points out that on big releases Musicland stores are drop-shipped and don't get product until Monday or Tuesday, the latter day serving as the universal street date in the U.S. While the company's

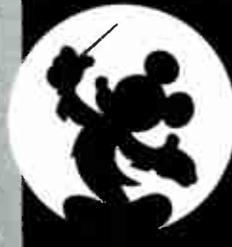
(Continued on page 78)

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by Ed Christman



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Yelvington Set On Stranded Sun/706 A True Memphis Exclusive

SUN STROKE: On a recent trip to Memphis, Declarations of Independents walked into the Sun Studios cafe and gift shop at 706 Union Ave. to buy a sweatshirt and bumped right into one of the fabled label's living legends.

Sitting in a booth near the window was 79-year-old **Malcolm Yelvington**, who issued his first Sun single in 1954, almost at the same time **Elvis Presley** arrived at the label. (Yelvington's debut, a country-rockin' version of "Drinkin' Wine Spo-Dee-O-Dee," was Sun No. 211; Elvis' bow, "That's All Right," was Sun No. 209.)

If that weren't surprising enough, we shortly discovered that Yelvington has a new album on Sun's 706 Records—and about the only place you can buy it is in the Sun gift shop.

Mark Bell, GM of the Sun studio operation and 706 Records, says Yelvington's album, aptly titled "There's A Little Life Left In This Old Boy Yet," is his first domestic release in 40 years. It was recorded at Sun over the better part of a decade.

It's a charming record that features warm remakes of some of Yelvington's '50s rockabilly numbers (his Sun single "It's Me Baby" and "Yakety Yak," which he cut for Memphis' Meteor Records), covers of Presley songs ("Love Me Tender" and "My Happiness," the first song Elvis demoed at Sun), country classics ("Chattanooga Shoe Shine Boy," "Smoke, Smoke, Smoke That Cigarette"), and such new material as "Hillbilly Rockin' Man," one of four originals penned by another Sun great, **Billy Lee Riley**, who also appears on the set.

Unfortunately, 706 Records was among the casualties of Alliance Entertainment's bankruptcy last year, and with the demise of the company's Independent National Distributors Inc., the label found itself without a distributor.

"I'm just looking for a good, honest distributor," says Bell. "I'm going through all the problems



by Chris Morris

[original Sun owner **Sam Phillips**] was going through when he was just getting started."

Yelvington isn't the only artist affected by 706's lack of distribution: The label also has finished product on a **Billy Swan** album of Presley covers, "Like Elvis Used To Do," and it has a complete **Rufus Thomas** album in the can and ready to go.

"I've got more records in release in Europe than I do in the States," says Bell. "I'm licensing 'em over there."

We find it astonishing that Sun/706—the original home of **Elvis**, **Jerry Lee Lewis**, **Carl Perkins**, **Roy Orbison**, and **Charlie Rich** and one of the most marketable imprints around—has no distribution home. Let's hope a savvy distributor will pick the label up.

In the meantime, if you're down in Memphis, stop by Sun and pick up Yelvington's record. If you drop by the studio on Saturday around 10 a.m., you may even get to meet the man himself. Bell notes, "That's when Malcolm's waiting for his wife to get her hair done down the street."

OGGIO ON THE MOVE: On June 20, Hermosa Beach, Calif.-based Oggio Records will shift its national distribution from Navarre Corp. to Alternative Distribution Alliance.

Oggio president **Carl Caprioglio** says the company has a backlog of 20 albums to issue between now and the end of the year, though some titles may move to 1999.

Oggio, which made its name with a series of '80s new wave reissues, will inaugurate its new distribution

agreement with five albums in July. These will include a set by the Orange County, Calif., pop band **the Teen Heroes**; "It's Time For Tina," a reissue of a 1957 set of standards by "Gilligan's Island" Ginger-snap **Tina Louise** (with **Coleman Hawkins** guesting on sax, no less); a twofer reissue of '80s albums by the L.A. punkabilly group **the Kingbees**; and the soundtrack for the upcoming B-movie "Psycho Sisters."

The most unexpected of the new releases is "Sex-O-Rama Vol. 2," a sequel (of sorts) to Oggio's popular collection of '70s hardcore sex-film soundtracks. Earlier this year, the label was forced to withdraw its first "Sex-O-Rama" set after Mitchell Brothers, which produced the **Marilyn Chambers** vehicle "Behind The Green Door," filed suit, claiming that Oggio never secured the rights to the film's music. Caprioglio says no such problems will arise with the new volume, as it consists of "soundtracks for fictitious movies inspired by the sound of the '70s."

FLAG WAVING: It seems like everybody in the city of Chicago has a musical side project.

Last year, we wrote about Touch & Go Records publicist **Scott Giampino**, who doubles as a member of the duo **Cash Money**, which records for the Windy City indie (Billboard, April 26, 1997). Now we learn that **Gene Booth**, press chieftain for Chicago's Drag City, is serving as guitarist-keyboardist-vocalist for the label's act **USA**, which just released its first full-length collection, "Little Birds." The album was produced by the ubiquitous **Jim O'Rourke**, who has recorded for the label as a soloist and a member of **Gastr Del Sol**.

According to Booth, Drag City personnel have a long tradition of these kinds of extracurricular activities. One of the label's first bands, the art-punk group **Mantis**, included among its members Booth, Drag City sales head **Rian Murphy**, and label founder **Dan Koretzky**. Murphy is now a member of **Chestnut Station**, which released a self-titled EP (on which Booth guests) last month, and he is currently on tour with Drag City's flagship group, **Royal Trux**.

"Rian and I went to high school with Danny," Booth explains. "I've known him for 15 years."

While **Mantis**' music was marked by some evident post-adolescent playfulness—Booth says the group began life with a fictitious discography of nonexistent records—**USA**, which also includes drummer **Corre Dilworth** and multi-instrumentalists **Devin Johnston** and **Brian Calvin**, is a more serious endeavor.

"A definite part of **USA**'s attack is to incorporate all aspects of rock history," says Booth, who notes that the band augments its striking, lyrically elliptical originals with covers of everybody from the **Urinals** to

Bob Dylan.

Booth admits to feeling somewhat ambivalent about his double duty as a label mouthpiece and a member of a band he's charged with promoting, and he adds that pitching **USA** is something like a form of "method acting."

He says, "With writers I'm closer

to, who I share a musical taste with, I talk about [the band] in the same way I'd talk about any band on our label that's young, new, and has a record out."

Booth adds, "I guess I could choose to be freaked out about it, but I look at **USA** as just a great Chicago band."

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QVC, the TV shopping network, will be the exclusive retailer of the latest official Grateful Dead concert album and memorabilia in a live broadcast June 5 on the channel's "First Friday Extreme Shopping" program, which airs at 1 a.m. ET. The show will be broadcast live from the Dead's tape archives in San Francisco and hosted by original band roadie Steve Parish and tape archivist Dick Latvala, who will answer questions called in by the audience. Priced at \$22.50 is the three-CD set "Dick's Picks Vol. 11," the latest in a series of performances by the band. Released on Grateful Dead Records, the album will be launched on QVC and later sold through Dead newsletters.

E3 EXPO, the computer and video game industry trade show, drew 41,300 attendees in late May in Atlanta. International attendance grew to 7,400 people representing 80 countries. Approximately 1,600 new titles for video game consoles, PCs, the Internet, or DVD platforms were introduced. Next year's show will be held May 13-15 in Los Angeles.

PRIME SPOT MEDIA is launching Mall TV, a closed-circuit video marketing service that will feature promotional spots for musical acts, in 20 major-market U.S. shopping malls, in addition to two test sites. Rob Kahane, a newly named director of Prime Spot and co-president of Trauma Records, has agreed to purchase advertising and programming in all 22 mall locations.

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RETAIL TRACK

(Continued from page 76)

distribution center gets product before street date, usually the previous Thursday, that product is for replenishment and isn't distributed to stores until after street date.

He says that if an independent store is violating street date, "I won't tell my store managers that they can't go and buy it from the same one-stop that is selling it early to everybody else." At Camelot, a company executive complains that the entire "world put out the [Master P]

album on Thursday and Friday."

Bob Grossi, senior VP of sales at Priority, agrees, saying that with "MP Da Last Don," street-date violations are "a nightmare."

He also labels them a chronic problem, but with all the street-date violations and the subsequent retaliations across the U.S., he says it's hard to establish who is guilty. He says it comes down to "which came first, the chicken or the egg?"

Nonetheless, he says, Priority is

investigating what can be done about street-date violations.

Initially, I thought Grossi was feeding me a line. After all, you would think that Priority would have been aggressive on the front end, considering that the last Master P album was the presiding champion of street-date violations. But on May 5, EMI Music Distribution (EMD), apparently in preparation for "MP Da Last Don," sent a letter to accounts reminding them that the company offers the privilege of early shipments on new releases and that any accounts violating street date would receive a 90-day suspension of early-shipment privileges.

But while EMD handles product fulfillment for Priority, the label hasn't adopted all the distributor's policies, since it isn't technically a distributed label. Grossi says, however, that with the current situation the label is looking at EMD policy to see "what penalties might be imposed." But for the future, he echoes a growing segment of the industry that says that street date should be moved to Thursday so that everyone can have the product for the week-end.

I don't know if a Thursday street date is the solution to what has been an eternal problem for the industry. But whatever the solution is, I agree with Odette, who told me that street-date violations are "getting to be a very big issue, and it needs to be addressed."

CHANGES AT CMVR

(Continued from page 74)

Christian Music president Bill Hearn, research indicates that 53% of key backlist items are not available in Christian bookstores, which is "why we introduced our Never Out program this year."

That concept strives to ensure that merchants have at least two CDs and one cassette on display of each of Chordant's 240 major backlist titles. Chordant has tested the Never Out program, and it has increased volume by at least 16%, says Hearn.

Also making the company's catalog attractive has been the devaluation of key titles. In April, Chordant lowered prices on 140 titles to \$9.99 for CDs and \$7.99 for cassettes; 100 other titles dropped to \$6.99 for CDs and \$4.99 for cassettes.

In another move, Chordant has issued "Simply Xcellent" music sampler CDs. These cost \$1.99, and they are also given away for free with purchases of some alternative rock titles. "Simply Xcellent" previews 15 groups, and it includes money-saving coupons. More than 100,000 copies had been distributed by May.

In addition to releasing "Simply Xcellent," Chordant is trying to educate shoppers through its "bio-talker" shelf cards, which present information on 70 acts.

BUYING TRENDS

(Continued from page 73)

females. The record and video club, owned jointly by Warner Music and Sony Music, has had long experience in direct marketing.

It's interesting to note that the closest split between males and females in Web site usage was at Music Boulevard, the online shopping unit of N2K. It pulled in 751,000 males during the quarter and 775,000 females.

It shouldn't be surprising that among 12- to 17-year-olds, MTV's online site was the most popular. It drew 473,000 visits, far ahead of the age group's second-most-visited site, Ticketmaster, which had 305,000 visits.

The firm also tracked income levels of Net users. The site that attracted the highest percentage of those making more than \$60,000 was Ticketmaster's site, at 48%. The site with the greatest proportion of visits from consumers earning less than \$60,000 was Blockbuster's, at 70%.

RelevantKnowledge was also able to measure the duration of time each visitor spent at the various sites.

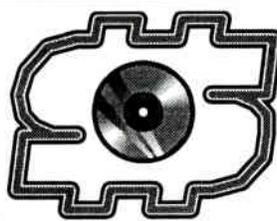
The site that kept Web surfers plugged in the longest on average was musicblvd.com, at 38 minutes. This is presumably because people who are shopping for music are more likely to browse and spend some time paying for their purchases.

The next-highest duration—35 minutes—was spent at columbia-house.com, which is another site at which people can browse through a large selection of titles and buy music or video.

The shortest average amount of time spent at one of the six sites was 10 minutes, at blockbuster.com. Most observers agree that brick-and-mortar retailers like Blockbuster find it tough to attract crowds to their online sites because computer users don't necessarily connect the stores they shop in to the Internet. When consumers think of online music, they're most likely to go to a site run by an exclusive online retailer like Music Boulevard or CDnow.

That also explains why Blockbuster had the smallest number of visitors for all six sites—490,000.

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All Smiles, Including Savanna. The Video Software Dealers Assn. (VSDA) turned out for the Video Industry AIDS Action Committee's Art for AIDS Sake auction held at Los Angeles' Four Seasons Hotel. Gracing the camera, from left, are VSDA communications VP Cathy Scott, with daughter Savanna; Lana West-ermeier, national coordinator for VSDA's Fast Forward to End Hunger project; and VSDA publicity director Kelli Clayton. The charity event raised \$20,000.

'Monty' Gives U.K. Video A Rise

Latest Figures Show Big Gains For Sell-Through, Rental

BY SAM ANDREWS

LONDON—British video has surged on "The Full Monty" effect. The U.K.'s most successful movie ever, "The Full Monty" led a 42% jump in British sell-through sales in March, according to the latest figures released May 7 by the British Video Assn. (BVA).

In fact, March proved to be a boom month overall for the U.K. industry, with rental transactions up 18%. Sell-through totaled 8.3 million units, compared with 5.9 million in March 1997, of which 2.4

million were for "The Full Monty."

The first quarter witnessed a sales gain of 3 million units over 1997, to 17.9 million units. And, the BVA noted, the figures did not include the traditionally buoyant Easter period, which came later this year.

"Monty" gave the rentals market a huge boost. In March, rental transactions increased by 3 million to 19.1 million, which the BVA says made it the best rental month in more than four years. For the year to date, "Men In Black" is the best rental and should hold that place through 1998.

"This is a brilliant start to what promises to be an outstanding year," says BVA director general Lavinia Carey. "To start with 'The Full Monty' and 'Men In Black' and end the year with such strong titles as 'Titanic,' 'Cats,' and 'The Little Mermaid' cannot fail to deliver more records for the industry."

"It goes to show the underlying market is strong and that the right product can deliver phenomenal results," she adds. Her belief is underlined by the fact that the British consumer has become a huge fan of screen entertainment.

Overall expenditures on cinema, video, cable, and satellite leapt 10% to an estimated total of 3.3 billion pounds (approximately \$4.5 billion). Cable and satellite

accounted for nearly 50% of this, led by the massive investment Rupert Murdoch's BSkyB is making in sports programming.

While video sales are enjoying a good run, it looks like competition among retailers in Britain is set to intensify this year with the introduction of U.S. chain Borders. The second-largest bookseller in the world, Borders is set to open five stores in the U.K. this year—two in London and one each in Brighton, Glasgow, and Leeds.

Borders says it will offer about 6,000 video titles in its Oxford Street outlet in London. U.K. operations director Philip Downer says he will be concentrating on feature films and children's videos, noting, "The Borders customer is likely to be more interested in classic and proven movies."

Downer says, "The emphasis will be on a fantastic range and a quality of service to back all of that up. I see our customer basis being broader than our competitors', and we will certainly create an environment in which older customers are much more comfortable than they have been to date."

The introduction of Border's is a sign of a revived interest and competition in the domestic video retail scene. While the top British

(Continued on page 81)

Divx's Introduction Delayed; Indie Retailers Irritated By PPV Violations

SLOW MOTION: Digital Video Express didn't quite keep to its introductory-market schedule. The first Divx players and discs had been scheduled to reach Circuit City and Good Guys! stores in San Francisco and Richmond, Va., by the last weekend in May.

Instead, majority owner Circuit City agreed to push the date back to Monday (8). Management wanted more titles available—reflecting industry concerns that Divx software is tougher to replicate than had been supposed—"so to add to our comfort level, we decided to put it off a week or so," says Circuit City spokesman Josh Dare. He calls the glitches a "tiny" part of a "multi-step process."

Of course, the so-called "open system" DVD camp chortles that this latest postponement is a further sign that Divx, originally due more than a month ago in the

two cities, might never get off the ground. Consumer-electronics historians will note, however, that DVD was subject to delays that pushed back a limited launch from mid-1996 to March 1997. Dare says Digital Video Express is holding firm to its schedule of a national rollout later this summer.

Divx has prompted a response from Warner Home Video, which already has run introductory-market ads promoting the purchase of "a real DVD player." The copy emphasizes that "only real DVD" offers subtitles, chapter selection, movie background, etc., features currently missing from Divx.

"We may never offer them," Dare says, "but our players will play them." A brief explanation is in order: All DVD discs will play on Divx machines; specially encoded Divx discs are not backward-compatible, however, and can only be played on Divx units.

Since no Divx ads have run in San Francisco or Richmond, several trade observers wonder what Warner is hoping to accomplish. The majority of consumers, they say, still know little about DVD and even less about an "unreal" system. Actually, since DVD can use the exposure, it's quite a lot.

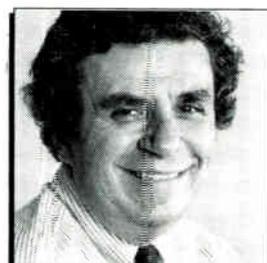
Warner's primary goal is helping solve the recognition riddle, in this instance with an offer of five movies with the purchase of a player: Among the 25 selections, available for a limited time only, are "Austin Powers," "L.A. Confidential," "Conspiracy Theory," "Contact," and "The Devil's Advocate." Meanwhile, Warner, which has espoused DVD sales, is also testing a rental strat-

egy to counteract Divx.

Digital Video Express thinks it can turn a profit on a single \$5 transaction that allows the Divx customer to rent and return the disc or, more likely, just shelve it for viewing at some future date. If in five years Divx captures 20% of cassette rentals, "we'd be pleased as punch," Dare adds. That's a tall order: Video retailers need the return visits, which Divx may not provide, to generate new rental turns.

Thus, while Digital Video Express says it needs members of the Video Software Dealers Assn., the feeling isn't reciprocated. Partly as a result, a month before the July 8-11 trade group's convention in Las Vegas, Digital Video Express has no idea whether it's participating. "We haven't closed the doors on that relationship," Dare says.

PICTURE THIS



by Seth Goldstein

CHAT BOOM: Rebellious video retailers are using the Internet to voice their complaints about various studio programs like revenue sharing and free goods that favor the big chains. Much of the chat is the unwinding of the collective unconscious, the venting of grievances.

But on one issue, pay-per-view (PPV) windows, the E-mail may have a measurable effect. Smaller dealers suspect that the published schedules for the PPV release of key titles are honored in the breach. Hollywood, they argue, is going to cable and satellite services more quickly than had been promised—and that's costing stores rentals.

Now, Alexander & Associates in New York wants to try to quantify the results, using PPV information gathered by one retailer who keeps track of on-air dates. Alexander's Robert Alexander says the data could answer the question of PPV's impact. Retailers maintain that they've lost rentals, but since "nobody publishes the real dates, it's very ambiguous whether there's any impact at all," he argues.

VIDBITS: Pioneer Video Manufacturing is spending \$10 million to expand its DVD replication services, including an 11,000-square-foot premastering studio capable of processing more than 50 titles a month. The new suites are located at Pioneer's 364,000-square-foot plant in Carson, Calif. . . . K-tel International has launched K-tel Video with "Once Upon A Tune," the first of several feature-length cartoons from Lou Scheimer Productions. The title is due in stores July 28.

Successful Venture Of Good Guys! And Tower Validates 'Big Box' Idea

BY EARL PAIGE

GLENDALE, Calif.—If you're lacking evidence of a retail turnaround, the first new WOW! outlet to open in 18 months and the two more under construction could be it.

The stores' "big box" concept, applied to audio and video, is proving versatile enough to adapt to various shopping environments. While the first two outlets of WOW!—a venture of Good Guys! and Tower Records—are stand-alones, the newest is in the downtown business district of Glendale, a Los Angeles suburb. In the location, each of the two chains operates a clearly delineated space, with Good Guys! selling hardware and Tower selling software.

Bob Gunst and Russ Solomon, heads of Good Guys! and Tower, respectively, made a joint appearance at the new store's May 15 opening to help explain why WOW! is working when Tandy Corp. had to junk its Incredible Universe and Musicland struggled with Media Play.

No consumer electronics store opening these days is complete



Tower's Russ Solomon, left, and Bob Gunst of Good Guys! made a joint appearance at the grand opening of their third WOW! outlet.

without reference to DVD and its disposable variant, Divx. "I never realized it was so controversial until we got involved," said Good Guys! president/CEO Gunst, who is overseeing the San Francisco-area introduction of Divx. His partner, Divx owner Circuit City Stores, is covering its home base of Richmond, Va.

He is sanguine about prospects. "There will be three times as many Divx titles available as DVD when we roll it out," Gunst said. Sweeping

(Continued on page 83)

The Third 'Swan' Debuts; BigStar Makes Big Entrance

'SWAN' SWIMS AGAIN: The third installment of "The Swan Princess" series is slated to hit stores Aug. 4, this time from Columbia TriStar Home Video.

"The Swan Princess III And The Mystery Of The Enchanted Treasure" will carry a minimum advertised price of \$14.95. The title will not be available on DVD. Included at the end of the video is a bonus 12-minute "sing-along" program featuring three songs from the movie.

The previous two "Swan Princess" videos were distributed by Turner Home Entertainment and are now part of the Time Warner entertainment empire. Each of the titles has sold about 2 million units at retail.

Columbia picked up rights to the new direct-to-video feature from producer Nest Entertainment. It will be supported with a \$5 rebate offer from Kid Cuisine Frozen Meals, which will feature the video on more than 6 million packages from August to September.

Consumers who purchase the video and three packages of Kid Cuisine meals will be able to mail in for the \$5 rebate. In addition, Columbia will advertise the title with network and cable TV ads targeting kids' shows like "Beetleborgs," "Goosebumps," "Animanics," and "Pinky And The Brain."

BIGSTAR SIGNS ON: Claiming to be the biggest video store on the World Wide Web, BigStar Entertainment has recently opened for business. Touting more than 100,000 VHS, DVD, and laserdisc titles, the site—which offers some 400 genre categories, movie industry news, special features, contests, and games—can be found at bigstar.com.

"What we wanted to do is create a site that has high-profile content and a high transaction rate," says BigStar CEO David Friedensohn, a former executive of Viacom and manager of Video Store Inc.

When each visitor registers and navigates through BigStar, his or her preferences are automatically collected to customize the site to the individual. "What's unique about the site is that we track preferences," says Friedensohn. During repeat visits, visitors will be alerted to special deals or promotions that relate to their tastes.

"If a visitor owns a DVD player, when they come to the site they will automatically see the new DVD releases on the home page," says Friedensohn.

The site has been up since mid-May, and Friedensohn says sales

have been brisk. "Generally, only about 2% of the people who go to a retail site actually buy anything," he says. "But already we're far in excess of that number." Most VHS titles at the site are 15% to 20% off list. The majority of DVD releases are \$19.95; some are as low as \$8.

NICK KITS FOR FREE: Sight & Sound Distributors is offering free merchandising kits to entice retailers to start up Nickelodeon departments in their stores.

Retailers that order any 20 of the titles produced by the Nickelodeon network—which include the popular "Rugrats" and "Angelica" series and the feature "Harriet The Spy"—will receive a "Rugrats" banner, shelf talkers, coloring sheets, and crayons. The package also includes T-shirts and "Harriet The Spy" decoder pens that can be used as giveaways.

With a 10-unit Nickelodeon order, retailers can receive the banner, shelf talkers, coloring sheets, and crayons. The offer, exclusive to Sight & Sound, is available for a limited time.

KIDS' STUFF: Family Home Entertainment (FHE) and Orion Home Entertainment are putting together summer promotions for two new kids' titles.

"The Animated Adventures of Tom Sawyer" from FHE will feature a national sweepstakes with the Fantastic Sams hair-care salon chain. The \$14.98 title arrives in stores July 14. From Aug. 1 to Sept. 15, customers can enter a contest to win a trip to Hannibal, Mo. (the birthplace of author Mark Twain), and Branson, Mo., which has become a major country music stop. The chain will advertise the title and contest in its 1,300 stores across the country.

FHE, a unit of Artisan Entertainment (formerly LIVE Entertainment), will support the title with a \$2.5 million advertising campaign. Inside each cassette, consumers will find a \$2 rebate coupon and \$5 worth of coupons for use at Fantastic Sams.

Orion, meanwhile, is going to the dogs with "Napoleon" Aug. 11. The \$14.95 title, about a puppy's adventures in the Australian outback, features a cross-promotion with Qantas Airways. Consumers who purchase the title will find an entry form to win a trip for four to Australia on Qantas. Each cassette will also contain a \$100 discount coupon for travel on the airline. In addition, consumers can mail in for a plush Qantas Koala bear for a reduced price.

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	25	2	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
2	1	5	ANASTASIA	FoxVideo	Animated	1997	G	26.98
3	3	4	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
4	4	13	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	2	6	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
6	5	4	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	7	107	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
8	8	3	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
9	6	3	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
10	9	6	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
11	10	4	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
12	13	3	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
13	11	3	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
14	NEW ▶		ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
15	14	2	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
16	15	7	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
17	12	19	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ♦	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
18	18	7	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
19	26	3	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
20	NEW ▶		THE BRAVE LITTLE TOASTER GOES TO MARS	Walt Disney Home Video Buena Vista Home Entertainment 12435	Animated	1998	NR	22.99
21	24	3	SPAWN	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White	1996	R	19.98
22	17	17	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
23	31	4	GODZILLA-KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
24	16	9	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
25	20	9	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
26	22	16	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
27	23	13	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
28	33	10	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
29	29	17	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
30	28	5	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
31	30	22	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
32	19	85	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
33	21	4	GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
34	NEW ▶		MOBY DICK	Hallmark Home Entertainment 3706	Patrick Stewart Henry Thomas	1998	PG	19.98
35	NEW ▶		BLACK SPRING BREAK: THE MOVIE	Xenon Entertainment 4044	Daron Southboy Fordham Kenny Fly	1998	NR	19.99
36	35	26	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
37	NEW ▶		CONSPIRACY THEORY	Warner Home Video 15091	Mel Gibson Julia Roberts	1997	R	19.95
38	39	30	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
39	38	23	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
41	RE-ENTRY		MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

'MONTY' GIVES U.K. VIDEO A RISE

(Continued from page 79)

store is still Woolworth's, which commands a massive 21% of the sell-through market, according to the latest BVA figures, it is likely to face renewed competition from a reinvigorated WH Smith.

In the past 18 months, the venerable British retailing institution has undergone a traumatic transition caused by shareholder unrest. This has resulted in a series of deals where Smith has shed certain businesses and acquired others.

As for video, Smith's chief move has been the acquisition of yet another U.K. retailing legend, Menzies. Smith, which claims 11% of the sell-through video market from 318 stores, can now add the 4% derived from Menzies' 144 locations.

Meanwhile, Virgin Retail is looking to open a major 20,000-square-foot Megastore in the Camden area of London, near the Tower Records outlet that opened there last year. The Camden Virgin follows the most recent Megastore opening, in Bristol in the west of England.

BUYING CLIMBS

The good news for all sell-through retailers is that video buying is rising, says the BVA. In 1997, 79.2 million units were delivered to the trade, up from 70.9 million in 1996 and nearly double that of five years ago.

This news was dimmed only slightly by the fact that the price-conscious British public had driven average sell-through prices down from 6.01 pounds in 1996 to 5.97 pounds (about \$9) in 1997. Even so, this year looks even better.

Aside from the one-of-a-kind success of "Monty," trends show a healthy purchasing habit. BVA's research, drawn from a panel of 1,700 people aged 15 or over with access to a VCR, found that in the last quarter of 1997, some 53% of those polled had either bought or been given a video.

The black cloud on the horizon is the World Cup in France, which kicks off at the beginning of June. This event is usually traumatic for video retailers in the U.K., as the football-mad nation frets in front of TV screens in bars and living rooms for as long as England and Scotland last in the tournament. The silver lining is that if either side does well, the market for video souvenirs of the competition will boom.

However, the BVA report reveals that the video industry is still failing dramatically to make an impact on Britain's ageing population. The over-55's certainly don't rent—just 7% of the total of video renters are in that age range—and they are not big buyers either. Demographics show that just 9% of video purchasers are over 55, and since they buy kids' videos most of all, they are generally buying for their grandchildren.

On the rental front, the big are

getting bigger. Blockbuster's dominance has increased from 24% in 1996 to 27% in 1997. It is so far out in front that the only individual chains to get a BVA mention are Global at 8% and Choices with 4.5%.

The polarization of the market has had an effect on stores. BVA estimates that overall rental video-outlet numbers have shrunk to just

over 4,500 from 4,860 in 1996. This represents a 7% drop in total, but it hides the fact that the independent stores are taking a pounding. Convenience stores now account for 14% of the rental business, particularly since the entry of the All-days chain into the market.

Possibly reflecting the increasingly concentrated nature of the rental market, dealers have been

striking much keener bargains in terms of copy depth. While rental revenue to the distributors was down 4% in 1997, shipments to the dealers increased 10%.

Derek Mann, director general of Entertainment Software Retailers Alliance, the independent dealer association, puts a positive spin on the statistics. He believes the extra numbers were

because retailers "wanted to show support."

Mann has little sympathy with the view that vendors were suffering. "We estimate [their] revenues were 100 million pounds [\$150 million], excluding sales tax. As dealers' incomes were at 314 million pounds [\$470 million], that means they took a massive 32% of the total revenue."

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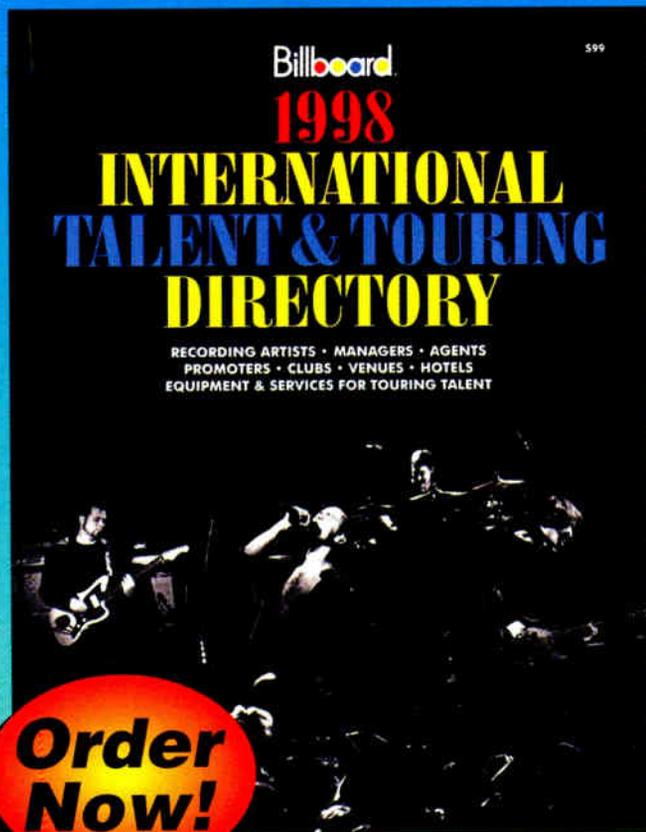
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Home Video

MERCHANTS & MARKETING

P'Gram's 'Borrowers' Gets Promo Push

BUILDING UP 'BORROWERS': PolyGram Video is releasing its first direct-to-sell-through theatrical title, "The Borrowers," Aug. 18.

Backed by a multi-pronged marketing campaign, PolyGram is offering the title at \$22.95 suggested list, giving video retailers ample opportunities to sell or rent. Tie-in partners include the Fox Family Channel, Wendy's, ConAgra Foods, and Boscobel Beach Resorts.

"One of our biggest objectives in effectively marketing 'The Borrowers' was to target family-friendly [corporate partners], in the process creating exposures in as many unique ways as possible," says Laura Smith, senior director of children's marketing. "We've achieved that with this campaign."

The movie, starring John Goodman, is included in a Fox Family Channel promotional campaign pushing the network's fall TV lineup. Central to the promotion is a consumer sweepstakes that features "The Borrowers" as a main prize.

Along with ads featuring "The Borrowers" on Fox, "enter to win" displays picturing the home video will be displayed in 5,800 Wendy's restaurants. In addition, 60 million households are targeted for mailings of free-standing inserts.

Smith notes that when PolyGram Video had tied in with Wendy's for the kid-vid series "Kratts' Creatures," the consumer offer was "packed in the kids' meal bags." It was not seen in promotional displays in the restaurants, as it will be this time. The chain "is the destination point at which to enter the Fox Family Sweepstakes," she says.

A \$5 consumer rebate is the centerpiece of PolyGram Video's ConAgra Foods cross-promotion. More than 12 million packages of branded foods from the Banquet, Patio, La Choy, and Chun King lines will feature "The Borrowers" video box art, along with notices of the rebate offer; on both the front and back. Rebate certificates are also packed with the videos.

Smith says the ConAgra co-promotion is designed to reach millions of consumers. This portion of the marketing campaign "will be further supported with freezer static clings showing the video box art in grocery freezer sections," she adds. "We've never done freezer clings. You don't see a lot of them, so this will stand out."

For the Boscobel Beach Resorts tie-in, a rebate certificate worth \$355 off lodging for a six-day family trip at the Boscobel Beach Resort in Florida will be included in each "The Borrowers" package. In addition, the video will be featured in the resort's family-targeted print advertising schedule.

Initially, the rebate was going to be \$50, but Smith says \$355 is considerably more "meaningful. It could call consumers to action." The offer will be advertised in six national women's magazines. Television ads, starting Aug. 12 and continuing past the street date, are aimed at moms and kids, she says.



by Moira McCormick

ALL THE COLORS: Five new titles in Hallmark Entertainment's series "Crayola Presents Animated Tales" will be released July 14, with promotional elements including coupons worth \$20.

"The 3 Little Pigs," "Brambly

Hedge (Autumn And Winter)," "Small Stories," "The Ugly Duckling," and "The Ugly Duckling Sing-Along Tunes," each priced at \$9.98, come packaged with the coupon book. Each package includes a free activity booklet and a package of Crayola crayons. "The Ugly Duckling Sing-Along Tunes" runs approximately 25 minutes; the other four titles, 50-76 minutes.

Also new from Hallmark Home Entertainment is a feature, "The Call Of The Wild: Dog Of The Yukon," narrated by Richard Dreyfuss and starring Rutger Hauer. It will be released on the same date for \$14.98.

Billboard®

JUNE 13, 1998

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
★ ★ ★ No. 1 ★ ★ ★				
1	1	135	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989 26.99
2	2	5	ANASTASIA FoxVideo	1997 26.98
3	3	5	ELMOPALOOZA! Sony Wonder	1998 12.98
4	4	15	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997 26.99
5	5	9	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998 19.96
6	7	9	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107	1998 19.98
7	6	131	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953 26.99
8	8	196	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959 26.99
9	NEW ▶		BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998 19.99
10	NEW ▶		THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998 22.99
11	15	165	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967 26.99
12	11	7	FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998 14.95
13	13	41	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997 24.99
14	14	7	RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998 12.95
15	9	15	THE SIMPSONS—WAVE II FoxVideo 4103959	1998 24.98
16	10	65*	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996 26.99
17	12	15	THE CHIPMUNK ADVENTURE Universal Studios Home Video 83313	1987 19.98
18	16	13	MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment 53378	1998 12.95
19	17	13	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998 12.95
20	20	37	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997 19.96
21	22	3	BANJO THE WOODPILE CAT FoxVideo 6238	1998 9.98
22	24	7	ARTHUR'S FIRST SLEEPOVER Random House Home Video/Sony Wonder 49432	1998 12.98
23	19	39	CATS DON'T DANCE Warner Home Video 96473	1997 19.98
24	18	145	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994 26.99
25	23	7	ARTHUR MAKES THE TEAM Random House Home Video/Sony Wonder 49431	1998 12.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Top Video 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	27	2	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	1	6	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
3	3	8	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
4	4	6	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
5	6	5	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
6	7	3	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
7	5	4	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
8	2	7	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
9	10	10	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
10	8	11	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
11	13	3	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
12	28	2	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
13	9	4	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
14	11	8	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
15	14	12	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
16	15	15	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
17	12	6	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
18	16	7	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
19	39	2	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
20	17	8	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
21	18	4	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
22	19	2	PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
23	23	14	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
24	20	9	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
25	24	19	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
26	22	12	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
27	29	11	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
28	25	5	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
29	NEW		SHALL WE DANCE (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 12606	Koji Yakusho
30	NEW		DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
31	30	10	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
32	31	9	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
33	26	10	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
34	33	6	THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
35	32	13	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
36	35	13	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
37	21	5	ANASTASIA (G)	FoxVideo	Animated
38	NEW		DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
39	36	9	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
40	37	3	TWISTED (NR)	Plaza Entertainment, Inc. 7773	Geoffrey Rush Rachel Ward

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MERCHANTS & MARKETING

SUCCESSFUL VENTURE OF GOOD GUYS!

(Continued from page 79)

aside the DVD/Divx wrangling, he added: "We carry all the new formats."

Solomon, a strong DVD supporter, added, "Divx will not be decided by us; it will be decided by the consumer. If there is an apathetic response to it, then that's the way it is. We don't know what will happen. Divx is a moving target."

He's not impressed by the consumer electronics strategy for Divx. "I do say that this is about the most inconvenient way you could do it," Solomon said, adding that the format "needs to be in a rental environment" rather than in hardware stores that rarely attract video shoppers. Tower's half of WOW! doesn't rent videos.

Neither man had to detail all the

strain of the past two years, which has seen half the nation's music chains either file for bankruptcy or narrowly dodge Chapter 11 protection, a pattern video specialists may follow. Solomon noted, however, that Tower has "only closed eight stores in 38 years."

The first WOW! opened in August '95 in Las Vegas; the second bowed in Long Beach, Calif., in November '96. Two outlets are now under construction in California: one just outside San Francisco in San Mateo and another in Laguna Hills near Los Angeles. The outlets feature Tower Records' complete music, video, and book inventory.

"Management has to be totally behind the music and video," Solomon added, noting that Good

Guys! "is totally behind hardware."

The Glendale store is stocked with 100,000 CDs, 25,000 videos, magazines, and books, as well as the first high-definition wall display in the U.S., the owners boast. Looking at the 12-foot-by-7-foot picture dominating the entrance area, Solomon was as impressed as anyone at the screen's clarity. "You can see the pores in her face," he said, noting a video performer's closeup.

Within each WOW! outlet, the staffs of Tower and Good Guys! are still totally independent; yet there is one designated authority. Each store inside WOW! has its own computer system, "but you can bring a stack of videos over to our counters and have it all rung up," Gunst observed. "The two systems talk to one another."



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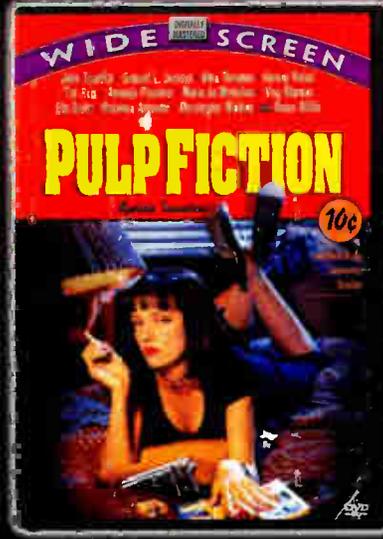
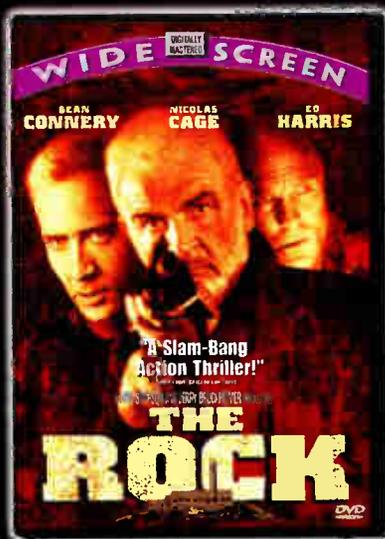


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THE BILLBOARD
SPOTLIGHT

The Growth of A FORMAT

   DVD Boasts An Expanding List Of   

New Titles And Roster Of Supportive Studios
Who Are Getting The Most From The Technology

BY CATHERINE APPLEFELD OLSON

More than a year after the initial launch of DVD, the format is beginning to take shape as a robust consumer-entertainment medium that offers a mix of new movies, catalog titles and a smattering of special-interest product ranging from music to documentaries to animation. While DVD is still drawing primarily the early technology adopter, 470,000 players were sold to dealers during the format's first year, according to the Consumer Electronics Manufacturers Assn., and the number of retailers carrying the product for both sell-through and rental continues to grow.

With the recent addition of Paramount Home Video, all of the major studios are fueling the DVD fire—all except Twentieth Century Fox, which solely supports Divx, and DreamWorks SKG, which is believed to be making an entrance soon. The parcel of independent companies providing DVDs continues to grow as well. Most suppliers are earmarking for DVD "high content" titles that have performed well at the box office, have earned critical acclaim or are standouts in their respective genres. The next question for developers is what degree of interactivity the discs should encompass. Some providers, such as Buena Vista Home Video, have taken the tack of rolling out big-name titles with superior audio and video quality and less ancillary material; others are electing to load the discs with interactive extras.

Among the more aggressive of the technology-benders is New Line Home Video, which has broken ground on elements such as games and a feature that enables viewers to navigate a movie via its soundtrack. Last December, the company introduced the Platinum Series of titles, which contains even more bells and whistles. Michael Karaffa, New Line executive VP, says that about 10 of the company's 25 DVDs planned for this year will be of the Platinum ilk. "First and foremost is making DVD programming available in the highest quality so the clear benefit of the video and audio quality, along with the very attractive format, comes through," he says. "But what is becoming increasingly important—and what is our mission inherent in our Platinum Series branding—is to go the extra mile, to push the frontier of this technology."

Tom Lesinski, senior VP of marketing at Warner Home Video, says the studio is finding the more the merrier, in terms of extras. "It is safe to say that, within the whole special-features area, the more the better," he says. "People tend to like the director's commentary and any additional footage we can add on."

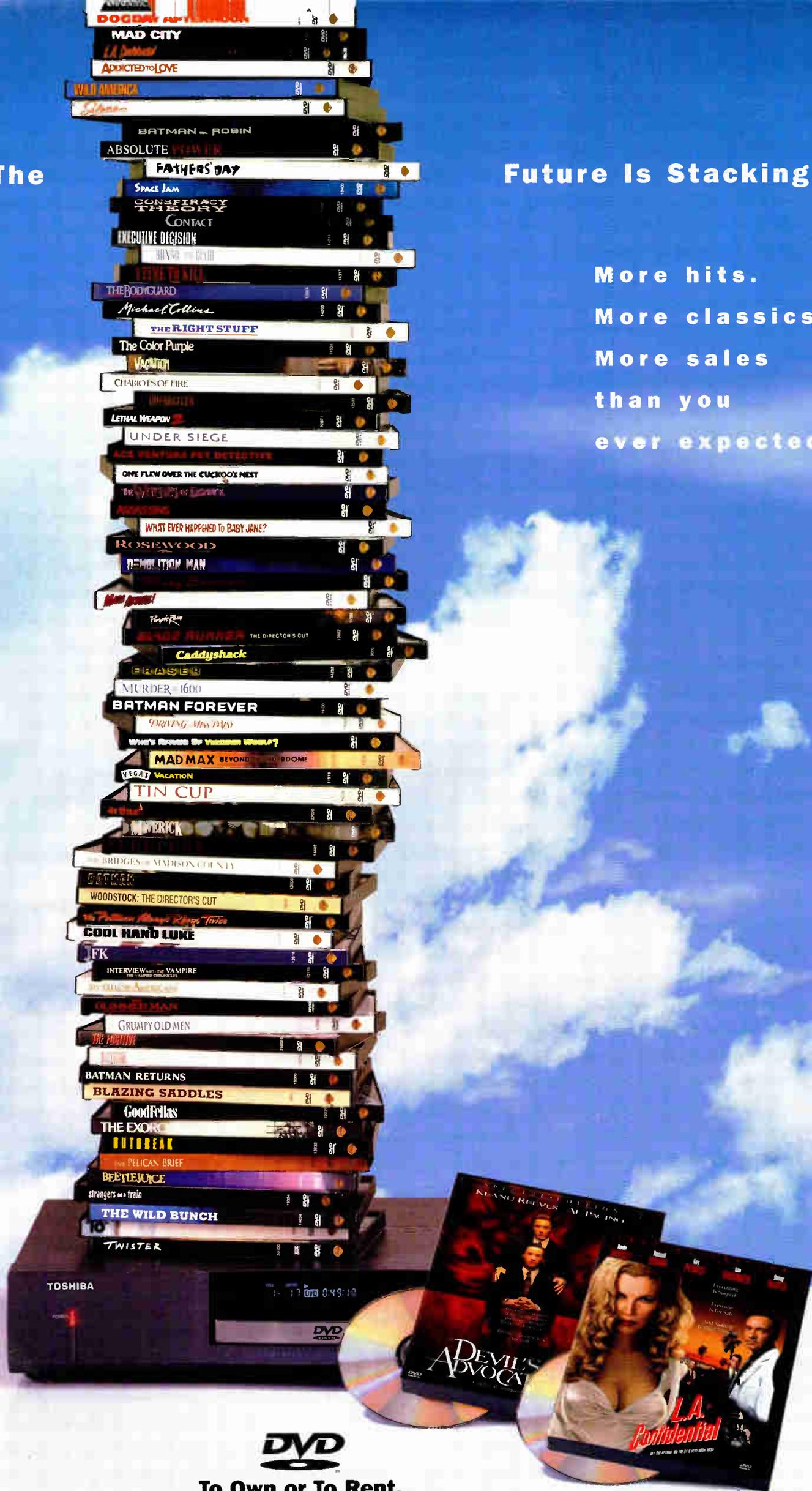
Some studios are taking care not to overburden the discs with too many interactive extras just because they can.

Continued on page 90

Here's How The

Future Is Stacking Up.

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than you
ever expected.



To Own or To Rent.



THE NUMBERS TELL THE RETAIL STORY

tech-savvy consumers are sold on the format

BY STEVE TRAIMAN

In only its second year, the DVD phenomenon is breaking all retail records for a new format and is poised to take off this upcoming holiday period.

As of mid-April, nearly 4 million units had been sold, with nearly 900 titles in release.

It took only 15 weeks of sales this year to top the total eight-month figure of last April-December; the first online rental and sell-through DVD store went "active" in mid-April; Blockbuster Entertainment, the industry's largest retailer, finally committed to DVD, with 1,000 of its stores set for rental and sale activity this summer; and the similar but incompatible Divx rental system debuted in two cities in late May.

With an estimated 2 million U.S. households with DVD players or DVD-ROM multimedia computers at mid-year, the installed base could be as high as 10 million homes by year-end, reliable industry observers agree. This forecast is due to the continuing drop in prices of DVD players, coupled with the rapid shift of computer systems from CD-ROM to DVD-ROM drives. This includes wireless systems that permit DVD movie and music playback from the PC to the family room's large-screen TV.

Estimated sales of DVD soared to more than 2 million units the first 15 weeks of the new year through April 12, compared to more than 1.9 million from the spring 1997 Warner Home Video launch through year-end—a total of just under 4 million units. All figures are extrapolated from sales reported to VideoScan from approximately 16,000 retail outlets.

"We don't have the direct-marketing, online sales or small laserdisc-store figures in our reporting base," explains Tonya Bates, VideoScan general manager. "That's why we estimate that our count from reporting stores represents 75% to 80% of the market." VideoScan had reported sales of 1.63 million for 1998 through April 12, compared with 1.53 million from April to December 1997. Reported sales to VideoScan this year were averaging more than 109,000 a week, as of mid-April, extrapolated to a solid 135,000 units a week for the total market.

With 655 DVD titles confirmed for release by 55 labels for the first six months of 1998, on top of the 529 released last year and 30 more announced for later this year, the 1,214 total as of mid-April could easily top 1,500 by the holidays. The trend is definitely toward day-and-date release of DVD and VHS formats, and with a new focus on DVD rentals, the opportunities for significantly higher revenues are attracting new players to the market.

VIRTUAL RENTALS

NetFlix Inc. launched the first Internet store to offer

DVD rentals on April 14 at www.netflix.com. Currently carrying more than 900 titles, the store offers same-day shipping, so customers get their DVDs in two to three days anywhere in the U.S. The fee for the seven-day rental period is \$4 for the first two movies, with additional titles on the same order at \$3 each. Any title can be reserved for an extra \$1 fee, and there's a round-trip shipping/handling fee of \$2 for the first DVD and \$1 for each added title, with a \$5 maximum shipping charge per order. "We anticipate a two-week turn-around or two rental turns a month," explains Marc Randolph, NetFlix president and CEO. Customers also have the option to buy through a "Like It? Keep It!" program.



Leading the retail pack are the major chains, including Best Buy, Tower Records and the Musicland Group. The new commitment from Blockbuster is seen as most significant, as three of the industry's other largest chains—Hollywood Entertainment, West Coast Entertainment and Video Update/Moovies—are still only marginal players, although that situation is likely to change later this year.

With 6,600-plus company-owned and franchise locations, Blockbuster Entertainment "will be selling and renting DVDs in as many as 1,000 of our stores by this June or July," according to spokesperson Karen Raskopf. The chain has been testing both sale and rental options in about 107 stores since last September. A national rental rollout this fall could involve Philips DVD players and in-store demo kiosks.

The 285-store Best Buy chain, which claims an estimated 35% of software and 18% of hardware sales, is making perhaps the industry's biggest commitment. "DVD is the most quickly accepted new consumer product in the history of the consumer-electronics industry," observes Joe Pagano, video merchandising manager. "We've been steadily expanding our title inventory, with over 700 currently available [as of mid-April], and expanding space in our larger stores to 28 from 16 linear feet.

Action-adventure and sci-fi titles are doing best," he adds, and "day-and-date releases with VHS should be automatic. We are getting a ratio of 40 software sales for every player sale, as the consumer is willing to pay a \$10 premium for DVD. I see as many as 2,000 titles or more by year end. If there was one title that would really impact the sale of hardware it would be 'Titanic,' and that may be the move for Paramount into DVD this fall."

For the 118 Tower Records, Video & Books outlets, "DVD business is certainly booming," says video sales VP John Thrasher. "We've been selling a ton of DVDs at all our stores, which have been carrying the format since Warner

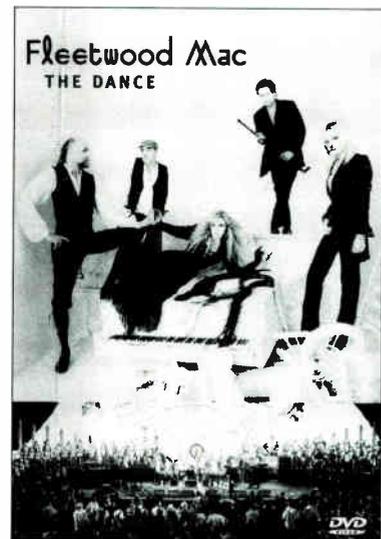
Continued on page 100

The Sound Of Music On DVD

Audio Advancements And Video Visuals Attract Musicians To The Format

BY DEBBIE GALANTE BLOCK

Just how do music and DVD fit together? For many who are not directly involved with the format, it is one big blur. DVD really is three products in one, explain Bill Allen, new-technology spokesman, and Kevin Conroy, senior VP of marketing, for BMG Entertainment. There is DVD-ROM and DVD-video, but there's also DVD-audio. That means another format that could replace CDs. At this point in time, several DVD music-video titles have hit the market, and they offer Dolby AC-3, just like feature movies offer. However, the DVD International Steering Committee has a Working Group (WG-4) dedicated to forming a standard that would sonically blow CD out of the water. As always, a standard is not easily written. Several formats are competing, and a battle is ensuing. Sony/Philips has already decided to license its own Super Audio technology, based on Direct Stream Digital (DSD). DTS, best-known in movie theaters, is an-



"I made the [Dave Grusin] 'West Side Story' title so that it would work in a standard DVD player. DTS has also offered to put it out in their format. I welcome that, because we don't know which format will win out."

—Phil Ramone, producer

other possibility. And, of course, ISC has its own proposal, which has Warner at the technology helm, but they've been pretty secretive about details.

With DTS technology, each CD is encoded with a discrete 5.1 channel surround mix that is a direct 20-bit transfer from the original multi-channel master tape. All DTS-encoded movies and music recordings are mixed and mastered compatibly with the 5.1 speaker configurations that are designed for home-theater audio systems, according to Dave Delgrosso, director of marketing for DTS consumer products.

On the Sony side, Super Audio specifications, once finalized, will become an appendix to the "red book" specifications that define the CD format. DSD takes the musical waveform and converts it, via a high-speed pulse converter, to digital data without the need for decimation or interpolation stages, according to David Kawakami, director of new business development. The data is then decoded

Continued on page 94

Testing The Waters In Britain

A Spring Launch In The U.K. Was The Start Of A Slow Roll-Out For DVD

BY SAM ANDREWS

LONDON—U.K. video companies called it a “soft launch”; video retailers called it “an opportunity lost.” However you describe it, the DVD format made its bow officially in Britain this spring without much fanfare.

Retailers are highly enthusiastic about DVD but irritated by the will-they-won't-they nature of its launch in the U.K. First it was to be launched in the spring, then in time for Christmas and then back to spring again.

The so-called “soft launch”—whereby a limited amount of mostly dated product was released in the spring before a much higher-profile release slate in the autumn—has been greeted with a high degree of both frustration and caution by British retailers.

“I think it's an opportunity lost,” says Garry Blackman, senior product manager for video at Virgin Our Price. “How can you launch a major new format with four titles?”



Columbia TriStar was first out of the gate with “Jumanji,” “A Few Good Men,” “Jerry Maguire” and “Fly Away Home.” All are priced at 19.99 pounds (\$33).

“We have an opportunity to revolutionize home-entertainment products, and we're not

doing it,” continues Blackman. “We are going off with different messages—four types of packaging, no or little copy depth—which just throws out confusion to the potential customer.”

The situation was expected to ease with the arrival of 10 titles from Warner in May, although predominantly older titles. Pricing is being set at the lower figure of 15.99 pounds to bring it into line with normal VHS cassettes. A further 10 to 12 titles were due from PolyGram in May, including “Fargo” and “The Usual Suspects.”

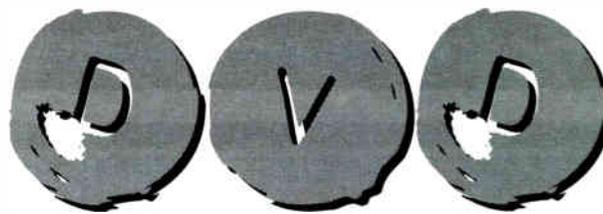
“It's a sign of faith in the mass-market proposition we believe DVD to be,” says Richard Burniston, Warner retail video manager. “We want to push it as hard as possible from the outset.”

Other U.K. retailers, such as Dixons, Woolworths and W.H. Smith, are barely dipping their toes in the water. W.H. Smith is trying the new format in only a few selected stores from July 1, before rolling out a larger range if it proves successful, according to Gary Kibble, a selector for feature film with the retail chain.

Officially, the first DVD product went on sale in the U.K. on April 27, but some retailers, such as Tower Records, started stocking the first four releases two weeks earlier.

For them, the early adopters have proved enthusiastic for the new format. Tara Gordon, video manager for Tower Records' flagship store at Picadilly Circus, says, “It's really doing well, especially considering that we've only got four titles in at the moment. It's really cleaning up; we've sold 40 to 50 units, and we've only had them in stock for a week.”

Gordon added that the retail price of 19.99 pounds was no barrier either. “We're sticking at the RRP,” she says. “A lot of premium video prices are creeping up to that level, so if you throw in digital-quality pictures and sound, it is quite a reasonable price to the consumer—plus there are going to be a lot of extras later on, which you won't get with VHS.” ■



It's Quite A Production

a dvd goes through many complex steps between the studio and the consumer

BY CATHERINE APPLEFELD OLSON

The studios' determination of which titles to release on DVD is just the beginning of a highly complex process. The real wizards behind the curtain are the postproduction, authoring and replication facilities that collect and compress the films' primary and secondary source components, map out their menus and navigation commands, author the titles using specialized computer software, and mass replicate and package them for retail.

Currently, several of the largest studios—including Warner Home Video, Columbia TriStar Home Video and Universal Studios Home Video—keep these operations primarily in-house. But there is plenty of work to go around at the independent post and replication houses, some of which report they are churning out up to 15 titles per week of both open DVD and Divx product.

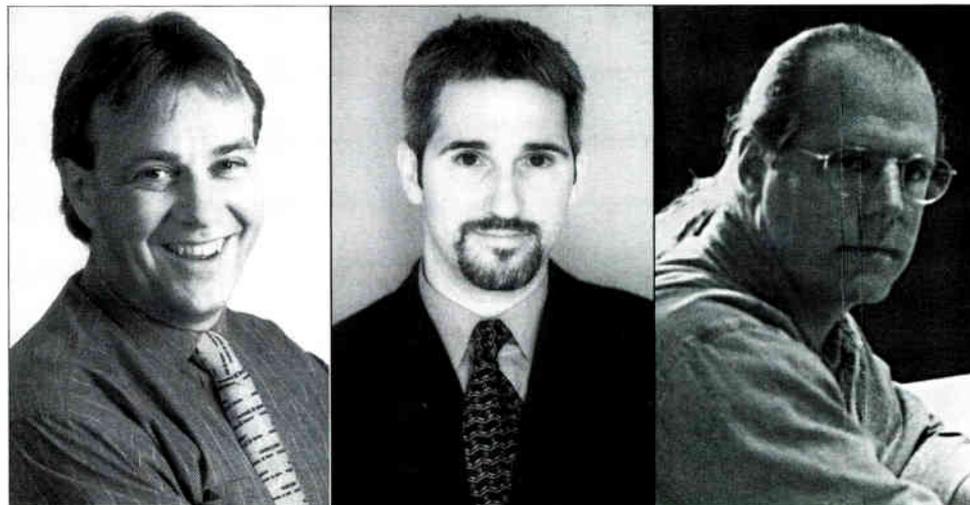
“We've used a lot of different facilities,” says Corie Tappin, VP of marketing at MGM Home Entertainment. “We haven't made a deal for an exclusive facility yet. That would be the ideal situation, but that's not possible right now.”

GETTING OVER THE BUMPS

For some of these facilities, which have been doing DVD for more than two years, the

get a soundtrack for a [Dolby] 5.1 theater mix and, in the middle of the soundtrack, there'll be dropouts. There is always some kind of adjustment from the video world to the film world.”

Jeff Stabenau, president of Crush Digital Video in New York, points out that “not all DVD authoring is equal,” noting that seemingly little differences during this process, when the film essentially is turned into a vast software database, can greatly affect the big picture. “It takes a lot more programming to make more intelligent menus and to make the whole thing feel smarter and more comfortable,” he says.



From left: Lyndon Faulkner, Nimbus CD International; Jeff Stabenau, Crush Digital Video; Mark Waldrep, AIX/Pacific Coast Soundworks

“We've been through all of those horror stories of being on the front edge of DVD technology—machine interoperability issues, subtitling, captioning—where we were all trying to sort out all the bits and pieces of a nice smooth DVD production. Now we can get down to the real nitty-gritty of how to maximize the quality of the image and the sound.”

—Ron Burdett, Sunset Post

road is not as bumpy as it once was. “We've been through all of those horror stories of being on the front edge of DVD technology—machine interoperability issues, subtitling, captioning—where we were all trying to sort out all the bits and pieces of a nice, smooth DVD production,” says Ron Burdett, CEO of Sunset Post. “Now we can get down to the real nitty-gritty of how to maximize the quality of the image and the sound.”

Jeff Klein, co-president of Complete Post, says it can take anywhere from a couple of days to a month to create a DLI. He notes that working in a computer environment for authoring always brings new challenges. “We are still subject to the woes of the computer,” he says. “The ideal situation is having the proper soundtrack, clean masters from the start, basically having all of the proper original elements upfront. But you never know when you are going to

Crush currently is working on a film that includes 13 trailers in a row on a single page. “A viewer can select any trailer, and when he finishes and goes back a page, the trailer he just looked at should be highlighted. It doesn't seem like much, but that takes a lot of extra programming on DVD.”

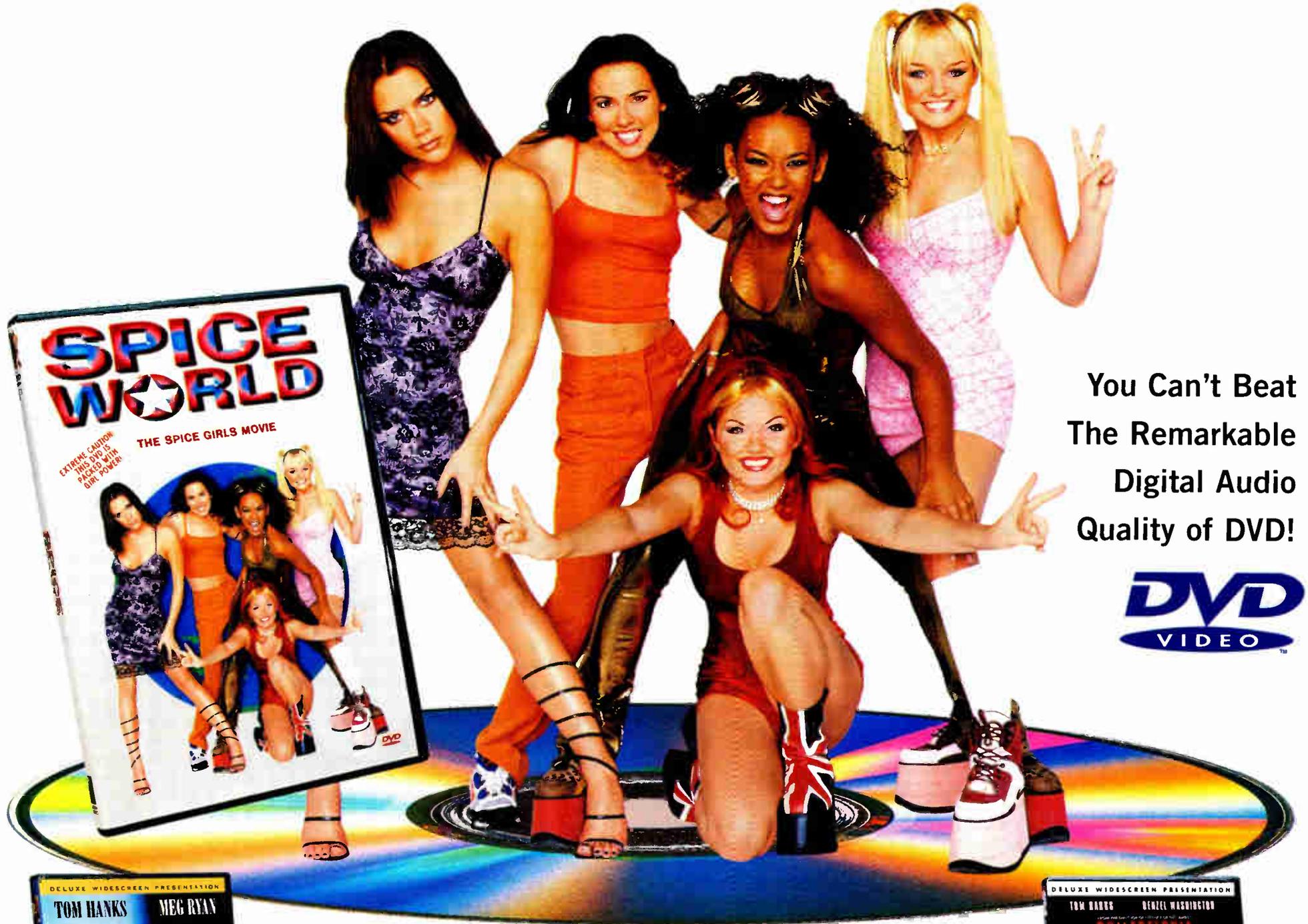
Mark Waldrep, president and CEO of Pacific Coast Soundworks/AIX Entertainment, is focusing on pushing the limits of the DVD video spec. “We want to drive the DVD video spec up as high as it can be driven interactively, with multiple-title sets and carefully crafted video segments,” he says. AIX recently added Morgan Creek and HBO to its DVD client roster and also added an additional 3,000 square feet of space at its Southern California facility.

“The tool sets have matured to a place where they are trustworthy, but they are not robust. They are not easy to

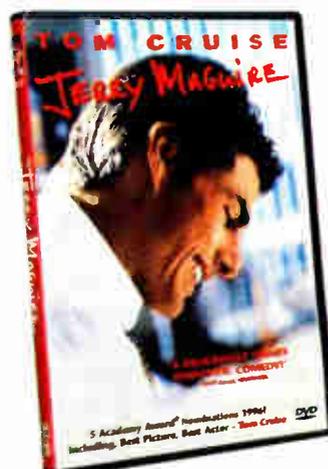
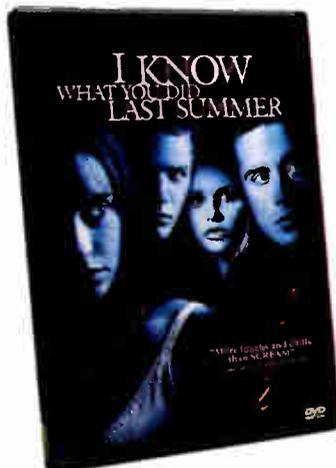
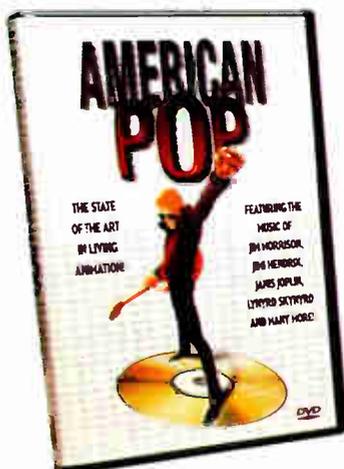
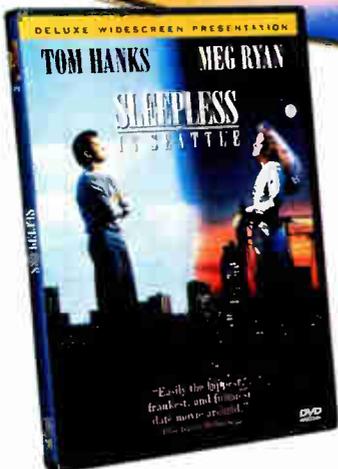
Continued on page 101

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You Can't Beat
The Remarkable
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HOME VIDEO



GROWING FORMAT

Continued from page 85

"The thing that is meaningful to consumers is that DVD truly offers an incredible picture and sound quality that surpasses anything available before," says Corie Tappin, VP of marketing for MGM Home Entertainment, which plans to release about four titles per month for the remainder of 1998. MGM recently finished conducting research on DVD menus. "We've learned that consumers are attracted to the menus in general because of their interactive nature, but you can also go overboard," Tappin says. "Instead of being something that is true to the movie and lets you enjoy the experience, the

"What is becoming increasingly important—and what is our mission inherent in our Platinum Series branding—is to go the extra mile, to push the frontier of this technology."

—Michael Karaffa,
New Line Home Video

menus were taking on a life of their own."

HIGH DEMAND

Ben Feingold, president of Columbia TriStar Home Video, says there are early signs that the format is moving past the early-adopter stage. "We are getting significant orders from some of the key mass merchants as opposed to just the electronics-oriented shops and video-specialty stores," he says. "Our focus is to have the best picture and audio quality. We are really taking the time at the digital mastering stage and the authoring stage." The studio, which will release eight DVDs per month throughout '98, hammered home the importance of releasing new titles day-and-date with their VHS counterparts when, in March, it debuted "Air Force One" to record-breaking sales. That title has shipped "well in excess of 225,000 units," according to Feingold; No. 2 title "The Fifth Element" has shipped 125,000, he says.

To help consumers become aware of the day-and-date releases and its other DVD product, Columbia TriStar—like several other studios—has stepped up its advertising. "For our direct-to-sell-through titles and even for some of our rental product when we bring it to sell-through, all the spots include the information that it is available on videocassette and DVD," Feingold says. "We are bringing more and more consciousness and awareness of the

Continued on page 92

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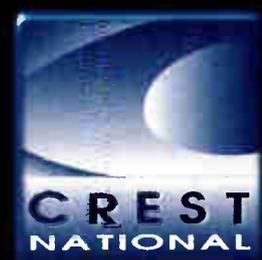
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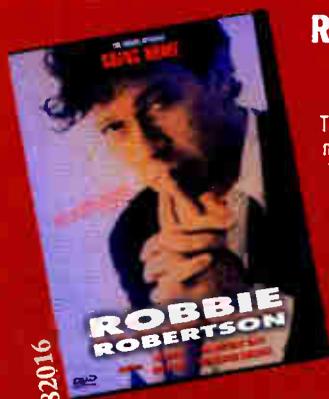
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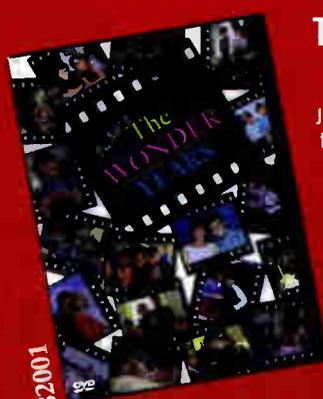
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Robbie Robertson Going Home

The career of one of rock music's icons is celebrated in The Disney Channel's award-winning "Going Home" series. This Double Emmy nominated special utilizes a wide array of film footage that has never before been telecast. Includes 27 scene indexes.

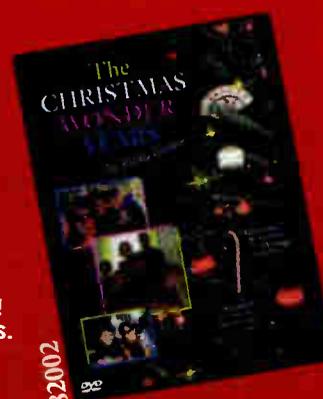
82016



The Best of the Wonder Years

Join Kevin, Winnie, Paul and the Wonder Years gang on an unforgettable trip through highlights of the show's highly acclaimed six seasons. Navigate through the scenes or just sit back and enjoy over 70 minutes of absolute classic television! Includes 22 scene indexes.

82001



The Best of the Christmas Wonder Years

Nostalgia creeps in with two classic Christmas episodes, as the Wonder Years gang bring in the holidays. Includes 18 scene indexes.

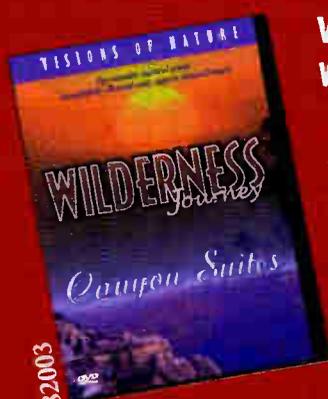
82002



John Denver Montana Christmas Skies

Enjoy the Christmas Season with John Denver and take in the natural beauty of Montana in winter with guests Clint Black, Kathy Mattea and Patty Loveless. Includes Christmas favorites and many John Denver classics. Includes 15 scene indexes.

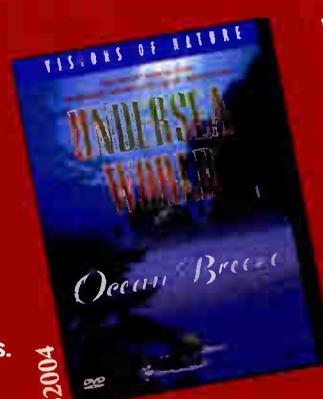
82015



Visions of Nature Wilderness Journey Canyon Suites

Spectacular natural scenes thoughtfully blended with superb classical music. Amidst Mozart's invigorating music, begins a wondrous journey through enchanting scenes of the Grand and Zion Canyons. 1 hour. Includes 13 scene indexes.

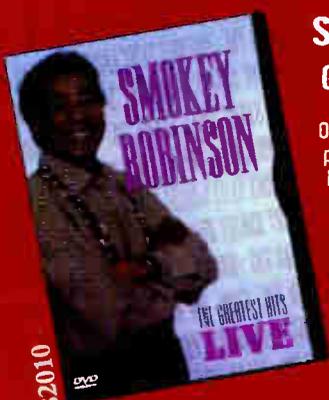
82003



Visions of Nature Undersea World Ocean Breeze

Spectacular natural scenes thoughtfully blended with superb classical music. Ravel's "Bolero" begins this seemingly choreographed journey as ocean life play in the light of the Pacific sunrise. 1 hour. Includes 12 scene indexes.

82004

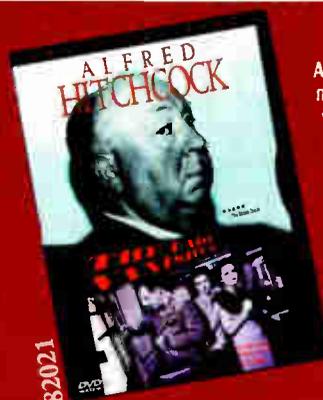


Smokey Robinson Greatest Hits Live

One of music's greatest performers tracks through his hits and audience favorites such as "Tears Of A Clown," "Shop Around," "You've Really Got A Hold On Me," "Ooh Baby Baby," "The Way You Do The Things You Do" and "My Girl." Includes 18 scene indexes.

82010

The Alfred Hitchcock Collection



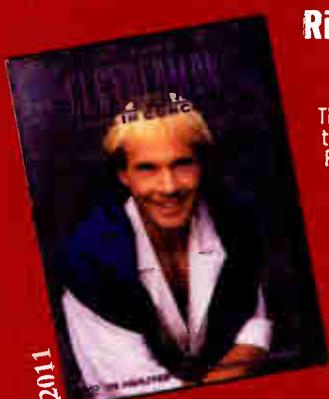
The Lady Vanishes

A classic mystery that manages to combine humor with a genuine sense of menace. A series of ingenious twists and turns finally steaming toward a suspenseful denouement. Running time: 94 min. Includes 18 scene indexes with menus and subtitles in Spanish, Chinese, and Japanese.

82021

SPECIAL EDITION

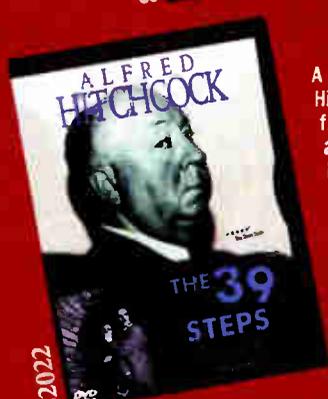
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Richard Clayderman Live In Concert

This 75 minute program captures the unique brand of magic that Richard Clayderman has made his own. Spectacular concert footage from his 1990 British tour is intercut with location shots as well as an exclusive interview filmed at home. Includes 15 scene indexes with menus and subtitles in Spanish, Korean, and Japanese.

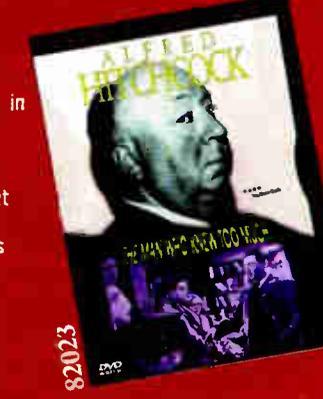
82011



The 39 Steps

A prototype for what would follow in Hitchcock's American career, this film is for those who love a grand spy mystery and a harrowing portrait of an innocent man struggling to prove his innocence while the world turns inexplicably against him. Running time: 86 min. Includes 23 scene indexes with menus and subtitles in Spanish, Chinese, and Japanese.

82022



The Man Who Knew Too Much

This unusually fine dramatic story, filled with twists and turns, breathless chase scenes and superb acting, so appealed to Hitchcock that he remade it 21 years later. Running time: 75 min. Includes 20 scene indexes with menus and subtitles in Spanish, Chinese, and Japanese.

82023

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GROWING FORMAT

Continued from page 90

format to the public."

Universal Studios Home Video has been going with day-and-date releases of most of its "A" titles since it released "Leave It To Beaver" in January, according to Charlie Katz, VP of marketing. Universal has released 300 DVD titles since it entered the market last year and plans to roll out about 100 more during the

remainder of 1998. The studio is also continuing to adorn its titles with directors' and actors' commentary, among other elements. "Our big strategy for DVD is to really work hand in hand with the talent," Katz says. "They really seem to see the value in this for their films."

PolyGram Video will release 25 to 30 DVD titles this year, according to president Bill Sondheim, who notes the slate will include new theatrical releases, special-interest product and a hefty dose of older titles from the newly acquired Epic catalog, which includes such movies as "The Graduate" and "Misery." Says Sondheim, "A significant portion of the titles are catalog titles, and the determining fac-



Top, from left: Warner's Tom Lesinski, Manga's Mike Egan, PolyGram's William Sondheim.

Bottom, from left: New Line's Michael Karaffa, Columbia TriStar's Ben Feingold, Universal's Charlie Katz.



ball Diaries," as well as two additional Japanese animated titles—"Ninja Scroll" and "The Wings Of Honneamise."

Egan says he makes his DVD selection based on sales success and critical acclaim within a particular market. "The Manga catalog is up to about 80 titles, and I am making the decision purely on our best-selling titles and our best animated features," he says. As an example, he says "Ninja Scroll" has sold

tor with them is going to be the availability and quality of source material." The nontheatrical market continues to be important for the company, which has seen success with such DVD titles as "Lord Of The Dance" and "The Three Tenors" and this fall will release "Cats," the first of a series of Andrew Lloyd Webber productions PolyGram will bring to video and DVD.

Specialty product is also flowing from the independent sector, from companies such as Fox Lorber Associates, Simitar Entertainment, UAV and Manga Entertainment.

Manga, which in March released cult Japanese animation movie "Ghost In The Shell" and theatrical title "Grave's End," plans to have up to 15 DVD titles out this year, according to Manga president Mike Egan. Upcoming from the company during the next several months are "Mandela," "Dance Hall Queen" and "Basket-

about 225,000 on VHS; "The Wings Of Honneamise" has sold only about 50,000 but is a staple for collectors.

Egan says the individual titles dictate the amount of interactive extras they carry, but, beginning this summer, all Manga DVDs will employ a technology called SDH

Continued on page 98

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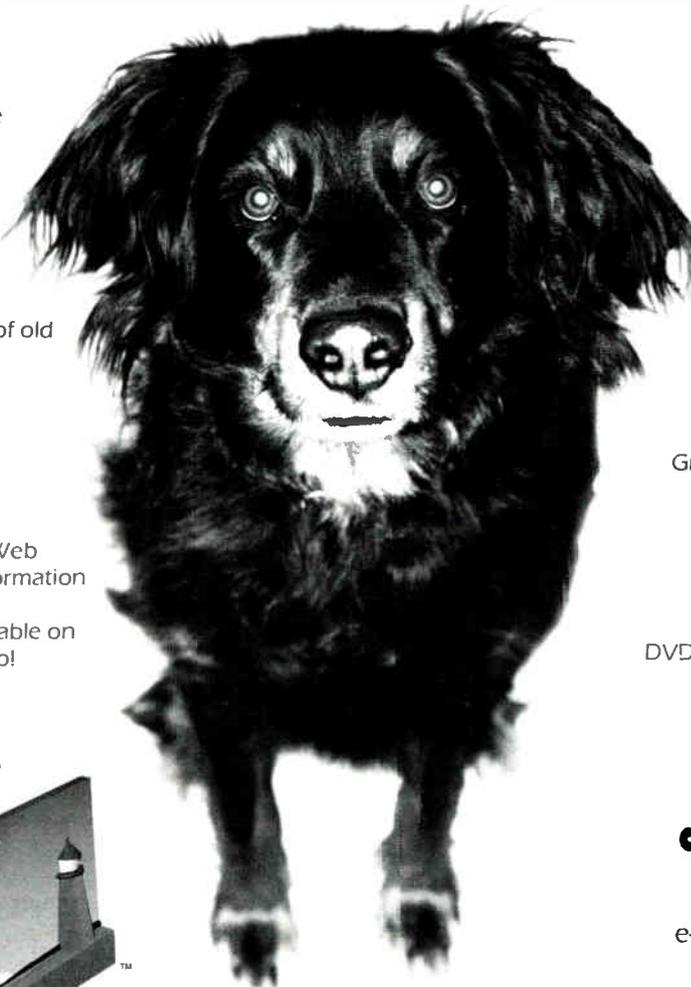
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SOUND OF MUSIC

Continued from page 87

through a pulse converter and a simple analog low-pass filter during playback. DSD allows for sam-

pling rates of at least 64 times that of conventional CDs. DSD also allows producers and engineers to assign their "bit budgets" as they wish.

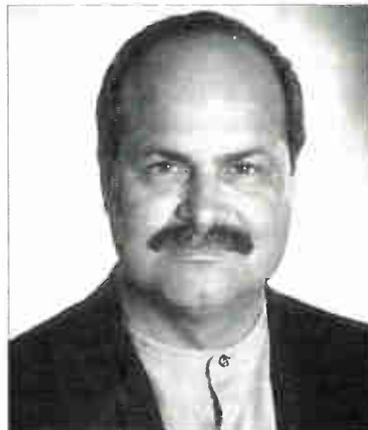
WG4 hopes to accommodate a

somewhat open-ended standard to allow musicians to be creative, it says. Phil Ramone, producer of N2K's "Dave Grusin Presents West Side Story" CD and DVD, says, "It

go beyond AC-3 for pure audio, Ramone says. "A good AC-3 system still sounds damn good."

SELLERS SO FAR

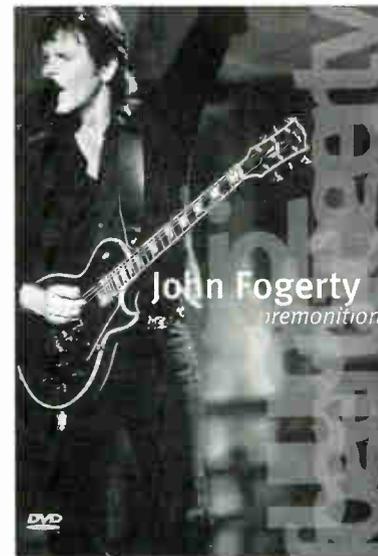
To date, Fleetwood Mac's "The Dance" has been Warner's biggest-selling music DVD. In fact, according to Vic Farraci, senior VP, Warner Records Inc., "SoundScan numbers show this title to be the largest sell-through DVD music title so far. Total VHS and DVD sales were 148,000 units, of which about 15% were DVD."



PMG's Charlie Lico



BMG's Kevin Conroy



"Dave Grusin Presents West Side Story" has done better than N2K originally predicted, according to Laurie Jakobsen, spokesperson. "About 10,000 'West Side Story' DVDs have been put out in the marketplace. That's more than twice what we expected to do," she adds.

Sony Music has already launched 30 titles. The strongest seller so far has been Stevie Ray Vaughan's "Live From Austin Texas" (Epic), which has sold in excess of 5,000 units since its release last September.

Continued on page 96

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SOUND OF MUSIC

Continued from page 94

according to Leslie C. Cohen, VP of business development. Close behind in sales is Gloria Estefan's "The Evolution Tour" (Epic). All Sony labels are releasing DVD, even Sony Wonder/SMV, which has seen particular success with "Odyssey In The Mind's Eye." The DVD version of "Jerry Herman's Broadway At The Hollywood Bowl" from Varese Sarabande is outselling its VHS counterpart at a ratio of 2 to 1, according to Michael Caprio, spokesman. "That's a real surprise, because the target audience was expected to be older and not necessarily own DVD players. We've probably sold 3,500 copies," he says.

"The format is not about linear playback and high-quality audio and video, but rather about non-linear, random access to high-quality audio and video. It's all about navigation."

**—Mark Waldrep,
AIX Media Group**

FUTURE FORECASTS

"I want to make sure that the world of creative producers will take maximum advantage of DVD. The format is not about linear playback and high-quality audio and video, but rather about non-linear, random access to high-quality audio and video. It's all about navigation," according to Mark Waldrep, founder and CEO of AIX Media Group, a West Hollywood-based DVD production company with its roots in Enhanced CDs. AIX is responsible for such music DVDs as Domo Records' "Reflections" and is currently working on a jazz title for Mobile Fidelity—"Harry 'Sweets' Edison & Eddie 'Lockjaw' Davis."

This fall, Sony plans a James Taylor concert DVD, which is being shot digitally for the format. Cohen says, "There are several new titles now being designed to specifically take advantage of inherent DVD features, such as 6-channel surround sound, multi-angle viewing and multi-languages." Thus far, the only Sony title that went straight from the studio to DVD has been "The Best Of Sessions At West 54th."

A new label, Pioneer Music Group (PMG), will be very aggressive on the DVD front, according to Charlie Lico, president, who notes, "We will be coming out of

Continued on page 100

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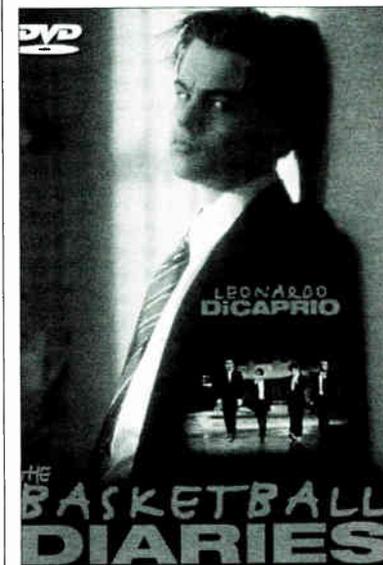


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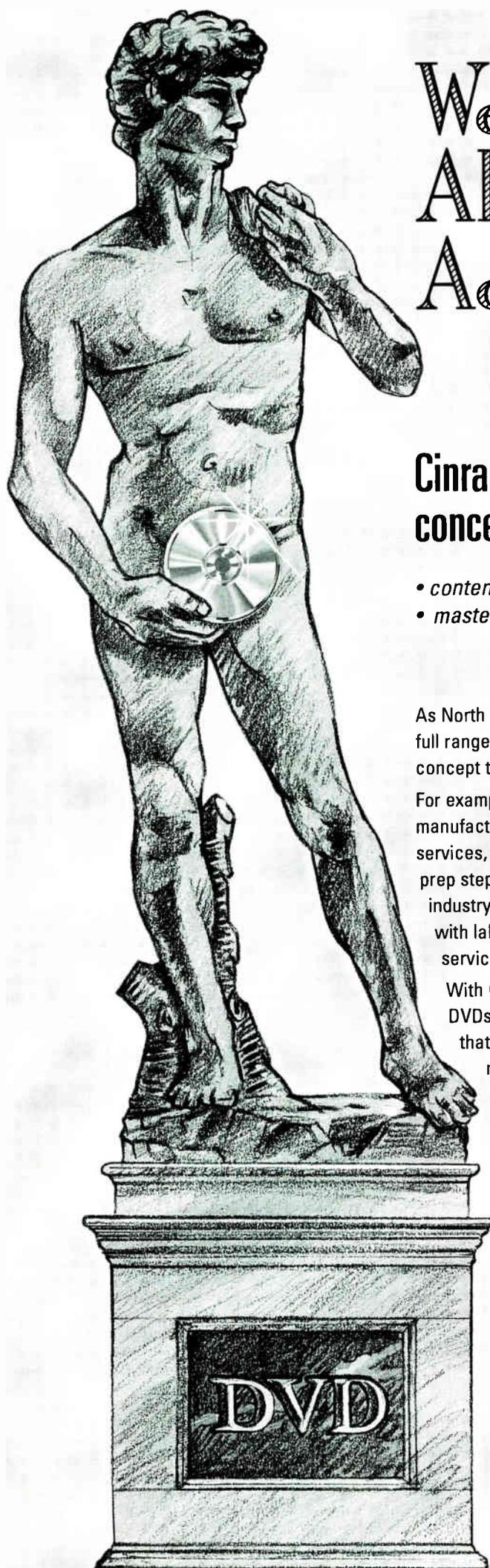
Continued from page 92

(subtitles for the deaf and hard of hearing). SDH embeds a file in the disc that enables a closed-captioning function regardless of whether or not a given player supports it.

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—Corie Tappin,
MGM Home
Entertainment

getting a shot in the arm from the DVD Video Group, which was formed last July at the Video Software Dealers Assn. Conference and now counts 39 members, including consumer-electronics companies and studios. The group has created a consumer brochure, of which some 100,000 pieces have been distributed at retail outlets, as well as a Web site (www.dvdvideogroup.com) with links to most of its members. The DVD Video Group also has a subcommittee that is looking at labeling and packaging issues. It will elect a new board of directors at this year's VSDA. ■

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These merchandising racks take up less than two square feet of floor or counter space! You can choose from two color options - white or black, both with a glowing neon top. And the best part - Dealer's Choice 2 lets you choose your own product mix and your rack is free with a 48 or 112 unit order!

3

DEALER'S CHOICE # 3 DVD Rolling Display

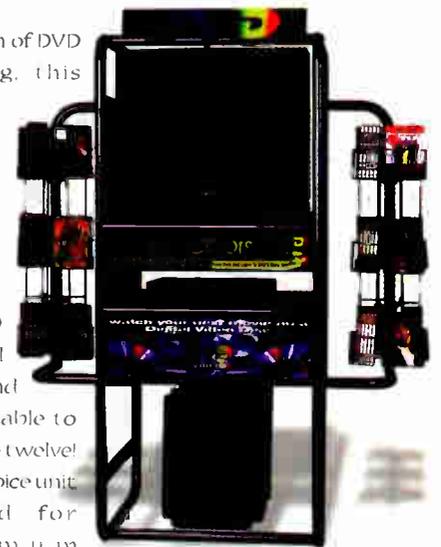
This Valley Media exclusive fixture features easy set-up, heavy-duty tubular silver & black steel and holds 120 units! The display has wheels for easy movement and comes with rental and sell-through DVD signage and a DVD rental player locking bar (DVD players available separately.)



4

DEALER'S CHOICE # 4 The Ultimate DVD Kiosk

The royal crown of DVD merchandising, this exclusive Valley Media kiosk comes with two spinners (each holds 60 units) and locks



four DVD rental players and is expandable to hold up to twelve! Internal voice unit included for maximum awareness. This package includes both sell-through and rental signage, for individual store needs. Holds most 27" TVs. (Rental DVD players available separately.)

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THE RETAIL STORY

Continued from page 87

went national last fall." He feels that day-and-date release with VHS does make a big difference, with most sell-through action concentrated in the first two to three weeks. He is hopeful the studios



Best Buy's Joe Pagano



Netflix's Marc Randolf

will be more liberal in terms of cop ad dollars as "public awareness is vital, and we've got a long way to go." Tower is looking at rental, "and we may be in a test mode very quickly," Thrasher says.

"We were there for the seven-market Warner launch last spring," says Musicland Group video VP Peter Busch. "We now have DVD titles and demo units in all 68

he adds. "The biggest issue is margin at retail. There's a real squeeze on margin from some studios despite the considerably lower DVD authoring and replication costs." Busch is pleased with the success of the continuing joint DVD promotion launched last November with the 854 Sears Brand Central outlets and Musicland retail outlets. ■

SOUND OF MUSIC

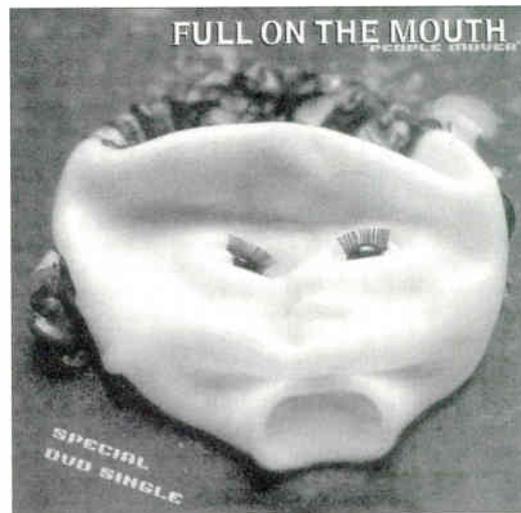
Continued from page 96

the box with a title from CeCe Winans." But first up is a DVD single from a new band, Full On The Mouth. Although the single, "People Mover," from the album "Collide," is not commercially available as yet, the DVD single is being used for promotion and is being bundled with the Pioneer player.

Perhaps most enthusiastic about the format is Platinum Entertainment Inc., the parent company for such labels as River North and House Of Blues. It has started up a DVD-only label called Concert@Home. While the audio of some of the upcoming releases has been available before, the video portion has not. The first titles, scheduled for release this

Paige, spokesman, says that is not to say that these features will not be exploited down the road.

CD/DVD hybrid discs are a source of excitement for such labels as PMG and Capitol Nashville.



turing information is actually available yet.

"Carols In The Caves," which has already been released on CD, is expected to have a DVD version out this Christmas on Cala Records. It is what one would expect from the title: Christmas Carols performed in the wine caves of the Napa Valley.

This summer also will see the release of guitarist Steve Vai's "Alien Love Secrets" on DVD. Originally released as an EP in 1995, the DVD version will enable viewers to see full performance videos, select alternate camera angles and access Vai's own commentary on each track.

Other anticipated DVD releases include John Fogerty's "Premonition" (Reprise) and "The Cream Of Eric Clapton" (PolyGram).

The DVD version of "Jerry Herman's Broadway At The Hollywood Bowl" from Varese Sarabande is outselling its VHS counterpart at a ratio of 2 to 1.

month, include "A Celebration—The Music Of Pete Townshend," "Live From The House Of Blues At The Atlanta Olympics" with George Clinton & the P-Funk All Stars, and the late Luther Allison's concert "Live In Paradise." All of the titles were recorded in Dolby Digital. Other than a great picture and a great sound, these titles do not take advantage of the super qualities of DVD, although Bill

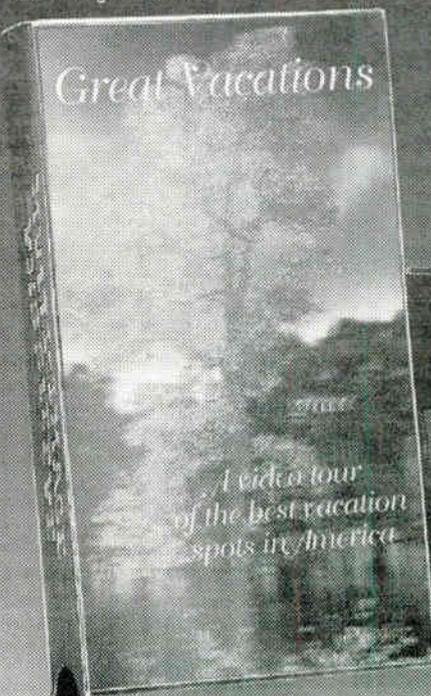
Garth Brooks has teamed up with Intel to release a live album on DVD. However, according to Pat Quigley, it is too soon to tell when that release may actually happen. Quigley says they are waiting until a hybrid disc is feasible. "If the DVD will not play on a CD player as well as on a DVD player, it is of no use to us," says Quigley. Sony/Philips says they can produce these "hybrid" discs, although very little manufac-

Other future releases previously announced in Billboard include titles from Metallica (Elektra) and Hanson (PolyGram), as well as "The Beatles Anthology" (Warner Home Video).

Although BMG and MCA have not released any DVD titles thus far, sources at both companies say DVD is in their future, and both express a lot of enthusiasm about the future of pure audio. ■

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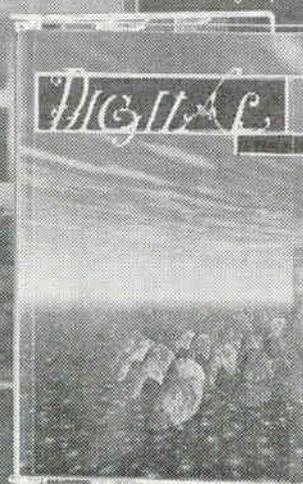
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IT'S A PRODUCTION

Continued from page 88

use, and they are not efficient," Waldrep says of the compression and authoring environment. "But now that we are past the issues of looking for every little glitch, people are looking for facilities with imaginations. Sometimes we just do things and show our clients rather than just talk about them because, in many cases, they've never seen anything like this before." Waldrep adds that most of the titles authored at AIX now contain DVD-ROM elements.

MAKIN' COPIES

DVD replication is snowballing as well. Charlottesville, Va.-based Nimbus CD International is ap-



"Not all DVD authoring is equal. It takes a lot more programming to make more intelligent menus and to make the whole thing feel smarter and more comfortable."

—Jeff Stabenau,
Crush Digital Video

proaching 2.5 million DVD discs produced and shipped, according to Nimbus president and CEO Lyndon Faulkner. Nimbus' clients include such independents as Simitar and Fox Lorber, as well as majors such as New Line. As the content developers continue to enhance their titles with up to an hour of additional programming, there is a shift toward dual-layer discs, or DVD-9. For viewers, it means no more getting off the couch to flip over the disc to access a director's commentary, for example. Several studios have committed to doing only dual-layer titles going forward, and the race is on among facilities to provide the service.

"It has taken us 12 months of hard work to get through the technical barriers, but we have now sold a number of DVD-9 titles and will continue to move in that direction," Faulkner says. He says Nimbus currently is offering DVD-9 service as part of a package for clients. "We are looking at it from the perspective of someone walking in who wants a whole suite, including DVD-5, -10 and -9. It is being used primarily for larger customers." ■



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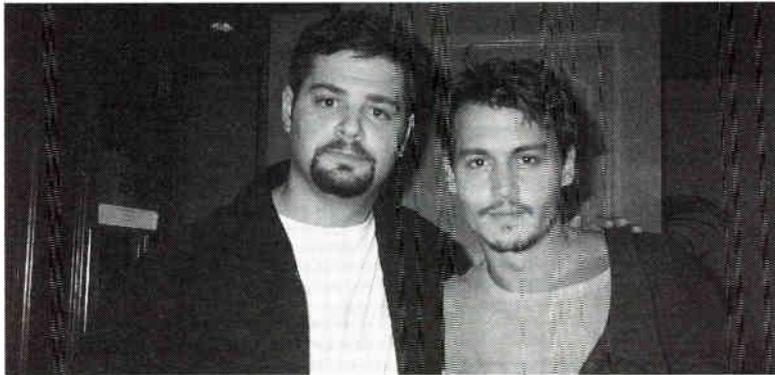
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Stop The Madness. WRCX Chicago morning man Mancow Muller, left, recently filled the airwaves with fear and loathing from actor Johnny Depp, who was in town promoting his current flick, "Fear And Loathing In Las Vegas." "Mancow's Morning Madness" is now heard in 18 states via syndication.

What's Behind Country Radio's Decline?

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—In the recently released winter Arbitron figures, there were as many country stations with down books as there were theories on what went wrong. Format observers have offered explanations ranging from the scientific to the sarcastic.

McVay Media consultant Bob Moody, for example, suspects country listeners may be migrating away from metro areas into Arbitron's broader geographical divisions known as total survey areas, or TSAs. KIIM Tucson, Ariz., PD Herb Crowe, at a loss to explain why his station lost nearly four shares 12-plus, opts to pin the blame on El Niño.

STILL BRIGHT SPOTS

The format wasn't down universal. In the winter ratings picture there were some bright spots for country, like KMLE Phoenix; KFMS Las Vegas; WCMS Norfolk, Va.; KFRG Riverside, Calif.; and KTOM Monterey, Calif. Yet enough stations clocked in with dramatic losses to raise a red flag.

In addition to KIIM, which was off 14.2-10.5, winter-book victims included WIVK-FM Knoxville, Tenn. (21.8-17.9), which had its lowest share in more than two decades, plus WFMS Indianapolis (13.7-10.7); WNOE New Orleans (8.5-5.5); Oklahoma City stations KTST (8.5-6.0) and KXXY-FM (11.1-9.1); WCTO Allentown, Pa. (11.4-9.1); WCOL Columbus, Ohio (8.3-6.2); and WSIX Nashville (13.7-11.6). All lost two shares or more from fall to winter.

So what happened? Was there a product problem? A diary-placement problem? Did the latest presidential sex scandal drive listeners to hot talk stations and away from country outlets? Or did each of the format's hardest-hit stations have its own unique issues in the winter?

Most observers echo Crowe's sentiment: "I wish I knew." Yet Crowe does suggest that a 25% increase in the number of diaries placed by Arbitron in the winter book may be to blame. "It seems unlikely that you'd be able to flop that many new diaries in and not have wobbles until a base line is established," he says. And although "our cume was off this time," he notes, "I don't know if our cume was really off, or if it was just the diary placement."

Although he has no concrete proof yet, Moody is developing a theory that "there is something going on that favors urban stations and disfavors country." As anecdotal evidence, he notes that the No. 1 station in the winter book in Mobile, Ala., WGOK, is a black gospel station and the fact that the winter book's top three stations 12-plus in Memphis program some form of R&B.

"Things like that make me wonder if there's some kind of sampling change that works in favor of urban and against country," Moody says.

In a related theory, Moody says, some country listeners may be migrating further outside of metro areas. Yet because Arbitron is using 1990 census data, "with updates that are just projections," the ratings service isn't reflecting this in its diary placement—to the detriment of country stations. Moody says he's discussed this theory with the chief demographer at Arbitron, who could neither refute it nor offer any evidence to back it up.

THE LEWINSKY THEORY

BP Consulting Group's Ken Moultrie thinks the winter may have been a leveling-off period from the fall, when, he says, many country stations did particularly well. He also saw some winter-book spikes for N/T stations from the Clinton sex scandal, particularly in Seattle, where the hot talk stations fared well.

While he agrees that "there isn't a universal pattern" for the winter-book problem, consultant Michael

(Continued on page 108)

newsline...

CBS/JACOR PLAY SWAP SHOP. CBS will swap six of its stations in three markets to Jacor in exchange for five Jacor stations in two markets. In Baltimore, Jacor gets gospel WCAO and classic rock WOCT; in St. Louis it gets oldies KLOU and album KSD; and in San Jose, Calif., it gets classic/modern rock combo KUFX/KOME. CBS gets KSGS/KMJZ Minneapolis and WHOK/WLVQ/WAZU Columbus, Ohio. (Jacor's Columbus modern rocker, WZAZ-FM, has been spun to Blue Chip Broadcasting, owner of crossover rival WCKX.) The swap satisfies the divestiture rulings by the Department of Justice and Federal Communications Commission (FCC) regarding CBS' purchase of the American Radio Systems (ARS) stations in Baltimore, St. Louis, and San Jose. The FCC has OK'd that closing. Once the ARS deal is closed, CBS will have 165 stations in 33 markets. Jacor will have 204 stations in 55 markets when its pending deals close, including the buy of Nationwide Communications.

KATZ STILL IN MINORITY DOGHOUSE. In a follow-up to the Katz sales-memo fiasco (Billboard, May 30), Katz president Stu Olds met again with ABC Radio Networks' Tom Joyner, Tavis Smiley, and Darryl Brown, along with Chancellor's Charles Warfield and Katz Media's Reggie Denson, to discuss a timetable for changes at the company to better serve minority broadcasters. Katz committed to five things: hiring four new staffers for the Urban Dimension division within a year; making at least 20 new calls on major general-market clients that aren't currently buying ethnic radio, looking into developing an internship program with business schools at historically black colleges, hiring an independent firm to monitor its diversity program, and meeting again in September. Also, The New York Daily News reports that a meeting between Katz and officials from black and Hispanic stations was set to take place June 4 at WBLS New York and was to include reps from adult R&B rival WRKS and Spanish WSKQ.



That's Sir To You, Young Man. Stan "The Man" Priest of WFLZ Tampa, Fla., hangs tight with Sir Elton John following the artist's recent performance at the Ice Palace. Shown, from left, are Priest's significant other, Leslie; John; and Priest.

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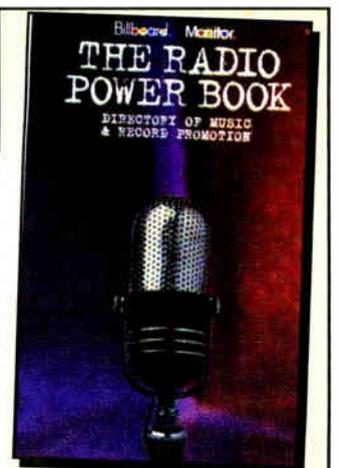
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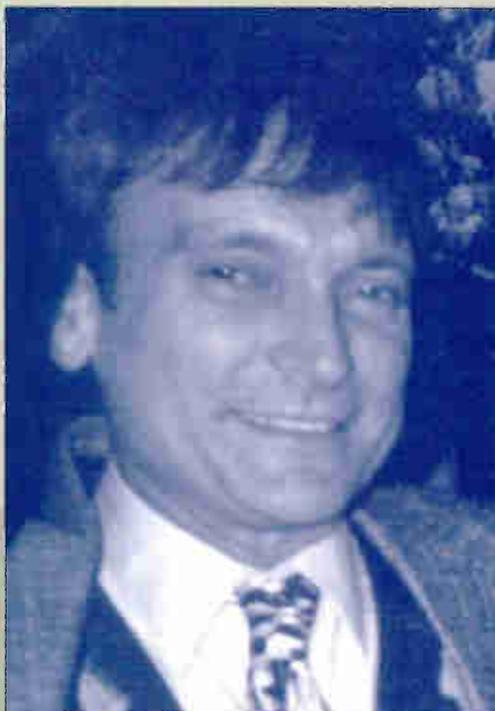
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	22	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 10 weeks at No. 1
2	2	3	18	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	3	2	16	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	4	21	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	5	16	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
6	7	6	20	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	6	7	27	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
8	18	23	4	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
9	10	11	41	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
10	11	12	13	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
11	8	9	14	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
12	14	17	8	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
13	9	8	37	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
14	12	13	10	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
15	17	18	8	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
16	16	16	7	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
17	15	14	48	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
18	13	10	16	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
19	19	15	34	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
20	22	22	7	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
21	20	19	12	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
22	23	24	5	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
23	21	21	18	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
24	27	—	2	OOH LA LA WARNER BROS. ALBUM CUT	ROD STEWART
25	24	25	6	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	18	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 8 weeks at No. 1
2	3	4	14	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	4	5	11	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
4	2	2	32	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
5	5	3	29	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
6	6	6	20	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
7	8	10	7	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
8	7	7	18	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
9	11	12	5	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
10	10	13	12	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
11	12	14	8	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
12	14	15	10	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
13	9	8	40	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
14	16	21	9	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
15	13	9	31	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
16	15	11	16	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
17	17	16	59	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
18	20	25	7	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
19	18	18	50	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
20	21	20	18	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
21	22	24	6	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
22	23	22	21	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	24	19	15	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
24	27	27	12	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
25	26	26	25	BITTER SWEET SYMPHONY VC/HUT 38634/VIRGIN	◆ THE VERVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

WHAT'S BEHIND COUNTRY RADIO'S DECLINE?

(Continued from page 106)

O'Malley of Hill & O'Malley says, "I don't think N/T has been the issue. Other music formats have been the attraction."

Consultant Joel Raab, who notes that "a lot of country stations did seem to crater" in the winter book, agrees with O'Malley that the problem may lie in the continued strength of formats that are alternatives to country, particularly an increasingly mass-appeal top 40 format.

FORMAT CHANGES, SIGN-ONS

In Knoxville, WIVK music director Chris Huff says the station's poor winter showing may have been due to the large number of format changes and sign-ons during that quarter, including the launch of WIVK's new sister rock station, WXVO, which debuted with a 5.5 share. Those changes would account for the fact that time spent listening was down across the board in Knoxville—probably due to more sampling of all the new choices.

Huff also notes that there are more stations splitting the share pie than ever before. Five years ago, there were 10 stations in Knoxville with a 1 share or more. In the winter book, there were 16.

But, Huff says, "my real concern is the state of country music right now. I don't want to sound like I'm blaming it on the product, but I'm seeing a lot of older stuff—songs we haven't played in a long time—coming back testing power gold. In the last three or four years, we haven't produced much power gold, and the songs that hit in the boom era—'Don't Rock The Jukebox,' 'Friends In Low Places'—are still testing high, because nothing has come along to take their place."

STARTING TO FADE

And while Huff says "older power gold [titles] continue to test as well as they did when they came out, the '96-'97 power golds seem to be starting to fade. It's like they don't have the [longevity]. I haven't found much new product out there that I feel passionate about. And certainly if I can't get excited about new product, how can I expect my audience to?"

"Basically, we're seeing a lessened passion among our listeners," he adds. "I can't put my finger on any one thing and say, 'This caused us to lose four shares.' But when I see so many stations across the country sharing the same plight, I have to wonder if it isn't too much homogeneous product and a dearth of artists that are really broken." Huff admits to "poring over the last auditorium test looking for clues."

"I remain concerned," Huff adds. "I'm not saying the sky is falling. I don't think the answer is to slash our list down and play a lot of gold. Country has always been about moving forward and playing new artists."

DRINK THE ORANGE JUICE

Consultant Keith Hill not only blames the product for the winter-book falloff; he also suggests doing exactly what Huff advises against. Because of what he calls "a lack of

compelling songs," all of his clients were up in the winter because they played only about 15 currents and were about six weeks slow on those, Hill says.

"There's some real junk out there," says Hill of the current available product. "On a scale of one to 10, with 10 being what we had in 1992, it's about a three. When the water's dirty, don't drink the water. That's what I'm

'The problem may lie in the continued strength of formats that are alternatives to country'

doing [with clients.] I'm drinking orange juice."

Not everyone agrees with Huff and Hill that the available country product figures into the winter-book problem. Consultants and programmers are divided on that issue. KIIM's Crowe says, "I'm not ready to start blaming the artists yet."

BP Consulting's Moultrie thinks there were no particular product problems during the winter, when new singles were flowing from super-

stars Garth Brooks and Shania Twain. Yet he blames country stations that are relying on the product to save them rather than adjusting to the format's recent downturn.

"People overlook the fact that during a time when the format isn't as hot, you have to focus on being a great radio station rather than on the music," he says.

Like Moultrie, Raab says the continued strength of other formats "basically means that country stations are just going to have to be that much better between the songs."

FAILURE TO ADJUST

Raab also agrees with Moultrie that part of country's problem is that some stations have failed to recognize and adjust to the format's changes. He recently visited a new client station for the first time and was surprised to discover it "had basically the same current rotation as three or four years ago, when the format was hot. Some stations haven't adjusted their rotations or the current/recurrent to gold [ratio] to reflect the weakness of the product."

Raab, like all of the consultants contacted for this article, was quick to point out that his clients "seemed to buck the trend" in the winter book. "I think that's because we've raised the bar on presentation to make up for the product," he says.



Z-Day All The Way. Top 40 WHZ (Z100) New York's Z-Day on May 31 not only paid tribute to New York's 100th anniversary but also offered a star-studded evening of playlist mainstays like matchbox 20, Third Eye Blind, Gloria Estefan, K-Ci & JoJo, and Paula Cole. Among favorite moments for the sold-out Radio City Music Hall crowd were, pictured at top, a duet between Mariah Carey and Olivia Newton-John on "Hopelessly Devoted To You" and a performance by 'N Sync, below, who danced and sang like banshees amid throngs of mesmerized and screaming girls. Proceeds from the event went to PAX, a nonprofit organization dedicated to ending gun violence. (Photos: Chuck Pulin)



Giving a shout-out to one's neighborhood is common in the R&B world, but only a few modern rock bands have paid melodic homage to their home turf.

Following in the footsteps of X and Buck-O-Nine, Sprung Monkey proves that song is where the heart is in "Get 'Em Outta Here," a funky, syncopated list of reasons the band loves San Diego. The song is No. 32 on this issue's Modern Rock Tracks.

"It's the San Diego scene viewed through my eyes, like a day in the life and all the people you come across," says Steve Summers, who has lived in the beachside town for more than 20 years. "We sing props to the great music, the clubs, hanging out at the beach. It's about big-time fun."

But not all is picture perfect in the land of fun and sun, so Summers juxtaposed the positive verses with what he, Mike Summers, William Riley, Tony Delocht, and Ernie Longoria would get rid



"It's about big-time fun" —Steve Summers, Sprung Monkey

of. "We just threw in opposites like hypocrites, crackheads, gangsters, and mean cops."

The act's hometown pride and high-energy sound are an easy fit with "extreme sports" culture.

Sprung Monkey's music can be heard in all Taylor Steel's surf/skate/snow films, on ESPN, and on both "Music For Our Mother Ocean" compilations. The band did last year's Warped tour and played with Blink 182 and Sugar Ray. "We're plugged into that market, which is cool because they're rabid fans. Although the styles vary a lot, all our music has a truthful, aggressive energy that those kids have on their boards. We just take ours to the stage."

After eight years of cultivating a following, Steve Summers says he desires longevity and stability for band and crew. "At first, we just wanted to make \$100 at a gig. Once you do, your goals get bigger and bigger. So we just try to focus on not being boring."

Billboard® JUNE 13, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	3	12	I LIE IN THE BED I MAKE	BROTHER CANE
				2 weeks at No. 1	
2	2	1	21	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
3	3	4	17	TORN	CREED
4	4	2	9	MOST HIGH	JIMMY PAGE & ROBERT PLANT
5	5	5	6	HEROES	THE WALLFLOWERS
6	8	9	17	FUEL	METALLICA
7	6	6	7	FIRE IN THE HOLE	VAN HALEN
8	7	7	8	WISHLIST	PEARL JAM
9	9	12	13	SAVE YOURSELF	STABBING WESTWARD
10	11	14	4	AVA ADORE	THE SMASHING PUMPKINS
11	13	13	8	SLAM DUNK	DLR BAND
12	12	10	16	CUT YOU IN	JERRY CANTRELL
13	17	28	3	I DON'T WANT TO MISS A THING	AEROSMITH
14	10	8	24	SHELF IN THE ROOM	DAYS OF THE NEW
15	14	15	13	CLOSING TIME	SEMISONIC
16	15	16	20	MY HERO	FOO FIGHTERS
17	16	11	26	SEX AND CANDY	MARCY PLAYGROUND
18	18	17	42	MY OWN PRISON	CREED
19	19	20	9	DON'T DRINK THE WATER	DAVE MATTHEWS BAND
20	27	30	3	SPACE LORD	MONSTER MAGNET
21	24	26	4	CIGARETTES AND ALCOHOL	ROD STEWART
22	22	24	7	IRIS	GOO GOO DOLLS
23	26	27	10	SHIMMER	FUEL
24	25	22	11	SHE'S GONE	ERIC CLAPTON
25	21	19	10	REAL WORLD	MATCHBOX 20
26	40	—	2	THE DOWN TOWN	DAYS OF THE NEW
27	29	32	3	MY SONG	JERRY CANTRELL
28	28	25	17	USE THE MAN	MEGADETH
29	23	23	7	I WILL STILL BE LAUGHING	SOUL ASYLUM
30	30	31	6	THE WAY	FASTBALL
31	36	—	2	PREMONITION	JOHN FOGERTY
32	34	40	3	SHINING IN THE LIGHT	JIMMY PAGE & ROBERT PLANT
33	32	34	4	THAT SONG	BIG WRECK
34	35	36	4	MONSTERSIDE	ADDICT
35	33	33	6	BE QUIET AND DRIVE (FAR AWAY)	DEFTONES
36	38	37	4	LUCY	CARAMEL
37	37	39	5	AT THE WATER	STEGOSAURUS
38	RE-ENTRY	22		THE MEMORY REMAINS	METALLICA
39	31	29	8	TIME AGO	BLACK LAB
40	39	—	3	HOME	ECONOLINE CRUSH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard® JUNE 13, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	14	CLOSING TIME	SEMISONIC
				3 weeks at No. 1	
2	2	3	10	IRIS	GOO GOO DOLLS
3	3	2	17	THE WAY	FASTBALL
4	4	6	4	AVA ADORE	THE SMASHING PUMPKINS
5	7	7	14	SHIMMER	FUEL
6	6	5	10	PUSH IT	GARBAGE
7	5	4	10	DON'T DRINK THE WATER	DAVE MATTHEWS BAND
8	9	11	10	FLAGPOLE SITTA	HARVEY DANGER
9	8	8	16	WISHLIST	PEARL JAM
10	10	10	6	HEROES	THE WALLFLOWERS
11	11	9	19	I WILL BUY YOU A NEW LIFE	EVERCLEAR
12	12	12	10	JUMP RIGHT IN	THE URGE
13	15	20	7	INSIDE OUT	EVE 6
14	14	14	11	REAL WORLD	MATCHBOX 20
15	13	15	8	SPARK	TORI AMOS
16	17	17	8	REDUNDANT	GREEN DAY
17	16	13	33	SEX AND CANDY	MARCY PLAYGROUND
18	18	24	7	LUCKY MAN	THE VERVE
				★★★ AIRPOWER ★★★	
19	22	27	6	SAINT JOE ON THE SCHOOL BUS	MARCY PLAYGROUND
20	21	23	8	WHAT I DIDN'T KNOW	ATHENAEUM
21	19	16	15	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
22	25	29	12	SAVE YOURSELF	STABBING WESTWARD
23	27	28	6	SONG FOR THE DUMPED	BEN FOLDS FIVE
24	28	25	18	TORN	NATALIE IMBRUGLIA
25	24	26	7	I WILL STILL BE LAUGHING	SOUL ASYLUM
26	23	19	22	MY HERO	FOO FIGHTERS
27	26	21	13	LOSING A WHOLE YEAR	THIRD EYE BLIND
28	30	30	8	TIME AGO	BLACK LAB
29	29	22	14	FROM YOUR MOUTH	GOD LIVES UNDERWATER
30	37	—	2	WALKING AFTER YOU	FOO FIGHTERS
31	31	32	11	UNINVITED	ALANIS MORISSETTE
32	34	38	3	GET 'EM OUTTA HERE	SPRUNG MONKEY
33	32	33	5	KIND & GENEROUS	NATALIE MERCHANT
34	NEW ▶	1		INTERGALACTIC	BEASTIE BOYS
35	35	37	3	DEBBIE	THE B-52'S
36	36	39	4	4 AM	OUR LADY PEACE
37	NEW ▶	1		TRULY, TRULY	GRANT LEE BUFFALO
38	33	31	16	SHELF IN THE ROOM	DAYS OF THE NEW
39	38	36	24	GIVEN TO FLY	PEARL JAM
40	39	34	15	CUT YOU IN	JERRY CANTRELL

HITS! IN TOKIO

Week of May 17, 1998

- 1 Black Velveten / Lenny Kravitz
- 2 Everything's Gonna Be Alright / Sweetbox
- 3 Ain't That Just The Way / Lutricia McNeal
- 4 My Heart Will Go On / Celine Dion
- 5 Falling For You / Tamia
- 6 Ray Of Light / Madonna
- 7 Yuganda Taiyou / UA
- 8 Teardrop / Massive Attack
- 9 Brighter Days / Sybil
- 10 Deeper Underground / Jamiroquai
- 11 Push It / Garbage
- 12 Lay Me Down / Meja
- 13 Rewind / Celine Dion
- 14 Dreams / The Corrs
- 15 Rock Your Baby / Lisa Maxwell
- 16 The Cup Of Life / Ricky Martin
- 17 Heaven's What I Feel / Gloria Estefan
- 18 The Hey Song / Speer
- 19 Kingyo / Bonnie Pink
- 20 Kokomo / Baha Men
- 21 Why Can't We Be Friends? / Smash Mouth
- 22 Frozen / Madonna
- 23 Home / Sean Lennon
- 24 Don't Go Away / Oasis
- 25 Tsutsumikomuyouni... / Misa
- 26 Found A Cure / Ultra Nate
- 27 Picture Of You / Boyzone
- 28 All My Life / K-Ci And Jojo
- 29 Say You Love Me / Simply Red
- 30 Hinoatarubasho / Misa
- 31 Brimful Of Asha / Cornershop
- 32 Not Alone / Bernard Butler
- 33 I Will Still Be Laughing / Soul Asylum
- 34 Earthbound / Conner Reeves
- 35 Toro / UA
- 36 My Father's Eyes / Eric Clapton
- 37 Torn / Natalie Imbruglia
- 38 A Rose Is Still A Rose / Aretha Franklin
- 39 Long Walk Back / Danny Wilde And The Rembrandts
- 40 Oh La La La / Attica Blues And Shinichi Osawa
- 41 Top Of The World (Ole Ole Ole) / Chumbawamba
- 42 Lovely Oaze / Jazzy Jeff And Fresh Prince
- 43 You're Still The One / Shania Twain
- 44 The Arms Of The One Who Loves You / Xscape
- 45 Barbarella / Scott Weiland
- 46 Every Time / Janet
- 47 Stop / Spice Girls
- 48 I'm Not Dreaming / Elisha LaVerne
- 49 The Continental / Eliane Elias
- 50 Real Love / Speech

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The B-52's Bounce Back With Spirit Intact On Reprise's 'Time Capsule'

GOOD STUFF: When the four members of the B-52's recently reunited to record a pair of new songs for their just-released greatest-hits album, it was the first time in four years that they had been in a studio together. And yet, they say, it was as if time just melted away.

"Yeah, it was the same as ever," says B-52's vocalist **Fred Schneider**. "We all got in there and just started screamin' and yellin'."

"I feel like, 'Once a B-52, always a B-52,'" adds vocalist/keyboardist **Kate Pierson**. "We started out as friends, then became a band. I think that's the secret to our longstanding ability to keep the band going. Of course, we've gone through all sorts of transitions through the years, but thank God, we're still friends. We still communicate."

The term of their longevity will likely catch you off guard, actually. Formed 22 years ago in Athens, Ga.—with Schneider, Pierson, vocalist/keyboardist **Cindy Wilson**, guitarist **Ricky Wilson** (who died from AIDS in 1985), and **Keith Strickland**, originally on drums, now on guitars—the band is regarded as one of the core cult acts of the early-'80s new wave movement and a staple of the roots of modern rock radio.

In all, the B-52's have recorded 10 albums, including 1989's "Cosmic Thing," which sold 2 million copies and established the group as a top 40 act for the first time with the top five Hot 100 hits "Love Shack" and "Roam."

The new album—"Time Capsule: Songs For A Future Generation," released May 26 on Reprise—contains 18 embraceable tracks, including the classics "Rock Lobster," "Private Idaho," and "Planet Claire," as well as a bucketful of 1990s hits. Also included are two new songs: "Hallucinating Pluto" and the single "Debbie," released to modern rock radio April 28. The cut climbs to No. 35 on Modern Rock Tracks this issue.

Like so many of the group's signature party songs, "Debbie" frolics to and fro with hook-roping guitars, that telltale snare snap, and a maddening sing-along chorus: "Shell-shocked, supersonic blonde/Hyperphonic female, dark sunglasses on/Everyone is here to see her all-girl rock band."

The obvious question raised by the song's title is whether it's about fellow new wave innovator and long-time B-52's pal **Debbie Harry** of **Blondie**. "While I was working on the music, I kept thinking about the early days when we first came up to New York playing at CBGB," says Strickland. "There was an organ sound that reminded me of early Blondie, and I worked from that, though now it's a bit different."

When the rest of the band joined in to firm up the tune and devise a

lyric, Strickland says, "I decided that we could call it 'Debbie' just to see if it might inspire anyone. It really could have been 'Ellen' or 'Teresa' or anyone. It really isn't about Debbie, just inspired by her. It's more of a metaphor for that era:



by Chuck Taylor

the beginning of the early period of punk and new wave in New York and the enthusiasm that erupted whenever a new band would come around. There was such an innocence."

"You can see the roots of the band in the new songs and see where we're at now—in the ozone," adds Schneider. "I hope when we see [Harry], she likes that song. If she throws a pot at me, I'll probably know."

This latest evolution in the band's long life is only one of a series of dramatic chapters its members have endured since their first taste of success two decades ago.

Foremost still is the death of Ricky, which nearly prompted the group's breakup. "We really thought



THE B-52'S

the band was finished, that was it," acknowledges Pierson. "It took us a long time to get through the loss of our best friend and co-worker, and we became a very different band. The dynamic changed."

The band was also deeply affected with the runaway success of "Cosmic Thing" in '89, which not only made them pop stars but put the four on the road for 18 months supporting their sudden multiplatinum success. Clearly, the rigors of the tour took its toll. Immediately after, Cindy announced she was leaving the band to get married.

"She was all exhausted after the 'Cosmic Thing' mayhem," Schneider says. "She wanted to do the marriage and husband thing and all that."

On the band's next album, "Good Stuff," the remaining members "found new ways to work around her absence," Strickland says. "Kate and I found different methods to work with harmonies." The band, sans Cindy, then toured in the summer of 1994, adding to the lineup **Julee Cruise**, whose "Floating Into The Night" had made alternative waves in 1990.

After that tour, Cindy rejoined the band. The regrouped B's held a meeting and decided to record a new B-52's album. "But you know, it didn't really feel like our hearts were into it," Pierson says. "We tried for about a year to write, and it just wasn't happening for all of us. Fred was beginning to write his second solo record, so he was going in one creative way while the rest of us were in another direction."

Pierson, Strickland, and Wilson did continue to meet as Schneider worked on his solo project. "We have a bunch of songs we've written together, but who knows what's going to happen with them," says Pierson.

For now, the reunited band is preparing for its latest tour alongside co-headliners **the Pretenders** to support the greatest-hits package. The bands hit the road June 18 for 21 planned dates. A video compilation, including live footage, is also in the works.

"It's come full circle now," Pierson says. "We have this album to represent this period of time. It's kind of a coming of age for us. Who knows what the future holds from here."

For one thing, Wilson now has a baby. "I don't know how much she's going to want to travel," says Pierson. "She's touring right now because she wants to bust loose and party and play with the band. But she's also very dedicated to raising her child."

Meanwhile, the band is scattered across the East Coast, with Pierson and Strickland living in Woodstock, N.Y., Wilson in Atlanta, and Schneider in New York.

"Twenty years on, everybody changes," Schneider says. "We have a shared outlook and still have a shared sensibility about things, but other things have changed a lot. When we are together, we have fun. But then it's nice to have a break from each other, because everyone has sort of gone their own way."

But, as they've all learned, never say never. Says Pierson, "We're always open; like when Cindy left, she knew she could always come back. Right now, we're at a point where we might do another B-52's album, but we might have to wait until we all do some other things and then come back together again. I have to say, it's still fun playing with the band. That has never been lost."

Parris, O'Neil Count On An Audience For WINX's AM Hits

WHILE THERE HASN'T been a successful new AM top 40 in more than 15 years, Bill Parris has just flipped his heritage suburban Washington, D.C., AM, WINX Rockville, Md., from oldies to top 40. He says he'd be thrilled if his station pulls a 0.4 share, although he figures it can make money if it makes any sort of showing in Arbitron. And, oh yeah, he's not afraid to target 12-54. Or play "Macarena" as a recurrent. Or use the term "top 40" as an on-air positioner.

Parris, president of WINX owner Radio Broadcast Communications, says, "Generally, it's the consensus of most AM programmers that you program for cume, regardless of format. So what's the highest-cuming format in the top 20 markets? It's top 40."

"In most major markets, oldies [controls] a 3 to 4 share," adds OM/morning man Dan O'Neil. "In this market, only 20% of the listening is done on the AM dial, so we're dealing with only 20% of a 4 share before we play our first song. We also cover only 42% of the audience in the metro. So take 20% of a 4 share times 42%, and that's what our potential would have been for showing up in Arbitron. It would have been a 0.2 to 0.3. Then we looked at hit radio in its various permutations, and it comes out to a much higher percentage."

In the '60s and '70s, WINX was one of a handful of suburban AMs that served their own portion of the D.C. metro in the absence of a top 40 behemoth. WINX evolved to AC but attempted top 40 again in the late '80s. As group PD, then executive VP of WINX's former owner, United Broadcasting Co., Parris would try AM top 40 on WYST-AM Baltimore. He'd also launch top 40 on WRQC Cleveland (now WZJM) and crossover on WERQ (92Q) Baltimore. When the United properties were sold, he bought WINX and took it oldies, simulcasting briefly on an FM.

Even then, D.C.'s hole for a mainstream top 40 had long been plugged by WWZZ. So why would listeners search out an AM instead? Because, Parris says, his music will be more familiar. And because the station will be more personality-driven. And because it can superserve the half of the metro that it reaches. While music listeners might not surf on AM, Parris is hoping that "cumulative pluses" will be enough to motivate a band switch.

"The only argument I've heard that this isn't going to work is that listeners below 34 haven't been trained to listen to AM," Parris says. "If you look at markets with no AM listening, it's usually because they have lousy AM stations."

In terms of presentation, WINX's jocks, all of whom made the transition from oldies, recall the high-energy jocks of the early-'80s "hot hits" era. O'Neil, who has worked off and on at top 40 since the early '60s, says he's seeking to restore energy and personality to the format.

Here's a recent hour of WINX: Vonda Shepard, "Searchin' My Soul"; Foo Fighters, "Big Me"; Marvin Gaye, "Sexual Healing"; matchbox 20, "3 AM"; Usher, "Nice & Slow"; Puff Daddy, "I'll Be Missing You"; Prince, "1999"; Backstreet Boys, "As Long As You Love Me"; Next, "Too Close"; Mariah Carey, "One Sweet Day"; Sarah McLachlan, "Sweet Surrender"; Goo Goo Dolls, "Iris"; S.O.A.P., "This Is How We Party"; and Duran Duran, "Hungry Like The Wolf."

A few other iconoclastic attitudes mark WINX; one is its positioner, "Washington's top 40 station." "It's been traditional since rock'n'roll came along that if somebody says 'top 40,' you know what you're listening to," O'Neil says.

Another is that Parris is seeking teen listeners. At night, he says, the strategy is to "bear down on 13- to 14-year-olds and own them." When told that few other owners would say that in public, Parris says, "If I told you I had a promo that wouldn't cost a penny and would get you on in 20,000 homes and get you sampled, of course you'd want to do it. It's called a teen base. You're not hurting anything by going after teens, because adults are watching TV anyway."

Despite this, O'Neil says, the first listener feedback was from adults who'd read about the format change in The Washington Post, with teens drifting in a few days later.

Even on FM, WINX never showed in Arbitron. Making the book, Parris says, would be worth \$300,000 in additional revenue. At the outside, Parris says, the station could do a 1 share. He's expecting a 0.4. Wanting more, Parris says, "is like asking, 'How healthy do you want the man to be when you bring him back from the dead?' If you bring him back to life again, that's the miracle."

SEAN ROSS



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MTV Movie Awards Live Up To Their Image As The Anti-Oscars

PARTY ON: The 1998 MTV Movie Awards, taped May 30 in Santa Monica, Calif., may not have been "as raucous as past MTV Movie Awards," according to host **Samuel L. Jackson**, speaking backstage, but the awards still had plenty of irreverent moments. Chief among them were Jackson's own censor-baiting skits and monologues, which contained occasional sprinklings of the "f" word. It was the perfect attitude for the MTV Movie Awards, which has positioned itself as the anti-Oscars: informal, hip, and definitely

unconcerned with political correctness.

The show aired on MTV June 4.

Even the location for the MTV Movie Awards was offbeat: Barkar Hangar at the Santa Monica Airport. The awards show brought out a mixture of superstars (**Jim Carrey**, **Will Smith**), veteran actors (**Martin Landau**), recording artists (**Babyface**, **the Wallflowers**), and starlets (**Heather Graham**, **Jennifer Love Hewitt**). The awards were voted on by MTV viewers, who cast their votes by phone, the Internet, or at selected Blockbuster Video outlets.

Australian singer/actress **Natalie Imbruglia** sang her hit "Torn." After her performance, Imbruglia said she wants to concentrate on her singing career instead of going back to acting. She said she's looking forward to her European tour this month and plans to tour other areas soon. The singer also said she's been busy writing material for her next album.

Brandy, who performed with **Mase**, was tight-lipped backstage about an upcoming ABC-TV project she'll be doing with **Diana Ross**. But she perkily promoted her new album ("Never Say Never") and said that she wanted acting roles that differ from her "nice girl" image.

Also at the awards show was **Lenny Kravitz**, sporting a new image: Gone are his trademark dreadlocks, which have been shorn in favor of a mini-Afro. Kravitz, who escorted **VH1 VJ Cynthia Garrett** to the show, was also wearing an outfit that looked like it came straight from the late **Timothy Leary's** closet: loose-fitting white meditation clothes and sandals, which left little doubt that Kravitz has left those platform shoes and feather boas behind for good.

The after-party was what you

might expect for an MTV shindig. The food was plentiful, the drinks were flowing, and big-screen monitors played MTV videos nonstop. Overheard commentary from one party guest: "MTV is playing more videos tonight than I ever seen them play on TV." Ouch.

ON THE MOVE: Independent video promotion companies **R'N R Freelance** and **Direct Hit Entertainment** have moved.

The new address for **R'N R Freelance** is 71 W. 23rd St., Suite 506, New York, N.Y. 10010. **Direct Hit Entertainment** can now be reached at 160 W. 71st St., No. 10J, New York, N.Y. 10023.

Each company's respective phone and fax numbers are the same.

THIS & THAT: **Lauryl Hill** of the **Fugees**, **Destiny's Child**, **LSG**, and **Xscape** will perform at the grand opening for **BET's SoundStage** nightclub Wednesday (10) in Orlando, Fla. **Maxwell**

was originally scheduled to perform at the event (**The Eye**, **Billboard**, May 2), but he will not be appearing.

In other **BET** news, the network has struck a deal with **Bell Atlantic** to market telecommunications services to African-Americans. Under the terms of the deal, **BET's** brand name will be used in **Bell Atlantic's** advertising and promotional campaigns.

Counting Crows will release a double live album featuring their performances on MTV's "Live From The 10 Spot" and **VH1's** "Storytellers." The album, set for a mid-July release on **DGC Records**, is called "Across A Wire: Live In New York."

Two memorial funds have been established in honor of music video director **Michael Lucero**, who died in a car accident May 8 (**Billboard**, May 30). Donations can be sent to the **Michael Lucero Fund**, **Urban Pioneer Program**, **McAteer High School**, c/o **Wayne McDonald**, 553 Hazel Ave., San Bruno, Calif. 94066.

Donations can also be sent to the **Michael Lucero Scholarship Fund**, c/o **BECA Department**, **San Francisco State University**, 1600 Holloway Ave., San Francisco, Calif. 94132.

Lucero owned the production company **?UC Is ?UGet**. The status of the company was undetermined at press time.

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Janet, I Get Lonely
- 2 Brandy & Monica, The Boy Is Mine
- 3 The Lox, Money, Power & Respect
- 4 Chico DeBarge, No Guarantee
- 5 Boyz II Men, Can't Let Her Go
- 6 Big Punisher, Still Not A Player
- 7 Usher, My Way
- 8 Puff Daddy & The Family, Victory
- 9 Mya & Sisqo, It's All About Me
- 10 Pras Michel F/D' Dirty Bastard, Ghetto Supastar
- 11 Next, Too Close
- 12 Xscape, The Arms Of The One Who Loves You
- 13 Jon B., They Don't Know
- 14 Montell Jordan W/Master P, Let's Ride
- 15 Beanie Man, Who Am I
- 16 Public Enemy, He Got Game
- 17 LSG, Door #1
- 18 Charli Baltimore, Money
- 19 Destiny's Child, With Me
- 20 Busta Rhymes, Turn It Up
- 21 Will Smith, Just The Two Of Us
- 22 Mariah Carey, My All
- 23 Brian McKnight, The Only One For Me
- 24 Queen Pen, Party Ain't A Party
- 25 Playa, Cheers 2 U
- 26 Sparkle, Be Careful
- 27 Babyface & Des'ree, Fire
- 28 Voices Of Theory, Say It
- 29 K-Ci & JoJo, All My Life
- 30 Timbaland And Magoo, Clock Strikes

★ ★ NEW DNS ★ ★

- Nutta Butta & Teddy Riley, Freak Out**
Ice Cube, My Loved One
Entourage, Page Me
Sylk E. Fyne & Too Short, Keep It Real
4 The Cause, Stand By Me
Southside Connxshun, Raize Da Roof
Dnxy, React
John Forte, Ninety-Nine
Jayo Felony, Whatcha Gone Do



Continuous programming
2806 Dpryland Dr.,
Nashville, TN 37214

- 1 Clint Black, The Shoes You're Wearing
- 2 Faith Hill, This Kiss
- 3 Reba/Brooks & Dunn, If You See Him/If You See Her



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, My All
- 2 Brandy & Monica, The Boy Is Mine
- 3 Goo Goo Dolls, Iris
- 4 K-Ci & JoJo, All My Life
- 5 Semisonic, Closing Time
- 6 Next, Too Close
- 7 Natalie Imbruglia, Torn
- 8 Janet, I Get Lonely
- 9 The Wallflowers, Heroes
- 10 Destiny's Child, No, No, No
- 11 Will Smith, Just The Two Of Us
- 12 Fastball, The Way
- 13 Pras Michel F/D' Dirty Bastard, Ghetto Supastar
- 14 Brian McKnight, Anytime
- 15 Matchbox 20, Real World
- 16 Madonna, Ray Of Light
- 17 Metallica, Fuel
- 18 Puff Daddy & The Family, Victory
- 19 Usher, My Way
- 20 Cherry Poppin' Daddies, Zoot Suit Riot
- 21 Cleopatra, Cleopatra's Theme
- 22 Aerosmith, I Don't Want To Miss A Thing **
- 23 Dave Matthews Band, Don't Drink The Water
- 24 Sparkle, Be Careful
- 25 Shania Twain, You're Still The One
- 26 Mya & Sisqo, It's All About Me
- 27 Garbage, Push It
- 28 Ice Cube, We Be Clubbin'
- 29 Lenny Kravitz, If You Can't Say No
- 30 Tori Amos, Spark
- 31 Backstreet Boys, Everybody
- 32 Green Day, Redundant
- 33 Marcy Playground, Sex And Candy
- 34 Montell Jordan W/Master P, Let's Ride
- 35 The Notorious B.I.G., Mo Money Mo Problems
- 36 Sarah McLachlan, Adia
- 37 Matchbox 20, 3 AM
- 38 Public Announcement, Body Bumpin' Yippee-Yo-Yo
- 39 Verve, Lucky Man
- 40 Usher, Nice & Slow
- 41 Puff Daddy, Come With Me
- 42 Lord Tariq & Peter Gunz, Deja Vu
- 43 Janet, Together Again
- 44 Will Smith, Gettin' Jiggy Wit It
- 45 Green Day, Time Of Your Life
- 46 Big Punisher, Still Not A Player
- 47 Harvey Danger, Flaggpole Sitta
- 48 Canibus, Second Round K.O.
- 49 Sir Mix-A-Lot, Baby Got Back
- 50 Coolio, Fantastic Voyage

* Indicates Hot Shots

★ ★ NEW DNS ★ ★

- Boz Seger & Martina McBride, Chances Are**
Brad Hawkins, I'm The One
Diamond Rio, You're Gone
The Charlie Daniels Band, Texas
The Wilkinsons, 26 Cents
Tracy Byrd, I Wanna Feel That Way Again

** Indicates MTV Exclusive
Puff Daddy F/Jimmy Page, Come With Me
Eve 6, Inside Out
Sean Lennon, Home



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Shania Twain, You're Still The One
- 3 Marcy Playground, Sex And Candy
- 4 Madonna, Ray Of Light
- 5 Fastball, The Way
- 6 Vonda Shepard, Searchin' My Soul
- 7 Savage Garden, Truly Madly Deeply
- 8 Goo Goo Dolls, Iris
- 9 Mariah Carey, My All
- 10 Natalie Merchant, Kind & Generous
- 11 Aretha Franklin, A Rose Is Still A Rose
- 12 Dave Matthews Band, Don't Drink The Water
- 13 Celine Dion, To Love You More
- 14 Matchbox 20, 3 AM
- 15 Sarah McLachlan, Adia
- 16 Bonnie Raitt, One Belief Away
- 17 The Wallflowers, Heroes
- 18 Gloria Estefan, Heaven's What I Feel
- 19 Paula Cole, Me
- 20 Smash Mouth, Walkin' On The Sun
- 21 Celine Dion, My Heart Will Go On
- 22 Matchbox 20, Real World
- 23 Sugar Ray, Fly
- 24 Paula Cole, I Don't Want To Wait
- 25 Third Eye Blind, How's It Going To Be
- 26 Cherry Poppin' Daddies, Zoot Suit Riot
- 27 Madonna, Frozen
- 28 Edwin McCain, I'll Be
- 29 Babyface & Des'ree, Fire
- 30 Gloria Gaynor, I Will Survive
- 31 Jewel, Foolish Games
- 32 The Wallflowers, One Headlight
- 33 Sister Hazel, All For You
- 34 Third Eye Blind, Semi-Charmed Life
- 35 Madonna, Express Yourself
- 36 Chris Isaak, Wicked Game
- 37 Fleetwood Mac, Landslide
- 38 Matchbox 20, Push
- 39 Sheryl Crow, Everyday Is A Winding Road
- 40 Chumbawamba, Tubthumping
- 41 Police, Every Breath You Take
- 42 Cher, If I Could Turn Back Time
- 43 Billy Ocean, Caribbean Queen
- 44 J. Geils Band, Centerfold
- 45 Tom Petty & The Heartbreakers, Don't Come...
- 46 Matchbox 20, Like A Virgin
- 47 Bryan Adams, Summer Of '69
- 48 Whitney Houston, I'm Your Baby Tonight
- 49 Counting Crows, Mr. Jones
- 50 Lisa Loeb & Nine Stories, Stay

★ ★ NEW DNS ★ ★

- B-52's, Debbie**
Everclear, I Will Buy You A New Life
Smashing Pumpkins, Ava Adore

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 13, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Five, When The Lights Go Out

BOX TOPS

- Usher, My Way
Big Punisher, Still Not A Player
Mo Thugs Family, All Good
Sarah McLachlan, Adia
Master P, I Got The Hook-Up
Missy Elliott, Hit 'Em Wit Da Hee
Backstreet Boys, Everybody
Three 6 Mafia, Late Night Tip
Mase, 24 Hours To Live
Cleopatra, Cleopatra's Theme
Sparkle, Be Careful
Link, Whatcha Gone Do
Pras, Ghetto Supastar
Chico DeBarge, No Guarantee (Remix)
Madonna, Ray Of Light
Spice Girls, Stop
Celine Dion, My Heart Will Go On
Eazy-E, BNK
Next, Too Close
The Lox, Money, Power & Respect
Tori Amos, Spark
'N Sync, I Want You Back
Voices Of Theory, Say It
Sunn O Man, Shining Star
Brian McKnight, The Only One For Me
Miss Jones, 2 Way Street
Jon B., They Don't Know
K-Ci & JoJo, All My Life
Fiend, Take My Pain

NEW

- 69 Boyz, Woof Woof
Alana Davis, Crazy
Backstreet Boys, I'll Never Break Your Heart
Filter, One
Jeff Buckley, Everybody Here Wants You
Monster Magnet, Space Lord
Montell Jordan, I Can Do That
Smashing Pumpkins, Ava Adore



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Yousou N' Dour & Canibus, How Come
Def Squad, Full Cooperation
Suicide Machine, Give
Missy Elliott, Hit 'Em Wit Da Hee
Sleepy's Theme, Still Smokin'
Filter, One
Big Bad Voodoo Daddy, You & Me & The Bottle...
Bjork, Hunter
John Forte, Ninety-Nine



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Smashing Pumpkins, Ava Adore (new)
Goo Goo Dolls, Iris (new)
Monster Magnet, Space Lord (new)
Puff Daddy F/Jimmy Page, Come With Me (new)
Kardinal Offishall, Jeevin' (Life) (new)
Missy Elliott, Hit 'Em Wit Da Hee (new)
Sean Lennon, Home (new)
Will Smith, Just The Two Of Us (new)
Usher, My Way (new)
Brandy & Monica, The Boy Is Mine
Spice Girls, Stop
The Rascals, Northern Touch
The Tea Party, Release
Next, Too Close
The Verve, Lucky Man
Sarah McLachlan, Adia
Love Inc., Broken Bones
Big Wreck, That Song
The Watchmen, Stereo
Fastball, The Way



Continuous programming
Hawley Crescent
London NW18TT

- Madonna, Ray Of Light
All Saints, Under The Bridge
Janet, Go Deep
Destiny's Child, No, No, No
All Saints, Lady Marmalade
Busta Rhymes, Turn It Up
Anouk, It's So Hard
Ace Of Base, Life Is A Flower
Janet, I Get Lonely
K-Ci & JoJo, All My Life
Lenny Kravitz, If You Can't Say No
B*itched, C'est La Vie
Mousse T F/Hot N' Juicy, Horny '98
Wyclef Jean, Gone 'Til November
Simply Red, Say You Love Me
Lutricia McNeal, Stranded
Pino Daniele, Amore Senza Fine
Articolo 31, La Fidanzata
Vasco Rossi, Io No
Luca Carboni, Le Ragazze



10 hours daily
909 Third Avenue
New York, NY 10022

- Big Wreck, That Song
Changing Faces, Same Tempo
Ebony Foster, Crazy For You
Edwin McCain, I'll Be
Los Amigos Invisibles, Sexy
Radiohead, No Surprises
Save Ferris, The World Is New
She Moves, It's Your Love
Shiro F/MC Lyte, I Like
Soul Asylum, I Will Still Be Laughing
Sunn O Man, Shining Star
The Thompson Brothers Band, Back On The Farm
The Urge, Jump Right In
Wink, Sixth Sense
Xscape, The Arms Of The One Who Loves You



Three hours weekly
216 W Dhio
Chicago, IL 60610

- Eve 6, Inside Out
Big Bad Voodoo Daddy, You & Me & The Bottle...
Sean Lennon, Home
Mother God Moviestar, Subway
Pure, Chocolate Bar
2 Skinnee J's, Riot Nrrrd
Morcheba, Let Me See
Sonic Youth, Sunday
David Garza, Disco Ball World
Stabbing Westward, Save Yourself
Bernard Butler, Stay



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Pure, Chocolate Bar
Fuel, Shimmer
Sister Soleil, Torch
Stabbing Westward, Save Yourself
Big Wreck, That Song
Dave Matthews Band, Don't Drink The Water
Garbage, Push It
Eve 6, Inside Out
Propellerheads, History Repeats
Jimmie's Chicken Shack, Dropping Anchor
Soul Asylum, I Will Still Be Laughing
Save Ferris, The New World
Tori Amos, Talula
Tori Amos, Hey Jupiter
Tori Amos, God

UNIVERSAL'S SINGLES SHIFT

(Continued from page 1)

days' dating on all singles product, but will deduct 18 cents for each unit processed for a credit.

Jim Urie, executive VP/GM at Universal, labels the policy "the best example of a win/win situation that I have ever seen. Both Universal and our customers benefit from not having to process returns. We all have to work together to squeeze the costs out of distribution for everybody's future financial health."

In general, the Universal move was highly praised by accounts, although there was some grumbling over the 18 cent charge per unit. Lew Garrett, VP of purchasing and merchandising at Camelot Music in North Canton, Ohio, says, "We love it. We are thrilled by it. It is the kind of thing we have been asking the big six to do—to take costs out of the supply chain."

Stan Goman, senior VP of retail operations at Tower Records/Video, says, "It's a good deal. It saves time and energy. Hats off to them."

George Balicky, senior VP of marketing at National Record Mart, says that with this policy, executives at Universal "are being innovators and not being followers."

Universal is the first major to make such a policy a regular part of its business practices. In the past, EMI Music Distribution has used a similar strategy for some of its big releases, which did not do as well as expected. In such instances, EMI has issued credits, based on SoundScan information, to allow accounts to mark down the titles in store to sell off stock, rather than return it.

In order to participate in the Universal program, accounts must sign a waiver allowing SoundScan to provide the distributor with specific account information on its singles titles. Currently, specific account information is not provided by SoundScan, which presents data on a national basis and breaks it down geographically and by store type. If accounts do not sign the waiver, they

no longer have singles return privileges with Universal.

Universal's break-even policy still applies in calculating returns credits. For all singles sales, Universal allows a 4.5% credit and charges a 20% debit on returns, which results in a 22.5% break-even point. The Universal program is expected to result in singles being marked down at the store level and sold, allowing merchants to reclaim margin given up by returns debits.

Dick Odette, senior VP of music merchandising at the Minneapolis-based Musicland Group, says that he is "generally in favor of the move. It is a good move to take some costs out of the business. The only issue I have is the 18 cent handling charge. No way in hell does it cost me 18 cents to return sin-

gles for someone as efficient as us."

Similarly, at Hastings Entertainment in Amarillo, Texas, director of purchasing Steve Hicks says that the policy letter "started off sounding pretty good until we flipped the page and we saw the 18 cents-a-unit cost. What is the justification of that?"

Hicks adds that regardless of what it cost retailers to process returns in the past, Universal shouldn't be allowed to recapture the retailers' savings, especially considering that Universal saves money by not having to process the returns.

Universal executives say that the company incurs new costs to monitor the new program and that the 18 cents is to offset those costs. Also, some industry observers suggest that the Universal policy will result

in the distributor eating retailers' losses due to shrinkage and that Universal is probably charging the 18 cents to offset that cost.

Retailers also wonder if the policy of allowing returns credit for only the first 15 weeks of a single's availability will curtail the life of Universal singles. But Urie points out that labels have the ability to extend the 15-week window if they are still working a project. "For example, Billie Myers' 'Kiss The Rain' was worked for six months by Universal Records," he notes. "That type of situation is not uncommon, and we will address them as they arise."

Some industry observers dismiss the notion of the policy curtailing the life of a single and instead suggest it could serve as an inducement for

accounts to over-order hit singles, which, under certain circumstances, they will then be able to sell off at discount prices and generate incremental profits.

Also unclear is the new policy's impact on singles promotions, i.e., giving away free goods to either seed the marketplace for developing artists or achieve discount pricing on titles from star acts.

Urie declined to discuss the issue, but other executives in the Universal family suggest that it shouldn't have any impact on singles promotions.

Retailers say that they hope the other majors adopt the Universal singles policy and that they would like to see it extended to other configurations, such as cassette albums. Urie declined comment on such a possibility.

BMG U.K. STREAMLINES

(Continued from page 8)

Arista will provide centralized marketing, sales, promotion, and press for A&R sources, including deConstruction, alternative label Boilerhouse, dance imprint Northwestside, and M People's eponymous label. It will also be the center for R&B product, handling releases from all BMG U.S. labels. BMG says no full-time jobs will be lost in the changes.

Marsh also says Arista will have its own A&R team, bolstered by the appointment of Kenny Hoole as A&R consultant; other additions are to follow.

"Until now, sales and distribution were thought of as the place where you could centralize," says Marsh. "What we're doing here, with centralized marketing and other functions, is starting the funnel further up, so A&R is independent, but other resources are shared."

Adds Griffiths, "If we have great creative people, how do we harness their creativity? There's no logic to having those [A&R] units having

their own marketing."

The appointment of Dickson to head international will help streamline the company's priorities, says Griffiths, who is also executive VP of BMG Central Europe. Currently, RCA, Arista, and deConstruction have their own international executives, dealing with overseas BMG companies for their labels' acts. "When I wear my other hat, I have seen the confusion my European people have felt by being approached on so many acts at different times," Griffiths says. "Having one department will send a consistent message."

Griffiths' dual role has also led to a commitment to work with more European acts: director of international A&R David Inglis will be in charge of all international A&R for the whole group, "putting the right artists with the right labels." Among the acts BMG will work with this year are Sweet Box, Modern Talking, and Bell Book & Candle from Germany and Eros Ramazzotti from Italy. Ramazzotti's duet with Tina Turner, "Can't Stop Thinking About You," has been top 10 in most continental European territories and will be the key to marketing the tenor in the U.K. "We have a gateway with this single," says Marsh.

The restructuring ends an uncertain period for BMG. Its former chairman of 10 years' standing, John

Preston, left the company in January, after a period when both Arista and RCA were without managing directors, and persistent industry rumors circulated about Marsh.

RCA has been without a managing director since Hugh Goldsmith, widely seen as a protégé of Marsh, left last summer to set up Virgin U.K.'s Innocent label.

Despite this, RCA has had domestic and international success with Natalie Imbruglia and pop act Five, and it is rolling out a significant promo campaign for the Dave Matthews Band's "Before These Crowded Streets," which will be released in the U.K. June 22. Griffiths says Magee will "give some leadership to an extremely strong company."

Both Marsh and Griffiths are upbeat about releases for the rest of the year. Among them are Five's self-titled RCA album this month; Another Level's self-titled album in September (Northwestside); Republica's second album in September (deConstruction); a set from Beth Orton (October; Heavenly/deConstruction); and a live set from Spiritualized (November; deConstruction). M People will have a greatest-hits package out in November.

For the rest of the year, the emphasis will be on "putting more focus on fewer records," says Griffiths. "It

takes more effort to get an artist launched now. Centralizing [facilities] is part of the process."

The BMG moves come at a time when other companies are undergoing management changes or radical restructuring to adapt to the changing marketplace. The most important issue facing U.K. labels is "the spiraling costs of breaking acts and the ridiculous cost of the singles market," says Griffiths, referring to the perennial problem of volatility and expense for labels related to charting songs on the industry-standard Chart Information Network chart. "If that's the way to do business, then we can only afford to do it on a select number of acts."

A long-term, international approach to developing U.K. artists is the only way to survive, says Griffiths, who sees continental Europe taking a different direction from the U.K. "Europe is developing as a whole market. The U.K. is still outside that, and there's still a feeling that 'That's Europe, and this is us.'"

Meanwhile, British music does not fit in with U.S. trends either; cautions Griffiths. "The U.K. has to be careful it does not get caught between the two," he says. "So far, musically, there's a danger that we are obsessed with what's happening here. We have not thought, 'Can these acts travel?'"

PGD RAISING ITS BOXLOT PRICES

(Continued from page 8)

price was \$10.50.

PGD executives did not return calls seeking comment.

While music retailers say they are unhappy with any price increases, they appear willing to give PGD the benefit of the doubt. For example, one retailer, who asked that his name be withheld because he doesn't want to be known for endorsing a price increase, says, "You never like a price increase, but, frankly, what took them so long? They were hanging out there on a limb for two years, and no one joined them. The price increase puts them right where everyone else is."

Howard Miller, director of music purchasing at Hastings Entertainment in Amarillo, Texas, says, "We are against any price increases. If they have been able to lower prices for two years, they should continue to look for internal inefficiencies to maintain it."

On the other hand, he adds, PGD has "always been the company that services us the best. I am sure that they have their valid reasons" for the price increase.

Dick Odette, senior VP of music merchandising at Minneapolis-based

the Musicland Group, says that the price increase "didn't surprise me. I don't like it, but you can understand why" the price was increased.

But Bob Higgins, chairman/CEO at Trans World Entertainment in Albany, N.Y., says that "even though business is better, I don't think it was a proper time for a price increase."

In Pittsburgh, John Grandoni, VP of purchasing at National Record Mart, says, "Naturally we don't like to see any price increase. Previously, we had all [PGD] product priced \$1 less than the other majors. With their new price structures, we are being forced to raise all [PGD] prices."

Stan Goman, senior VP of retail operations at West Sacramento, Calif.-based Tower Records/Video, says the PGD price increase doesn't really upset him, considering the company is about to be bought by Universal Music parent Seagram, and Universal already is at the higher pricing structure.

PGD's price increase just comes six months sooner than it would have once Universal takes over the company, Goman suggests. ED CHRISTMAN

AMERIC DISC, RIAA BATTLE GROWS

(Continued from page 8)

Pierre Deschenes vigorously denied the RIAA's claims. In a statement, he said, "We have built our business on our credibility, reliability, and honesty. It is ludicrous to think that we would jeopardize our business or our position in the industry by willingly pressing pirated discs for anyone. Piracy is not our business, nor do we have any interest in profiting from piracy."

Addressing the issue of having plant operators attempt to determine which orders are pirate, Deschenes added that Americ Disc would contribute "\$100,000 per year for each of the next five years for the RIAA to establish a copyright library that could be accessed by anyone seeking to verify sound recording copyright ownership."

Rosen rebuffed the offer, saying, "I was thrilled that [Americ Disc] had an extra \$100,000. I think they should take that money and invest it in making sure they have internal processes and people to do the kind of verification they need to do."

She added, "There are significant commercially available databases, like Muze, which will identify a copyright owner."

In the absence of a settlement, the case will likely go to court, according to Rosen and Americ Disc officials. Asked to estimate the timetable for a trial, RIAA director of civil litigation Steve Fabrizio said the association expects to have its amended complaint filed within "a couple of months," after which the two parties would likely enter a summary judgment phase, lasting six to nine months. Accordingly, a trial date is approximately a year away, according to Fabrizio.

News of the breakdown in negotiations between the RIAA and Americ Disc follows Rosen's May 25 announcement that the RIAA had obtained a \$4 million settlement from Quixote Corp., the former parent company of independent replicator Disc Manufacturing Inc. (Billboard, June 6). Sources here noted that Quixote decided to settle because the company is now out of the replication business. By contrast, Americ Disc is one of largest independent manufacturers of CDs, with factories in Modesto, Calif.; Miami; Minneapolis; and its Drummondville headquarters.

BARCELONA SCENE GAINS GLOBAL NOTICE

(Continued from page 1)

"Join The Band," is a flowing, textured blend of jazz-house with break-beat elements. "It's gone from nothing to everything very quickly."

Now the city boasts a host of small labels that are creating an indigenous electro-culture far more sophisticated than the mix of light rave, house, techno-pop, and Eurotrance that typified Spain's first home-grown dance productions.

And initiatives like Barcelona

city's artist-oriented indie labels, while venues like Zeleste, Fellini, Moog, Moviedisco, Bikini, Garatge, and Apolo have come to define Barcelona's alt-rock and electronic music panorama.

The collective known as Producciones Animadas is a pioneer of Barcelona's electronic underground. Launched in 1991 as club and concert promoters, the collective first began publishing Disco 2000, a quarterly dance magazine now available nationally. Next, it founded Cosmos Records in 1995.

Explains Cosmos label director and DJ Albert Salmerón, "Little by little in the early '90s, a small industry dedicated to electronic music developed in Barcelona: clubs, DJs, stores, labels, magazines, and then SONAR. It's still very specialized, but there's beginning to be a market that permits us to focus on this particular niche."

Cosmos is enjoying a particularly active year. SONAR '98 will include a Cosmos night, and Producciones Animadas will be responsible for the dance program at Spain's huge three-day Dr. Music Festival, which will be held north of the city in the Pyrenees Mountains in July.

Two new compilations, "El Patio De Mi Casa" from Minifunk/So Dens and "CosmoSound 2: Funk Club Barcelona," sample local and national sounds, with house a predominant note on both.

Included are tracks by such local techno celebrities as An Der Beat (aka David Nicolau), whose own album on Minifunk, "Recicla-Ho," is a sample-heavy minimalist house epic. According to both Mondo Sonoro and Disco 2000, it's one of the best albums of 1997.

Coltren, Professor Angel Dust, and the Teen Marcianos are other

popular acts featured on the albums.

"CosmoSound 2" is released in Europe through Belgium's Play It Again Sam (PIAS) label. Different, a sub-label of PIAS, has also licensed Martín's "Join The Band," a fact that Salmerón says is "quite important for the artist, for the label, and maybe for the Spanish techno scene in general."

Canadian Peter Eichenberg, a longtime Barcelona resident and founder in 1993 of Liquid Records and its associated Ironic Studios, is another pioneer. Liquid has just



released Analogic Emotion's break-beat and techno-pop opus "Moviedisco" in conjunction with the itinerant club and label of same name.

"The economic upturn in Spain is helping the alternative scene," says Eichenberg. "But we're talking about a very urban niche. And that's even more true for shops which carry any substantial amount of indie product."

Lack of infrastructure is a common complaint. "The concept of live performances is entirely deficient," Macarro says. He asserts that this is due to "consumers who are not accustomed to pay to see unknown groups and . . . promoters who refuse to pay bands to play in small venues. In practice this means that bands have to pay to perform."

Eichenberg is particularly critical. "Normally, when a label signs an act they know they're going to make an investment in the act's future, which

Barcelona's Vibrant Local Music Scene Is Rarely Heard On Its Radio Stations

BARCELONA, Spain—Much of the music being generated here has found its audience without much help from broadcasters.

Lack of airplay support for alternative and electronic music is a major problem here and throughout Spain.

"There has not been the same progress at radio as there has been in other sectors," says Cosmos Records label founder Albert Salmerón.

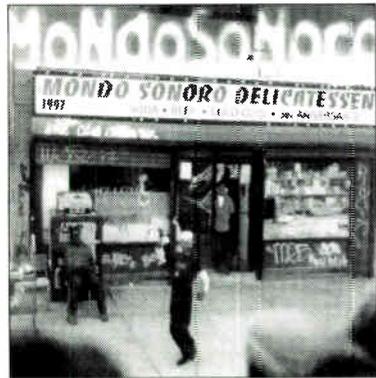
"The only radio that reaches beyond major cities are the big private nets, which are nearly impossible to breach for independent labels," says Canadian Peter Eichenberg, a longtime Barcelona resident and founder of Liquid Records and its associated Ironic Studios. "There are many small, local radio stations, with equivalently small audiences. But they're

often the most helpful, and of 1,000 copies of [one of Liquid's releases], maybe 600 go to promo."

There are signs of improvement. Radio Nacional de España (RNE) offers "Siglo 21" (21st Century), a two-hour daily program devoted entirely to alternative music. The show is presented by Tomas Fernando Flores. Catalunya Radio, the region's public network, presents "La Taverna Del Joc" (Pub Play) and "Subterrani" (Underground). And even the national top 40 network Los 40 Principales has inaugurated a nightly show focused on alternative rock.

The most prestigious local program, "Boulevard Pop," can be heard weekday afternoons on Radio Badalona in Badalona, a coastal city just north of Barcelona. The 8-year-old show, produced by

(Continued on page 121)



ALBUM COVER ART

Acció Musical (BAM), a citywide festival oriented toward the independent sector, has given a jump-start to a healthy alternative rock scene as well, represented by groups like Aina, Cornflakes, Fromheadtoe, and Groove Crew, who cultivate a kind of melodic pop with hardcore and funk undertones. And the hip-hop duo 7 Notas 7 Colores looks to become Spain's most important indigenous rap act.

All these acts can be heard on the compilation "Delicatessen" (K. Industria Cultural), the best single overview of Barcelona's indie sector available.

Labels like Liquid, Cosmos, Minifunk, B-Core, AZ, Moviedisco, and Al.lleuia are the flagships of the

SONAR Fest Spotlights Electronic Music

BARCELONA, Spain—The International Festival of Advanced Music and Multimedia Art—better known as SONAR—is Europe's only forum dedicated exclusively to electronic music in all of its modes. It takes place here June 18-20.

The event has grown spectacularly with each edition; last year it drew nearly 30,000 people to its mix of trade fair booths, cyber-exhibits, conferences, multimedia installations, and performances by the cream of local and international artists. Some 35,000 people are expected this year.

"We wanted to go beyond the utopia of performer/public to promote a broader, more profound communication," says Ricard Robles, who is the festival's director along with Enric Les Palau and Sergio Caballero. One of the festival's goals is to offer Spanish artists a wider context to present their work, as well as to encourage exchanges between local and international artists, labels, and promoters."

SONAR's main daytime and evening events take place in the Barcelona Center of Contemporary Culture, a short walk from the Ramblas, the famed tree-lined street that cuts through the city's medieval center to the port. Here, the festival's

attendees will find equipment exhibits, multimedia installations, trade stalls, art exhibits, chill-out tents, and the main stage, where special concerts and DJ sessions take place.

At night, the event moves to a beach-side site just beyond the Olympic Port, a few kilometers north. Here, three spaces (including a huge outdoor pavilion) with a total capacity of 7,000 people will host concerts by the likes of Kraftwerk, Colcut, Jeff Mills, Junior Sanchez, Mouse On Mars, Laurent Garnier, and Les Rythmes Digitales.

"There's nothing like it anywhere else," says Rob Young, a journalist with the London magazine The Wire. "There are quite a lot of electronic music festivals in places like Holland, Belgium, and Austria, but to merge it with a multimedia fair makes it unique. Its international aspect makes it a great junction point."

Last year's event provoked a rare criticism: that it had lost its focus. The result was a clear split in the audience between those who went to the more laid-back daytime sessions featuring the Private Lightning Six, Hex, and Kumo and the noticeably younger crowds who turned up at

the Sonar Club to see Daft Punk, Jeff Mills, and Roger Sanchez.

With 35,000 attendees expected this year, the organizers have provided another stage, as well as more space around the Pabelló de la Mar Bella, scene of nighttime events. "In terms of the future shape of the festival, this year is decisive," says Robles. "If we find there isn't enough space for the public, especially in the daytime activities, we'll have to think about a change of site."

Organizers have tried to redress the balance with a third stage in a marquee next to the Pabelló.

With the number of professional participants growing yearly, the organizers have provided a "professionals only" lounge. "Judging by registrations to date, we expect around 1,500 professionals," says Robles. "That's roughly 100 labels from 18 countries—a 25% increase on the previous year."

It seems that the increased attendance is a uniform phenomenon. More than 100 European magazines and TV channels will be recording the events, a huge jump from 70 last year. So far, the reaction indicates that Robles' projected attendance of 35,000 may be rather modest.

GARY SMITH AND TERRY BERNE

is also to some degree the future of the label itself," he says. "Here, it's backward."

"Bands have to finance recordings



ALEX MARTÍN

themselves; labels only commit to release and distribute. They make enough from the recording and mixing process to make a profit without selling any records. That's the traditional model for an indie label in Spain."

Most indie releases here sell in the hundreds of units, though some can reach into the thousands.

Another major obstacle for small labels here is that they must pay the local authors' rights organization, SGAE, upfront for every disc manufactured. The majors pay only for albums actually sold and don't have to pay until six months afterward.

To collectively address these and other problems facing the indies, Discograficos Independientes de Barcelona Asociados (DIBA) was formed just more than a year ago. The 18 members represent every genre from hardcore to classical.

"We're battling on several fronts," says DIBA director Reyes Torío. "Discussions with SGAE are promising. But we are also fighting for minimal space in the media; there's no independent promotion circuit here. There are no indie sales or airplay charts, and there's a lack of real alternatives to the commercial radio networks [see story, this page]. No well-organized retail chains exist."

"We have to compete in the regular commercial market from a very unfavorable position," she says. "It's very difficult, but despite everything, we're making progress."

UPSWING SEEN

Several factors have begun to favor the local indie market. With the advent of a relevant music press in the form of Mondo Sonoro, the conventional press is taking notice of local artists. Caroline España has launched an indie retail chain in Spain consisting of 24 pre-existing stores, including three in Barcelona: Revolver, CD Drome, and 7 Pulgadas.

Perhaps the most tangible initiative is Interrock, a project created by the cultural department of Barcelona's city hall and dedicated to the support and promotion of local pop/rock acts. Some 10 venues participate in the program with weekly concerts sponsored by the organization, which also offers rehearsal space and recording studios.

Interrock helps organize BAM, which happens each September; it features hundreds of free concerts by local bands in plazas and alternative spaces throughout the city.

Says Torío, "A lot of groups signed to DIBA labels first made their mark through Interrock concerts or BAM



ALBUM COVER ART

performances."

The successes of Interrock, BAM, and SONAR has undoubtedly added to Barcelona's appeal to the international dance community, and these advances are helping forge the city's already-distinctive identity.

While not all of these initiatives will make a permanent mark on the mainstream music scene, they have helped make the city the equal of Berlin, Prague, Paris, or Bristol, England, in the stakes for European dance music's "cool capital."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 350 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	31	17	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
1	1	18	TORN	NATALIE IMBRUGLIA (RCA) 5 wks at No. 1	39	37	50	FLY	SUGAR RAY (LAVA/ATLANTIC)
2	2	31	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	40	47	3	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
3	3	26	ALL MY LIFE	K-CI & JOJO (MCA)	41	40	26	NICE & SLOW	USHER (LAFACE/ARISTA)
4	4	14	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)	42	41	58	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
5	8	12	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)	43	45	16	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
6	7	15	THE WAY	FASTBACK (HOLLYWOOD)	44	43	10	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES (MOJO/UNIVERSAL)
7	6	19	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	45	44	20	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
8	5	31	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)	46	67	2	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
9	9	17	TOO CLOSE	NEXT (ARISTA)	47	51	4	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
10	11	9	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)	48	57	2	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
11	10	34	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	49	49	14	LANDSLIDE	FLEETWOOD MAC (REPRISE)
12	12	33	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)	50	46	46	HOW DO I LIVE	LEANN RIMES (CURB)
13	14	5	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	51	53	4	AVA ADORE	THE SMASHING PUMPKINS (VIRGIN)
14	13	28	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	52	54	41	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
15	18	9	MY ALL	MARIAH CAREY (COLUMBIA)	53	55	5	MY WAY	USHER (LAFACE/ARISTA)
16	23	10	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)	54	52	11	WISHLIST	PEARL JAM (EPIC)
17	17	31	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/VEEG)	55	50	10	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
18	16	8	SEARCHIN' MY SOUL	VONDA SHEPARD (550 MUSIC)	56	56	6	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
19	21	47	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)	57	60	9	SHIMMER	FUEL (550 MUSIC)
20	15	33	TOGETHER AGAIN	JANET (VIRGIN)	58	58	33	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)
21	19	16	FROZEN	MADONNA (MAVERICK/WARNER BROS.)	59	59	10	PUSH IT	GARBAGE (ALMO SOUNDS/INTERSCOPE)
22	29	9	ADIA	SARAH MCLACHLAN (ARISTA)	60	66	14	LET'S RIDE	MONTELL JORDAN (DEF JAM/MERCURY)
23	20	46	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	61	63	6	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
24	28	6	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/VEEG)	62	48	15	ME	PAULA COLE (IMAGO/WARNER BROS.)
25	24	21	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	63	61	13	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)
26	33	13	CLOSING TIME	SEMISONIC (MCA)	64	64	5	FLAGPOLE SITTA	HARVEY OANGER (SLASH/LONDON/ISLAND)
27	25	12	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	65	62	10	DON'T DRINK THE WATER	DAVE MATTHEWS BAND (RCA)
28	22	19	I WANT YOU BACK	'N SYNC (RCA)	66	69	5	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
29	32	16	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)	67	74	2	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
30	26	26	MY HEART WILL GO ON	CELINE DION (550 MUSIC)	68	65	16	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
31	35	5	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)	69	73	4	SPARK	TORI AMOS (ATLANTIC)
32	36	6	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)	70	—	1	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
33	38	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)	71	—	1	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
34	34	42	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	72	—	1	INSIDE OUT	EVE 6 (RCA)
35	27	12	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)	73	68	45	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
36	30	7	HEROES	THE WALLFLOWERS (EPIC)	74	72	10	GIVE ME FOREVER (I DO)	JOHN TESH FEAT. JAMES INGRAM (GTS/PMERCURY)
37	39	7	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)	75	—	1	TIME AGO	BLACK LAB (DGC/GEFFEN)

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

HOT 100 RECURRENT AIRPLAY

1	1	7	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)	14	16	9	HOW BIZARRE	OMC (HUH/MERCURY)
2	5	5	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	15	13	16	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
3	2	7	SHOW ME LOVE	ROBYN (RCA)	16	12	4	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
4	3	8	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	17	15	26	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
5	4	8	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	18	21	31	LOVEFOOL	THE CARIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
6	—	1	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)	19	18	16	FOOLISH GAMES	JEWEL (ATLANTIC)
7	6	17	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	20	—	9	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
8	7	16	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	21	25	63	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
9	8	9	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	22	19	5	SWING MY WAY	K.P. & ENYI (EASTWEST/VEEG)
10	9	6	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	23	17	3	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
11	10	2	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	24	24	30	BITCH	MEREDITH BROOKS (CAPITOL)
12	14	24	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	25	20	20	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
13	11	15	ONE MORE NIGHT	AMBER (TOMMY BOY)					

Records 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.

11	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
7	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
83	ARE YOU JIMMY RAY?	(MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL
9	THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM
89	BABY BE THERE	(Realsongs, ASCAP)
50	BITTER SWEET SYMPHONY	(ABKCO, BMI)
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
14	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
58	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
38	CHEERS 2 U	(Herbilibious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
84	THE CITY IS MINE	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
54	CLOCK STRIKES	(Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
99	COME OVER TO MY PLACE	(Davina, BMI)
45	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL
71	DING-A-LING	(Afro-rican, BMI)
62	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
69	DO YOUR THING	(Chocolate Factory, ASCAP/Copyright Control)
6	EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP) WBM
18	FROZEN	(WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
48	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control/Oamon Blackmon, ASCAP/Frankly, BMI)
19	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM
78	GITTY UP	(PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
46	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LB Fam, ASCAP) HL
100	HAVE FUN, GO MAD	(BMG, ASCAP/BMG, PRS) HL
27	HEAVEN'S WHAT I FEEL	(Foreign Imported, BMI) WBM
73	HOOKED ON A FEELING (OOGA-CHAKA)	(Screen Gems, BMI/EMI, BMI) HL
29	HOW DO I LIVE	(Realsongs, ASCAP) WBM
24	HOW'S IT GOING TO BE (3EB)	(BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
72	I DO (CHERISH YOU)	(Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
32	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
5	I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
20	I GOT THE HOOK UP!	(Big P, BMI/Burrin Avenue, BMI)
67	I HONESTLY LOVE YOU	(Irving, BMI/Jeff Barry Int'l., BMI/Woolnough, BMI) WBM
66	I JUST WANT TO DANCE WITH YOU	(Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
42	IMAGINATION	(So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
70	I'M FROM THE COUNTRY	(Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stn Webb, SESAC) HL/WBM
13	IT'S ALL ABOUT ME	(D Xtordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM
97	IT'S YOUR LOVE	(EMI Blackwood, BMI) HL
86	I WANNA GET NEXT TO YOU	(MCA, BMI) HL
16	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL
77	I JUST BE STRAIGHT WITH ME	(Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
76	KNOW WHAT YOU MEAN	(Warner-Tamerlane, BMI/Good Box, BMI/Smoking All Day, BMI) WBM
96	LET'S FORGET ABOUT IT	(Juan Patino, BMI/Furious Rose, BMI/Music Corp. Of America, BMI) HL
15	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
91	LIGHT IN YOUR EYES	(EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL
23	LOOKING THROUGH YOUR EYES	(Warner-Tamerlane, BMI) WBM
61	LOVE YOU DOWN	(MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL
26	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)
81	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)	(Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
30	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
63	THE MUMMERS' DANCE	(Quinlan Road, SOCAN/Quinlan Road, BMI/Warner-Tamerlane, BMI) WBM
4	MY ALL	(Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
36	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL
79	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP) HL
34	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
68	NINETY NINE (FLASH THE MESSAGE)	(EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL
21	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
75	NOW THAT I FOUND YOU	(WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
56	ONE HEART AT A TIME	(VLS, ASCAP)
88	ONE OF THESE DAYS	(Carers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
80	OUT OF MY BONES	(MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckaleisia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
64	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
90	A PROMISE I MAKE	(PolyGram, ASCAP/Sondancekid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMI/Slick Boz, ASCAP) HL/WBM
53	PUSH IT	(Vibecrusher, BMI/Irving, BMI/Deardarm, ASCAP/Almo, ASCAP) HL/WBM
85	RAIN	(Bam Jams, BMI/MCA, BMI) HL
28	RAISE THE ROOF	(LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-pha, BMI/Warner Chappell, BMI) HL/WBM
59	RECOVER YOUR SOUL	(William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL/WBM
44	ROMEO AND JULIET	(Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
60	A ROSE IS STILL A ROSE	(Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitchy, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL

Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	36	21	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
1	1	3	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 2 wks at No. 1	39	38	14	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
2	2	18	TOO CLOSE	NEXT (ARISTA)	40	32	18	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)
3	3	4	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	41	55	2	YOU WON'T FORGET ME	LA BOUCHE (RCA)
4	6	18	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY) (NASHVILLE)	42	46	5	THERE'S YOUR TROUBLE	DIXIE CHECKS (MONUMENT)
5	4	6	MY ALL	MARIAH CAREY (COLUMBIA)	43	44	8	I JUST WANT TO DANCE WITH YOU	GEORGE STRAIT (MCA NASHVILLE)
6	7	9	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)	44	40	20	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
7	5	7	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	45	42	15	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
8	14	20	THEY DON'T KNOW	JOHN B. (Y&B YUM/550 MUSIC)	46	41	13	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
9	8	14	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	47	48	7	DO YOUR THING	7 MILE (GRAVE)
10	9	17	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	48	50	11	I'M FROM THE COUNTRY	TRACY BYRD (MCA NASHVILLE)
11	10	12	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P &					

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DANCING SHOES: Currently, the Hot Dance Music/Maxi-Singles Sales chart is compiled by a specialized panel of dance stores, tracking all maxi-single purchases whether they're CD, cassette, or vinyl. Yet even with a specialized store panel, many rap titles that do not get exposure on the Hot Dance Music/Club Play chart dominate the Maxi-Singles Sales list, which was designed to reflect dance consumers' tastes rather than offer a near mirror of the Hot Rap Singles chart.

For example, **Puff Daddy** was Billboard's No. 1 Maxi-Singles Sales artist for 1997, and "I'll Be Missing You" was the No. 1 Maxi-Singles Sales title last year. As of next issue, Billboard will rectify the dichotomy between the Maxi-Singles Sales and Club Play charts by utilizing sales data from the entire SoundScan panel and only allowing titles with dance remixes to chart.

Chart eligibility will be determined by dance chart manager **Ricardo Companioni**. Unlike Billboard's other singles sales charts, this chart will have a catalog rule similar to that used by the album charts. Titles will be removed from Maxi-Singles Sales when they become 2 years old. To compare the old with the new, here's a sneak peak at what the new chart will look like: No. 1, **Brandy & Monica's** "The Boy Is Mine"; No. 2, **Mariah Carey's** "My All"; No. 3, **Janet's** "I Get Lonely"; No. 4, **Backstreet Boys' "Everybody (Backstreet's Back)";** and No. 5, **Madonna's "Frozen."** The current Maxi-Singles Sales chart is on page 34.

LATE BLOOMER: Billboard policy stipulates that a single must move to recurrent status if the song has appeared on the Hot 100 for more than 20 weeks and has dropped below the top 50. The same applies to singles that haven't reached the top 50. Such is the case with **Rockell's "In A Dream"** (Robbins), which becomes recurrent after bouncing around the lower reaches of the Hot 100 for the past 20 weeks. In an interesting twist of fate, "In A Dream" began to catch on at a few radio stations in the past three weeks just as the single's final weeks on the Hot 100 were numbered.

As recently as two weeks ago, "In A Dream" earned Greatest Gainer/Airplay status. This chart week, 15 monitored stations are spinning the track to the tune of 9 million audience impressions. Incidentally, 91% of the audience is from three New York stations, WKTU, WHTZ, and, to a lesser extent, WBLI.

Among the song's longtime supporters are WIOQ Philadelphia, WKSE Buffalo, N.Y., KCAQ Santa Barbara, Calif., and WPOW Miami, but significant airplay at these stations peaked earlier in the single's chart life. This issue, however, the song posted a 30% improvement in audience impressions because of new airplay at WHTZ. If the recurrent policy were waived, "In A Dream" would have jumped 72-62 this issue.

If "In A Dream" continues to grow at radio, the single could possibly re-enter the Hot 100 if it amasses enough chart points to come on above No. 50. The last recurrent single to return to the Hot 100 for a second chart run was **Bruce Springsteen's "Secret Garden"** (Columbia).

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

FOURPLAY WELCOMES LARRY CARLTON ON WB'S '4'

(Continued from page 13)

"He being in L.A. and me operating in New York, we had never crossed paths before," James adds. "But it's been very stimulating working with him, and our group has a different sound because of it. Taking nothing away from Lee, Larry's a different artist with a different way of making music. He's a very blues-oriented player, more simple and direct, [whereas] Lee was very much studio-oriented, with many different approaches to the guitar. That, along with my work with synthesizers, gave Fourplay a very orchestrated sound—even though it's a quartet. This carries over onto '4,' but we're beginning to aim for a more lean and sparse approach and will go further in that direction now that we know the way we all work together."

Besides its new member, Fourplay consists of James, bassist Nathan East, and drummer Harvey Mason, with whom Carlton toured Japan last summer in the L.A. Dream Band.

550's FUEL

(Continued from page 13)

of product.

Still, Gottlieb says the band's live show, charisma, and rugged work ethic will counteract this problem.

"One of the reasons we're so pleased with the way this project has grown is that it has allowed time for some really good word-of-mouth to spread that they are more than just a song on the radio," he says. "They have great personalities, a live show that gets that across, and they are dynamic in a way that is probably less consistent with a lot of other bands you're hearing on the radio these days."

"It's not so much about developing them as it is bringing them out to people, and if that takes three months, great," he adds. "If it takes 13 months, that's great also. We never had expectations to sell 40,000 albums in two weeks, so we think there is endless growth."

Bob Bell, music buyer for Torrance, Calif.-based retail chain the Wherehouse, is also optimistic.

"It may take two or three tracks for people to really get to know the band, but sales seem to indicate that 'Shimmer' is highly reactive and consumers are responding to the band."

The act, which is booked by International Creative Management and managed by Bethlehem, Pa.-based Media Five Entertainment, will play with Creed through July.

Meanwhile, Fuel is slated to make its first major TV appearance June 24 on "Late Night With Conan O'Brien."

From an artistic perspective, Fuel's Bell says, the future might hold some new experiments. A glimpse of some of these, says Bell, can be heard in "Walk The Sky," the band's Brendan O'Brien-produced contribution to the "Godzilla" soundtrack.

"I've actually had some thoughts about incorporating some drum loops just to go in a different direction," says Bell. "The song is all that matters, and if it asks for something, we'll at least give it a treatment to see what it likes."

DOUG REECE

"We clicked musically," says Carlton, who now lives in Franklin, Tenn., and says he found it easy to adapt to his new bandmates. "I played very low-key, sensitive to the fact that they'd already been a band," he says. "So I did a lot of listening during the first run-through. But they made it so comfortable, musically and personally."

James notes that the two Carlton compositions included on "4" have brought his personality into the group. "Swamp Jazz" probably has an influence of his living on the outskirts of Nashville, while "Charmed I'm Sure" is a successful attempt to give us what he perceived as the Fourplay sound. But both are very much his sound, and we really enjoyed playing on them."

Warner Bros. Records Inc. senior VP of jazz (U.S.) Matt Pierson says he feels that Carlton has "injected the band with new spirit." He adds that the Mason-penned "Still The One" has just gone out to jazz/AC stations to re-establish Fourplay at its traditional fan base.

"Larry Carlton—the name speaks for itself," says Kevin Brown, PD at jazz/AC station KBLX San Francisco. "The guy has done as much work as Lee Ritenour, so they couldn't have found a better match. It should be a seamless transition and a group that can't miss."

The second single from "4," to follow in a month or two, will be "Sexual Healing," which Warner Bros. hopes to cross directly from the initial format to R&B stations on the strength of the DeBarge vocal.

"At first, I didn't know if it would work, because they'd already done a Marvin Gaye cover with El with 'After The Dance,'" says Pierson, referring to an R&B hit from Four-

play's self-titled 1991 debut album. "But when I heard it, it blew me away, because it completely updates the song."

The crossover prospects and the Carlton connection should make for "one of the better-selling jazz records of the year, if not the best," says Terry Carrier, owner of the two Music Millennium stores in Portland, Ore. "The past couple Fourplay albums have done really well here. And with Larry Carlton coming in, it takes it to the next step."

Pierson says price-and-positioning programs, co-op advertising, and listening posts at retail will enable an out-of-the-box shipment of more than 100,000 units of "4."

In addition to a slate of consumer and trade press ads, a TV push will include a CNN feature to run two days after the album's release. A promotion for the BET on Jazz network will be taped June 27 at New York's J&R Music World and will run the first week of July.

Touring by Fourplay, which is booked by Monterey Peninsula, starts Saturday (13) and includes the Playboy Jazz Festival the next day in Los Angeles and the JVC Jazz Festival on June 27 in New York. U.S. dates continue through the first week of August, with a Japan trip slated for the last week of that month.

"It's really a promotionally sensitive tour," says Pierson of the domestic shows, explaining that the band, under the guidance of new manager Bill Darlington, has set aside time in major markets to do interviews and visit retail and branch offices.

"They'll really work the markets when they get there," Pierson says.

LAVA'S EDWIN MCCAIN DELIVERS

(Continued from page 13)

aged by Harrington Management in Atlanta, has greatly advanced his case with a compelling live show.

In fact, mainstream top 40 WABB Mobile, Ala., assistant PD/music director Darrin Stone credits McCain's charisma with saving the slow-building "I'll Be" from being dropped at the station.

"It was a very passive record, and we were concerned about the research, but when Edwin visited us we started to see the closet fans come out," says Stone. "When he came in, we discovered how many phone calls he could generate. And after seeing a few hundred women singing all the words to songs on both of his albums, we just said, 'To hell with the research. Let's stick it out.' It still took a few weeks to catch on, but now it just keeps climbing and climbing."

McCain, who just started a new headlining club tour after a short break, says he derives the most satisfaction from playing live.

"All the stuff we do besides touring is done so that we can own two and a half hours on the stage," he says. "I tell our audiences, 'The price you pay for the ticket isn't for the show. We would do that for free. The price is for what a pain in the ass it was to get here.'"

Although he's grateful to be sharing stages with such popular acts as Mariah Carey and the Backstreet Boys at various station-sponsored concerts, McCain notes that he was cut from a distinctly different cloth than the acts he's now lumped with.

"Musically, I grew up in an Econoline van, playing every roadhouse, doghouse, frat house, out-house, or shit house that would let me play," says McCain.

Lava/Atlantic has tentative plans to ship McCain's next single, "What Matters," to triple-A and top 40 formats in July. The artist's music is published by EMI April Music Inc./Harrington Publishing, ASCAP.

With McCain's radio victories, meanwhile, retail is beginning to see impressive sales perks.

Chris Wester, buyer for the four-store, Minneapolis-based Down in the Valley chain, notes that the song is getting widespread airplay locally.

"When you get an artist that can transcend genres and get play across the board, it helps things a lot," he says. Comparing McCain's sales with other acts, he adds, "We've certainly seen sales, but we haven't had to market this one as aggressively."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	FREAK OUT	NU-TITA BOUTTA FEAT. TEDDY RILEY AND ANONYMOUS (ULI MAN/INTERSCOPE)	14	11	3	HE GOT GAME	PUBLIC ENEMY (FEAT. STEPHEN STILLS) (DEF JAM/MERCURY)
2	3	11	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	15	13	9	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SHERRIE AUSTIN X SHUN (HURRICANE/BREAKAWAY)
3	7	6	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)	16	21	6	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
4	9	12	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)	17	14	2	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
5	17	2	CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	RICKY MARTIN (COLUMBIA)	18	19	4	ALL MY LIFE	KRAZI & JUDD (UNDER THE COVER)
6	1	3	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)	19	20	2	YOUR IMAGINATION	BRIAN WILSON (GIANT/WARNER BROS.)
7	8	7	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)	20	24	12	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
8	6	4	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)	21	—	1	THE SHOES YOU'RE WEARING	CLINT BLACK (RCA/RLG)
9	10	8	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)	22	—	1	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VODOO DADDY (COOLVILLE/EMI-CAPITOL)
10	5	13	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)	23	25	9	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
11	18	2	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)	24	22	17	YOU'LL NEVER KNOW	MINDY MCCREEDY (BNA/RLG)
12	16	2	N.O.R.E.	NOREAGA (PENALTY/TOMMY BOY)	25	23	3	I'LL BE THERE FOR YOU	SOLID HARMONIE (JIVE)
13	12	8	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)					

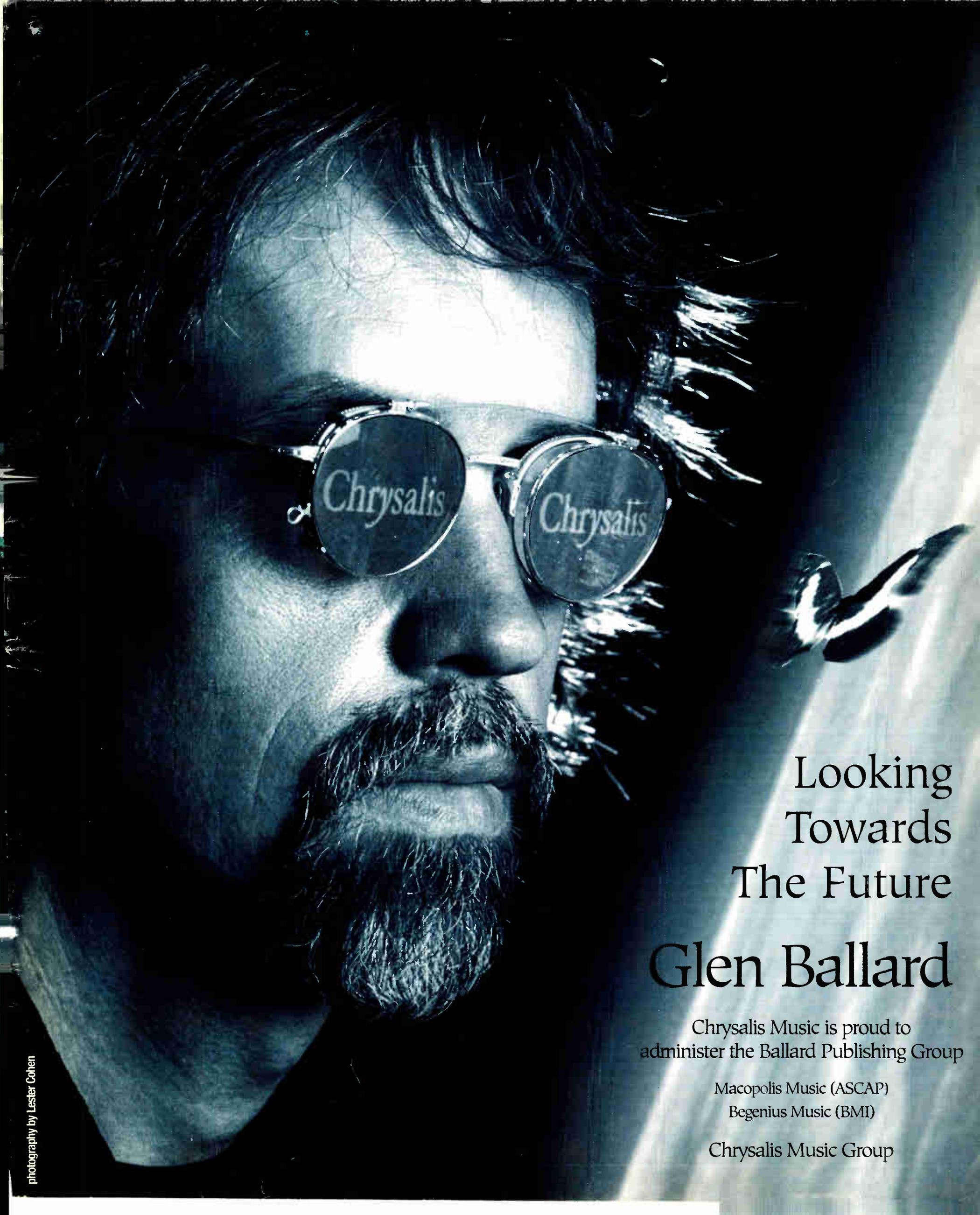
Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

JUNE 13, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'TOO CLOSE' by Next, 'YOU'RE STILL THE ONE' by Shania Twain, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'BITTER SWEET SYMPHONY' by The Verve, 'SECOND ROUND K.O.' by Canibus, 'YOU WON'T FORGET ME' by La Bouche, etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. *Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette 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.



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Universal 'Tail' Vids Getting Big Push

BY SETH GOLDSTEIN

NEW YORK—Universal Pictures is putting corporate muscle behind the reissue of two animated family titles that have been off the market for six years.

The \$15 million effort supporting "An American Tail" and "An American Tail: Fievel Goes West," released theatrically in 1988 and 1991, respectively, lays the groundwork for a pair of direct-to-video sequels due this year and next. "We believe it's a franchise," says Louis Feola, president of Universal Family & Home Entertainment Production, on a par with the studio's successful movie and video series "The Land Before Time."

More such franchises may follow.

Feola, currently finishing work on "An American Tail III: The Treasure Of Manhattan Island," has a "Woody Woodpecker" feature on his agenda. "We've been busy" in the months since his unit was formed, he adds.

The original "American Tail" and sequel had total sales estimated at 7 million-9 million cassettes at a time when sell-through demand was smaller and prices were \$25-\$30 per copy. Now "American Tail" and "Fievel" are \$19.98 each, and Universal Studios Home Video executive VP Bruce Pfander expects to sell as many copies in the fourth quarter as the pair have sold to date. "This is the single most aggressive video campaign in Universal's history," Pfander says.

He's got the support of studio top brass who rarely interest themselves in a specific home video project.

"We realize the untapped resource we have in our 'American Tail' library and are extremely excited about its potential," says Casey Silver, Universal Pictures chairman.

Based on the results of intent-to-purchase research, Pfander says, most parents of young children still recognize the titles, and 81% of those with kids 4-11 are interested in buying an "American Tail" cassette.

Beginning in July, Universal Studios Home Video will spend \$15 million on broadcast TV, cable, magazines, and—for the first time—billboards. It expects to generate 1 billion impressions.



by Geoff Mayfield

ANGELS' ROOST: Just when it was looking like this soundtrack was jinxed from ever reaching the top of the chart, the multi-act "City Of Angels" has made The Billboard 200 an angelic perch.

In all but its first two chart weeks, "City" has ranked no lower than No. 3 and has shown sales increases in all but its last two weeks. Despite that steady growth and three weeks in the No. 2 slot, its shot at the crown was stymied by heavy traffic. First, it had to wait out that *other* soundtrack, "Titanic." Then came a three-punch combination from new releases from **Dave Matthews Band** (421,000 units its first week), **Garth Brooks** (372,000 units in the first week and 190,000 in its second), and **DMX** (251,000 units its first week).

The window of opportunity has finally arrived, as DMX sees a second-week decline of 51%, which is not unusual for a big rap record (No. 3 with 123,000 units), while "City" sees a 0.5% uptick. That's good enough to grab the top slot, albeit, at 165,000 units, the soundtrack has the lowest one-week tally of any of 1998's No. 1 albums. It beats the "Godzilla" soundtrack, which saw a 6% sales improvement (148,500 units), by more than 16,000 pieces. Just in time, too, because "City" has a short window in which to work, as next issue's chart will feature the big-number debuts of **Master P** and the **Smashing Pumpkins**.

CRYSTAL BALL: Prior to June 2, the only concrete predictions I could make about next issue's No. 1 is that it will sell more than 200,000 units and that it will belong to an EMI label. But would it rock or rap?

In one corner stands Priority-distributed **Master P**, who this issue sees the largest street-date-violation tally in the history of SoundScan charts (see Retail Track, page 76). With 11,000 units, his "MP Da Last Don" makes a premature bow at No. 112, becoming only the third album to amass enough street-date transgressions to make an early Billboard 200 bow since the chart adopted SoundScan numbers in May 1991. Two of those three, by the way, belong to Master P, as his last set made an early crease last September. That one, "Ghetto D," bowed at No. 137 with 8,000 units a week before it blasted to No. 1 with a full-week tally exceeding 259,500.

Standing in the other corner is Virgin's **Smashing Pumpkins**, whose last album, the double-length "Mellon Collie And The Infinite Sadness," bowed easily at No. 1 in 1995 with an opening-week sum of 246,500 units. Paving the road for the debut of the Pumpkins' "Adore" album is lead track "Ava Adore," which bullets at No. 4 on Modern Rock Tracks and at No. 10 on Mainstream Rock Tracks. The video for that song made its MTV debut June 1, a day before the album hit stores.

Early feedback from retail gives a decided edge to Master P, who is in for the biggest week of his career, while another rap act, **Onyx**, is also poised for a big debut. Expect the Pumpkins to check in at No. 2.

SCREENS: **Madonna** sees a 24-16 jump with a 26% increase following a May 29 stop on **Oprah Winfrey's** show, a rather fat gain when you consider that there were only two full shopping days left in the tracking week when the program aired. This marks the first time in its 13 chart weeks that "Ray Of Light" has sold more than it did in the prior week.

Also looking especially effective in a week when TV had an otherwise tepid impact on record sales is ABC's May 28 telecast of the World Music Awards, a show that did not exhibit much chart muscle until last year. The opening segment of the '98 show—which was third in its time slot with a 5.9 rating and a 10 share, down from last year—helps **All Saints** see a 31.4% boost, though distributing label Island also cites radio growth for "Never Ever" (which bullets 74-67 on Hot 100 Airplay).

Other World Music Awards beneficiaries are **Backstreet Boys** (11-5), **Savage Garden** (15-13), **Mariah Carey** (53-49), **Aqua** (116-102), all of whom bullet, and 1998's out-of-left-field sensation, tenor **Andrea Bocelli**, who gains a pair of show-fueled bullets (82-60 and 103-100).

Although the show was pretty much a non-factor in previous years, the 1997 World Music Awards delivered sales juice to **Spice Girls**, **Celine Dion**, **Kenny G**, **Bee Gees**, **Fugees**, and **Vanessa-Mae**. Oddly, the show's ability to motivate consumers grows as its ratings drop. Last year's show had a 6.3/11, which was down from 1996's showing.

As for big screens, the theatrical debut of "Hope Floats" packs a wallop for its country-flavored soundtrack, as sales more than double (70,000 units). The 115% increase over opening-week sales sends the title flying 40-14 on The Billboard 200, easily copping Greatest Gainer status on both the big chart and Top Country Albums; it floats 7-4 on the latter.

Speaking of soundtracks, have you noticed the rap-wrapped "Bulworth" album has shown sales gains each week since it debuted at No. 21 with 44,500 units in the May 9 issue? Last issue, its sales soared from 60,500 to 65,000 units. This issue, even with the film sliding 4-5 at the box office, the soundtrack rises 19-15 on The Billboard 200 with a 4,000-unit improvement.

WORLD'S THIRD-LARGEST PUBLISHING CO. LIKELY FROM MERGER

(Continued from page 3)

intended acquisition of his company. He adds that he cannot indicate what structure a merged publishing company might have or when decisions might be made on that structure.

With both Renzer and Hockman holding global responsibilities, one issue raised is as to which executive will run the show when the merger is realized. Renzer's advantage is that he's part of the company acquiring PolyGram, but it's Hockman who has the greater international experience. Some observers speculate that nomenclature could be devised to allow both men to be in key positions in the merged company.

But—as stated when the Seagram/PolyGram deal was formally acknowledged—the merger will result in deep-seated economies; overall some \$200 million-\$300 million in savings should be realized when the music operations are under a single corporate roof. How far up the executive ladder such savings will climb is anyone's guess. Neither PolyGram nor MCA would enumerate their total staff rosters.

Sans being more specific, MCA Music formally claims to be "a top five-ranked music publishing company"; it publishes the works of Alanis Morissette, Glen Ballard, and Tommy Sims, as well as those of Aqua, No Doubt, All Saints, the Smashing Pumpkins, Sublime, New Edition, and the Chemical Brothers. It also publishes catalogs of the Mamas & the Papas and Steely Dan. Last year, it acquired the All Nations publishing catalog from members of the Pritzker family of Chicago-based real-estate renown. MCA Music recently extended an administration deal that the estate of the late composer Henry Mancini had with All Nations.

MCA Music's copyright holdings go back many decades, partly as a result of a purchase in the early '60s of the catalogs owned by the late publisher legend Lou Levy.

MCA's pop standards include "Hold Your Hand," "Boogie Woogie," "Strangers In The Night," and "Be Wild." Offices are in Nashville, Tenn., and Los Angeles, Calif.

is headed by Nick Gatfield, who has an unusual dual role as president of publishing and of the sister label PolyGram Records. He reports to PolyGram Music Group president Roger Ames.

In MCA's international arena—headed by Paul Connolly, executive VP, Europe/managing director of MCA Music U.K.—the company has wholly owned offices in France, Germany, Holland, Italy, Scandinavia, Spain, and Australia. The Australian office also handles the Asia territory. Connolly reports directly to Renzer.

PolyGram has 440,000 copyrights, according to the company, and it operates in 33 countries. The company's holdings include the Abba catalog, Dick James Music (which has

songs by Elton John and Bernie Taupin), and Island Music (which has songs by Free, Traffic, and Spencer Davis). It also has a publishing arrangement with Andrew Lloyd Webber's Really Useful Group. Contemporary artists on the books include Bjork, Bon Jovi, Massive Attack, Van Morrison, and U2.

PolyGram's acquisition of the late Lawrence Welk's publishing interests years ago brought into the operation songs by some Broadway masters, including Jerome Kern and Cole Porter.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

SPICE GIRLS

(Continued from page 8)

manager for Tower Records.

In the band's native U.K., Spice-mania is as strong as ever, with demand for Spice Girls video product matching sales at the height of the group's popularity last year. The movie sold just less than 270,000 copies in its first week in the U.K. and Ireland, according to PolyGram Video Ltd. (PVL) here.

PVL managing director Eddie Cunningham says that so far the movie's sales are running "at the same rate as the first Spice video release achieved when they were at their peak. We're over the moon."

Elsewhere, Mike Preece, PolyGram International's VP of marketing, international video and TV, says the publicity surrounding Halliwell's departure is the icing on the cake.

"In my arrogance I don't think we can ramp it up any more than it is already," he says. "If you look at shops like Virgin in the U.K., they couldn't get any more 'Spiced up' than they are."

Preece adds, "It's the same in places like Australia, where a month after [the movie] was released it's got to its highest position ever—at No. 3, selling more than 115,000 copies of the video. In fact, the publicity couldn't come at a better time—all the territories have either just released [it] or, as in France, are about to."

However, the power of Spice Girls as a quartet will be tested for the first time later this month in the U.S.

The group's U.S. tour begins June 15 in Miami and runs through Aug. 26 in Dallas. Fan fervor and sales expectations apparently haven't been dampened by Halliwell's departure: On June 1, a second Los Angeles date was added; the first show had already sold out.

A Spice Girls spokeswoman in London confirms the U.S. dates will go ahead as planned, as will subsequent stadium shows in the U.K. later in the summer. She adds that all endorsement, promotional, and other associated deals will proceed. "Anything signed before Geri's departure will be honored," she adds.

In the group's U.K. power base, Halliwell's departure may not be as drastic as some pundits think. Initial sales figures on special "Spiceworld" packs—five tins featuring the individual group members—showed that Baby Spice (Emma Bunton) was by far the most popular; that tin gathered 38.7% of total sales at Virgin Retail stores here. Next was Sporty Spice (Melanie Chisholm) at 20.3%; third was Halliwell at 17.3%; and bringing up the rear were Posh Spice (Victoria Addams) at 12.2% and Scary Spice (Melanie Brown) at 11.5%.

Assistance in preparing this story was provided by Steve McClure in Tokyo, Wolfgang Spahr in Hamburg, Howell Llewellyn in Madrid, Robert Tili in Amsterdam, and Carrie Bell in Los Angeles.

Changes Due At Grave

NEW YORK—A spokeswoman for Sony Music Entertainment confirms that talks have begun to realign the structure of Crave Records, Mariah Carey's subsidiary label (Billboard Bulletin, June 4).

The spokeswoman adds that the New York-based label, which is headed by president Rick Bascaglia, will "continue to exist. Sony is in discussion with Mariah Carey to take Crave to the next level of success."

The roster and staffing of the label, which has some 35 employees, are still in the discussion stages.

Lisa Wolfe, the label's head of pop promotion, recently returned to Sony's Columbia Records, where she had worked before joining Crave. Dawn Fox, senior director of promo-

tion at the label, is working the label's current projects by European pop acts S.O.A.P. and Jackaranda at radio.

Since its inception two years ago, Crave has released music rooted primarily in R&B and dance. Its sole breakout success so far has been with female vocal troupe Allure, whose 1996 eponymous debut spawned the top 10 hit "All Cried Out." The album, which featured several cuts co-written and co-produced by Carey, went on to sell 1.2 million copies, according to SoundScan.

Other acts on the label's roster include Euro-NRG act DJ Company and jeep/soul male group 7 Mile.

LARRY FLICK

Death Won't End 2Pac Suit Saga

LOS ANGELES—An attorney for Orlando Anderson, who was killed here May 29, says she plans to proceed with Anderson's lawsuit against the late rapper Tupac Shakur's estate, Marion "Suge" Knight, and Death Row Records.

Anderson, the man initially named by police as a principal suspect in the murder of Shakur, was killed in what officers describe as a gang shootout in Compton, Calif. (Billboard Bulletin, June 2).

Anderson, who was allegedly a member of the Southside Crips street gang, was beaten by Shakur, Death Row Records owner Knight, and others in the lobby of the MGM Grand Hotel in Las Vegas on the evening of Sept. 7, 1996. Hours after the assault, Shakur was mortally wounded in a drive-by shooting. Though considered a prime suspect, Anderson was never charged in the case.

In February 1997, Knight was sentenced to serve a nine-year term in

California state prison, after a judge ruled that by participating in Anderson's beating, which was videotaped by security cameras, he violated his probation in a 1992 assault case (Billboard, March 15, 1997).

Last September, Anderson filed a civil suit against Shakur's estate, Knight, and Death Row, claiming he suffered physical injury and emotional distress as a result of the Vegas assault (Billboard, Sept. 20). Four days later, Shakur's estate lodged a wrongful-death action against Anderson and another reputed gang member, claiming they were responsible for Shakur's murder (Billboard, Sept. 27).

Anderson's attorney, Renée Campbell, says she intends to carry on with Anderson's lawsuit on behalf of his heirs. Donald David, an attorney for the Shakur estate, says the suit against Anderson "may be a moot issue, but we haven't reached a conclusion yet."

CHRIS MORRIS

PAYOLA PROBE TARGETS LATIN BIZ

(Continued from page 10)

expand to other Latin labels—and perhaps the entire music industry.

One executive speculated that Televisa forced Fonovisa to do an in-house cleanup so that it would protect Televisa's healthy relationship with the Federal Communications Commission. Televisa is part-owner of U.S. Spanish-language TV network Univision, and it has been rumored that the Mexican media behemoth is eyeing other broadcast properties in the U.S.

Though other Latino labels may

be investigated in the future for their business practices, Oscar Llord, VP/GM of one of the biggest U.S. Latino imprints, Sony Discos, says, "I hope this allegation against Fonovisa is not perceived as a reflection of the entire industry."

Bill Marín, VP/GM of the No. 1 tropical imprint, RMM Records, says he was stunned by the probe. "I am shocked that Fonovisa, who is a major record company with major Latin talent, would even be involved in something like this."



Capitol Performance. Capitol groups Everclear and Marcy Playground are touring the U.S. with opening act Fastball. Their May 20 performance at Los Angeles' Palladium was a sold-out event. Pictured backstage, from left, are Steve Rosenblatt, VP of marketing for Capitol; Dan Reiser of Marcy Playground; Darren Lewis, manager of Everclear; Art Alexakis of Everclear; Phil Costello, senior VP of marketing and promotion for Capitol; Gary Gersh, president/CEO of Capitol; John Wozniak of Marcy Playground; Greg Eklund of Everclear; and Brian Corona, senior director of national promotion for Capitol.

HANDLEMAN CUTTING ITS NON-MUSIC BIZ

(Continued from page 3)

will cover severance pay, reductions in asset values, write-offs, and other restructuring costs. Those charges will result in losses for the quarter and probably for the entire fiscal year.

The quarterly loss will put Handleman out of compliance with some loan covenants, but executives told analysts they have renegotiated their line of credit as "insurance" in the event the covenants can't be renegotiated.

Analysts generally cheered the moves, although the stock market beat down Handleman's shares.

Dennis McAlpine, analyst with Josephthal & Co., says, "Fundamentally it's a very smart move. They can cut back 100 accounts to 12 and keep 95% of their music business."

But there were warnings, too. "Kmart and Wal-Mart have a huge amount of pressure they can put on these guys and they've shown in the past they're not reluctant to use it," adds McAlpine.

Handleman's stock had been rising in recent weeks, from about \$8 a share to a high of \$12.9375 on reports that it was going to increase the selling of

music over the Internet. The company sets up World Wide Web sites for its customers and fulfills orders for CDs and tapes. The stock also rose on sales projections for the popular Teletubbies dolls, whose U.S. rights owner, itsy bitsy, is 75% owned by Handleman.

But when the financial results and restructuring were announced, the stock fell to \$10.50 in New York Stock Exchange trading before recovering and closing 6.25 cents down for the day at \$11.9375 on four times the average daily volume.

Overall, the company reports that net income fell to \$312,000 for the fiscal year, from \$5.35 million the year before, due to \$11.2 million in restructuring charges. Revenue dropped to \$1.1 billion from \$1.18 billion. Its cash flow, or earnings before interest, taxes, depreciation, and amortization, was about \$75 million last year, Handleman told analysts.

In the fourth quarter, there was a net loss of \$8.5 million on \$272 million in revenue, compared with a profit of \$184,000 on \$278.4 million in revenue a year earlier.

BARCELONA RADIO STATIONS

(Continued from page 113)

Ferran Amado, specializes in the local scene and features live broadcasts, interviews, and a wide array of alternative styles.

The program is partly responsible for the large number of acclaimed

CAMELOT ACQUISITION

(Continued from page 8)

Lieff will remain with the company in any capacity. As part of the acquisition, Camelot will assume ownership of DS Latino, Spec's Latin music label and distribution operation. Sources suggest that Camelot has yet to decide the future of that operation.

Bonk declined to specify how Camelot will finance the acquisition, nor would he supply sales data on Spec's or Camelot. Camelot has filed its intention with the Securities and Exchange Commission to do an initial public offering this summer, and as a result it is entering a mandated quiet period.

On June 3, the day before the deal was announced, Camelot stock, which is privately traded, closed at \$40, while Spec's stock, which is listed with Nasdaq, closed at \$2.625.

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A new **Billboard Challenge** begins every Thursday.
This week's champ is Matthew Stewart of Atlanta.

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New Web Site Designed As Global A&R Source

An important new tool for the music industry has been launched on the Internet. Billboard Talent Net (BTN) is a new Web site created as an international marketplace for new music by unsigned and developing artists. The new site (www.billboardtalentnet.com) is operated by New York-based Talent Net Inc. and is a licensee of the Billboard Music Group.

For A&R executives, music publishers, artist managers, attorneys, and other seekers of talent, BTN provides easy online access to an international pool of new acts. Each artist's entry includes biographical information, a RealAudio sample of up to three songs (or six minutes of music), press clips and reviews, upcoming gigs, copyright information, territory availability, and other facts useful in negotiating agreements.

BTN is updated each workday with fresh listings in the New Arrivals section. The Daily Buzz feature puts the spotlight on a different artist every day and the Artist Of The Week highlights the strongest talent on the site.

The listings are submitted by aspiring artists in all genres, whose work is screened by the BTN staff. The service also offers the opportunity for record labels, producers, music publishers, and artist managers to post listings of their own artists for international exploitation. Artists (or firms representing

artists) have monthly, quarterly, and annual fee options for placing material on the site. There is no charge to the industry to access the site and all of the relevant data.

Music fans also play a part in BTN. Visitors to the site are invited to listen to the sound samples on the virtual broadcaster "Radio BTN"; song requests are automatically tabulated into a weekly BTN "playlist." Additionally, users are able to rate BTN's member acts; new rankings are posted weekly, allowing industry users to ascertain the popularity of the available acts.

"There are many potential partners for new Internet ventures," says Ken Schlager, director of strategic development for the Billboard Music Group. "Billboard chose to team with the developers of Talent Net because of their commitment to creating a service dedicated to the needs of new artists and tailored for use by the music industry."

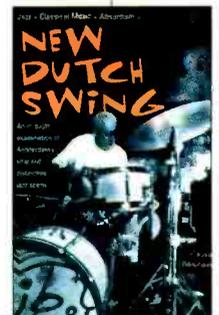
BTN is helmed by Andreas Wuerfel, who joined the start-up operation as GM in January. A music industry veteran, Wuerfel's resume includes stints as international creative manager for MCA Music Publishing in Hamburg, Germany, and as GM of the independent Intuition label in New York.

For further information about BTN, call Wuerfel at 212-757-2031 or email him at info@billboardtalentnet.com.



Book's In Step With Dutch Swing

Jazz + classical music + absurdism = "New Dutch Swing" as author Kevin Whitehead puts it in his new tome from Billboard Books. The Brooklyn-born jazz writer, NPR critic, and drummer took up residency in Amsterdam to explore the vital jazz scene there, reporting back in some 338 pages that detail the improvisatory exploits of names like Misha Mengelberg, Han Bennink, Willem Breuker, Louis Andriessen, Maarten Altena, and the ICP Orchestra, and the Clusone Trio. Whitehead traces the tenor of jazz in Amsterdam from the city's role in the birth of Europe's free jazz scene in the '60s to the cutting-edge sounds made in such hot spots as Bim House and the



Icebreaker today. Along the way, he examines the curious cultural mix that has made the Amsterdam jazz scene so distinctive, with the influx of Asian and African sounds and the great influence of classical minimalist composers like Terry Riley. Whitehead also points out the aspects of theater and wit that are so much a part of Amsterdam jazz, with Frank Zappa, Charles Ives, and Thelonius Monk informing the spirit. Beyond the natives, he interviews outsiders impressed by the Lowlands scene, from British free-jazz sage Evan Parker to classical cello hero Yo-Yo Ma. A sizable discography is included for those who want to continue the tour.

Warren Is Chart-Topping Tunesmith

THE TOP POP SONGWRITER of the year so far is Diane Warren, according to the music publishing recap in this issue (see special section, beginning page 43). If this issue's Hot 100 is any indication, the tunesmith is on her way to retaining this status for the rest of the year. Xscape slides two places but is still in the top 10 with Warren's "The Arms Of The One Who Loves You" (So So Def). The songwriter is still getting credit for LeAnn Rimes' "How Do I Live" (Curb), which completes its first year on the Hot 100 by reversing course—again—and moving 33-29. And of the four singles to enter the chart, one is a Warren tune: Nu Flavor's "Baby Be There" (Reprise), new at No. 89.



by Fred Bronson

One song that won't be helping the composer is the song she wrote for Aerosmith, "I Don't Want To Miss A Thing." Columbia won't be releasing a commercial single, so the song will be available only on the "Armageddon" soundtrack. While "Thing" bullets 17-13 on Mainstream Rock Tracks, it will be ineligible for the Hot 100 and will not contribute to Warren's point total, which will determine the No. 1 songwriter of 1998.

SUPER 'BOY': Brandy & Monica are No. 1 on the Hot 100 for a second week with "The Boy Is Mine" (Atlantic). The single is also on top for a second week in Canada, having ended Elton John's 35-week reign with "Candle In The Wind 1997"/"Something About The Way You Look Tonight." That Rocket single remains on the Hot 100, where it holds at No. 47 in its 36th chart week.

RISING TIDE: Edgar Bronfman Jr., president/CEO of Seagram, is really having a good month. First, he

helped his company's acquisition of PolyGram, a \$10.6 billion deal that will combine the Universal Music Group with PolyGram to create the largest record company in the world. And now, "To Love You More," written by Bronfman and David Foster for Celine Dion, takes a 10-place jump on the Adult Contemporary chart, bulleting 18-8. That's also good news for Dion, who has two songs in the AC top 10, as "My Heart Will Go On" slides 6-7.

REWASHED: Christian holds at No. 86 with a bullet on the Hot 100 with a remake of "I Wanna Get Next To You," originally recorded by Rose Royce for the film "Car Wash." That expands the chart span of songwriter Norman Whitfield, whose first big hit was Marvin Gaye's "Pride And Joy" in 1963.

IN THE ZONE: Sitting on top of the British album chart is "Where We Belong," the third album from Ireland's Boyzone (Polydor) and the third to go to No. 1. Despite its pan-European success, Boyzone remains mostly unknown in the U.S., save for "Mystical Experience," which peaked at No. 4 on Hot Latin Tracks last July. That is likely to change, as the group has been signed to Mercury by A&R exec Steve Greenberg, the same man who signed Hanson.

VIVA 'DIVA': Early indications are that this year's Eurovision Song Contest winner will be a hit. "Diva" by Israel's Dana International is new in the Swedish top 10 at No. 3 and enters the Finnish top 10 at No. 7 (see Hits of the World, page 70). The single should be eligible to debut on the U.K. chart in the next issue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/31/98

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	297,357,000	318,617,000 (UP 7.2%)	CD	184,427,000 211,311,000 (UP 14.6%)
ALBUMS	243,535,000	264,408,000 (UP 8.6%)	CASSETTE	58,576,000 52,473,000 (DN 10.4%)
SINGLES	53,822,000	54,209,000 (UP 0.7%)	OTHER	532,000 624,000 (UP 17.3%)

OVERALL UNIT SALES THIS WEEK

13,492,000

LAST WEEK

14,096,000

CHANGE

DOWN 4.3%

THIS WEEK 1997

13,296,000

CHANGE

UP 1.5%

ALBUM SALES THIS WEEK

11,151,000

LAST WEEK

11,632,000

CHANGE

DOWN 4.1%

THIS WEEK 1997

10,591,000

CHANGE

UP 5.3%

SINGLES SALES THIS WEEK

2,341,000

LAST WEEK

2,464,000

CHANGE

DOWN 5%

THIS WEEK 1997

2,705,000

CHANGE

DOWN 13.5%

DISTRIBUTORS' MARKET SHARE (5/4/98-5/31/98)

	WEA	INDIES	SONY	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	19.1%	14.8%	14.8%	14.6%	13.9%	12%	10.9%
CURRENT ALBUMS	18.2%	12.1%	14.9%	15.9%	13.2%	14.2%	11.6%
TOTAL SINGLES	19.8%	5.5%	17.2%	10.9%	17.9%	21.1%	7.6%

ROUNDED FIGURES

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



Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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your songs for 40 years.**

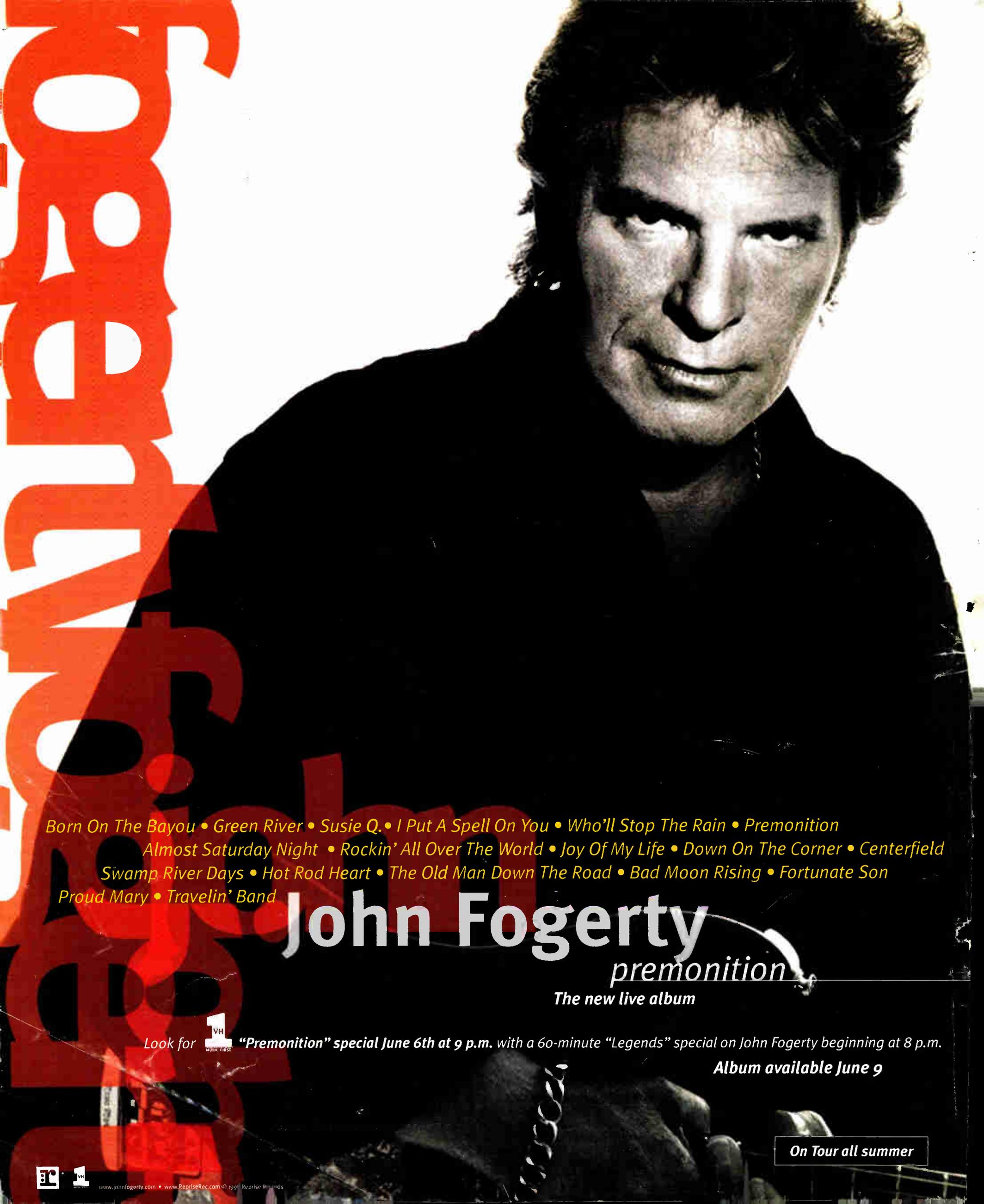
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LEGENDS

*Born On The Bayou • Green River • Susie Q. • I Put A Spell On You • Who'll Stop The Rain • Premonition
Almost Saturday Night • Rockin' All Over The World • Joy Of My Life • Down On The Corner • Centerfield
Swamp River Days • Hot Rod Heart • The Old Man Down The Road • Bad Moon Rising • Fortunate Son
Proud Mary • Travelin' Band*

John Fogerty

premonition

The new live album

Look for  "Premonition" special June 6th at 9 p.m. with a 60-minute "Legends" special on John Fogerty beginning at 8 p.m.

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