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Effect Of 'Unigram' Merger Uncertain For Latin America

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

BY JOHN LANNERT

As details of the expected merger of Universal and PolyGram continue to unfold, record executives in Latin America are patiently waiting to see what near-term effect—if any—the merger will have on their region.

(Continued on page 82)

NEWS WATCH
A BILLBOARD SPECIAL SERIES

INSIDE BILLBOARD

Sinéad O'Connor Signs Four-Album Deal With Atlantic Records

See Page 13

RETAIL TRACK

Tower Plans Makeover For Sunset Strip Store

See Page 52

Soundtracks Spark Chart Heat

Labels Develop More Sophisticated Mktg. Strategies

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The No. 4 debut of Columbia Records' "Armageddon" this issue on The Billboard 200 is just the latest notch in a soundtrack heat wave that has settled in this summer.

Soundtracks spanning variety of genres—and varying degrees of success for their companying films or programs—account for five of the top 10 albums this issue and 11 of the top 30, among them the No. 1 "City Of Angels," "Hope Floats," "Godzilla—The Movie," "Bulworth," "Songs From Ally McBeal (The Soundtrack)," "Dr. Dolittle," and Mulan." For the corresponding week in 1997, only one soundtrack appeared in the top 10.

In the first half of 1998, 31 soundtracks have debuted on The Billboard 200 compared with 26 in the same period in 1997 (see Between the Bullets, page 92).

Historically, the soundtracks business has run in cycles, spiking with the release of music-intensive hit films, ranging from the Robert Stigwood musicals and "Star Wars" in the '70s to "Flashdance" and "Top Gun" in the '80s. Labels generally would rush to find the next big thing and then back off from soundtracks when the hits were fewer and further between.

But the staying power of soundtracks in this decade, which kicked off with "The Bodyguard" in 1992 and has gained momentum with "Waiting To Exhale," "Space Jam," and "Titanic," to name a few, has given record companies a new perspective on the potential of film music.

Most majors and several independents now have dedicated soundtrack departments and are using those albums as a way to package blockbuster compilations and break their own artists. As soundtracks are increasingly taking on lives of their own, in recent years several are even outperforming the films from which they were culled. With this popularity has come escalated bidding wars for soundtracks and soundtrack artists, keeping most major-label release schedules to two to five soundtracks per year. But the heightened attention to these types of projects has resulted in a greater focus on the projects and increased cooperation between record labels and film studios.

HELLER

KLEINBERG

(Continued on page 84)

Kid Vid Isn't All Play

Competition Fierce In Crowded Market

BY EILEEN FITZPATRICK

LOS ANGELES—The family home video market is about cuddly characters and family-value story lines, but it's also the most competitive genre category in the business, with everyone from Belle to Wishbone trying to squeeze onto retail shelves.

A Billboard Supersection: P. 55

Encompassing programming that appeals to children, as well as their parents and grandparents, family product can produce coveted long-term branded properties that cross all demographics. Unlike other categories, it's immune to the changing viewing habits of adults, because there are always children being born to replace the ones who have outgrown "Sesame Street" or "Winnie The Pooh."

A lack of blockbuster theatrical family films in recent years has slowed consumer traffic in video stores. To fill the gap, suppliers have created spinoff properties of well-loved characters in order to rekindle consumer interest.

(Continued on page 85)

HEATSEEKERS

Jagged Edge Hits No. 1 With So So Def/Columbia Set

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15 Oslo
16 Stockholm
19 Berlin
20 Dortmund
22 Zurich
24 Toulon
26 Lyon
27 Gent
29 Birmingham
30 Newcastle
31 Manchester
June
3 Glasgow
4 Sheffield
6-7 London
9 Rotterdam
11-12 Hamburg
14 Nurnberg
16 Paris
17 London

North America
Begins July 9
July
9 Washington DC
11 Cleveland OH
14 Grand Rapids MI
15 Moline IL
17-18 Detroit MI
22 Camden NJ
24-25 Chicago IL
28 Milwaukee WI
29 Minneapolis MN
31 St. Louis IL
August
1 Kansas City MO
3 Denver CO
5 Salt Lake City UT
8 Vancouver BC
11 Portland OR
13 Oakland CA
14 Sacramento CA
16 San Francisco CA
20 Los Angeles CA
23 Anaheim CA
26 Phoenix AZ
28 San Diego CA
29 Las Vegas NV
September
3 Greenville NC
4 Charlotte NC
5 Nashville TN
7 Dallas TX
8 San Antonio TX
11 West Palm Beach FL
12 Tampa FL
15 Orlando FL
16 Atlanta GA
18 Boston MA
19 Atlantic City NJ
21 Manassas VA
22 Pittsburgh PA
24 Columbus OH
26 Rochester NY
27 Ottawa ONT
29 Toronto ONT
30 Montreal QUE
October
2 Worcester MA
3 Hartford CT
6 East Rutherford NJ
10-11 New York NY

November: Australia/New Zealand
January: Japan

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CONTACT: Lee Ann Photoglo
615.321.4294

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All the coolest sounds from this hot scene are included in this industry overview. The global pulse of reggae, profiles of the hottest artists and producers and Reggae Sunsplash are just a few of the subjects covered. Call today!

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With economic woes weighing heavy, we will assess what impact the economy is having on the music industry. Now is the time to plan for the future in this region, and Billboard's Asia Pacific III reaches 5000 of the most influential decision makers throughout Asia and the Pacific territories. Don't miss this opportunity!

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AD CLOSE: JULY 14

Linda Matich
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SOUNDS OF THE CITY: MEMPHIS

This city spotlight will celebrate the diverse Memphis music scene, home of BB King, Al Green and Elvis. Including a quick reference listing of key Memphis venues, from arenas to studios, labels and publishers to retailers. Join in celebrating the the city that rock and roll calls home.

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ALABAMA- 41 #1'S - Issue Date: Aug. 29 • Ad Close: Aug. 4
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Vid Dealers Group Targets Blockbuster

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. (VSDA) meets at the Las Vegas Convention Center starting Wednesday (8), but the main action is likely to be off the exhibit floor. And, in the aftermath of the show, legal action could far overshadow anything VSDA had to offer.

For the first time in the association's 16-year history, a splinter organization called the Independent Video Retailers Group (IVRG) is threatening to draw a courtroom line between the big players like Blockbuster and the independents over the issue of rental dominance. IVRG founder Robert Webb, who owns the six-store Video Review chain in Decatur, Ill., says he plans to file an unfair-competition suit this month in Chicago, home of at least one of his 23 members and law firm Gardner, Carton & Douglas.

It's anticipated that Blockbuster and one or more studios, possibly including Buena Vista Home Entertainment, will be named defendants. As a trade organization, which doesn't function as a retailer, IVRG can't be a plaintiff, but it can pay the bills.

So after VSDA turned down his request for a free meeting room in the Convention Center, Webb has rented space in the nearby Riviera Hotel to pass the hat among dealers who support the legal strategy. Webb says that he's already contributed $5,000 and that 75 other independents, with 350-400 stores, have pledged many thousands more. IVRG can accommodate about 1,200 to hear Webb and attorney John Cusack.

At issue are the agreements Blockbuster has struck with vendors like Buena Vista that enable the chain to stock revenue-shared rental titles at a fraction of the price Video Review and other small fry pay. "There's obviously discrimination going on," Webb says. "Is it illegal? That's what we're trying to find out."

Citing published comments of Sumner Redstone, chairman of Blockbuster parent Viacom Entertainment, Webb clearly thinks the playing field is tilted toward Blockbuster. In a recent Forbes magazine interview, Redstone said the chain pays "zero to $7" for a revenue-shared cassette and retains 60%-70% of the revenues, about one-half of what Webb maintains he pays. Video Review, meanwhile, has never been offered similar terms.

Webb says he's going to sign a revenue-sharing contract, but whichever of the two programs he chooses will force him to forgo titles from studios not participating in that system. Warner and Columbia don't submit titles to Rentrak; Fox and Universal aren't providers to SuperComm, Webb's choice. Blockbuster, though, signs no exclusives and has access to all titles, Webb says. "Tell me that's not restraint of trade."

IVRG is trying to assemble data, such as store closings in the face of Blockbuster competition, to fortify a case. Thus far, definitive information is lacking, although VSDA may try to help fill in the blanks. "I think they have some initiatives they're going to announce," Webb suggested prior

(Continued on page 84)

Nat'l Record Mart Fiscal '98 Rebound Bodes Well For '99

BY ED CHRISTMAN

NEW YORK—National Record Mart (NRM) says it is positioned to experience a strong year in fiscal 1999 thanks to the platform set up by the company's results for the fiscal year that ended March 28, according to Bill Teitelbaum, chairman/CEO of the Carnegie, Pa.-based chain.

In a conference call with Wall Street analysts, Teitelbaum said the accomplishments of NRM's fiscal 1998—in which the company generated earnings of $893,000, or 18 cents a share, on sales of $112.5 million—have "set up a platform" for the chain to be profitable in at least three of the four quarters in the year. For most public chains, just the opposite has been true for the last five years.

The NRM results for fiscal 1998 represented a strong turnaround from the previous year, when the company lost $1.1 million, or 23 cents a share, on sales of $99.4 million.

Teitelbaum observed that the 13% sales increase for fiscal 1998 was attributed largely to a comparable-store gain of 12.8%, as the company finished the year with 148 stores, compared with 147 the year before.

In addition, the company improved its gross profit to 38.2%, up from 37.3% in the previous year, while it

(Continued on page 86)

What A Production. The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) honored producers at its 10th annual A&R/producers luncheon held June 23 at the Supper Club in New York. Shown at the luncheon, from left, are Jon Marcus, executive director of the New York NARAS chapter; Kim and Leila Sholes, daughters of late recording executive and Country Music Hall of Fame inductee Steve Sholes; producers Orrin Keepnews, Ric Wake, and Ettore Stratta; producers Deric Angelettie and Ron Lawrence, recipients of the New Horizons Award for promising new producers; and producer Tony Visconti, New York NARAS chapter president.

LETTERS

MINTY SUPPORT

Greetings from Chicago. I just wanted to thank Billboard for the support you've shown for our Minty Fresh artist Komeda (Billboard, April 25). The band is now in the midst of its U.S. tour, which will wrap up in L.A. June 27 at the Troubadour.

MTV has accepted the "What Makes It Go?" video for "120 Minutes," and the single will go to commercial alternative radio June 30. Things are building very nicely for the band overall in the States. I appreciate the time you've spent providing exposure to new artists in our industry. Thanks!

Jim Powers, owner
Minty Fresh Records
Chicago

KOMEDA

IN SEARCH OF A FORMAT

In David Flitner's Commentary ("Rock Should Show, And Reflect, Its Age," Billboard, June 20), the point is made that audiences aren't exposed to veteran artists whose work reflects their considerable life experience. References to Eric Clapton and James Taylor only underscore the number of previously commercially viable musicians whose work has difficulty penetrating the current marketplace.

The most logical place for these artists to gain airplay is the AAA (adult album alternative) format, which was initially founded to attract disenfranchised baby boomers. Despite the recent efforts of knowledgeable programmers like Vin Scelsa, recent releases by major artists have been either underplayed (McCartney, John Fogerty, Dylan) or virtually unplayed (Bruce Springsteen, Doobie Brothers, Heart, Steely Dan), regardless of their "radio-friendly" content. For a format that purports to target a demographic group with a large amount of discretionary income, the economic implications resulting from such narrow-minded thinking approach critical mass. There is rock that reflects its age; there is just not a format successfully reflecting its audiences' desire to hear it.

Mark Fortunato
Norwell, Mass

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.
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GOSPEL	★ (PAGES OF LIFE) CHAPTERS I & II FRED HAMMOND & RADICAL FOR CHRIST • VERITY
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THE BILLBOARD LATIN 50	★ VUELVE • RICKY MARTIN • SONY DISCOS
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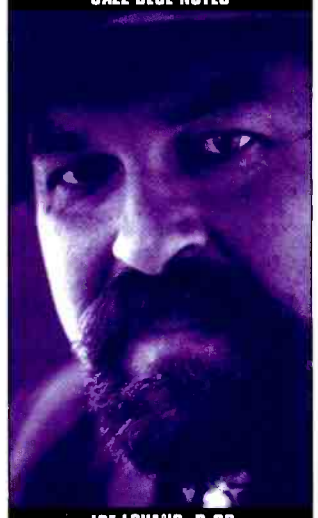

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Winter's Living Music And Windham Hill Pact

BY PAUL VERNA

NEW YORK—In a move designed to broaden its scope in the adult-oriented music market, BMG's Windham Hill Group has entered a five-year marketing and distribution arrangement with world music saxophonist/composer Paul Winter and his Living Music Records label.

WINTER

The deal covers upcoming releases by Living Music artists—such as "Brazilian Days," a collaboration between Winter and guitarist Oscar Castro-Neves—as well as the independent label's 25-title catalog, which is being readied for a late-summer reissue.

To introduce the Winter oeuvre to a new audience—and reintroduce it to existing fans—Living Music and Windham Hill will release a compilation tentatively titled "Paul Winter's Greatest Hits," which will include catalog material and new recordings of Winter classics "Icarus," "Wolf Eyes," and "Farewell."

Packaged with the best-of collection will be a free sampler of material by other Living Music artists, such as Paul Halley, Eugene Friesen, and Glen Velez—all members of the Paul Winter Consort—as well as Pete Seeger and Noirin Ni Riain, according to Windham Hill Group president Steve Vining.

VINING

"There are few people out there who have made the contribution to their genre as much as Paul has and who are unaffiliated and can spin in here and take advantage of the marketing and promotion expertise we have developed," says Vining. He notes that all Living Music titles will retain the Living Music label and identity and that Winter will be completely autonomous.

Winter says the Windham Hill deal provides two of the qualities he values most: "the human factor and the marketing brilliance." He adds that longtime friend Rick Bleiweiss, currently senior marketing VP at BMG Distribution, introduced him to Vining two years ago.

"Steve is a rare executive who has deep grounding in both music and marketing," says Winter.

Since joining Windham Hill in July 1996 from a post at RCA Victor, Vining has successfully moved the company beyond its new age core into such areas as blues and urban AC. He has accomplished this in part by absorbing the Private Music label—which included Etta James and Taj Mahal—and signing established artists like Jim Brickman, Peabo Bryson, and Jeffrey Osborne.

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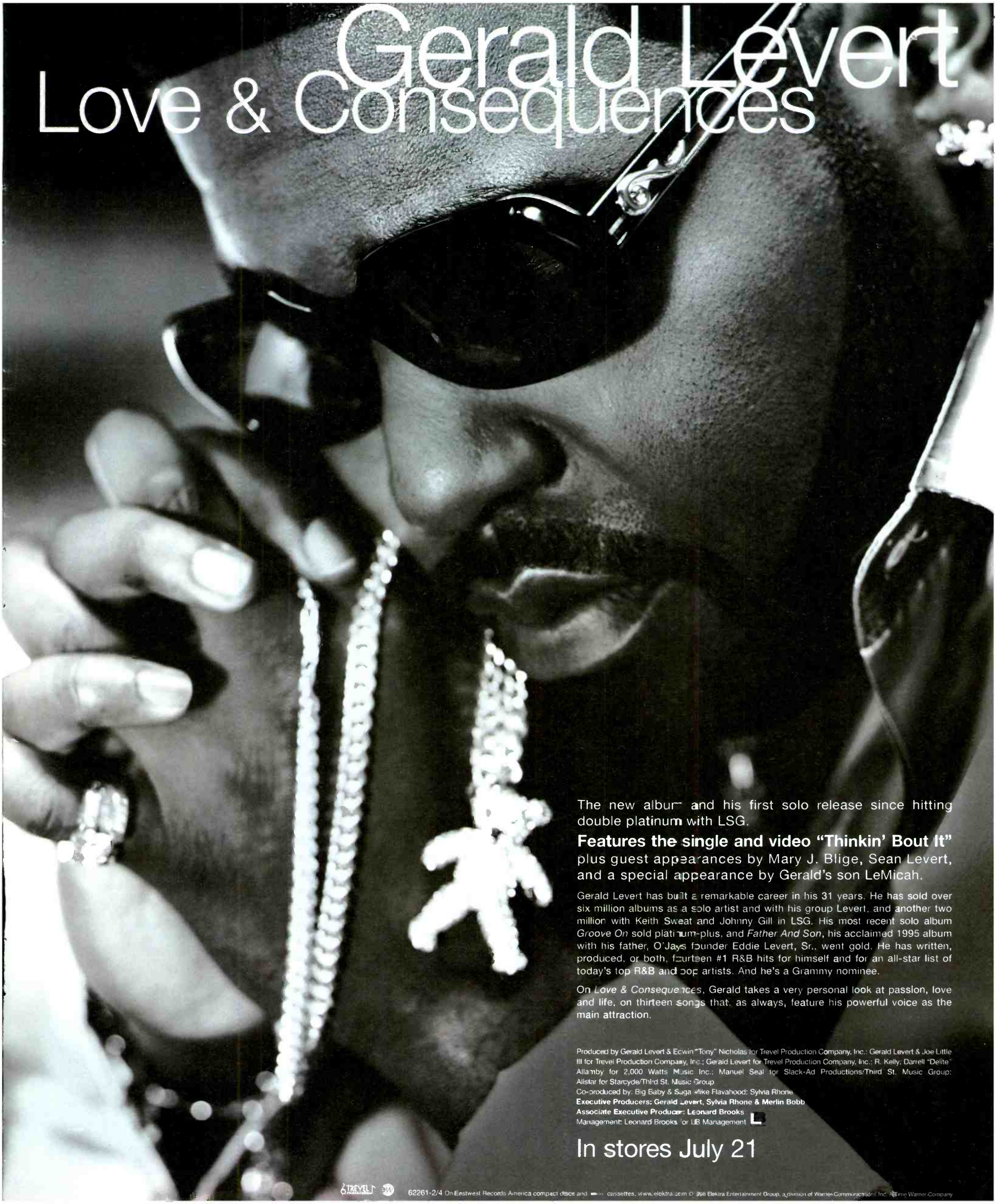
Gerald Levert
Love & Consequences



The new album and his first solo release since hitting double platinum with LSG.

Features the single and video "Thinkin' Bout It" plus guest appearances by Mary J. Blige, Sean Levert, and a special appearance by Gerald's son LeMicah.

Gerald Levert has built a remarkable career in his 31 years. He has sold over six million albums as a solo artist and with his group Levert, and another two million with Keith Sweat and Johnny Gill in LSG. His most recent solo album *Groove On* sold platinum-plus, and *Father And Son*, his acclaimed 1995 album with his father, O'Jays founder Eddie Levert, Sr., went gold. He has written, produced, or both, fourteen #1 R&B hits for himself and for an all-star list of today's top R&B and pop artists. And he's a Grammy nominee.

On *Love & Consequences*, Gerald takes a very personal look at passion, love and life, on thirteen songs that, as always, feature his powerful voice as the main attraction.

Produced by Gerald Levert & Edwin "Tony" Nicholas for Trevel Production Company, Inc.; Gerald Levert & Joe Little III for Trevel Production Company, Inc.; Gerald Levert for Trevel Production Company, Inc.; R. Kelly, Darrell "Delite" Allamby for 2,000 Watts Music Inc.; Manuel Seal for Slack-Ad Productions/Third St. Music Group; Allstar for Starcyde/Third St. Music Group
Co-produced by: Big Baby & Suga Mike Flavahood; Sylvia Rhone
Executive Producers: Gerald Levert, Sylvia Rhone & Merlin Bobb
Associate Executive Producer: Leonard Brooks
Management: Leonard Brooks for LB Management

In stores July 21

62261-2/4 On Eastwest Records America compact discs and cassettes. www.elektra.com © 1998 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company

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U.K. Chart Deal Changes

Retail Has Bigger Stake In Weekly Lists

LONDON—A new ownership structure for the "official" U.K. charts is a measure of the continuing reach and influence of the country's music merchants.

On July 1, a joint venture between the British Assn. of Record Dealers (BARD) and the British Phonographic Industry (BPI) was formed for the ownership and exploitation of rights to the industry charts (Billboard Bulletin, July 2).

The arrangement replaces the Chart Information Network (CIN) joint venture between the BPI and Miller Freeman, a subsidiary of Britain's United News & Media group; that deal expired June 30. Miller Freeman publishes the U.K. trade paper Music Week.

Says BARD chairman Richard Wootton, "Negotiations [concerning the new accord] are still under way—certain things have been decided, and other things have yet to be decided." BARD members supply the point-of-sale data used to compile the charts; the trade group includes all the leading U.K. retailers of music.

The charts are published each Sunday.

Sources say the BPI has renewed its data-collection contract with research firm Millward Brown, but the firm declines to comment. U.S.-based SoundScan, among others, had hoped to win that contract, which also expired June 30.

The new BPI/BARD venture will exploit the rights to the charts and issue licenses for their use in print and broadcast media. The accord directly unites record companies and music retailers—those with the greatest business interest in charts.

The BPI/Miller Freeman union was formed in 1990 when Miller Freeman (then called Spotlight) concluded deals with BARD and the BBC. For the first time, U.K. music retailers, via BARD, were paid for their sales data, and that played a key role in the development of the trade body into an influential force.

MARK SOLOMONS

BMG Bows Musical E-Mail Promos

BY DOUG REECE

On July 13, the familiar E-mail prompt of "you've got mail" or a chime may be followed by strains of music from Natalie Imbruglia, A Tribe Called Quest, or BR5-49.

Using New York-based a2b music's new a2b MAIL program, BMG will service some music fans in North America with E-mails featuring instantly activated 12- to 15-second snippets from these acts.

Upon receiving the E-mail, users will see a pop-up box with an album mini-graphic and a short text message.

Each piece of a2b MAIL—which costs less than 10 cents to produce and distribute—provides instantaneous audio play thanks to a built-in mini-a2b music player. No additional plug-in applications or downloads are necessary.

Consumers in BMG's genre-based World Wide Web databases—Peeps Republic (R&B), Twang This (country), and Bug Juice (rock)—will receive E-mails featuring A Tribe Called Quest, BR5-49, and Imbruglia, respectively. The label says its Web site databases contain hundreds of thousands of names and E-mail addresses.

Users will also be invited to link back to the appropriate BMG genre site to receive a free, full-length downloadable single from modern rock act Eve 6, country act Alabama, or rapper Big Punisher.

There will be no direct retail link from the E-mail on this particular project, but once users link to the BMG sites, they will be directed to Tower Records' Web site, stores, or toll-free number to make purchases. Tower representatives say the albums will be discounted online, but the pricing for stores hasn't yet been set.

"We have an ongoing commitment to support the uses of technologies which we believe enhance the experience consumers have at our site," says BMG Entertainment senior VP of marketing Kevin Conroy. "That has been the consistent thread for us for the past three years, and we've heavily focused on sampling as providing a very defined way to reach out, stimulate, and learn about consumers.

"The whole process of acquiring and learning about consumers and then delivering samples to them over

(Continued on page 89)

Daydream Believers. Following a luncheon at the governor's mansion, Arkansas Gov. Mike Huckabee proclaimed June 15 "the Martins Day" in honor of the Southern gospel group's new Spring Hill Music Group album, "Dream Big," which was released June 16. Shown at the mansion, from left, are Huckabee and Martins members Joyce Martin McCollough, Jonathan Martin, and Judy Martin Hess.

GoodNoise Takes Online Leap

Label To Offer Digital Distribution Of Music

Palo Alto, Calif.-based GoodNoise Corp. is the latest to join an ambitious breed of technology/music hybrid companies that are focusing on digital distribution in the controversial open MP3 format.

While most traditional record labels are taking measured, careful steps toward digital distribution, companies such as GoodNoise—or Nordic Entertainment Worldwide (Billboard, April 26, 1997) before it—are acting aggressively in the belief that record companies must shift their business models to thrive in the new distribution channel.

GoodNoise plans to sign its own artists as well as partner with indie record labels to handle digital distribution of their catalogs. The company also plans to operate a mail-order business and is discussing signing with an indie distributor for traditional retail sales.

Although GoodNoise has not yet announced any artist signings or label deals, the 10-person firm says it will begin selling music sometime this month. Sources close to the company say Frank Black may be among the first artists on board. Though Black is signed to the New York-based indie spinART, he maintains digital rights to his music.

GoodNoise plans to offer individual songs for 99 cents or $8.99 for nine to 13 songs, depending on the length of songs and an act's prestige. Focusing on the early-adopter market, GoodNoise will target college-age students by mainly signing modern rock acts.

INEVITABLE SHIFT

"Our vision is of a world which sees the inevitable shift from physical distribution to online delivery of files direct to consumers," says GoodNoise chairman Robert H. Kohn.

MP3—which is short for MPEG-1, Layer 3—is an open-architecture format that allows quick download times onto computers and high-quality video and sound. To play back MPEG files, users can download one of several free MP3 players at sites such as MP3.com.

Still, as the preferred tool for digital music pirates, the format has often taken heat from the industry.

Because GoodNoise is working in an open format, as opposed to a proprietary digital distribution model such as Liquid Audio or a2b, consumers can easily pass along music in the format to friends via E-mail or other methods.

Though GoodNoise will not encrypt the actual music files, the company will attach a source code to each downloaded song that identifies the purchaser. This attachment, however, does not prevent a user from distributing the

(Continued on page 89)

MTV, Box Take Steps In Digital Programming

BY CARLA HAY

NEW YORK—Digital cable has been touted as the latest wave of technology to revolutionize TV, but what does it mean to the music video industry? By most estimates, it means a relatively small audience for spinoff music channels in 1998—and rapid growth in years to come.

Both MTV and the Box are moving forward with plans for their spinoff channels. On June 30, MTV announced the first cable deal for its new digital channels (Billboard Bulletin, July 1), while the Box continues to expand its spinoff-channel offerings on digital cable.

Most cable TV systems operate on analog platforms whose channel lineups are usually filled to capacity. Upgrading to digital cable lets a system add dozens of new channels to its lineup. But such upgrades are costly and time-consuming investments for cable operators.

As a result, cable operators must roll out digital cable gradually in neighborhoods. It's not uncommon for one part of a large city to have access to digital cable while the other part hasn't been upgraded yet, even when all parts of the city are serviced by the same cable provider.

The cable-TV industry's seemingly slow pace at fully upgrading to digital is reflected in the statistics. According to the analyst firm Paul Kagan & Associates, there are about 65 million U.S. cable-TV subscribers. By the end of 1998, the projected

(Continued on page 92)

Moloney Label Bows As Wicklow

BY DON JEFFREY

NEW YORK—With a new name and executive lineup and five albums in stores, Wicklow Records—the joint venture formed by Paddy Moloney, his managers, and BMG Classics—is striving to become a force in world music.

The label, established last year, was formerly called Unisphere until the name was dropped after the threat of legal action from EMI imprint Hemisphere, whose name and logo were similar (Billboard Bulletin, June 30). Wicklow is the name of the Irish county near Dublin where Moloney, leader of Irish traditional band the Chieftains, lives and works.

Wicklow, whose sales and distribution will be handled by BMG Classics in New York, has a new management team that includes John Voigtmann as label manager, responsible for marketing and promotion. Sources say Deborah Morgan is expected to be named GM of BMG Classics, overseeing operations of Wicklow.

A&R will remain in Vancouver, where the Chieftains' managers and label co-founders Sam Feldman and Steve Macklam are based. Many artists signed to the label have been discovered by Moloney while on tour with his band.

"The philosophy of the label is to be artist-driven and a little bit more nontraditional," says Voigtmann. "It's looking to be more edgy and alternative than most world music."

In August, Wicklow will release "Vihma" by Finnish folk/pop group Värttinä and "Nagual Site" by Bill Laswell. Christmas will bring an album recorded by Moloney and the Chieftains and the Vatican Choir directed by Marco Frisina. Next year the label will put out titles by Laurel MacDonald, Tuvan throat singers Yat Kha, and Laswell (a Cuban project). On June 16, the label released two albums by Ashley MacIsaac, the debut album by Scottish Gaelic pop singer Mary Jane Lamond, and an album featuring music from the Canadian maritime provinces. The label's first release was "The Irish In America: Long Journey Home," the soundtrack album to the PBS-TV special that aired in January.

Although Moloney, 59, is executive producer of Wicklow's albums, he remains a member of the Chieftains, who are signed to BMG Classics label RCA Victor and have been recording since 1963.

Country Artists Win Suit Against 'Cybersquatter'

BY CHET FLIPPO

NASHVILLE—In the first such test of artists' domain identity on the Internet, a federal judge has ruled in favor of 27 country music artists who filed a joint lawsuit against a "cybersquatter" who had registered their names as Internet domain sites (Billboard, April 25).

Philip L. Sbarbaro, chief litigation counsel for worldwide Internet registrar Network Solutions Inc., calls the ruling "a historic precedent. I think it's apparent that Internet piracy is quickly coming to an end."

Judge Manuel L. Real ruled June 29 in U.S. District Court in Los Angeles in the case of McGraw vs. Salmon. Real decided in favor of Tim McGraw and the 26 other artists who joined his lawsuit against L.A. businessman Jim Salmon.

Lawyers for McGraw's firm, Loeb & Loeb, say that because a summary judgment was granted before the case went to trial, they likely

(Continued on page 89)

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Breaking Records.

8th March 1998

10th May 1998

24th May 1998

7th June 1998

21st June 1998

This year we've worked to give Catatonia and The Corrs their first ever UK number one albums. We basked in Madonna's sixth UK number one album and Simply Red's fifth consecutive number one album. And we're very proud of our part in the welcome return of Rod Stewart.

Talking about great records, on May 29th we held the top three chart positions for the first time in our history. It's a feat we've repeated twice since then.

We always believed this year would be a good one for us, but 1998 is turning out to be a record breaking year for our record breaking.

WARNER MUSIC
UNITED KINGDOM

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Floyd Passes 15 Mil. In June Certs

BY CHRIS MORRIS

LOS ANGELES—After a quarter of a century, sales for Pink Floyd's "The Dark Side Of The Moon" continue in interstellar overdrive: The veteran British band's 1973 Capitol landmark was certified for sales of 15 million in June by the Recording Industry Assn. of America (RIAA).

"Dark Side" is the second Pink Floyd album to surpass 15 million units. The group's 1979 set, "The Wall," stands at 22 million.

Still floating along on the success of "Titanic," Canadian thrush Celine Dion's 1997 opus, "Let's Talk About Love," chalked up sales of 8 million. The album includes the movie's theme, "My Heart Will Go On."

DYLAN

George Strait added a 21st platinum album award to his tally with "One Step At A Time" (MCA Nashville). Bob Dylan's Grammy-winning "Time Out Of Mind" (Columbia) went platinum in June, becoming the legendary singer/songwriter's ninth platinum album.

"Ally McBeal" singer/songwriter-in-residence Vonda Shepard (Epic), rock unit Days Of The New (Outpost), actor/vocalist Andy Griffith (Sparrow), rapper DMX (Def Jam/PolyGram), and Italian tenor Andrea Bocelli (Philips) all collected their first platinum albums.

Taking home their first gold album awards were Shepard; rappers DMX, Big Punisher (RCA/Loud), and C-Murder and Fiend (both No Limit/Priority); alternative rock act Fastball (Hollywood); and female country act Dixie Chicks (Monument).

A complete list of June RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Pink Floyd, "The Dark Side Of The Moon," Capitol, 15 million.

Kenny G, "Breathless," Arista, 12 million.

2Pac, "All Eyez On Me," Death Row/Interscope, 9 million.

Celine Dion, "Let's Talk About Love," Epic, 8 million.

2Pac, "All Eyez On Me," Death Row/Interscope, 8 million.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, 6 million.

Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, 5 million.

Fleetwood Mac, "The Dance," Reprise, 4 million.

Kenny G, "The Moment," Arista, 4 million.

Shania Twain, "Come On Over," Mercury Nashville, 4 million.

Jimi Hendrix, "Are You Experienced?," MCA, 4 million.

Bone Thugs-N-Harmony, "The Art Of War," Ruthless, 4 million.

Jeff Foxworthy, "Games Rednecks Play," Warner Bros., 3 million.

Whitney Houston, soundtrack, "The Preacher's Wife," Arista, 3 million.

Sarah McLachlan, "Fumbling Towards Ecstasy," Arista, 3 million.

Sarah McLachlan, "Surfacing," Arista, 3 million.

Various artists, soundtrack, "City Of Angels," Warner Sunset, 2 million.

Paula Cole, "This Fire," Warner Bros., 2 million.

Monica, "Miss Thang," Rowdy/Arista, 2 million.

Annie Lennox, "Medusa," Arista, 2 million.

Harry Connick Jr., "When My Heart Finds Christmas," Columbia, 2 million.

Jimi Hendrix, "Electric Ladyland," MCA, 2 million.

Aerosmith, "Nine Lives," Columbia, 2 million.

PLATINUM ALBUMS

Bob Dylan, "Time Out Of Mind," Columbia, his ninth.

Bee Gees, "Still Waters," Polydor/PolyGram, their seventh.

Dave Matthews Band, "Before These Crowded Streets," RCA, its fourth.

George Strait, "One Step At A Time," MCA Nashville, his 21st.

Vonda Shepard, soundtrack, "Songs From Ally McBeal (TV Soundtrack)," Epic, her first.

Days Of The New, "Days Of The New," Outpost/Geffen, its first.

Andy Griffith, "I Love To Tell The Story," Sparrow, his first.

Master P, soundtrack, "I Got The Hook-Up!," No Limit/Priority, his second.

Hanson, "Three Car Garage: The Indie Recordings '95-'96," Mercury, its third.

DMX, "It's Dark And Hell Is Hot, Def Jam/PolyGram, his first.

Andrea Bocelli, "Romanza," Philips, his first.

Luis Miguel, "Romances," WEA Latina, his third.

Brandy, "Never Say Never," Atlantic, her second.

STRAIT

Various artists, soundtrack, "Hope Floats," Capitol.

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

Various artists, soundtrack, "Godzilla—The Album," Epic.

James Taylor, "Hour Glass," Columbia, his 10th.

Faith Hill, "Faith," Warner Bros., her third.

Various artists, soundtrack, "City Of Angels," Warner Sunset.

GOLD ALBUMS

The Moody Blues, "Time Traveller," Polydor, its 14th.

Dave Matthews Band, "Before These Crowded Streets," RCA, its fifth.

Big Punisher, "Capital Punishment," Loud/RCA, his first.

W.A.S.P., "The Last Command," Capitol, its first.

W.A.S.P., "W.A.S.P.," Capitol, its second.

Various artists, soundtrack, "Bulworth," Interscope.

Various artists, soundtrack, "Grosse Point Blank," London.

Various artists, soundtrack, "Hope Floats," Capitol.

Various artists, soundtrack, "Godzilla—The Album," Epic.

George Strait, "One Step At A Time," MCA Nashville, his 23rd.

Kenny Chesney, "I Will Stand," BNA Entertainment, his second.

Vonda Shepard, soundtrack,

(Continued on page 89)

Brunswick Adds Labels, Makes Distribution Deal

BY IRV LICHTMAN

NEW YORK—Brunswick Records, the R&B/pop label owned by the late Nat Tarnopol and reactivated three years ago by his son Paul and daughter Mara, has broadened its creative base with two new labels and has made a global distribution alliance (Billboard Bulletin, July 1).

According to label president Paul Tarnopol, Brunswick has formed a compilation label, Mars Entertainment, that will primarily license masters from other labels and has established a new label, Race Records, in partnership with rapper/producer Chubb Rock. Initial Race product is still in development, says Tarnopol.

TARNOPOL

Also, the company has selected U.K.-based Crimson Records to distribute its product worldwide outside North America. Brunswick previously made global distribution agreements on a territory-by-territory basis. In North America, Brunswick is distributed in the Southeast by Memphis-based indie distributor Select-O-Hits and in the Midwest and West Coast by Minneapolis-based Paul Starr.

The Select-O-Hits association is further deepened with an arrangement whereby Brunswick's own sales unit will represent in the New York tri-state area other product lines handled by Select-O-Hits. The first Mars Entertainment offering, released in June, is "Booty Jams," a compilation featuring previously released recordings by EU, the Butt, Atomic Dog, Clarence Carter, the Time, and George Clinton. The tracks were licensed from Warner Bros., Capitol, and PolyGram, among other original master owners.

On Tuesday (7), Mars will release "The Cover Girls' Greatest Hits," featuring live performances, licensed from the Sutra, Capitol, and Sony labels.

In August, Mars will release a CD that ties in with World Wrestling Federation superstar wrestler Stone Cold Steve Austin, who "A&R'd his own top metal hits," says Paul Tarnopol. Selections were licensed from Warner Bros. and PolyGram. Product from Race Records is still in its preliminary stage of development.

Brunswick plans greatest-hits albums from Jackie Wilson, the Chi-Lites, and Tyrone Davis, as well as six catalog reissues. Another Brunswick release is "Talk To The Animals," featuring Louis Armstrong. The latter, due in August, is timed to take advantage of Eddie Murphy's hit feature-film remake of "Dr. Dolittle."

Brunswick, which has a catalog of about 100 CDs, recently moved to expanded headquarters in New York.

In addition to Paul and Mara Tarnopol, other Brunswick executives include Alan Marker, director of sales, and Kevin Goins, head of product development. Staffers include Doreen Rodriguez, a sales rep who reports to Marker, and Daran Green, responsible for graphics and an upcoming World Wide Web site.

Although Brunswick's roots go back more than 75 years, the Tarnopol legacy began in 1957, when Nat Tarnopol joined the label, then owned by Decca Records (now Universal) as A&R chief in 1957. After developing the career of Jackie Wilson, whom he also managed, and other major acts, Tarnopol was given half-ownership of the label and full ownership in 1967 as a result of a legal dispute with the label's parent, MCA Inc. Tarnopol died in 1986.

EXECUTIVE TURNTABLE

GUIDRY

CHANCELLOR

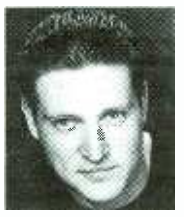
GREENBERG

KOLE

SALEM

RABASCA

FAHLBORG



MACKAY

RECORD COMPANIES. Columbia Records Group in New York promotes **Demmette Guidry** to VP of black music. He was VP of marketing.

Sheryl Chancellor is promoted to manager of sales and advertising administration at Arista/Nashville. She was sales and marketing coordinator.

Rykodisc in Salem, Mass., promotes **David Greenberg** to senior product manager. He was product manager.

Arista Records in New York appoints **Charlene Kole** director of creative services administration. She was project associate at Schering Plough.

Alyea Salem is appointed national advertising manager at Warner Bros. Records in Burbank, Calif. She was national advertising coordinator. Warner Bros. also promotes **Susan Leon** and **Lori Shelton** to managers of international special projects. They were coordinators of international special projects.

Anita Rabasca is promoted to manager of artist development for Arista/Nashville. She was an executive assistant.

Tom Mackay is appointed manager of artist development at Republic Records in New York. He was programming assistant at VH1.

Gospo Centric/B-Rite Music in Inglewood, Calif., promotes **Lucy Diaz Kurz** to president of development and **Lori K. Lynem** to VP of business affairs. They were, respectively, chief consultant and director of business affairs.

Sony Music in Miami Beach names **Edgardo Barreras** director of international marketing for tropical music. He was director of national promotion for Sony Tropical.

Blue Note/Metro Blue Records in New York promotes **Saul Shapiro** to VP of sales and marketing and appoints **Andrew Sarnow** director of marketing. They were, respectively, director of sales and marketing manager/GM at NYC Records.

RELATED FIELDS. Worlds End in Los Angeles promotes **Alia Fahlborg** to VP/GM. She was office manager.

The Recording Industry Assn. of America in Washington, D.C., promotes **Frank Creighton** to senior VP/director of investigations, **Steven Fabrizio** to senior VP/director of civil litigation, **Joel Flatow** to VP of government affairs and artist relations, and **Jonathan Whitehead** to assistant anti-piracy counsel. They were, respectively, VP/associate director of anti-piracy, VP of anti-pirvacy/civil litigation, senior director of government affairs/artist relations, and coordinator of digital media affairs.

Ellen Ginsburg is promoted to VP of music clearance for Fox Music in Los Angeles. She was executive director of music clearance.

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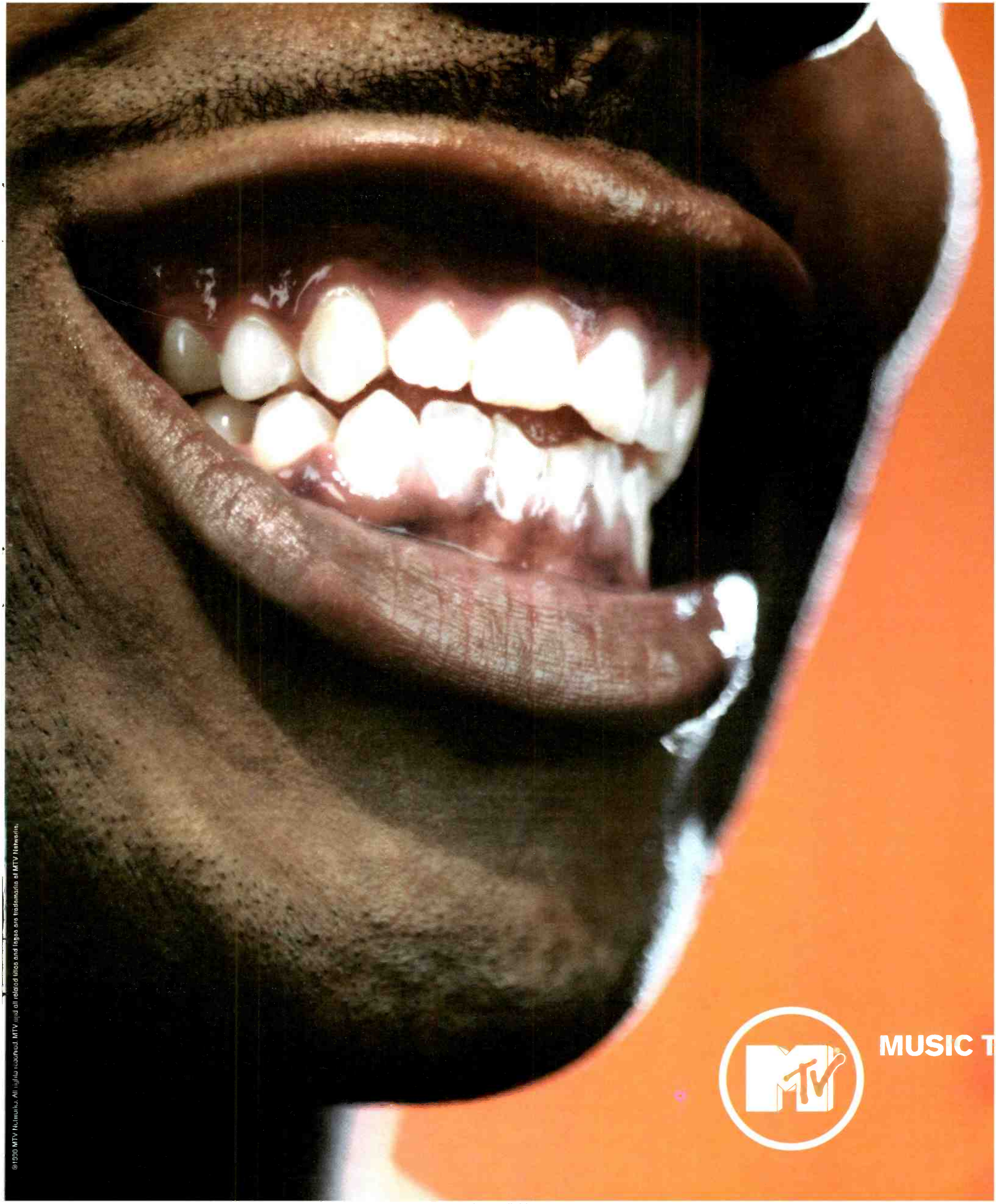

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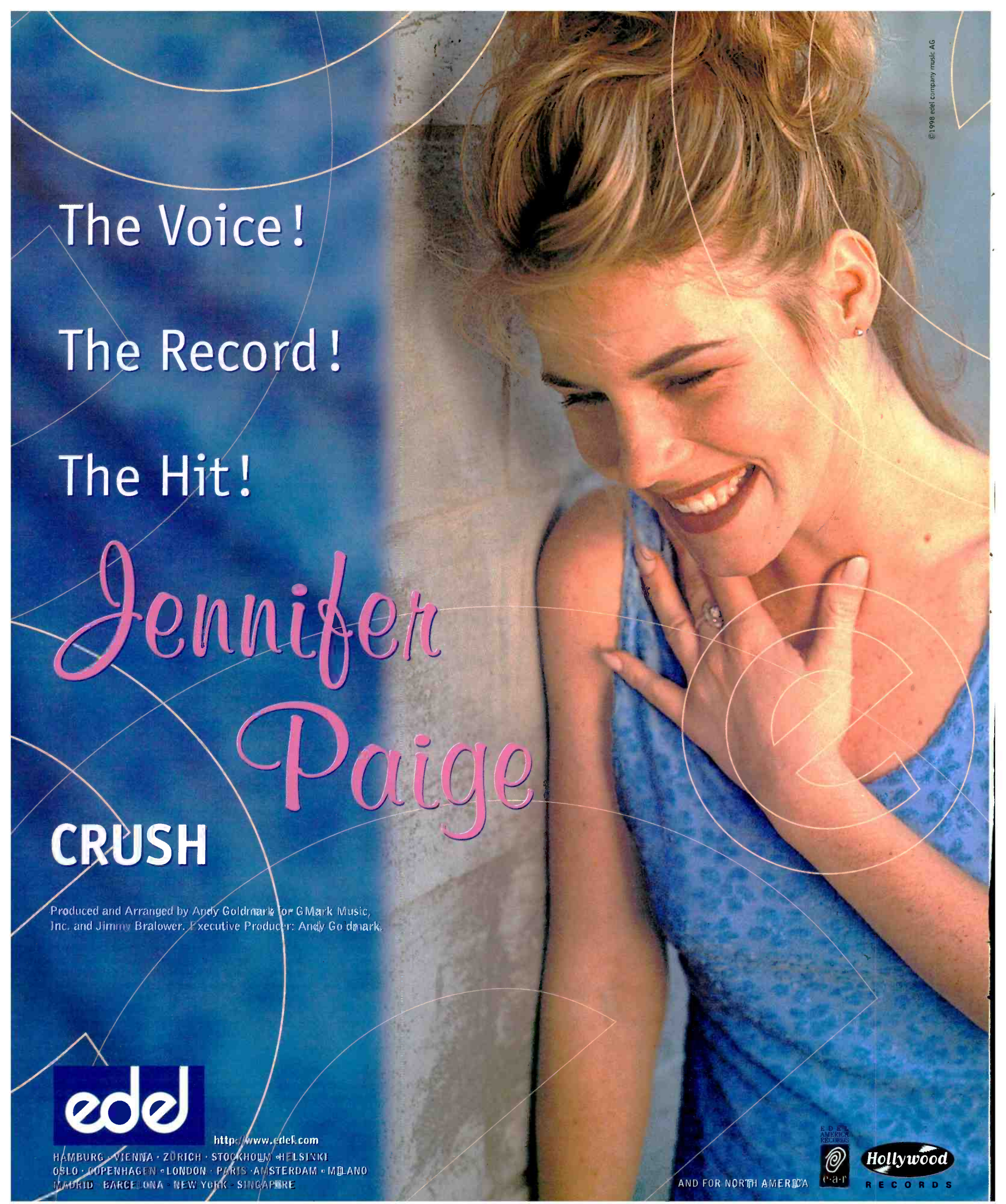

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Van Peebles Still Breaking New Ground

BY SHAWNEE SMITH

NEW YORK—"Griot" and "Renaissance man" are the terms widely used when describing veteran filmmaker/spoken-word artist/novelist Melvin Van Peebles. Those descriptions and more seem apt this summer, as the Manhattan-based Van Peebles flies to Paris July 15 to serve as "honorary president" for the opening of the countrywide "Racines Noires 98," aka Black Roots, the cultural festival organized to coincide with the 150th anniversary of the abolition of slavery in France.

He'll be back in the States for appearances Aug. 19 and 26 at Fez in lower Manhattan to present his music-cum-spoken word cabaret show, "Melvin Van Peebles' Roadkill Wid' Brer Soul." And in between, Van Peebles will continue pre-production work in France for the filming next spring of a movie, based on his 1967 French novel "The Chinaman Of The 14th District," that he wrote and will direct.

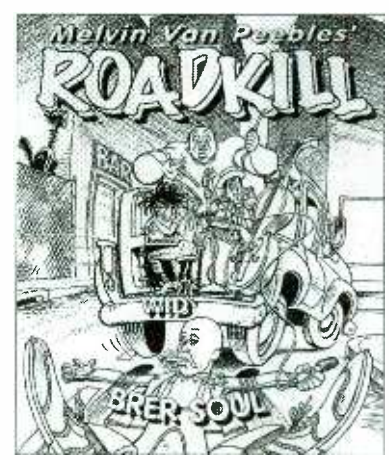
And everywhere he goes, people seem to revere him for "just doing what I like," in the man's own words, "and following my instincts."

"He is the godfather of [African-American] cinema because his film started the blaxploitation wave," says fellow filmmaker Saint Clair Bourn, a 30-year film veteran who shot the documentary "The Making Of 'Do The Right Thing.'"

VAN PEEBLES

"He made a film in Hollywood that a lot of black people came to see, and Hollywood saw that there was an audience that they didn't know about and used his model," Bourn says. "They took out the politics, took out the music, and made a bunch of films based on what he started."

The movie of which Bourn speaks is, of course, the groundbreaking



1971 film "Sweet Sweetback's Baadasssss Song," which Van Peebles produced and distributed independently. The movie was about the life-and-death chase of an innocent African-American man caught in a police scheme gone awry.

"He is the reason why I do what I

(Continued on page 93)

Sinéad O'Connor Starts Anew

Artist Signs Four-Album Deal With Atlantic

BY MELINDA NEWMAN

NEW YORK—When Sinéad O'Connor went shopping for a new label deal, she had one specific mandate.

"I wanted to be with a label that wasn't going to be sold," she says. That search led her to Atlantic Records, whose executive VP/office of the chairman Craig Kallman signed O'Connor to a four-album worldwide deal. The pact does not include her past catalog, except for 1997's "Gospel Oak" EP.

O'CONNOR

"I signed to Ensign in 1985," she says. "That was sold to Chrysalis, which was sold to EMI. You feel like you're basically in a slavery situation. I needed somewhere where that wasn't going to happen.

"Equally, I wanted a label who would let me be me, who appreciated the music I'd done already, and who wouldn't lecture me on the music I should do," O'Connor adds. "I talked to a lot of labels who thought I should be more angry and tough like I used to be, and I wanted to move forward. It's very painful to be that angry, and it cost me a lot of money to become happy."

While she was deciding between Columbia, which reissued "Gospel Oak" after EMI was shuttered in the U.S. last year, and Atlantic, she had a dream that swayed her decision.

(Continued on page 92)

Fripp Label Does It His Way

Guitarist Follows Own Muse In Business, Too

BY BRADLEY BAMBARGER

"Progressive" is a word that has often been associated with guitarist Robert Fripp. Yet it is not only his rock with King Crimson and his pioneering solo work that has been of a progressive persuasion, but his sense of business—as evident from the words and deeds of his label, Discipline Global Mobile.

FRIPP

Since founding Discipline in 1993, Fripp has issued some 30 albums drawn from his solo work, King Crimson-related projects, and the efforts of such kindred spirits as the California Guitar Trio. Last month saw the release of "Pathways," the California Guitar Trio's third Discipline disc, and "Absent Lovers," a two-disc archival set documenting the final concert of the 1981-84 model King Crimson.

Other recent issues include "Space Groove," from the King Crimson "fractal" Projeckt Two (featuring Fripp and Crimson bandmates Adrian Belew and Trey Gunn); "The Nightwatch," a two-disc live recording of the 1973 Crimson in Amsterdam that was a hot bootleg for years; singer/songwriter Peter Hamill's "Everyone You Hold"; and Fripp's

(Continued on page 86)

Almo Sounds Gives U.K.'s Heap Major Push

BY DOMINIC PRIDE

LONDON—Imogen Heap had found a lot of friends in the music business before she'd even started an album.

Almo Sounds' shrewd prerelease campaign for the 20-year-old graduate of the Brit School has ensured that the Aug. 17 U.K. launch of her album, "I Megaphone," will be noticed by broadcasters, press, and retailers. For the label, created by A&M founders Herb Alpert and Jerry Moss, it is the most significant campaign mounted thus far for a solo artist.

Ken Onstadt, managing director of Sam Goody's 15-store U.K. chain, was one early and staunch convert to the singer/songwriter after seeing her at a conference and requesting an advance tape. Heap later turned up for a "meet and greet"

HEAP

with store staff and brought a keyboard along for an impromptu set. "She blew everybody away," Onstadt says.

"I always hate to put somebody in a box, but she's in a genre of music which is somewhat lacking in strong personalities," he adds. "She's a female vocalist with real depth, and she's got a lot of potential."

Jay Crawford, head of music for Forth Radio, which has an AM and an FM station in the Scottish capital of Edinburgh, says Heap impressed him and other programmers at a showcase date in a castle.

Heap recorded a session, broadcast at night, and was interviewed for Forth FM's "Lock In" program. "The songs she's doing are a little bit different and out of the ordinary," says Crawford. "Here in the Edinburgh area there's very strong

(Continued on page 15)

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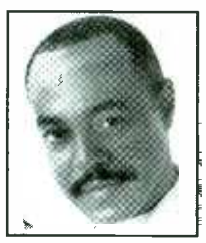

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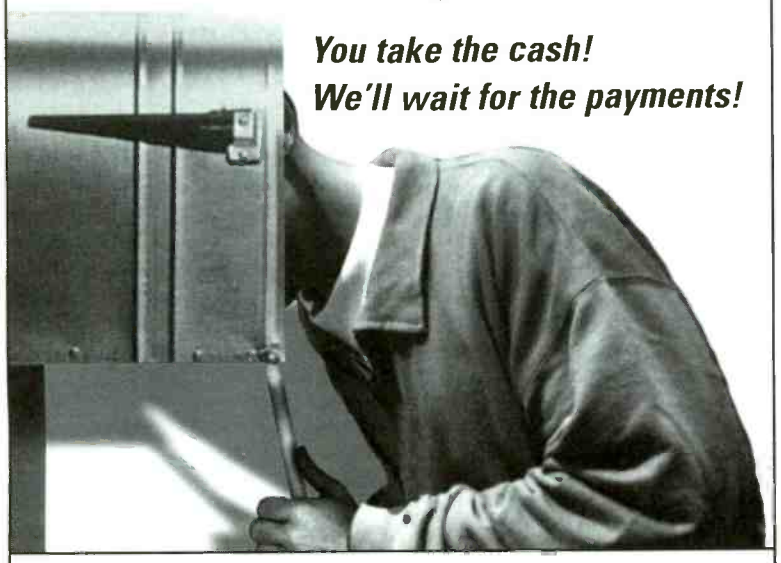

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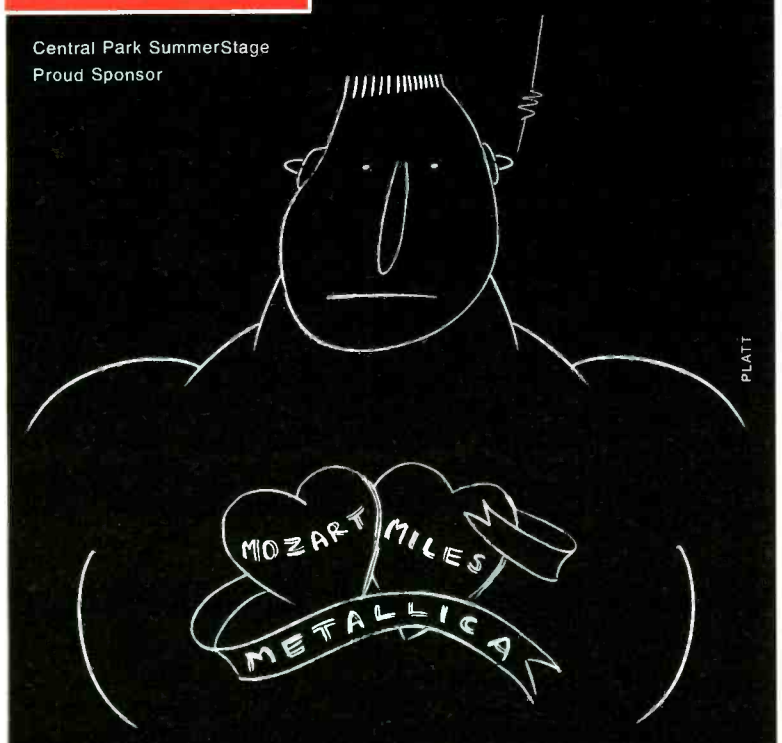

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A&M'S DISHWALLA TAPS INTO 'THINK' MODE FOR 2ND ALBUM

(Continued from page 14)

really. How we view things changed because our environment changed so dramatically that my thoughts became more introspective and I started thinking about how I reacted to stuff."

The label plans to kick off the album with what it believes to be the strongest track on the disc, the powerful rock ballad "Once In A While."

"I think the way we launch this record is critical," admits Morty Wiggins, senior VP of marketing/GM at A&M. "There's a whole argument with setup tracks; you either cringe or you believe in it. I personally don't believe that in June 1998 you can afford setup tracks, especially coming off a huge success. When you [have a huge success], you better be able to follow it up with a hit."

That said, the pressure is on for "Once In A While," which will be serviced to modern rock and mainstream rock stations July 13 and to top 40 and AC outlets two weeks later.

While radio will be a big part of the marketing plan, heavy touring and a "conscious effort in imaging the band" are key as well, according to Larry Weintraub, VP of A&R at A&M. "That was a bit of a problem on the last album," he says. "A lot of people still don't know what the band looks like, so imaging with photos and eventually with the video is key."

A&M will get no argument from radio programmers about the band's faceless image. "We still play 'Counting Blue Cars' as a gold record," says Mike Savage, music director at modern rock KYLL (Y-107) Los Angeles. "I think what they have to concentrate on now is making the singer more of a star, more of a front man. There's a lack of stars right now, even with bands like matchbox 20 or Fastball; no one really knows who they are."

Adds Wiggins, "At this point, there's probably 700,000 people who know who they are, but we're not satisfied with that. We expect three times as many people to know who Dishwalla is this time. So, in that regard, yeah, we have a lot of work to do."

One traditional avenue of exposure that A&M plans to deal with differently is music video. Wiggins says it doesn't always make sense to create a video before a song goes to radio, so for "Once In A While" the label plans to hold off making a clip.

"We've gotten a very clear message [from MTV] that our videos will be dealt with when we achieve a certain chart position," says Wiggins. "Why not take all your money to achieve that chart position, as opposed to the vanity of making a video that may sit on a shelf? We're spending a boatload of money on Dishwalla; it's a priority record. But we're going to spend it on the launch, and when it is a hit, then we'll spend some more money on making a video."

As part of the launch plan, Dishwalla—which also includes guitarist Rodney Browning, bassist Scot Alexander, drummer George Pendergast, and keyboardist Jim Wood—returns to its roots by playing 300- to 500-seat clubs for its first string of dates. The tour will hit 15 major markets, beginning in Minneapolis Aug. 19 and wrapping up in San Diego Sept. 12, with stops including Chicago, New York, Los Angeles, and Boston. The next step in the touring plan will be to either support a major act or embark on a package tour from October through December.

DISHWALLA

The last time around, the band toured for more than two years, ending the long run with headlining shows at 1,000-seat venues.

"We've become more of a band [after] being on tour," says Richards. "It's given the music more of a cohesive, more interesting sound. This record sounds more like we do live. The biggest difference is we recorded in our own studio in a house in Santa Barbara, instead of in a traditional, sterile environment of a studio. We didn't want to be pressured by the clock, and it was just more comfortable."

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ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
THE ROLLING STONES JONNY LANG	Zeppelinfeld Nuremberg, Germany	June 13	$4,366,698 (7,903,723 deutsche marks) $71.89/$47	91,590 sellout	TNA International Ltd. Concert Concepts
THE ROLLING STONES SIMPLE MINDS	Festival Site Werchter, Belgium	June 20-21	$4,095,315 (153,328,594 francs) $47.55/$43.11	95,104 two sellouts	TNA International Ltd. Rock Werchter
OZZFEST: OZZY OSBOURNE, BLACK SABBATH, FOO FIGHTERS, THERAPY?, PANTERA, SOULFLY, SLAYER, FEAR FACTORY, AND OTHERS	National Bowl Milton Keynes, England	June 20	$2,140,027 (1,293,968 pounds) $46	47,009 50,000	Harvey Goldsmith Entertainments Helter Skelter
JIMMY BUFFETT	World Music Theatre Tinley Park, Ill.	June 25, 27	$1,571,978 $45/$29.25/$22.50	54,965 two sellouts	Nederlander Organization Tinley Park Jam Corp.
PEARL JAM FRANK BLACK & THE CATHOLICS	Alpine Valley Music Theatre East Troy, Wis.	June 26-27	$1,453,393 $23	63,191 two sellouts	Nederlander Organization Tinley Park Jam Corp.
LILITH FAIR '98: SARAH MCLACHLAN, ERYKAH BADU, INDIGO GIRLS, NATALIE MERCHANT, SINÉAD O'CONNOR, AND OTHERS	Gorge George, Wash.	June 20-21	$1,374,194 $58.80/$48.30/ $37.80	32,041 40,000, two shows	Universal Concerts
JIMMY BUFFETT	Alpine Valley Music Theatre East Troy, Wis.	June 20	$821,425 $50/$32.50/$22.50	34,973 sellout	Nederlander Organization Tinley Park Jam Corp.
LILITH FAIR '98: SARAH MCLACHLAN, BONNIE RAITT, ERYKAH BADU, INDIGO GIRLS, NATALIE MERCHANT, SINÉAD O'CONNOR	Civic Stadium Portland, Ore.	June 19	$715,160 $40	17,878 19,203	Universal Concerts
LILITH FAIR '98: SARAH MCLACHLAN, LIZ PHAIR, ERYKAH BADU, INDIGO GIRLS, NATALIE MERCHANT, 22 BRIDES, AND OTHERS	Blockbuster Desert Sky Pavilion Phoenix	June 28	$613,758 $52.10/$41.40/ $27.50	19,041 20,107	PACE Entertainment Evening Star Prods.
JIMMY BUFFETT	Deer Creek Music Center Noblesville, Ind.	June 23	$611,854 $46/$23.50	20,149 sellout	Sunshine Promotions

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Cutrufello's 'Night' Comes Via Mercury

BY JIM BESSMAN

NEW YORK—Few debuting artists have been heralded with such fanfare as Mary Cutrufello.

The 27-year-old singer/songwriter/guitarist, who grew up in Connecticut and lives in Houston, has already been the subject of two features in USA Today, without the benefit of any product. A third piece in that newspaper is scheduled to run prior to the release of her debut album, "When The Night Is Through," which Mercury will issue Aug. 25.

"There's a reason why this woman has had this kind of coverage," says Mercury's senior VP of marketing, Marty Maidenberg, who notes that upcoming Cutrufello media exposure includes Interview, Spin, CNN, The New York Times, "Politically Incorrect," and Esquire, which will feature Cutrufello, a Yale grad, in a feature on Ivy League rockers. "She can really serve as a role model to a new generation of wannabe guitarists, female guitarists, and African-American guitar players who are interested in rock. On top of that, she's the best rocker I've seen in a long time, period."

Cutrufello, he continues, "is one of the purest guitarists I've ever seen. She has this raw emotion live, and the record really captures it. It's what rock'n'roll used to be: You hear her, and she stands out because of the power she gets when she plays."

As Cutrufello notes, though, "When The Night Is Through" "doesn't completely replicate" the sound of her stage shows.

"My theory is that concerts happen in real time and are magical and special and then [exist as] a memory," she says. "A studio recording is a fundamentally different presentation of material: I'd been going out as a three-piece for a long time, and I was very excited to expand my sonic vocabulary and explore a new dimension. The biggest difference is that I added a keyboard, which I wanted to do forever, but was cost prohibitive. But I didn't stray from the concept of making a band record—it's not like it's 'Sgt. Pepper.' "

CUTRUFELLO

Besides guest keyboardist Rami Jaffee, Cutrufello's core studio band includes bassist Bob Glaub and drummer Kenny Aronoff. Also assisting are her regular band members—bassist Roland Denney and drummer Dana Myzer. Thom Panunzio produced, and Cutrufello, of course, stars on guitar. "I got to play different parts that I'd always heard in my head but couldn't play live—when I was the only guitar in the band," she says. "So it was liberating for me as a guitar player to lay down tracks and then fills behind the verses—and be more free to take whatever kind of solo was right for the song and be able to play chords, too. It was a wonderful experience to expand the number of things I could do."

The emphasis track "She Can't Let Go" ships July 27 to triple-A, college, and active and heritage rock stations.

"People really seem to like it," she says, also singling out album tracks "Tired And Thirty" and "Sister Cecil" as being other "consistent faves." The latter cut, which she often performs solo, is an autobiographical song she wrote in college about being 17.

Growing up, Cutrufello was exposed to musical theater and Broadway show tunes, "not the sort of things you hear necessarily on the record," she says, "but an impact on me in that there's always a story and a point to a song: that there's a reason for a song to exist, and it's usually in service of a larger plot. To this day, I always look for that."

Not surprisingly, Bruce Springsteen was a huge musical influence on the Connecticut kid. "He's the omniscient author who writes characters with a definite point of view about them. Also he gets onstage and rocks for four hours! It's the whole idea of rock'n'roll as showmanship and celebration of life, which is what I try to do in my show."

In her songs, Cutrufello, who also cites Tom Petty's songwriting influence and James Hetfield's rhythm guitar model, looks for what she calls "the fulcrum moment, the watershed incident."

"You know, you have things going on in your life, and all of a sudden you come to a moment of truth that impacts the rest of your life," she says. "It can be a liberating experience, like in the song

(Continued on next page)

VIRGIN IS 'KNOW' PLACE FOR VANDROSS

(Continued from page 14)

" 'Nights In Harlem' is intended to re-establish Luther's long-term standing in the R&B community," says Ray Cooper, co-president of Virgin Records America.

" 'I Know' is more suitable for the international marketplace," says Vivian Gueler, director of international marketing and promotion at Virgin. "There's less of an urban marketplace internationally, so the pop single seems to be the most obvious choice."

For many programmers, a new album from Vandross is reason for celebration.

"We're always excited to hear any new release from Luther because he is still a core artist for our audience. But I have to hear it first," says Toya Beasley, PD at adult R&B station WRKS New York. However, she admits she's heard little about the project from the label. "As long as he stays the same old Luther, he will be a core artist for this radio station."

David Dickinson, music director at WHUR-FM Washington, D.C., says that he heard a snippet of "Nights" and that his station will be playing the single.

"Somebody like Luther is a core artist for us. So there is no doubt that we will just put ["Nights"] right on the air. He is someone we can bank on. This [single] sounds like it's good. I am anticipating to see how he is going to be worked with the new label."

While neither Sonya Askew, urban buyer at North Canton, Ohio-based Camelot Music, nor Manny Williams, assistant manager at Sam Goody in Philadelphia, has heard music from "I Know," both say it could do well.

"Luther sells very well," says Williams. "We sell one of the double CDs ["The Best Of Luther Vandross . . . The Best Of Love"] at least every two weeks. He never dies off."

Says Askew, "Luther will always have core fans who are always going to go and buy Luther no matter what he puts out, whether it's a best of or a Christmas album. The fans will be there.

"Whether [EMI Music Distribution] would like to go beyond that [fan base], I don't know," Askew continues. "It would be a challenge because he's been around forever and a day. He's like the Frank Sinatra of R&B music, and I don't know if he can be repositioned. If they want to reintroduce him to a younger audience, they would have to work a single that has a bit more oomph or flavor than his usual ballad."

Virgin has an extensive marketing campaign lined up for Vandross. He will be performing on "Today" Aug. 2 and on a Patti LaBelle special slated to air on PBS during the August and December pledge drives. The label is also working on slots on "The Tonight Show With Jay Leno," "Oprah," and "The Rosie O'Donnell Show," whose host frequently professes her love for Vandross on her program.

Vandross also plans to do a five- to seven-city promo tour in the U.S. prior to the album's release. Virgin will hold press, retail, and radio meet and greets in each city.

Vandross has already begun doing international press, and an international promo tour will take him to the U.K. in August and September. He is also expected to tour Japan for the first time in September.

Vandross is managed by Larry Tollin and published by EMI-April Music/Uncle Ronnie's Music (ASCAP).

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NASHVILLE: Growing up near Memphis in Bolivar, Tenn., **Rick Moore** spent his formative years listening to the music of **John Lee Hooker** and **Jimmy Reed.** By the time he was in high school, he had his own band and also worked as a DJ at WBOL Bolivar, playing all kinds of music from "holy rollin', screaming gospel" to rock and blues. Not surprisingly, those influences permeate "Slow Burnin' Fire," which Moore released in March on his Mr. Lucky Records. Distributed by Memphis-based Select-O-Hits, the album is already garnering airplay in 70 markets, including Berkeley, Calif., and Telluride, Colo., according to Moore. He adds that he's also heard from a European company that wants to license the record. Moore spent the '70s and '80s touring with a variety of bands before leaving the road in the late '80s to devote time to his family and his songwriting. However, it didn't take long for the recording bug to bite. He formed Mr. Lucky Records in 1996 and released "Blues Co-Op," which featured a variety of Nashville blues acts. Last year Moore went in the studio with longtime pal **Jimmy Nalls,** known for his work with **Sea Level, Dr. John,** and **the Nighthawks.** The resulting sessions yielded "Slow Burnin' Fire," for which Moore wrote or co-wrote 10 of the 13 cuts. The disc not only spotlights Moore's talents as a writer and vocalist but also features top musicians such as **William Howse** on harp, **Reese Wynans** on piano, **Noel Roy** on guitar, and **Wayne Jackson** and **Doug Moffett** on horns. "We had no master plan," Moore says. "We just wanted to make the best record we could possibly make. We wanted a record we could really feel good about." Moore and his **Mr. Lucky Band** have been performing around Nashville, and he says there are plans to tour nationally, particularly in markets that respond strongly to the record. Contact **Mike Hyland** at 615-244-7224.

MOORE

DEBORAH EVANS PRICE

BOSTON: This year's winner of the 20th annual WBCN-FM 104.1 Rock-'n'roll Rumble went to the inventive and alluring pop group **the Ghost Of Tony Gold,** one of those rare Boston bands that totally defies any genre or pigeonholing. They drop pop, dip into spacey psychedelia, throw in some gonzo banjo, or add lush texture with synthesizers. "We like to pull from all angles and seek input from all musical sources," says the Ghost's main songwriter, **John Lane.** The band members are known to dress in some spiffy outfits and stage makeup, often high on the kitsch meter, but it doesn't come off as pretentious. "We're just sharp lads," Lane says whimsically. The last six months have been a whirlwind for the group, as it has garnered rave notices in The Boston Globe, The Boston Phoenix, and The Boston Herald, as well as extensive airplay on local music programs on WBCN and WFNX Boston. "I grew up watching **the Monkees,** and I knew I could write great pop songs like that, only make it a bit more creepy," Lane says. "But my main influences are like early **David Bowie** or **T. Rex.** That captures a lot of what the Ghost is about." Contact Lane at 617-242-9853.

THE GHOST OF TONY GOLD

KEN CAPOBIANCO

ATHENS, GA.: Since the early '80s, musicians have flocked to the vibrant and creative music scene here. This summer, organizers of AthFest '98 are hoping to draw members of the music industry as well. On July 16-19, the second AthFest, Athens' music and arts festival, will offer a generous sampler of local talent, featuring 150 local bands at 21 venues. Organizer **Jared Bailey,** former owner of the Fabulous 40-Watt Club and founder of Flagpole magazine, estimates that the event will showcase the top half of the nearly 300 bands that call this town of 42,000 people home. "For the amount of bands here per capita, we should be a town of nearly 1 million people, compared to the rest of the country," he boasts. After the local success of last year's AthFest, Bailey says, he decided to attract a wider audience by doubling the amount of talent and adding five music seminars that will feature both local and national figures, including producer/musician **Mitch Easter** and Musician magazine editor **Bob Dorshuk.** Festival performers are previewed on a CD sampler released by Atlanta-based Ghostmeat Records. The event will also include a Kids' Fest. Contact: 706-548-1973.

BRUCE BUCKLEY

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CUTRUFELLO

(Continued from preceding page)

'Sad, Sad World,' where the woman gets out of a bad relationship, or a crushing one, like in 'Goodnight Dark Angel,' where the guy shoots the woman. But you're accountable for your own actions and have to embrace both the good things and the bad—and that's the overarching theme stretching across all songs."

Having heard an advance tape, Tim Devin, GM of Tower Records' Lincoln Center store in New York, says that unlike many "heavily front-loaded" albums, "the deeper you go in ["When The Night Is Through"], the more you find, and the first couple tracks are very radio-friendly, and the closing song ["Goodnight Dark Angel"] is spectacular. The female rocker is an area that's not that exploited, and she can really fit into that spot."

The goal now is to avoid all hype, says Maidenberg. "We're putting blow-in cards and ads in guitar magazines and Musician with quotes from other musicians talking about her rather than hyping her ourselves," he says, "because frankly, we don't need it. We're also hooking up a promotion with Fender—because she plays a Telecaster—and are going to retail with listening posts and programs. With all the radio formats, there should be coverage in every market."

Since "Mary's live show is the most powerful tool we have," Maidenberg adds that the artist will perform before trade audiences in conjunction with the shipment of "She Can't Let Go" prior to hitting the regular concert trail. "I want to get on the road and not get off until I fall over dead 70 years from now," says Cutrufello, who is booked by Darin Murphy, managed by Holly Gleason, and self-published through Cecil's Pride (BMI).

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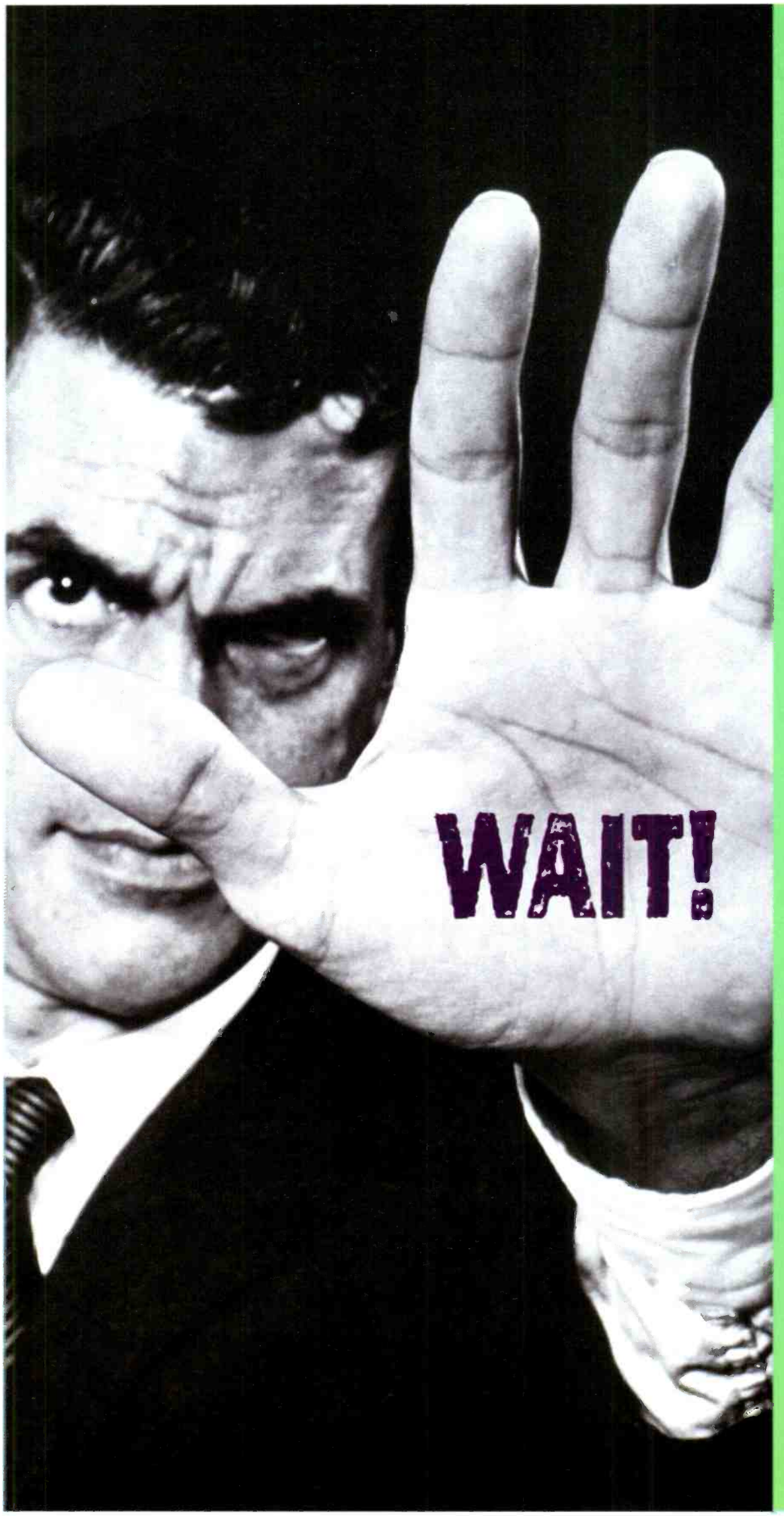

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	2	19	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	5	11	**RAMMSTEIN** MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98)	SEHNSUCHT
3	4	13	**HARVEY DANGER** SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
4	3	2	**MONSTER MAGNET** A&M 540908 (8.98 EQ/12.98)	POWERTRIP
5	7	2	**DEVIN** RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
6	9	11	**ELVIS CRESPO** SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
7	10	6	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
8	6	2	**MCGRUFF** UPTOWN 53126*/UNIVERSAL (10.98/16.98)	DESTINED TO BE
9	13	26	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
10	8	10	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
11	14	8	**MARK WILLS** MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
12	NEW ▶		**PATTY GRIFFIN** A&M 540907 (10.98 EQ/16.98)	FLAMING RED
13	11	3	**CHARLIE ZAA** SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
14	18	10	**THE URGE** IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
15	20	4	**CARLOS PONCE** EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
16	15	14	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
17	12	2	**KAI** TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
18	17	40	**ALEJANDRO FERNANDEZ** ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
19	28	20	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
20	26	26	**COAL CHAMBER** ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
21	30	19	**DAVID KERSH** CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
22	21	4	**BUDDY GUY** SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
23	22	4	**THE CORRS** 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
24	29	35	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
25	23	26	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
26	16	3	**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
27	38	3	**SPRUNG MONKEY** SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
28	24	7	**VICTOR MANUELLE** SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
29	37	6	**DELIRIOUS** SPARROW 51676 (16.98 CD)	KING OF FOOLS
30	48	5	**ROCKELL** ROBBINS 75009 (10.98/16.98)	WHAT ARE YOU LOOKIN' AT?
31	45	2	**INTOCABLE** EMI LATIN 95178 (7.98/11.98)	INTOCABLE
32	40	14	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
33	34	50	**MICHAEL PETERSON** ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
34	31	35	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
35	19	2	**NEIL FINN** WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
36	41	11	**BLACK LAB** DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
37	RE-ENTRY		**ALEJANDRO SANZ** WEA LATINA 20281 (9.98/14.98)	MAS
38	33	27	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
39	NEW ▶		**DOWN TO THE BONE** NU GROOVE 3004 (14.98 CD)	FROM MANHATTAN TO STATEN
40	NEW ▶		**MISSJONES** MOTOWN 530897* (8.98 EQ/14.98)	THE OTHER WOMAN
41	27	18	**JOSE LUIS RODRIGUEZ WITH LOS PANCHOS** SONY DISCOS 82635 (8.98 EQ/14.98)	INOLVIDABLE
42	RE-ENTRY		**VOICES OF THEORY** H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
43	35	2	**PLAYA FLY** SUPER SIGG 0020 (10.98/17.98)	MOVIN' ON
44	50	64	**DAFT PUNK** SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
45	25	2	**OZOMATLI** ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
46	42	11	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2
47	RE-ENTRY		**ALANA DAVIS** ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
48	32	4	**EL REENCUENTRO** FONOVISA 80738 (15.98/21.98)	15 ANOS DESPUES...
49	RE-ENTRY		**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
50	36	6	**SEAN LENNON** GRAND ROYAL 94551*/CAPITOL (10.98/15.98)	INTO THE SUN

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

POPULAR•UPRISINGS™

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

UP THE DRAIN: Swedish rock outfit **Drain S.T.H.** has weathered some rough waters over the last year but is beginning to hit its stride as "Crack The Liars Smile," the third single from its Enclave/Mercury album "Horror Wrestling," takes off at mainstream rock radio.

Mountain Climbing. Mercury's William Topley, formerly of the Blessing, has enjoyed the support of fans in the Mountain Regional Roundup for several years, including a No. 9 showing for his last album, "Black River." Now Mercury will use Colorado as a launching pad for "Mixed Blessing," a career retrospective that bows Tuesday (7). Topley kicks off his tour with a sold-out, 10,000-seat show Friday (10) in Denver. He plays Steamboat Springs, Colo., on Thursday (9).

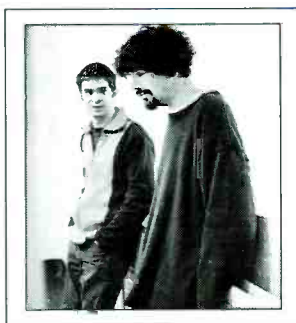
The song is finding support with such stations as KNJY Spokane, Wash.; KRZR Fresno, Calif.; and KRXQ Sacramento, Calif.

Still, the album's development has not always been so fluid. Though more than 50,000 units were sold with little radio support, the project stalled when the Enclave was folded into Mercury.

Fortunately for the act, Drain was one of the few bands that Enclave founder **Tom Zutaut** brought along to Mercury. Now, "Horror Wrestling"—rereleased June 30 with additional cuts, including a **Motorhead** cover, "Ace Of Spades," and an acoustic version of "Serve The Shame"—is back on track.

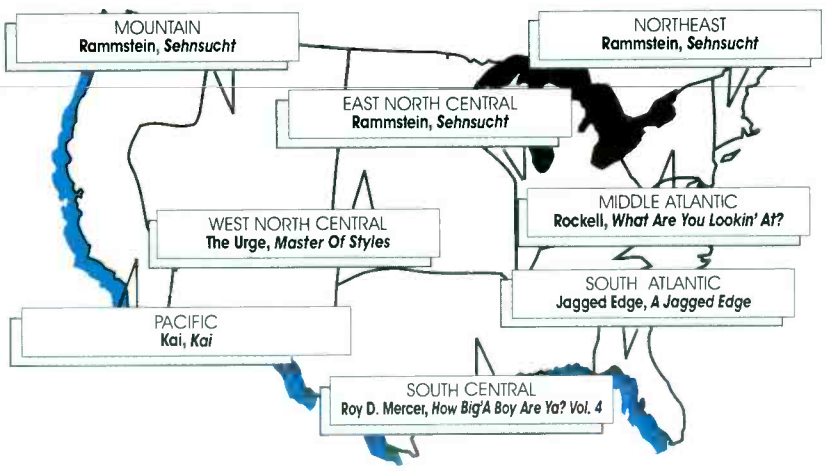
The group, which has toured with the Ozzfest, **Type O Negative**, and **Corrosion Of Conformity**, continues its impressive road effort with a Thursday (9) show in New York.

VANDALS GOOD: Punk veterans **the Vandals** debut at No. 11 and No. 9 on the Mountain and Pacific Regional Roundups, respectively, this issue with their latest effort, "Hitler Bad, Vandals Good," on Nitro Records.



That's A Good Kitty. Emperor Norton introduces Dublin-based Scroeder's Cat with its self-titled EP. This fine, oddly dark mélange of droning guitars, loops, and synthesizers bows July 11 in preparation for the act's 1999 debut. The band is tentatively scheduled to perform in mid-July at the Intel Music Festival in New York.

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. Rockell What Are You Lookin' At?
2. Roy D. Mercer How Big'A Boy Are Ya? Volume 4	2. McGruff Destined To Be
3. Monster Magnet Powertrip	3. Missjones The Other Woman
4. Rammstein Sehnsucht	4. Elvis Crespo Suavemente
5. Sevendust Sevendust	5. Jagged Edge A Jagged Era
6. Gary Allan It Would Be You	6. Harvey Danger Where Have All The Merrymakers Gone?
7. Harvey Danger Where Have All The Merrymakers Gone?	7. Rammstein Sehnsucht
8. Devin The Dude	8. Beenie Man Many Moods Of Moses
9. David Kersh If I Never Stop Loving You	9. Monster Magnet Powertrip
10. Mark Wills Wish You Were Here	10. Buena Vista Social Club Buena Vista Social Club

BLUE LIGHT SPECIAL: Zebra Records/All American act **Jazz Is Dead**, made up of **T Lavitz, Jimmy Herring, Billy Cobham,** and **Alphonso Johnson,** has tapped into two very diverse markets with its jazz interpretations of **Grateful Dead** songs.

On "Blue Light Rain," which bowed at No. 15 on Top Contemporary Jazz Albums, the band takes a stab at "Dark Star," "King Solomon's Marbles," and others.

HEAVEN SENT: **Jimmy Jam** and **Terry Lewis** introduced their new label, Flyte Time, and new artist **Angel Grant** with her debut release, "Album," in early June.

While Grant has had some difficulty making inroads at radio and retail, the singer/songwriter is still a press darling and will appear in a forthcoming issue of Mademoiselle.

Second single "Knockin' " shipped to R&B radio June 15.

CORRECTION: Red Ant artist **Angelique's** new album is called "Present." **Paul Kimble** is signed to London.

ROADWORK: San Francisco will host Nadine's Wild Weekend July 31-Aug. 2. The festival will feature performances from more than 30 local developing acts, including **Actionslacks, Red Planet, A Night Of Serious Drinking,** and **MK Ultra.**

Faraway Traveler. Maryam Mursal was banned from performing in her native Somalia, then forced to flee with her five children when civil war erupted in Mogadishu. The artist drew upon her experiences to create songs on "The Journey," her Real-world solo debut, which bowed in April. Mursal plays Wednesday (8) in Washington, D.C., and Friday (10) in Quebec as part of the Africa Fête tour. She also plays a solo performance July 14 at the Knitting Factory in New York.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ **CLEOPATRA**
Comin' Atcha!
PRODUCERS: various
Maverick/Warner Bros. 46926
Although the girly chants of the increasingly popular first single, "Cleopatra's Theme," have triggered a spate of comparisons to Spice Girls, this U.K. sibling trio actually more closely resembles Hanson. Like Hanson, these adorable, star-powered gals weave the kind of tight, seamless harmonies that only family members can deliver. The sisters also offer lyrics that aim higher than your typical teen anthem—as evidenced by "Don't Suffer In Silence," which takes on the issue of abuse, and "Life Ain't Easy," which aims to boost self-esteem. While the lyrics can become a tad heavy-handed at times, the group (which writes much of its own material) oozes with enough sincerity to get over. Also, the album's wall-to-wall, radio-ready pop/funk beats are relentlessly infectious.

★ **ROBERT POLLARD**
Waved Out
PRODUCER: Robert Pollard
Matador 316
With his second solo album, Guided By Voices' guiding light Robert Pollard once again channels the spirits of classic Anglophile rock—although this time he works a bit harder to meet the spirits halfway. There are some ingenious songs on "Waved Out" that in a just world would be shoo-ins for heavy rotation, particularly the hook-mad "Make Use" and "Subspace Biographies." But, really, the whole record is one stream-of-collective-unconscious sing-along and manna for those who have long since memorized their Who and Kinks.

COUNTRY

▶ **PAM TILLIS**
Every Time
PRODUCERS: Billy Joe Walker Jr., Pam Tillis
Arista/Nashville 18861
Pam Tillis continues to occupy a unique place among Nashville singers. As a Music Row brat, it took her years to find her identity apart from that of her successful father. It wasn't until she had fled Nashville and gone through the pop and R&B wars that she began to emerge with her own voice. Now she's comfortable with that place and that voice, and this album is further proof of her emergence as a major female country artist. Though she wrote none of the songs on "Every Time," her song selection is well-nigh flawless. The songs, such as "A Whisper And A Scream" and "Hurt Myself," tend—successfully—to explore the darker side of relationships and life. In the best sense of the word, this is a mature album.

★ **WAYLON JENNINGS**
Closing In On The Fire
PRODUCER: Gregg Brown
Ark 21 61868 10023
This is a grizzled old country music outlaw sitting down, looking back at his life, and taking stock of things. What he decides, these songs tell you, is that he accepts what he's done and still enjoys doing it. The record is beautifully sequenced, opening with Tony Joe White's stormy title song and settling into a central core of tender autobiographical songs, featuring "Best Friends Of Mine," "Just Watch Your Mama And Me," and "Back Home (Where I Come From)"—eventually fading away with the Rolling Stones' "No Expectations." As ever, Jennings crosses all musical styles, and the results are gratifying. Guests include Sting, Sheryl Crow, Carl Smith, Mark Knopfler, and Waylon's wife, Jessi Colter, but it's Jennings' own stark voice that is the star here.

MARK NESLER
I'm Just That Way
PRODUCERS: Jerry Crutchfield, Kyle Lehning
Asylum 62223
Mark Nesler has been known primarily as a songwriter, and, indeed, he wrote or co-wrote all 10 songs on this debut album. He's from the gentle, understated school of modern country music, and his carefully crafted songs about relationships create a minor universe of masculine sensitivity. A prime example is "The Part I Don't Understand," in which the narrator—the sensitive, nurturing male caring for a wounded bird of a lover—suddenly realizes that he's "the one who's weak." In "Love Her For Me," a son begs his mother to accept his rough-around-the-edges girlfriend. A minor quibble: Nasler's use of the country cliché "world spinning around" is found on two songs here.

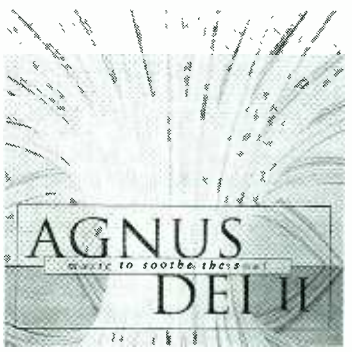
SPOTLIGHT

COWBOY JUNKIES
Miles From Our Home
PRODUCER: John Leckie
Geffen 25201
With their last studio outing, the fine 1996 release "Lay It Down," Canada's Cowboy Junkies discovered that they could turn up the intensity a notch without losing any of their lugubrious appeal. On this effort, the Junkies continue to spice their trademark sound with catchy, uptempo rock pieces like opener "New Dawn Coming," the driving title cut, the jangly "The Summer Of Discontent," and the propulsive "Hollow As A Bone"—all of which sparkle with power-pop élan. On the other side of the spectrum, the Junkies mine a low vibe on the droning "Blue Guitar" (at times reminiscent of the Doors' "The End"), the dusky "Darkling Days," and the quietly defiant "Someone Out There." Somewhere in between is the lovely, Band-like piano ballad "Those Final Feet." The album promises to be well-received by the Junkies' loyal core at college, triple-A, and modern rock radio, with long-shot potential at mainstream rock, adult top 40, and pop. "Miles From Our Home" impresses with its variety and musicality.

SPOTLIGHT

VARIOUS ARTISTS
Armageddon: The Album
PRODUCERS: various
Columbia/Sony Music Soundtrax 69440
Although most soundtracks live and die hy their movie's box-office receipts, some have enough musical merit to stand on their own. The album from the highly anticipated summer disaster film "Armageddon" is in the latter category—a collection of music with potential beyond the fate of a film. Among the album's high points are Aerosmith's rendition of Diane Warren's "I Don't Want To Miss A Thing," already a hit on the Mainstream Rock Tracks chart; Chantal Kreviazuk's interpretation of John Denver's "Leaving On A Jet Plane"; Shawn Colvin's Dylanesque reading of World Party's "When The Rainbow Comes"; and Aerosmith's saucy "What Kind Of Love Are You On." Other noteworthy tracks include Trevor Rabin's dramatic "Theme From Armageddon" and the debut of new Journey vocalist Steve Auger, who sounds surprisingly like Steve Perry. For good measure, the soundtrack also includes classic rock staples like ZZ Top's "La Grange," Bob Seger & the Silver Bullet Band's "Roll Me Away," and Aerosmith's "Sweet Emotion."

SPOTLIGHT



AGNUS DEI II
The Choir of New College, Oxford; Edward Higginbottom
PRODUCER: Tim Oldham
Erato 3984-21659
The prosaically titled follow-up to the hugely successful "Angus Dei," this disc from Edward Higginbottom and his New College Choir treads closely to the formula that made the initial entry so popular. "Agnus Dei" led off with Samuel Barber's choral arrangement of his iconic "Adagio For Strings," while "Agnus Dei II" begins with a new vocal setting of Albinoni's evergreen "Adagio" (using the text of the Beatitudes). If not quite so organic as the Barber, the Albinoni is still a lovely piece, and it stands a similar chance of enticing a significant public. "Agnus Dei II" is much like its predecessor in other ways: It mixes ably sung versions of sacred choral masterpieces from the Renaissance to contemporary times, leaning on excerpts from Fauré's Requiem; and it has a banal subtitle, "Music To Soothe The Soul" (the first album was "Music Of Inner Harmony"). Also, like its counterpart, "Agnus Dei II" hews closely to its subtitle in that the interpretations are buffed smooth—all the better to "soothe," if not to move in the way that some of the composers surely intended. (For instance, Purcell's anthem "Hear My Prayer, O Lord" seems perversely reined-in here.) Still, enough other works—such as Brahms' "Gestliches Lied"—glow in an effective and affecting way to help redeem the album as a primer for some timeless music.

VITAL REISSUES®

CORSICAN CHANT
Ensemble Organum, Marcel Pérês
PRODUCER: Jean-Martial Golaz
Harmonia Mundi 941495
To celebrate its 40th anniversary, the vital French indie Harmonia Mundi is reissuing several of the jewels of its catalog in beautiful limited-edition packages (with Digipaks featuring striking full-bleed artwork that peeks through silver-and-black slipcases). Even though this "Fortieth Anniversary Edition" has an odd numerology—with 30 titles making up the series in Europe, and only 13 coming out in the U.S.—its contents contain some glorious music. One of the best is this disc of Corsican Chant from Marcel Pérês' Ensemble Organum. First issued in 1994, the album is derived from 17th- and 18th-century Franciscan manuscripts and shows the group in its best light. With an approach that fixates on the Eastern influence on early European sacred music, Pérês and company can be maddeningly idiosyncratic in some repertoire (such as their mannered version of Machaut's "Messe De Nostre Dame"). They are stunningly effective in the earthy arabesques of the Corsican tradition, though. And as with such previous releases as "Mozarabic Chant," this is an album that many world music fans would warm to, as well as early music buffs. Other highlights in the U.S. portion of Harmonia Mundi's anniversary edition: the late countertenor Alfred Deller's peerless album of Purcell songs, "Music For Awhile"; star vocal quartet Anonymous 4's finest issue, the medieval romances of "Love's Illusion"; William Christie's ringing take on Charpentier's Te Deum; sinewy, singing Brahms quintets from the Melos Quartet and guests; and haunting accounts of Fauré's Requiem and Schutz's "Musikalische Exequien" led by Philippe Herreweghe.

RAP

▶ **BLACK EYED PEAS**
Behind The Front
PRODUCER: Will.I.Am
Interscope 46374
If your mouth's been watering for some "other" hip-hop, Black Eyed Peas have created a niche for you to dig into. These three cats from California have blended elements of soul, jazz, reggae, Latin, and hip-hop to make a liberating collage of music. The group's open-ended approach immediately brings to mind the first De La Soul album, A Tribe Called Quest, and Roots projects. The lyrics are mostly positive, hut they include ample amounts of street-isms (slang, flows, and beats) to let kids know Black Eyed Peas run to the streets just like they do, can flip a brash rhyme like other rappers, and can maneuver enough bass-laden beats to hang with the best of 'em. The biggest draw is that with all the different music stylings here, you never feel like you're getting a watered-down project; these guys are musical chameleons.

R & B

ANGEL GRANT
Album
PRODUCERS: Jimmy Jam & Terry Lewis
Flyte Tyme/Universal 53130
Newcomer Angel Grant doesn't have a strong singing voice, but her light, whispery vocals are sure to soothe the soul. Her debut, simply titled "Album," is chock-full of meditative themes in songs such as "OM." Other tracks, like "Anyway," offer a sense of self-esteem while relaying a young woman's newfound understanding of a "player," while "Deeper" and "Illusions" examine the idiosyncrasies of daily life—from first loves to personal growth. Although "Lil' Red Boat," the album's first single, only reached No. 48 on the Hot R&B Singles chart, Grant has a radio-friendly sound that may someday propel her to household-name status.

LATIN

★ **EDITH VASQUEZ**
Frente A Tí
PRODUCER: Jorge Avendaño Lührs
WEA Latina 22679
Sparkling arrangements on this lovely pop/*ranchera* disc flatter the expressive, big-voiced style of this Mexican songstress as she navigates smartly through a variety of bittersweet testimonials such as "No Sé Que Estoy Pagando," "Dos Recuerdos," and "Ya Que Voy A Estar Sin Tí."

CLASSICAL

★ **TCHAIKOVSKY: THE SEASONS**
Naum Starkman, piano
PRODUCER: Gene Pope III
Pope Music 1017
"Swan Lake," the violin and piano concertos, the "Pathetique" Symphony, "Eugene Onegin"—Tchaikovsky's ballets, orchestral music, and operas are common currency, but his smaller pieces are relatively obscure. And that's unfortunate, because much of the melodic charm that millions find in the composer's larger forms are present in seed within some of his piano music, particularly the radiant cycle of miniatures known as "The Seasons." The 72-year-old Russian pianist Naum Starkman recorded "The Seasons" and a few pendant pieces in the Christ Church of Bronxville, N.Y., two years ago—the same time and setting for his previous solo recording for Pope Music, a candlelit collection of Chopin released last year. Even more than the Chopin, the Tchaikovsky recital glows in the sound and the performance. Diamond-edge virtuosity isn't the draw here but rather character and warmth, heart, and soul.

CONTEMPORARY CHRISTIAN

▶ **JACI VELASQUEZ**
PRODUCERS: Mark Heimermann, Chris Harris
Myrrh/Epic 7026
Jaci Velasquez's debut album was certified gold, and it helped net the young Latina the Gospel Music Assn.'s Dove Award for best new artist in 1997 and song of the year for "On My Knees" this year. As a sophomore release, this fine album proves this talented teenager's initial success was no fluke. She has a strong, evocative voice that can deliver edgy pop numbers like "Show You Love" and then change gears and get vulnerable on the lovely ballad "Little Voice Inside." "Look What Love Has Done," "Speak For Me," and "Al Mundo Dios Amó" are among the other standout cuts. Stellar songwriters such as Chris Eaton, dc Talk's Toby McKeehan, Wayne Kirkpatrick, and Michelle Tumes are responsible for the strong material. An artist with a bright future in the pop, Christian, and Latin markets.

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

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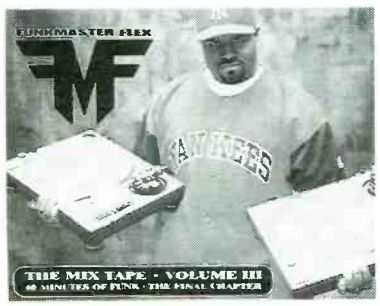
Labels Leap Into Mix-Tape Game

Legal Compilations Seen As Valuable Promotional Tool

BY SHAWNEE SMITH

NEW YORK—As the popularity of illegal mix-tape compilations increases, despite efforts by the Recording Industry Assn. of America (RIAA) to curtail them, several labels have taken an "If we can't beat 'em, join 'em" approach, releasing their own legal mix compilations to promote their artists.



FUNKMASTER FLEX

A number of the more popular DJs, such as Funkmaster Flex, Baka Boyz, DJ Clue, and Doo Wop, have been signed to major record deals, while others are using the format to showcase their entire rap roster with label-sanctioned mix projects. Among the recent label-sanctioned compilations are sets from Universal Records, Loud, and V-Wax.

Street mix-tape DJs have been under fire for several years from the RIAA for making and selling tapes using unlicensed material (see story, this page). These DJs infringe copyrights by failing to license the material and pay royalties to the artists who appear on the tapes (Billboard, Nov. 5, 1994).

Jay-Z's Roc-A-Fella Records is the latest record company to get in on the label-sanctioned mix-tape phenomenon. The label signed Queens, New York-based DJ Clue to record a mix tape that is slated for fourth-quarter release.

"When I was on the road with Jay-Z, the Clue tape was bumping in every car," says Irv Gotti, A&R rep at Def Jam, which distributes Roc-A-Fella. "He had a fan base at all places we played."

Gotti says the exposure led to the DJ being signed to the label.

"Mix tapes are an avenue to get [new artists'] music heard for the first time, and it also keeps the raw element [of the artists]," says Gotti. "People were mad at Clue because he was getting the music out, but now all of them are running to him because [mix tapes] are more like a promo tool. I mean, in Amsterdam and London people are fiendin' for a [mix tape.] A lot of people are big fans [of artists] just because of mix tapes."

UNDERGROUND APPEAL

Mix tapes are 90- to 110-minute cassette tapes that feature a wide variety of fast-paced hip-hop and R&B, often including new, yet-to-be released tracks. The tapes also have radio-style front- and back-end announcements and "shout-outs" by DJ producers. Their underground genesis gives mix tapes a street credibility, but label executives say they doubt that participation on a legal counterpart will damage a DJ's reputation.

BAKA BOYZ

"If people are accustomed to going in the store and paying $10 for a tape, the [fan base] is not going to change because [the DJ] is on a label," says Gotti.

(Continued on page 26)

Shine On. Following her recent sold-out show at New York club Shine, V2 Records artist N'Dea Davenport chatted with a childhood friend, producer Dallas Austin, who produced and co-wrote several songs on Davenport's solo debut, which was released June 30.

Street Tapes Still Popular, Still Illegal

The rise in popularity of illegal mix tapes began in the mid-'80s and early 1990s, some sources say. The cassettes were mastered by DJs on everything from home tape machines to DAT recorders and were initially sold via "street hustlers," who hawked them from suitcases at urban street fairs and flea markets. Today, the enormously popular street mix tapes, which are still illegal, are sold more openly at indie record stores and through advertisements in the back of national hip-hop magazines such as The Source and Vibe.

"Mix tapes are very important. They help break an artist, from a street sense," says Larry "Bluerag" White, owner of Underworld Records, an indie outlet in Compton, Calif. "We try to stay away from them as much as possible, but when the demand is there for a certain song that isn't available in major retail stores, we will sell them at the demand of the customer."

The tapes are made without licenses from the record labels; therefore, the DJs pay no royalties for use of the material.

Some mix-tape DJs sell their wares via newspaper kiosks and home-based companies and deliberately set up stalls in shopping malls to help increase their sales. Some of the more entrepreneurial-minded "street hustlers" have since formed entire companies that involve both the purchasing of "DJ masters" (original DAT mixes) and the selling of mix tapes. And although there has been no significant way to track the sales of illegal mix tapes, the Recording Industry Assn. of America says that thousands have been seized and confiscated by federal authorities over the years.

But many DJs have argued over the years that even if they did ask permission of the artists whom they wanted to use on a compilation, the artist would probably demand an exorbitant royalty fee that DJs would not be prepared to pay.

ANITA M. SAMUELS

Football Players Team Up With R&B, Country Artists For 'NFL Jams' Charity Project

AN NFL-E JAM: On June 25, the R&B, hip-hop, and country music worlds collided with the National Football League; not on a field, but at a New York recording session that combined the talents of such well-known artists as **Faith Evans** and **Jason Weaver** with such football players as **Jeff Blake** (Cincinnati Bengals) and **Andre Rison** (Kansas City Chiefs) to record an NFL anthem titled "We're All In This Together."

The country portion of the song was recorded June 22 in Nashville and included **Randy Travis, Tim McGraw,** and **Trace Adkins**. Other artists who participated were **Isaac Hayes, 98 Degrees, Jo Dee Messina, SWV, Next, Shade, Sam Salter, Lilias White, Magnificent 7, Robin S.,** and **Tamar Braxton**.

In addition, as if to fill the demand for the growing trend of athletes-cum-recording artists, an album called "NFL Jams" is being recorded that will feature duets, including **Boyz II Men** and **Garrison Hearst** of the San Francisco 49ers; **EPMD** and **Ricky Watters** of the Seattle Seahawks; **Mary J. Blige** and **Scott Galbraith** of the Dallas Cowboys; **E-40** and **Charles Woodson** of the Oakland Raiders; **Destiny's Child** and **Terrell Davis** of the Denver Broncos; **Hurricane** featuring **Ad-Rock** with **Kerry Collins** of the Carolina Panthers and **Danny Kannell** of the New York Giants; **Xscape** with **Ashley Ambrose** of the Bengals, **Mike Strahan** of the Giants, and **Chuck Smith** and **Esera Tuaolo** of the Atlanta Falcons; and **Foxy Brown** with Rison.

Big Pun, Fat Joe, AZ, Johnny Gill, Quad City DJ's, and **69 Boyz** will also be a part of the project. The song and album are slated for release in late September.

"We're All In This Together," written by **Steve Wariner**, will kick off the 25th anniversary celebration of the bond between the NFL and the United Way. A portion of the proceeds from the sales of the album will go to the charity.

Both the single and album will be available through the label eMusic, a division of EnVisage Multimedia, a music and entertainment company that specializes in the "unique synergy of sports and music." EnVisage Multimedia was formed by CEO **Rick Garson** and president **Bill Freston**.

The label is distributed by PolyGram Group Distribution. Garson says, "Everyone will be surprised at the talent coming out of here, and we have a great line of artists and players that sing."

The point of the song, says Garson, was to showcase athletes who had musical talent. "We decided that we should do our own type of 'We Are The World' song to bring everyone together. It is a very positive song."

"We're All In This Together," he adds, will be supported by a video that will include footage from the recording session and be run on stadium mega-screens during football season and during NFL pre-game shows.

The video will be serviced to MTV, BET, the Box, and local video outlets.

Both the album and the anthem, says Garson, will have a major media push. "We will have exposure in places we would not have had," he says. "This project is the perfect marriage of sports and entertainment."

"Jams" will be available nationwide through major retailers, as well as nontraditional outlets such as sporting goods stores and supermarkets, according to Garson.

by Anita M. Samuels

In addition to retail, Garson notes, a number of TV specials and projects will further promote the album and single. Ultimately, he says, the marketing campaign will lead and tie into next year's Super Bowl XXXII in Miami. "Some of the duet pairings will perform as part of the show, and some of those segments will be shown on television," he says. "We want to give the artists exposure as well. When we do interviews or do television, we want the artist to talk about their own stuff too. This is a marketer's dream come true."

UNIVERSAL 'SPECIALISTS': On June 29, **Kirk Bonin**, VP of marketing for Universal Music and Video Distribution, announced that 10 of its urban artist development representatives throughout the U.S. have been renamed "urban marketing specialists."

In a prepared statement, Bonin said the renaming is a "promotion" that recognized the staff's abilities. The title, effective immediately, was designed to "better reflect the diverse responsibilities" of the urban marketing staff. **Sandra Whiting, Terrell Henderson, Fernando Watson, Karen Darby, Darryl Hervy, Bryan Tanner, Diallobe Johnson, Todd Holliday, Victor McLean,** and **Suncear Scretchen** are all among the renamed staff who have worked with such artists as **K-Ci & JoJo, Mary J. Blige, Erykah Badu, Chico DeBarge, Sparkle, Mya,** and **God's Property**.

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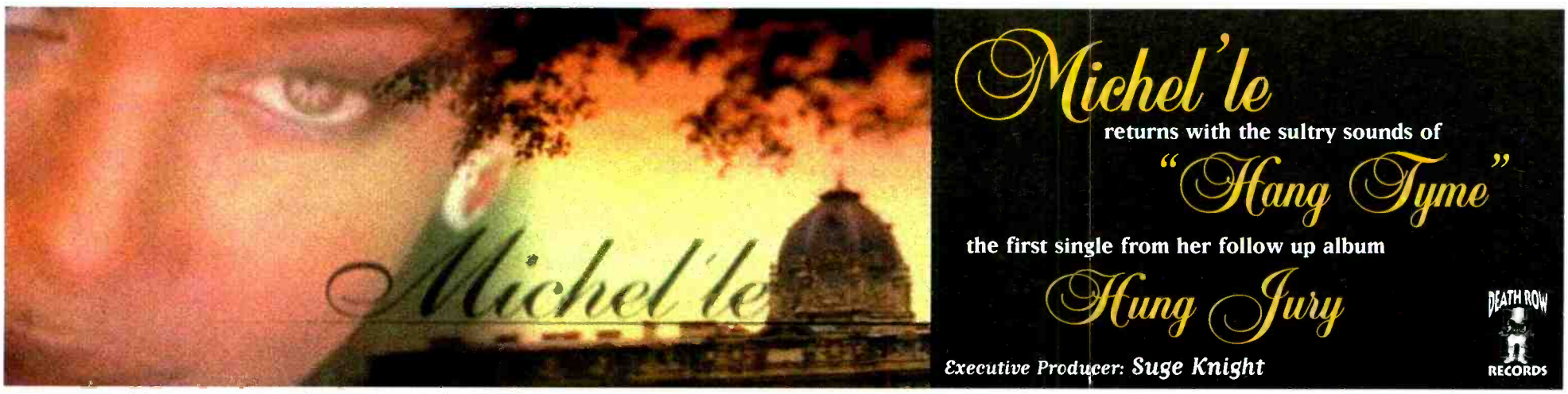
Billboard® TOP R&B ALBUMS™

JULY 11, 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	1	5	**MASTER P** NO LIMIT 53538*/PRIORITY (12.98/19.98) 4 weeks at No. 1	MP DA LAST DON	1
2	3	3	6	**DMX** ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
3	2	2	3	**BRANDY** ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
4	4	5	10	**BIG PUNISHER** ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
				★★★ Greatest Gainer ★★★		
(5)	9	—	2	**SOUNDTRACK** BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	5
6	5	4	7	**SPARKLE** ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
7	6	—	2	**SOUNDTRACK** YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
8	7	7	41	**JON B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
9	10	8	11	**SOUNDTRACK** ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
(10)	11	10	40	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
11	8	6	4	**ONYX** JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
12	13	24	31	**WILL SMITH** ▲² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
13	12	9	6	**EIGHTBALL** SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
(14)	26	18	39	**NEXT** ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
(15)	25	22	10	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	15
16	21	19	5	**MO THUGS FAMILY** MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
17	18	25	32	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
18	15	12	7	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
19	22	13	15	**SOUNDTRACK** ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
20	17	17	33	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
21	14	14	9	**FIEND** ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
22	31	27	19	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
23	24	15	7	**SOUNDTRACK** ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
24	27	21	54	**K-CI & JOJO** ▲² MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
25	23	20	6	**VARIOUS ARTISTS** SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPLATION	7
26	20	11	4	**LORD TARIQ & PETER GUNZ** CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
27	32	—	2	**DEVIN** RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
28	16	—	2	**QUEEN LATIFAH** MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	16
29	30	28	20	**SILKK THE SHOCKER** ▲ NO LIMIT 5C716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
30	34	29	41	**USHER** ▲³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
31	33	26	12	**GOODIE MOB** ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
32	29	16	13	**SOUNDTRACK** ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
33	36	34	38	**JANET** ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
34	19	—	2	**MCGRUFF** UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	DESTINED TO BE	19
(35)	38	31	11	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
36	28	23	8	**SOULJA SLIM** NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
37	40	36	34	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
38	42	33	13	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
39	44	43	36	**MASE** ▲² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
40	37	30	41	**MARIAH CAREY** ▲³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
41	41	35	18	**SCARFACE** RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
42	47	42	44	**MASTER P** ▲² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
43	49	37	14	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
44	35	32	9	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
(45)	51	39	19	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
46	50	52	14	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
47	43	38	12	**DO OR DIE** ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
48	52	46	48	**JOE** ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
49	39	40	16	**C-MURDER** ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
(50)	54	45	14	**GANG STARR** ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
				★★★ Hot Shot Debut ★★★		
(51)	NEW ▶		1	**MISSJONES** MOTOWN 530897* (8.98 EQ/14.98) HS	THE OTHER WOMAN	51
52	46	44	3	**FOURPLAY** WARNER BROS. 46921 (10.98/16.98)	4	44
(53)	56	49	16	**KEITH WASHINGTON** SILAS 11744/MCA (10.98/16.98)	KW	27
(54)	59	47	3	**GEORGE BENSON** GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
55	45	41	8	**SOUNDTRACK** UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
56	53	48	50	**PUFF DADDY & THE FAMILY** ▲⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
				★★★ Pacesetter ★★★		
(57)	67	55	35	**JAY-Z** ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
(58)	64	54	11	**JAMES GREAR & CO.** BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
(59)	63	72	8	**THE 2 LIVE CREW** LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
(60)	65	51	13	**AZ** NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
61	62	50	25	**THE LOX** ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
(62)	76	66	15	**CECE WINANS** PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
63	72	58	14	**PLAYA** DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
64	70	69	33	**ERYKAH BADU** ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
65	58	—	2	**VARIOUS ARTISTS** UNIVERSAL 53138 (10.98/16.98)	U-N-I VS. ALL FEATURING THE UNIVERSAL EMCEES	58
66	48	61	3	**VARIOUS ARTISTS** SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES	48
67	71	64	53	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
68	61	56	14	**DAZ DILLINGER** DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
69	68	60	58	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
70	75	62	18	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
(71)	80	53	14	**COCOA BROVAZ** DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
(72)	86	68	33	**TIMBALAND AND MAGOO** ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	9
(73)	78	79	8	**VARIOUS ARTISTS** POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	72
74	60	67	67	**THE NOTORIOUS B.I.G.** ▲⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
75	74	59	9	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
76	81	65	28	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13
(77)	NEW ▶		1	**LIONEL RICHIE** MERCURY 558518 (11.98 EQ/17.98)	TIME	77
78	66	57	63	**MARY J. BLIGE** ▲² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
79	55	63	7	**CONCENTRATION CAMP II** C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
80	85	90	87	**MAKAVELI** ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
81	69	77	34	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
82	73	80	10	**SONS OF FUNK** NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
83	89	96	40	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
84	83	75	71	**TRU** ▲² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
(85)	98	71	15	**CAPPADONNA** ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
86	79	87	12	**JOHNNIE TAYLOR** MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
(87)	RE-ENTRY		32	**PEGGY SCOTT-ADAMS** MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
88	94	85	9	**7 MILE** CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64
89	84	86	23	**YOUNG BLEED** ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
90	88	70	42	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
91	87	73	34	**KAREN CLARK-SHEARD** ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
92	77	74	8	**VARIOUS ARTISTS** OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	52
93	91	91	32	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
94	82	98	4	**LISA STANSFIELD** ARISTA 19012* (9.98 CD)	THE #1 REMIXES (EP)	82
95	57	—	2	**KAI** TIDAL WAVE 25205/GEFFEN (10.98/16.98) HS	KAI	57
96	95	92	13	**TEDDY PENDERGRASS** PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
97	92	—	40	**BONEY JAMES** WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
98	96	76	12	**DAVINA** LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
(99)	NEW ▶		1	**TROOP** WARRIOR 8007/KOCH (10.98/16.98)	MAYDAY	99
(100)	RE-ENTRY		21	**WILL DOWNING** MOTOWN 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30

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



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DATU FAISON'S RHYTHM SECTION™

THE PRICE IS RIGHT: "Friend Of Mine" by **Kelly Price** (T-Neck/Island) was been pretty explosive out of the box at R&B outlets, and this issue it stands at 30 million listeners. The single charted for six weeks on Hot R&B Airplay before the label released the song commercially with a June 30 in-store date.

Retailers had been screaming for the single for weeks, due to its quick acceptance at radio. As a result of that high demand and, yes, street-date violations, the track debuts a week early on Hot R&B Singles at No. 11. It sold more than 4,000 units at the overall SoundScan panel. The premature sales at R&B core stores force a No. 57 entry on Hot R&B Singles Sales; however, the song is being held off the Hot 100 since it did not register enough units to enter that chart's component sales list. The label issued a limited run of 600,000 units. In addition to her growing airplay from the original version, Price's artillery includes a new remix of the song that features **R. Kelly** and **Ronald Isley**. That track was also produced by Kelly, who is scheduled to appear in the remix video with Isley. That remix tentatively goes for airplay July 14 and will be available only on her album, "Soul Of A Woman," due in stores Aug. 11.

DIDALOT: One week after the film's national theatrical release, the soundtrack to "Dr. Doolittle" (Blackground/Atlantic) reaps the benefit of the big-screen exposure, resulting in the Greatest Gainer/Sales trophy on Top R&B Albums, moving 9-5. The movie opened at No. 1 at the box office and raked in $29 million during its first three days. The sales increase for the album was more than 54% at core stores. The overall SoundScan panel showed stronger sales following the film's opening, with an increase of 74%, resulting in a 49-18 spring. Additionally, "Are You That Somebody?" by **Aaliyah**, the soundtrack's first radio track, sits at No. 7 on Hot R&B Airplay after racking up 35 million listeners at R&B radio. "Are You" is not available commercially.

THERE SHE GOES: After scoring a top five hit on Hot R&B Singles with "A Rose Is Still A Rose" (Arista), **Aretha Franklin** moves up 41-29 with "Here We Go Again," the second single from her latest album, and takes Greatest Gainer/Airplay. That award is given to the title below the top 20 that posts the largest listener increase; Franklin's boost was more than 800,000 listeners. "Here We Go Again" sees a 57-54 rise on Hot R&B Airplay as a result of that momentum. Despite winning the airplay award, the song had even stronger sales activity, which contributes more points to the tune's jump than airplay numbers do. At core stores, "Here We Go Again" saw an increase of 123%, making way for a 67-45 vault on Hot R&B Singles Sales. Franklin's audience for her two singles has skewed much younger than her typical core base. First, **Fugees** member **Lauryn Hill** produced "A Rose Is Still A Rose," and the current single was produced by **Jermaine Dupri**. Key stations include WWWZ Charleston, S.C. (38 plays), WQOK Raleigh, N.C. (37 plays), WOWI Norfolk, Va. (32 plays), and WQUE New Orleans (30 plays).

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	**BABY BE THERE** NU FLAVOR (REPRISE/WARNER BROS.)
2	10	6	**GIRLS** DJ SMURF (ICHIBAN)
3	1	3	**ZOOM** DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
4	3	5	**GIRL GOT BODY** DAZZ BAND (PLATINUM/INTERSOUND)
5	12	2	**NOT ABOUT ROMANCE** INNER CIRCLE (SOUNDBWOY/REPUBLIC/UNIVERSAL)
6	6	2	**DON'T GIVE UP** JAMES GREAR & CO. (BORN AGAIN)
7	5	5	**DAY & NIGHT** POETIC HUSTLAZ FEAT. LAYZIE BONE & KRAYZIE BONE (NO THUGS/RELATIVITY)
8	4	3	**BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT)** METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
9	15	4	**FUGAZI** FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
10	—	1	**NEVER ENOUGH** 5CENT FEATURING SH'KILLA (RUGLEY)
11	7	5	**I'LL HOUSE YOU '98** JUNGLE BROTHERS (WARLOCK)
12	—	1	**HERE WE GO** LAILA (MOTOWN)
13	—	1	**IF I'M NOT IN LOVE** JODY WATLEY (ATLANTIC)
14	8	5	**MONEY BY THE TON** C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
15	16	10	**60 WAYZ** VERONICA (H.O.L.A./RED ANT)
16	11	3	**MUST BE THE BOOTY** DIRTY DAWGS (THUMP)
17	13	5	**HITTIN' CORNAZ** BIG SYKE (THUMP)
18	18	7	**IF YOU WERE MINE** TAMI HERT (550 MUSIC/EPIC)
19	—	5	**OH MARY DON'T YOU WEEP** TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
20	—	13	**THEY BE JUMPIN** MICHAEL LONG FEAT. K-CHILL & TETRAZ (MAJOR TURNOUT/SO LONG/ALEXDUS)
21	—	18	**SO AMAZING** TOTAL COMMITMENT (550 MUSIC/EPIC)
22	20	14	**HERE COMES THE HORNS** DELINQUENT HABITS (RCA)
23	17	2	**I DON'T WANNA BE ALONE** SPECIAL GENERATION (UPSTAIRS)
24	21	3	**WHERE - U - AT SIPPIN' ON HENNESSY** BLAC HAZE (E.K.G.)
25	—	12	**SABROSURA** DJ LAZ (PANDISC)

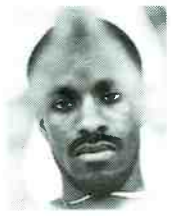
Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

MIX-TAPE GAME

(Continued from page 24)

Frank Creighton, RIAA senior VP and director of investigations, says the group began investigating mix-tape DJs at the request of several of its member labels. The most recent raid of mix tapes was on May 8 at Harlem Music Hut in New York, where 954 mix tapes and 533 pirated CDs were seized. On Feb. 18 in Baltimore, DaDaDa Fashions was also raided, and authorities confiscated 431 mix tapes, 540 mix CDs, 100 master tapes, 400 blank tapes for duplicating, two high-speed duplicators, and two shrink-wrap machines.



DJ CLUE

But most of the executives interviewed for this article didn't protest the concept of street mix tapes. "A lot of label people can't be mad at mix tapes, because they are blowing people up," says Tabari, executive producer of Universal Records' "U-N-I Vs. All," which was released June 16.

The marketing concept behind the mix tapes is similar to that of soundtracks. "You use the roster of artists as key selling points," says Jeff Swierk, senior director of marketing and advertising at Loud Records. In-store appearances by featured artists and ads in hip-hop magazines are standard ways for labels to promote their mix-tape compilations.

"Instead of [mix tapes] being something you can't beat, you might as well use it as an advantage," says Tabari.

"U-N-I Vs. All" features commercially unreleased tracks from Universal's well-known artists, including Canibus, Rakim, M.J.G., Lost Boyz, and Crucial Conflict, as well as tracks from newer acts like the Reepz and Panama P.I. It also includes freestyling from many of the artists. Freestyling in rap is improvising lyrics during a performance.

"There's a lot of artists we're trying to break that people don't know about," says Tabari. "I'd been bugging my boss about making samplers [featuring our artists] for conferences, and when we put it together, the response from the regional sales reps was that we should put it out [commercially]."

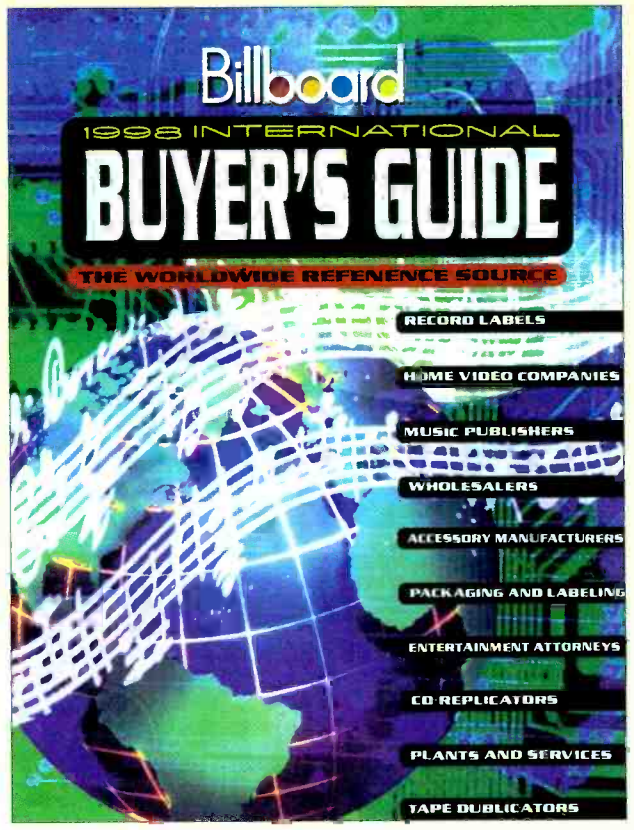
The predominantly dance music label V-Wax issued "Cali Kings," a mix tape by Los Angeles-based DJ team the Baka Boyz (brothers Eric and Nick Vidal), May 5 and has been promoting the project with in-store appearances by the DJs.

"We've been doing mixed CDs for over a year and a half in dance music, and they've always done well for us," says Ian Dealhoy, VP of sales at V-Wax. "Hip-hop hasn't really been exploited on the mix side legally, with the exception of [Funkmaster] Flex, and we figured we should try to do it with hip-hop."

Dealhoy chose the Baka Boyz because he already had a relationship with their radio station, KPWR (Power 106) Los Angeles, through

(Continued on page 37)

Billboard's 1998 International Buyer's Guide



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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)
			★★ NO. 1 ★★
1	1	10	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC) 3 wks at No. 1
2	3	18	**THEY DON'T KNOW** JON B. (YAB YUM/550 MUSIC/EPIC)
3	5	25	**TOO CLOSE** NEXT (ARISTA)
4	4	15	**STILL NOT A PLAYER** BIG PUNISHER FEATURING JOE (LOUD)
5	2	13	**BE CAREFUL** SPARKLE (ROCK LAND/INTERSCOPE)
6	6	11	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
7	7	6	**ARE YOU THAT SOMEBODY?** AALIYAH (BLACKGROUND/ATLANTIC)
8	11	12	**THE ONLY ONE FOR ME** BRIAN MCKNIGHT (MOTOWN)
9	9	7	**FRIEND OF MINE** KELLY PRICE (T-NECK/ISLAND)
10	10	16	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
11	8	36	**I GET LONELY** JANET (FEAT. BLACKSTREET) (VIRGIN)
12	22	3	**TOP OF THE WORLD** BRANDY (FEATURING MASE) (ATLANTIC)
13	13	11	**MY WAY** USHER (LAFACE/ARISTA)
14	12	30	**ALL MY LIFE** K-CI & JOJO (MCA)
15	19	9	**MAKE IT HOT** NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (THE GOLD MIND, INC./EASTWEST/EEG)
16	15	4	**GO DEEP** JANET (VIRGIN)
17	16	6	**LUXURY: COCOCURE** MAXWELL (COLUMBIA)
18	21	15	**NO GUARANTEE** CHICO DEBARGE (KEDAR/UNIVERSAL)
19	23	8	**MONEY AIN'T A THANG** JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)
20	14	33	**ANYTIME** BRIAN MCKNIGHT (MOTOWN)
21	31	6	**HORSE & CARRAIGE** CAM'RON FEAT. MASE (UNTERTAINMENT/EPIC)
22	18	16	**THE ARMS OF THE ONE WHO LOVES YOU** XSCAPE (SO SO DEF/COLUMBIA)
23	20	10	**MY ALL** MARIAH CAREY (COLUMBIA)
24	17	22	**LET'S RIDE** MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
25	25	18	**GOTTA BE** JAGGED EDGE (SO SO DEF/COLUMBIA)
26	27	5	**JUST THE TWO OF US** WILL SMITH (COLUMBIA)
27	26	12	**I GOT THE HOOK UP!** MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)
28	24	24	**WE BE CLUBBIN'** ICE CUBE (HEAVYWEIGHT/A&M)
29	32	24	**PARTY AIN'T A PARTY** QUEEN PEN (LIL' MAN/INTERSCOPE)
30	33	7	**LOST ONES** LAURYN HILL (RUFFHOUSE/COLUMBIA)
31	39	3	**IT AIN'T MY FAULT** SILKK THE SHOCKER (NO LIMIT/PRIORITY)
32	47	6	**ALL GOOD** MO THUGS FAMILY FEAT. FELECIA & KRAYZIE BONE (MO THUGS/RELATIVITY)
33	36	10	**DO YOUR THING** 7 MILE (CRAVE)
34	28	33	**SEVEN DAYS** MARY J. BLIGE (MCA)
35	—	1	**THINKIN' BOUT IT** GERALD LEVERT (EASTWEST/EEG)
36	29	22	**A ROSE IS STILL A ROSE** ARETHA FRANKLIN (ARISTA)
37	40	13	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
38	30	12	**DOOR #1** LSG (EASTWEST/EEG)
39	42	3	**DON'T RUSH (TAKE LOVE SLOWLY)** K-CI & JOJO (MCA)
40	41	14	**CHEERS 2 U** PLAYA (DEF JAM/MERCURY)
41	46	9	**WITH ME PART 1** DESTINY'S CHILD (FEAT. JD) (COLUMBIA)
42	50	2	**LOOKIN' AT ME** MASE (FEAT. PUFF DADDY) (BAD BOY/ARISTA)
43	35	34	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
44	52	6	**I LOVE YOU** KEITH WASHINGTON (SILAS/MCA)
45	44	49	**BEEN AROUND THE WORLD** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
46	43	52	**YOU MAKE ME WANNA...** USHER (LAFACE/ARISTA)
47	37	35	**NICE & SLOW** USHER (LAFACE/ARISTA)
48	38	32	**WHAT YOU WANT** MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
49	55	6	**CAN'T TAKE MY EYES OFF OF YOU** LAURYN HILL (RUFFHOUSE/COLUMBIA)
50	45	9	**WHATCHA GONE DO?** LINK (RELATIVITY)
51	48	3	**DAYDREAMIN'** TATYANA ALI (MJJ/550 MUSIC/EPIC)
52	34	19	**WHO AM I** BEENIE MAN (2 HARD/VP)
53	65	4	**THE ONE** ✞ & THE NEW POWER GENERATION (NPG)
54	57	6	**HERE WE GO AGAIN** ARETHA FRANKLIN (ARISTA)
55	56	3	**WHATCHA GONNA DO** JAYO FELONY (FEAT. METHOD MAN & DMX) (YAB YUM/550 MUSIC/EPIC)
56	54	3	**STOP BEING GREEDY** DMX (RUFF RYDERS/DEF JAM/MERCURY)
57	—	1	**THE FIRST NIGHT** MONICA (ARISTA)
58	61	4	**I CAN'T GET YOU (OUT OF MY MIND)** BLACKSTREET FEAT. LAMENGA KAFI AND BEVERLY CROMOER (YAB YUM/550 MUSIC/EPIC)
59	62	2	**IT'S ABOUT TIME** PUBLIC ANNOUNCEMENT (A&M)
60	60	6	**HOW DO I SAY I'M SORRY** TAMI DAVIS (RED ANT)
61	51	19	**MONEY, POWER & RESPECT** THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
62	58	25	**DO FOR LOVE** 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
63	64	21	**IMAGINATION** TAMIA (QWEST/WARNER BROS.)
64	49	3	**WE WILL BALL** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
65	—	1	**I STILL LOVE YOU** NEXT (ARISTA)
66	53	7	**DON'T LET GO** REGINA BELLE (MCA)
67	—	1	**NIGHTS IN HARLEM** LUTHER VANDROSS (FEAT. PRECISE) (VIRGIN)
68	63	23	**GET AT ME DOG** DMX (FEAT. SHEEK OF THE LOX) (RUFF RYDERS/DEF JAM/MERCURY)
69	68	5	**FULL COOPERATION** DEF SQUAD (DEF JAM/MERCURY)
70	73	2	**DESTINY** MYRON (ISLAND)
71	67	13	**ALL THAT I AM** JOE (JIVE)
72	70	2	**WHEN YOU GET HOME** MONTELL JORDAN (DEF JAM/MERCURY)
73	—	33	**DEJA VU [UPTOWN BABY]** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
74	66	7	**ALL THE TIMES** LSG (EASTWEST/EEG)
75	69	14	**CHEDDAR** WC (RED ANT/LONDON/ISLAND)

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

HOT R&B RECURRENT AIRPLAY

1	4	14	**PUT YOUR HANDS WHERE MY EYES COULD SEE** BUSTA RHYMES (ELEKTRA/EEG)
2	1	10	**WHAT ABOUT US** TOTAL (LAFACE/ARISTA)
3	8	3	**A SONG FOR MAMA** BOYZ II MEN (MOTOWN)
4	2	2	**AM I DREAMING** OL SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)
5	3	4	**MY BODY** LSG (EASTWEST/EEG)
6	6	3	**I DON'T EVER WANT TO SEE YOU AGAIN** UNCLE SAM (STONECREEK/EPIC)
7	7	9	**5 STEPS** DRU HILL (ISLAND)
8	5	7	**WE'RE NOT MAKING LOVE NO MORE** DRU HILL (LAFACE/ARISTA)
9	10	15	**HOLD ON (CHANGE IS COMIN')** SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
10	9	11	**EVERYTHING** MARY J. BLIGE (MCA)
11	13	7	**LUV 2 LUV U** TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
12	12	4	**SWING MY WAY** K.P. & ENVYI (EASTWEST/EEG)
13	14	2	**ROMEO AND JULIET** SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
14	15	21	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
15	23	2	**GONE TILL NOVEMBER** WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
16	24	28	**FOR YOU** KENNY LATTIMORE (COLUMBIA)
17	11	22	**I CAN LOVE YOU** MARY J. BLIGE (MCA)
18	17	29	**CAN WE** SWV (JIVE)
19	20	44	**HYPNOTIZE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	16	16	**MY LOVE IS THE SHHH!** SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
21	—	7	**SUMMERTIME** D.J. JAZZY JEFF & THE FRESH PRINCE (JIVE)
22	—	1	**MAKE EM' SAY UHH!** MASTER P (NO LIMIT/PRIORITY)
23	21	21	**STOMP** GOD'S PROPERTY (B-RITE/INTERSCOPE)
24	18	16	**FEEL SO GOOD** MASE (BAD BOY/ARISTA)
25	19	13	**TYRONE** ERYKAH BADU (KEDAR/UNIVERSAL)

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

R&B SINGLES A-Z

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

60 2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
37 2 WAY STREET (Hicklo, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)
50 THE ACTUAL (EMI April, ASCAP/Gifted Pearl, ASCAP)
15 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
13 THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM
43 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
48 BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
34 BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)
1 THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
64 BRING IT ON (Fred Jerkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
76 BRING IT ON (My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nuthouse, ASCAP)
70 CHANGE YOUR WAYS (Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)
18 CHEERS 2 U (Herbilicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
78 CHOKE (B.L.H.U.N.T., BMI/Flict, BMI)
71 CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL
73 CLOCK STRIKES (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
97 COME & GET IT (GCMM, ASCAP/Big-N-Mage, BMI)
86 COME OVER TO MY PLACE (Davina, BMI)
23 COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM
79 CRAZY FOR YOU (MCA)
45 DEJA VU [UPTOWN BABY] (MCA, BMI) HL
22 DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI)
59 DING-A-LING (Afro-rican, BMI)
47 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 DO WHAT U FEEL (Jordan Loren, BMI)
14 DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)
55 DO YOU (Kenny Parker, ASCAP/IXL, ASCAP)
53 FREAK OUT (September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil Boyz, BMI) HL/WBM
11 FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP)
58 FULL COOPERATION (Erick Sermon, ASCAP/Illiotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)
32 GET AT ME DOG (Boomer X, ASCAP/Copyright Control/Damon Blackman, ASCAP/Frankly, BMI)
8 GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM
75 GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
98 GOT'S LIKE COME ON THROUGH (Duck Low, ASCAP/Remidi, ASCAP)
66 GOT YA BACK (Cocoa Puff, ASCAP/88 Pub, ASCAP/Asynith, ASCAP/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Never Satisfied, ASCAP/Famous, ASCAP)
29 HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP)
21 HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL
7 I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
19 I GOT THE HOOK UP! (Big P, BMI/Burrin Avenue, BMI)
40 IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
91 INSANE (H Spirit, ASCAP)
10 IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
62 I WANNA GET NEXT TO YOU (MCA, BMI) HL
88 JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
94 JUST BE STRAIGHT WITH ME (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
16 LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
81 LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)
92 LIL' RED BOAT (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Karmamrak, ASCAP)
35 LOVE FOR FREE (Dinky B, ASCAP/Rell South, ASCAP/BMD, ASCAP/Lil Lu Lu, BMI/Music & Media International, BMI)
83 LOVE HURTS (Milahn, ASCAP/Jajapo, ASCAP)
95 LOVE LETTERS (LeoSun, ASCAP/Avernal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)
39 LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/K. Wales, BMI/Justin Combs, BMI/EMI Apnl, BMI/Lotus Petals, BMI)
3 MAKE IT HOT (Mass Confusion, ASCAP)
96 MOAN & GROAN (GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
20 MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
33 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
93 MONEY (Un Rivera, ASCAP/Warner-Tamerlane, BMI/Clark True Funk, BMI)
80 THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
9 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)
5 MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL
42 NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
28 NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL
49 NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP)
30 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
68 N.O.R.E. (Suite 1202, BMI/Jose Luis Gotcha, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)
99 OUT OF SIGHT (YO) (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL
26 PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donril, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP) HL/WBM
56 RAIN (Bam Jams, BMI/MCA, BMI/Pastorius, BMI) HL
36 RAISE THE ROOF (LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
69 REACT (Mad Face, ASCAP/Zomba, ASCAP/Copyright Control)
90 REALITY (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)
24 A ROSE IS STILL A ROSE (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL
61 RUTHLESS FOR LIFE (MC Ren, ASCAP/Ill Fam, BMI/Music Corp. Of America, BMI)
12 SAY IT (Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BMI/Jumping Bean, BMI/Gem, ASCAP)
67 SECOND ROUND K.O. (Timber Trace, ASCAP/Wyclef Jean, ASCAP/Jerry Wonder, BMI) HL
25 SHORTY (YOU KEEP PLAYIN' WITH MY MIND) (Mystery System, BMI/Dakoda House, ASCAP/Longitude, BMI/Roydor, BMI/Zomba, ASCAP/Illiotic, ASCAP) WBM
82 SILENCE (Peppermint Park, ASCAP/BMG UFA, ASCAP)
72 SINFUL (Marvin Selmon, ASCAP/EMI April, ASCAP)
41 SO INTO YOU (Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP)
84 SOUTHSIDE (Came From Nowhere, BMI/Zomba, ASCAP)
100 STAY (Al's Street, ASCAP/Warner Chappell, ASCAP/Almo, ASCAP/Salandria, ASCAP/One O'le Ghetto Ho, ASCAP/Reezmo, ASCAP/I-N-1, ASCAP/Now Chapter, ASCAP)
6 STILL NOT A PLAYER (Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly Jams ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM
85 STILL PO' PIMPIN' (Still N-The Water, BMI/N-The Water, ASCAP)
51 STOP BEING GREEDY (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP/Damon Blackman, ASCAP/Jobete, BMI)
57 THANK YOU (EMI Blackwood, BMI/Benny's Music, BMI/Rhettrhyme, ASCAP/WB, ASCAP/Travon, ASCAP/Motown, ASCAP/PolyGram, ASCAP)
31 THERE YOU ARE (Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP)
2 THEY DON'T KNOW/ARE U STILL DOWN (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
89 THISAWAY, THATAWAY (HILLSIDE ANTHEM) (Stack Yo Chips, ASCAP)
77 THROW YO HOOD UP (Kerason, BMI)
4 TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI, ASCAP) WBM
52 TURN IT UP (REMIX)/FIRE IT UP (T'Ziah's, BMI/Music Corp. Of America, BMI/Warner-Tamerlane, BMI)
44 VICTORY (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM
65 THE WAY I PARLAY (Strange Motel, ASCAP/Come Up, ASCAP/9 Houses, ASCAP)
74 WELL, ALRIGHT (Dango, ASCAP/Edwardfunkyhandz, ASCAP/Little Pooky's, BMI)
17 WHATCHA GONE DO? (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
54 WHATUON (Creator's Way, ASCAP/Stay High, ASCAP/It's All Good!, ASCAP/LaRae, ASCAP/Chemical Beats, ASCAP)
38 WHAT YOU WANT (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI/Camad, BMI) HL/WBM
27 WHO AM I (Deadly, ASCAP/STB, ASCAP/Shocking Vibes, ASCAP)
63 WOOF WOOF (QuadraSound, BMI/Warner Chappell, BMI)
46 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP) HL

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.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			★★ NO. 1 ★★
1	1	7	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC) 6 wks at No. 1
2	3	3	**MAKE IT HOT** NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (THE GOLD MIND, INC./EASTWEST/EEG)
3	2	24	**THEY DON'T KNOW/ARE U STILL DOWN** JON B. (YAE YUM/550 MUSIC/EPIC)
4	4	4	**MY WAY** USHER (LAFACE/ARISTA)
5	5	10	**MY ALL/BREAKDOWN** MARIAH CAREY (COLUMBIA)
6	6	15	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
7	7	22	**TOO CLOSE** NEXT (ARISTA)
8	8	9	**I GET LONELY** JANET (FEAT. BLACKSTREET) (VIRGIN)
9	12	6	**WHATCHA GONE DO?** LINK (RELATIVITY)
10	13	12	**DO YOUR THING** 7 MILE (CRAVE)
11	9	11	**THE ARMS OF THE ONE WHO LOVES YOU** XSCAPE (SO SO DEF/COLUMBIA)
12	11	3	**COME WITH ME** PUFF DADDY FEAT. JIMMY PAGE (EPIC)
13	10	16	**CHEERS 2 U** PLAYA (DEF JAM/MERCURY)
14	19	6	**NINETY NINE (FLASH THE MESSAGE)** JOHN FORTE (RUFFHOUSE/COLUMBIA)
15	16	4	**HOW DO I SAY I'M SORRY** TAMI DAVIS (RED ANT)
16	—	1	**DESTINY** MYRON (ISLAND)
17	20	7	**SHORTY (YOU KEEP PLAYIN' WITH MY MIND)** IMAJIN FEATURING KEITH MURRAY (JIVE)
18	14	17	**LET'S RIDE** MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
19	24	3	**THE ACTUAL** ALL CITY (MCA)
20	18	16	**RAISE THE ROOF** LUKE FEAT. NO GOOD BUT SO GOOD (LUKE/MSLAND)
21	17	14	**I GOT THE HOOK UP!** MASTER P (NO LIMIT/PRIORITY)
22	28	3	**2 WAY STREET** MISSJONES (MOTOWN)
23	15	18	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
24	23	6	**LOVE FOR FREE** RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
25	29	4	**THERE YOU ARE** SAM SALTER (LAFACE/ARISTA)
26	25	21	**BODY BUMPIN' YIPPIE-YI-YO** PUBLIC ANNOUNCEMENT (A&M)
27	21	11	**TURN IT UP (REMIX)/FIRE IT UP** BUSTA RHYMES (ELEKTRA/EEG)
28	48	2	**DO YOU** HEATHER B. (MCA)
29	26	17	**WHO AM I** BEENIE MAN (2 HARD/VP)
30	22	21	**GET AT ME DOG** DMX (FEAT. SHEEK OF THE LOX) (RUFF RYDERS/DEF JAM/MERCURY)
31	58	4	**DING-A-LING** HI-TOWN DJS (RESTLESS)
32	31	3	**LOVE THE WAY** EOL (RCA)
33	36	10	**2 LIVE PARTY** THE 2 LIVE CREW (LIL' JOE)
34	34	17	**VICTORY** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
35	41	7	**RUTHLESS FOR LIFE** MC REN (RUTHLESS/EPIC)
36	30	15	**MONEY, POWER & RESPECT** THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
37	—	1	**SO INTO YOU** TAMIA (QWEST/WARNER BROS.)
38	35	18	**IMAGINATION** TAMIA (QWEST/WARNER BROS.)
39	33	29	**DEJA VU [UPTOWN BABY]** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
40	—	1	**NOBODY DOES IT BETTER** NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BREAKAWAY)
41	37	7	**WHATUON** LATANYA FEATURING TWISTA (BLUNT/TVT)
42	42	24	**GONE TILL NOVEMBER** WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
43	40	5	**FREAK OUT** NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (LIL' MAN/INTERSCOPE)
44	27	9	**I WANNA GET NEXT TO YOU** CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
45	67	2	**HERE WE GO AGAIN** ARETHA FRANKLIN (ARISTA)
46	32	15	**SECOND ROUND K.O.** CANIBUS (UNIVERSAL)
47	50	6	**SINFUL** COSMIC SLOP SHOP (MTUME/MCA)
48	39	3	**BLACK ICE (SKY HIGH)** GOODIE MOB FEAT. OUTKAST (LAFACE/ARISTA)
49	46	33	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
50	45	18	**A ROSE IS STILL A ROSE** ARETHA FRANKLIN (ARISTA)
51	52	16	**GITTY UP** SALT-N-PEPA (RED ANT/LONDON/ISLAND)
52	43	5	**STILL NOT A PLAYER** BIG PUNISHER FEATURING JOE (LOUD)
53	—	1	**CLEOPATRA'S THEME** CLEOPATRA (MAVERICK/WARNER BROS.)
54	51	16	**THROW YO HOOD UP** MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
55	56	10	**CHOKE** B.L.H.U.N.T. (SELECT)
56	68	2	**THANK YOU** BEBE WINANS (ATLANTIC)
57	—	1	**FRIEND OF MINE** KELLY PRICE (T-NECK/ISLAND)
58	38	24	**MAKE EM' SAY UHH!** MASTER P (NO LIMIT/PRIORITY)
59	—	3	**CHANGE YOUR WAYS** SEC-N-SOL (WARNER BROS.)
60	—	30	**A SONG FOR MAMA** BOYZ II MEN (MOTOWN)
61	66	22	**OFF THE HOOK** JODY WATLEY (ATLANTI

Rhino's 'Everybody Dance!' Updates Classics For The '90s

Dance TRAX

by Larry Flick

EVERYBODY DANCE: Although we gladly confess to being an easy mark for well-assembled oldies collections, we've always been one to cast a wary eye on albums that dare update classic recordings. Why tamper with perfection, right? Well, we've finally found a project that makes good on its promise to improve upon music that most would consider untouchable. Rhino's "Everybody Dance!" effectively brings faves by **Sister Sledge**, **Chic**, **Slave**, **Aretha Franklin**, and **the Sugarhill Gang** into the '90s.

Drawing much of its material from Atlantic's catalog of '70s disco and R&B, this two-CD set enlists the interpretative skills of such heavyweights as **David Morales**, **Todd Terry**, **Masters At Work**, and **Jason Nevins**, along with underground renegades like **That Kid Chris**, **Pal Joey**, **Jonathan Peters**, and **Brutal Bill Marquez**. What's so impressive about this project is that they all approach the material with the requisite reverence without succumbing to the fear of tweaking and rethinking a great old song.

"With dance nostalgia currently in full swing, this was the perfect time to launch a special project that bridges the gap between today's music styles and yesterday's favorites," says **Johnny DeMairo**, who executive-produced the project and contributed his own remixes of **Herbie Mann**'s "Hi-Jack" and "Soul Makossa" by **Manu Dibango**. "This is not a project that suggests greatness needs improvement. It is merely an exercise in 'What if . . . ?' "

Among the album's standout moments are That Kid Chris' version of "Rapper's Delight" by the Sugarhill Gang; Sister Sledge's "He's The Greatest Dancer," revised by **Glenn Friscia**; **the Black Science Orchestra**'s reconstruction of "The Night The Lights Went Out" by **the Trammps**; and **Phreek**'s "Weekend" playfully tweaked by **Tommy Musto**.

Ironically, the true shining moment of the project is delivered by legendary **Arif Mardin**, who went into the studio and refreshed his own timeless production of Franklin's "Rock Steady." Supported by a studio team of his son, **Joe**, and **Steve Skinner**, Mardin opted to simply expand upon the idea behind the original recording, not reinvent it.

"We toyed with the idea of a house version, and it just seemed wrong," he says. "Once we pulled up the old tracks, there was such wonderful material to play with. It was like taking a fantastic journey back in time."

In the end, the track only took a few keyboard and percussion overdubs. It was a wise move that illuminates the beauty of Franklin's performance, as well as the raw funk of the original arrangement. The song's new form will please purists, while youth-driven programmers will have something that hangs tough against the jeep fodder of the moment.

In addition to its two-CD format, "Everybody Dance" is available in a limited-edition three-CD version with several extra remixes. Also, there will be two vinyl releases featuring highlights from the discs.

REVIVING THE DEAD: We've got great news for die-hard **Dead Or Alive** fans. The act's rare European import, "Nukleopatra," is finally due for release in the States in August on the Los Angeles-based Cleopatra Records. This will mark the '80s-era group's first domestic release in more than a decade.

"Nukleopatra" was originally released on Sony Japan in 1995. The album was subsequently released on Sony-affiliated labels in Singapore, France, Australia, and South Africa. The U.S. pressing will feature several brand-new tracks, as well as the popular club hit "Sex Drive" and a cover of **David Bowie**'s "Rebel, Rebel." Other new material includes a revision of **Blondie**'s "Picture This" and a remix of Dead Or Alive's classic "You Spin Me Round (Like A Record)."

Although the label is keeping the package under tight wraps, the cover art for the disc promises to be eye-popping and shocking in the true Dead Or Alive tradition. Look for a huge North American tour with probable stops in Los Angeles and San Diego in late summer/early fall.

COUNT HIM IN: **Brian "B.T." Transeau** may no longer be recording with Kinetic in the U.S. or Perfecto in the U.K., but he's far from down. The Washington, D.C.-based electronic genius is busier now than ever.

In addition to mulling over several film-scoring opportunities, he's resumed his remix career (his version of "If You Can't Say No" by **Lenny Kravitz** has earned loads of deserved critical praise), and he is already knee-deep into writing and recording material for a new album. He's also taken on new management, **Richard Bishop** of 3 Artist Management.

Transeau is looking toward getting a new album in the market early next year. No new label deal has been inked yet. However, Bishop says, they are considering numerous labels and will start narrowing the options down in either September or October.

BEATS IN MOTION: New York's Velocity Records continues to be among the harder-working high-quality indie labels in clubland. Its latest release is "A Little Bit Of My Love" by enduring underground belter **Althea McQueen**. Produced by **Scott Wozniak**, the hit-bound track pumps with ample R&B flavor and a rugged house beat.

Even better from Velocity will be "Hope In Your Soul" by **Baltimore Soul Tree**, aka producers **Charles Dockins** and **DJ Oji**. You are not ready for the spiritual rush of this house anthem. It's destined to be a classic. Look for it to begin circulating on test pressing in late July.

Another New York indie that is exerting lots o' energy these days is EightBall Records. The one-time home of **Joi Cardwell** has a new diva in the house in the form of **Adeva**. The veteran artist makes her debut on the label in August with "A New Direction," a fine collection of sultry soul jams and funky club cuts that was released several months ago in Europe on Avex. Do not miss this album. Miss Girl is singing her heart out on it.

Fans of the French electronic duo **Air** will be pleased to know it's in rehearsal for a fall tour of the States. Bypassing the turntable option that many of their compatriots have taken, the lads will begin dates here in late October with a full band of musicians. In the meantime, loyalists should look for Air's remix of the **Money Mark** single "Rock In The Rain," due on London Records later this month.

Speaking of remixers, our pals

(Continued on page 32)

Breakin' The Moves. Geffen trio She Moves flanks producer/director Eric Kline after a taping of "Boxtalk" for the Box in Atlanta. The act is currently dividing time between promoting its debut disc, which includes the club and radio hit "Breakin' All The Rules," and cutting demos for its next project. Meanwhile, Kline is keeping busy by shooting other "Boxtalk" features with Tori Amos and Meredith Brooks, among others. He is also completing his first book, "Inside The Music Business," due in stores this fall.

'54' Set Gets Early Response

BY LARRY FLICK

NEW YORK—Has the world had enough of the ongoing disco revival? Apparently not—judging from the anticipation surrounding "54," the classics-filled soundtrack to Miramax's forthcoming film tracing the lifespan of the famed Studio 54.

So far, much of the interest in the Tommy Boy two-CD set has been generated by one of its two original recordings, a smokin' dance cover of Gordon Lightfoot's "If You Could Read My Mind" by Ultra Naté, Amber & Jocelyn Enriquez. Produced by the Berman Brothers, with assistance from Lars Kronlund and Danny Madden, the track was serviced to club DJs June 22 to rousing response.

AMBER

"First of all, it's fierce to hear these girls singing together," says Jerry Cobb, a turntable artist in New York. "They sound amazing. Also, the song has instant audience reaction because it's familiar. But it's fresh because the music is solid. This one's going to be huge."

The retail story behind the project begins to unfold in late July, when the single is commercially released. The album is due Aug. 5. Early club play for "If You Could Read My Mind" has already sent some consumers into the shops.

"We've had people going crazy trying to get their hands on this single," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "I'm not surprised that there's so much noise about this record. It has a great classic sound that people are really going for right now."

The other newly recorded cut on the "54" is "Knock On Wood" by Mary Griffin, produced by Bob Parr and Harry Wayne Casey, aka the front man of K.C. & the Sunshine Band. There's also a hit medley called "Studio 54" by the 54 All-Stars. Both are being considered for single release later this summer.

The package also features a wealth of oldies, including "Keep On Dancin' " by Gary's Gang, "Let's Start The Dance" by Bohannon, "Young Hearts Run Free" by Candi Staton, "Move On Up" by Destination, "The Boss" by Diana Ross, and "Contact" by Edwin Starr. The draw of new material with such strong vintage material could give "54" a long and competitive retail life.

"People just can't seem to get enough of this stuff," says Naomi Collier, manager of T.J.'s Music Hut, an indie outlet in Raleigh, N.C. "It helps that this album has a good blend of really familiar tracks and more rare, hard-to-find songs. That'll attract the hardcore collector, in addition to [bringing in] people who use disco compilations for parties and such."

Billboard. HOT Dance Breakouts

JULY 11, 1998

CLUB PLAY

1. **IT'S ALL ABOUT ME** MYA & SISQO UNIVERSITY
2. **DEBBIE** THE B-52'S REPRISE
3. **I CAN FEEL IT** BRUTAL BILL SUBCULTURE
4. **VICIOUS** PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY EMPIRE STATE
5. **FEEL IT** THE TAMPERER FEAT. MAYA BATTERY

MAXI-SINGLES SALES

1. **LOVE'S HOLD** CRUSH ROBBINS
2. **LATINOS** CARIBBEAN MOTION FEAT. CANDELA STRICTLY RHYTHM
3. **HISTORY REPEATING** PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY DREAMWORKS
4. **IF I FALL** NAKED MUSIC NYC OM
5. **NOTHING TO OFFER** ROBBIE RIVERA SUBLIMINAL

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

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Billboard DMS-98

5TH ANNUAL DANCE MUSIC SUMMIT

JULY 8 - 10, 1998

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Pure Sugar • Taana Gardner • Sabrina Johnston
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Michael Weiss, Nervous Records

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Billboard® HOT DANCE MUSIC™

JULY 11, 1998

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	8	**RAY OF LIGHT** MAVERICK 44523/WARNER BROS. — 4 weeks at No. 1	◆ MADONNA
2	3	3	9	**GIVE ME RHYTHM** EDEL AMERICA 9163	BLACK CONNECTION
(3)	6	7	8	**THE HORN SONG** STRICTLY RHYTHM 12539	THE DON
4	4	4	8	**THE DAY** DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
(5)	7	10	5	**SWEET FREEDOM** 4 PLAY 1010	SHAWN CHRISTOPHER
6	2	2	10	**BEAUTIFUL DAY** TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
7	8	8	7	**HEAVEN'S WHAT I FEEL** EPIC 78908	◆ GLORIA ESTEFAN
(8)	11	16	6	**OUTLAW** RCA PROMO	OLIVE
9	5	5	9	**MY ALL** COLUMBIA 78822	◆ MARIAH CAREY
(10)	13	24	4	**IN MY LIFE** SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
(11)	12	19	5	**WIZARD OF RHYTHM** CUTTING 1031	NEW YORK TRIBE
(12)	14	20	5	**GOT FUNK?** STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
(13)	20	38	3	**GO DEEP** VIRGIN PROMO	◆ JANET
14	15	17	6	**STOP** VIRGIN 38641	◆ SPICE GIRLS
15	18	18	6	**HERE'S WHERE THE STORY ENDS** VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
(16)	24	43	3	**IF I'M NOT IN LOVE** ATLANTIC PROMO	JODY WATLEY
17	9	6	12	**SUNCHYME** ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
(18)	25	35	4	**I LOVE THE NIGHTLIFE (DISCO 'ROUND)** WORK 78935	INDIA AND NUYORICAN SOUL
19	16	9	10	**WHERE DO WE GO** STRICTLY RHYTHM 12538	WAMDUE PROJECT
20	10	11	10	**HISTORY REPEATING** DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
(21)	30	40	3	**DELICIOUS** GEFFEN 22408	PURE SUGAR
				★★★ Power Pick ★★★	
(22)	38	45	4	**FOUND LOVE** EIGHTBALL 123	JOI CARDWELL
(23)	31	37	4	**TESTIFY** NERVOUS 20308	BYRON STINGILY
24	17	12	11	**MIDNIGHT** BIG BEAT 84088/ATLANTIC	ROBIN S.
25	19	13	13	**STRINGS OF LIFE** NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
(26)	37	47	3	**DO YOU LIKE THE WAY THAT IT FEELS** UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
(27)	35	49	3	**MY URBAN SOUL** KING STREET 1080	URBAN SOUL
28	22	27	6	**LOVE WILL COME** SONY DISCOS 82788	RAY GUELL
(29)	43	—	2	**CATCH THE LIGHT** LOGIC 58044	◆ MARTHA WASH
30	21	15	11	**GET INTO THE RHYTHM** CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
(31)	33	42	4	**ANNIHILATE** EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
				★★★ Hot Shot Debut ★★★	
(32)	NEW ▶		1	**COMIN' BACK** OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
33	23	26	7	**DON'T GO LOSE IT BABY** POPULAR PROMO	ROZALLA
(34)	41	—	2	**ALRIGHT** TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
35	27	25	8	**KEEP IT SHINING** MOONSHINE 88450	E.K.O.
(36)	49	—	2	**RISE** GOSSIP 1001/AV8	UPTEMPO
(37)	44	—	2	**REASONS** STARBOUND 9807	SABRINA JOHNSTON
(38)	40	—	2	**DOO BE LA DEE** ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
39	34	36	5	**KEEP ON DANCIN' (LET'S GO)** PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
40	28	22	11	**I NEED LOVE** GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
41	32	29	8	**YOU WON'T FORGET ME** RCA 65427	◆ LA BOUCHE
(42)	NEW ▶		1	**NEEDIN' YOU** DEFINITY 004	DAVID MORALES PRESENTS THE FACE
43	26	23	11	**BUMPIN' AND JUMPIN'** NERVOUS 20303	KIM ENGLISH
(44)	NEW ▶		1	**PUSH IT** ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
45	36	28	9	**A LITTLE BIT OF MY LOVE** VELOCITY 61012	SCOTT WOZNIAK FEATURING ALTHEA MCQUEEN
46	45	—	2	**MOVE ON UP** PLAYLAND 53318/PRIORITY	TRICKSTER
(47)	NEW ▶		1	**FOR THIS** 4 PLAY 1011	MAU MAU
(48)	NEW ▶		1	**MIRACLE** SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY
49	48	48	4	**KUNG-FU** KINETIC 43996/REPRISE	◆ 187 LOCKDOWN
(50)	NEW ▶		1	**THE EMIGRANTS** STOCKHOLM IMPORT	FJELD

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	10	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822 — 6 weeks at No. 1	◆ MARIAH CAREY
				★★★ Greatest Gainer ★★★	
(2)	39	—	2	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
3	2	2	7	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
4	3	3	4	**YOU'RE STILL THE ONE** (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
5	4	4	9	**I GET LONELY** (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
6	5	5	13	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515	◆ BACKSTREET BOYS
7	6	7	6	**THE CUP OF LIFE** (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
8	7	8	4	**STOP** (X) VIRGIN 38641	◆ SPICE GIRLS
9	8	6	16	**FROZEN** (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
(10)	11	12	5	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	9	9	16	**MY HEART WILL GO ON** (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
12	10	10	22	**HOW DO I LIVE** (T) (X) CURB 73047	◆ LEANN RIMES
				★★★ Hot Shot Debut ★★★	
(13)	NEW ▶		1	**CAN'T WE TRY** (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
14	12	11	6	**YOU WON'T FORGET ME** (T) (X) RCA 65427	◆ LA BOUCHE
15	16	14	12	**TORN** (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
16	14	19	3	**GODZILLA** (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
17	15	15	27	**GET READY TO BOUNCE** (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
18	13	13	8	**HEAVEN'S WHAT I FEEL** (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
19	18	22	13	**FOUND A CURE** (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
20	17	20	7	**SUNCHYME** (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
(21)	NEW ▶		1	**CATCH THE LIGHT** (T) (X) LOGIC 58044	◆ MARTHA WASH
22	19	16	14	**SWEET HONESTY** (T) (X) CLASSIFIED 0249	M:G
23	20	18	14	**A ROSE IS STILL A ROSE** (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
(24)	29	26	12	**SMACK MY BITCH UP** (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
25	21	23	4	**KEEP HOPE ALIVE** (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
26	23	17	13	**I WANT YOU BACK** (T) (X) RCA 65373	◆ 'N SYNC
27	25	27	7	**I WILL COME TO YOU** (T) (X) MERCURY 568375	◆ HANSON
28	24	28	8	**GET INTO THE RHYTHM** (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
29	26	21	6	**ALRIGHT** (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
(30)	RE-ENTRY		15	**FRIGHT TRAIN** (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
31	33	29	21	**YOU ONLY HAVE TO SAY YOU LOVE ME** (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
32	27	32	24	**HONEY** (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
33	30	25	24	**I'M AFRAID OF AMERICANS** (T) (X) VIRGIN 38618	◆ DAVID BOWIE
(34)	RE-ENTRY		4	**BEAUTIFUL DAY** (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
35	28	24	23	**IN A DREAM** (T) (X) ROBBINS 72012	ROCKELL
36	37	42	48	**THINGS JUST AIN'T THE SAME** (T) (X) ARISTA 13381	◆ DEBORAH COX
37	35	30	37	**ONE MORE NIGHT** (T) (X) TOMMY BOY 786	AMBER
38	32	31	4	**ALL MY LIFE** (X) UNDER THE COVER 9708	KRAZI & JUDO
39	36	34	8	**LIFE IN MONO** (T) (X) ECHO 568277/MERCURY	◆ MONO
(40)	RE-ENTRY		28	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
(41)	41	40	34	**PROFESSIONAL WIDOW** (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
42	31	33	5	**I'LL HOUSE YOU '98** (T) WARLOCK 233	JUNGLE BROTHERS
(43)	47	—	2	**NOT A TEST** (T) FFRR/LONDON 570203/ISLAND	DJ ICEY
44	34	—	2	**SHAKE IT** (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
45	38	36	9	**LOVE YOU DOWN** (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
46	43	47	20	**THE ONE I GAVE MY HEART TO** (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
(47)	44	39	4	**SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA** (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
(48)	48	—	51	**FREE** (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
(49)	NEW ▶		1	**R U SLEEPING?** (T) (X) TWISTED 55460/MCA	INDO
(50)	RE-ENTRY		3	**COMIN' BACK** (T) OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD

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

DANCE TRAX

(Continued from page 30)

Ernie Lake and **Bobby Guy** (aka **Soul Solution**) continue to keep busy. They're focusing heavily on reconstructing pop and R&B ditties into muscular dance jams that heighten radio interest—while also providing solid fodder for club turntables. They've just completed "From This Moment On," the follow-up to **Shania Twain**'s current smash, "You're Still The One." Also ready for release is their interpretation of "I'll Never Break Your Heart" by **the Backstreet Boys**. We also hear they're chatting with **Gina G** about writing and producing material for her next Eternal/Warner Bros. collection.

TID-BEATS: Look for soundtrack mania to spread to clubland following the Aug. 18 release of "The Avengers" on Atlantic. Baby, you are not ready for this one. It includes brand-new material by **Grace Jones** (the gloriously sinister theme to "The Avengers"), **Marius De Vries, Stereo MC's,** and **Utah Saints Featuring Iggy Pop**. Needless to say, this is a feast for the electronic-at-heart.

Whilst we're on that stylistic tip, we're thrilled to report that **the Crystal Method** returns later this month with "Comin' Back," a winning blend of trippy beats and moody keyboards that has been effectively remixed by **Front B.C.** and **Light**. In addition to giving club DJs a reason to grin, this City of Angels release could be the cut that unlocks many a rock radio door for the relentlessly creative act.

Finally, club pioneer **Francois K.** emerges from the studio with "Time & Space," an intense instrumental that proves that you don't have to be a kid to be on the cutting edge of dance music. Francois breaks down the barriers between trance-disco and old-school house with an arrangement that is, by turns, futuristic and soulful. The flip side of this Wave Music 12-incher features "The Zone," a collaboration with fellow groove rebel **Gomi** that leans heavy on assaulting tribal beats. Pure catharsis.

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Sony Reunion. Artists and executives gathered backstage after the Sony Music Nashville show at Fan Fair. Shown in the back row, from left, are Martie Seidel of Dixie Chicks, Sony Music Nashville president Allen Butler, and Sony Music Nashville VP of sales Dale Libby. In the front row, from left, are the Kinleys' Heather Kinley and Jennifer Kinley and Dixie Chicks Natalie Maines and Emily Erwin.

Gill 'Keys' In To A Traditional Sound

BY CHET FLIPPO

NASHVILLE—Vince Gill's first new album in almost 2½ years is also a departure for him in that it marks the first time he's done an entire album full of all-original, all-staunchly traditional country songs.

And, in a nod to history, the production of the set's first single, "If You Ever Have Forever In Mind," was inspired by Ray Charles' evergreen country album "Modern Sounds In Country And Western Music."

"That's one of my all-time favorite albums," says Gill of Charles' 1962 classic. "I've loved that record since I was a kid. I've had this idea for a while to do an album like this, but I took the idea to Tony [Brown, MCA Nashville president and his producer] and told him what a great idea it would be if Michael McDonald did a great soulful country record like Ray Charles did in the '60s. Tony said, 'Well, why don't you do it?' I said, 'Oh, OK.' "

Brown says, "We wanted to cut a country record, plain and simple. Vince's albums have always had a mixture of his traditional side and his contemporary side. The last album really had only one traditional song, 'High Lonesome Sound,' so we decided it was time to stick to Vince's true, traditional side.

GILL

"And we usually use Patty Loveless for harmony singing, with Vince singing the third harmony or Billy Thomas singing with him. This time we decided to use all the new young female country artists we could, to give it flavor. And [we] covered all the styles—the shuffles, the ballads. And we wanted to do a song that reminded us of Ray Charles' 'Modern Sounds In Country And Western.' That is timeless music."

The result, "The Key," is due Aug. 11 and is a rich mix of country styles, although it was not intended to be a throwback album, Gill says. "I wanted to bring back the sounds that made country great," he says. "It's me missing hardcore traditional country music more than anything else. I said, 'Shoot, let's just do a whole album and make this a staple of my career.'

"Some of my albums have been more fragmented; I tried to make this a whole. I really had a focus of how I wanted to make this record sound. I knew what kind of songs I wanted to write and how I wanted them to sound."

The album was also inspired by the death of Gill's father last year. The title song, "The Key To Life," is about his father and includes a reference to Gill's nostalgia for his father's banjo playing. "So I play his old banjo on that song," Gill says. "He wasn't a great player, but he had a kind of rhythm sound to his playing, and you can hear that on there."

Gill says he also put a great deal of thought into casting the many background vocalists who appear on the album. Besides Loveless' duet with Gill on "My Kind Of Woman/My Kind Of Man," a number of guest singers sing harmony on the set. Speaking of performances by Alison Krauss, Sara Evans, Faith Hill, Lee Ann Womack, Shelby Lynn, Sonya Isaacs, Dawn Sears, Liana Manis,

(Continued on page 35)

Cash, Jennings Remind Music Row That It's Not All About The Benjamins

PEOPLE: Given the surfeit of musical events in Nashville, sometimes people here forget just how special a special musical event can be. That was brought home to us June 24 at the Ryman Auditorium, when **Johnny Cash** made a surprise appearance onstage.

CASH AND JENNINGS

He and **Waylon Jennings** were being honored at Witness History II: The Outlaw Years, a musical tribute that was a focal point of Chet Atkins' Musician Days. It was a night of stellar performances from the likes of **Mark Knopfler, Travis Tritt, Marty Stuart, John Anderson, Gillian Welch, David Rawlings,** and **Mark Collie** with Jennings' original **Waylors,** and the night served as a potent reminder that country music's tent is big enough to hold many musical styles.

But, when Cash strode onstage to join a surprised **Kris Kristofferson** in singing "Sunday Morning Coming Down," the standing ovation shook the venerable old Ryman, and there was scarcely a dry eye in sight.

People here knew that he had been seriously ill, but Cash told the crowd that last October, after he was hospitalized and diagnosed with Shy-Drager syndrome, doctors had given him up for dead. People's prayers, he said, were what pulled him through.

Cash and Jennings both served notice that they're not through yet.

Nashville Scene™

by Chet Flippo

CHEERS: A hearty "well done" to Country Music Assn. voters for electing **Elvis Presley, Tammy Wynette, George Morgan,** and **E.W. "Bud" Wendell** to the Country Music Hall of Fame. There are no more deserving people than these four. Presley is the fourth artist—joining **Johnny Cash, Bill Monroe,** and **Jimmie Rodgers**—to be honored by both the Country and Rock and Roll Halls of Fame.

ON THE ROW: TBA Entertainment has acquired Titley/Spaulding & Associates, which manages **Kathy Mattea, Chely Wright,** and **Brooks & Dunn**. TBA is the parent company of Warner/Avalon and Avalon Entertainment Group and specializes in entertainment marketing, event merchandising, management, and corporate communications.

Opryland Music Group has won a copyright-infringement lawsuit in Federal District Court in Pittsburgh involving its "Santa Got Stuck In The Chimney." Pittsburgh songwriter **Kathy Mollica** had claimed that her identically titled song was infringed by then 4-year-old performer **Jewel Restaneo,** who cut the **Fred Rose/Hy Heath**-penned song in 1996 for a children's charity. Opryland has licensed the song to Restaneo, who still performs it.

Suzy Bogguss and **Travis Tritt** joined **the Singing Senators** June 22 at a Washington, D.C., event to benefit the Ronald and Nancy Reagan Research Institute of the Alzheimer's Assn. Bogguss also performed on "A Capitol Fourth," a July 4 Washington special that was simulcast on NPR and the Armed Forces Radio and Television Network.

Local distributor Green Hill Productions has signed with Walt Disney Records to distribute select Disney titles in gift market outlets.

The group **Ricochet** has inked an agreement with the Cumberland Science Museum here for a series of appearances.

Signing: **Wayland Patton** to Randy Scruggs Music.

PLACES: The notorious Gilley's Club, which was the setting for one of the worst movies ever made about country music, 1980's "Urban Cowboy," is being reborn in Las Vegas. The original club burned to the ground in the '80s, but **Mickey Gilley** kept the logo active in his Branson, Mo., club and Myrtle Beach, S.C., restaurant. Now the famous beer joint is being re-created in a 12,000-square foot-ballroom in the New Frontier Hotel. It's scheduled to open in the fall.

CALENDAR: **Johnny Rodriguez, David Frizzell,** and **Gene Watson** will be among headliners at the third annual Lefty Frizzell Day July 18 in Cross Plains, Tenn.

The city of Murfreesboro, Tenn., just down the road, will host the 21st annual Dave Macon Days Old-Time Music and Dance Festival July 10-12. **Mac Wiseman** will receive the 1998 Heritage Award at the event, which is a part of the 1998 Discover Grammy Festival, sponsored by Discover and the National Academy of Recording Arts and Sciences.

Edwards, Steagall, Sons Of The San Joaquin Top Western Artists Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Don Edwards, Red Steagall, and Sons Of The San Joaquin are among the top nominees for the third annual Academy of Western Artists Awards. Hosted by Trudy Fair, the awards will be held July 16 at the Scott Theatre in Fort Worth, Texas.

Among the artists scheduled to perform are Steagall, Dana Wills (Bob Wills' niece), Tommy Morrell, Brenn Hill, Chuck Milner, and Larry Maurice.

Hal Cannon will be presented with the Lifetime Achievement Award. Cannon was responsible for the development of the Elko Cowboy Gathering held each January in Elko, Nev.

Based in Gene Autry, Okla., the Academy of Western Artists is dedicated to the preservation and advancement of western arts. In addition to honoring artists in cowboy poetry, cowboy music, and Western swing divisions, the organization honors craftsmen in the fine arts and practical arts in such categories as spur making and saddle making.

A partial list of the nominees follows.

Entertainer of the year: Red Steagall, Jean Prescott, Don Edwards, Rausch/Allsup Texas Playboys, Sons Of The San Joaquin.

Rising star: Chuck Milner, Andy Hedges, Kyle Evans, Daughters Of The Purple Sage, Georgeann Sheets.

COWBOY POETRY DIVISION

Male: Jesse Smith, Larry McWhorter, Sonny Hancock, J.B. Allen.

Female: Peggy Godfrey, Maggie May Sharp, Dee Strickland Johnson, Audrey Hankins, Elizabeth Ebert.

Humor: Sky Shivers, Biscuits O'Brien, Les Buffham, Curt Brummett, Kent Rollins.

Books: "Cowboy Poetry, Classic Rhymes" by Bruce Kiskaddon-Mason and Janice Coggin; "Raised On Good Pasture" by Audrey Hankins; "Bringing It Home" by Chris Isaacs; "The Huntress" by Maggie May Sharp; "Cowboy's View From The Old Bar U" by Lace Barry.

CD/cassette: "Faith & Values," Red Steagall; "One Woman's Voice," Maggie Mae Sharp; "Cowboy, The Spirit, The Lore, The Legacy," Larry Maurice; "Evening Cattle Call," Deborah C. Hill; "A Cowboy Remembers," Royce Hodge.

COWBOY MUSIC DIVISION:

Male: Dave Stamey, Don Edwards, R.W. Hampton, Jeff Gore, Bob Wagoner.

Female: Jean Prescott, Lorraine

(Continued on page 35)

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JULY 11, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	5	14	**THE SHOES YOU'RE WEARING** 1 week at No. 1 C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	1
2	3	6	19	**THAT'S WHY I'M HERE** B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	2
3	6	8	12	**I CAN STILL FEEL YOU** C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	3
4	1	1	11	**IF YOU SEE HIM/IF YOU SEE HER** T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	1
5	9	10	16	**A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)** B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBINS)	◆ TY HERNDON (C) (D) EPIC 78904	5
6	10	11	15	**NOW THAT I FOUND YOU** K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	6
7	12	15	10	**THERE GOES MY BABY** T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	7
8	11	12	9	**TO MAKE YOU FEEL MY LOVE** A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	4	3	13	**I JUST WANT TO DANCE WITH YOU** T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
10	13	13	26	**FROM THIS MOMENT ON** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	10
11	14	14	14	**THERE'S YOUR TROUBLE** P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	11
12	7	2	20	**I DO [CHERISH YOU]** C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	2
13	8	7	22	**IT WOULD BE YOU** M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	7
14	18	19	12	**HAPPY GIRL** M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	14
15	5	4	16	**COMMITMENT** W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
16	17	20	7	**JUST TO HEAR YOU SAY THAT YOU LOVE ME** D.HUFF,F.HILL (D.WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	16
17	15	17	15	**TEXAS SIZE HEARTACHE** D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	15
				★★★ AIRPOWER ★★★		
18	19	22	7	**IF YOU EVER HAVE FOREVER IN MIND** T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	18
				★★★ AIRPOWER ★★★		
19	20	23	9	**I SAID A PRAYER** B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	19
				★★★ AIRPOWER ★★★		
20	24	28	8	**I'M ALRIGHT** B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	20
				★★★ AIRPOWER ★★★		
21	23	25	11	**THINGS CHANGE** P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	21
22	22	21	20	**THIS KISS** B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
23	21	16	23	**I'M FROM THE COUNTRY** T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
24	16	9	18	**ONE OF THESE DAYS** B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	2
25	29	34	7	**COVER YOU IN KISSES** C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	25
26	31	37	5	**THE HOLE** J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	26
27	28	33	9	**STEPPING STONE** D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	27
28	27	31	10	**BIG TIME** S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
29	25	18	19	**HOLES IN THE FLOOR OF HEAVEN** S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER (V) CAPITOL NASHVILLE 19974	2
30	26	26	26	**BYE BYE** B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
31	41	51	7	**TRUE** T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	31
32	34	43	5	**26 CENTS** T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	32
33	33	35	14	**SOMEBODY TO LOVE** D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
34	36	38	7	**YOU'RE GONE** M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	34
35	32	32	19	**OUT OF MY BONES** J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
36	37	41	6	**HIGH ON LOVE** E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	36
37	35	36	11	**ORDINARY PEOPLE** J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
38	39	39	9	**NO END TO THIS ROAD** S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	38
39	42	45	17	**WONDERFUL TONIGHT** P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	39
40	44	47	7	**WHEN THE BARTENDER CRIES** R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	40
41	46	50	6	**THE OTHER SIDE OF THIS KISS** D.MALLOY (M.D. SANDERS,D.MALLOY,B.DIPIERO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65512	41
42	47	49	9	**I WANNA REMEMBER THIS** W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	42
43	45	46	9	**WHY'D YOU START LOOKIN' SO GOOD** P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	43
44	38	24	18	**I MIGHT EVEN QUIT LOVIN' YOU** M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
45	40	27	19	**PAPA BEAR** W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	24
46	51	57	4	**I WANNA FEEL THAT WAY AGAIN** T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	46
47	70	—	2	**HOW LONG GONE** D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	47
48	48	52	4	**GONE OUT OF MY MIND** J.KENNEDY,J.GUESS (G.DOBBINS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
49	53	53	6	**USED TO THE PAIN** J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	49
50	57	73	3	**HONKY TONK AMERICA** K.STEGALL (B.MCDILL)	SAMMY KERSHAW MERCURY ALBUM CUT	50
51	54	55	5	**A FOOL'S PROGRESS** L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	51
52	55	58	3	**GONNA HAVE TO FALL** M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (V) DECCA 72060	52
53	43	40	8	**DOUBLE WIDE PARADISE** J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	40
54	50	48	18	**LOVE WORKING ON YOU** C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
55	56	61	3	**ROAD TRIPPIN'** S.WARINER (M.HUMMON,S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	55
56	73	—	2	**EVERYTHING'S CHANGED** D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	56
57	59	69	3	**LOVE HAPPENS LIKE THAT** K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY ATLANTIC ALBUM CUT	57
58	62	—	2	**HOW DO YOU SLEEP AT NIGHT** D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	58
59	58	67	4	**CRYIN' GAME** N.WILSON,B.CANNON (J.O'HARA)	SARA EVANS (C) (D) (V) RCA 65517	58
60	49	42	15	**BUCKAROO** M.WRIGHT (M.D. SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
61	52	44	16	**I ALREADY DO** T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
62	61	70	4	**I FELL** B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	61
63	64	63	5	**DANCE THE NIGHT AWAY** R.MALO,D.COOK (R.MALO)	◆ THE MAVERICKS (V) MCA NASHVILLE 72056	63
64	69	—	2	**REAL MAN** D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	64
65	60	64	18	**THE DEVIL WENT DOWN TO GEORGIA** J.BOYLAN (C.DANIELS,F.EDWARDS,J.MARSHALL,C.HAYWARD,T.CRAIN,T.DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC ALBUM CUT	1
66	66	71	3	**HEAVEN BOUND** B.CHANCEY,A.TORREZ,C.AINLAY (C.JONES,K.STEGALL)	◆ SHANA PETRONE (C) (D) EPIC 78946	66
67	67	—	2	**YIPPY KY YAY** M.SPIRO (M.SPIRO,A.GOLD)	◆ LILA MCCANN ASYLUM ALBUM CUT	67
				★★★ HOT SHOT DEBUT ★★★		
68	NEW▶		1	**YOU MAKE IT SEEM SO EASY** R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	68
69	68	65	20	**I SAW THE LIGHT** C.HOWARD (T.RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
70	65	62	4	**RUNAWAY LOVE** T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
71	63	54	18	**MATCHES** K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	22
72	72	—	2	**THE MAN SONG** T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	72
73	NEW▶		1	**MY BABY'S LOVIN'** D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	73
74	NEW▶		1	**INNOCENT MAN** E.SEAY,W.RAMBEAUX (K.AGEE,W.RAMBEAUX)	SHERRIE AUSTIN ARISTA NASHVILLE ALBUM CUT	74
75	NEW▶		1	**WHERE THE GREEN GRASS GROWS** B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	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 CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

JULY 11, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	23	**YOU'RE STILL THE ONE** ▲ MERCURY 568452 17 weeks at No. 1	SHANIA TWAIN
2	2	2	13	**COMMITMENT** ● CURB 73055	LEANN RIMES
3	3	3	17	**THIS KISS** ● WARNER BROS. 17247	FAITH HILL
4	4	4	56	**HOW DO I LIVE** ▲[3] CURB 73022	LEANN RIMES
5	5	5	11	**THERE'S YOUR TROUBLE** MONUMENT 78899/SONY	DIXIE CHICKS
6	7	7	18	**I'M ALRIGHT/BYE BYE** CURB 73034	JO DEE MESSINA
7	6	6	7	**ONE HEART AT A TIME** ATLANTIC 84117/AG	VARIOUS ARTISTS
8	10	17	4	**IF YOU EVER HAVE FOREVER IN MIND** MCA NASHVILLE 72055	VINCE GILL
9	9	9	10	**NOW THAT I FOUND YOU** MERCURY 568746	TERRI CLARK
10	11	10	14	**I DO [CHERISH YOU]** MERCURY 568602	MARK WILLS
11	8	8	12	**I JUST WANT TO DANCE WITH YOU** MCA NASHVILLE 72046	GEORGE STRAIT
12	12	12	10	**A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)** EPIC 78904/SONY	TY HERNDON
13	15	24	3	**STEPPING STONE** LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
14	13	11	20	**I'M FROM THE COUNTRY** MCA NASHVILLE 72040	TRACY BYRD
15	14	13	11	**ONE OF THESE DAYS/JUST TO SEE YOU SMILE** CURB 73056	TIM MCGRAW
16	17	18	9	**THERE GOES MY BABY** MCA NASHVILLE 72048	TRISHA YEARWOOD
17	19	16	7	**I HONESTLY LOVE YOU** MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
18	16	14	13	**OUT OF MY BONES** DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
19	18	15	19	**IT WOULD BE YOU** DECCA 72039/MCA NASHVILLE	GARY ALLAN
20	21	22	6	**ORDINARY PEOPLE** GIANT 17210/WARNER BROS.	CLAY WALKER
21	NEW▶		1	**I SAID A PRAYER** ARISTA NASHVILLE 13125	PAM TILLIS
22	20	21	6	**THE SHOES YOU'RE WEARING** RCA 65454/RLG	CLINT BLACK
23	NEW▶		1	**26 CENTS** GIANT 17197/WARNER BROS.	THE WILKINSONS
24	22	20	23	**IF I NEVER STOP LOVING YOU** CURB 73045	DAVID KERSH
25	RE-ENTRY		32	**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.

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COUNTRY CORNER

by Wade Jessen

AN EVEN DOZEN: In a relentless quest for No. 1, Nashville's RCA Label Group (RLG) looms over Hot Country Singles & Tracks with two robust titles occupying the top two positions. **Clint Black**'s "The Shoes You're Wearing" (RCA) edges **Kenny Chesney**'s "That's Why I'm Here" (BNA) by 140 detections and hits pay dirt at the top of the page, while Chesney rises 3-2.

With no evidence that RLG's promotion teams will retreat for a second wind, the battle next issue could be a tight three-way race with **Collin Raye**'s "I Can Still Feel You" (Epic), and the stats don't provide much insight in predicting the outcome. Both the Chesney and Black titles are detected at each of our 163 stations, but Raye has one outlet among the 163 holding out. KKBQ Houston is the only one that didn't air "I Can Still Feel You" during the tracking period. Meanwhile, "The Shoes You're Wearing" increases 296 plays, while "That's Why I'm Here" is up 225. Raye's track jumps 592 spins, the third-largest gain on the entire chart.

"The Shoes You're Wearing" is Black's 12th No. 1 on our country radio scorecard.

UNDER YOUR SPELL AGAIN: With Airpower wings, **Dwight Yoakam** heads for top 20 territory for the first time since "Nothing" peaked at No. 20 in the Dec. 30, 1995, Billboard, as "Things Change" jumps 23-21 on Hot Country Singles & Tracks, up 343 plays. The lead single from Yoakam's "A Long Way Home" (Reprise), "Things Change" is airing at 159 stations, with new airplay detected at KKBQ; KAJA San Antonio, Texas; WDRM Huntsville, Ala.; WKHK Atlanta; and WOGY Memphis. The album scans 16,000 units and holds at No. 14 on Top Country Albums.

Yoakam is joined in the Airpower camp by **Vince Gill**'s torchy "If You Ever Have Forever In Mind" (MCA Nashville), which rises 19-18, up 358 plays, **Jo Dee Messina**'s "I'm Alright" (Curb), up 385 plays to rise 24-20, and **Pam Tillis**' "I Said A Prayer" (Arista/Nashville), up 244 spins.

V-A-C-A-T-I-O-N: Perhaps the 20% decline on Top Country Albums is due to a rash of early summer vacations or the post-Father's Day gift-buying slump. Whatever the reason, only one title on that chart shows any increase. While **Clint Black**'s "Nothin' But The Taillights" (RCA) is toasted with Greatest Gainer honors for a 5% hike, you'll notice the absence of our Pacesetter award this issue.

Kevin Sharp's "Love Is" package, his second for 143/Asylum, bows with approximately 4,500 scans, taking the Hot Shot Debut nod on Top Country Albums at No. 38. His prior set, "Measure Of A Man," opened with 3,000 pieces in the Nov. 2, 1996, issue. At its sales peak, "Measure Of A Man" scanned 32,000 units in the Jan. 11, 1996, Billboard and peaked at No. 4 in the Feb. 8, 1997, issue. Meanwhile, 13 stations are airing "If She Only Knew," the lead single from "Love Is."

GILL 'KEYS' IN TO A TRADITIONAL SOUND

(Continued from page 33)

Curtis Young, Billy Thomas, and Jeff White, Gills says, "I cast them just as I would an instrument. Different voices are right for different songs."

He also turned to such veteran session players as Randy Scruggs and, especially, piano player Hargus "Pig" Robbins. "I'd mention some of the old songs and ask if anybody remembered them, and Pig'd always say, 'Hell, I played on that one.' "

In its seventh week, "If You Ever Have Forever In Mind" is at No. 18 on the Hot Country Singles & Tracks chart. "Vince has been off the air for about seven months," says MCA Nashville VP of national promotion David Haley, "and people have missed him."

Bruce Logan, PD at WSSL Greenville, S.C., says the single has been well-received in his market. "The calls have been great on it," he says. "He's one of the four or five most respected artists in country music. It's early yet, but the research has been fantastic on it, and it's nice to hear Vince back on the radio."

Haley says the label has extensive radio syndication plans and is tying in promotion plans to Gill's current tour. "It's a good opportunity to get him back in markets he's missed," says Haley. "We also sent radio a mailing with a CD with Vince's previous No. 1 hits, along with information about his awards, record sales, accolades, and other career information. It's just a subtle reminder of how important a core artist Vince is to the format. And, we're very optimistic about the album; we've got plenty of choices down the line for more singles."

MCA Nashville sales and marketing VP Dave Weigand says CMT's sponsorship of the Gill tour is a major marketing factor. "He's also the 'CMT Showcase' artist for July," Weigand notes, adding that Gill will be the subject of four 90-minute CMT shows. Additionally, there will be a CMT sweepstakes, with six winners going to Las Vegas to a Gill show at Caesars Palace.

"It's a perfect match for us," says CMT VP of programming Bob Storen. "Our target audience is women aged 18 to 49, and so is Vince's. As an artist, Vince's stature is such that he's good for us. We sponsored the Faith Hill-Tim McGraw Spontaneous Combustion tour in 1996, we've worked extensively with Wal-Mart, and we're always looking for innovative marketing partnerships."

Storen notes that in addition to a CMT mobile truck being at every Gill tour date, the network has stage signage, CMT speaker scrims, and merchandise giveaways from the stage prior to each concert.

Besides the CMT profile, Gill will be represented by price and positioning at retail, Weigand says, and the album will be backed by a "massive" consumer ad campaign and outdoor advertising. He says that plans are also under way for an extensive campaign in shopping malls, as well as other special promotions.

Weigand also notes that Gill will again host the Country Music Assn. Awards show on CBS this fall and will appear on "The Tonight Show With Jay Leno" July 22.

Gill is managed by Fitzgerald-Hartley Co. and booked by the William Morris Agency. His publishing is through Benefit Music (BMI).

FOR THE RECORD

Contrary to information in the June 27 issue, Charlie Daniels has an exclusive co-publishing agreement with MCA Music Nashville. MCA also has rights to Daniels' previous hits since purchasing his catalog, Cabin Fever Music, three years ago.

TOP WESTERN ARTISTS

(Continued from page 33)

Rawls, Belinda Gail, Stephanie Davis, Cindy Hobbs.

Yodeling: Janet McBride, Shirley Field, Sourdough Slim, Jill Jones, Ranger Doug.

Group: Sons Of The San Joaquin, Gillette Brothers, Rocking M Wranglers, New West, Riders In The Sky.

Song: "Below The Kinney Rim," Less Buffham, Michael Fleming; "The Wonder Of It All," Robert Wagoner; "Montana," Dave Stamey; "Call You Cowboy," Brenn Hill; "The Sunset Trail," R.W. Hampton.

CD/cassette: "Prairie Flowers," Jean Prescott; "Wild Places," New West; "Seasons, Roads & Faces," Rich O'Brien; "Dear Mamma, I'm A Cowboy," Red Steagall; "Songs Of The Sage," Ranger Doug.

WESTERN SWING DIVISION

Male: Leon Rausch, Buck Reams, Hank Thompson, Craig Chambers, Ray Benson.

Female: Jean Prescott, Trudy Fair, Liz Masterson, Chris O'Connell, Dayna Wills.

Instrumentalist: Bob Boatright, Rich O'Brien, Tommy Morrell, Johnny Gimble, Snuffy Elmore.

Group: Tommy Morrell & the Time Warp Tophands, Rausch/Allsup Texas Playboys, Dave Alexander & the Legends, Asleep At The Wheel, Ted Scanlan & the Desperadoes.

STEAGALL

Song: "Texas Is Still Home To Me," Kim Blakey, Gil Prather, Craig Chambers; "Old Town Taos, New Mexico," Cindy Walker; "Tango In Durango," Dave Alexander; "Headin' Back To San Antonio," Roger & Jan Key; "I Left My Heart In San Antonio," Jimmy Burso.

CD/cassette: "Cowboy & Conscience," Craig Chambers; "Deep Heart," Leon Rausch; "San Antonio Rose," Playboys II; "On The Texas Side," Trudy Fair; "Son Of No Peddler's Allowed," Tommy Morrell.

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

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

32 26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
28 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
60 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
30 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
15 COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
25 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
59 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
63 DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbalo, BMI) HL
65 THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI) HL
53 DOUBLE WIDE PARADISE (Bugle, BMI/Yo Man, BMI/Illegal, BMI/Fame, BMI)
56 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
51 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
10 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
48 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Love This Town, ASCAP/Green Room, ASCAP)
52 GONNA HAVE TO FALL (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI) WBM
14 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
66 HEAVEN BOUND (Hamstein Cumberland, BMI/Hardtail Hits, BMI/Smash Vegas, BMI) WBM
36 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
29 HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM
26 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
50 HONKY TONK AMERICA (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
58 HOW OO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
47 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
61 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
3 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
12 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
62 I FELL (Taguchi, ASCAP) WBM
18 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
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-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
9 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
20 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
23 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
44 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
74 INNOCENT MAN (These Mortals, ASCAP/Reysong, BMI/Bayou Boy, BMI)
19 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
69 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM
13 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
46 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
42 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
16 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Realsongs, ASCAP) WBM
57 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
54 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
5 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
72 THE MAN SONG (TTF, BMI)
71 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
73 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI)
38 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI) HL/WBM
6 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Conish, ASCAP) HL/WBM
24 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI) HL/WBM
37 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
41 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malloy's Toys, BMI/Little Big Town, BMI/American Made, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL
35 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
45 PAPA BEAR (Music Corp. Of America, BMI) HL
64 REAL MAN (Haneli, BMI)
55 ROAD TRIPPIN' (Careers-BMG, BMI/Floyd's Dream, BMI/Steve Warner, BMI) HL/WBM
70 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP) WBM
1 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
33 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
27 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
17 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
2 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
7 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
11 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
21 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
22 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
8 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
31 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
49 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
40 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
75 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP)
43 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM
39 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
67 YIPPY KY YAY (M. Spiro, BMI/Hidden Words, BMI/Quarkbrain, BMI)
68 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP)
34 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM

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Billboard® TOP COUNTRY ALBUMS™

JULY 11, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ NO. 1 ★★★		
1	1	1	6	**SOUNDTRACK** ▲ CAPITOL 93402 (10.98/17.98) 4 weeks at No. 1	HOPE FLOATS	1
2	3	3	34	**SHANIA TWAIN** ▲[4] MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	2	2	8	**GARTH BROOKS** CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
4	4	6	8	**LEANN RIMES** CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
5	5	5	4	**BROOKS & DUNN** ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
6	6	4	4	**REBA MCENTIRE** MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
7	7	8	10	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
8	8	7	10	**FAITH HILL** ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
9	10	10	31	**GARTH BROOKS** ▲[5] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
10	9	9	3	**CLAY WALKER** GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
11	12	14	22	**DIXIE CHICKS** ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
12	11	13	6	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
13	13	12	56	**TIM MCGRAW** ▲[2] CURB 77886 (10.98/16.98)	EVERYWHERE	1
14	14	11	3	**DWIGHT YOAKAM** REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
15	16	18	50	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
16	19	19	15	**JO DEE MESSINA** CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	15	16	42	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
18	18	15	6	**TERRI CLARK** MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
19	17	20	41	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
20	20	17	10	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
21	22	23	44	**TRISHA YEARWOOD** ▲[2] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
22	21	22	3	**JOE DIFFIE** EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
23	23	21	7	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
24	27	26	44	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
				★★★ GREATEST GAINER ★★★		
25	31	32	48	**CLINT BLACK** ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
26	30	28	6	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
27	28	29	10	**RANDY TRAVIS** DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
28	24	25	7	**OLIVIA NEWTON-JOHN** MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
29	25	27	3	**JOHNNY CASH/WILLIE NELSON** AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
30	32	30	5	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
31	26	24	12	**SOUNDTRACK** MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
32	29	34	10	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
33	33	33	103	**LEANN RIMES** ▲[5] CURB 77821 (10.98/15.98)	BLUE	1
34	35	31	8	**MARK WILLS** MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
35	37	35	8	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
36	34	36	62	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
37	36	37	44	**COLLIN RAYE** ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
38	NEW ▶		1	★★★ HOT SHOT DEBUT ★★★ **KEVIN SHARP** 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
39	41	42	54	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
40	40	40	95	**DEANA CARTER** ▲[3] CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	42	41	19	**DAVID KERSH** CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
42	38	38	34	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
43	39	39	37	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
44	47	43	53	**TOBY KEITH** ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
45	45	44	16	**THE MAVERICKS** MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
46	48	49	87	**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
47	49	56	14	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
48	46	48	50	**MICHAEL PETERSON** ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
49	43	46	36	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
50	44	51	60	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
51	51	53	92	**CLINT BLACK** ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
52	50	57	56	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
53	52	52	72	**LEANN RIMES** ▲[2] CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
54	53	50	59	**LEE ANN WOMACK** ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
55	54	58	36	**TRACE ADKINS** ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
56	56	45	64	**CLAY WALKER** ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
57	57	54	6	**RESTLESS HEART** RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
58	55	47	12	**GEORGE JONES** MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
59	62	65	34	**MINDY MCCREADY** ● BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
60	NEW ▶		1	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	60
61	61	66	55	**NEAL MCCOY** ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
62	68	67	50	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	67	69	3	**ALABAMA** RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
64	58	55	4	**SUZY BOGGUSS** CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
65	70	68	56	**PAM TILLIS** ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
66	60	59	6	**KEITH HARLING** MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
67	65	64	40	**THE KINLEYS** EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
68	69	73	39	**PATTY LOVELESS** ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
69	63	61	6	**HAL KETCHUM** CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37
70	72	72	13	**LORRIE MORGAN** BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
71	64	62	9	**SOUNDTRACK** DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
72	66	60	42	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
73	RE-ENTRY		30	**NEAL MCCOY** ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
74	RE-ENTRY		10	**ALABAMA** RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
75	RE-ENTRY		31	**JOHN DENVER** RIVER NORTH 161360 (10.98 EQ/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16

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

Billboard® Top Country Catalog Albums™

JULY 11, 1998

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

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**SHANIA TWAIN** ▲[10] MERCURY 522886 (10.98 EQ/16.98) HS 35 weeks at No. 1	THE WOMAN IN ME	177
2	2	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	140
3	3	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	203
4	4	**HANK WILLIAMS, JR.** ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	213
5	5	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	184
6	7	**PATSY CLINE** ▲[8] MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	588
7	8	**TIM MCGRAW** ▲[5] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	223
8	11	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	446
9	9	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	301
10	6	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	128
11	12	**JOHNNY CASH** COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	66
12	10	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	371
13	18	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	141
14	16	**VINCE GILL** ▲[3] MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	208
15	17	**VINCE GILL** ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	123
16	14	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	539
17	20	**ALABAMA** RCA 66848/RLG (4.98/9.98)	SUPER HITS	97
18	15	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	43
19	13	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	37
20	19	**GARTH BROOKS** ▲[14] CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	378
21	—	**TRACE ADKINS** ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	105
22	21	**GEORGE STRAIT** ▲[4] MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	617
23	23	**ALABAMA** ▲[2] RCA 66410/RLG (10.98/15.98)	GREATEST HITS VOL. III	174
24	22	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	189
25	—	**ALISON KRAUSS** ▲[2] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	142

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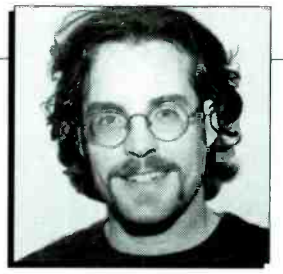
Classical KEEPING SCORE



by Bradley Bambarger

NEW DIVISION AT POLYGRAM: Unlike many corporate developments in classical music of late, the changes to the operations of Deutsche Grammophon, Philips, and London in the U.S. seem promising. PolyGram Classics & Jazz U.S. senior VP/GM **Kevin Gore** has initiated a shift in the company's marketing paradigm, with efforts now aligned by repertoire rather than label affiliation (see story, page 83). In this move, **Albert Imperato,** formerly VP of Deutsche Grammophon U.S., is now senior VP of core classics for Deutsche Grammophon, London, and Philips. And **Lisa Altman**, formerly VP of the Philips Music Group U.S., is senior VP of crossover music for the three classical labels and such imprints as Point Music and Imaginary Road.

The pair's new roles suit them. Imperato is prone to rhetorical musings like "Do I work for the corporation or do I work for the music? It's a tricky question because although I'm proud of my company in many ways, the music that we work with is really so much bigger than any company." Altman, on the other hand, enthuses over doing "whatever it takes to reach the most mainstream audience possible." That is not to say, though, that the PolyGram veterans don't speak each other's language. Imperato saw the value in getting violinist **Gil Shaham's Vivaldi** on the Weather Channel, while Altman will proselytize about offering "adult music alternatives" and the benefits of cross-pollinating musical traditions. Still, the latter is moved to shift units of **André Rieu** in three-quarter time and break **Andrea Bocelli** double-platinum; the former is bent on helping **Anne-Sophie Mutter** deliver her intense message and **Pierre Boulez** his.

IMPERATO

ALTMAN

Although the division of PolyGram's output into core classics and crossover will be "invisible" to the consumer, Gore says, the new structure aims to provide a more sophisticated approach to marketing, promoting, and publicizing the labels' various offerings—letting fewer albums fall through the cracks and letting a few more albums benefit from the full weight of the PolyGram machine. Imperato says there will be more joint advertising and promotions showcasing the wares of all three labels, and Altman says the full attention of her staff can now be placed on leveraging PBS specials and morning show appearances. There will be occasions when the staffs of Imperato and Altman collaborate, as with the multidisciplinary pursuits of **Luciano Pavarotti, Leila Josefowicz,** or **Bryn Terfel**. And in working together, Imperato says, "I think we're going to learn a lot from each other, even more than we already have."

In wrestling with the often oil-and-water mix of art and commerce, Imperato insists that there is no better inspiration than the artists themselves. "On paper, someone like [Kirov opera conductor] **Valery Gergiev** hardly seems a good bet, economically," he says. "But hearing is believing. At his performances, you feel the power and passion that he imparts to his musicians and the audience. When you witness that, it's hard to obsess about the bottom line. Also, if you're able to hear Anne-Sophie talk for one minute about **Penderecki** or **Beethoven**, you'll be convinced. But it's not enough for me to be passionate about Gergiev or Mutter, of course—I have to help translate that passion to the public.

"The important thing is to do that by marketing with the grain of the music, not against it," Imperato adds. "And I think I have the support here to do that. One of the great moments in my career was sitting around a breakfast table with [Mercury Group president] **Danny Goldberg** and Kevin Gore and listening to them say to Mutter, 'Whatever we can do to help you . . .' "

Imperato's immediate artist priorities include Deutsche Grammophon's Shaham, with his upcoming "American Scenes" album, and Boulez, with a recording of **Bartók's** haunting opera "Bluebeard's Castle." There is also London soprano **Renée Fleming,** who has an American arias disc due in September (now titled "I Want Magic," after the number from **André Previn's** soon-to-bow opera "A Streetcar Named Desire"), as well as the lead role in the **Sir Charles Mackerras** recording of **Dvořák's** "Rusalka." And superstar mezzo **Cecilia Bartoli** has the London disc "Live In Italy" (featuring Baroque arias and old favorites) set for October.

Core classics catalog projects include Philips' epochal "Great Pianists Of The 20th Century" edition, a 200-CD series that kicks off in the U.S. in October. And with this being **Leonard Bernstein's** 80th birthday year, Deutsche Grammophon will be one of the main celebrants: The label issues the compilation "Bernstein Dances" in July, and the soundtrack to the upcoming PBS documentary on Bernstein, "Reaching For The Note," comes out in September; a boxed set of the conductor's final cycle of **Mahler** symphonies and lieder follows in November; and one of the label's deluxe "Artist's Album" compilations will be devoted to Bernstein for release in the U.S. early next year. Key items in the Bernstein catalog will also be repackaged next year in a move that Imperato promises will presage a more coherent, compelling reissue program for all the PolyGram labels, one that is "artist-focused but repertoire-organized."

For Altman, she and her staff have Bocelli's first U.S. tour to capitalize on, including an Aug. 6 date at New York's Madison Square Garden that will no doubt sample heavily from the Italian tenor's smash "Arias" album. The crossover department will continue to take on international projects that might not otherwise find an outlet in the U.S., as with waltzmeister Rieu (originally from Mercury Holland and now on PolyGram Germany). Also under Altman's watch will be various soundtracks and such edgy projects as **Bang On A Can's** reinterpretation of **Brian Eno's** "Music For Airports" on Point Music, Philips' joint venture with composer **Philip Glass**.

LABELS LEAP INTO MIX-TAPE GAME

(Continued from page 26)

their dance music jocks. "We figured that if we were going to start doing hip-hop we should start at the top, and the Baka Boyz are two of the best-known personalities in hip-hop."

In putting "Cali Kings" together, Dealhoy had the Vidals assemble a "wish list" of songs they would like to put on the mix tape, and the label licensed as many tracks as it could. The set also includes a special track commissioned by the Baka Boyz that features Tha Alkaholiks and Xhibit.

SAY IT LOUD

Loud Records was the first label to sanction a mix tape in 1995 with the release of Funkmaster Flex's "The Mix Tape Volume I: 60 Minutes Of Funk." Flex was the hottest DJ in New York at the time, and his Saturday night mix show on WQHT was already being taped by listeners, so Loud decided to meet the demand.

The label released "The Mix Tape Volume II: 60 Minutes Of Funk" in 1997. A final set, "The Mix Tape Volume III: The Final Chapter," is slated for Aug. 11 release. According to SoundScan, "Volume I" sold 281,000 units; "Volume II" sold 421,000 units.

"Loud is unconventional, and to put out a mix tape with the hottest DJ was a unique opportunity," says Swierk. "People can only buy [street] mix tapes in certain areas, but a commercial mix tape enables people all across the country to get what is hot on the streets."

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	12	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 12 weeks at No. 1
2	2	32	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	4	19	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
4	3	23	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
5	5	7	LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ)	NOTTE D'AMORE
6	6	15	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
7	7	33	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
(8)	8	24	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
(9)	14	2	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 21659 (16.97)	AGNUS DEI II: MUSIC TO SOOTHE THE SOUL
10	11	92	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	9	76	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
12	10	39	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
13	12	3	VARIOUS ARTISTS LONDON 4603802 (10.98 EQ/17.98)	THE ULTIMATE PUCCINI COLLECTION
14	15	2	VARIOUS ARTISTS SPRING HILL 6501 (17.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
15	13	10	COPLAND/BERNSTEIN SONY CLASSICAL 60593 (10.98 EQ/16.98)	HE GOT GAME: THE MUSIC OF AARON COPLAND

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	40	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS	TIME TO SAY GOODBYE 27 weeks at No. 1
2	2	4	SOUNDTRACK MILAN 35850 (16.98)	THE TRUMAN SHOW
3	3	36	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	5	10	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
5	4	20	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
(6)	12	9	MARK O'CONNOR SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
7	6	35	ARIA ASTOR PLACE 14009 (16.98)	ARIA
8	9	24	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
9	11	43	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
10	7	48	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
11	8	31	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
(12)	RE-ENTRY		SOUNDTRACK SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
(13)	RE-ENTRY		SOUNDTRACK NONESUCH 79460 (17.98)	KUNDUN (PHILIP GLASS)
(14)	RE-ENTRY		THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
(15)	RE-ENTRY		LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
2 **VARIOUS** THE SPIRIT OF THE TITANIC ST.CLAIR
3 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
4 **VARIOUS** TUNE YOUR BRAIN WITH MOZART: FOCUS DG
5 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
6 **VARIOUS** MOZART FOR MEDITATION PHILIPS
7 **VARIOUS** PACHELBEL CANON RCA VICTOR
8 **BOSTON POPS (FIEDLER)** STARS & STRIPES RCA
9 **VARIOUS** MOZART-GREATEST HITS SONY CLASSICAL
10 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH LONDON
11 **VARIOUS** CLASSICAL WEDDING ALBUM: VOL.2 CHASE MUSIC GROUP
12 **VARIOUS** GERSHWIN-GREATEST HITS RCA VICTOR
13 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
14 **VARIOUS** BABY NEEDS MOZART DELOS
15 **VARIOUS** BACH FOR RELAXATION RCA VICTOR

TOP CLASSICAL BUDGET

1 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
2 **VARIOUS** IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
3 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
4 **JOHN BAYLESS** BEATLES'S GREATEST HITS INTERSOUND
5 **VARIOUS** MOZART: OPERA HIGHLIGHTS LASERLIGHT
6 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
7 **VARIOUS** CLASSICAL MASTERPIECES MADACY
8 **VARIOUS** PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
9 **VARIOUS** BAROQUE'S GREATEST HITS REFERENCE GOLD
10 **VARIOUS** PIANO GREATEST HITS INTERSOUND
11 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY
12 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
13 **VARIOUS** TEN YEARS OF SUCCESS NAXOS
14 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
15 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY

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Saxist Joe Lovano's Got A 'Trio Fascination'

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

TRIOLOGY: **Joe Lovano**, the saxophonist, composer, bandleader, and inveterate musical explorer, strips down to the spare but bracing sound of his horn, drummer **Elvin Jones**, and bassist **Dave Holland** for "Trio Fascination, Edition One" (Blue Note). Lovano variously employs tenor, alto, and soprano saxophones and alto clarinet for a pianoless set of nine original compositions and the standard "Ghost Of A Chance." Several of the compositions were penned specifically for his collaborators.

Lovano, who first worked with Jones in 1974 and toured Europe with the drummer in 1987, engages in call-and-response games with his old boss on "Eternal Joy." Jones is also featured on "Cymbalism" and "Days Of Yore," meant to evoke his work in **John Coltrane**'s classic quartet. Holland and Lovano first worked together on the latter's 1991 album "From The Soul" (Blue Note). The opening "New York Fascination," "Sanctuary Park," and "Studio Rivbea," all homages to the Manhattan jazz scene, were initially presented as part of a suite commissioned by Jazz at Lincoln Center and presented in 1996 at New York's Alice Tully Hall.

"When there's three players, especially with contrasting sounds and different ranges, there's just a clearness, I think, that happens," says Lovano, who's also heard on **Don Sebesky**'s "I Remember Bill—A

Tribute To Bill Evans" (RCA Victor), released in April, and forthcoming discs from pianist **Cyrus Chestnut**, saxophonist **Chris Potter**, and guitarist **Jim Hall**. "There's a real magic in the trio form. Even within the **Ellington** band, or the **Basie** band, the rhythm section, the trio, was always the essence of the group.

"As a horn player, to create this setting it's quite different than as a piano player. There's a lot of space in there. You have to be not only more conscious or aware of each other; it gives you more of a sense of creativity as well. You have to really be involved at every moment. It's the structure of the tunes, too, that brings that clearness out. I tried to write tunes that had equal strengths in harmonies and melodies and rhythm. So those contrasting elements balance each other."

Lovano's first trio recording, with bassist **Anthony Cox** and the late drummer **Ed Blackwell**, was "Sounds Of Joy," released in 1991 on Enja. That disc, as well as more recent work with drummer **Al Foster** and bassist **George Mraz**—the same rhythm section heard on Lovano's 1996 set "Celebrating Sinatra" (Blue Note)—led to the new project. Lovano says he's always been enamored of the trio form, whether it's the more traditional piano groups led by **Bill Evans** or **Nat "King" Cole** or those headed by saxophonists **Sonny Rollins** or **Sam Rivers**.

The saxophonist, though, regularly juggles a variety of ensembles. **Symbiosis**, his sextet with cello, bass, two drums, and vocalist **Judi Silvano** (his wife), played the Texaco New York Jazz Festival in June, and he subsequently played the Village Vanguard with pianist **John Hicks**, drummer **Lewis Nash**, and bassist **Dennis Irwin**. He's scheduled for several summer festival dates as a duo with pianist **Gonzalo Rubalcaba**, who collaborated with Lovano for this year's "Flying Colors" (Blue Note). And music from "Trio Fascination," due Sept. 8 (originally slated for July 28), will be heard when Lovano joins bassist **Cameron Brown** and drummer **Idris Muhammad** for an engagement at New York's Iridium, beginning Sept. 15. That group will be augmented with pianist **Kenny Werner** for a European tour in October, and Lovano will then hook up with bassist **Ray Brown**'s trio for a Japanese trek.

HALL OF DREAMS: **Michael Dorf** of the Knitting Factory and **Howard Mandel**, president of the Jazz Journalists Assn. (JJA), built it. And about 400 came to witness the first New York Jazz Awards, a long-overdue occasion held June 15 at New York's Alice Tully Hall. Two awards, from the JJA and a jazz-industry consortium, were given in each of 23 categories.

Sonny Rollins gained the approval of both groups in two areas, as best tenor saxophonist and improvisor of the year. **The Mingus Big Band** also found favor from voters in both camps, as best big band, and notched the JJA award for best artist in performance. Pianist **Kenny Barron** similarly got the nod from both groups, as did guitarist **Bill Frisell**; **Jerry Gonzalez**, for Latin jazz group; and **Roy Hargrove**, for jazz combo. Musician of the year honors went to **Wynton Marsalis** (industry) and **Ornette Coleman** (JJA), while lifetime achievement awards went to

(Continued on page 76)

Billboard® JULY 11, 1998

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	34	**TRIBUTE** ▲ VIRGIN 44981 — 17 weeks at No. 1	YANNI
2	2	33	**PAINT THE SKY WITH STARS — THE BEST OF ENYA** ▲ REPRISE 46835/WARNER BROS.	ENYA
3	3	22	**GRAND PASSION** GTSP 539804	JOHN TESH
4	4	14	**ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS** WINDHAM HILL 11266	GEORGE WINSTON
5	5	44	**DEVOTION: THE BEST OF YANNI** PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	6	7	**PERFECT TIME** WORD 69143/EPIC HS	MAIRE BRENNAN
7	7	18	**INSTRUMENTAL MOODS** VIRGIN 45397	VARIOUS ARTISTS
(8)	10	13	**KARMA** NETTWERK 30113	DELERIUM
9	8	74	**PICTURE THIS** ● WINDHAM HILL 11211	JIM BRICKMAN
10	11	61	**PORT OF MYSTERY** WINDHAM HILL 11241	YANNI
(11)	13	6	**GAIA** DOMO/NARADA 45789/VIRGIN	KITARO
12	9	4	**RUMBA COLLECTION 1992-1997** EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
13	12	63	**IN THE MIRROR** ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
14	14	46	**NIGHTBIRD** BMG SPECIAL PRODUCTS 44579	YANNI
(15)	NEW ▶		**SUMMER SOLSTICE 2** WINDHAM HILL 11296	VARIOUS ARTISTS
16	17	12	**NARADA GUITAR** NARADA 45636/VIRGIN	VARIOUS ARTISTS
17	15	22	**SOUNDS OF WOOD & STEEL** WINDHAM HILL 11290	VARIOUS ARTISTS
18	18	20	**THE CELTIC BOOK OF DAYS** WINDHAM HILL 11246 HS	DAVID ARKENSTONE
19	16	69	**AVALON** GTSP 537112	JOHN TESH
(20)	21	31	**CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION** WINDHAM HILL 11304	VARIOUS ARTISTS
21	20	43	**ONCE IN A BLUE UNIVERSE** HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	24	60	**GYPSY PASSION NEW FLAMENCO** NARADA 63931/VIRGIN	VARIOUS ARTISTS
23	19	63	**WHITE STONES** PHILIPS 534605	SECRET GARDEN
24	22	3	**PRAY** HIGHER OCTAVE 45790/VIRGIN	DOUGLAS SPOTTED EAGLE
25	23	7	**SOLAS** PHILIPS 539438	RONAN HARDIMAN

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Billboard® JULY 11, 1998

Top Jazz Albums™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	6	**VARIOUS ARTISTS** NARM 50001 — 5 weeks at No. 1	JAZZ, AN AMERICAN ORIGINAL
2	2	9	**WYNTON MARSALIS** COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
3	4	44	**DIANA KRALL** IMPULSE! 233/GRP HS	LOVE SCENES
4	5	32	**SOUNDTRACK** MALPASO 46829/WARNER BROS	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
5	3	12	**JOHN SCOFIELD** VERVE 539979 HS	A GO GO
(6)	NEW ▶		**SHIRLEY HORN** VERVE 557199	I REMEMBER MILES
7	6	33	**HARRY CONNICK, JR.** COLUMBIA 68787	TO SEE YOU
(8)	13	7	**MICHAEL BRECKER QUARTET** IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
9	15	6	**ARTURO SANDOVAL** N2K ENCODED 10023	HOT HOUSE
10	9	3	**NICHOLAS PAYTON** VERVE 557327	PAYTON'S PLACE
11	8	4	**LENA HORNE** BLUE NOTE 34286/CAPITOL	BEING MYSELF
(12)	RE-ENTRY		**VARIOUS ARTISTS** 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
13	11	9	**MILES DAVIS/BILL LASWELL** COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
14	18	37	**ROYAL CROWN REVUE** SURFDOG 44003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
15	14	12	**VARIOUS ARTISTS** RCA VICTOR 68987	FABULOUS SWING COLLECTION
(16)	24	4	**DAVID SANCHEZ** COLUMBIA 69116	OBSESION
17	10	13	**ELLA FITZGERALD** POLYGRAM TV 539206/VERVE	PURE ELLA
18	16	14	**DIANA KRALL** IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
(19)	22	2	**VARIOUS ARTISTS** GRP 9919	PRICELESS JAZZ SAMPLER VOL. 3
20	21	51	**VARIOUS ARTISTS** GRP 9881	PRICELESS JAZZ SAMPLER
21	19	50	**LOUIS ARMSTRONG** GRP 9872	PRICELESS JAZZ
22	12	9	**VARIOUS ARTISTS** RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
(23)	25	5	**VARIOUS ARTISTS** MADACY 2127	BEST OF THE BIG BANDS
24	17	6	**ROSEMARY CLOONEY** CONCORD JAZZ 4804/CONCORD	70 - SEVENTIETH BIRTHDAY CELEBRATION
(25)	RE-ENTRY		**JAMES CARTER** ATLANTIC 83082/AG	IN CARTERIAN FASHION

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	3	**FOURPLAY** WARNER BROS. 46921 — 3 weeks at No. 1	4
2	2	32	**KENNY G** ▲ ARISTA 18991	KENNY G GREATEST HITS
(3)	3	4	**GEORGE BENSON** GRP 9906	STANDING TOGETHER
4	4	3	**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896	LEFT OF COOL
(5)	5	2	**LEE RITENOUR** I.E. MUSIC 557290/VERVE	THIS IS LOVE
(6)	8	21	**DOWN TO THE BONE** NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
7	7	57	**BONEY JAMES** WARNER BROS. 46548 HS	SWEET THING
8	6	12	**KEIKO MATSUI** COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
(9)	10	42	**JONATHAN BUTLER** N2K ENCODED 10005	DO YOU LOVE ME?
(10)	11	2	**MARC ANTOINE** NYC 9926/GRP	MADRID
11	9	6	**ACOUSTIC ALCHEMY** GRP 9907	POSITIVE THINKING
12	12	20	**PHIL PERRY** PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
(13)	15	35	**CANDY DULFER** N2K ENCODED 10014	FOR THE LOVE OF YOU
14	14	21	**RANDY CRAWFORD** BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RAND!, RANDEE
(15)	18	5	**RAMSEY LEWIS** GRP 9904	DANCE OF THE SOUL
16	13	6	**GEORGE HOWARD** BLUE NOTE 21431/CAPITOL	THERE'S A RIOT GOIN' ON
(17)	21	32	**RICHARD ELLIOT** BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
(18)	19	7	**MICHAEL FRANKS** WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
19	17	91	**KENNY G** ▲4 ARISTA 18935	THE MOMENT
20	16	14	**SPYRO GYRA** GRP 9903	ROAD SCHOLARS
(21)	RE-ENTRY		**KIM WATERS** SHANACHIE 5042	LOVE'S MELODY
(22)	23	14	**PAMELA WILLIAMS** HEADS UP 3043	EIGHT DAYS OF ECSTACY
23	20	6	**FATTBURGER** SHANACHIE 5044	SUGAR
24	25	51	**FOURPLAY** WARNER BROS. 46661	THE BEST OF FOURPLAY
25	22	3	**JAZZ IS DEAD** ZEBRA 44009/ALL AMERICAN	BLUE LIGHT RAIN

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Songwriters & Publishers
ARTISTS & MUSIC

U.K. Pubs Enjoy Mostly Thriving Biz

Execs Cite Lack Of 'Focused' Acts, Artist Development

BY NIGEL HUNTER

LONDON—Although confronted with a current state of flux among international record companies, U.K. music publishers, whether conglomerate or independent, say it's business as usual as they continue finding and developing new talent and working the back catalog. Still, they aren't denying several concerns on the creative and business end.

Peter Reichardt, managing director of EMI Music Publishing U.K., reckons that 1998 has yet to open its account in full and that the big chart sellers to date have their roots in 1997, which he rates as having been "exceptional" for EMI Music Publishing.

"Some megastars aren't as mega as before," he notes, "although Madonna is an exception with her 'Ray Of Light' album. The wheel has turned again for Robbie Williams, and we've just signed Ultrasound, a band that's been in development for a long time. We also have high hopes [for] Mertz, a techno act."

Reichardt perceives no identifiable new trends beyond a growing number of girl groups spearheaded by Spice Girls and All Saints. He sees Cleopatra as "slightly different" from the aforementioned acts and reminiscent of the early Jackson 5 with its dance routines and songs offered in the old Tin Pan Alley tradition of instant performance in the office if required.

"Dance music is still a force in the singles market, but the song quality varies and there's a lot of dross about. Generally I'd like to see more new bands and artists breaking on a long-term basis rather than in and out of the chart. I think we need some new direction, because the scene's a bit rudderless at the moment, and the chart shows it."

Martin Costello, who helms Complete Music, wants more acts that can write and perform simple, accessible songs and rates the Verve highly in this respect, though he doesn't publish its music.

"There are still far too many records being released," Costello adds, "and marketing is getting confused with A&R. It can never work like that. Acts are still not being given sufficient time to develop before being dropped, and the business is being led by the nose to a large extent in the matter of paying ridiculously high advances. If I do two big advances for acts that don't make it, I could lose my house."

On that score, Costello notes that independent publishers have been "up against it" for the last 10 years and must continue to look for new talent and get in first with an offer while avoiding "silly deals." The Complete catalog is being vigorously worked and has expanded with success; it has a cut, "When We Were The New Boys," on the latest Rod Stewart album of the same name, and repertoire administered by Complete, such as Purple Music and Momentum Music, is flourishing.

Paul Connolly of MCA Music observes that, in terms of overall sales, the market is flat. He attributes this partly to "the prohibitive cost in acquiring acts and recording them." He agrees with Costello that too many records are being released on too many labels in the U.K., but he says that music publishers must keep on keeping on.

"We have the Smashing Pumpkins outside America," he adds, "and recent developments include Cenickie on EMI and Air, a French band whose first single, called 'Sexy Boy,' has just been released in the States."

Bob Grace, London chief of Windswept Pacific Music, which celebrated five years in the U.K. July 1, believes that the emphasis on marketing in the music business during the late '90s is good news for songwriters and has elevated the necessary standard of their work.

"The key cuts on an album have to be extraordinarily good for release as singles. Co-writing is a good opportunity to connect your writers with other bands, although you need to bring a lot to the table. In terms of consequent split copyrights, 50% or less of something is much better than 100% of nothing. Four Windswept writers came up with five co-writes for Natalie Imbruglia's first album."

Grace says music publishers are now winning much more respect from record companies as a result of their talent scouting and grooming. He stresses the importance of networking for new writers wanting to become part of the music scene.

Stuart Hornall, managing director of Hornall Brothers Music, favors the Internet as an influential medium for selling songs to the public in the future.

"It will be a boon, a new marketing tool," he asserts. "Understandably, there's a lot of panic about the Internet. If it's policed properly and downloading is monitored efficiently and paid for—and it's up to the music industry together to make sure that it is—it will be good news for music publishers. They're still the only game in town in terms of caring how good the song is and how it can be presented and promoted to its utmost advantage."

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

THE SHOES YOU'RE WEARING • Clint Black, James Stroud • Blackend/BMI

HOT R&B SINGLES

THE BOY IS MINE • Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda • EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI

HOT RAP SINGLES

COME WITH ME • Jimmy Page, Robert Plant, John Bonham, Sean "Puffy" Combs, Mark Curry • Flames Of Albion/ASCAP, Warner Chappell/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Remarkable/ASCAP

HOT LATIN TRACKS

REZO • Carlos Ponce, Freddy Pinero Jr. • Copyright Control

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"TEQUILA"
Written by Chuck Rio
Published by Windswept Pacific

Few instrumentals are better known than "Tequila." The song was first recorded by the Champs and spent five weeks at No. 1 in 1958. The original band consisted of Dave Burgess, Buddy Bruce, Danny Flores (who later changed his name to Chuck Rio), Cliff Hils, and Gene Alden. Shortly after "Tequila" became a hit, the band began undergoing personnel changes. Bruce and Hils were replaced by Dale Norris and Joe Burnas. Then Jimmy Seals took Flores' slot, and Dash Crofts replaced Alden. "Tequila" is being revived on ***Bio Ritmo's*** *upcoming Triloka/Mercury album, "Rumba Baby Rumba." The eight-piece salsa ensemble is led by Havana native Rene Herrera.*

"It was suggested to us that we try to do it," says Bio Ritmo's Jim Thomson of "Tequila." "It's one of these songs that you've heard all your life, and we weren't thrilled about doing it, because people have heard it so much. [We thought,] 'What can we do with it?' We found out it was originally done as an old mambo song.

"Rene arranges all our music. He came back the next day with this arrangement of it that was really cool and made everybody like it again."

Herrera says, "I had never heard the song before. I came from Cuba three years ago. All my background and information about music comes from Cuban music. When I did hear it, [I found] it was so simple, just two chords. I had a hard time trying to come up with something. Then I made a couple of little changes, like a half step in the melody. I was just trying to come up with something, because it was a difficult song to rearrange. We were trying to find the party sound [and put it] on the tape."

"Once Rene came up with the new arrangement, it was a blast," Thomson says.

Tony Best Score Award Deserves More Prominent Presentation

THE NETWORK ENVELOPE, PLEASE: This year's Tony show once again didn't do justice to Broadway songwriters by handing out the best score award—to **Stephen Flaherty** and **Lynn Ahrens** for "Ragtime"—in a pre-show presentation telecast on PBS. (The segment was, by the way, superior in many ways to the main presentation on CBS.)

That exposure can't be totally discounted, of course, but it seems that such a major award deserves the full treatment on the commercial network show, not just a quickie recognition during that program. Hey, the big show relies mightily on show music values to put it across!

ON BOARD: **Joanne Boris**, executive VP of music services at EMI Music Publishing, has been elected to ASCAP's board following the resignation of **Martin Bandier**, chairman of EMI Music Publishing Worldwide (Billboard Bulletin, June 25). Boris will be up for reelection early next year when the current board members complete their two-year terms next April.

Bandier says that the considerable time involved in dealing with his recently inherited corporate responsibilities at EMI Music, his unit's parent, was the reason he decided to resign from the board, where he has served for five years.

Boris has spent the last two decades in Bandier-associated publishing situations, including SBK's publishing interests, which EMI Music acquired in the late '80s.

MORE TO DO: In addition to his duties as VP of EMI Music Publishing's royalty department, **Bob Levatino** has been given added responsibilities as VP of catalog development, reporting to **Joanne Boris**. Levatino says he will also get involved in acquisition possibilities for songwriter-owned catalogs that contain well-known copyrights. In the last year, EMI Music has expanded its catalog development staff.

ORENSTEIN REMEMBERED: Entertainment industry lawyer **Harold Orenstein**, who died in May at the age of 85, was remembered through song and story at a "Celebration Of Life" memorial June 23 at the Ambassador Theatre in Manhattan. Songs by the late **Frank Loesser**, one of Orenstein's longtime clients, and others were played, and one of Orenstein's own songs, "Give Me A Song I Can Play On My Piano," was performed, too. A scholarship fund has been established in Orenstein's name at his alma mater, New York University. A perpetual scholarship will be given each year to a law student pursuing a career in entertainment and copyright law. Donations can be made directly to NYU for the Harold Orenstein Scholarship Fund at the School of Law, c/o **Allan Shapiro**, director of gift planning, 25 W. Fourth St., Fourth Floor, New York, N.Y. 10012.

Words & Music™

by Irv Lichtman

CLARIFICATION: A column item on Rhino's music publishing unit in the June 20 edition of Words & Music said that Rhino licensing now includes all of the Warner Music Group. While Rhino does play a part in the licensing of some material, Words & Music is informed that that Warner Special Products remains the entity responsible for licensing Warner Music Group repertoire.

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

1. **Garth Brooks**, "The Limited Series."
2. **Dream Theater**, "Falling Into Infinity" (guitar tab).
3. "Ragtime," vocal selections.
4. "Anastasia," vocal selections.
5. **Madonna**, "Ray Of Light."

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Blonstein Resurrects Past At DCC

Reissue Specialist Takes Pains To Not Compromise Sound

BY DAVID JOHN FARINELLA

CHATSWORTH, Calif.—After spending the beginning of his career discovering new acts to break for Island Records and Ode Records, Marshall Blonstein is now busy rediscovering old acts for Dunhill Compact Classics (DCC).

BLONSTEIN

Over the past 12 years, Blonstein and his staff of 11 have reissued 110 CDs on the label's 24 Karat Gold series; released 150 titles in the Aluminum series, which includes the Encore Classics line, compilations, greatest hits, and comedy albums; and pressed more than 50 high-quality LPs of classic material.

Musing on the contrast between his early scouting career and his current job as a reissue specialist, Blonstein says, "I miss the satisfaction of flying over Cleveland, looking down, and saying, 'My record is No. 1 down there, and I helped promote it.' But on the other hand, when you open up a tape box and it's an artist like the Olympics and you see the original handwritten notes by these guys, that's a big part of history. I grew up listening to bands like the Olympics, so all of a sudden now I'm helping keep that history going."

In 1986, while some labels were releasing catalog titles on CD in a seemingly haphazard way, with little attention paid to audio quality, Blonstein made a decision to apply a more careful touch to the music of yesteryear.

"No matter what it was, if I was going to work in this new format I wanted to come out with the best sound possible," he says.

In an effort to maximize DCC's CD reissues, Blonstein turned to engineer Steve Hoffman, who had gone from a Los Angeles radio station to MCA Records, where he was in charge of catalog development. In May 1987, Hoffman brought his radio and label engineering experience to DCC with specific ideas regarding the use of vintage gear and how albums should sound.

"I try to emulate the sound that I personally like," says Hoffman, who remasters all of DCC's CDs and LPs in two custom-built rooms. "It's a sound that lot of music lovers also like—a warm rich sound that has what I like to call 'the real breath of life.' It's hard when you're playing an LP or a CD to be convinced that someone is actually standing there."

Before Hoffman begins to think about remastering a title, he listens to the original 2-track master tape on a deck of the era. He has several recorders, including an Ampex 200 mono unit, Ampex 350-2 and 351-1 stereo machines, and a derivative of an Ampex ATR-100. Hoffman goes as far as trying to find monitors the album was mixed on—usually Altecs or Tannoys—and talk to the project's engineer or a member of the group. Then he runs the music through one of two custom tube consoles, being careful to keep the mix intact.

Ideally, Hoffman removes as much machinery as possible between the analog master and the CD recorder. At times he'll avoid using a mixing or mastering desk, unless it's a recording from the '70s or '80s that needs a touch of warmth. At that point he'll run it through the mastering desk to get the tubes' auditory stamp.

"It all depends on the tape," he explains. "I have five decks, ranging from soft-sounding all the way to harsh-sounding, so if you can use your tape recorder as an equalizer then you don't have to use an equalizer. That way you bypass the extra layer of noise and the signal distortion."

One of the biggest challenges both Hoffman and Blonstein have faced is finding the original masters of the albums. They searched for five years before finding Jethro Tull's epic "Aqualung," sifted through 100 versions of Elvis Presley's "Hound Dog," and conducted 24 vault searches for the Presley compilation "24 Karat Hits," all in the name of integrity.

Once he has the master in hand, Hoffman treats it like a gemstone. "You dust away all the cobwebs, and then it's basically like taking a diamond out of the earth and polishing it and cutting it a little bit to make it sparkle," he says.

Although Hoffman and Blonstein have found good-quality masters of most of the material they have planned to reissue, occasionally they have had to cancel projects because the master has been in poor condition.

Ironically, DCC started out as a CD label before it ventured into the vinyl domain. Its Aluminum line debuted in 1986, when the label was born, and its 24 Karat Gold series was launched in 1992. Then, in 1995, Blonstein decided to create the Virgin Vinyl line, which tapped into the audiophile market.

DCC's best-selling CDs over the years have been the Eagles' "Hotel California" and "Greatest Hits," the Doors' eponymous debut album, and Presley's "24 Karat Hits," all in the 24 Karat Gold series. In the Aluminum line, DCC has done best with the "Raiders Of The Lost Ark" soundtrack, the "Bachelor Den" lounge series, and Harry Nilsson's "Harry" and "The Point." And on vinyl, DCC's most successful reissues have been the Beach Boys' "Pet Sounds," Sonny Rollins' "Saxophone Colossus," and "24 Karat Hits."

Asked if DCC is interested in pursuing the budding high-resolution and multichannel markets, Blonstein says, "If that's what the public wants, that's what we will give them. I'm all for a higher sampling rate, but 99.5% of humanity buys CDs and the other half-percent buys cassettes. So, when the technology is there, we will embrace it."

World Domination. Members of the World Studio Group and other industry professionals gathered in front of an antique Dutch calliope outside the RAI Convention Center in Amsterdam during the May 16-19 Audio Engineering Society Convention there. Shown, from left, are Stevie Coss, co-owner of Vienna-based MG Sound; Quantegy director of marketing Steve Smith; MG Sound co-owner Martin Böhm; Studer North America VP of marketing and product development Michael Tapes; Eduardo Löwenburg, owner of Madrid-based Red Led Studios; Eva Böhm, studio manager at MG Sound; Music Producers Guild of the Americas president Ed Cherney; mixing engineer Bob Clearmountain; engineer Nathaniel Kunkel; Gail Rosman of George Massenburg Labs; Solid State Logic marketing director John Andrews; Claude Sahakian, owner of Paris-based Studio Plus XXX; and World Studio Group CEO Chris Stone. (Photo: David Goggin)

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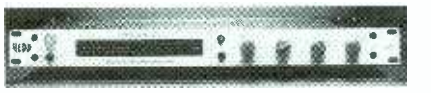
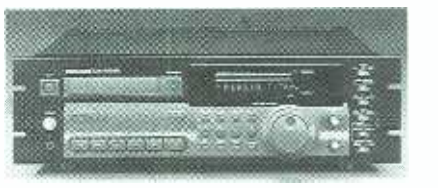
NEW PRODUCTS & SERVICES

CRANE SONG OF SUPERIOR, WIS., introduces the Harmonically Enhanced Digital Device (HEDD), a new breed of digital processor designed to emulate the distortion characteristics of tube analog equipment. Also a 24-bit analog-digital (A-D) and digital-analog (D-A) converter, the HEDD accepts balanced analog signals and AES/EBU and SPDIF digital sources. Once the signal is in the digital domain, the user can apply varying amounts of triode (mostly even) and pentode (mostly odd) distortion. Intended for such applications as CD preparation, workstation input and output, DAT machine A-D and D-A converter replacement, and effects generation, the HEDD can be used for tracking, mixing, and mastering, according to Crane Song. The one-rack-space unit, which carries a suggested list price of $2,975, features selectable sampling rates of 44.1 and 48 kilohertz; external word-clock synchronization; transformerless, balanced analog inputs and outputs; transformer-isolated digital inputs and outputs; and separate power transformers and supplies for the digital and analog sections.



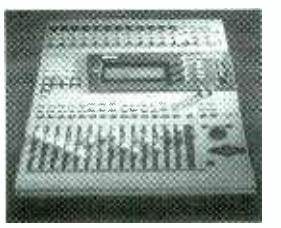
CRANE SONG HEDD

TASCAM INTRODUCES THE DA-45HR digital recorder, believed to be the industry's first commercially available DAT unit that operates at 24-bit resolution. The unit, which uses standard DAT media, includes features common to most professional DAT recorders, including AES/EBU and SPDIF digital connectability, word sync, a parallel control interface, and XLR balanced and RCA unbalanced analog inputs/outputs. Unveiled at the May 16-19 Audio Engineering Society Convention in Amsterdam, the DA-45HR is scheduled to ship in mid-August at a suggested list price of $2,000.



TASCAM DA-45HR

YAMAHA CORP. OF AMERICA continues to exert its influence in the digital mixer market with the 01V, the successor to the ProMix 01—the product that launched the low-price digital mixer revolution in 1994. Available at a suggested list price of $2,000, the 01V incorporates many of the features of the ProMix, such as snapshot storage, instant reset of all functions, motorized faders, on-board dynamics, parametric EQ, and digital effects. However, the 01V also offers several improvements over the ProMix, including a digital input/output slot like those found on Yamaha's state-of-the-art 02R and 03D mixers, dedicated solo keys, the sonic quality of the 02R, and effect performance comparable to Yamaha's ProR3 reverb unit. "Many customers have envisioned having the power of the 02R and 03D in a more affordable package, and we are confident that the 01V will meet their requirements," says Yamaha Pro Audio Group marketing manager Wayne Hrabak.



YAMAHA 01V

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With An Eye Toward Technological Growth, Guitar Giant Gibson Buys Opcode

BY PAUL VERNA

Seeking to plow further into the technology sector, Gibson Musical Instruments Corp. has purchased studio software/hardware manufacturer Opcode Systems Inc., according to a statement from the two companies.

Nashville-based Gibson—which has specialized in premium guitars and other stringed instruments for 104 years—adds Opcode to a battery of holdings that includes keyboard specialist Oberheim, drum manufacturer Slingerland, and a wide range of electric and acoustic guitar divisions led by the Gibson U.S.A. electric facility in Nashville.

Opcode Systems of Palo Alto, Calif., is best known for its line of MIDI interfaces, studio synchronizers, and sequencing, digital recording/editing, and music notation software for the Macintosh and Windows platforms.

The deal lets Gibson and Opcode tap into new market sectors, executives from both companies say.

"Opcode's considerable depth of technological experience and refined product line greatly enhances our ability to move aggressively into the music software and hardware arena while providing a software complement and added technical direction for our Oberheim keyboard subsidiary," says Gibson CEO Henry Juszkiewicz in the statement.

Opcode co-founder Chris Halaby—who will remain Opcode's president under the new arrangement—is a longtime guitarist whose first instrument was a Gibson Les Paul.

"The merged organization will have the agility and ingenuity of a start-up and the size, strength, brand recognition, and leadership of a company that has been serving musicians for over 100 years," he says.

Opcode VP of marketing communications Paul DeBenedictis adds, "A lot of us at Opcode are guitarists, and a lot of us early on struggled with [digital] technology and are good at it. Our new goal is to make technology simpler for a broader market that includes guitarists, singer/songwriters, and vocalists who want to record. Our core business is based around people creating and recording music."

Gibson has been an investor in Opcode since 1995, according to the statement. Because both companies are private, neither the nature of Gibson's original investment in Opcode nor the terms of the current transaction were disclosed.

Industry sources view the deal as evidence of consolidation between the musical instrument and recording markets—a trend exemplified by the diversification of instrument retailers into pro audio categories and the growing incidence of musician-based home studios. The deal also illustrates a trend for pro audio firms to either go public or align themselves with companies that provide funding for growth.

Among firms that have launched initial public offerings in recent years are console makers Mackie Designs and Euphonix Systems and network specialist Entertainment Digital Network. High-profile acquisitions in the audio industry include video editing specialist Avid Systems' 1994 purchase of Digidesign, a world-renowned maker of Macintosh-based digital recording/editing systems.

The Gibson deal offers Opcode the opportunity to grow beyond its approximately 100 employees without shifting the company's focus.

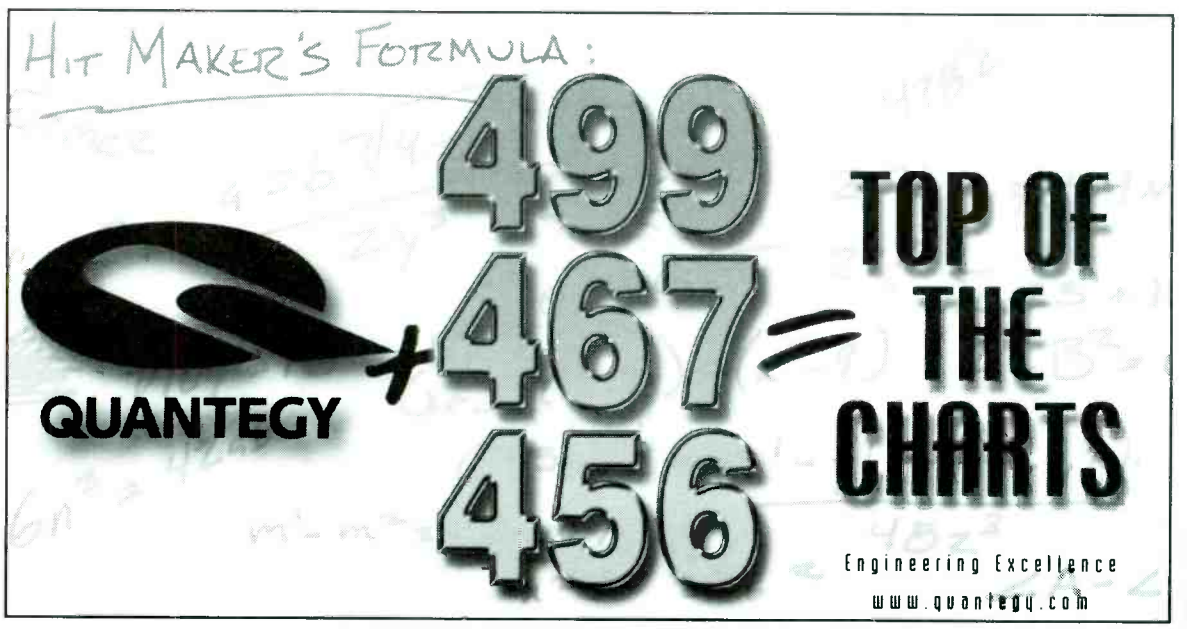
"We're in it for the music," says DeBenedictis. "We're a bunch of musicians here. We like the artists, and that fits in with the Gibson model."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 4, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	IF YOU SEE HIM/ IF YOU SEE HER Reba/Brooks & Dunn/ T. Brown, T. Dubois (MCA Nashville/Arista Nashville)	BLUE ON BLACK Kenny Wayne Shepherd Band/ Jerry Harrison (Revolution)	CLOSING TIME Semisonic/ Nick Launay (MCA)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	THE HIT FACTORY/ LARABEE NORTH (New York, NY/N. Hollywood, CA) Ben Garrison, Dexter Simmons	STARSTRUCK (Nashville, TN) Kevin Beamish	THE PLANT (Sausalito, CA) Karl Derfler	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimation	SSL 9000J/Custom SSL 8000G + Ultimation	SSL 9000J with Ultimation	SSL 4064G/Trident TSM	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer 827/Sony 3348	Studer A800	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	Quantegy 499/Sony 467	BASF SM900	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	STARSTRUCK (Nashville, TN) Kevin Beamish	ENCORE (Burbank, CA) Tom Lord-Alge	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9000J	SSL 4000G	SSL 4000G+ w/ultimation
RECORDER(S)	Studer 827	Studer 827	Studer A80RC	Sony 3348/Studer A827	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 467
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	WEA	WEA	UNI/BMG	WEA	MCA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



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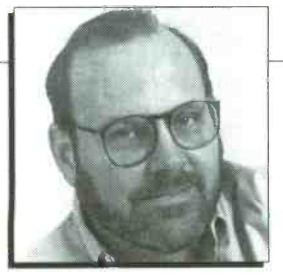
Latin Notas



by John Lannert

MR. G. AWARD: **Plastilina Mosh**, a rap/rock act from Mexico, received a gold disc June 17 for its EMI Mexico debut, "Aquamosh." Gold discs are awarded in Mexico for albums that sell more than 100,000 units. The Monterrey duo's first single, "Mr. P Mosh," has been a runaway hit in Mexico and on MTV Latin America's North Service. EMI says "Aquamosh" has sold 130,000 units in Mexico so far.

The award ceremony was transmitted via the Internet and featured an appearance by **Café Tacuba**, whose members appeared on "Aquamosh." The album was released stateside June 30 by Capitol.

By the way, though the members of Café Tacuba have yet to decide which record company they'll be signed with in the future, the quartet is preparing its last album for its current Warner deal. In the latter half of July, the band will go into the studio with the always-in-demand **Gustavo Santaolalla**, who is also helming upcoming discs by two rap/rock groups: PolyGram Latino's **Control Machete** and Universal Latino's **Molotov**.

STATESIDE BRIEFS: **Maná's** "Sueños Líquidos" has been certified gold by the Recording Industry Assn. of America. A former chart topper that has also moved 500,000 units in Mexico, according to Warner Music Mexico, "Sueños Líquidos" is Maná's second gold disc.

WEA Latina's legendary rock group **El Tri** has wrapped up a disc commemorating its 30 years in the music business. Produced by lead vocalist **Alex Lora** and **Jim Gaines**, the album features guest appearances by the legendary **Chuck Berry** and Argentinian rock notables **Andrés Calamaro** and **Rosendo**. The as-yet-untitled disc is scheduled to drop in September.

MTV Latin America has opened its World Wide Web site at www.mtvla.com.

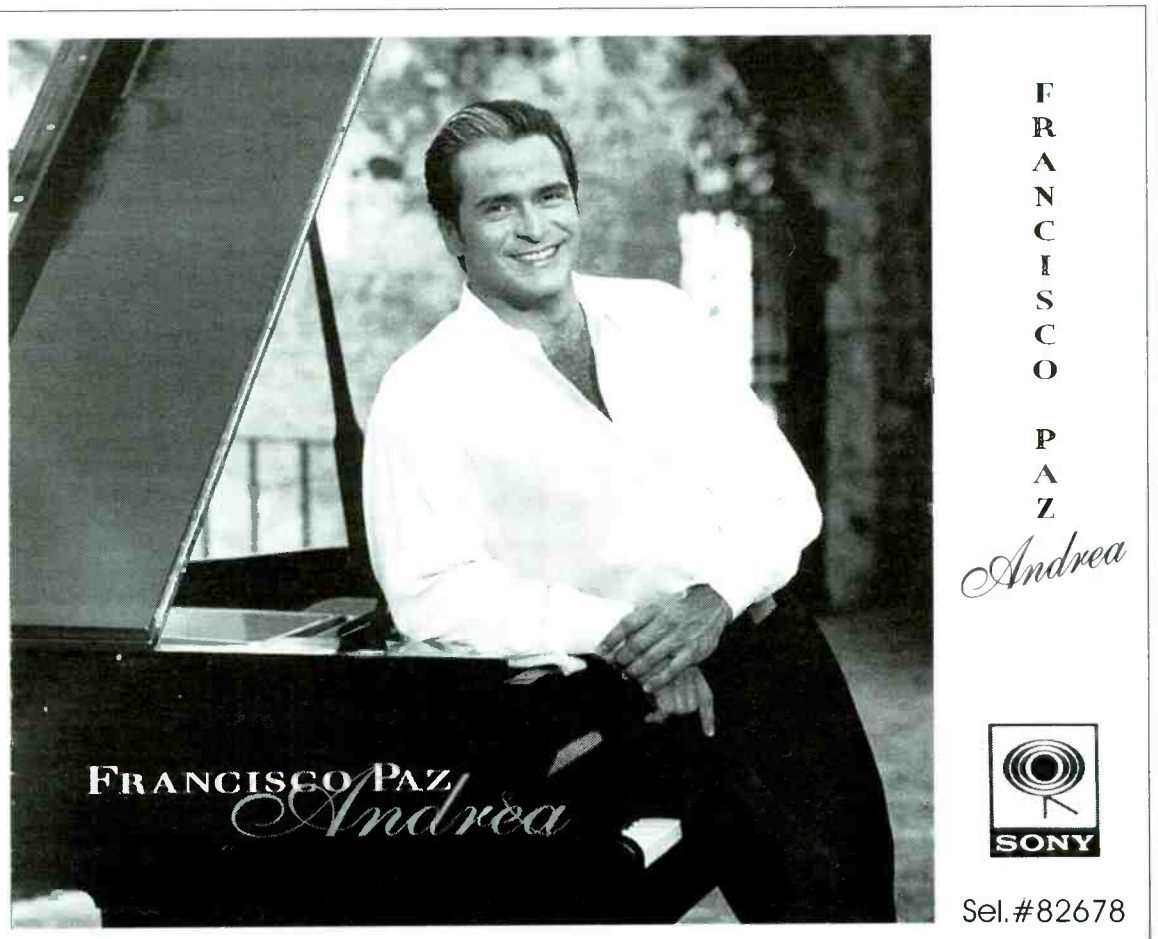
As World Cup fever rises for the remaining qualifiers, **Ricky Martin's** Columbia single "La Copa De La Vida" is ascending in lock step. As of the July 4 issue of Billboard, the pulsating anthem had notched three weeks atop Music & Media's Eurochart Hot 100. In addition, the song has reached No. 1 in France, Germany, Italy, and Sweden. "La Copa De La Vida" has even resurged on Hot Latin Tracks with a return to the top 10 of the chart last issue.

Alejandro Sanz's "Más," a top 10 disc on The Billboard Latin 50, has become the best-selling Spanish album in the history of the Spanish music industry. The WEA Latina CD has sold more than 1.3 units in Spain since its release in September 1997.

Luis Mario Garza, drummer for PolyGram Latino's wildly successful *norteño* band **Grupo Límite**, has left the band. Garza says he was forced out; the band says he chose to leave. Garza was rumored to have been in a romantic way with Límite's lead singer, **Alicia Villareal**.

U.S. RELEASE UPDATE: Just out on Universal is "Mixes," a package of remixed tracks from **Moenia's**

(Continued on page 43)



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	5	**CARLOS PONCE** EMI LATIN 3 weeks at No. 1	◆ REZO F.PINERO JR. (C.PONCE,F.PINERO JR.)
2	2	3	6	**ALEJANDRO FERNANDEZ** SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
3	4	4	7	**VICTOR MANUELLE** SONY DISCOS	◆ SE ME ROMPE EL ALMA R.SANCHEZ,V.MANUELLE (G.FRANCISCO)
4	5	17	13	**PEPE AGUILAR** MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
5	3	2	12	**ELVIS CRESPO** SONY DISCOS	◆ SUAVEMENTE R.CORA,E.CRESPO,L.A CRUZ (E.CRESPO)
6	11	13	7	**LUIS MIGUEL** WEA LATINA	SABOR A MI L.MIGUEL,B.SILVETTI (A.CARRILLO)
7	9	11	3	**SERVANDO Y FLORENTINO** WEA LATINA	ALIVIAME S.GEORGE,A.SALAS (R.MONTANER)
8	7	10	25	**JUAN GABRIEL** ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
9	6	5	10	**MANNY MANUEL** MERENGAZO/RMM	◆ COMO DUELE R.ORLANDO,R.VAZQUEZ,W.DRULLARD (R.VAZQUEZ)
10	17	25	3	**LOS TUCANES DE TIJUANA** EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
11	10	22	22	**RICKY MARTIN** SONY DISCOS	◆ VUELVE R.ROSA,K.C.PORTER (F.DE VITA)
12	15	18	6	**GRUPO LIMITE** RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
13	13	21	16	**RICKY MARTIN** SONY DISCOS R.ROSA,D.CHILD,K.C.PORTER (D.CHILD,R.ROSA,L.GOMEZ ESCOLAR,K.C.PORTER)	◆ LA COPA DE LA VIDA
14	21	27	4	**TITO NIEVES** RMM	◆ COMO UN NINO CELOSO R.GONZALEZ,L.GARCIA (R.MONCLOVA)
15	14	6	8	**GLORIA ESTEFAN** EPIC/SONY DISCOS	◆ CORAZON PROHIBIDO E.ESTEFAN JR.,T.MORAN (K.SANTANDER,G.ESTEFAN)
				★★★ GREATEST GAINER ★★★	
16	27	28	20	**LOS TEMERARIOS** FONOVISA	◆ POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
17	19	16	4	**RICARDO ARJONA** SONY DISCOS	◆ DIME QUE NO R.ARJONA (R.ARJONA)
18	8	15	4	**EL REENCUENTRO** FONOVISA	CLARIDAD R.REYES (H.TOZZI)
19	16	7	10	**MARC ANTHONY** RMM	NO ME CONOCES A.CUCCO PENA,M.ANTHONY,J.LUGO (F.ARIAS)
20	18	12	10	**MYRIAM HERNANDEZ** SONY DISCOS	◆ HUELE A PELIGRO H.GATICA,M.HERNANDEZ (A.MANZANERO)
21	23	8	21	**ALEJANDRO FERNANDEZ** SONY DISCOS	◆ NO SE OLVIDAR E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
22	24	31	5	**BANDA MAGUEY** RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
23	31	—	2	**ONDA VASELINA** SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIU (M.MENDEZ GUIU)
24	RE-ENTRY		2	**CHARLIE ZAA** SONOLUX/SONY DISCOS	DESENGANOS C.ZAA (T.FERREIRO,T.FREGOSO)
25	25	30	5	**GRACIELA BELTRAN** EMI LATIN	◆ ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
26	22	33	8	**EZEQUIEL PENA** FONOVISA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ,P.MARTINEZ,J.GUIZAR)
27	36	—	2	**LOS TEMERARIOS** FONOVISA	BOTELLA ENVENENADA A.ANGEL ALBA (C.REYNA)
28	28	24	17	**INTOCABLE** EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
29	NEW ▶		1	**GRUPO MANIA** SONY DISCOS	CORAZONCITO O.SERRANO,F.MENDEZ (B.SERRANO)
30	NEW ▶		1	**RICARDO MONTANER** WEA LATINA	OJALA P.CASSANO (R.MONTANER,P.CASSANO,J.L.CHACIN)
31	32	40	24	**GRUPO LIMITE** RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
32	NEW ▶		1	**RICKY MARTIN** SONY DISCOS R.ROSA,K.C.PORTER (R.ROSA,K.C.PORTER,L.GOMEZ ESCOLAR)	◆ LA BOMBA
33	37	34	5	**MANA** WEA LATINA	◆ EN EL MUELLE DE SAN BLAS FHER & ALEX (FHER & ALEX)
34	30	26	8	**LOS PALOMINOS** SONY DISCOS	◆ TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
35	34	—	15	**LOS ANGELES AZULES** DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
36	NEW ▶		1	**LUIS DAMON Y OLGA TANON** WEACARIBE/WEA LATINA	PARA ESTAR CONTIGO S.GEORGE (R.PEREZ,R.LIVI)
37	38	29	7	**KARIS** EMD	◆ BANDOLERA E.MONTANEZ,R.CORA (E.CRESPO)
38	NEW ▶		1	**INTOCABLE** EMI LATIN	◆ AMOR MALDITO J.L.AYALA (M.MENDOZA)
39	NEW ▶		1	**TONY VEGA** RMM	MI NUEVO AMOR H.RAMIREZ (O.ALFANNO)
40	NEW ▶		1	**JOAN SEBASTIAN** MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)

POP
17 STATIONS

1 **CARLOS PONCE** EMI LATIN REZO
2 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI PARA...
3 **LUIS MIGUEL** WEA LATINA SABOR A MI
4 **RICKY MARTIN** SONY DISCOS VUELVE
5 **RICARDO ARJONA** SONY DISCOS DIME QUE NO
6 **GLORIA ESTEFAN** EPIC/SONY DISCOS CORAZON...
7 **MYRIAM HERNANDEZ** SONY DISCOS HUELE A PELIGRO
8 **CRISTIAN** ARIOLA/BMG LATIN LO MEJOR DE MI
9 **JUAN GABRIEL** ARIOLA/BMG LATIN ASI FUE
10 **ONDA VASELINA** SONY DISCOS TE QUIERO TANTO,...
11 **EL REENCUENTRO** FONOVISA CLARIDAD
12 **VICTOR MANUELLE** SONY DISCOS SE ME ROMPE EL...
13 **RICARDO MONTANER** WEA LATINA OJALA
14 **CHARLIE ZAA** SONOLUX/SONY DISCOS DESENGANOS
15 **ALEJANDRO FERNANDEZ** SONY DISCOS NO SE OLVIDAR

TROPICAL/SALSA
15 STATIONS

1 **VICTOR MANUELLE** SONY DISCOS SE ME ROMPE EL...
2 **ELVIS CRESPO** SONY DISCOS SUAVEMENTE
3 **SERVANDO Y FLORENTINO** WEA LATINA ALIVIAME
4 **MANNY MANUEL** MERENGAZO/RMM COMO DUELE
5 **TITO NIEVES** RMM COMO UN NINO CELOSO
6 **CARLOS PONCE** EMI LATIN REZO
7 **MARC ANTHONY** RMM NO ME CONOCES
8 **GLORIA ESTEFAN** EPIC/SONY DISCOS CORAZON...
9 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI PARA...
10 **EL REENCUENTRO** FONOVISA CLARIDAD
11 **GRUPO MANIA** SONY DISCOS CORAZONCITO
12 **RICARDO ARJONA** SONY DISCOS DIME QUE NO
13 **ONDA VASELINA** SONY DISCOS TE QUIERO TANTO,...
14 **KARIS** EMD BANDOLERA
15 **LUIS DAMON Y OLGA TANON** WEACARIBE/WEA LATINA PARA...

REGIONAL MEXICAN
69 STATIONS

1 **LOS TUCANES DE TIJUANA** EMI LATIN DESDE QUE TE AMO
2 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO TU OPORTUNIDAD
3 **PEPE AGUILAR** MUSART/BALBOA POR MUJERES...
4 **BANDA MAGUEY** RCA/BMG LATIN QUIERO VOLVER
5 **EZEQUIEL PENA** FONOVISA QUE CHULADA DE MUJER
6 **BANDA ARKANGEL R-15** LUNA/FONOVISA VOY A ...
7 **LOS TEMERARIOS** FONOVISA BOTELLA ENVENENADA
8 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI PARA...
9 **GRACIELA BELTRAN** EMI LATIN ROBAME UN BESO
10 **INTOCABLE** EMI LATIN ERES MI DROGA
11 **LOS TEMERARIOS** FONOVISA POR QUE TE CONOCI
12 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO SENTIMIENTOS
13 **LOS PALOMINOS** SONY DISCOS TE SEGUIRE
14 **LOS ANGELES AZULES** DISA/EMI LATIN ME HACES...
15 **INTOCABLE** EMI LATIN AMOR MALDITO

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

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NOTAS

(Continued from page 42)

eponymous bow that is being aimed at the dance market. The techno-pop outfit's next disc is set to ship in 1998's fourth quarter.

Due July 28 on Windham Hill Jazz is a trio of Brazilian-rooted discs: "Brazilian Days" by **Paul Winter** and **Oscar Castro-Neves**, "Brazil Nativo" by **Lani Hall**, and "Amazon Moon: The Music Of Mike Stoller" by **Guilherme Vergueiro**. Hall, you may remember, was a lead vocalist of **Sergio Mendes & Brasil '66**.

Due July 28 on RMM is "Más De Mí," the first merengue disc by salsa diva **Deddie Romero**.

Karina's Back. Caimán Records has signed Karina. The Venezuelan actress/singer is shown here in the recording studio with Rodolfo Castillo, who is producing her label debut, due in late July.

REGIONAL ROUNDUP: Soap opera actress **Lucía Méndez** returns to the recording scene with a new bolero album, "Todo O Nada," released June 15 in Mexico on Azteca Music/PolyGram Mexico. The album was produced by heralded guitarist **Chamín Correa**, who did such fine work several years back on **Gloria Estefan's** blockbuster "Mi Tierra." Méndez currently is working on a TV Azteca soap, "Tres Veces Sofía," which is expected to air at the end of this year.

Also planning to make a Mexican soap later this year is the Mexican techno-pop duo **Sentidos Opuestos**, which just released its third album, "Viento A Favor," on EMI Mexico.

And yet another star, Sony's **Chayanne**, is coming to Mexico City Aug. 14 not only to promote his Anglo pic "Just Dance" but also to chat with the Mexican TV network Televisa about making a new soap. He starred four years ago in the soap "Volver A Empezar" with PolyGram songstress **Yuri**.

BMG Argentina rock act **Los Caballeros De La Quema** finished up the recording of their fourth album with a rousing, sellout show last month at Buenos Aires' 2,000-seat rock venue Cemento. The band's new album, "La Paciencia De La Araña," is slated to be shipped in mid-July.

Brazilian bookstore/record retailer Saraiva is slated to open two more superstores in October. One will be located in São Paulo. The other is being set up in Porto Alegre, the first Brazilian city other than São Paulo or Rio de Janeiro to house a Saraiva superstore.

Todos Tus Muertos is in the middle of a tour in support of its latest album, "El Camino Real." The group launched its six-week tour June 5 in San Francisco and is expected to conclude its trek through the U.S., Central America, Spain, and Canada by July 19. The disc was released in Argentina on Todos Tus Muertos/DBN.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.

He Plays Piano, Too! Popular TV personality Francisco Paz debuted his Sony Discos premiere June 9 at Amnesia in South Beach, Fla. His instrumental piano disc, "Andrea," was dropped June 30. Shown here celebrating his performance, from left, are Jorge Pino, VP of Sony Latin; Paz; Oscar Llord, president of Sony Discos; and Jeff Young, VP of national sales for Sony Discos.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
7	**ALIVIAME** (EMI April, ASCAP)
38	**AMOR MALDITO** (Ser-Ca, BMI)
8	**ASI FUE** (BMG, ASCAP)
37	**BANDOLERA** (EMD, BMI)
27	**BOTELLA ENVENENADA** (Marfre, BMI)
18	**CLARIDAD** (Copyright Control)
9	**COMO DUELE** (Caribbean Waves, ASCAP/Viorli, ASCAP)
14	**COMO UN NINO CELOSO** (Samalea Songs, ASCAP)
15	**CORAZON PROHIBIDO [HEAVEN'S WHAT I FEEL]** (FIPP, BMI)
29	**CORAZONCITO** (Bombazo, BMI)
10	**DESDE QUE TE AMO** (Mas Flamingo, BMI)
24	**DESENGANOS [DERRUMBES, POR QUE ERES ASI?]** (EMI Blackwood, BMI/Peer Int'l., BMI)
17	**DIME QUE NO** (Arjona Musical, ASCAP/Sony Music, ASCAP)
33	**EN EL MUELLE DE SAN BLAS** (Yelapa Songs, ASCAP)
28	**ERES MI DROGA** (Copyright Control)
40	**GRACIAS POR TANTO AMOR** (Copyright Control)
20	**HUELE A PELIGRO** (Manzamusic, SACM/D'Nico Int'l, BMI)
32	**LA BOMBA** (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)
13	**LA COPA DE LA VIDA** (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corp. Of America, BMI/TTF, BMI)
35	**ME HACES FALTA TU** (Edimonsa, ASCAP)
39	**MI NUEVO AMOR** (EMOA, ASCAP)
19	**NO ME CONOCES** (Unimusica, ASCAP/Sony Music, ASCAP)
21	**NO SE OLVIDAR** (FIPP, BMI)
30	**OJALA** (EMI April, ASCAP)
36	**PARA ESTAR CONTIGO** (JKMC, ASCAP/Livi, ASCAP)
4	**POR MUJERES COMO TU** (Vander, ASCAP)
16	**POR QUE TE CONOCI** (Editora Anna Musical, SESAC)
26	**QUE CHULADA DE MUJER** (Peermusic, BMI)
22	**QUIERO VOLVER** (Ernesto Musical)
1	**REZO** (FIPP, BMI)
25	**ROBAME UN BESO** (Copyright Control)
6	**SABOR A MI** (Peer Int'l., BMI)
3	**SE ME ROMPE EL ALMA** (Gilfran, BMI/Nelia, BMI)
31	**SENTIMIENTOS** (Copyright Control)
5	**SUAVEMENTE** (Sony/ATV, BMI)
23	**TE QUIERO TANTO, TANTO** (Copyright Control)
34	**TE SEGUIRE** (Mafiola, ASCAP)
12	**TU OPORTUNIDAD** (Warner/Chappell/Huina)
11	**VUELVE** (Sony Discos, ASCAP)
2	**YO NACI PARA AMARTE** (FIPP, BMI)

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Anti-Piracy 'Cops' Join Global Effort

IFPI Allocates $2 Million For Dedicated Investigation Team

BY JEFF CLARK-MEADS

LONDON—The record industry is putting a cop on every street corner in the global battle against piracy.

The addition of $2 million to the annual anti-piracy budget of the International Federation of the Phonographic Industry (IFPI), effective July 1, means the organization is adding to its team of lawyers a whole new department whose job it will be to catch villains.

GRANT

The additional money was approved at the IFPI board meeting May 11-15 in Kuala Lumpur, Malaysia (Billboard, June 6), and it will be paid by the organization's members. It brings the total anti-piracy budget of IFPI's London-based secretariat to $6.7 million.

In addition, the organization's member groups outside North America spend around $35 million each year on domestic anti-piracy activities. Those domestic activities will now be reinforced and augmented by a new 22-member team under London-based director of enforcement Iain Grant.

Grant, a former chief superintendent in the Hong Kong police force, says IFPI now has "a central investigation unit" whose members will all come from a "criminal investigation or law enforcement background." Seven of the team's members are currently in place, and the remainder are now being recruited. "These people are coppers rather than lawyers," Grant says.

Asked about the role of the department, he says, "The new team will conduct specific investigations against major targets. It will collate and analyze intelligence, and we will disseminate and use that information as appropriate."

Grant emphasizes that the team is intended as an addition and enhancement to the work of the IFPI's national groups and will not usurp any part of their roles.

"Our job is to provide support for the national groups' investigations," he says. "We will be working closely with them and with the law enforcement agencies in their countries. We are not trying to take over from the national groups; they are still the front line."

Grant says his team will, however, bring more resources to investigations and a greater international coordination. Such a global overview is significant, he feels, in an area where pirate product moves readily across national borders and where many people involved in the trade are connected to international organized crime.

The priority for Grant's team will be investigating manufacturing plants, a policy in keeping with established IFPI practice.

"Our strategy will be to try to eliminate financial gain for the pirates, so we will aim to close them down and secure punitive damages in the courts," he says.

The new team's court-related work will be in close conjunction with the IFPI's existing team of lawyers under director of operations Mike Edwards.

"Everything we do will enhance what is already here and not supplant any of it," Grant states.

To facilitate its work, the new team will establish a global database of individuals, manufacturing sites, and other relevant information. The database will be accessible by the Recording Industry Assn. of America as part of the continuing cooperation between the two bodies.

"There is a free flow of information between us," says Grant.

HMV Takes On Tower With Outlet In Tokyo's Shibuya

BY STEVE McCLURE

TOKYO—On July 1, HMV opened its new flagship Asian outlet in Shibuya, the flashy Tokyo shopping/entertainment district where the U.K.-based chain opened its first Asian store in 1990.

With floor space of some 42,600 square feet, the new HMV store is a definite step up from the web's previous 15,000-square-foot Shibuya location.

It's seen as a direct challenge to Tower Records' 53,000-square-foot Shibuya store, Asia's biggest music outlet, which opened in March 1995.

Besides being significantly closer to and more visible from Hachiko Square—the heart of Shibuya—than Tower's store, the storefront of the five-floor HMV outlet is on Center-Gai Dori, a crowded pedestrian thoroughfare that Chris Walker, HMV's Asian regional president, describes as "the best street in Shibuya." HMV Japan says the new store's stock of some 650,000 CDs puts it in the same ballpark as Tower's Shibuya outlet.

"Opening this store in Shibuya is part of HMV's strategy of opening large flagship stores," said HMV Japan president Paul Dezelsky at a glitzy June 29 preview party attend-

(Continued on page 54)

BMG France Taps Polydor's Gerentes As New President

PARIS—Polydor France managing director Bruno Gerentes has been appointed president of BMG here, replacing Hervé Lasseigne, who departed the company May 14 (Billboard, May 30).

Gerentes, who will report to London-based BMG Entertainment U.K. and Ireland chairman and executive VP of Central Europe Richard Griffiths, will join BMG "when his current contract expires," according to a company statement.

Gerentes is credited for having increased by 50% Polydor's revenues during his four-year tenure.

"After 15 years in the industry, Bruno not only has the proven ability to run a company, but his experience in retail and an obvious music marketing savvy make him an excellent candidate for

(Continued on page 48)

Italy's FIMI To Give Indies Equal Voting Status

BY MARK DEZZANI

MILAN—A restructuring of Italy's major-labels' group, FIMI, is being heralded as a "revolution" by its executive committee, which implemented a series of radical changes to the body's statutes at FIMI's annual general assembly June 30 here.

The changes come in the wake of last October's ruling by Italy's antitrust authority that the majors' local affiliates operated a price-fixing cartel (Billboard, Nov. 8, 1997). Echoing moves at French sister body SNEP (Billboard, July 4), the new structure at FIMI gives indie members equal voting rights to the majors on FIMI's executive board. The major labels here are hoping that it will lead to mending the rift in the industry that was instigated when the major labels left the local music industry association AFI six years ago to form FIMI.

The main changes agreed upon June 30 reform FIMI's executive committee. Previously made up of representatives from the five major labels, two medium-sized labels, and three small labels, the body will now comprise representatives from the five major labels (BMG Ricordi, EMI, PolyGram, Sony, and Warner), two medium labels (RTI Music and Universal), and five smaller, independent labels (to be elected).

"This now means that the independent labels can make a proposal and have it accepted with the support of just one of the other labels, medium or major," says FIMI president Gerolamo Caccia Dominioni. "I am very happy with the changes, although it was not an easy motion to pass, requiring a lot of debate."

Caccia Dominioni, also president

(Continued on page 48)

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DUTCH INDIE LABEL AND DISTRIBUTOR DURECO has set up a subsidiary, Lube, to focus on R&B, pop, club, house, and hip-hop music. Rock, alternative, and Dutch-language repertoire will stay with the mother company. Popular Dutch R&B outfit Roméo, which is signed to Dureco imprint Blue Soul, will locally be treated as part of the Lube roster; internationally the group is handled by BMG. Lube has seven staffers, headed by GM Martijn van Jolen, formerly with the now-defunct Mecado Records and Zomba.
ROBBERT TILLI

U.K. INDIE BIG LIFE RECORDS has inked a label licensing deal for continental Europe with CNR Music International, a unit of Netherlands-based Arcade Music Group. The first releases will be Celetia's single "Rewind," a top 20 hit in the U.K., followed by her album "Runaway Skies" and Blue Pearl's "Naked In The Rain '98." Big Life R&B act Damage's licensing deals with edel in Germany and EMS/Crossover in the Benelux countries remain in effect. Until now, Big Life—headed by veteran artist manager Jazz Summers—has licensed its acts territory by territory. The label switched its U.K. distribution from Pinnacle to Vital at the beginning of June.
MARK SOLOMONS

LEGENDARY JAZZ LABEL ESP is to be resurrected by Dutch indie VIA Records after 15 years in hibernation. VIA has acquired the right to use the trademark of the Woodstock, N.Y.-based label and the old ESP "hippie" logo for 12 years, with the option to buy the company, owned by Bernard and Flavia Stollman, after the first six years. All ESP titles, such as albums by Billie Holiday, Charlie Parker, and Bud Powell, will be made available again through VIA. "We were looking for ways to get inroads for our own catalog into the international market, including the U.S.," explains VIA GM Ben Gieskes. VIA, which recently acquired the rights to distribute BMG's jazz catalog in the Benelux, will transfer saxophonist Yuri Honig and Dutch pianist Michiel Borstlap from its own roster to ESP.
ROBBERT TILLI

SPAIN'S THREE FNAC STORES claim to have proved that the rate of value-added tax (VAT) on sound carriers is both punitive and a barrier to broadening the potential music-buying market. During Spain's Music Week June 15-21, the French-owned chain reduced music VAT from 16% to 4% and paid the 12% difference itself. FNAC's music product purchase director in Spain, Javier Lopez, says that sales doubled in the stores in Madrid, Barcelona, and Valencia. "The sales boom shows the higher music VAT to be unfair and counterproductive, as more people would buy music if it had a cultural VAT of 4%," says Lopez.
HOWELL LLEWELL

CHANNEL V, the Asian music arm of News Corp.'s Star Television network, is said to be about to name former MGM Gold Asia Networks GM Steve Smith to succeed current GM Don Atyeo. Atyeo, who has held the top post since 1991, is reportedly set to leave the channel in August. The company would not confirm the move. Channel V is 50%-owned by Star TV, with the remainder divided equally between the local affiliates of Sony, BMG, EMI, and Warner. The appointment comes at a time when Channel V's dominance has waned following a restructuring at the network and a strong push by rival MTV to boost its profile Asia.
GEOFF BURPEE

A NEW U.K. AUTHORS' BODY, the British Academy of Composers & Songwriters (BACS), is set to be launched Jan. 1, 1999. It will combine the British Academy of Songwriters, Composers & Authors (BASCA), the Composers Guild of Great Britain, and the Assn. of Professional Composers. Members of the latter two organizations, which represent classical composers and those writing for film and TV, respectively, have already voted for the move at specially convened meetings. BASCA is conducting a postal ballot that is expected to produce a substantial majority in favor. The creation of BACS is intended to streamline and improve member services for each entity and provide improved support to U.K. songwriters and composers.
NIGEL HUNTER

OSSY HOPPE, deputy managing director of Frankfurt-based Marek Lieberberg Concerts, one of Germany's top promoters, will leave at the end of this year after eight years with the company. His post will be assumed by long-time staffer Annelu Keggenhoff. Hoppe, who has specialized in promoting rock groups, including Metallica and Guns N' Roses, for Lieberberg, will continue to collaborate with the company.
ELLIE WEINERT

MORE THAN 300,000 POUNDS ($500,000) was raised at the 23rd annual Silver Clef luncheon June 26 in London. Artists honored at the event, proceeds from which benefit the Nordoff-Robbins Music Therapy Centre, included Sir Cliff Richard, Deep Purple, Robbie Williams, and Jay Kay of Jamiroquai.
MARK SOLOMONS

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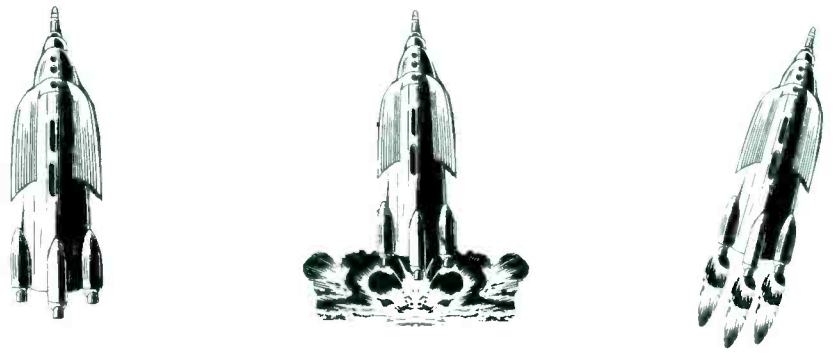

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 07/06/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**HOT LIMIT** T.M. REVOLUTION ANTINOS RECORDS
2	2	**THERE WILL BE LOVE THERE** THE BRILLIANT GREEN SONY
3	1	**FOREVER YOURS** EVERY LITTLE THING AVEX TRAX
4	4	**TIMING** BLACK BISCUITS BMG JAPAN
5	NEW	**MIRAIE** KIRORO VICTOR
6	7	**DESTINY** MY LITTLE LOVER TOY'S FACTORY
7	3	**TUMBLIN' DICE** TOMOMI KAHALA WARNER MUSIC JAPAN
8	8	**SUMMER NIGHT TOWN** MORNING MUSUME ZETIMA
9	5	**SHINE** LUNA SEA UNIVERSAL VICTOR
10	9	**PINK SPIDER** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
11	6	**EVER FREE** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
12	NEW	**RHAPSODY IN BLUE** DA PUMP AVEX TRAX
13	10	**TSUTSUMIKOMU YONI . . .** MISIA BMG JAPAN
14	16	**BEGIN** SHOKO KITANO AVEX TRAX
15	13	**YUUWAKU** GLAY PLATINUM
16	14	**ROCKET DIVE** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
17	12	**SOUL LOVE** GLAY PLATINUM
18	15	**ASHITA MOSHI KIMIGA KOWARETEMO** WANDS B-GRAM
19	NEW	**KIMI NI FURERU DAKEDE** CURIO EPIC SONY
20	NEW	**SOREJYA BYE BYE** SURFACE MERCURY MUSIC
		ALBUMS
1	NEW	**SOUTHERN ALL STAR** UMI NO YEAH!! VICTOR
2	NEW	**MISIA** MOTHER FATHER BROTHER SISTER BMG JAPAN
3	NEW	**JUDY & MARY** POP LIFE EPIC SONY
4	NEW	**KYOSUKE HIMURO** COLLECTIVE SOULS—THE BEST OF BEST POLYDOR
5	NEW	**MASAHARU FUKUYAMA** SING A SONG BMG JAPAN
6	2	**B'Z** B'Z THE BEST PLEASURE ROOMS RECORDS
7	NEW	**BLANKEY JET CITY** ROMEO'S HEART POLYDOR
8	NEW	**SHIKAO SUGA** FAMILY KITTY
9	1	**SMAP** SMAP 012 VIVA AMIGOS! VICTOR
10	5	**COCCO** KUMUI UTA VICTOR
11	4	**RINA CHINEN** GROWING SONY
12	6	**SOUNDTRACK** TITANIC SONY CLASSICAL
13	3	**ULFULS** THANK YOU FOR THE MUSIC TOSHIBA-EMI
14	8	**EVERY LITTLE THING** TIME TO DESTINATION AVEX TRAX
15	NEW	**MOVE** ELECTROCK AVEX TRAX
16	14	**YO-YO MA** SOUL OF THE TANGO SONY CLASSICAL
17	NEW	**DES'REE** SUPERNATURAL EPIC SONY
18	NEW	**SOUNDTRACK** WITH LOVE SONY
19	NEW	**VARIOUS ARTISTS** NOW 8 TOSHIBA-EMI
20	11	**MAYO OKAMOTO** HELLO TOKUMA JAPAN

GERMANY (Media Control) 06/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**THE CUP OF LIFE** RICKY MARTIN COLUMBIA
2	4	**CARNAVAL DE PARIS** DARIO G. WEA
3	5	**HOW MUCH IS THE FISH?** SCOOTER EDEL
4	2	**EIN SCHWEIN NAMENS MAENNER** DIE AERZTE MOTOR MUSIC
5	3	**STAND BY ME** 4 THE CAUSE RCA
6	17	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
7	10	**THE BOY IS MINE** BRANDY & MONICA EASTWEST
8	9	**DIE FLUT** WITT & HEPPNER EPIC
9	6	**OUT OF THE DARK** FALCO EMI
10	11	**BAILANDO** LOONA MOTOR MUSIC
11	NEW	**COME WITH ME** PUFF DADDY FEATURING JIMMY PAGE EPIC
12	7	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
13	15	**ROCK YOUR BODY** MUSIC INSTRUCTOR EASTWEST
14	8	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
15	12	**LAURA NON C'E** NEK WEA
16	NEW	**UP AND DOWN** VENGABOYS MOTOR MUSIC
17	16	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
18	13	**TURN IT UP** BUSTA RHYMES EASTWEST
19	19	**HAPPY PEOPLE** MR. PRESIDENT WEA
20	NEW	**IMMORTALITY** CELINE DION COLUMBIA
		ALBUMS
1	1	**DIE AERZTE** 13 MOTOR MUSIC
2	2	**SIMPLY RED** BLUE EASTWEST
3	4	**EROS RAMAZZOTTI** EROS ARIOLA
4	5	**HERBERT GRONEMEYER** BLEIBT ALLES ANDERS EMI
5	6	**SMASHING PUMPKINS** ADORE VIRGIN
6	8	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR
7	7	**MODERN TALKING** BACK FOR GOOD ARIOLA
8	3	**ACE OF BASE** FLOWERS POLYDOR
9	12	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
10	11	**FALCO** THE HIT-SINGLES EASTWEST
11	9	**FURY IN THE SLAUGHTERHOUSE** NOWHERE . . . FAST! SPV
12	16	**BRANDY** NEVER S-A-Y NEVER EASTWEST
13	NEW	**CULTURE BEAT** METAMORPHOSIS COLUMBIA
14	10	**XAVIER NAIDOO** NICHT VON DIESER WELT 3P/EPIC
15	14	**MADONNA** RAY OF LIGHT MAVERICK/WEA
16	13	**FALCO** OUT OF THE DARK (INTO THE LIGHT) EMI
17	15	**SOUNDTRACK** BLUES BROTHERS 2000 UNIVERSAL
18	18	**HEATHER NOVA** SIREN ROUGH TRADE
19	NEW	**ICED EARTH** SOMETHING WICKED THIS WAY COMES SPV
20	RE	**REINHARD MEY** FLASCHENPOST INTERCORD

U.K. (Chart-Track) 06/29/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**THREE LIONS '98** BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
2	2	**FAT LES** VINDALOO TURTLENECK/TELSTAR
3	3	**C'EST LA VIE** B*WITCHED EPIC
4	5	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
5	NEW	**INTERGALACTIC** BEASTIE BOYS GRAND ROYAL
6	4	**CARNAVAL DE PARIS** DARIO G. ETERNAL/WEA
7	8	**HORNY** MOUSSE T VS. HOT 'N' JUICY A&M
8	6	**GOT THE FEELIN'** FIVE RCA
9	10	**LOST IN SPACE** THE LIGHTHOUSE FAMILY WILD CARD
10	7	**LIFE** DESOREE SONY S2
11	12	**LOOKING FOR LOVE** KAREN RAMIREZ MANIFESTO
12	11	**DANCE THE NIGHT AWAY** MAVERICKS MCA/UNIVERSAL
13	NEW	**HOW DO YOU WANT ME TO LOVE YOU** 911 VIRGIN
14	NEW	**SAVE TONIGHT** EAGLE-EYE CHERRY POLYDOR
15	NEW	**NAKED IN THE RAIN '98** BLUE PEARL MALARKY
16	16	**DIVA** DANA INTERNATIONAL DANCE POOL/SONY
17	17	**THE BOY IS MINE** BRANDY & MONICA ATLANTIC
18	13	**THE ROCKAFELLER SKANK** FATBOY SLIM SKINT
19	9	**GO DEEP** JANET JACKSON VIRGIN
20	14	**STRANDED** LUTRICIA MCNEAL WILDSTAR
		ALBUMS
1	NEW	**VARIOUS ARTISTS** FRESH HITS 98 WARNER/GLOBAL/SONY
2	NEW	**FIVE** FIVE RCA
3	NEW	**VARIOUS ARTISTS** MIXED EMOTIONS 2 POLYGRAM TV
4	1	**THE CORRS** TALK ON CORNERS LAVA/ATLANTIC
5	4	**EMBRACE** THE GOOD WILL OUT HUT/VIRGIN
6	NEW	**VARIOUS ARTISTS** MINISTRY OF SOUND—CLUBBERS IBIZA MINISTRY OF SOUND
7	3	**SIMPLY RED** BLUE EASTWEST
8	2	**ROD STEWART** WHEN WE WERE THE NEW BOYS WARNER BROS.
9	19	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
10	7	**BOYZONE** WHERE WE BELONG POLYDOR
11	NEW	**VARIOUS ARTISTS** IN THE MIX '98 VOL. 2 VIRGIN/EMI
12	NEW	**VARIOUS ARTISTS** NON STOP HITS TELSTAR
13	14	**ROBBIE WILLIAMS** LIFE THRU A LENS CHRYSALIS
14	12	**THE VERVE** URBAN HYMNS HUT/VIRGIN
15	5	**VARIOUS ARTISTS** THE BEST SIXTIES SUMMER—EVER VIRGIN/EMI
16	NEW	**MAXWELL** EMBRYA COLUMBIA
17	8	**NEIL FINN** TRY WHISTLING THIS PARLOPHONE
18	10	**MAVERICKS** TRAMPOLINE MCA/UNIVERSAL
19	13	**ALL SAINTS** ALL SAINTS LONDON
20	11	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 REPRISE

FRANCE (SNEP/IFOP/Tite-Live) 06/27/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA TRIBU DE DANA** MANAU POLYDOR
2	2	**PATA PATA** COUMBA RCA/BMG
3	3	**YAKALELO** NOMADS UNE MUSIQUE/POLYGRAM
4	5	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING BMG
5	4	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR/SONY
6	7	**BYE BYE** MENELIK SMALL/SONY
7	6	**CARNAVALERA** DELIRIO HAVANA ISLAND/POLYGRAM
8	10	**RAPUNZEL** DANIELA MERCURY TRISTAR/SONY
9	14	**ANGELS** ROBBIE WILLIAMS CHRYSALIS/EMI
10	16	**LA OLA TOUT LE MONDE SE LEVE** JESSY SCORPIO/POLYGRAM
11	11	**LOLA** THEO ALLAN EMI
12	9	**FEEL IT** THE TAMPERER FEATURING MAYA SCORPIO/POLYGRAM
13	8	**MY ALL** MARIAH CAREY COLUMBIA
14	13	**BELLE** DANIEL LAVOIE & GAROU & FIORI POMME/SONY
15	17	**AMOR A LA MEXICANA** THALIA VIRGIN
16	12	**LA FIESTA** PATRICK SEBASTIEN POLYDOR
17	20	**SAVE TONIGHT** EAGLE-EYE CHERRY POLYDOR
18	NEW	**LIFE IS A FLOWER** ACE OF BASE BARCLAY/POLYGRAM
19	18	**IMMORTALITY** THE BEE GEES COLUMBIA/SONY
20	15	**POURQUOI?** SANDY VALENTINO 323 RECORDS/SONY
		ALBUMS
1	1	**LOUISE ATTAQUE** LOUISE ATTAQUE ATMOSPHERIQUE/SONY
2	2	**VARIOUS ARTISTS** NOTRE DAME DE PARIS POMME/SONY
3	5	**SMASHING PUMPKINS** ADORE DELABEL/VIRGIN
4	8	**LARA FABIAN** PURE POLYDOR
5	3	**VARIOUS ARTISTS** COUPE DU MONDE—L'ALBUM OFFICIEL VERSAILLES/SONY
6	6	**SHURIK'N** OU JE VIS DELABEL/VIRGIN
7	4	**PASCAL OBISPO** LIVE 98 EPIC
8	NEW	**MODERN TALKING** BACK FOR GOOD BMG
9	7	**SUPREME NTM** SUPREME NTM EPIC
10	NEW	**MC SOLAAR** MC SOLAAR POLYGRAM
11	9	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
12	NEW	**EAGLE-EYE CHERRY** DESIRELESS POLYGRAM
13	NEW	**JEAN LOUIS AUBERT** CONCERT PRIVE M6 VIRGIN
14	NEW	**ERA** ERA POLYGRAM
15	17	**ARSENIK** QUELQUES GOUTTES SUFFISENT HOSTILE/VIRGIN
16	RE	**ACE OF BASE** FLOWERS BARCLAY/POLYGRAM
17	19	**CLANDESTINO** CHAO MANU VIRGIN
18	11	**ANDRE RIEU** BAL A VIENNE PHILIPS/POLYGRAM
19	15	**THE VERVE** URBAN HYMNS DELABEL/VIRGIN
20	10	**SOUNDTRACK** TITANIC SONY CLASSICAL

CANADA (SoundScan) 07/11/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**THE BOY IS MINE** BRANDY & MONICA ATLANTIC
2	NEW	**SPACEMAN DANCE (REMIX)** BIF NAKED AQUA
3	3	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
4	6	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE
5	2	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY
6	4	**NEVER EVER** ALL SAINTS LONDON/ISLAND
7	7	**COME WITH ME** PUFF DADDY FEATURING JIMMY PAGE EPIC
8	5	**TURN IT UP/FIRE IT UP** BUSTA RHYMES ELEKTRA/EEG
9	8	**TOO CLOSE** NEXT ARISTA
10	10	**I'LL BE THERE FOR YOU** THE MOFFATTS MERCURY
11	9	**RAY OF LIGHT** MADONNA WARNER BROS.
12	12	**WHO AM I** BEENIE MAN VP
13	NEW	**INTERGALACTIC** BEASTIE BOYS CAPITOL
14	17	**INTO YOU** THREE DEEP BEAT
15	15	**FROZEN** MADONNA WARNER BROS.
16	11	**BROKEN BONES** LOVE INC. BMG
17	14	**GO DEEP** JANET JACKSON VIRGIN
18	19	**MY ALL** MARIAH CAREY COLUMBIA
19	13	**FULL COOPERATION** DEF SQUAD DEF JAM/MERCURY
20	RE	**BANG ON** PROPELLERHEADS DREAMWORKS
		ALBUMS
1	1	**VARIOUS ARTISTS** NOW! 3 NOW
2	4	**SOUNDTRACK** GODZILLA—THE ALBUM EPIC
3	3	**BRANDY** NEVER S-A-Y NEVER ATLANTIC
4	7	**SPICE GIRLS** SPICEWORLD VIRGIN
5	8	**VARIOUS ARTISTS** GROOVE STATION 4 BMG
6	5	**AQUA** AQUARIUM UNIVERSAL
7	6	**SOUNDTRACK** CITY OF ANGELS WARNER
8	2	**KEVIN PARENT** GRAND PARLEUR EDAR
9	9	**SOUNDTRACK** BULWORTH INTERSCOPE
10	13	**ALL SAINTS** ALL SAINTS LONDON/ISLAND
11	11	**MADONNA** RAY OF LIGHT WARNER BROS.
12	10	**SMASHING PUMPKINS** ADORE VIRGIN
13	14	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
14	NEW	**COLIN JAMES** LITTLE BIG BAND II WEA
15	12	**SHANIA TWAIN** COME ON OVER MERCURY
16	16	**VARIOUS ARTISTS** HIT ZONE 4 PTL
17	RE	**'N SYNC** 'N SYNC RCA
18	RE	**VARIOUS ARTISTS** BIG SHINY TUNES 2 WCU/WARNER
19	17	**VONDA SHEPARD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
20	18	**SARAH MCLACHLAN** SURFACING NETTWERK

NETHERLANDS (Stichting Mega Top 100) 07/04/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	7	**THE BOY IS MINE** BRANDY & MONICA WARNER/ATLANTIC
3	2	**WE LIKE TO PARTY!** VENGABOYS ZOMBA/ROUGH TRADE
4	5	**NIET OF NOOIT GEWEEST** ACDA & DE MUNNIK S.M.A.R.T.
5	3	**FOLLOW THE LEADER** THE SOCA BOYS RED BULLET
6	NEW	**DE BESTEMMING** MARCO BORSATO POLYDOR
7	6	**GOT THE FEELIN'** FIVE BMG
8	8	**CARNAVAL DE PARIS** DARIO G. WARNER MUSIC
9	4	**CASANOVA** ULTIMATE KAOS MERCURY
10	11	**TOO CLOSE** NEXT BMG
11	9	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
12	13	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY
13	14	**LAST THING ON MY MIND** STEPS ZOMBA
14	NEW	**COME WITH ME** PUFF DADDY FEATURING JIMMY PAGE EPIC
15	10	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
16	12	**SAY WHAT YOU WANT** TEXAS FEATURING WU-TANG CLAN MERCURY
17	NEW	**LA COPA DE LA VIDA/THE CUP OF LIFE** RICKY MARTIN COLUMBIA
18	15	**AFSCHEID** VOLUMIA! BMG
19	20	**DO FOR LOVE** 2PAC FEATURING ERIC WILLIAMS ZOMBA
20	16	**I'LL SAY GOODBYE** TOTAL TOUCH BMG
		ALBUMS
1	1	**TOTAL TOUCH** THIS WAY BMG
2	NEW	**FIVE** FIVE BMG
3	3	**ACDA & DE MUNNIK** ACDA & DE MUNNIK S.M.A.R.T.
4	2	**JANTJE SMIT** HET LAND VAN MIJN DROMEN MERCURY
5	4	**EMMA SHAPPLIN** CARMINE MEO EMI
6	8	**VENGABOYS** UP AND DOWN ZOMBA
7	12	**EROS RAMAZZOTTI** EROS BMG
8	7	**K'S CHOICE** COCOON CRASH DOUBLE T/SONY
9	6	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
10	5	**SOUNDTRACK** TITANIC SONY CLASSICAL
11	10	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB MUNICH
12	9	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
13	NEW	**ROMEO** ROMEO DURECO
14	13	**ANOUK** TOGETHER ALONE DINO MUSIC
15	NEW	**BRANDY** NEVER S-A-Y NEVER WARNER
16	16	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR
17	11	**FRANS BAUER** WAT IK JE ZEGGEN WIL KOCH MX
18	18	**VOLUMIA!** VOLUMIA! BMG
19	RE	**ERYKAH BADU** LIVE UNIVERSAL
20	NEW	**AQUA** AQUARIUM UNIVERSAL

AUSTRALIA (ARIA) 07/05/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**THE CUP OF LIFE/MARIA** RICKY MARTIN COLUMBIA/SONY
2	8	**IRIS** GOO GOO DOLLS WEA/WARNER
3	5	**THE BOY IS MINE** BRANDY & MONICA EASTWEST/WARNER
4	3	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
5	6	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA EASTWEST/WARNER
6	2	**FUEL** METALLICA VERTIGO/POLYGRAM
7	7	**SECOND SOLUTION/PRISONER OF SOCIETY** THE LIVING END MDS
8	10	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
9	9	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY/POLYGRAM
10	4	**5,6,7,8** STEPS JIVE/MUSHROOM/SONY
11	11	**BIG MISTAKE** NATALIE IMBRUGLIA BMG
12	13	**CRUSH ON YOU** AARON CARTER SHOCK
13	14	**SEX AND CANDY** MARCY PLAYGROUND EMI
14	12	**STOP** SPICE GIRLS VIRGIN
15	17	**THE IMPRESSION THAT I GET** THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
16	NEW	**POLYESTER GIRL** REGURGITATOR EASTWEST/WARNER
17	NEW	**IT'S TRICKY** RUN-D.M.C. VS. JASON NEVINS MERCURY
18	15	**FIGHT FOR YOUR RIGHT (TO PARTY)** N.Y.C.C. SHOCK
19	18	**TEARDROP** MASSIVE ATTACK VIRGIN
20	NEW	**I KNOW WHERE IT'S AT** ALL SAINTS LONDON/POLYGRAM
		ALBUMS
1	1	**NEIL FINN** TRY WHISTLING THIS EMI
2	2	**RICKY MARTIN** VUELVE COLUMBIA/SONY
3	3	**SOUNDTRACK** CITY OF ANGELS WEA/WARNER
4	5	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE BMG
5	4	**MATCHBOX 20** YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
6	9	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
7	6	**SMASHING PUMPKINS** ADORE VIRGIN/EMI
8	7	**SOUNDTRACK** THE WEDDING SINGER WEA/WARNER
9	12	**AQUA** AQUARIUM UNIVERSAL
10	8	**SOUNDTRACK** GODZILLA—THE ALBUM EPIC/SONY
11	14	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/MUSHROOM/SONY
12	11	**KYLIE MINOGUE** IMPOSSIBLE PRINCESS MUSHROOM/SONY
13	16	**MASSIVE ATTACK** MEZZANINE VIRGIN
14	15	**MADONNA** RAY OF LIGHT MAVERICK/WEA/WARNER
15	10	**VARIOUS ARTISTS** ALLEZ! OLA! OLE!—THE OFFICIAL MUSIC OF THE WORLD CUP COLUMBIA/SONY
16	13	**SPICE GIRLS** SPICEWORLD VIRGIN
17	20	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM
18	17	**SOUNDTRACK** TITANIC SONY CLASSICAL
19	NEW	**NICK CAVE & THE BAD SEEDS** THE BEST OF MUSHROOM/SONY
20	19	**BEN FOLDS FIVE** WHATEVER AND EVER AMEN EPIC/SONY

ITALY (Musica e Dischi/FIMI) 06/29/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA
2	2	**RESTLESS** NEJA NEW MUSIC/LUP
3	NEW	**THE MUSIC I LIKE** ALEXIA DANCE POOL/SONY MUSIC
4	6	**WITH THIS RING LET ME GO** MOLELLO & PHIL JAY TIME
5	3	**ELISIR** GIGI D'AGOSTINO MEDIA/BXR
6	7	**HORNY '98** MOUSSE T VS. HOT 'N' JUICY EDEL/CLUBTOOLS
7	4	**SUDDENLY** GALA DO IT YOURSELF/NITELITE
8	8	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
9	5	**NO TENGO DINERO** LOS UMBRELLOS VIRGIN/TIME
10	9	**IT'S LOVE** GAYA J+Q/GLOBAL NET
11	10	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
12	16	**CERCAMI** RENATO ZERO FONOPOLI/SONY MUSIC
13	14	**DA ME A TE** CLAUDIO BAGLIONI COLUMBIA
14	13	**FRIDAY NIGHT** BLACKWOOD A&D
15	17	**UP AND DOWN** VENGABOYS TIME
16	NEW	**LUV-THANG** SIMONE JAY VIRGIN
17	20	**THE ROCKAFELLER SKANK** FATBOY SLIM SKINT/EPIC
18	RE	**FEEL IT** THE TAMPERER FEATURING MAYA TIME
19	18	**LIFE IS A FLOWER** ACE OF BASE POLYDOR
20	12	**GIMME LOVE** ALEXIA DANCE POOL/SONY MUSIC
		ALBUMS
1	1	**MINA CELENTANO** MINA CELENTANO RTI MUSIC
2	2	**NEK** IN DUE WEA
3	3	**VASCO ROSSI** CANZONI PER ME EMI
4	5	**RICKY MARTIN** VUELVE COLUMBIA
5	6	**SMASHING PUMPKINS** ADORE VIRGIN
6	4	**PINO DANIELE** YES I KNOW MY WAY CGD/EASTWEST
7	7	**ARTICOLO 31** NESSUNO RICORDI/BMG
8	10	**RENATO ZERO** AMORE DOPO AMORE FONOPOLI/SONY
9	8	**SIMPLY RED** BLUE CGD/EASTWEST
10	9	**LENNY KRAVITZ** 5 VIRGIN
11	12	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
12	14	**SACRED SPIRIT** INDIANI VIRGIN
13	11	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
14	RE	**BACKSTREET BOYS** BACKSTREET'S BACK EMI
15	RE	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE BMG
16	RE	**EROS RAMAZZOTTI** EROS BMG
17	RE	**ANGELO BRANDUARDI** IL DITO E LA LUNA EMI
18	13	**MARIAH CAREY** BUTTERFLY COLUMBIA
19	20	**AQUA** AQUARIUM UNIVERSAL
20	18	**ANOUK** TOGETHER ALONE BMG

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

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HITS OF THE WORLD™
CONTINUED

EUROCHART 07/11/98 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR/COLUMBIA
2	3	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
3	2	**CARNAVAL DE PARIS** DARIO G. ETERNAL/WEA
4	4	**FEEL IT** THE TAMPERER FEATURING MAYA TIME
5	7	**THREE LIONS '98** BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC
6	6	**ALL MY LIFE** K-CI & JOJO MCA
7	5	**STAND BY ME** 4 THE CAUSE RCA
8	8	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
9	10	**LA TRIBU DE DANA** MANAU POLYDOR
10	NEW	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING HANSA
		ALBUMS
1	2	**SMASHING PUMPKINS** ADORE HUT/VIRGIN
2	1	**SIMPLY RED** BLUE EASTWEST
3	3	**MODERN TALKING** BACK FOR GOOD HANSA/BMG
4	5	**CELINE DION** LET'S TALK ABOUT LOVE EPIC/COLUMBIA
5	8	**EROS RAMAZZOTTI** EROS DDD
6	NEW	**ACE OF BASE** FLOWERS MEGA/POLYDOR
7	NEW	**RICKY MARTIN** VUELVE TRISTAR/COLUMBIA
8	7	**DIE AERZTE** 13 HOT ACTION/MOTOR
9	NEW	**FIVE** FIVE RCA
10	4	**MADONNA** RAY OF LIGHT MAVERICK/SIRE/WARNER

SPAIN (AFYVE/ALEF MB) 06/24/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**CORAZON PARTIDO REMEZCLAS** ALEJANDRO SANZ WEA/GINGER
2	3	**GIMME THA POWER** MOLOTOV UNIVERSAL
3	4	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA/GINGER
4	2	**CORAZON PROHIBIDO** GLORIA ESTEFAN EPIC
5	6	**LET THE MUSIC HEAL YOUR SOUL** BRAVO ALL STARS EDEL
6	7	**CORAZON SALVAJE** MARCELA MORELO RCA
7	9	**LIFE IS A FLOWER** ACE OF BASE POLYDOR/POLYGRAM
8	5	**TRAIN** UNDROP SUBTERFUGE
9	8	**RAY OF LIGHT** MADONNA MAVERICK/WEA/GINGER
10	NEW	**PANTERA EN LIBERTAD** MONICA NARANJO EPIC
		ALBUMS
1	2	**MANOLO GARCIA** ARENA EN LOS BOLSILLOS ARIOLA
2	1	**GLORIA ESTEFAN** GLORIA! EPIC
3	3	**RICKY MARTIN** VUELVE COLUMBIA
4	5	**ALEJANDRO SANZ** MAS WARNER MUSIC
5	NEW	**NINA PASTORI** ERES LUZ ARIOLA
6	4	**SABINA Y PAEZ, S.L.** ENEMIGOS INTIMOS ARIOLA
7	6	**MODERN TALKING** BACK FOR GOOD ARIOLA
8	8	**LUIS MIGUEL** ROMANCES WARNER MUSIC
9	7	**MECANO** ANA, JOSE, NACHO ARIOLA
10	9	**MOLOTOV** ¿DONDE JUGARAN LAS NINAS? UNIVERSAL MUSIC

MALAYSIA (RIM) 06/30/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	**JACKY CHEUNG** RELEASE YOURSELF POLYGRAM
2	3	**THE CORRS** TALK ON CORNERS WARNEF MUSIC
3	4	**BOYZONE** WHERE WE BELONG POLYGRAM
4	NEW	**WINGS** MENCARI ASAL USUL BMG MUSIC
5	5	**XPDC** KONSERT RAKSASA XPDC BRUTAL STADIUM NEGARA LIFE RECORDS
6	2	**VARIOUS ARTISTS** NOW 4 EMI
7	7	**THE MOFFATTS** CHAPTER 1: A NEW BEGINNING EMI
8	6	**SOUNDTRACK** CITY OF ANGELS WARNER MUSIC
9	8	**VARIOUS ARTISTS** GERGASI WARNER MUSIC
10	9	**LEON LAI** I LOVE YOU SO MUCH SONY MUSIC

PORTUGAL (Portugal/AFP) 06/30/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	**NETINHO** AO VIVO MERCURY/POLYGRAM
2	4	**DANIELA MERCURY** FEIJAO COM ARROZ EPIC
3	2	**SMASHING PUMPKINS** ADORE HUT RECORDINGS/EMI
4	3	**ERA** ERA PHILIPS/POLYGRAM
5	9	**SILENCE 4** SILENCE BECOMES IT POLYGRAM
6	6	**XUTOS & PONTAPES** VIDA MALVADA-O MELHOR DOS X&P POLYDOR/POLYGRAM
7	8	**SO PRA CONTRARIAR** SO PRA CONTRARIAR 97 RCA/BMG
8	5	**EMMA SHAPLIN** CARMINE MEO EMI
9	RE	**SANTAMARIA** EU SEI, TU ESA VIDISCO
10	RE	**GARBAGE** VERSION 2.0 MUSHROOM/BMG

SWEDEN (GLF) 06/26/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA
2	3	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
3	2	**VIL HA DIG** DRÖMHUS CNR MUSIC
4	8	**ALL 'BOUT THE MONEY** MEJA COLUMBIA
5	4	**ALL MY LIFE** K-CI & JOJO MCA/UNIVERSAL
6	5	**DIVA** DANA INTERNATIONAL CNR MUSIC
7	6	**STRANDED** LUTRICIA MCNEAL CNR MUSIC
8	7	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING HANSA
9	NEW	**DRINKING IN L.A.** BRAN VAN 3000 CAPITOL/EMI
10	9	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
		ALBUMS
1	1	**HJALLE & HEAVY** 2:A SÄSONGEN START KLART
2	2	**MODERN TALKING** BACK FOR GOOD HANSA
3	3	**JOHN FOGERTY** PREMONITION WARNER
4	4	**THE CORRS** TALK ON CORNERS ATLANTIC/WARNER
5	NEW	**ACE OF BASE** FLOWERS MEGA
6	NEW	**RICKY MARTIN** VUELVE COLUMBIA
7	NEW	**EVERT & SVEN-BERTIL TAUBE** HAR AR DEN SKONA SOMMAR HMV
8	6	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
9	7	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
10	5	**SMASHING PUMPKINS** ADORE HUT/VIRGIN

DENMARK (IFPI/Nielsen Marketing Research) 06/25/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**SPACE INVADERS** HIT 'N' HIDE SCANDINAVIAN RECORDS
2	2	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	5	**FEEL IT** THE TAMPERER FEATURING MAYA ZOMBA/VIRGIN
4	9	**VI VIL HA SEJREN I LAND** DODO & VM-LANDSHOLDET UNIVERSAL
5	3	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
6	7	**VIL HA DIG** DRÖMHUS CNR/ARCADE
7	8	**SPAENDT OP TIL LIR** DEN GALE POSE WARNER
8	4	**MY HEART WILL GO ON** CELINE DION SONY/PLADECOMPAGNIET
9	6	**HIGHLAND FLING** INFERNAL EMI-MEDLEY
10	NEW	**CASANOVA** ULTIMATE KAOS POLYGRAM/POLYDOR
		ALBUMS
1	1	**SIMPLY RED** BLUE WARNER
2	2	**CELINE DION** LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET
3	3	**BAMSES VENNER** 25 ARS JUBILAEUM CMC
4	4	**MODERN TALKING** BACK FOR GOOD BMG
5	NEW	**JOHN FOGERTY** PREMONITION WARNER
6	NEW	**ACE OF BASE** FLOWERS MEGA SCANDINAVIA
7	NEW	**DISKOFIL** GREATEST HITS SCANDINAVIAN RECORDS
8	8	**SMASHING PUMPKINS** ADORE VIRGIN
9	10	**S.O.A.P.** NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET
10	7	**HANNE BOEL** NEED EMI-MEDLEY

NORWAY (Verdens Gang Norway) 06/25/98

THIS WEEK	LAST WEEK	SINGLES
1	2	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	3	**LA COPA DE LA VIDA** RICKY MARTIN SONY
3	1	**VIL HA DIG** DRÖMHUS ARCADE
4	4	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
5	6	**FEEL IT** THE TAMPERER FEATURING MAYA PEPPER
6	5	**STRANDED** LUTRICIA MCNEAL ARCADE
7	8	**DRINKING IN L.A.** BRAN VAN 3000 CAPITOL/EMI
8	7	**TAKIN OVA** TOMMY TEE ARCADE
9	10	**HAPPY** INFINITY EMI
10	9	**THIS IS HOW WE PARTY** S.O.A.P. SONY
		ALBUMS
1	2	**SOUNDTRACK** GREASE POLYGRAM
2	7	**JOHN FOGERTY** PREMONITION WARNER
3	1	**SMASHING PUMPKINS** ADORE HUT/VIRGIN
4	6	**FRANK SINATRA** MY WAY—THE BEST OF VOL. 1 WARNER MUSIC
5	4	**ODD BORRETSEN** MEST ALREITE ARCADE
6	3	**D.D.E.** OHWÆÆÆ!!! NORSKE GRAM
7	5	**MASSIVE ATTACK** MEZZANINE CIRCA/VIRGIN
8	8	**CC COWBOYS** EKKO—BESTE BMG
9	9	**ERIC CLAPTON** PILGRIM WARNER
10	NEW	**DAKOTA MOON** BONDS, BEATS & BELIEFS WARNER

FINLAND (Radiomafia/IFPI Finland) 06/28/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**TEIT MELSTA KAUNIIN** APULANTA LEVY-YHTIO
2	2	**CHILDREN OF BODOM** CHILDREN OF BODOM SPINEFARM
3	4	**HAKKISEN MIKA** T.H. AHO & MIKA SUNDQVIST AXR/AUDIOVOX
4	6	**POP-MUSIKKIA** NELIA BARITONIA POKO
5	8	**FUEL** METALLICA VERTIGO/POLYGRAM
6	5	**HOW MUCH IS THE FISH?** SCOOTER CLUB TOOLS/K-TEL
7	3	**TYTTOJEN VALISESTA YSTAVYYDESTA** ULTRA BRA PYRAMID
8	7	**MUSIKIN YSTAVALLISET KASVOT** CMX SAD VUGUM/EMI
9	RE	**YOU'RE A WOMAN '98** BAD BOYS BLUE COCONUT/BMG
10	9	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
		ALBUMS
1	1	**MODERN TALKING** BACK FOR GOOD HANSA/BMG
2	4	**S.O.A.P.** NOT LIKE OTHER GIRLS S.O.A.P/SONY
3	2	**J. KARJALAINEN** LAURA HAKKISEN SILMAT POKO
4	3	**SMURFFIT** KESAHITIT VOL. 4 EMI
5	NEW	**ACE OF BASE** FLOWERS MEGA/BMG
6	5	**SMASHING PUMPKINS** ADORE VIRGIN/EMI
7	6	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA/SONY
8	8	**GARBAGE** VERSION 2.0 MUSHROOM/BMG
9	RE	**ULTRA BRA** KROKETTI PYRAMID
10	NEW	**RICKY MARTIN** VUELVE COLUMBIA/SONY

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FIVE

U.K.: British boy group **Five** was in Los Angeles when its eponymous first album debuted at No. 1 here, but a week later, when its first U.S. single, "When The Lights Go Out," was the Greatest Gainer/Sales at No. 29 on Billboard's Hot 100, the U.S. was a good place to be. (The act's album has also bowed at No. 2 in the Netherlands and at No. 1 on the official U.K. album chart.) By blending traditional teen appeal with an indie rock image and a sound that is less-produced than other boy groups, Five broke through here last year with "When The Lights Go Out." "Five," released June 22 on RCA U.K., shipped 85,000 copies at home, and Arista U.S. is readying for a July 14 album release in the States. RCA is already eyeing Japan and Australasia, where the group is due to visit in late July, and a sortie to Taiwan the same week could also swell sales in a country that was receptive to **Take That**, another worldwide success for RCA.

DOMINIC PRIDE

YO-YO MA

JAPAN: Chinese-American cellist **Yo-Yo Ma** has scored a surprise hit in Japan with "Soul Of The Tango," which is currently No. 16 on the Dempa Shimbun album chart. The set, which features the music of the late tango composer **Astor Piazzolla** performed by Ma and other musicians, including former members of Piazzolla's own quintet, has sold some 80,000 copies (including imports) since its October 1997 release here by Sony Classical (Billboard, Dec. 6, 1997). The popularity of "Soul Of The Tango" isn't due to a revival of the tango boom that swept Japan some 10 years ago, though: It's got more to do with whiskey. The album's opening track, "Libertango," is being used in a Suntory Royal whiskey commercial, and like other classical artists before him, Ma is finding out that getting a TV ad "tie-up" is a great way to boost your sales in Japan.

STEVE McCLURE

FRANCE/JAMAICA: Legendary reggae star **Linton Kwesi Johnson** has signed a deal with WEA France for continental European rights to release his first album in seven years. "More Time" was issued here July 3. At 46, the Jamaican-born Johnson has always enjoyed a strong following in France, where he has just finished a 15-date sold-out tour. As a follow-up to the release of "More Time," WEA France will reissue two of Johnson's classics, "LKJ In Dub Volume Two" and "LKJ A Capella Live." Johnson has his own imprint in the U.K., LKJ Records.

CECILE TESSEYRE

D.D.E.

NORWAY: Pop/rock phenomenon **D.D.E.** is one of the few bands to buck the market trend against locally signed acts here. Its onomatopoeically titled "Ohwæææ!!!" has gone double-platinum (platinum is 50,000 units), selling 110,000 copies since its April release on indie Norske Gram. The group's previous album, "Det Går Likar No" (It's Much Better Now), released in 1996, has sold 250,000 copies. Since May, the band from Namsos in the north of Norway—ridiculed by critics for its "nonintellectual" lyrics—has drawn more than 53,000 people to its concerts. Concurrently, an Oslo-based band named **D.D.R.** (alluding to the acronym for the former East Germany) has cut an album called "Über Alles" (Grappa), featuring German-language versions of D.D.E. songs. Norske Gram promotion manager **Bengt Sæther** is unconcerned, noting that "[D.D.E.] are working hard, and they're touring all the time. They take people seriously and give them the music they want."

KAI R. LOFTHUS

BORSATO

NETHERLANDS: Dutch million-seller **Marco Borsato** has made the Dutch edition of "The Guinness Book Of Records." On the day of its release, June 25, his single "De Bestemming" (Destiny), was premiered on 66 radio stations simultaneously. The cut, which enters at No. 6 this issue, is the first single from the album of the same name, due from Polydor Aug. 13. The label had done a similar "simulcast" with techno act **Charly Lownoise & Mental Theo**, but, says Polydor head of promotion **Mark Hofstede**, "this is Borsato; he is in a different league." The Dutch-language ballad, sung by a singer of Italian origin, was written and produced by Britain's **John Ewbank**. The single shipped 21,000 copies—an exceptionally high number for a national act.

ROBBERT TILLI

KOREA: Superstar idol **Seo Taiji** is back on the scene after taking a break from show business for the past 2½ years. The singer, formerly the leader of pop/rap act **Taiji Boys**, is set to release his first solo album Friday (10) on Bando Records. The as-yet-untitled album will be distributed by Samsung Music. "We signed a one-year, 2 billion won [$1.43 million] contract with Seo," says Bando president **Choi Sam-Lang**, whose company is adopting an unusual promotional strategy for the release. "Seo will not appear on any music programs, nor in music videos."

CHO HYUN-JIN

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International

Taiwan's Power Station Brings Aboriginal Flair To What's Music

BY VICTOR WONG

TAIPEI, Taiwan—In a market where albums can be written, recorded, manufactured, marketed, and consigned to history within a span of six months, Taiwan's Power Station and its record label, What's Music, are demonstrating that patience is truly a virtue.

The band, signed by What's Music in 1996, waited almost a year before releasing its first album, "Cruel Letters." The wait paid off. The album has since gone multi-platinum with sales of more than 700,000 copies, while its first single, "Outlasting Even Heaven And Earth," earned it a Channel V award, making Power Station one of the most popular new acts in the Mandarin music market.

All eyes are now focused on the duo's second album, "Tomorrow Never Dies," released April 10. The album went straight to No. 1 on the International Federation of the Phonographic Industry (IFPI) charts and has sold more than 300,000 units so far, says the label. What's Music fully expects the new album's sales to equal or exceed the success of the first.

Hero Mon, a buyer for Tower Records Taiwan, attributes the success of the duo's singles to the fact that the songs are very easy to sing along to, which has made them big hits in the island's karaoke clubs.

"They have an aboriginal style of singing, which is very powerful," he adds. "Almost every male Chinese singer sings with a very clear, soft voice, but these two guys sing in a very rough, strong style."

That rough style has been acquired through experience. Though the group's two members were musically active in their teens, Power Station spent an extended period immersed in Taiwan's pub-rock scene after the members' mandatory military service.

(Continued on page 76)

BMG FRANCE TAPS GERENTES AS NEW PRESIDENT

(Continued from page 44)

this position," Griffiths says. "What makes him an excellent choice, however, is the unique combination of his in-depth background and his fresh, aggressive approach to business."

Gerentes takes over a company that has suffered a major slump in market share in recent years. In 1997, BMG was France's fifth-largest record company, with a 6.7% market share. The company's key local acts are Patrick Bruel, Native, David Charvet, and Cesaria Evora.

Gerentes will also have to restore confidence in a team whose morale has been undermined by a lack of results and incoherent management decisions.

"Gerentes has the reputation of being a hands-on manager, and that's what the company needs now," a BMG France executive says.

Gerentes is the first PolyGram France executive tapped by competitors since the announcement of the intended Universal Music/PolyGram merger.

Current Columbia managing director Olivier Montfort is believed to have turned down Griffiths' offer of the BMG presidency a few weeks ago.

Gerentes, 39, started in the music industry in 1983 at Polydor in a marketing capacity. He then worked for book publishing company Presses de la Cité before joining the retail giant FNAC as director of music sales. In 1994 he returned to Polydor as managing director, where he was involved in the success of such acts as Andrea Bocelli, Mylene Farmer, Lara Fabian, and MC Solaar.

EMMANUEL LEGRAND

FIMI TO GIVE INDIES EQUAL VOTING STATUS

(Continued from page 44)

of Warner Music here, was re-elected at the meeting for an undetermined period, likely until December, to oversee the changes. Caccia Dominioni, who was first appointed president of FIMI in 1994, has already served two consecutive two-year terms. The general assembly also rubber-stamped the appointment of Enzo Mazza as FIMI's new director general, replacing Ernesto Magnani, who retired in April.

"I am very happy to stay on and oversee the completion of this project, which will create a FIMI better-equipped to take on the challenges of the future by being open to smaller companies," comments Caccia Dominioni, who adds that the structural changes open the way for a reunification with AFI, though he adds, "We have now created an ample opportunity for more independent labels to participate in FIMI on an equal basis."

In addition to the changes in FIMI's voting structure, membership costs for smaller companies are being reduced. The thorny issue of the division of mechanical and parallel rights is also being tackled. AFI has been lobbying for an independent body to collect and distribute all of these royalties, until now managed by FIMI and AFI for their respective members. FIMI has announced that it will support the establishment of an independent body to manage these rights, a measure proposed by Italy's antitrust authority in its ruling against the majors.

Canada

Songwriter Makes Mark Globally

BY LARRY LeBLANC

TORONTO—A decade ago, Dean McTaggart was one of Canada's top pop singers. Today, the 46-year-old is one of the country's leading songwriters, commuting regularly to Los Angeles, Nashville, and London for collaborations.

Among the international artists with recent covers of McTaggart co-penned songs are Melodie Crittenden ("Birmingham"), Terri Clark ("Unsung Hero"), and Spain's Greta Y Los Garbo ("Wonder #8"). Upcoming covers are John Berry's "Right Behind the Rain" and the Honeyz's "Wonder #8."

McTaggart's '97 track record was equally impressive. Among those releasing his songs were Wynonna ("Love's Funny That Way"), Tina Arena ("Unsung Hero"), Liane Foley ("Wonder #8"), and Mila Mason, whose version of McTaggart's "Dark Horse," co-written by David Tyson and Amanada Marshall, reached No. 21 on Billboard's Hot Country Singles & Tracks in the April 12, 1997, issue.

Previously, McTaggart's songs had been recorded by Marshall, Anne Murray, and the Guess Who.

"Dean is in that wonderful position where [international artist representatives] are now calling asking what new songs he has," says McTaggart's Toronto-based publisher, Frank Davies, president of TMP—The Music Publisher. "Dean's an all-rounder. He's a great melody writer, a super lyricist, and an outstanding musician."

"The tough part for me now is turning down [collaborations]," admits the Brampton, Ontario-based McTaggart, who just returned from three weeks working in England with songwriters Colin Campsie and Steve Balsamo. "I want to do quality work, which means not taking on everybody that calls."

Fronting the R&B-styled group the Arrows in the 1980s, McTaggart recorded an EP, "Don't Let Me Be Misunderstood," co-produced by a then unknown Daniel Lanois for El Mocombo Records in 1983. "It's a record Daniel would probably as soon as forget," McTaggart jokes.

Next, the Arrows recorded two well-crafted A&M albums, "The Arrows" (1984) and "The Lines Are Open" (1985), both produced by Tyson and mostly co-written by McTaggart and Tyson. But even with significant success in Canada with the A&M singles "Meet Me In The Middle" and "Talk Talk" and landing a spot on Chris DeBurgh's 1985 European tour, the Arrows failed to make a mark outside Canada.

Following the breakup of the Arrows in 1986, several Canadian label executives urged him to record again, but McTaggart, who had quit performing to drive a truck prior to joining the Arrows, wasn't interested. Co-writing songs with Tyson for the Arrows' albums, McTaggart had discovered he was a strong songwriter and wanted to concentrate on developing that skill further.

"[After the Arrows,] I missed performing for a couple of years, but my first love was songwriting," says McTaggart. "I get out once or twice a year to do guitar pulls now, and that's enough [performing] for me."

Tyson, a classically trained pianist, had worked with several prominent Canadian groups in the '70s, including the Domenic Troiano Band. In the '80s, Tyson produced albums by such Canadian artists as Belinda Metz, Erroll Starr, Long John Baldry, and his songwriting partner at the time, Eddie Schwartz. Songs by Tyson and Schwartz were recorded by Joe Cocker, Donna Summer, the Pointer Sisters, Philip Bailey, America, and Meat Loaf in the '80s.

McTAGGART

Despite being signed by TMP—The Music Publisher and collaborating with Tyson and others, McTaggart found his songwriting wouldn't pay dividends for several years.

"Our first great [covers] with Dean's songs were all outside of North America," says Davies. "We had a top five record in Australia with Margaret Ulrich ["Number One"], and we had a hit with Swedish artist Tommy Nillson ["Keep The Dream Alive"], and there were a few [covers] from Germany. However, for the first couple of years under our agreement, Dean was still evolving [as a songwriter]. By 1990, he was writing really good material, but until 1994, his success wasn't commensurate with his talent."

"Dave and I wrote a lot of [R&B-style songs], but we didn't get many cuts," recalls McTaggart. "Dave was working a lot with Alannah Myles."

Tyson, in fact, was integral to the success of Myles' 1989 debut album for Atlantic. He produced and co-wrote six songs for the album, including the No. 1 U.S. and Canadian hit "Black Velvet." After producing Jude Cole's debut album, "A View From 3rd Street," in 1989, Tyson relocated to the U.S. He produced and wrote songs for Myles' sophomore 1992 album, "Rockinghorse," but after the set did poorly, the two parted company.

Australian native Arena, however, was greatly impressed by Tyson's work with Myles and contacted him in 1994 about producing her sophomore Epic release, "Don't Ask."

For the album, Arena, Tyson, and McTaggart, working at Tyson's 24-track digital home studio in Beachwood Canyon in the Los Angeles area, co-penned "Heaven Help My Heart," which was later picked by MCA Records Nashville president Tony Brown for Wynonna's 1996 Curb/MCA album, "Revelations." The track reached No. 14 on Hot Country Singles & Tracks in the June 15, 1996, issue. For her 1997 album, "The Other Side," Wynonna recorded the trio's song "Love's Funny That Way," which Arena had originally recorded for the soundtrack to "One Fine Day."

Also at his Beachwood Canyon studio, Tyson produced Canadian singer Amanda Marshall's self-titled 1995 debut album. One of the first songs Tyson presented to Marshall was the leadoff single, "Birmingham," co-written with collaborators McTaggert and Gerald O'Brien. It topped the Canadian pop charts in 1986.

Says McTaggart, " 'Birmingham' was an instrumental David brought me with just a title. I wrote the lyric. The first line just fell out that night. It's probably the quickest song I've ever written. The way we write best is I play guitar, he plays keyboards, and we both sing and jam stuff out."

Today, McTaggart works with a close circle of collaborators, including the Nashville-based songwriters Cyril Rawson, Mark Steven Cawley, and Michael Daleny, but Tyson has been his primary collaborator for the past five or six years. "Dave's a great critic for me," McTaggart says. "He's so meticulous, so musical."

Adds Tyson, "We wrote good songs right from the first. Now, there's years of experience, and we feel at ease with each other. That's very important for a writing team. We both know when we've got something strong."

New Discs Feature Vintage Pop

TORONTO—While compilations and soundtracks featuring international repertoire continue to dominate Canadian album charts, two newly released domestic recordings superbly spotlight vintage Canadian pop music.

The 17-song compilation "Summer Dock Party," released by EMI Music Canada June 30, features vintage tracks by Loverboy, Powder Blues Band, Red Rider, Doug & the Slugs, the Kings, the Payolas, and Teenage Head, as well as an off-the-wall, recently recorded version of Stompin' Tom Connors' '60s country-bar anthem "Sudbury Saturday Night" by rocker Kim Mitchell.

The TV soundtrack "Due South Vol. II," released June 23 by EMI Music Canada-distributed Unforscene Music, includes recent tracks by Sarah McLachlan, Tara McLean, Captain Tractor, and Headstones. But the album's standout is unquestionably Junkhouse's new version of Crowbar's 1971 Canadian hit "Oh What Feeling," which is being planned as a single. "It's the perfect summer single," says soundtrack executive producer Janet York.

Junkhouse front man Tom Wilson is elated about the track. "I grew up on that song lying in the backseat of my parent's car driving from Port Dover [Ontario] at age 11," he says. "There was no greater band in the world than Crowbar, except, maybe, the Guess Who."

LARRY LeBLANC

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BMG Online Takes Control Of Company's Cyber-Activities

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—In one of the strongest commitments to online marketing to come from a music company, BMG Entertainment North America is inaugurating a stand-alone division dedicated to its Internet activities.

BMG Online officially stepped out from under the sales and marketing umbrella July 1 with its own legal, business, and management structure.

The debut of BMG Online follows three years of carefully plotted steps into cyberspace that have provided an Internet home for all BMG-owned, affiliated, and distributed labels.

The cornerstones of BMG's online ventures are the company's three genre-based World Wide Web sites—Peeps Republic for R&B music, Bugjuice for alternative, and TwangThis! for country—which broke the mold of more confining label-driven sites and gained increasing recognition online and offline.

SCHIMEL

Together the sites receive about 1 million page views per month, according to Elizabeth Schimel, VP/GM of the new division.

The timing of the launch speaks to the convergence of significantly heightened traffic both on the Internet in general and on the company's three sites, plus continued strong results from cross-promotions with a host of technology, and other, partners.

"We've built a model that works well and is deserving of more resources to be able to do even more," says Kevin Conroy, senior VP of marketing for BMG Entertainment North America. "We see the Internet as being a very important piece of the future of our industry, and our company, and we want to be well-positioned to take advantage of it."

CONROY

BMG Online's first order of business has been to designate a product manager for each of its Web sites. With dedicated personnel, content is now updated three times a day and is being expanded to include an even greater variety of tangential lifestyle elements.

"It used to be an all-hands-on-deck mentality. Now it is more of a systematic business all its own," Schimel says of the online properties.

In the fall BMG Online will christen three additional genre sites that will focus respectively on rock, Latin, and adult music. The latter site will host classic rock, jazz, and Windham Hill artists, among others. Names of and managers for the new sites are in the process of being selected.

The sites and related promotions have proved fertile ground for new and established artists to reach their fans in unique ways.

"They are very attractive to the consumers, make sense to us as a business, and really jibe with the nature of Internet users and their desire to be in a community that speaks to their interests," says Schimel. "Consumers don't choose what they like to listen to by label; they choose by genre."

Beyond attracting visitors to its sites, BMG also is amassing a lengthy database of consumers who want to receive regular updates on their favorite artists. Peeps, for example, has more than a quarter-million registered users who receive biweekly E-mail messages about new content and contests on the site, according to Bill Wilson, VP of marketing for BMG Entertainment North America.

"You read all the time about junk E-mail and spamming," says Wilson. "But fans of music want to get all the information they can get about their favorite artists. We send E-mail messages to 250,000 people, and less than 1% will unsubscribe. The buy-in is tremendous."

WILSON

The genre mentality also gave BMG a leg up when it came to negotiating deals with content aggregators such as America Online (AOL).

"The way we have packaged and branded our content works extremely well with their strategy of presenting content to the consumer," Schimel says. "That's why when you go to the urban music area on AOL you will see the Peeps logo, and the same for alternative and country."

(Continued on page 51)

Survey Shows New Media Can Be Compatible With Old

BUYING TRENDS

by Don Jeffrey

NESTLED in their home fortresses, kids and teens are increasingly likely to be simultaneously listening to a CD, playing a video game, watching television, and keeping an eye on the Internet. This confluent use of media may have profound implications for the home entertainment industry of the future.

That's one conclusion drawn from recent research unveiled by MTV Networks. The cable programmer—whose channels include MTV, VH1, Nickelodeon, and M2—commissioned a study to find out what people are doing in their leisure time, and executives say they were surprised by the findings.

The survey, conducted by Audits & Surveys Worldwide from November 1997 to February 1998, sampled 8,000 people, 4,000 of whom filled out time-usage diaries that tracked their daily activities.

To make sure the survey included enough kids and teens, who make up a large share of MTV and Nickelodeon viewers, Audits & Surveys at first over-sampled the younger demographics. The sample then was "rebalanced" so that its demographics match those of Nielsen's studies. But the researchers say the concentration of multichannel [cable, satellite TV] and computer households is "slightly higher" than the norm.

Betsy Frank, executive VP of research and development for MTV Networks, says the programmer was seeking "a snapshot of how people are using all the media and entertainment forms and vehicles available to them, and what, if any, trade-offs they are making."

The "big idea" from the research, she says, is that contrary to common opinion, "new media are co-existing with, rather than cannibalizing, the old."

She relates this to assumptions held during the early days of MTV. "Some were predicting that MTV would kill, or at least weaken, radio. But consumers who wanted their MTV wanted their radio, too, and the radio business today is stronger than ever."

For instance, the survey shows that 32.6% of all teens aged 12-17 are heavy radio listeners, vs. 36% who are heavy cable users and radio listeners. This indicates that heavy cable users are 10% more likely than the average teen to be big radio fans.

MTV and VH1 viewers are "highly music involved," says Frank. Besides listening heavily to radio, they are more likely than

(Continued on page 54)

'Biggest' Is Aim Of Denver's Twist & Shout

BY CHRIS MORRIS

DENVER—If the reactions of a group of somewhat jaded music industry professionals may serve as a fair measure of a record store's excellence, then local independent outlet Twist & Shout Records can be rated a smashing success.

In early May, during the Assn. for Independent Music Convention here, distributor and label staffers flocked to Twist & Shout's 7,300-square-foot location at 300 E. Alameda for an evening open house. Most in the crowd openly marveled at the breadth of the store's astonishing stock, and many who climbed aboard the double-decker bus transporting conventioneers back to their hotel clutched shopping bags filled with newly purchased records.

That kind of flabbergasted reaction is precisely what Paul Epstein, who co-owns Twist & Shout with his wife, Jill, seeks to elicit from his customers.

"I went into this with a public-service mentality and a hippie mentality," Epstein says. "I said, 'I don't care if we get rich. I want to have the biggest, bad-assedest record store in the world.' That's what I want. I want to have everything. I want people to come in and have their breath taken away by the store."

Explaining what led him to develop a store that stocks nearly 80,000 album titles in every imaginable category, Epstein says, "If you want to know the bottom-line philosophy, I'm trying to reproduce my basement. I've got about 12,000 vinyl [LPs], 12,000 CDs, probably as many cassettes. Then I have paper goods, and my poster collection is huge . . . It's the soul of a collector, not a capitalist, that is running this store."

That philosophy is paying off in ever-escalating gross sales. Epstein says, "We're on track to do $3 million this year . . . In '95, we did $1.42 million. In '96, we did $2.16 million—that was the year we moved in here. In '97, we did $2.46 million."

In 1988, Twist & Shout had its humble beginnings about six blocks from the store's current location in a strip center in southern Denver's West Washington Park.

Epstein, who had briefly run a record store in Boulder, Colo., in the early '80s, and his wife were both high school English teachers at the time and literally bumped into a new music retailing opportunity.

"We used to walk every night, and we were walking and we were coming up to an old store I used to haunt called Underground Records, a real classic '60s underground kind of store," Paul recalls. "I said to Jill, 'If I was ever gonna buy another store, it would be like this one.' We get up to the door, and it says, 'Seized—Auction.' This was on the first day of our spring break as teachers. So we said, 'Hey, we should go to this.' So we went. And we got it."

When Twist & Shout began life in its original 2,200-square-foot space, its stock was nothing like it is today. Epstein recalls, "We had eight used CDs and I think five new. We started with a store full of vinyl, mostly used, a few new things."

Building the store's stock entailed

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Jill and Paul Epstein are the owners of Twist & Shout, a music retailer in Denver.

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newsline...

K-TEL INTERNATIONAL has settled its legal dispute with Platinum Entertainment, which had agreed last year to acquire K-tel's music assets for $35 million before the deal was terminated by both parties several months later. According to the settlement, K-tel and Platinum will each receive 50% of the $1.75 million placed in escrow by Platinum in anticipation of the sale.

N2K says that Music Boulevard will be the exclusive online music store on the World Wide Web sites of Walt Disney (www.disney.com) and Disney-owned ABC (www.abc.com). Releases from Disney's labels will be available through the link. In addition, N2K and Disney's Buena Vista Internet Group will develop a network of Web sites for ABC Radio Networks and ABC Radio stations.

IMAGE ENTERTAINMENT, a distributor of laserdisc and DVD, reports a net loss of $9.6 million for the fiscal year that ended March 31, compared with a net profit of $845,000 the year before. The wider loss is attributed to asset-related write-downs and a provision for uncollectible accounts, as well as to an 11.9% decline in net sales to $75.5 million from $85.7 million. The company says that although DVD has "experienced steady growth," laserdisc sales have "declined more rapidly than management had anticipated."

TOTAL E, the online music and video retailer owned by Columbia House, has reached an agreement with Sony's SW Networks to provide music news and celebrity audioclips at www.totale.com.

WEST COAST ENTERTAINMENT, a video retailer, reports that net income declined in the first fiscal quarter to $498,000 from $535,000 a year earlier, as revenue rose 15.2% to $31.5 million from $27.4 million. Revenue from stores open more than a year fell 1.8% in the three months that ended May 3. The company attributes the decline in same-store sales to Blockbuster's "highly publicized exclusive revenue-sharing arrangements with the majority of studios, enabling them to purchase three or more times as many copies of specific titles at a noncompetitive wholesale price."

THE INTERNATIONAL RECORDING MEDIA ASSN. (IRMA) says a study shows that some 75 million DVDs are expected to be replicated this year and more than 1.1 billion discs in 2002. The study estimates that 12 million DVDs were replicated in the U.S. last year. IRMA (formerly the ITA) is a trade group that represents about 450 companies producing or replicating discs and tapes.

PC WORLD MAGAZINE says that it will provide 268,000 recipients of the August issue of the publication with an accompanying CD-ROM containing 18 tracks by such artists as Erykah Badu and Todd Rundgren. The ROMsong feature has been developed in a venture between Global Music Outlet and Digital Concepts! and uses AT&T's a2b music distribution platform.

AGI, a manufacturer and designer of packaging for music and video, has opened a new 54,000-square-foot facility in Grover, N.C., employing more than 80 people.

A&E HOME VIDEO has acquired the original "Avengers" TV series for home video release, in anticipation of the Warner Bros. film this summer. "The Avengers '67" collection, two boxed sets with three videos each, will be in stores July 28 at a list price of $29.95.

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'BIGGEST' IS AIM OF DENVER'S TWIST & SHOUT

(Continued from page 49)

the maintenance of two careers by the owners. Epstein says, "For the first two or three years, my wife and I both continued teaching and running the store, and we pumped every single dime into the store . . . She had been a teacher for 13 years, and we used her retirement buyout. We mortgaged our house. We used every dime we could come up with to buy more inventory, 'cause I was convinced that the way we were gonna be taken seriously was by having everything."

Today, the store stocks CDs behind the counter, with corresponding CD booklets in the bins in plastic browser cards purchased from patent holder Chicago One-Stop. The current system, established in 1993, came about in response to horrific theft problems at the store's old location.

"Our old store was four separate rooms, and we had not enough staff, so our shrinkage was huge, *huge*," says Epstein. "There were certain areas where people were out of sight—I remember [albums by] Lyle Lovett [were in] one of them. I'd say, 'Goddamn, we sell so much Lyle Lovett!' and then I'd realize it was being stolen *every day* . . . It was in this corner in the back of the room. Same with [Frank] Zappa, same with Pink Floyd. I started realizing, 'Man, we're losing *everything*.' "

In December 1995, Twist & Shout's ever-expanding stock necessitated a move to its current site.

"Moving into this location was completely happening," Epstein says. "It just couldn't be better. It's in a great location, and it's very visible. We have worked extremely hard to get a loyal customer base, and we've offered special services that no other store offers. Our special orders [take] one day; we turn stuff around very quickly . . . We allow people to listen to anything, and that's built a huge amount of loyalty."

Twist & Shout features 10 title-dedicated 10-CD changers, with another 30 players as customer listening stations.

CDs—many of the most exotic sort—make up the lion's share of Twist & Shout's business. Epstein says, "Vinyl is 6% of our sales; 89% is CDs; 4% is accessories; 1% is videos. We stock very few [cassette] tapes. I would say we're almost out of it."

The store employs seven buyers among its 32 employees.

While the store stocks standard accessories—"T-shirts, stickers, hair dye, nail polish, tchotchkes, Grateful Dead stuff, and photos," in Epstein's words—one sideline helps contribute to the unusual ambience at Twist & Shout.

"We have about 15 vintage European guitars," Epstein says. "A friend of mine deals in that stuff, and when we moved into this location, it was huge, cavernous, and barren. I had bought a few guitars from him personally, and I said, 'Would you mind lending me 10 or 15 guitars to put up?' And we started selling them, and he keeps putting new ones up as we sell them."

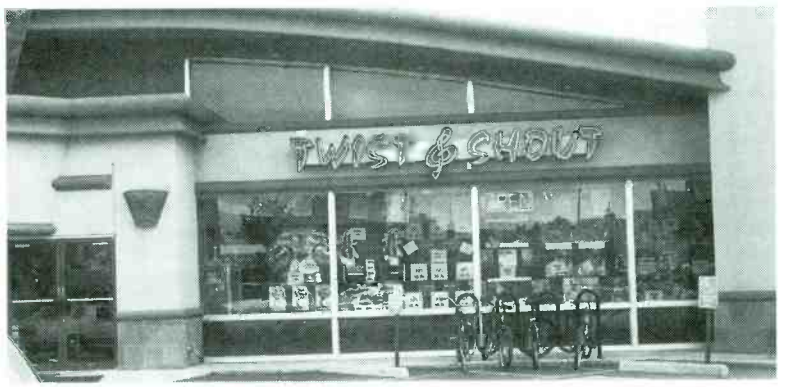
Unlike some other retailers who try to build on a successful operation, the Epsteins have actually downsized their operation in recent years. In 1995, they decided to fold a mail-order business they promoted through full-page ads in the collector-oriented magazine Goldmine and to shutter a second Denver store.

Epstein says, "On the same day—and it was very close to the time that I found out we were gonna get this building and I was gonna be able to move here—I decided, 'I don't have time for this.' I collapsed the mail order and made the decision to get out of the other store as soon as I could, because it really looked like this was gonna take up all my time, and I was quite right about that. I now have regrets about the mail order, and we're re-establishing it through the Internet."

Epstein hopes to have a new mail-order setup operating on Twist & Shout's World Wide Web site (www.twistandshout.com) by this summer.

The Epsteins may take the plunge and open another outlet in Boulder in the future. Epstein admits that duplicating such a unique store is no easy matter but still confesses that his eye is always on making Twist & Shout bigger and better.

"What I learned from the other experiences [is] it's extremely hard to reproduce this," he says. "This is not probably gonna happen again, but we might be able to do a smaller version of it, if the right location came along. There's also the possibility, if I could get the right location, of making this one bigger."



Twist & Shout is in a strip center in southern Denver's West Washington Park.

Twist & Shout stocks nearly 80,000 album titles in its 7,300 square feet of space.

EXECUTIVE TURNTABLE

SOSIN

MUSIC VIDEO. A&M Records in Hollywood promotes **Randy Sosin** to VP of music video production. He was senior director of music video production.

VH1 in New York promotes **Mimi James** to VP of talent and creative development and **Robert Katz** to VP of East Coast production. They were, respectively, director of talent and creative development and director of programming and production.

VH1 in Santa Monica, Calif., promotes **George Moll** to VP of West Coast production. He was director of West Coast production.

Epic Records in New York promotes **Evan Prager** to director of national video promotion. He was manager of national video promotion.

BAGARAZZI

PURCHASING. Sony Music Entertainment Inc. in New York promotes **William Bagarazzi** to senior director of purchasing. He was director of purchasing.

RETAIL. Eric Keil is promoted to VP of purchasing at Compact Disc World in South Plainfield, N.J. He was head buyer.

DISTRIBUTION. EMI Music Distribution in Burbank, Calif., promotes **Mark Levien** to artist development rep. He was a field marketing rep.

Alternative Distribution Alliance in Burbank promotes **Debbie Wilk** to West Coast sales manager. She was a sales rep.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★★ NO. 1 ★★		
1	1	**SOUNDTRACK** ▲[3] POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 47 weeks at No. 1	266
2	3	**METALLICA** ▲[10] ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	359
3	5	**BOB MARLEY AND THE WAILERS** ▲[9] TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	471
4	2	**FRANK SINATRA** ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	34
5	7	**JIMMY BUFFETT** ▲[5] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	384
6	6	**BEASTIE BOYS** ▲[5] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	352
7	10	**BOB SEGER & THE SILVER BULLET BAND** ▲[3] CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	192
8	9	**CELINE DION** ▲[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	120
9	37	**DEF LEPPARD** ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	92
10	8	**JAMES TAYLOR** ▲[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	401
11	4	**FRANK SINATRA** ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	32
12	11	**DAVE MATTHEWS BAND** ▲[4] RCA 66904 (10.98/16.98)	CRASH	113
13	13	**CREEDENCE CLEARWATER REVIVAL** ▲[4] FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	258
14	12	**PINK FLOYD** ▲[15] CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1110
15	17	**GUNS N' ROSES** ▲[14] GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	370
16	16	**LYNYRD SKYNYRD** ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	167
17	21	**METALLICA** ▲[6] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	430
18	15	**JEWEL** ▲[8] ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	124
19	22	**JIMI HENDRIX** ▲[3] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	233
20	26	**SARAH MCLACHLAN** ▲[3] NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	196
21	20	**FLEETWOOD MAC** ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	307
22	25	**ALANIS MORISSETTE** ▲[15] MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	157
23	19	**FRANK SINATRA** CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	7
24	27	**2PAC** ▲[9] DEATH ROW/INTERSCOPE 524204*/ISLAND (9.98 EQ/24.98)	ALL EYEZ ON ME	120
25	18	**PINK FLOYD** ▲[22] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	482
26	24	**SHANIA TWAIN** ▲[10] MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	174
27	23	**THE WALLFLOWERS** ▲[4] INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	104
28	32	**SUBLIME** ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	84
29	29	**TOM PETTY AND THE HEARTBREAKERS** ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	227
30	31	**VARIOUS ARTISTS** ▲[2] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	153
31	45	**AEROSMITH** ▲[4] GEFFEN 24716 (12.98/17.98)	BIG ONES	95
32	38	**AC/DC** ▲[16] ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	223
33	30	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	140
34	40	**METALLICA** ▲[4] ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	103
35	43	**METALLICA** ▲[4] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	399
36	36	**DAVE MATTHEWS BAND** ▲[5] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	168
37	33	**EAGLES** ▲[7] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	187
38	41	**METALLICA** ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	382
39	44	**STEVE MILLER BAND** ▲[6] CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	355
40	42	**ERIC CLAPTON** ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	65
41	28	**VAN MORRISON** ▲[3] POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	390
42	49	**RAGE AGAINST THE MACHINE** ▲[2] EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	172
43	39	**QUEEN** ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	268
44	—	**AC/DC** ▲[2] ATLANTIC 92215/AG (10.98/16.98)	LIVE	52
45	—	**RAGE AGAINST THE MACHINE** ▲[2] EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	79
46	46	**SELENA** ▲[2] EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	58
47	—	**JOURNEY** ▲[9] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	450
48	47	**LED ZEPPELIN** ▲[16] ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	232
49	34	**MILES DAVIS** ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	26
50	—	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	66

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

(Continued from page 49)

Last June the company teamed with AOL to create a series of BMG/AOL enhanced CDs that include customized AOL software that takes music consumers from the CD to the artist area on an appropriate Web site, as well as to specific AOL promotional areas. The companies have released more than 70 CDs that span a variety of labels and genres, including Loud's Wu-Tang Clan, Arista's Sarah McLachlan, Jive's Backstreet Boys, CMC International's Iron Maiden, and RCA's Natalie Imbruglia.

While music is, and will remain, the focus of all BMG sites, the sites by design are also expanding to include tangential lifestyle elements, such as fashion and sports, that are appropriate for particular demographics. For example, Peeps hosts the Peeps on Point basketball area and soon will launch a broader Sports Arena. Bugjuice is getting involved in extreme sports and fashion.

Schimel says a host of new cross-marketing deals will be forthcoming, as will extended relationships with such content and technology partners as AT&T, Real Networks, Liquid Audio, and AOL.

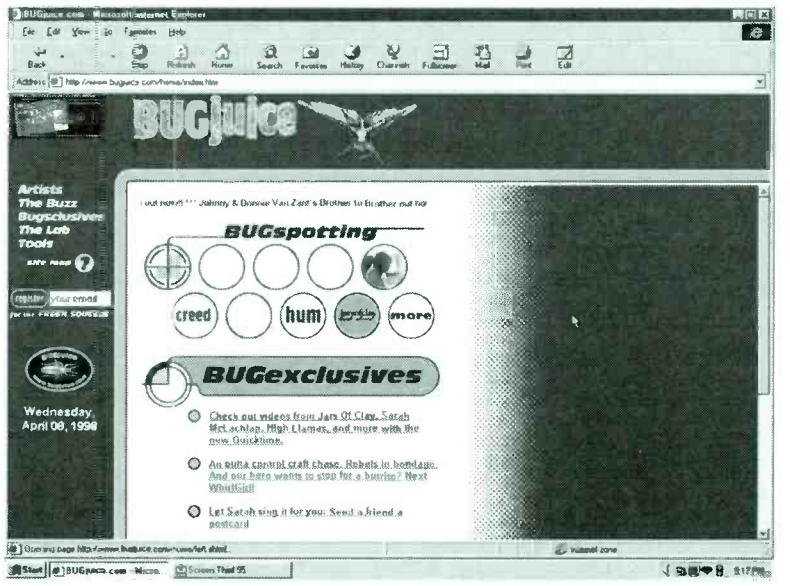
BMG Online will be developing additional online/offline tie-ins. Since the launch of its genre sites, BMG has been distributing quarterly branded, genre-specific samplers at record stores, coffeehouses, and other places that make sense for each music type. Wilson says there are no plans to sell the samplers, only to give them away.

In addition, the sites are actively pursuing cross-promotions with a wide variety of partners. For Bugjuice, BMG recently teamed with Jones Cola to create a Bugjuice branded soft drink; that site also has deals with Split Clothing, Oakley Sunglasses, and Mambo Watches, among others.

With its online plans cemented, BMG selected this summer as the time to relaunch its BMG Direct online music club, as well as stage one of the widest-reaching advertising campaigns in its history to attract partners for both online and offline promotions. The company has taken out successive full-page ads in The Wall Street Journal, Los Angeles Times, and The New York Times, among others, to deliver a three-tiered message about what companies can expect from BMG joint ventures as a whole, the power of its three current Web sites, and the success of the current BMG/Visa promotion.

Wilson says although the campaign was envisioned primarily as an imaging tactic, BMG has gotten numerous phone calls and is close to signing several new deals.

"What we've done to date with the online sites is just the tip of the iceberg," Wilson says. "We are at a position where we can really leverage the fact that we have been successful in building these brands and show other companies the power of attracting consumers with music."



Wilson says BMG is looking to partner with six to 12 companies that are in sync with its corporate mentality.

"We are not looking for 50 partners. We want one soft drink company, one computer hardware company, etc.," he says.

Recognition also has come to the BMG sites in some less traditional ways.

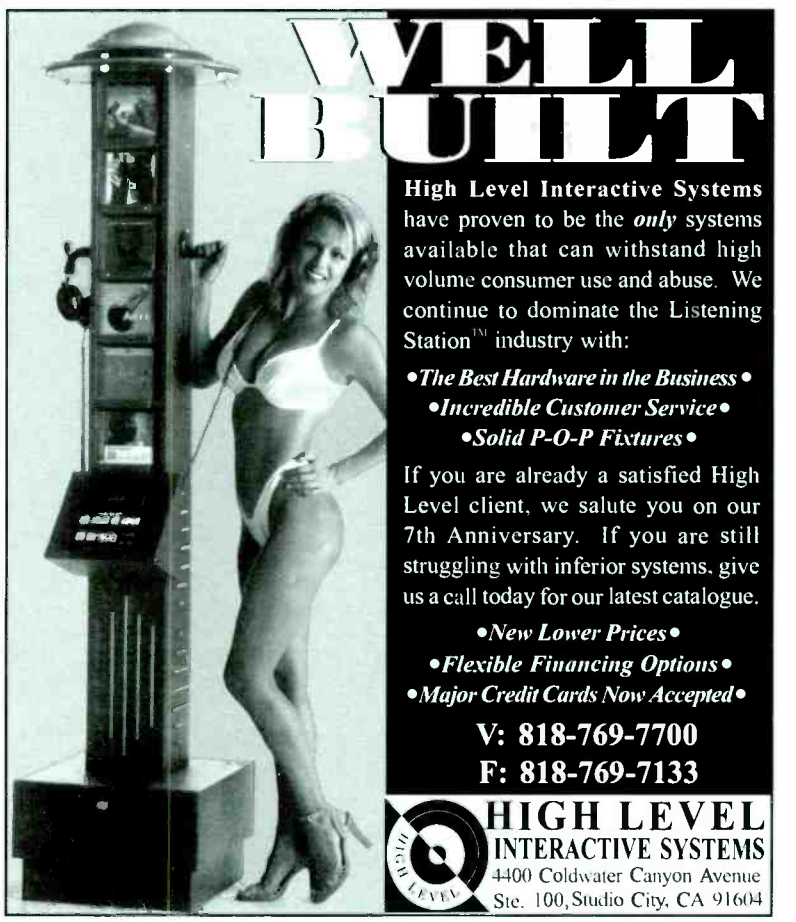
"There have been non-BMG artists and other labels coming and wanting to be on Peeps, not necessarily realizing it is a BMG site," Schimel says. "That shows the names are getting out there and that we bring a lot of authenticity to these sites. This is not just another corporate music site."

Peeps, Bugjuice, and TwangThis! do feature BMG Publishing artists who are not signed to a BMG label and BMG Canada artists who currently do not have material out in the States.

The company is considering featuring selected artists from a couple of independent labels on the sites, according to Wilson.

Yet despite its belief in the marketing power of the Web sites, BMG is not selling product on the sites and has no near-term plans to do so.

"We are evaluating that possibility and checking to see how other online folks are selling," Wilson says. "But right now it is about differentiating our marketing for major and developing artists."



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Tower Ponders Building New Facility For Sunset Strip Store

NEW DAWN ON SUNSET? Tower Records/Video's landmark location on the Sunset Strip in West Hollywood may undergo a radical makeover in the not-too-distant future.

Russ Solomon, president of Tower parent MTS Inc. in West Sacramento, Calif., confirms a source's report that the retail web is contemplating the demolition of the 28-year-old Tower Sunset store, which boasts 7,200 merchandisable square feet; it would be replaced on an expanded lot by a two-story, 41,000-square-foot structure with two subterranean garage levels and an outdoor plaza for staging events.

RETAIL TRACK™ by Ed Christman

The new building would also incorporate the stock from Tower's video and classical music stores, which are located across the street from the main Sunset store. The three buildings total about 18,000 square feet.

The new Tower Sunset structure would be the largest record store in the metropolitan Los Angeles area. The closest competition, as far as size is concerned, is about a mile down Sunset, where the 30,000-square-foot Virgin Megastore opened in December 1992.

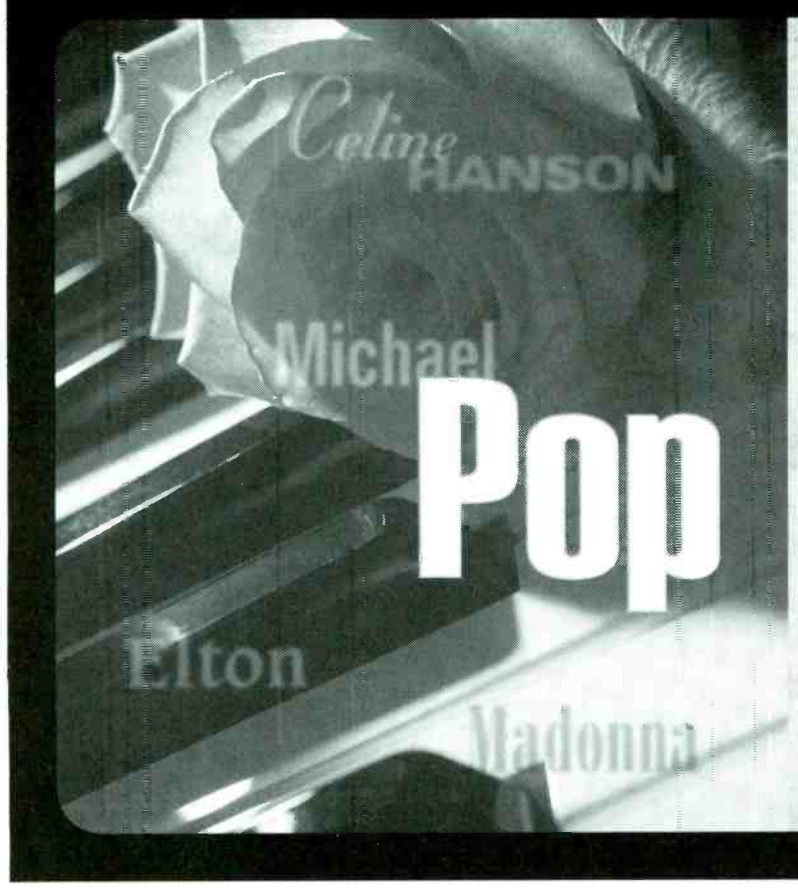
Solomon says his plan to upgrade Tower's Sunset store is predicated on its status as a destination site: "That's the center of the music business in the West. It should be a tourist attraction for anybody who visits L.A. and is interested in music. It's Solomon's mad dream, and I'd love to do it, but we're just in the planning stage." He offers no target date for an opening.

SPEAKING OF TOWER, at the chain's recent conference, the merchant named PolyGram Group Distribution (PGD) its "distributor of the decade."

Chris Hopson, senior VP of advertising and marketing, says, "Considering the circumstances, we wanted to do something special for them." Hopsen is referring to the pending acquisition of PolyGram by Universal. In light of that, "we created the award for them. We felt that was warranted," he adds.

As part of the award, Tower presented PGD president/CEO **Jim Caparro** and key PGD executives engraved watches, Hopsen reports. And, of course, Tower being Tower, its executives couldn't be sincere without poking a little fun as well. So they made up a top 10 list as to why PGD is their distributor of the decade. Highlights include No. 9, the distributor that invented the red barcode to turn free goods into no goods; No. 6, the first major distributor to get into the T-shirt business and the first to get out of it; No. 2, the distri-

(Continued on page 54)



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Rounder's Mercury Distribution Deal Leaves Room For Indies

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

ONE FOOT IN INDIEVILLE: With Rounder Records' distribution deal with Mercury Records finally in place (Billboard, July 4), it's time to weigh Rounder's future within the independent community.

Under the terms of the production and distribution deal, announced June 24, new Rounder releases will be issued through Mercury and its distributor, PolyGram Group Distribution (PGD). About 1,000 of Rounder's catalog titles will also now go through PGD.

As stated, it looked like Mercury would simply scoop up everything new that Rounder has to offer. However, there's always been ample reason to believe that at least some of Rounder's future new titles would go through indie distribution.

Rounder is probably the most prolific indie label in recent history. The company has consistently—some would say chronically—put out more albums per month than any of its contemporaries. The 28-year-old company has more than 2,500 titles in its catalog; that averages just shy of *90* releases in every year of its existence.

On Aug. 11, when Rounder's first release under the Mercury/PGD deal hits the streets, the label will issue *nine* new titles, plus an additional six albums in its Easydisc budget line. That's one release. One.

Would PGD—which already sports one of the largest monthly release books in the business—be able or willing to deal with a schedule like this one every month? Doubtful.

Is it likely that Rounder's immense platter of releases would be taken in its entirety, as PGD undergoes a complex merger with Universal Music and Video Distribution over the next two years in the wake of Seagram's purchase of PolyGram? Doubtful.

And is it likely that everyone at Rounder, Mercury, PGD, and Universal believes that each Rounder title—many of which will still be niche-oriented blues, folk, bluegrass, ethnic, and archival releases—would benefit from major distribution? Hmm.

Obviously, the indie community shouldn't wave goodbye to Rounder just yet.

The label already said 60% of its catalog will probably be handled by Distribution North America (DNA), with which the label was formerly partnered, and Bayside Distribution.

Both Rounder president **John Virant** and DNA GM **Jim Colson** confirm that some new Rounder releases will be handled independently.

Virant says, "I think we can function in a system where some releases go through major distribution and some go through independent distribution. We do a lot of very interesting things . . . [that] might not be appropriate for PolyGram."

Colson says, "We're working on finalizing our specifics, which would have new [Rounder] releases coming through us. They're already planning new releases for independent distribution . . . The releases they give to Mercury are at the discretion of Rounder."

Bayside COO **Mark Viducich** says details are sketchy regarding his company's role: "We will still be distributing new [Rounder] releases that will not be distributed by Mercury. I don't know what that is."

JAZZIN' IT UP IN JACKSON: Jackson, Miss.-based Malaco Records, long a leader in the Southern R&B and gospel markets, has quietly entered the jazz market.

In May, the company issued an album by smooth jazz saxophonist **Mike Stevens**, "Joy," on its Malaco Jazz imprint. The company has since signed production and distribution deals with New York labels Cat's Paw, Town Crier, and Jazzheads; artists in the labels' collective catalog include **Tom Browne, Paquito D'Rivera, Sir Roland Hanna, Bobbi Humphrey, the Thad Jones Big Band, John Tchicai,** and **Frank Wess.**

On Tuesday (7), the company will launch its Malaco Jazz Classics midline series by releasing live titles by **Duke Ellington** (a 1958 Paris concert featuring **Johnny Hodges, Russell Procope, Clark Terry, Ray Nance,** and **Harry Carney**), **Thelonious Monk** (a 1965 Paris date with the **Charlie Rouse-Larry Gales-Ben Riley** lineup), and **Dizzy Gillespie** (a quintet set from 1965 with **James Moody** and **Kenny Barron**). Malaco Jazz Classics plans 50 more releases.

Boston-based Fantasy and Concord Jazz veteran **Tony Weston** is heading Malaco's jazz division; he can be reached at 781-231-3986.

FLAG WAVING: The music played by the Phoenix band **the Revenants** could be called "country music," but according to singer/guitarist **Bruce Connole**, his group isn't hitting the standard country audience.

THE REVENANTS

"It's a pretty diverse crowd—there's isn't a built-in crowd for what we're doing," Connole says. "We get everything except the country people. I guess it's because we don't sound like **Garth Brooks** or **Shania Twain**—we don't sound like mid-'80s pop."

A clue to the Revenants' sound may lie in the title of their debut album on Tempe, Ariz.-based Epiphany Records, "Artists And Whores." Though the quartet offers a tradition-based style, augmented by lap steel and pedal steel guitar, autoharp, accordion, and fiddle, its songs—which sport titles like "Light At The End Of The Bottle," "Even Hookers Say Goodbye," and "Bottle And A Gun"—work out of a harder-edged spot than most contemporary country listeners may be accustomed to.

Connole admits the band's tunes are "not real cheerful." They're also not as slavishly devoted to old country themes as some may like. "We're not 100% faithful to it," Connole says. "I just look at [country music] as a framework . . . If I'm gonna imitate **Hank Williams**, I'd rather go buy a Hank Williams album instead."

The group's alternative-rock roots are borne out by the presence of guitarist/vocalist **Rick "Deke" Taylor**, a founding member of **the Gin Blossoms**. "Him and [the late] **Doug Hopkins** started that band," Connole says. "There was a chemical conflict of interest, and he left the band."

Despite the band's uncompromising and offbeat approach, it has developed a comfortable Phoenix fan base. In fact, Connole says, "We don't tour at all. Not by design—I just can't think of a good reason to leave town. I can play [in Phoenix or Tempe], make some money, be home by 1:30."

However, Connole says, the group's manager is considering a "dreaded" Los Angeles showcase this summer.

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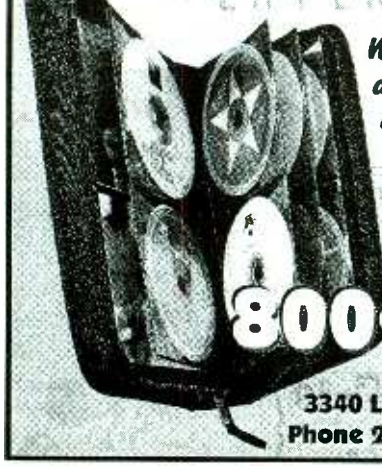

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RETAIL TRACK

(Continued from page 52)

bution company that launched digital compact cassette and CD-i; and No. 1, the company that passed on the "Titanic" soundtrack.

AT THE FLEADH: Retail Track recently went to its favorite festival, the Guinness Fleadh, where not only did I have the pleasure of enjoying some tremendous live performances—highlights included **the Saw Doctors, Shane MacGowan, Blink, Mary Coughlan,** and **the Chieftains**—but I also got to indulge in one of my favorite pastimes: checking out retail. HMV had a site at the Fleadh in a tent that measured about 600 square feet. Even though the festival was marred by rain (read: mudfest), **Ken Feldman,** director of marketing for HMV in the U.S., labeled the venture a success, reporting that sales were as strong as they were at last year's festival, which enjoyed extremely favorable weather. But since the company didn't have a point-of-sale system at the site, he says, it has yet to figure out what it sold of individual titles.

Another merchant that has been doing the concert circuit is Tower Records/Video, which is the resident merchant for the Lilith Fair. **Chris Hopson** reports that sales have been brisk during the tour. "We have been surprised how much catalog we are selling," he says. The traveling store carries about 600-700 titles and 5,000 units in total, he reports.

BOUTIQUE ITEM: Two veterans of the retail wars have joined forces to form a new boutique independent distributor. **Brian Lima,** formerly in retail marketing with Epic Records, and **Pat Egan,** who most recently worked for Mayhem Records, are about to open Two Buds Distribution, based in Babylon, N.Y. It will specialize in hard rock, heavy metal, industrial, noise, punk, and hardcore—or, as Lima puts it, "anything with a loud guitar." Two Buds' label roster will include a mixture of exclusive and nonexclusive labels. According to a press release, the label roster includes Metal Blade Records, Mayhem/Fierce, Music Cartel, Clean, Sweatshop, F.A.D., Slipdisc, and Pavement. Its first solicitation sheet carries 30 titles from labels like TVT, Taang!, and Idle Records.

The company's goal is to keep price to accounts as low as possible, and in order to achieve that goal, the company plans to keep overhead down. Initially, Two Buds will operate out of an existing business, an art gallery run by Lima and his girlfriend, **Christina Dunn,** in Bethpage, N.Y. That store has a basement, which Lima says Two Buds will leverage. Furthermore, the company plans to do most of its communicating with accounts by E-mail. Two Buds can be reached at twobudsdis@aol.com.

Assistance in preparing this column was supplied by Chris Morris in Los Angeles.

BUYING TRENDS

(Continued from page 49)

the average person to spend money on CDs and tapes (see accompanying chart), own their own stereo equipment, belong to music clubs, and go online.

Similarly, the researchers find that people who go to the movies a lot are also heavy renters and buyers of videos and viewers of films on cable TV. And Net surfers

are also more likely to be book readers than the average consumer.

"A medium never really disappears," says Frank. "Consumers integrate it into their lives in meaningful ways."

She adds that people are "finding new ways of using media." Using them simultaneously, for one thing.

Teenagers' rooms, she says, are often "fortresses, with a TV, a PC, a stereo, and a phone." (Another survey shows that of the 12- to 17-year-olds who have their own rooms, two-thirds have a TV in it.)

A popular term used to describe the future of home media and entertainment is "convergence." This could mean, for instance, that your TV, computer, radio, and telephone will be operating out of the same box. With the simultaneous use of media, Frank says, "for kids and teens, the convergence of behavior is already here."

Another conclusion MTV draws from the research is the importance of the brand name.

"It points very strongly to the need for brand building," says Frank. "People are a lot more places than before, accessing a lot more media. Brands help people navigate through the complexity."

The next part of the work is to "assimilate data" from the international part of the study—in Germany, Italy, and the U.K. "We'll look at how the overall media are similar and different and how our brands are perceived in other parts of the world," says Frank.

MTV plans to reprise the study later this year, using the same methodology and sample. "We'll see how much it's changed," says Frank. "If it's a great deal, we'll do it semiannually. We see the study as a benchmark."

HMV TAKES ON TOWER IN TOYKO'S SHIBUYA

(Continued from page 44)

ed by several hundred industry and media people. "Shibuya is the vibrant heart of youth culture not only in Tokyo but all of Japan. We're very lucky to have obtained such a good site in the heart of Shibuya."

HMV is said to have spent some three years negotiating a lease agreement with the site's owners. HMV Japan has 21 outlets, including the Shibuya store.

Dezelsky says the new store will help expand Shibuya's retail music market.

"Such a big increase in selling space usually does that," he says. "To some extent, people will drift in from other parts of Tokyo, and to some extent people will just buy more, because it's a choice of spending their money on CDs or on pizzas or the latest fashion. The accessibility does increase the spending on music.

"There will be some competitive battles going on," Dezelsky adds. "I'm sure Tower and Wave and the other retailers will feel it a little bit, but it will settle down. I think there is space for a lot of music retailers in Shibuya, because it is such a strong market."

The next development in Shibuya's "store wars" is expected to be the opening in the near future of a major outlet just down the street from HMV by Japanese music retail/rental chain Tsutaya.

The opening celebrations at the new HMV Shibuya outlet include in-store shows through July by several major Japanese acts, such as Luna Sea, Nanase Aikawa, the Ulfuls, Pizzicato Five, Judy & Mary, and the Zoo Bombs.

In a sign of increased cooperation between labels and the retail sector, Japanese record companies Nippon Columbia, Tokuma Japan Communications, BMG Japan, and Toshiba-EMI each compiled special CDs featuring tracks by several of their domestic acts to be presented to those attending the launch party.

"The labels have really rallied round and got behind us," Dezelsky says, "which is a very good sign."

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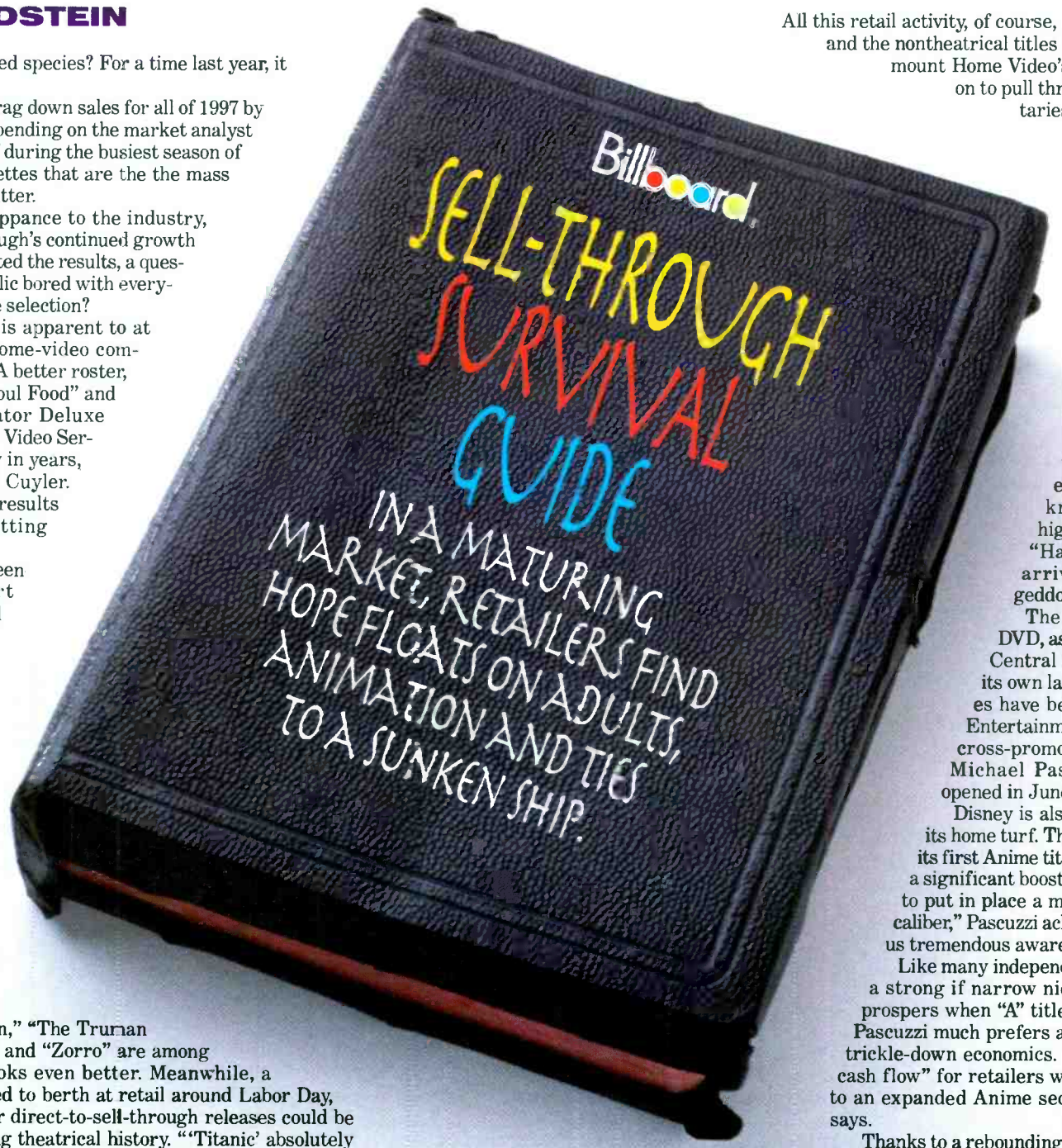
Site Lines: Is Online Selling For Every Retailer? Page 60

King-Size Promos Push 100s Of Hot Titles Page 60



BY SETH GOLDSTEIN

Is sell-through an endangered species? For a time last year, it seemed that way.

A dreary first half helped drag down sales for all of 1997 by anywhere from 5% to 10%, depending on the market analyst being quoted. Left on the shelf during the busiest season of the year were under-$10 cassettes that are the the mass merchants' video bread and butter.

The shortfall was a comeuppance to the industry, which had counted on sell-through's continued growth as a fact of life. As the trade sifted the results, a question arose: Was the buying public bored with everything or just with the new-title selection?

Well into 1998, the answer is apparent to at least some members of the home-video community: It's the titles, stupid. A better roster, including "Air Force One," "Soul Food" and "Anastasia," pushed duplicator Deluxe Video Services (formerly Rank Video Services America) to its best May in years, according to president David Cuyler. He now anticipates year-end results slightly ahead of record-setting 1996.

"The last few weeks have been pretty good," agrees Robert Alexander of New York–based Alexander & Associates, which tracks consumer purchases. For the first time, retailers seem better able to handle what Alexander calls "grown-up titles" that are favored by consumers who have had their fill of child-oriented family entertainment.

MONSTERS AND DOOMED SHIPS

With a roster of potential theatrical blockbusters due this spring and summer—"Godzilla," "Armageddon," "The Truman Show," "Saving Private Ryan" and "Zorro" are among them—the holiday season looks even better. Meanwhile, a "Titanic" of a movie is expected to berth at retail around Labor Day, though Alexander thinks other direct-to-sell-through releases could be swamped in its wake, repeating theatrical history. "'Titanic' absolutely dried up the box office" for competing movies, he says.

All this retail activity, of course, will do wonders for catalog and the nontheatrical titles that play off the hits. Paramount Home Video's "Titanic" can be counted on to pull through sales of the documentaries about the doomed passenger ship, several of which surged mightily while the movie dominated the big screens.

ANIME

And observers expect more tie-ins to other big-name movies from big-name studios—one way independents manage to stay afloat. Central Park Media in New York, which specializes in Japanese feature-length cartoons known as Anime, plans to highlight a four-year-old title, "Harmagedon," timed to the arrival of Disney's "Armageddon."

The Anime feature will be in DVD, as well as VHS, representing Central Park Media's first disc on its own label. (Previous DVD releases have been distributed by Image Entertainment.) "We're going to try to cross-promote it," said sales director Michael Pascuzzi before the movie opened in June.

Disney is also helping Central Park on its home turf. The studio plans to introduce its first Anime title this fall, giving the genre a significant boost. "We don't have the ability to put in place a marketing campaign of this caliber," Pascuzzi acknowledges. "This will give us tremendous awareness."

Like many independents that have established a strong if narrow niche, Central Park says it prospers when "A" titles are in short supply, but Pascuzzi much prefers a crowded slate because of trickle-down economics. "Hit titles generate more cash flow" for retailers who can allocate some of it to an expanded Anime section or try the genre, he says.

Thanks to a rebounding sell-through market, Cen-

(Continued on page 68)

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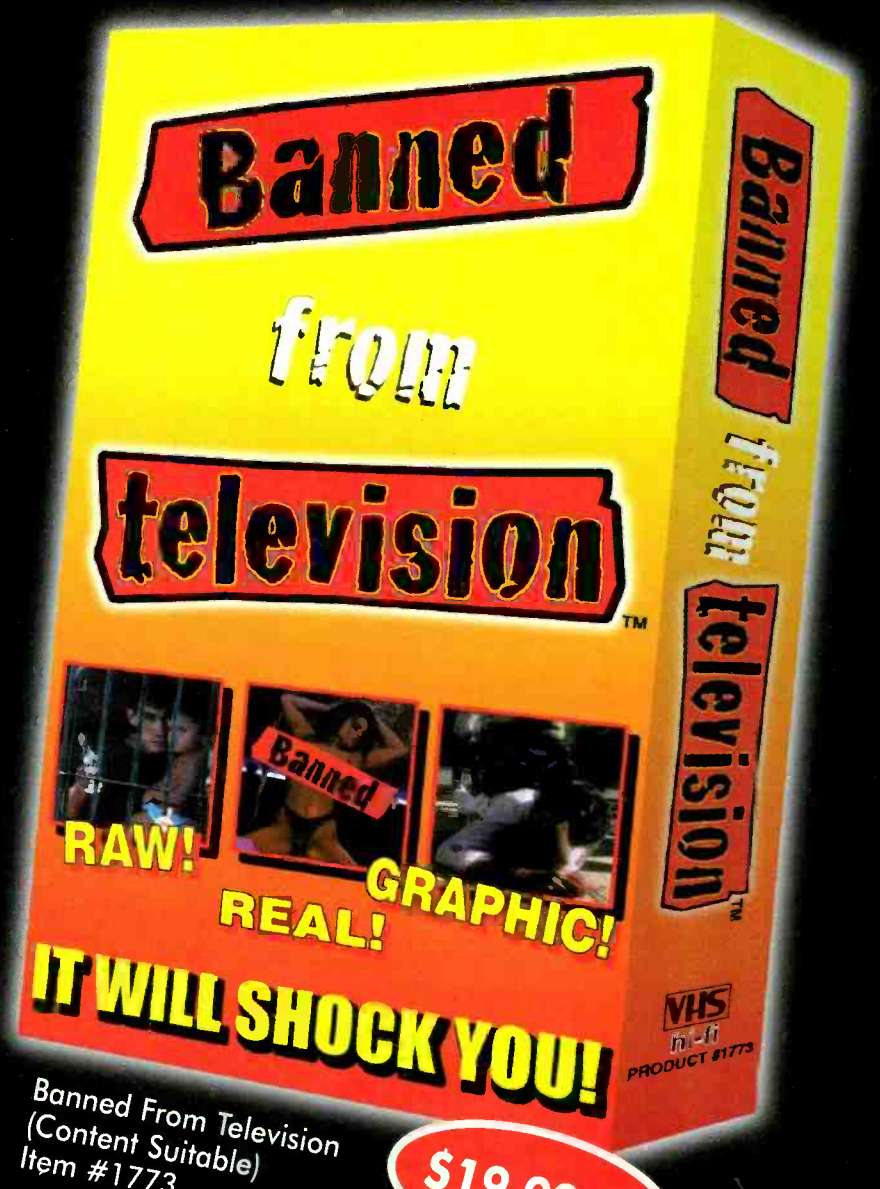

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Revenue-Sharing: Once Derided, It's Now Seen By Many As Video Distribution's Future

BY DON JEFFREY

Revenue-sharing in video rental has been around for about 20 years, but it has really taken off in the past six months, after Blockbuster's decision to enter the business. Now, some sources say, it could become the dominant form of video distribution of the future. Which appears to be good news for the two leading companies in the revenue-sharing business, Rentrak and SuperComm.

But some sources say change is occurring rapidly and that the traditional video distributors, who had pretty much ignored revenue-sharing, are "becoming the new powerhouses" in the business. The wholesale video-rental market amounts to about $3 billion a year.

With most rental videos selling at a wholesale price of $65, retailers are limited in the number of tapes they can buy. For many stores, revenue-sharing, under which stores pay a fraction of that amount per cassette, has been a boon, because it allows them to order more copies of a title. They can build cheaper inventory, better manage risk and possibly grab market share from competitors.

The economics of revenue-sharing are simple: increasing copy depth three or four times increases the number of rental transactions by 50%.

Ron Berger, president and founder of Rentrak, says, "I think everyone in the business back in the late '70s and early '80s tried to address the issues of depth and breadth [and how they put] an artificial cap on the size of the industry."

BLOCKBUSTER TIPPED SCALE

In the early 1980s, several of the studios tried revenue-sharing rental plans, but they all failed. At that time, retailers were not computerized. It might cost a store $25,000 to $40,000 to install computers, a mighty investment for a mom-and-pop retailer carrying a maximum of 1,000 titles.

And revenue-sharing was frowned upon by studios and some big retailers. It was Blockbuster's decision to jump into the business that tipped the scale. "John Antioco [Blockbuster's CEO] is the catalyst," says Berger. "He has single-handedly done in months what I tried and failed to do in 11 years."

What brought Blockbuster around to revenue-sharing was a slumping rental business. Industry-wide comparable-store video revenue declined 4.2% last year and about 2% the year before. Moreover, Blockbuster was losing market share to fast-growing competitors like Hollywood Video and Movie Gallery that were using revenue-sharing to "attack it at its Achilles heel," as one source says. Blockbuster, in order to maximize its cash flow and keep parent-company Viacom happy, had been underbuying new releases. Customers were turning away from their stores because they couldn't find the latest titles. Competitors were putting up banners in their stores guaranteeing that they had the newest videos.

In addition, there was the increasing threat that digital broadcast satellites and other direct-to-home technologies could make the video rental business obsolete in a few years.

Studios were receptive to a solution to a problem that might affect the health of their most profitable business, home video.

Now Blockbuster is taking in rental titles through traditional distribution and revenue-sharing. Rentrak is supplying all company-owned Blockbuster stores with revenue-sharing product from those studios that have relationships with Rentrak. And SuperComm is providing auditing and data-tracking services for studios that deal directly with the retailer.

RON BERGER

COMP-STORE UPTICK

There has been a noticeable change in the industry this year. According to some reports, comparable-store sales are up 5% or more. "The turnaround is driven by increasing the number of copies of titles in the stores," says Des Walsh,

(Continued on page 70)

Surprise: AFI's Top 100 Movies Were Tailored For Video And DVD Audiences

PICTURE THIS

by Seth Goldstein

STAR BILLING: Who says home video is in the back of the studio bus? For as long as we can remember, home video executives have groused that their operations get no respect, despite generating wholesale revenue of more than $8 billion last year. Well, the American Film Institute (AFI) balloting for the top 100 movies of all time has made a hash of those complaints.

Whether or not your favorite made the list, one thing is perfectly clear: The results were designed solely for cassette and DVD exploitation. Fewer than 20 of the AFI winners were released from the starting point of 1912 through 1939, long considered Hollywood's richest year.

Movies from the '80s and '90s, never considered masterpieces, are right up there with silent classic "Birth Of A Nation," which means the viewing public should have no problem identifying features they have or haven't seen—but want to own. Forget the back of the bus: Home video is now seated in back of the driver.

In hindsight, this should not have come as a surprise. After all, AFI's criteria for winning selections included video sales and rental figures, TV syndication revenue, and box office, judged equally with critical recognition, historical significance, and awards. Commercial considerations were key to gaining Hollywood support. No fools they, the studios saw the ballot and the publicity surrounding CBS' three-hour telecast of the winners as a major sales opportunity.

AFI consultant **Gene Silverman**, a distributor who later became president of PolyGram Video, agrees "absolutely" that the path to the top 100 was laid out for VCR households. "Among consumers, it has generated an awful lot of talk," he adds. That's translated to business. Deluxe Video Services, which dubs and delivers cassettes for Fox, Universal, Columbia TriStar, and Paramount, says it spotted an uptick in catalog orders immediately after the June 16 broadcast. One title seen coming off Deluxe's assembly line: Columbia TriStar's "Lawrence Of Arabia" (1962), the fourth-place finisher.

Warner Home Video, a Technicolor Video Services customer, wasted no time with a full-page ad in The New York Times and elsewhere listing 33 titles it owns or distributes. The studio's "Citizen Kane" (1941) and "Casablanca" (1942) finished at Nos. 1 and 2. AFI, Hollywood, and the Video Software Dealers Assn. agreed on a joint top 100 promotion, but Silverman says that doesn't preclude efforts like Warner's. "We're very supportive of what they're doing individually."

Amid the hoo-ha, DVD was not ignored. NetFlix.com announced the "immediate availability" of 35 digitized features. Indicative of the voting, half of the DVD titles were made after 1970, half from the mid-'20s through the '60s. AFI, which gives courses in digital technology, thinks DVD should have a role in its next sales foray. Later this year, the organization will release DVD versions of the CBS program and the 10 made-for-cable documentaries airing on Time Warner's TNT, says a source. "We're close to a distribution deal. We can't say more," he adds.

Silverman wants continued emphasis on the top 100: "All of us should be encouraging future promotions to stimulate sales and rentals. Isn't this what we've been searching for? It's an ongoing awareness campaign." Old and not-quite-so-old movies might do the trick.

DVDOINGS: Paramount Home Video reportedly has told Deluxe Video Services to ready its packaging lines for the studio's first DVD titles. Deluxe, already cranking out millions of VHS editions of "Titanic," says it has no idea what titles to expect or when.

Due from Fox Lorber Aug. 11: "Stalingrad," "The Three Musketeers," "The Four Musketeers," **Akira Kurosawa**'s "Ran," "Dead Heart," "In The Realm Of The Senses," **Jean-Luc Godard**'s "My Life To Live," "Lou Reed: Rock And Roll Heart," "Emmanuelle 2," and "Buffet Froid." All are $29.98, except the two-disc "Stalingrad" and "Ran," at $34.98 each.

Republic Pictures launches its "Silver Screen Classics" line with "High Noon" and "Invasion Of The Body Snatchers" at $24.98 . . . Buena Vista Home Entertainment ships "Judge Dredd," "Phantoms," and "Titanica" Aug. 18 at $29.99 list.

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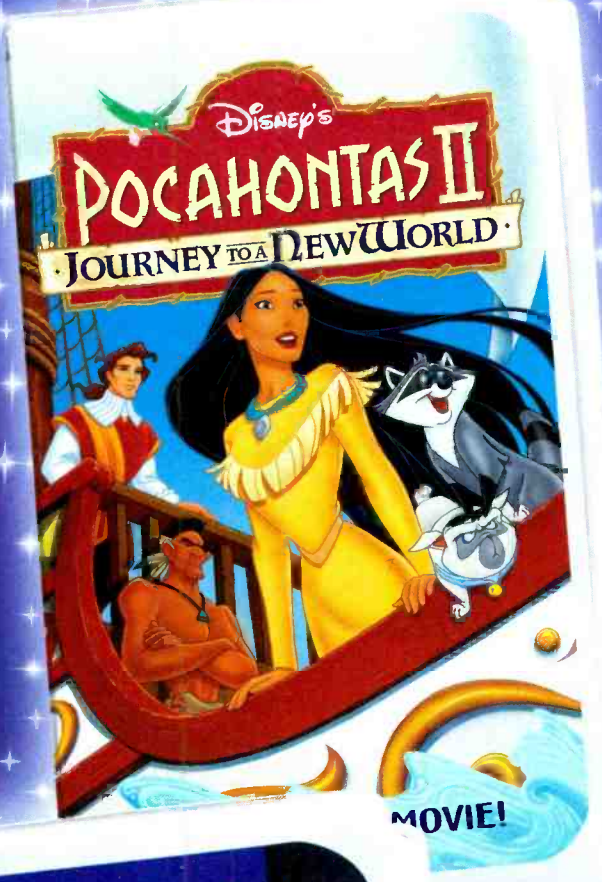

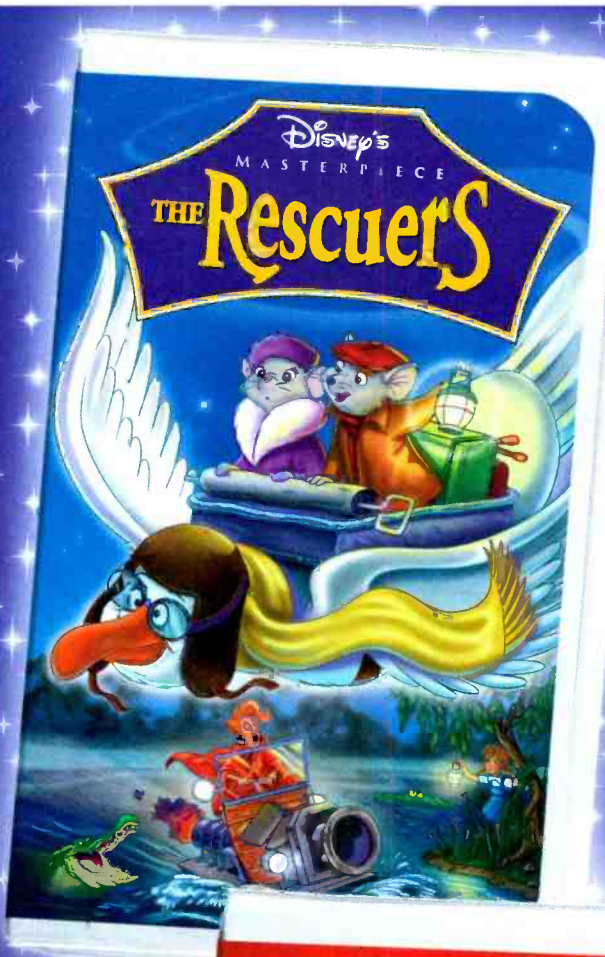

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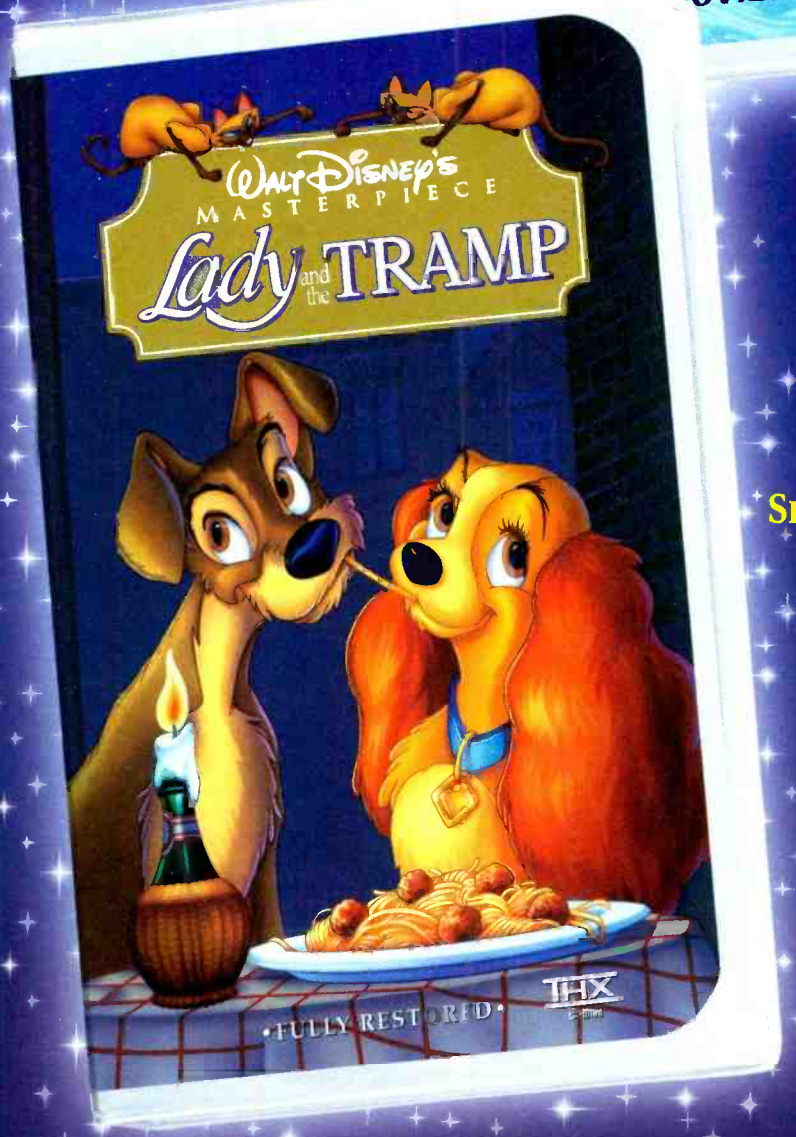

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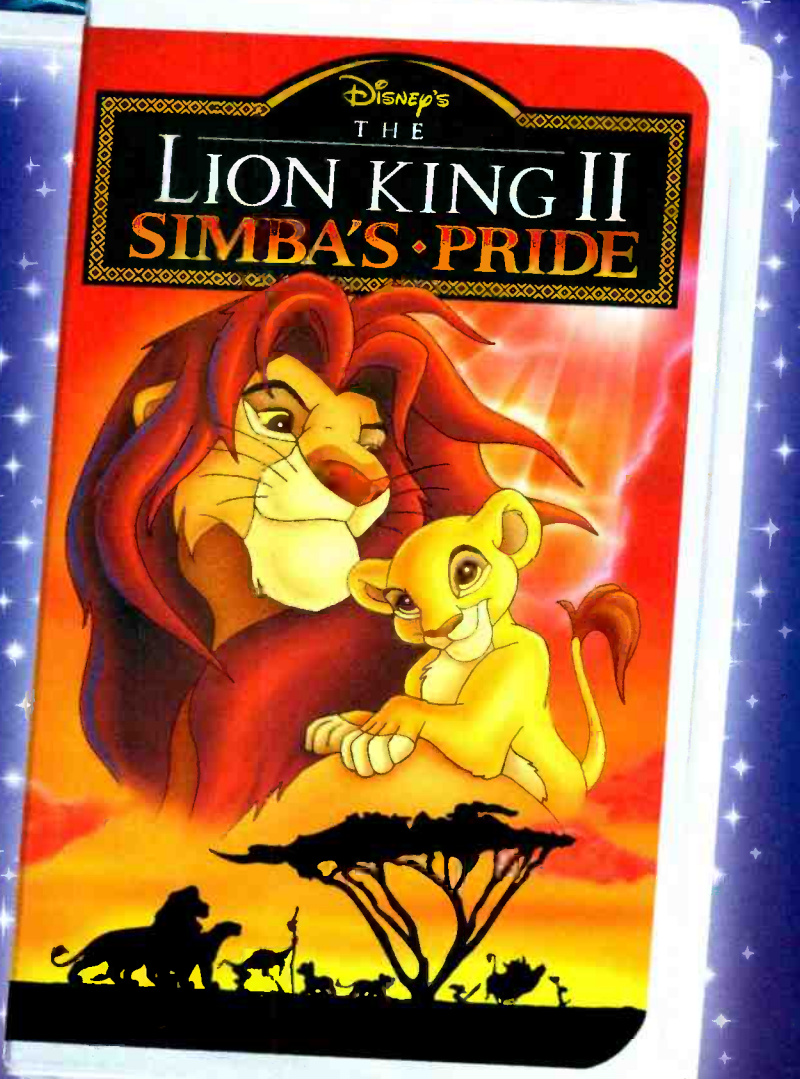

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Site Lines

Cyber-Specialists Aren't Alone In Seeing Online Retailing As Video's Future. More Bricks-And-Mortar Merchants Are Clicking On Every Day. Will The Rising Tide Lift All Boats?

BY CATHERINE APPLEFELD OLSON

To date, the story of online video retailing has been largely a tale of start-up companies cutting their teeth solely on the electronic ring of the Internet. But cyberspace is about to get a lot more crowded with the entry this spring and summer of several bricks-and-mortar heavy-hitters, including Tower Records, Borders and Best Buy.

Borders Group Inc. launched its Borders.com Web site in early May with a strong video statement. Unlike most of its bricks-and-mortar stores—which are weighted more heavily toward books—the Web site gives equal play to books, video and music. Borders' off-line stores carry 5,000 to 7,000 video

STUART SKORMAN

titles. "The key is to make sure when you add something like video and DVD that it is not just an add-on, and that you have experienced buyers who know what to get and get them in stock quickly," says Scott Wilder, director of Internet services for Borders.com.

However, Wilder is quick to point out the tremendous cross-merchandising opportunities that exist online. "People tend to get 'click happy' online, and this can have a very positive effect on us," he says. Wilder says Borders.com customers tend to purchase product in more than one category at each visit. The company will be stepping up its cross-merchandising promotions, including the recent launch of a selection of video guide-books and other film-reference material in the video department. In addition, the site has an "information desk," where customers can e-mail questions about product and receive an answer within 24 hours.

INTERNATIONAL BORDER CROSSINGS

Wilder also notes the importance of the Internet as Borders spreads its wings internationally. The company recently opened a store in Singapore and is slated to open in the U.K. and Australia later in '98. "In terms of globalization, the Internet gives us a huge opportunity to attract customers," he says. "Our

MICHAEL MASON

competitors get 25% of their traffic from overseas, and we are hoping that, since we also have an off-line retail presence, we can push that up beyond 25%."

Although it has been peddling music on the Internet for three years, Tower held off its e-commerce video foray until this summer. Jon Feidner, Tower GM of direct-to-consumer operations, says the delay was partly a problem of getting the proper resources to create a robust online video-retail environment, and partly a matter of waiting for the most advantageous time. "It was a matter of getting our ducks in a row for music first," he says.

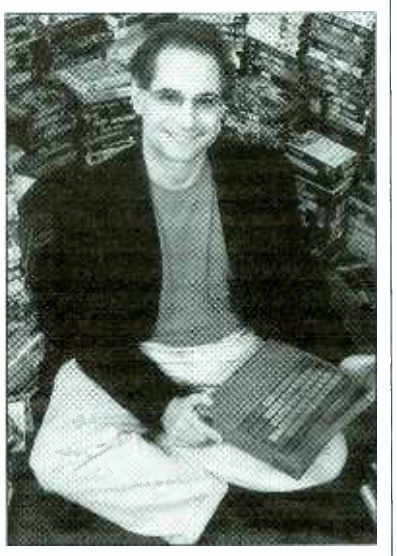
Feidner says Tower is "gearing up for a big challenge" in the video-retail market. "We are approaching video the same way we approach music. We plan to carry as much catalog as possible and have a fast turnaround for orders, within 48 hours," he says. To better serve its video customers, Feidner says Tower is extending its partnership with database and sample-enabling company Muze to include both music and video online.

Asked whether selling video online was a choice or a necessity, Feidner replies, "There was no choice; there's no question about it. We realized that online retailing was not going to go away, and we had no choice but to be involved. So that's where we have put a lot of effort in the past three years: to make it work." Although he was unable to provide specifics, Feidner says Tower also is looking to begin selling books online.

Ted Singer, Internet music manager at Best Buy, says video and DVD will be integral to the product mix when the company launches its Internet video store this summer. "Video is an important part of the Best Buy product mix, so obviously it is an important part of the online product mix," Singer says. He says the two primary reasons Best Buy's bricks-and-mortar stores attract customers—name recognition and its penchant for drawing those who are looking to purchase a variety of products from video to music to electronics—will be the company's primary advantage online. "We look at Best Buy as being our own niche," he says. "People are aware of what the brand name means to them, and that is initially going to be our strength."

DEBUTS AND DVD

As well as drawing traditional off-line retailers, the low cost of entry and level playing field of the Internet continues to sprout new cyber-only video stores—both specialty shops and multi-category merchandisers. Book goliath Amazon.com this spring quietly entered the video market with a broad campaign



MARC RANDOLPH

planned for later in the year. Videoserve.com debuted in October with a mission to serve the sell-through video and DVD market only. "The clear difference for us is we are committed to the sell-through market. We are not trying to rent or prop up our stores or get incremental sales from a book side of the company," says Michael Mason, Videoserve.com principal and co-founder. Videoserve.com is spreading its message through targeted promotions. The company was the exclusive movie store on Academy Awards site Oscar.com in the spring and will likely repeat the promotion next year, he says.

Mason says the average customer purchases two or more pieces of product, and that plans are in the

(Continued on page 66)

Happy Birthday, Baby!

Two King-Size Promotions Put A Push Behind Hundreds Of Catalog Titles

BY EILEEN FITZPATRICK

It's standard marketing procedure for studios to repromote a film when it reaches a significant anniversary, but this year two promotions that will celebrate the history of filmmaking will drive all-important catalog sales.

Earlier this year, Warner Bros. initiated a sweeping company-wide promotion to celebrate the studio's 75th anniversary. More than 350 video and DVD titles are included in the year-long promotion, ranging from "Casablanca" to "Lethal Weapon 3."

CASABLANCA

This summer, the American Film Institute is celebrating the centennial anniversary of film with its "100 Years, 100 Movies" campaign, which includes a joint video promotion among 13 different Hollywood studios. The Institute compiled a list of the 400 greatest movies ever made and a blue-ribbon panel of 1,500 film historians, directors, actors, critics and scholars selected 100. The prestigious list was revealed on a June 16 CBS television special.

Each Warner 75th anniversary title includes an insert offering more than $150 in consumer savings. Some of the offers include a free Warner video when consumers buy five anniversary titles, as well as price discounts on Time Warner magazines, entrance fees into the company's Six Flags Theme parks, Warner online features, Warner Music releases and WB Sport items.

In addition, the promotion has external tie-in partners Act II Microwave Popcorn and Princess Cruise Lines.

WARNER BY QUARTERS

The supplier rolled out the program in four quarterly installments, with each carrying a specific theme. The first quarter-theme highlighted Academy Awards winners, and early sales results have surpassed Warner's projections.

"We've exceeded our expectations by four-fold," says director of marketing Mike Saksa, "and on some titles we're eight times above what we've originally expected." Originally, Warner had expected to ship 20 million combined units.

The second-quarter group includes action adventure titles, including "Blade Runner," ""Rio Bravo," and "Dirty Harry." The third quarter features family entertainment and the fourth quarter highlights box-office hits such as "Batman," "The Jazz Singer," and "Superman."

Based on the sales success of the first-quarter titles, Saksa says the supplier has increased the television advertising buy for the remaining titles. "We think we can safely invest more money based on previous

LETHAL WEAPON 3

sales," he says.

The 75th Anniversary promotion was even helped out by talk-show host Rosie O'Donnell, who hawked some of Warner's DVD titles when she took her show to Los Angeles earlier this year. O'Donnell's show is produced by Telepictures Productions, a Warner company, and is syndicated by Warner Bros. Domestic Television Distribution.

One buyer at a major chain says their sales of the Warner 75th anniversary titles have doubled. "Consumers are being driven to the store because of the anniversary promotion," he says, "but we've given them key placement, and they are driving sales."

John Thrasher, VP at Tower Video agrees. "What we've been able to accomplish is getting key catalog titles in front of the consumer, and when you get them out in front of consumers they're more likely to buy them."

AFI'S HOT 100

The AFI plan, which launched in June, used the CBS special as its springboard. Following the June 16 telecast, cable network TNT began a 10-week series highlighting each of the 100 movie titles and why they were chosen. AFI will also feature the titles on its Web site, and a travelling exhibition should hype the program through the middle of 1999. Retail stores will receive banners, merchandising kits and stickers to promote the titles to in-store customers.

The Video Software Dealers Assn. is also tying in to the AFI program and will run a consumer and retail contest, which runs from June 8 through Aug. 6. As part of the program, consumers enter by listing their three favorite movies of all time and submitting the list to their local participating retailer. A randomly selected winner will be awarded a free trip to L.A. to attend

(Continued on page 65)

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WELCOME TO THE DAWN OF A NEW ERA IN ENTERTAINMENT SERVICES

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DVD ETA: A Flood Of Second-Half Releases Signals Format's Arrival

BY STEVE TRAIMAN

With 706 DVD movie and music titles released in the first half of 1998, more than 220 additional titles are confirmed through the third quarter and into the holiday sales period. More than 925 releases have been announced for this year, compared to 520 titles issued in the eight months of 1997, dating from the Warner Home Video launch last spring. This brings the grand total to over 1,450 as of early June.

DVD video movie and music sales topped 2.935 million units for the first 22 weeks of 1998 through May 31, based on figures extrapolated from the 16,000 outlets reporting to VideoScan—which account for a conservative 80% of total sales. Adding the estimated 1.9 million units sold from the Warner launch in late March 1997 through year-end, total sold to date is more than 4.8 million units.

Following are confirmed releases for July onward as reported by the distributing labels, with in-store date and D/D if day-and-date with its VHS release.

Anchor Bay Entertainment: "Q—The Winged Serpent" (July 7); "Dracula: Prince Of Darkness," "Evil Dead II," "Nightstalker/Night Strangler," "Quartermass & The Pit," "Satanic Rites Of Dracula" (all July 21); "Halloween 4," "Legend Of The Seven Golden Vampires/Seven Bros. Meet Dracula" (both 8/11).

Artisan Entertainment (LIVE): "Caught Up," "Jacob's Ladder" (both July 14).

Buena Vista Home Entertainment: "American Werewolf In Paris," "Mr. Magoo," "Scream 2," "Swingers" (all July 21); "Judge Dredd," "Phantoms," "Titanica" (all Aug. 18); "Beauty & The Beast: The Enchanted Christmas," "Deep Rising," "Kundun," "The Santa Clause" (all Oct. 13).

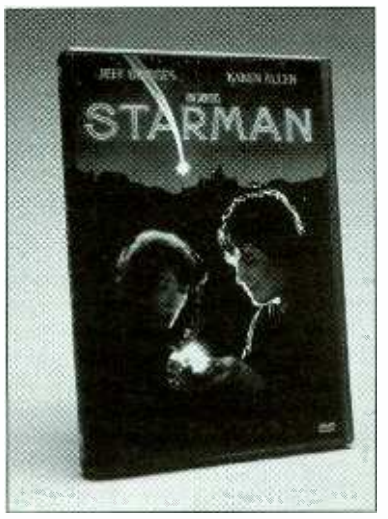
Columbia TriStar: "Boyz 'N The Hood," "Riverdance: Live From New York," "Striking Distance," "Swept From The Sea," D/D (all July 14); "Mary Shelley's Frankenstein," "The Juror," "Truth Or Consequences, N.M.," "Screamers" (all July 28); "Oliver," "Peggy Sue Got Married," "Starman" (all Aug. 11); "It Could Happen To You," "Mortal Thoughts," "Money Chain," "Sunset" (all Aug. 25).

Criterion: "Samurai Volume 1: Musashi Miyamoto," "Samurai Volume 2: Duel At Ichijoji Temple," "Samurai Volume 3: Duel At Ganryu Island" (all July 28); "Grand Illusion" (Aug. 18).

Digital Disc Entertainment: "Abbott & Costello: Jack & The Beanstalk," "The Gold Rush," "The Little Princess," "Utopia" (all Aug. 4).

Front Row Entertainment: "Desperate For Love," "Mister Johnson," "Naked Space," "Night Caller," "One Eyed Jacks," "Trinity Is Still My Name," "Who Shot Pat?," "Zulu" (all Aug. 4).

Goodtimes: "Dr. Giggles," "Earthquake," "Halloween II," "Halloween III," "Munsters' Revenge," "Shout," "When A Stranger Calls Back" (all Sept. 29).



STARMAN

Image Entertainment: "Alice Cooper Prime Cuts," "Whispering Waters," "Puccini: La Fanciulla Del West (all July 1); "Beach Boys: The Nashville Sounds," "Belinda Carlisle: Live," "Rick Wakeman: Live," "Rodgers & Hammerstein: The Sound Of Movies (A&E)," "Rolling Stones Live At The Max" (all July 8); "I Vespri Siciliani" (July 15); "Atomic Submarine," "The Bicycle Thief," "Corridors of Blood," "First Man Into Space," "Haunted Strangler," "Marat/Sade," "Nunsense," "Of Mice And Men" (all July 22); "Solaris" (July 29); "Music For Montserrat" (Aug. 5); "Lo Frate 'N Namorato" (Aug. 19); "Joe Cocker: Across Midnight Tour" (Sept. 16).

Image/Central Park Media: "Art of Fighting," "Gowcaizer: Voltage Fighter" (both Anime, July 1); "Record Of Lodoss War, Vol. 1-6" (Anime, July 8).

Image/Orion/Metromedia: "Bull Durham" (July 22); "Dances With Wolves" (Sept. 30).

Image/Playboy: "Playboy's 1995 Video Calendar," "Playboy: Playmates Revisited" (both July 8); "Playboy's Shannon Tweed" (July 29).

Image/Universal: "Matinee," "Road To Utopia" (both July 1); "Casual Sex," "Journey To The Far Side Of The Sun," "Mask" (all July 8); "Horse Feathers," "In The Foreign Legion," "Midway" (all July 15); "Serpent And The Rainbow" (Aug. 5).

Lumivision IMAX: "Grand Canyon: The Hidden Secrets," "Hidden Hawaii," "Yellowstone" (all July 28).

MGM (Warner): "Dr. Zhivago" "For A Few Dollars More," "The Great Train Robbery," "How The West Was Won," "The Pink Panther" (all July 28); "The Man In The Iron Mask," "2001," "2010," "Hackers" (all Aug. 25); "Carrie," "Leviathan," "Logan's Run," "Lord Of Illusions," "Westworld" (all Sept. 29).

New Line (Warner): "Dark City," "Wag The Dog" (both July 28); "The Wedding Singer" (D/D, Aug. 4); "Mr. Nice Guy" (D/D, Aug. 11); "Lost in Space" (D/D, fourth quarter).

Pioneer: "Karaoke: Country Library #202"; "DVD Karaoke Library" No.s 5-85, 6, 7; "Salt Of The Earth/The Hollywood Ten" (all July 14); "Celia Cruz: Guantanamera," "Little Richard: Keep On Rockin'" (both July 21); "Night Warriors

THE WEDDING SINGER

No. 1 (July 28); "Doors: The Doors Are Open," "James Brown: Body Heat" (both Aug. 11).

PolyGram: "The Gingerbread Man" (July 28), "The Borrowers" (Aug. 18), "The Graduate" (Aug. 25).

Republic: "Rio Grande," "Sands Of Iwo Jima" (July 14); "It's A Wonderful Life," "Bells Of St. Mary's (both Aug. 18).

Rhino: "Head: The Monkees," "Paul McCartney: In The World Tonight," "Walking Tall" (all July 21).

Simitar: "Bikini Hotel," "Drive," "Fighter Jets & Attack Aircraft," "Habitat," "Interlocked," "Karate Wars," "Killing Jar," "Paddle, Hike & Home," "Strip Search," "Sweet Evil," "Tale Of Two Sisters," "The Apocalypse" (all July); "American Street Fighter 1 & 2," "Angel In The Attic," "Boys Will Be Boys," "Champions," "Cyberspace/Hyperspace," "Face The Evil," "Hot & Sexy Strippers 1," "Moving Target," "Specimen," "The Boys Club," "Video Fashion" (all Aug.); "Amateur Nude Strippers 1," "Big & Busty Centerfolds," "Black Circle Boys," "Cartel," "Demolitionist," "Expert Weapon," "Fantastic Follies," "Mob War," "Naked By Nature 1," "Pocket Ninjas," "Psychomania," "Pushed," "Red Scorpion," "Scream Your Head Off," "Shiver," "Shock Troop," "Spirit Of The Eagle," "Tender Times," "Wacky Babies" (all Sept.).

Sony: "Michael Jackson: HIStory on Film #1" (July 15); "Gloria Estefan: Everlasting Gloria," "Rage Against The Machine," "Stevie Ray Vaughan: Live At El Mocambo" (all July 28).

Trimark: "Chairman Of The

(Continued on page 68)

Worried That Home Viewers Will Be In Their Cups, Brit Retailers Contemplate A Customer-Free Summer And Look For Fall

BY SAM ANDREWS

LONDON—If you want to know how hard it is to get Brits to rent or buy videos in the summer, consider this.

Even before this summer's World Cup soccer tournament put the U.K. in a spin of sports torment, ITV, the country's biggest commercial network, broadcast the English Football Association Cup Final in May. This was a big deal. Everyone but everyone watches the FA Cup Final. Think Superbowl for a small island.

Not this year.

An early summer heatwave was blamed by ITV for attracting the lowest FA Cup final viewing figures in 10 years. Just 7.8 million viewers tuned in to the match on ITV, with 900,000 turning to the simultaneous live coverage on satellite channels. But that represented millions of viewers who were not watching home videos—and a sign of what the World Cup (June 10-July 12) would bring to the video business.

And this summer, British video retailers are faced with a double whammy. Like the old song "Big Bad John" says, if the left fist don't get you, then the right one will, retailers expected to face empty shop floors as either sunshine or the World Cup soccer matches, televised from France, keep customers away.

After the early sales frenzy signalled by "The Fully Monty," "Hercules" and "Spice World—The Movie," Virgin Retail's senior product manager Garry Blackman was sanguine about business prospects for the summer period.

"I expect things will be very hard because of the World Cup. Memories of Euro '96 [the European international soccer tournament] come flooding back—a hot summer and England doing well and no one going out to the stores," he says.

Blackman says Virgin has organized voucher promotions with the Daily Mirror newspaper based around the soccer, but admitted that, in the end, "there's not much that can combat it. We knew it was happening; we've experienced Euro '96, and if England [is doing] well, people will be in front of the TV at home or in the pubs. It's a concern, but at least we can look forward to the run-up to Christmas and [the video release of] Titanic'."

FALL FOOTBALL FATIGUE

On the sell-through side, the video-release slate shows a more or less tacit admission that the World Cup is too big a competition for the video industry. Most significant summer releases have been skewed towards mid-late summer to coincide with the end of the tournament and, no doubt, the onset of a certain amount of football fatigue.

Adrian Rondeau, owner of independent rental and sell-through video retailer Adrian's in Wickford, Essex, was far more relaxed about the impending customer-free zone. "Look: The public is football-minded, and that's it," he says. "You hear people in the trade talking about doing summer promotions, but if people want to watch the football or

(Continued on page 69)

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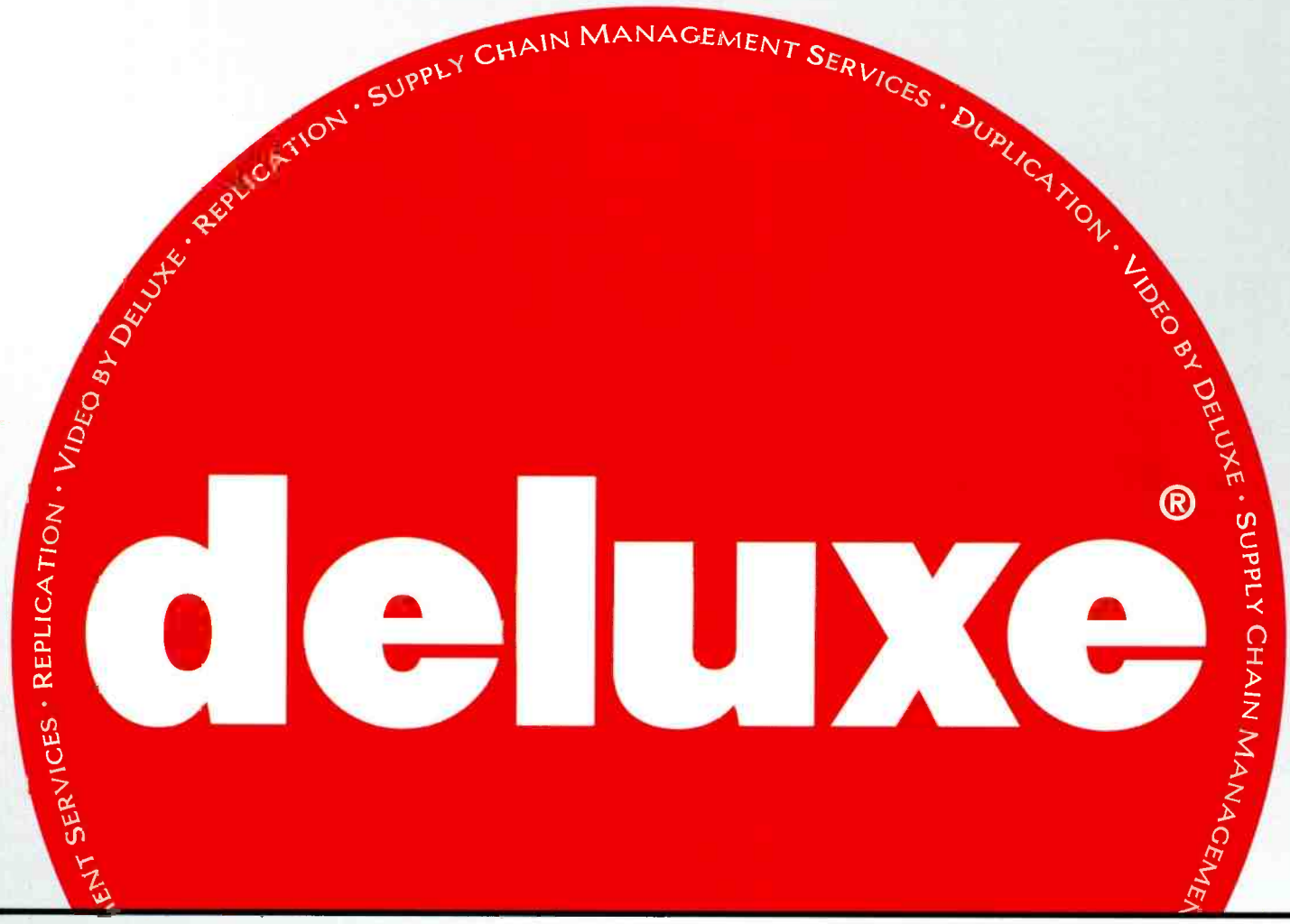
DELUXE VIDEO SERVICES, INC.
THE TECHNOLOGY BEHIND TODAY'S ENTERTAINMENT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Fox Hopes For A Killing With Vampire Slayer, Friendly Ghost

A VIDEO TO DIE FOR: Among the more interesting titles in the mix of 20th Century Fox Home Entertainment's big third-quarter push is the TV show "Buffy The Vampire Slayer."

Hoping to repeat the successful video launch of "The X-Files," Fox will release six episodes of the teen cult show Sept. 15. Three single cassettes from the show's premiere season will be priced at $14.98; the three-pack is available for $39.98.

Twelve titles from "The X-Files" have cumulatively sold 8 million units, according to Fox. A studio spokesman says, "If we sell half as many on 'Buffy,' we'll be very happy." The debut of "Buffy" on video will be bolstered by a line of licensed merchandise created for the cassette release.

SHELF TALK

by Eileen Fitzpatrick

The creation of the line is all part of Fox Consumer Products' new strategy of linking video with other products, much in the same way studios cross-promote movies with toys, clothes, and fast-food chains. "This is a nice line of licensed merchandise that appeals to the teen target audience," says Fox Consumer Products president **Pat Wyatt**.

Wyatt says the line is unique because it's "not just logo slapping." It features skimpy T-shirts sporting a stake through the heart or the single word "Buffy" in blood red. Also available is a line of jewelry incorporating the stake-in-the-heart theme and items like tombstone bookends.

Fox Home Entertainment's booth at the Video Software Dealers Assn. (VSDA) Convention will be a showcase for the new Buffy merchandise, as well as other Fox-related licensed items.

Other notable third-quarter releases include "Casper Meets Wendy," the follow-up to the direct-to-video feature "Casper: A Spirited Beginning," which Fox says shipped 5.5 million units. The title arrives in stores Sept. 22 priced at $19.98; it will feature a $5 rebate with the additional purchase of three Hershey candy bars and two boxes of General Mills cereal.

The Carls' Jr. and Hardee's fast-food chains will also feature the title with a Halloween kids' meal that will come in a trick-or-treat bucket. When consumers buy both Casper titles they can send in for a $2 rebate from Fox.

From its deep catalog, Fox is rereleasing all five "Planet Of The Apes" movies with a new line of Go Ape merchandise on Aug. 18. A five-pack widescreen gift set is priced at $54.98, and a pan-and-scan version is $49.98. Singles, in pan-and-scan only, are $14.98 each.

JOB FILE: Trans World Entertainment chief video buyer **Mark Galeo** has left for a new job at Northeast One Stop. Galeo, whose new title is DVD and video buyer/director, has been brought in to establish a DVD department for the Albany, N.Y.-based company. Northeast serves about 1,000 music outlets. Northeast has been strong in music video, says Galeo, and it wants to make a bigger commitment to DVD. It won't carry movies on VHS, however—so no phone calls, please!

In other Trans World news, video buyer **John Sousa** has also left. **Mark Higgins,** accessories buyer for music and video, is now overseeing buying functions.

X GAMES AND MUSIC: ESPN Home Video is taking the lead from other championship videos and will release a highlight tape from the X Games '98 on Aug. 11, about 30 days following the event's end. The tape will be accompanied by a companion album on Mammoth Records, "The Music From The X Games, Vol. 3." Consumers who purchase both the video and the album can apply for a $5 rebate from Aug. 11-Dec. 31. The video is priced at $14.99. The CD sells for $14.98, and the cassette is $10.98.

The "X Games '98" videocassette features highlights from both the summer games held in San Diego and the winter games in Crested Butte, Colo. ESPN aired more than 40 hours of the summer events, which included barefoot water-skiing, in-line skating, and mountain biking.

Artists on the album who are also on the video include **the Mighty Mighty Bosstones, Descendents, Fu Manchu, Fatboy Slim,** and **the Crystal Method**.

ROSE OF THE 'TITANIC': Leo, Kate, and **James Cameron** won't make it to Las Vegas, but the Video Software Dealers Assn. (VSDA) and Paramount Home Video have persuaded **Gloria Stuart** to make an appearance at the VSDA Convention. Stuart, who played the elderly Rose in "Titanic," will receive VSDA's Legend Award at the Home Entertainment Awards ceremony on Saturday (11).

In other convention news, two retailers were re-elected to the VSDA board: **Herman Junkerman** of Movie Man Video in Glassboro, N.J., and **Mark Vrieling** of Seattle's Rain City Video. **Ross Flint** of Video Station Superstore in Austin, Texas, is a first-time board member.

Billboard®

JULY 11, 1998

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	23	2	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	1	6	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
3	2	17	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	4	9	ANASTASIA	FoxVideo	Animated	1997	G	26.98
5	5	3	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
6	3	8	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	9	7	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
8	7	10	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
9	8	4	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
10	10	7	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
11	6	8	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
12	13	7	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
13	19	4	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
14	11	111	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
15	16	7	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
16	14	5	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
17	21	6	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
18	15	3	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
19	28	3	BACKSTREET BOYS: ALL ACCESS VIDEO	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
20	17	3	MELODY TIME	Walt Disney Home Video 6963	Animated	1948	NR	22.99
21	18	10	ELMOPALOOZA! ◇	Sony Wonder	The Muppets	1998	NR	12.98
22	20	23	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ◆	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
23	25	4	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
24	12	8	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
25	27	2	SARAH BRIGHTMAN IN CONCERT	Columbia TriStar Home Video 2105	Sarah Brightman	1998	NR	19.98
26	29	21	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
27	36	20	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
28	32	7	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
29	26	19	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
30	30	13	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
31	35	4	THE BEST OF THE SIMPSONS: VOL. 3	FoxVideo 4104450	Animated	1998	NR	24.98
32	38	9	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
33	33	5	THE GIANT OF THUNDER MOUNTAIN	Plaza Entertainment, Inc. 1750-1	Richard Kiel Jack Elam	1998	PG	12.95
34	34	25	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
35	37	30	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
36	NEW▶		MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
37	31	8	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
38	40	11	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
39	NEW▶		JOEY	MGM/UA Home Video M506877	Ed Begley Jr. Jamie Croft	1997	PG	14.95
40	22	2	BACKSTREET BOYS: LIVE IN CONCERT	MVD Video 50028	Backstreet Boys	1998	NR	19.95

● 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.

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HAPPY BIRTHDAY, BABY

(Continued from page 60)

the AFI's Lifetime Achievement Award show held in February. One retailer will also win the trip.

"The best way to celebrate the centennial of film is at the video store," says VSDA president Jeffrey Eves, "because video stores are the houses for our greatest films." Eves adds that the campaign will serve as

the video industry's long-awaited consumer awareness initiative that the trade organization has tried to get off the ground for nearly 10 years.

30,000 STORES PARTICIPATE

"This represents some important firsts for the video industry, and if it's successful it will create a model for future promotions," Eves says. Indeed, the AFI/VSDA promotion is the first time the trade organization has endorsed an all-encompassing marketing campaign that is is available to all its members. It is also the first time VSDA has initiated and paid for a consumer sweepstakes to promote its ongoing message about the tremendous entertainment value of video.

"For a long time, we have wanted to find a way for video stores to become a full partner in the AFI program, and now we have it," says Eves. Approximately 30,000 video stores are expected to participate in the program. In addition to the in-store program, each of the participating studios will jointly advertise the AFI "100 Years...100 Movies" campaign in mainstream media outlets.

Warner's Saksa's says the studio will do additional advertising that will highlight the Warner films selected by the AFI.

"Now, we know what the return on investment is with a multi-title promotion," says Saksa, "and we're willing to spend money on it."

But some retailers have found fault with the AFI campaign and say the program has come too late and that many titles expected to be on the list are on moratorium.

For example, Tower's Thrasher says that "Dances With Wolves," "Silence Of The Lambs" and "E.T. The Extra-Terrestrial," three expected to make the list, have been taken off the market. Many Walt Disney films expected to get the honor are also on moratorium.

Other dealers, however, say the AFI list will have plenty of titles that are readily available, and Thrasher agrees that the promotion has more pros than cons. "It's an opportunity to promote the overall industry," says Thrasher, "and lot of people have forgotten about a lot of these films."

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- **Roddy McDowall**

Emmy and Tony Award Winner *(Jungle Book II, Grass Harp)*

2 Original Songs Performed by Dolly Parton

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NBC CBS RADIO INTERNET

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2-Pack Catalog #: BWE 3024 ISBN # 157742-268-6 UPC # 7-45751-3024-3-1

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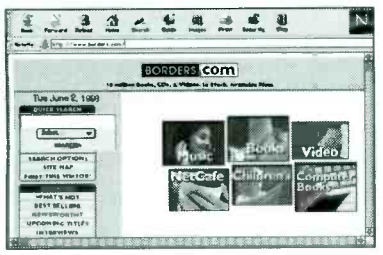
SITE LINES

(Continued from page 60)

works to increase that number. "We are going to be doing a lot more matching to viewers' tastes," he says, noting the site was slated to launch a movie-recommendation engine this summer. Videoserve.com also is developing more editorial content, but Mason says the biggest factor in customer retention is service. "We built the service from the back end forward. It costs so much to pick a customer in this industry, so customer retention is a major focus for us. If customers have a pleasant experience and have trust in the store, it will be successful. That's one of the reasons we want to remain singularly devoted to sell-through. If you throw in rental and other aspects of some traditional stores, it's going to cloud your vision and the service to the customer."



BORDERS SCREEN SHOT

THE THREAT OF AMAZON

Video-rental and sell-through site Reel.com welcomes an average of 25,000 visitors a day, according to Stuart Skorman, founder and chairman, but the threat of Amazon.com is keeping the company on a constant spiral of upgrades. "We anticipate the big challenge will be Amazon.com in the fall," says Skorman. "We are drastically expanding our Web site to be better than we are in anticipation of their next move."

Pricing will remain important, Skorman says, but he notes Reel.com's biggest draw is customers' ability to purchase tapes they can't find locally. "If you can buy it at Kmart or the local video store, you really don't need us," he says. "The basic premise is there are no large video stores in the world that have as large a selection of new and used sell-through titles. Our top 10 sellers aren't even on the top 100 list of most local companies. That's why we do the volume we do." Skorman says thus far competition from traditional retailers has been "negligible. There are some people who say the bricks-and-mortar world is not good on the Web," he says. "We have 100 people just working on our Web site. We are a movie-buff company totally devoted to what we are doing, and people pick up that heart and soul on the Web."

As well as drawing traditional off-line retailers, the low cost of entry and level playing field of the Internet continues to sprout new cyber-only video stores—both specialty shops and multi-category merchandisers.

BUYER AND RENTER SERVICE

While some merchants, such as Amazon.com and Tower, are broadening their spheres, others are homing in on specific niches. There are several sites solely or primarily carrying DVD, including DVD Express and NetFlix, which in the spring began selling and renting DVD titles. NetFlix has no intention of carrying VHS, says Marc Randolph, president and CEO. "The average American rents [a video] six times as frequently as they buy," he says. "We decided that, if we were really going to serve the DVD market, we have to do both." NetFlix has parlayed its rent-and-buy philosophy into a hybrid program through which customers can rent a title and then purchase it at a lower price if they decide to keep it. The majority of visitors to the site are renting, according to Randolph.

And, although competition continues to grow more fierce, Randolph, like most of his competitors, views the online video market as still wide open enough that the rising tide will lift all boats. "I'm pleased to see an Amazon.com and DVD Express on the scene," Randolph says. "The more they are doing a good job of retailing and the more people tell their friends about it, the market gets larger. It would be worse to see some schlock operations that are turning people off."

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Billboard® JULY 11, 1998

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	6	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
2	2	4	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
3	6	3	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
4	3	10	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
5	5	6	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
6	9	4	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
7	4	7	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
8	8	12	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
9	7	11	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
10	11	9	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
11	NEW▶		FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
12	10	8	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
13	12	7	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
14	NEW▶		SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
15	14	5	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
16	13	10	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
17	15	15	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
18	16	5	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
19	22	16	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
20	19	4	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
21	NEW▶		SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
22	NEW▶		THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
23	18	6	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
24	17	8	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
25	23	19	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
26	20	14	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
27	24	8	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
28	26	12	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
29	25	2	AFTERGLOW (R)	Columbia TriStar Home Video 29773	Julie Christie Nick Nolte
30	21	11	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
31	35	4	FIRESTORM (R)	FoxVideo 2773	Howie Long Suzi Amis
32	29	12	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
33	40	5	SHALL WE DANCE (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 12606	Koji Yakusho
34	31	13	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
35	38	2	THE END OF VIOLENCE (R)	MGM/UA Home Video 906597	Bill Pullman Andie MacDowell
36	34	4	THE SWEET HEREAFTER (R)	New Line Home Video Warner Home Video N4654	Ian Holm
37	27	6	PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
38	28	10	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
39	30	3	OSCAR & LUCINDA (R)	FoxVideo 2766	Ralph Fiennes Cate Blanchett
40	32	9	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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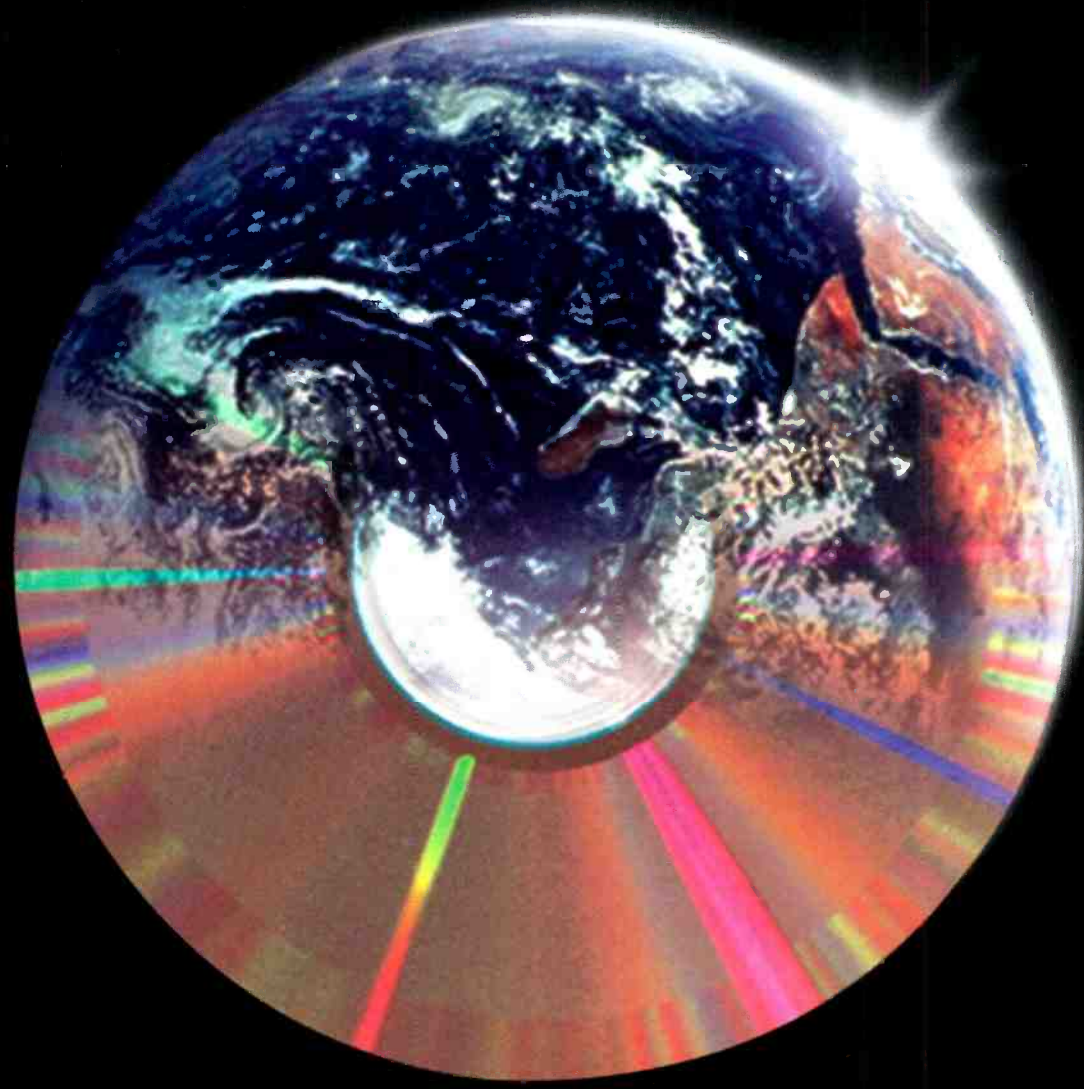

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SELL-THROUGH

(Continued from page 55)

tral Park's sales have set records in recent months, Pascuzzi notes. And trickle-down may be eroding genre resistance among the mass merchants that have never supported Anime.

MICHAEL PASCUZZI

"There has been some dialogue with a couple of these," Pascuzzi reports, referring to Wal-Mart, Kmart, Target and the warehouse clubs. "There are hints that something may break loose."

"PICK YOUR PROGRAMS"

The Musicland Group is an enthusiast of Anime and other genres, and the enthusiasm appears to be paying off. Marketing VP Archie Benike says the chain, which includes Suncoast Motion Pictures, Media Play and Sam Goody stores, recognizes prerecorded cassettes as a "maturing" business.

"You have to establish yourself and decide what you do exceptionally well," Benike maintains. "It's not easy any more to see 7%–to-8% comp-store increases. You have to look for the opportunities. You know a 'Godzilla' is coming, so you anticipate this weeks in advance with product relating to it."

Two years ago, Musicland began emphasizing brand management. "As the market matures, you want to look at margins, at increasing turns and pick your programs," Benike advises. Practice jibes with theory, thus far: "Our business is not down year to date."

Retailers are getting additional help from at least one studio, 20th Century Fox. Contrary to the Hollywood rule that home-video divisions operate apart from other studio activities, Fox is integrating the domestic charters of Fox Home Entertainment and Fox Licensing and Merchandising. Patricia Wyatt, who had been acting head of Fox Home Entertainment since the departure last year of president Bob DeLellis, has been named president of newly created Fox Consumer Products. She oversees three product groups: video, interactive and licensed merchandise. At a time when retailers are being asked to expand their product coverage, "We think it makes sense to have a singular vision," says Wyatt. "In effect, this is one-stop shopping for them."

She thinks the consolidation will help video outlets become "full-service entertainment stores" as a way to stand out "in a very cluttered marketplace." Fox Consumer Products is expected to track releases from inception through theatrical and then video release. "This gives us huge marketing muscle," benefiting sell-through, Wyatt continues.

The muscle ought to be applied to broadening the sell-through footprint at retail, says Alexander. Underlying concerns about a stagnating market is the fate of family entertainment. After 10 years as home video's sales engine, children's titles have peaked, he suggests.

"Families that purchase tapes have a big shelf—on average, 55 tapes," Alexander says. "Yes, they'll buy more, but you don't want to rely on it." He suggests studios and retailers shift marketing emphasis to more adult titles. "I think a gap has grown up between the two."

Tying features to consumer goods, as Fox is doing, has limited value, in his view. "Movies aren't toothpaste," Alexander says.

DVD

(Continued from page 62)

Board" (July 14); "Mean Guns," "Swimming With Sharks" (both July 21); "Kid In Aladdin's Palace," "Doom Generation" (both Aug. 4); "Box Of Moonlight," "Leprechaun" (both Aug. 25); "Tommyknockers," "Dead Alive" (both Sept. 15); "Warlock," "Warlock: The Armageddon" (both Sept. 27).

UAV: "Laser Mission" (July 14).

Universal Pictures: "The Boxer," "In The Name Of The Father" (both July 7); "Beethoven's 2nd," "Beguiled," "Bird On A Wire, "Do The Right Thing," "Housesitter," "Kissing A Fool," "Reality Bites," "Streets Of Fire" (all July 21); "Blues Brothers 2000" (Aug. 4); "Apostle," "Army Of Darkness," "Fletch," "Frighteners," "Joe Kidd," "Somewhere In Time," "Tremors 2," "The War Wagon" (all Aug. 18); "Primary Colors" (Sept. 8); "An American Tail III" (forth quarter).

Warner: "Sphere," "Zero Effect" (both D/D, July 14); "U.S. Marshals (D/D, July 21); "Camelot" (July 28); "Palmetto," "Mean Streets," "New Jack City" (all Aug.); "City Of Angels," "The Exorcist," "My Giant" (all Sept.); "Quest For Camelot" (Oct.).

Warner/HBO: "No Escape" (July 28); "Ball Of Fire," "The Secret Life Of Walter Mitty," "Tales From The Hood" (all Aug. 25).

Scooby-Doo Plugs Into Synergy

by Moira McCormick

SCOOBY-DOO-DAH: Lovable talking cartoon mutt Scooby-Doo's first full-length animated feature, "Scooby-Doo On Zombie Island," is the subject of "the biggest promotional and merchandising campaign for a direct-to-video title in Warner Bros. history."

So says **Dan Capone**, director of marketing for Warner Family Entertainment, which will release the title Sept. 22 for $19.96. The dealer order date is Aug. 25. Voices heard on the program include **Mark Hamill** and **Adrienne Barbeau. Third Eye Blind** performs the theme music.

Capone says the campaign is "maximizing the power of the whole studio" and its many divisions, including Warner Home Video, Warner Bros. Consumer Products, Warner Bros. Publishing, Cartoon Network, Kid Rhino Records, Turner Broadcasting Sales, Warner Studio Store, and Warner Online (www.warnerbros.com). Consumer goods tie-in partners include Wendy's restaurants, 1-800-Collect, and Franco-American.

Wendy's will feature "Scooby-Doo On Zombie Island"-themed Kids Meals for six weeks, beginning Sept. 14. Tie-ins include Scooby-Doo toy premiums and a coupon for savings on the video. Meanwhile, 1-800-Collect is offering a "Scooby-Doo On Zombie Island" postcard for $9 worth of calls packed with each video. Franco-American Spaghetti-Os is featuring an on-package instant-win game, with the grand prize an island vacation and first prizes of "Zombie Island" videos.

Warner will launch a three-week national mall campaign in the second week of October. More than 100 shopping centers will feature an "animated experience" tied to "Zombie Island," including a trivia contest and photos with a costumed Scooby-Doo character.

Nationwide retailers, including Wal-Mart, Kmart, and Target stores, will stock more than 7 million units of Scooby-Doo licensed merchandise featuring a tag plugging the movie and a $3 mail-in rebate on purchase of the video and related products. Cartoon Network airs the world TV premiere of "Scooby-Doo On Zombie Island" on Halloween and, in conjunction with Lego Systems, will host a weeklong "Scooby-Doo" celebration.

From Warner Home Video comes three new-to-video "Scooby-Doo" episodes and eight others that are being re-promoted, all priced at $12.95, backed by video-themed displays in Warner Studios stores. From Warner Bros. Publishing comes two "Scooby-Doo On Zombie Island" books in September.

Kid Rhino will promote the video on a new "Scooby-Doo"-themed CD due for a September release. And the Warner World Wide Web site will feature a "Scooby-Doo On Zombie Island" page, featuring a trailer, interactive games, graphics and music from the video, and ordering information. "The site will feature a major promotion in September," Capone says.

BVHE AT VSDA: Buena Vista Home Entertainment will be pushing its children's sell-through video line in a big way at the Video Software Dealers Assn. Convention Wednesday-Saturday (8-11) in Las Vegas.

The vendor is planning an opening-night bash centered on "The Lion King: Simba's Pride" (streeting Oct. 27 at $26.99), "Pocahontas: Journey To A New World" (Aug. 25 at $26.99), and "Lady And The Tramp" (Sept. 15 at $26.99). The first two are direct-to-video sequels to the movies, and the last, a reissue.

Spokesman **Martin Blythe** says the Buena Vista booth will see a procession of celebrity appearances tied to kids' sell-through, including **Kirsten Dunst**, lead voice in "Kiki's Delivery Service" (Sept. 1, $19.99); **Irene Bedard**, the voice of Pocahontas; **Suzanne Pleshette** and **Ernie Sabella** from "Simba's Pride"; and **Brandon Baker** of "The Jungle Book: Mowgli's Story" (Aug. 18, $22.99).

Billboard® JULY 11, 1998

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
1	1	139	★★★ No. 1 ★★★ **THE LITTLE MERMAID: THE SPECIAL EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	2	9	**ANASTASIA** FoxVideo	1997	26.98
3	3	9	**ELMOPALOOZA! ◇** Sony Wonder	1998	12.98
4	5	19	**HERCULES** Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
5	10	200	**SLEEPING BEAUTY ◆** Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
6	6	13	**BATMAN & MR. FREEZE: SUBZERO** Warner Family Entertainment/Warner Home Video 149963	1998	19.96
7	7	135	**PETER PAN: 45TH ANNIVERSARY LIMITED EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
8	9	5	**THE BRAVE LITTLE TOASTER GOES TO MARS** Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
9	11	5	**BARNEY'S BIG SURPRISE!** Barney Home Video/The Lyons Group 2023	1998	19.99
10	4	3	**MELODY TIME** Walt Disney Home Video 6963	1948	22.99
11	16	45	**POOH'S GRAND ADVENTURE** Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
12	8	13	**FERNGULLY 2: THE MAGICAL RESCUE** FoxVideo 6107	1998	19.98
13	12	169	**THE JUNGLE BOOK: 30TH ANNIVERSARY** Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
14	15	69	**THE HUNCHBACK OF NOTRE DAME** Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
15	13	11	**FLINTSTONES: I YABBA DABBA DO!** Warner Family Entertainment/Warner Home Video	1998	14.95
16	23	3	**THE BEST OF THE SIMPSONS: VOL. 3** FoxVideo 4104450	1998	24.98
17	NEW ▶		**BLUE'S CLUES: STORY TIME** Nickelodeon Video/Paramount Home Video 838883	1998	9.95
18	14	11	**RUGRATS: MOMMY MANIA** Nickelodeon Video/Paramount Home Video 838773	1998	12.95
19	NEW ▶		**WISHBONE'S DOG DAYS OF THE WEST** Lyric Studios 2223	1998	14.95
20	NEW ▶		**BLUE'S CLUES: ARTS AND CRAFTS** Nickelodeon Video/Paramount Home Video 839163	1998	9.95
21	17	41	**SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN** Warner Family Entertainment/Warner Home Video 98033	1997	19.96
22	20	17	**MARY-KATE & ASHLEY'S CAMPOUT PARTY** Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
23	18	19	**THE CHIPMUNK ADVENTURE** Universal Studios Home Video 83313	1987	19.98
24	21	43	**CATS DON'T DANCE** Warner Home Video 96473	1997	19.98
25	NEW ▶		**HEY ARNOLD: PARTNERS** Nickelodeon Video/Paramount Home Video 838833	1998	12.95

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BRIT RETAILERS

(Continued from page 62)

have a BBQ, I don't think that a pound-off video voucher or whatever is going to drive them into Adrian's."

Rondeau continues, "I'm very philosophical about this. I've seen many a World Cup and many a heatwave, and I think it's a waste of time trying to spend money on promotions or cut pricing. It's far better to improve your store for when the customers come back, so we are refitting the rental shop. This is an unpopular view; it's not what you're supposed to say, but it's that or it's a good time to take a holiday."

BOND, COPS AND IN-STORE GAMES

It is not as though the distributors weren't trying on the rental front, however. Leading the charge was MGM, which released its latest James Bond monster, "Tomorrow Never Dies," with a soccer-based marketing campaign that kicked off June 1, ahead of the World Cup's start.

And Buena Vista ran a substantial press and radio campaign to back its

BEAN

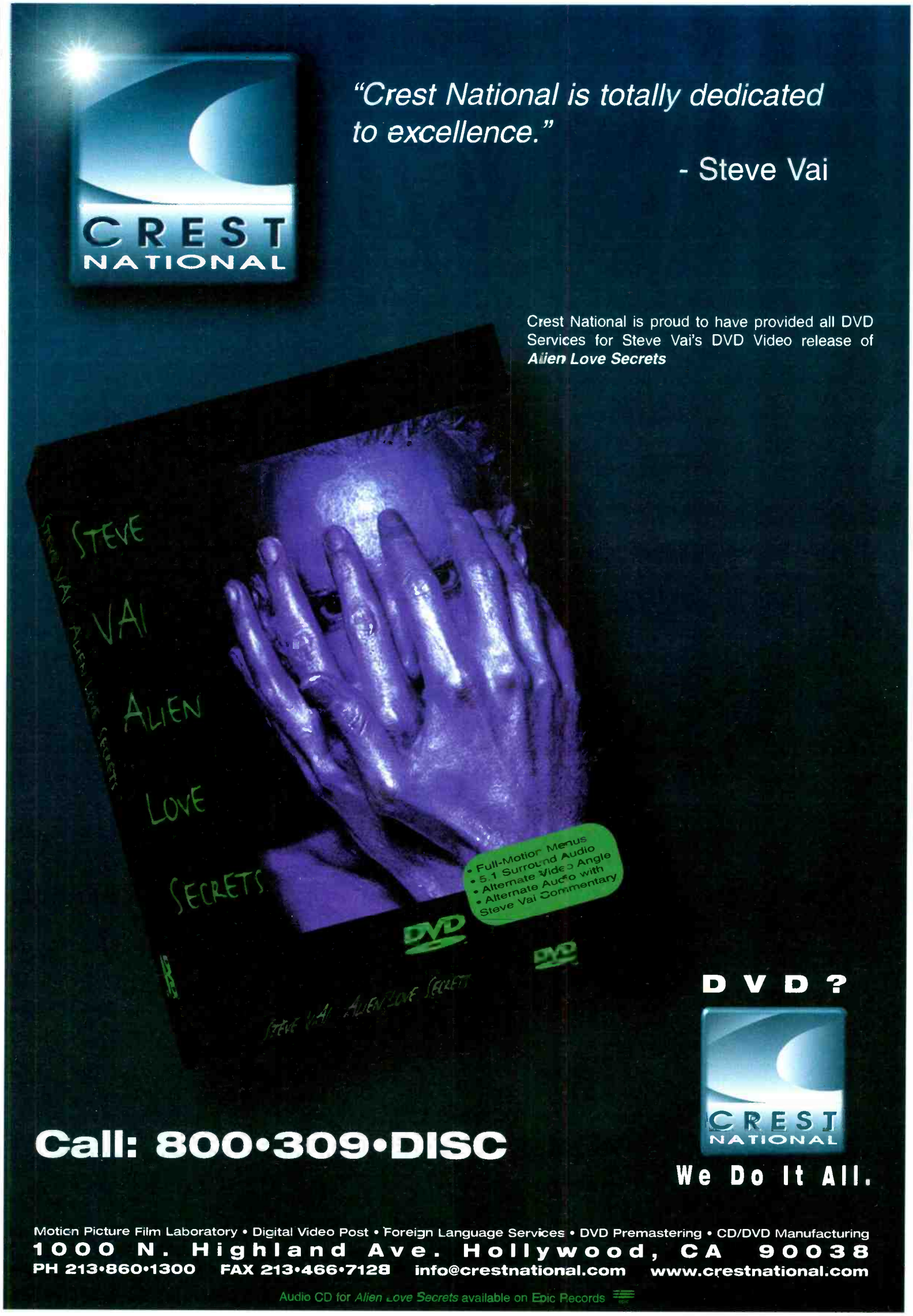
Stallone vehicle "Cop Land," while rental giant Blockbuster gave away free World Cup planners in an attempt to link soccer matches to video release dates. Tower Records' flagship store in Piccadilly Circus, London, has gone the whole hog and decided to show World Cup games live in-store.

In fact, Garry Elwood, sales director of national video wholesaler Golds, revealed that some retailers had even complained about the strength of product available.

"I went up to Scotland where dealers moaned like hell that the product line-up was too strong and distributors were wasting product. They complained during Euro '96 that it wasn't good enough; it seems they'll never be happy," he said.

PolyGram Video managing director Eddie Cunningham agrees that things were going to be tough but, looking forward, he says: "We're certainly going to have the biggest autumn we've ever had as a trade. It's not just 'Titanic' from Fox, but at PolyGram for instance we've got 'Bean,' which was the fourth-biggest theatrical title of last year, 'The Borrowers' and 'Cats,' to name but a few."

His optimism is no doubt well-founded and will help dispel the memory of what probably will be the blackest day in the video year—Sunday, July 12. To add insult to injury, not only is that the day of the World Cup Final, but also the biggest event in the U.K. motor-racing calendar, the British Grand Prix.



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REVENUE-SHARING

(Continued from page 57)

VP/GM of SuperComm.

But now, the traditional video distributors, like Ingram Entertainment and Major Video, which previously avoided the revenue-sharing business, are getting involved in a big way.

Sources say the studios went to traditional distributors and encouraged them to provide titles to small and medium-sized retailers on a revenue-sharing basis so that they could compete with big chains like Blockbuster. They add that traditional video distributors were forced to participate in revenue-sharing under the threat of losing all their video business over time. They could have chosen to start their own revenue-sharing operations, but that could have required an investment of $20 million or more. Not to mention the fact that it's late to be entering a business with two well-established players.

Eight studios were said at press time to be under contract with video distributors for revenue-sharing. Six of the top nine video distributors—representing nearly 90% of the business—were about to offer revenue-sharing to customers.

A powerful distributor like Ingram Entertainment, which is estimated to have a 20%-to-25% market share, can now go to the studios and say it has the ability to provide cassettes under revenue-sharing. It is said to have invested hundreds of thousands of dollars in equipment to service stores for revenue-sharing and has licensed SuperComm's computerized system for collecting, tracking and auditing rental transactions.

The view of studios that have opposed revenue-sharing is that the film company takes its risks in theatrical distribution. When a film is out on video, the company wants to contain its risk and maximize its investment, which means getting the full $65 wholesale price on the cassette. These studios say that, by switching to revenue-sharing, they will get only $8 to $10 for a tape and have to take on all the credit risk—they may not get paid because of incorrectly tracked revenue or a retailer's dishonesty.

A trend that could roil the business is that some studios are providing product on a revenue-sharing basis directly to Blockbuster, bypassing the distributors, and some sources believe this practice could increase. This suggests another reason why traditional distributors want to get into the revenue-sharing market— to shore up their position if direct buying by retailers brings on consolidation in their segment of the business.

OUTPUT TO INPUT

Another factor that could change the rental business is output deals. These happen when a retailer makes a commitment to take all of a studio's titles on a revenue-sharing basis. Presumably, the retailer will get better terms on the hot titles if he agrees to order the lesser releases. Blockbuster is said to be negotiating such deals with studios.

What is unclear is whether the output deals will be direct transactions between the studios and the retailers or deals involving revenue-sharing companies Rentrak and Supercomm.

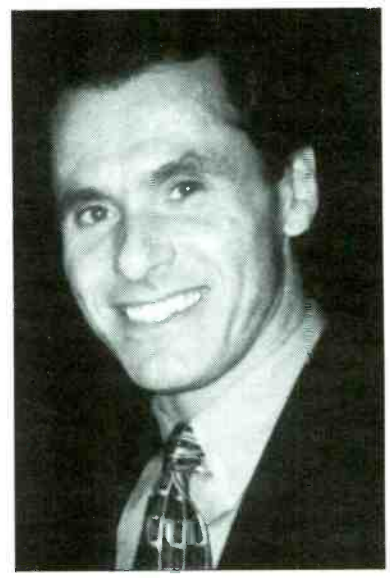
Some studios are providing product on a revenue-sharing basis directly to Blockbuster, bypassing the distributors, and some sources believe that could increase. This suggests another reason why traditional distributors want to get into the revenue-sharing market— to shore up their position if direct buying by retailers brings on consolidation in their segment of the business.

Rentrak's pay-per-transaction video-leasing operation has barely changed since its inception in 1986. Retailers pay $8.30 per cassette (originally $8). On "A" titles, the split is 45% of rental income to the retailer, 45% to the studio and 10% to the distributor, Rentrak.

The company has expanded its system outside the U.S.—to Canada, Japan and the U.K. Berger says he's looking at further growth in Asia—Australia and New Zealand are possibilities.

"We believe our program is a marketing program," says Berger. "To succeed, the retailer has to be educated on how to order properly and [must] aggressively promote increased copy depth and breadth to the customer. If you're just increasing copies, there's no change, except the retailer's costs go up."

Rentrak has also begun to forge relationships with traditional video distributors. Major Video was the first to sign a deal with Rentrak. At press time, Rentrak announced that it had forged a similar agreement with Baker & Taylor. These companies will handle physical distribution of cassettes ordered by retailers under the Rentrak system. At the time, Rentrak had 83 video labels participating in its business. Four of the top seven studios were in the system—Fox, Disney, MGM, and Universal. The majors that Rentrak does not have are Warner, Columbia and Paramount.



DES WALSH

Rentrak had 9,898 retail outlets in its system as of April 1. It does business with 17 of the largest 25 chains, and eight of the top 10.

RENTRAK VS. HOLLYWOOD

When Blockbuster announced it was going to revenue-sharing, Rentrak's stock shot up to over $10 a share, but by press time it had dropped back to below $6 due to Wall Street concerns that traditional distributors might muscle into the revenue-sharing market and that direct buying by retailers from studios might cut into Rentrak's business.

Rentrak is currently embroiled in lawsuits with two large video chains,

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Hollywood Video and Video Update. Rentrak filed suit against Hollywood in April in state court in Oregon, where both companies are based, charging that its audits show that Hollywood has not been reporting all rental sales transactions. It also charges that Hollywood has violated exclusivity deals to order all cassettes through Rentrak by cutting revenue-sharing deals directly with studios.

Hollywood president Mark Wattles was unavailable for comment.

At press time, Rentrak was notified that it was the target of a lawsuit by Video Update, alleging antitrust violations. Rentrak said in a statement that it "intends to vigorously defend [itself] against this action."

Rentrak's principal competitor in video revenue-sharing is SuperComm, a Dallas-based company that is owned by Walt Disney. It was begun by video-distribution veteran Jack Silverman in 1991 and sold to Disney in 1994.

Another factor that could change the rental business is output deals: when a retailer makes a commitment to take all of a studio's titles on a revenue-sharing basis. Presumably, the retailer will get better terms on the hot titles if he agrees to order the lesser releases.

SuperComm's main business in the U.S. had been in servicing videos to 1,800 supermarkets (which are said to have $1 billion-to-$1.3 billion of the retail-rental business in the U.S.). The company also licenses computerized systems for collecting, tracking and auditing revenue-sharing rental transactions to studios and distributors. And it has a dominant role in the international revenue-sharing business.

SuperComm's Walsh says, "We never distribute cassettes. Traditional distributors handle them. We are a system provider, creating an infrastructure for increased copy depth around the world." He terms SuperComm a "revenue-processing system." It gets paid either a flat fee or a percentage of revenue.

No matter what systems retailers use, the concept of revenue-sharing appears to be here to stay.

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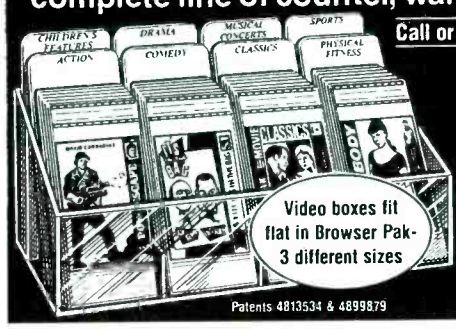

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July 8-10, **Billboard's Fifth Annual Dance Music Summit**, Marriott Downtown, Chicago. 212-536-5002.

July 8-11, **Music Women International Music Summit And Showcases**, Nashville. 615-860-4084.

July 8-12, **Video Software Dealers Assn. Convention**, Convention Center, Las Vegas. 818-385-1500.

July 9, **Biz Tech '98**, sponsored by the Society of Professional Audio Recording Services, Loew's Vanderbilt Hotel, Nashville. 800-771-7727, spars@spars.com.

July 9, **Declaration Of Independents: Indie Labels In The Cyberage**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

July 9-11, **Rock 'N' Charity Celebration**, benefiting T.J. Martell Foundation and Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research, Los Angeles. 310-247-2980.

July 11, **Beachside Boxing & Blues Festival '98**, Sports Arena, Long Beach, Calif. 213-463-1091.

July 12, **Media Ownership: Trends, Challenges, And The Future Of African-Americans In Media, Entertainment, And Advertising Conference**, sponsored by the National Urban Media and Entertainment Assn., Spertus College, Chicago. 312-661-9133.

July 15-16, **Jupiter Communications Presents Plug.In '98: New Music Meets New Technology**, co-sponsored by Billboard, Crowne Plaza, New York. 800-488-4345.

July 15-18, **Intel New York Music Festival**, New York, 212-677-3530.

July 18, **National Assn. Of Broadcasters Executive Development Program For Radio Broadcasters**, Georgetown University, Washington, D.C. 202-775-3511.

July 19, **Lovefest '98**, Hollywood, Fla. 954-929-0982.

July 21-22, **New Essential Skills For Managers Workshop**, sponsored by the Radio Advertising Bureau, O'Hare Doubletree Hotel, Chicago. 800-722-7355.

July 22, **JazzJam Volume 3**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Birdland, New York. 212-245-5440.

July 22-24, **30th Annual Fujitsu Concord Jazz Festival**, Concord Pavilion, Concord, Calif. 800-7-CONCORD.

July 24-25, **Eighth Annual San Francisco Jazz Festival**, Embarcadero Center, San Francisco. 415-398-5655.

July 24-26, **Tenth Anniversary Falcon Ridge Folk Festival**, Long Hill Farm, Hillsdale, N.Y. 860-350-7472.

July 28-29, **New Essential Skills For Managers Workshop**, sponsored by the Radio Advertising Bureau, Airport Doubletree, Seattle. 800-722-7355.

July 31-Aug. 2, **WOMAD USA**, world music festival founded by Peter Gabriel, Marymoor Park, Seattle. 206-281-7788.

AUGUST

Aug. 2, **World's Biggest Beach Party**, with Dru Hill, Mya, Christion, and more, Woodbine Beach Park, Toronto. 213-933-8007.

Aug. 13-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

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

GOOD WORKS

MEDICINE MEN: The Kathryn and Gilbert Miller Health Care Institute for Performing Artists is offering subsidized health care to artists with financial need in the Greater New York area. The physical therapy and medical services are made possible from donations. There is also a special fund for active or retired performers over 50. The facility is located within St. Luke's-Roosevelt Hospital Center. Contact: **Brice Peyre** at 212-523-4047.

GOOD BOY: **Sean "Puffy" Combs** proved it wasn't all about the Benjamins on July 3 when he threw an Independence Day bash at Tsunami in East Hampton, N.Y. The event raised money for Daddy's House, a charity established by the rapper and run by **Sista Souljah** to help inner city children. Each year, the group sponsors Thanksgiving and Kwanzaa events. It also contains a boys and girls club unit, which meets weekly and hopes to send members to South Africa this year. Contact: **Michele Mena** at 212-830-2317.

STAYIN' ALIVE: Home Alive, a Seattle nonprofit group providing affordable self-defense classes, kicks off a weeklong fund-raiser and education campaign Monday-Saturday (6-11). There will be benefit gigs, a dance-a-thon, and a live art auction. Sponsors include Spin magazine, American Music, KNDD (the End) Seattle, the Rocket magazine, and 911 Media Arts Center. Contact: **Chanel Reynolds** at 206-521-9176.

GUITAR GIFTS: Nashville's Epiphone Co. has donated 100 guitars worth $35,000 to VH1's Save the Music Foundation. Contact: **Bobbi Marcus** at 310-829-9800.

LIFELINES

BIRTHS

Girl, Natalie Danielle, to **Jennifer** and **Terry Henry**, April 30 in New York. Mother is national director of adult contemporary promotion for Reprise Records.

Girl, Emma Rose, to **Kim Docter** and **Mike Luke**, June 17 in Chicago. Mother is singer and father is bass player for Bloodshot Records band Moonshine Willy.

Boy, Owen Steven, to **Christie** and **Steve Schnur**, June 19 in Nashville. Father is VP of A&R/artist development for Arista/Austin.

Girl, Emily Dylan, to **Diane** and **Ken Johnson**, June 21 in Los Angeles. Mother is video store manager at Tower Records in West Covina, Calif.

MARRIAGES

Katherine Petko to **James Galgano**, June 13 in Chicago. Groom works for Galgano Records.

Vanessa Stanke to **Rusty Harmon**, June 20 in Kiawah Island, S.C. Groom is manager of Hootie & the Blowfish.

TAIWAN'S POWER STATION BRINGS ABORIGINAL FLAIR TO WHAT'S MUSIC

(Continued from page 48)

The What's Music deal came after the duo entered an islandwide Top of the Pubs contest in 1996. After winning the contest with the song "Passionate Desert" (featured on the label's "1996 Top Of The Pubs" compilation), the duo was signed by What's Music.

"When we signed them, we knew we had something special, but we wanted to wait until we had the right songs for them," says Debbie Juan, assistant manager of What's Music's domestic music department.

Apart from a less-than-edifying version of "Macarena" in the duo's aboriginal language, recorded for the promotional MTV Asia album "Dance Party," Power Station lay dormant until 1997's Top of the Pubs contest.

That year the duo won with the appropriately titled track "Outlasting Even Heaven And Earth," which was featured on the What's Music compilation CD "1997 Top Of The Pubs," released Sept. 6 of that year. That song's success also led to the release of the duo's first album, "Cruel Letter," the following week. The contest-winning song was the album's first single.

Taking advantage of the duo's extensive performing experience, What's Music focused the album's promotion on live performances at a variety of venues, including shopping centers, high schools, and colleges.

The strategy paid off, and the album spent 22 weeks in the Taiwan IFPI charts' top 10. "We were quite surprised by the success of the album," Juan says.

The two members of Power Station, A-Bon and Pu Le-Ngan, grew up together in one of Taiwan's tight-knit aboriginal communities and formed a band in high school. While the duo played mostly Western rock covers, the members were strongly influenced by their aboriginal music traditions.

The island nation of Taiwan, though settled by Chinese Kuomintang forces who fled the mainland's Communist revolution the late 1940s, is also home to many indigenous tribes of aboriginal peoples, some nine of which maintain elements of their original lifestyles—including, for many, potent singing skills.

"When we were little, we usually heard our families and friends sing all the time, and that's how we learned about rhythm and melody," says A-bon. "After we started to hear Western music, we started to produce rock music songs. But when we sing, we have an aboriginal flavor."

Recently, the powerful voices of such aboriginals as Forward Music's A-Mei—a member of the Bei Nan people and Taiwan's current top-selling female vocalist—have become a source of talent in the mainstream market. Power Station also continues the singer's trend in another way: A-Mei is unlike most Mandarin pop stars in that she cut her teeth fronting live pub rock and soul bands and has not had a career manufactured from other elements.

Peter Hsu, program manager for the Voice of Taipei radio station, says the Power Station album represents a shift in the Chinese music markets away from "pop idols" and more toward strong live performers.

"We've been seeing more and more composing artists who can also play music," says Hsu. "More young people are playing music and forming bands, so they have a greater respect for people who are good performers.

"I hope it's not just a passing trend, though," he adds.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

BLUE NOTES

(Continued from page 38)

Benny Carter (industry) and **Max Roach** (JJA).

Marsalis (industry) and **Maria Schneider** took home trophies for their work as composers, and titles by **John Coltrane** (industry) and **Miles Davis** (JJA) were chosen as the year's best reissues. Discs by **Pat Metheny/Charlie Haden** (industry) and **T.S. Monk** (JJA) were chosen as the year's best new recordings.

The other industry winners: **Jack DeJohnette, Roy Hargrove, Christian McBride, Cassandra Wilson, Kevin Mahogany, Kenny Garrett, Don Byron, Steve Turre, Regina Carter,** and **Brad Mehldau**. The remainder of the JJA winners: **Roy Haynes**, Haden, **Dee Dee Bridgewater, Joe Williams, Dave Douglas, Jackie McLean, Steve Lacy, J.J. Johnson, Milt Jackson,** and **Olu Dara**. The JJA additionally honored its own, with **William Claxton** winning for photography, **Marian McPartland** for broadcast journalism, and **Whitney Balliett** for print journalism.

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Programming

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Lending Creedence. Syndicated morning team Mark and Brian, left and right, respectively, of KLOS Los Angeles were on hand to help rock legend John Fogerty launch his new Reprise release, "Premonition," at the label's Burbank, Calif., headquarters. Fogerty performed material from the project, a live set that spans material from his entire career. The hourlong event was broadcast live by Mark and Brian's affiliates. Fogerty is currently on tour.

MTV Radio Offers Concert Series

BY DYLAN SIEGLER

NEW YORK—MTV Radio Network station affiliates can now harness the excitement of live gigs from top rock acts during convenient weekend time slots.

The "MTV Concert Series" kicks off Saturday-Sunday (4-5) with matchbox 20 recorded live at New York City's Hammerstein Ballroom.

"While there's no substitute for seeing a band live and in-person, hearing or seeing a live performance on TV or the radio is a way to experience another side of an artist, versus seeing the hit video or hearing a hit song," says Matt Farber, senior VP of programming enterprises at MTV and GM of M2.

This new monthly concert option is exclusive to affiliates of the MTV Radio Network, which is marketed and distributed by Westwood One. The new series makes available recordings of live shows that have run on MTV as part of series like "MTV Unplugged," or, as in the case of matchbox 20's performance, "MTV Live From The 10 Spot."

"There are a lot of different concert simulcast options that we can access, but the thing I like about this is that they've done such a good job of promoting programs like 'MTV Live From The 10 Spot' on their channel that these concerts have a little more notoriety," says Cruze, PD at WFNX Boston.

Stations are free to air each concert at any time during a prescribed weekend interval. "We have a long tradition of providing radio with simulcasts," says Denise Oliver, programming VP at Westwood One. "This series makes MTV Radio Network programming more user-friendly. Stations don't have to be tied to the exact window where MTV is putting a concert on the air."

"We're in an age here where FM stereo simulcasts for the sound

(Continued on next page)

U.K. Hesitant To Embrace Digital Radio

This story was prepared by Mike McGeever, programming editor for Music & Media.

LONDON—The U.K. commercial radio industry's trepidation about the viability of digital radio became clear June 23 when only one group lodged a bid with the Radio Authority for the first national digital radio "multiplex" license.

The sole bidder, Digital One, is proposing seven new digitally delivered national services by the end of 1999. They include separate channels for classic rock, AC, "smash hits" teenage music, and dance formats, as well as news/talk-based programming.

Ralph Bernard, chairman of Digital One and group chief executive of GWR, is confident that digital radio will be embraced by the public.

"Commercial radio's move into the digital era is the most important change the industry has faced in its 25-year history," he says. "We are convinced digital radio offers excellent commercial opportunities because it is likely that digital radio will ultimately be the only significant means by which radio will be broadcast in the new millennium.

"This is because we are rapidly approaching an age when consumers will expect broadcasters to provide a wide range of interactive multimedia services, which can only be provided by digital transmission."

Digital's major shareholders include major radio groups GWR Radio and CLT-UFA-owned national broadcaster Talk Radio, as well as transmission provider NTL.

Ginger Radio, owner of rock station Virgin Radio, pulled out of the consortium just days before Radio Authority's bidding deadline because of "differences over the structuring of Digital One," according to Bernard.

Other major groups, such as Capital Radio and Emap, have switched their interest in digital radio from national services to local multiplexes over the past few months. The two companies are in talks about forming a consortium to bid for such licenses when they are advertised later this year.

Digital radio receivers are set to be rolled out at retail in the U.K. July 9, following several delays. Several stations, including most London stations and the five national outlets of the BBC—considered a global leader in digital radio—are already broadcasting using the new technology.

newsline...

HEAR HIM, NOW SEE HIM. The newly launched Radio TV Network (RTV), a satellite-delivered basic cable-TV network aiming to telecast TV versions of radio programs, has pacted with WKQX (Q101) Chicago syndicated personality Mancow Muller for a one-hour program based on his weekday morning show. RTV is a partnership between Tom Coleman and Lawrence Rogow, with Jeff Pollack also involved in the project.

MINORITY WOES. The New York Daily News reports that the Federal Communications Commission (FCC) may investigate whether advertisers discriminate against black and Hispanic stations. FCC Chairman William Kennard met recently with the National Assn. of Black-Owned Broadcasters' Jim Winston and the Rev. Al Sharpton, who has led a campaign seeking more ad dollars from media companies since the Katz Radio memo was disclosed earlier this year (Billboard, May 30).

ALICE DOESN'T LIVE HERE ANYMORE. The original Alice, WALC (Alice 104.1) St. Louis, flipped from modern adult to active rock June 26; it's now known as Extreme 104.1. It's currently running jockless, except for Howard Stern in mornings.

HARDIN SUES WCHB. According to The Detroit News, WCHB-AM talk-show host Robin Hardin has filed suit against the station. Hardin was pulled off the air during her show in April and fired in early June after refusing to follow a station-management directive not to discuss casino gambling on the air.

UP THE LADDER. WASH Washington, D.C., PD Darren Davis adds PD stripes at sister WGAY, replacing Vern Anderson. Classic rock WNEW New York has signed Opie and Anthony, the afternoon team recently purged from album rock WAAF Boston after an April Fools' Day stunt went awry. The two originally paired on album rock WBAB Long Island, N.Y. And Eliot Segal, co-host with Elvis Duran of WHTZ (Z100) New York's Z100 Morning Zoo, re-inks with the Chancellor station for two more years. The team has commanded the slot since April 1996, upping ratings from a 5.1 to an 8.1 share.

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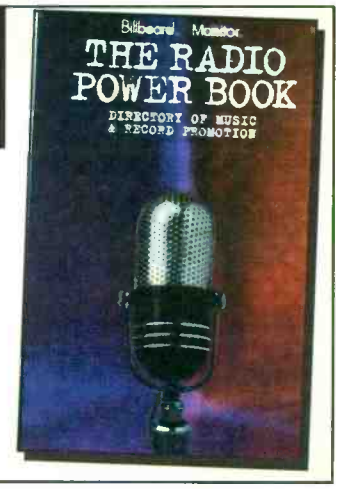

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	22	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 3 weeks at No. 1
(2)	3	4	8	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	2	2	26	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	3	20	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
(5)	5	6	12	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
(6)	6	7	12	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
(7)	9	15	6	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
8	7	5	25	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
(9)	8	9	14	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
(10)	11	12	11	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
11	10	8	20	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
12	12	10	24	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
13	13	11	41	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
14	15	14	45	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
15	14	13	31	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
				★★★ AIRPOWER ★★★	
(16)	22	26	3	TIME MERCURY ALBUM CUT	LIONEL RICHIE
(17)	18	19	10	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
18	17	18	52	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
				★★★ AIRPOWER ★★★	
(19)	21	21	7	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
20	16	16	17	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
21	19	17	18	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
22	20	20	11	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
(23)	25	25	6	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
(24)	27	29	3	YOUR IMAGINATION PALADIN/GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
25	24	24	9	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD

Adult Top 40

				★★★ No. 1 ★★★	
1	1	1	22	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 12 weeks at No. 1
(2)	2	2	18	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
(3)	3	3	11	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
(4)	4	4	15	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
(5)	5	6	9	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
6	6	5	36	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
(7)	8	8	16	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
(8)	10	11	13	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
(9)	9	10	14	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	7	7	24	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
11	11	9	33	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
12	13	13	22	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
13	12	12	12	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
(14)	15	21	9	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
(15)	19	19	29	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
16	14	14	44	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
17	17	16	63	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
18	16	17	11	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
19	18	15	35	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
20	20	18	20	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
(21)	23	24	9	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
22	22	23	25	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
23	21	22	16	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7
				★★★ AIRPOWER ★★★	
(24)	25	28	5	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
(25)	30	—	2	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 75 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

MTV RADIO SERIES

(Continued from preceding page)

quality is not that big a deal," allows Cruze. "And I've got a great night jock here; to simulcast a concert interrupts that. I can do much more with a concert—really focus on it—if I can put it in with the weekend specialty programming."

According to Oliver, focus groups of some of the network's larger affiliates were instrumental in bringing about the programming flexibility inherent in the series. Other benefits to station affiliates, according to Farber, include "the ability to be the only one in their market with a great live concert program or just having a closer association with core artists on the station."

Dona Shaieb, PD of modern adult KXST San Diego, is considering MTV Radio Network affiliation to take advantage of the series. "Our listeners are responsive to MTV, VH1, the things that go on on those channels," Shaieb says. "[They] may be more informed about those artists [featured in the series]."

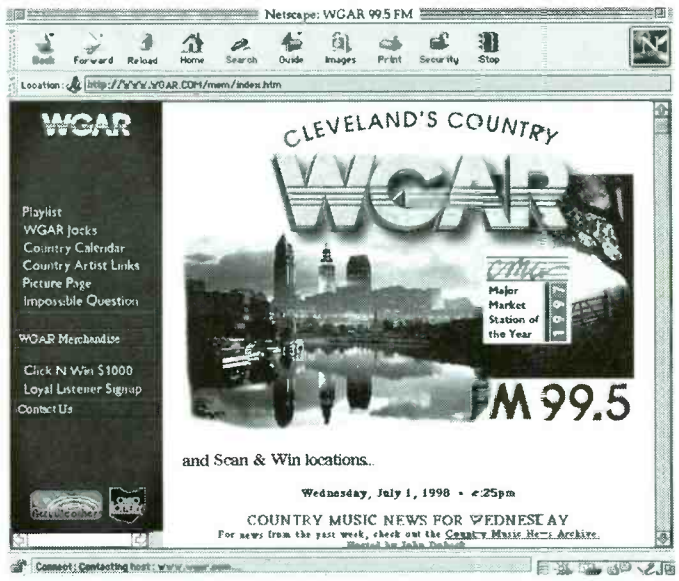
The concert series is "pretty much alternative-targeted," says Oliver. The next two scheduled shows in the series are the Dave Matthews Band live from the Tabernacle in Atlanta Aug. 15-16 and Green Day live from San Francisco's Bottom of the Hill Sept. 12-13.

However, in the future the concert series may offer bands with diverse format appeal. "If we offered something like Fleetwood Mac," Oliver reasons, "it's of course going to have a different appeal than something we do with Green Day. We'll take it on a case-by-case basis."

Farber adds, "If a rock or modern rock station chooses to promote that they're part of this monthly series, [and] if we were to throw Hanson in there, it might not quite fit in at [a modern rock format like] KROQ Los Angeles."

WEBWAVES

BY FLIP MICHAELS



If following the Brooks & Dunn tour bus is getting a bit passé, try something a little more stimulating, like a quick visit to Cleveland country WGAR's World Wide Web site, wgar.com.

"We have worked to give our listeners a lot of reasons to come back daily," says PD Denny Nugent. "We update our country music news with fresh information every [weekday] morning, as well as keeping the WGAR Country Calendar updated with event and concert information and trying to get outdated events dropped off the day after, so it doesn't look old."

The country outlet's consistent hit counts are being attributed to Internet-only station features like Click & Win and the wgar.com picture page.

"We have a database of over 100,000 card-carrying WGAR 'Loyal Listeners,' and once per day they can log on and click in to enter their number for an extra chance to win the monthly $1,000 Loyal Listener grand-prize giveaway," says Nugent.

The picture page is updated several times a week with photos taken with the station's digital camera. Caught in the act is morning-show zaniness, jock appearances, contest winners, interviews with country stars, "or just about anything else that our listeners would like to see. We get the pictures on the site quickly, then talk it up on the air to stimulate more hits to the site," Nugent says.

So what's the next step for Cleveland's "Hot Country Jam" station? "We're working on getting a digital video camera especially for live artist interviews on the site. We want folks to see much more of what they're hearing on the radio."

'King Biscuit' To Observe Its 25th

To coincide with the 25th anniversary of the renowned "King Biscuit Flower Hour" radio show, a double CD and major TV blitz are planned imminently.

When the show was launched in 1973, it became the leading syndicated radio showcase for rock artists. At its peak, it aired on more than 300 stations nationwide to an estimated audience of 5 million listeners a week, according to King Biscuit Entertainment. Reruns of the show are heard on nearly 200 U.S. stations and BBC-2 in the U.K. New programs will be available for syndication in the third quarter.

As part of the 25th-anniversary celebration, the program will be revamped, including a new jock at the helm, Philadelphia radio vet Ed Sciaky. Celebrity hosts will also drop by on occasion.

In addition, a two-hour anniversary show has been produced, to be followed by the September release of the double-CD set, featuring digitally remastered recordings from past programs.

In all, King Biscuit owns more than 1,000 live performances and some 24,000 master tapes—stored in a nuclear-attack-proof vault—of some of rock's most-heralded artists, including the Rolling Stones, the Who, U2, the Beach Boys, John Lennon, Fleetwood Mac, Aerosmith, and Emerson, Lake & Palmer. It also has more than 100 interviews, which may be released in the future.

The company has released concerts on CD from America, David Crosby, Deep Purple, Humble Pie, Iggy Pop, and others and recently established three imprint labels: Oxygen Records for new studio recordings, Pet Rock Sounds for out-of-print vintage recordings, and Silver Eagle Records for live country performances.

The company's World Wide Web site can be found at www.king-biscuit.com.

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THE MODERN AGE • BY CARRIE BELL

Britain's Feeder isn't the least bit worried about how American audiences will respond to its multilayered pop/rock. After all, the trio already has the ultimate validation—teen queen Jennifer Love Hewitt is a fan.

"How could we ever go wrong with a babe like her digging our music? She's hot and famous," says drummer Jon Lee. "When we met her, she seemed to honestly like what we do musically."

In fact, the "Party Of Five" pouter requested to be in the video for this issue's No. 30, "High," which appears on the band's debut, "Polythene" (Echo/Elektra), and the "Can't Hardly Wait" soundtrack (Elektra).

"She and some of the other stars hung out for most of the 18-hour shoot," Lee says. "We had a few drinks and a good ol' chat. She was such a great person and very down to earth."

Lee admits that Love Hewitt's high market value doesn't hurt the association either. "It's great to be on a soundtrack for a movie that will definitely be a summer hit. It can only help spread our name."

'Down to the roots, it has the same party feel that the movie is all about'
—Jon Lee, Feeder

Not to mention that the song itself is a catchy balance between a ballad and an alterna-party anthem decorated with Grant Nicholas' soft vocals. "People like to sing along, and this song encourages that. It's light, making it a good single," Lee says.

Although the song wasn't written expressly for the party flick, Lee says it couldn't be a better fit.

"Down to the roots, it has the same party feel that the movie is all about. It's a jolly, up track celebrating whatever your good-time bag is—go to a bar for a few pints, hang out with friends, meet a girl, see a movie."

Or do drugs? "Folks have given us shit for it being a drug reference," he says. "I suppose if doing drugs is your way of enjoying life, then it fits. We were talking more about getting high on atmosphere."

Billboard® JULY 11, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	5	9	6	THE DOWN TOWN — 1 week at No. 1 DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	1	2	25	BLUE ON BLACK TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
3	2	1	16	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
4	6	8	7	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	◆ AEROSMITH COLUMBIA
5	12	30	3	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
6	4	4	17	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
7	7	13	7	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
8	10	10	8	AVA ADORE ADORE	◆ THE SMASHING PUMPKINS VIRGIN
9	3	3	21	TORN MY OWN PRISON	CREED WIND-UP
10	13	19	7	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
11	8	7	21	FUEL RELOAD	◆ METALLICA ELEKTRA/EEG
12	11	5	10	HEROES GODZILLA — THE ALBUM	◆ THE WALLFLOWERS EPIC
13	15	14	8	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
14	19	27	4	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
15	16	15	11	IRIS CITY OF ANGELS	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
16	18	22	7	MY SONG BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
17	9	6	12	WISHLIST YIELD	PEARL JAM EPIC
18	14	12	12	SLAM DUNK DLR BAND	DLR BAND WAWAZAT!!
				★★★ AIRPOWER ★★★	
19	20	23	14	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
20	24	25	6	PREMONITION PREMONITION	◆ JOHN FOGERTY REPRISE
21	17	11	11	FIRE IN THE HOLE VAN HALEN 3	◆ VAN HALEN WARNER BROS.
22	22	21	17	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
23	21	16	24	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
24	23	24	20	CUT YOU IN BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
25	27	28	10	THE WAY ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
26	28	32	8	MONSTERSIDE STONES	◆ ADDICT BIG CAT/V2
27	29	29	14	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
28	25	17	13	MOST HIGH WALKING INTO CLARKSDALE	◆ JIMMY PAGE & ROBERT PLANT ATLANTIC
29	26	26	13	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
30	36	40	3	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
31	33	38	3	DU HAST SEHNSUCHT	◆ RAMMSTEIN SLASH/LONDON/ISLAND
32	NEW ▶		1	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
33	34	37	3	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
34	NEW ▶		1	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
35	31	35	4	PARK AVENUE FREAK*ON*ICA	GIRLS AGAINST BOYS DGC/GEFFEN
36	32	34	8	THAT SONG IN LOVING MEMORY OF...	◆ BIG WRECK ATLANTIC
37	35	39	3	FALLING PERVERSION	GRAVITY KILLS TVT
38	30	31	15	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
39	NEW ▶		1	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
40	38	—	2	4 AM CLUMSY	◆ OUR LADY PEACE COLUMBIA

Billboard® JULY 11, 1998

Modern Rock Tracks™

T. WK	L. WK.	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	14	IRIS — 2 weeks at No. 1 CITY OF ANGELS	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
2	2	1	18	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
3	3	4	18	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
4	4	5	14	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	◆ HARVEY DANGER SLASH/LONDON/ISLAND
5	5	3	8	AVA ADORE ADORE	◆ THE SMASHING PUMPKINS VIRGIN
6	8	8	11	INSIDE OUT EVE 6	◆ EVE 6 RCA
7	9	15	4	ONE WEEK STUNT	◆ BARENAKED LADIES REPRISE
8	7	6	21	THE WAY ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
9	6	7	14	PUSH IT VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
10	14	17	5	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
11	10	12	14	JUMP RIGHT IN MASTER OF STYLES	◆ THE URGE IMMORTAL/EPIC
12	15	16	10	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
13	12	11	23	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
14	11	13	20	WISHLIST YIELD	PEARL JAM EPIC
15	13	10	10	HEROES GODZILLA — THE ALBUM	◆ THE WALLFLOWERS EPIC
16	18	21	12	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
17	20	22	6	WALKING AFTER YOU THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS CAPITOL/ELEKTRA/EEG
				★★★ AIRPOWER ★★★	
18	23	27	5	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
19	24	26	7	GET 'EM OUTTA HERE MR. FUNNY FACE	◆ SPRUNG MONKEY SURFDOG/HOLLYWOOD
20	17	14	12	SPARK FROM THE CHOIRGIRL HOTEL	◆ TORI AMOS ATLANTIC
21	25	24	16	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
22	16	9	14	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
23	22	20	15	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
24	21	19	12	REDUNDANT NIMROD.	◆ GREEN DAY REPRISE
25	19	18	11	LUCKY MAN URBAN HYMNS	◆ THE VERVE VC/HUT/VIRGIN
26	28	32	3	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
27	40	—	2	HOOCH SUPER NATURAL	◆ EVERYTHING BLACKBIRD/SIRE
28	35	39	3	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
29	26	25	19	ZOOT SUIT RIOT ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
30	34	36	3	HIGH POLYTHENE	◆ FEEDER ECHO/ELEKTRA/EEG
31	32	34	3	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY	◆ BIG BAD VOODOO DADDY COOLSVILLE/EMI-CAPITOL
32	33	31	8	4 AM CLUMSY	◆ OUR LADY PEACE COLUMBIA
33	30	28	22	TORN LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA RCA
34	36	40	3	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
35	NEW ▶		1	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
36	29	29	26	MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
37	37	35	4	AIRPORT SONG GOLDFLY	GUSTER HYBRID/SIRE
38	39	—	2	WISHING I WAS THERE LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
39	31	30	15	UNINVITED CITY OF ANGELS	ALANIS MORISSETTE WARNER SUNSET/REPRISE
40	38	33	9	KIND & GENEROUS OPHELIA	◆ NATALIE MERCHANT ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NET ONE HUNDRED

HITS! IN TOKIO

Week of June 14, 1998

① Deeper Underground / Jamiroquai
② Say You Love Me / Simply Red
③ Black Velveteen / Lenny Kravitz
④ Ava Adore / The Smashing Pumpkins
⑤ Ain't That Just The Way / Lutricia McNeal
⑥ Heaven's What I Feel / Gloria Estefan
⑦ Ray Of Light / Madonna
⑧ I'm Not Dreaming / Elisha La'Verne
⑨ Circus / Eric Clapton
⑩ The Boy Is Mine / Brandy & Monica

⑪ Everything's Gonna Be Alright / Sweetbox
⑫ Falling For You / Tamia
⑬ Sexy / Los Amigos Invisibles
⑭ My Heart Will Go On / Celine Dion
⑮ Push It / Garbage
⑯ Operator / Inner Shade
⑰ Why Can't We Be Friends? / Smash Mouth
⑱ Hinoatarubasho / Misia
⑲ I Saw The Light / Terry Hall
⑳ Lost Count / Ebba Forsberg

㉑ The Cup Of Life / Ricky Martin
㉒ The Arms Of The One Who Loves You / Xscape
㉓ The Wind / The Braids
㉔ Troubled Girl / Karen Ramirez
㉕ Yuganda Taiyou / UA
㉖ Intergalactic / Beastie Boys
㉗ Body Bumpin' (Yippie-Yi-Yo) / Public Announcement
㉘ Story / Suga Sikao
㉙ Never Ever / All Saints
㉚ Anataenotsuki / Cocco

㉛ The Hey Song / Speech
㉜ Star Chasers / 4 Hero
㉝ Top Of The World (Ole, Ole, Ole) / Chumbawamba
㉞ Real World / Matchbox 20
㉟ Rewind / Celetia
㊱ Teardrop / Massive Attack
㊲ A Promise I Make / Dakota Moon
㊳ Luxury Cocolure / Maxwell
㊴ April Fools / Rufus Wainwright
㊵ Easy Come, Easy Go / Los Umbrellos

㊶ La Cour Oes Grands' / Youssou N'Dour And Axelle Red
㊷ Standing Together / George Benson
㊸ Don't Go Away / Oasis
㊹ Sea Of Love / Sandii
㊺ We Are Only Human / Sunland
㊻ Dreams / The Corrs
㊼ Found A Cure / Ultra Nate
㊽ Life / Des'ree
㊾ Home / Sean Lennon
㊿ Feminina / Clara Moreno

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.j-wave.co.jp

www.americanradiohistory.com

Sibling Threesome Cleopatra Realizes Its Long-Term Dream Of Pop Success

THE MEMBERS OF **Cleopatra** know the labors required for success—all three have worked nearly half their lives to hit the big time.

Of course, given their age range, from 17 to 14, these sisters are doing it for themselves surprisingly early in life—and with know-how. They write, they arrange vocals, and they image themselves wholly within the family, along with assistance from mom **Christine Higgins**, a former session singer who also serves as background vocalist, hairdresser, makeup artist, and, foremost, mother. "They still get told off like regular kids," she says.

The group's self-penned first single, "Cleopatra's Theme," on Maverick in the U.S. and Warner Bros. in Europe, has already drenched the airwaves in its native U.K., topping out at No. 3. Sales of debut album "Comin' Atcha!" have already surpassed 250,000 in the territory, according to the label. In the U.S., the set was released June 30.

In its second week on the Hot 100, the single escalates from its No. 60 debut to No. 51, as that chart's Greatest Gainer/Sales. It holds at No. 71 on this issue's Hot R&B Singles. The maddeningly catchy song is gaining initial radio momentum in smaller U.S. markets, tying in neatly with top 40 radio's current resurgence with younger-leaning acts like **Hanson**, **Backstreet Boys**, and **'N Sync**.

"With our 18-34 core, kids around here pick up immediately that this record has that Hanson type of sound," affirms **Todd Ambrose**, PD of mainstream top 40 **WXIS** (X-104) Johnson City/Kingsport, Tenn. "This song has what every programmer hopes for in a top 40 record: tempo and a great summer feel."

Adds **Jeff Ballentine**, PD of top 40/rhythm **WBTT** (the Beat) Dayton, Ohio, "It reminds me of the **All-4-One** types of crossover songs we're always looking for to balance out the rap stuff and the ballads. One thing crossover radio stations are always struggling to find is crossover uptempos like [**the Quad City DJ's**'] 'C'mon N' Ride It (The Train),' which were common a year ago but are now hard to find. This was a real seasonal kind of record when we needed it."

With little regard for such analysis, the sisters—**Zainam**, 17; **Cleopatra**, 16; and **Yonah**, 14—are in New York this day for a photo shoot in Times Square. As new on the scene as they are, the spectacle is stopping traffic as mothers holler out requests for autographs, hoping to thrill their daughters. Amid the chaos, the Higginses couldn't be calmer or more poised. Each, with trademark **Brandy**-esque braids, speaks with polish, not once littering conversation with the "ums," "you knows," and "so, likes" that many teens use.

"This is great. At first, we didn't expect to see as much attention as we have or to get the response we have," says Zainam. "Now, we're proud to be in this position in a group like this."

In a sense, the siblings have been training for such notoriety since early youth. Their household was always flowing with music, prompting the three to cite as influences **Cat Stevens**, **Nina Simone**, **Michael Jackson**, **the Rolling Stones**, **Luciano Pavarotti**, and even **Guns N' Roses**. "We listen to ragga, reggae, soul, R&B, hip-hop, rock, jazz, funk—to everything and anything," says Cleopatra. "If we didn't have a house filled with music, we wouldn't know the first thing about the music business. It would have been very difficult for us."

by Chuck Taylor

Meanwhile, the girls would follow their mom to the recording studio and, as they got older, to her background singing gigs. "I didn't have any intention of putting them onstage," notes Christine. "But they've always loved music, and they would copy me and make up dance routines. I always looked at it as a hobby for them, but they took it really seriously."

So one day in 1991, when the girls were 10, 9, and 7, Christine hooked up Zainam, Cleo, and Yonah with a friend's band. They practiced three cover songs over a few days and performed in public for the first time at a local Valentine's Day celebration.

CLEOPATRA

"When we asked Mum if we could perform, she said yeah, not taking much notice, thinking that we weren't really serious," says Zainam.

But the next year, when they entered To Be the Best, a local talent contest, and beat out 30 other acts with their cover of **En Vogue's** "Hold On," there was no mistaking their commitment. The three accepted a management offer from event organizers **Errol Walters** and **Tony Lovell** of L.E.T. Promotions and shortly thereafter were playing throughout their hometown of Manchester, England, opening for U.K. soul singers **Mica Paris** and **Michelle Gayle** and rapper **Ice-T**.

The next step was to develop the group's own material and sound. Cleo had been writing poetry for years and, with her mom's help, began reworking it into conceivable pop song lyrics. "I was so into poetry that no one could get me out of it. It's like second nature to me," Cleo says. "Mum and I talked about how to write lyrics, and she kept me from writing anything stupid. When it comes to songs, I write more seriously, I go deeper. They're mostly about personal experiences and social issues."

Songs on "Comin' Atcha!" simplistically address topics like the plight of the homeless, keeping the faith, world hunger, romance, and caring for the world. The group also skates across a high-energy cover of **the Jackson 5's** "I Want You Back."

Cleo also sings lead vocals (thus, the act's name) and creates melodies with her sisters and a variety of cowriters and producers.

With the buzz emanating from Manchester and a demo on the streets, interest came from a number of major labels. Deciding to place its faith with Warner Bros., Cleopatra descended upon the executive offices of the company's London base, bursting out of the elevator into a meeting in progress and going at it a cappella. "We didn't care, we just wanted to sing for them," says Zainam with a broad smile. "The whole floor was jammed with people coming out of their offices." The group was signed on the spot.

The story of Cleopatra doesn't sound altogether different from the makings of that other teen sibling act, Hanson, to whom it has been compared nearly unanimously by the British press. "I don't mind being compared to other groups, but we just want to be known as Cleopatra," says Zainam. "We do write our own songs, we do all have long hair, but we're a totally different band. At least the groups we're compared with are all successful, like the Jackson 5, **Janet Jackson**, and **Spice Girls**."

That leaves one question: Have they actually met **Madonna**, chief of their U.S. label, Maverick? But, of course, and in fact, over dinner in Paris. And were they anxious? "No way, what for? She's a human being," Zainam says. "She's so funny and really nice, like a kid sometimes. We really look up to her; she's a great mother, a great artist, and a very good businessperson."

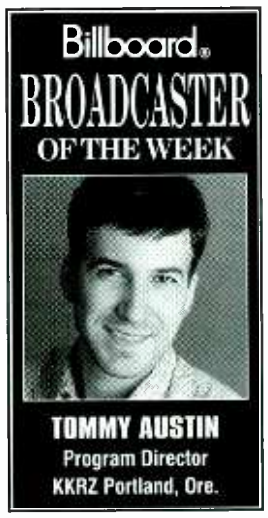
"Everyone thought we would be nervous," adds Yonah, "but we were fine. There was this guy from Warner Bros. who was so nervous about meeting her. He kept saying, 'How's my hair?' But we were totally calm. We chatted about our music and about her music."

Viewing their own future, the girls have pretty clear ideas about where they want to end up. Says Zainam, "We want to be rich, famous, and as successful as the Spice Girls. In five years, I'd like to have played at least three concerts at Wembley Stadium and all around the world. We want to be a household name worldwide."

Austin Keeps His Eye On The Mass-Appeal Ball At Z100

WORKING FOR programming aces like Dan Kieley and Ken Benson gave Tommy Austin ample knowledge with which to take the helm of heritage top 40 KKRZ (Z100) Portland, Ore.

Still, Austin admits, "the pressure is enormous. Probably the biggest difference in being PD is the big-picture stuff is minute compared with the day-to-day things you've got to do."



Austin grew up in South Dakota; his first gig was at the age of 13, working for Kieley. He eventually reunited with Kieley at KDWB Minneapolis, where he moved up the ladder until the assistant PD/music director gig opened up at KKRZ. "It was tough to leave home," he says, "but I knew that going from assistant music director to MD/assistant PD at KKRZ was a huge move."

Over the next two years, Austin worked under PD Benson, who himself was at the center of many a job-opening rumor. "A lot of people wanted to hire Ken because he's so talented, but he was always waiting for the perfect opportunity," Austin notes. "He was pretty straightforward in letting me know what was going on."

Once Benson was lured away to MTV, Austin became the natural choice. "Philosophically, Ken and I were on the same page—there was nothing I was salivating to change. I wanted the station to stay at the same level of play [at which] it has always been. So I let everyone do their jobs and not micro-manage.

"I had little desire to put my stamp on the station," Austin adds. "I didn't want to veer to the right or left musically. I just wanted to keep the mother mass-appeal."

As it was in Minneapolis, mass-appeal in Portland is mainstream pop hits but with a definite rhythmic lean. "Top 40 has always leaned rhythmic," Austin asserts. "There's no reason to be ashamed of what top 40 is—its flavor is mostly playground."

Austin isn't afraid that the younger-appealing rhythmic tracks will alienate his adult audience. "I think adults like those records, too. They're not just for kids."

When he first became assistant PD/music director, KKRZ was facing a stiff challenge from new modern AC KBBT (the Beat), so its music stance was more adult. "Even so, we still leaned rhythmic," he claims. "Certainly, when the Beat came on, we didn't change anything. We made subtle format adjustments and played more mass-appeal modern AC records. They played—and continue to play—a lot of records that we won't touch. However, we do go out and own the ones we play, such as Alanis Morissette's 'Uninvited,' Goo Goo Dolls' 'Iris,' and Third Eye Blind's 'How's It Going To Be.'

"We rotate these records more often and do promos that image them to us. We center weekend promotions around them. For our Lilith Fair weekend, someone wins free tickets and a limo trip to the fair every hour. That way, even though we may not play Sarah McLachlan as much as the Beat, this promotion gives the perception that we do."

Austin is blessed to have a veteran air staff who accepted the PD shift gracefully, recognizing Austin's segue from peer to leader. "There's a slight respect difference," he admits. "Yet while I'm a different person than Ken, I always took my job seriously as APD."

Promotionally, Austin is a firm believer in latching onto the top water-cooler topic of the day and creating a large-scale campaign around it. Case in point: the station's "Titanic" promotion, which asked listeners to pick up clues throughout the day on where in the world the fictional Heart of the Ocean necklace was hidden, according to the movie. The winner was flown to Halifax, Nova Scotia, to board a research vessel that went out to the actual Titanic site. The listener then dove in a submersible to see the wreckage.

Keeping a close eye on all the particulars helps Austin keep KKRZ on the edge and top of mind. "There's a danger of running the station on cruise control, so we continuously reinvent ourselves," he says. "But we only do stuff that makes sense. If it means freshening the testimonial sweepers or coming up with innovative promos, those little things mean a lot.

Austin, whom we spoke to several days before classic hits KKRH returned to hot AC as Rosie 105, was already looking out for future competition: "I absolutely think about it. When there's new rivals, that's when you rely on and showcase your heritage. Obviously, you tighten up a bit, but there's not a whole lot you can do without messing up your strengths. That's when it becomes more of a record-to-record battle." JEFF SILBERMAN

www.americanradiohistory.com

Pearl Jam Is Back On Video; MuchMusic Show Goes Outside

AFTER YEARS of refusing to do music videos, **Pearl Jam** has returned to the fold. The multi-million-selling Seattle rock band will release its first home video, "Single Video Theory," Aug. 4 on Epic/Sony Music Video. The 45-minute documentary shows Pearl Jam rehearsing songs from its "Yield" album and discussing the group's evolution. "Single Video Theory" has a suggested list price of $14.98 and will be available only on videocassette, according to Sony Music Distribution (Billboard Bulletin, June 25).

Pearl Jam has stayed out of the music video spotlight since the band's 1992 award-winning clip "Jeremy." **Mark Pellington**, the director of "Jeremy," also directed "Single Video Theory." There are no plans to service clips from "Single Video Theory" to music video channels, according to Epic.

So why a Pearl Jam video after all these years? A Pearl Jam spokeswoman says, "The band felt the time was right to do a video for their fans." But according to some retailers, the advance buzz on "Single Video Theory" has been minimal.

PEARL JAM

"We're hoping ["Single Video Theory"] will sell well," says **Patrick Monroe**, buyer for Tower Video in West Hollywood. "But we haven't had any customers asking about it yet. We had tons of people asking about **Marilyn Manson's** 'Dead To The World' home video before it was released. On a scale of one to 10, with 10 being our best-selling music videos, I think sales for ["Single Video Theory"] will be about a four."

THE EYE

by Carla Hay

Monroe believes that the initial lukewarm reaction to a new Pearl Jam video could be because "grunge is dead, and Pearl Jam hasn't attracted a lot of new fans."

Another theory could be that Pearl Jam has stayed out of the music video spotlight for so long that the average music consumer no longer thinks of the act as a video band. Only time will tell how Pearl Jam's music video comeback will ultimately be received.

MUCH MUSIC NEWS: MuchMusic's "Intimate & Interactive" series will go outside its usual interior environment and televise a live episode in the MuchMusic parking lot with **the Smashing Pumpkins**. The episode airs at 9 p.m. EDT July 19.

"We got together with the band's record label do something different," says MuchMusic VP/GM/director of programming **Denise Donlon**.

"Intimate & Interactive," a series in which artists perform and answer questions from fans, has been a staple at MuchMusic since 1991. "Intimate & Interactive" reruns can now be seen on the Bravo cable network at 4 p.m. ET Saturdays.

Donlon also tells Billboard that MuchMusic will premiere in September a new music videoclip show called "Punk." It features an animation character named Punk, whom she describes as "part Mr. Bean, part **Sid Vicious**."

PRODUCTION NOTES

LOS ANGELES

Matthew Rolston directed **the Foo Fighters'** "Walking After You" and **Lenny Kravitz's** "Thinking Of You."

Everlast shot "What It's Like" with director **Frank Sacramento**.

NASHVILLE

Chris Rogers directed **Michael Peterson's** "When The Bartender Cries," **Ken Mellons'** "Ladies Night," **Jason Sellers'** "This Small Divide," and **Deryl Dodd's** "Time On My Hands."

Vince Gill shot "If You Have Forever In Mind" with director **Jim Shea**.

OTHER CITIES

Steve Carr directed **Absoulute's** "Heat" in San Juan, Puerto Rico.

B.B. King and **Tracy Chapman** shot "The Thrill Is Gone" with director **Thom Oliphant** in Oakland, Calif.

Dean Cain directed **Mindy McCready's** "The Other Side" in New Orleans.

Billboard® Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Brandy & Monica,** The Boy Is Mine
2 **Mariah Carey,** My All
3 **John Forte,** Ninety Nine
4 **Aaliyah,** Are You That Somebody?
5 **Missy Elliott,** Hit 'Em Wit Da Hee
6 **Will Smith,** Just The Two Of Us
7 **Cam'ron,** Horse & Carriage
8 **Usher,** My Way
9 **Janet,** Go Deep
10 **Pras Michel/Ol' Dirty Bastard/Mya,** Ghetto Supastar
11 **Beenie Man,** Who Am I
12 **Mya & Sisqo,** It's All About Me
13 **Imajin,** Shorty (You Keep Playin' With My Mind)
14 **Destiny's Child,** With Me
15 **Xscape,** The Arms Of The One Who Loves
16 **Big Punisher,** Still Not A Player
17 **Puff Daddy,** Come With Me
18 **Boyz II Men,** Doin' Just Fine
19 **7 Mile,** Do Your Thing
20 **Public Announcement,** It's About Time
21 **Black Eyed Peas,** Joints & Jams
22 **Tatyana Ali,** Daydreamin'
23 **Jon B.,** They Don't Know
24 **Jagged Edge,** Gotta Be
25 **Mo Thugs Family,** All Good
26 **Babyface & Des'ree,** Fire
27 **King T,** Got It Locked
28 **Gerald Levert,** Thinkin' Bout It
29 **Voices Of Theory,** Say It
30 **Next,** Too Close

★ ★ NEW ONS ★ ★

Queen Latifah, Bananas/Paper
Gary Taylor, Love Dance
Trin-i-Tee, God's Grace
Dionne Warwick, What The World Needs Now
Aretha Franklin, Here We Go Again

CMT COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Trisha Yearwood,** There Goes My Baby
2 **Steve Wariner,** Holes In The Floor Of Heaven
3 **Pam Tillis,** I Said A Prayer
4 **Mark Wills,** I Do [Cherish You]
5 **Garth Brooks,** To Make You Feel My Love
6 **Collin Raye,** I Can Still Feel You
7 **Kenny Chesney,** That's Why I'm Here
8 **Clint Black,** The Shoes You're Wearing
9 **LeAnn Rimes,** Commitment
10 **Ty Herndon,** A Man Holdin' On
11 **Gary Allan,** It Would Be You
12 **Faith Hill,** This Kiss
13 **Terri Clark,** Now That I Found You
14 **Reba/Brooks & Dunn,** If You See Him/If You See Her
15 **Dixie Chicks,** There's Your Trouble
16 **Tracy Byrd,** I Wanna Feel That Way Again *
17 **Michael Peterson,** When The Bartender Cries *
18 **Jo Dee Messina,** I'm Alright *
19 **The Wilkinsons,** 26 Cents *
20 **Dwight Yoakam,** Things Change
21 **Randy Travis,** The Hole *
22 **Diamond Rio,** You're Gone *
23 **Brady Seals,** I Fell *
24 **Mindy McCready,** The Other Side... *
25 **Shane Stockton,** Gonna Have To Fall *
26 **Vince Gill,** If You Ever Have Forever In Mind *
27 **John Michael Montgomery,** Love Working On
28 **Lonestar,** Everything's Changed
29 **Toby Keith,** Tired
30 **David Lee Murphy,** We Can't All Be Angels
31 **Thompson Brothers Band,** Back On The Farm
32 **Bob Seger & Martina McBride,** Chances Are
33 **Jeff Foxworthy,** Totally Committed
34 **Shana Petrone,** Heaven Bound *
35 **Charlie Daniels Band,** Texas
36 **Olivia Newton-John,** I Honestly Love You
37 **Lee Ann Womack,** Buckaroo
38 **Tim McGraw,** One Of These Days
39 **Shania Twain,** You're Still The One
40 **LeAnn Rimes,** Looking Through Your Eyes
41 **Joe Diffie,** Texas Size Heartache
42 **Mila Mason,** The Strong One
43 **Linda Davis,** I Wanna Remember This
44 **Monty Holmes,** Why'd You Start Lookin' So Good
45 **Jeff Carson,** Shine On
46 **Cledus T Judd,** Every Bulb In The House...
47 **Mark Nesler,** Used To The Pain
48 **Various Artists,** One Heart At A Time
49 **Clint Daniels,** A Fool's Progress
50 **Great Divide,** Pour Me A Vacation

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

Bellamy Brothers, Almost Jamaica
Billy Dean, Real Man
Dolly Parton, Honky Tonk Songs
Faith Hill (W/Tim McGraw), Just To Hear You Say...
Mark Wills, Don't Laugh At Me
Sara Evans, Cryin' Game

MTV MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Brandy & Monica,** The Boy Is Mine
2 **Will Smith,** Just The Two Of Us
3 **Puff Daddy,** Come With Me
4 **Goo Goo Dolls,** Iris
5 **K-Ci & JoJo,** All My Life
6 **Pras Michel/Ol' Dirty Bastard/Mya,** Ghetto Supastar
7 **Aerosmith,** I Don't Want To Miss A Thing **
8 **Big Punisher,** Still Not A Player
9 **Usher,** My Way
10 **Next,** Too Close
11 **Master P,** Thinkin' Bout U
12 **Shania Twain,** You're Still The One
13 **Metallica,** Fuel
14 **Fastball,** The Way
15 **Harvey Danger,** Flagpole Sitta
16 **Madonna,** Ray Of Light
17 **Matchbox 20,** Real World
18 **Semisonic,** Closing Time
19 **Eve 6,** Inside Out
20 **The Smashing Pumpkins,** Ava Adore
21 **Mariah Carey,** My All
22 **Natalie Imbruglia,** Torn
23 **Rammstein,** Du Hast
24 **Cherry Poppin' Daddies,** Zoot Suit Riot
25 **Brian McKnight,** Anytime
26 **Mya & Sisqo,** It's All About Me
27 **Sparkle,** Be Careful
28 **The Wallflowers,** Heroes
29 **Beastie Boys,** Intergalactic **
30 **Jon B.,** They Don't Know
31 **Brian McKnight,** The Only One For Me
32 **Fuel,** Shimmer
33 **Marcy Playground,** Sex And Candy
34 **Janet,** Go Deep
35 **Aaliyah,** Are You That Somebody?
36 **Green Day,** Time Of Your Life
37 **Cleopatra,** Cleopatra's Theme
38 **Nicole,** Make It Hot
39 **Matchbox 20,** 3 AM
40 **Def Squad,** Full Cooperation
41 **Sean Lennon,** Home
42 **Natalie Merchant,** Kind & Generous
43 **Verve,** Lucky Man
44 **Usher,** Nice & Slow
45 **Sarah McLachlan,** Adia
46 **Dave Matthews Band,** Don't Drink The Wate
47 **Janet,** Together Again
48 **Lord Tariq & Peter Gunz,** Deja Vu
49 **Red Hot Chili Peppers,** Love Rollercoaste
50 **Hanson,** River

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Dave Matthews Band, Stay (Wasting Time)
Bone Thugs-N-Harmony, War
Rachid, Pride
Everything, Hooch
Janet, You
Savage Garden, To The Moon And Back

VH1 MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Madonna,** Ray Of Light
2 **Natalie Imbruglia,** Torn
3 **Shania Twain,** You're Still The One
4 **Marcy Playground,** Sex And Candy
5 **Matchbox 20,** Real World
6 **Sarah McLachlan,** Adia
7 **Fastball,** The Way
8 **Natalie Merchant,** Kind & Generous
9 **Goo Goo Dolls,** Iris
10 **Celine Dion,** To Love You More
11 **Sugar Ray,** Fly
12 **Smash Mouth,** Walkin' On The Sun
13 **Rod Stewart,** Ooh La La
14 **Edwin McCain,** I'll Be
15 **Vonda Shepard,** Searchin' My Soul
16 **Babyface & Des'ree,** Fire
17 **The Wallflowers,** One Headlight
18 **Mariah Carey,** My All
19 **Bonnie Raitt,** One Belief Away
20 **Fleetwood Mac,** Landslide
21 **Matchbox 20,** 3 AM
22 **Third Eye Blind,** Semi-Charmed Life
23 **Third Eye Blind,** How's It Going To Be
24 **Semisonic,** Closing Time
25 **Paula Cole,** I Don't Want To Wait
26 **Sister Hazel,** All For You
27 **Green Day,** Time Of Your Life
28 **Savage Garden,** Truly Madly Deeply
29 **Gloria Estefan,** Heaven's What I Feel
30 **Cherry Poppin' Daddies,** Zoot Suit Riot
31 **Matchbox 20,** Push
32 **Billie Myers,** Tell Me
33 **B-52's,** Debbie
34 **Jewel,** You Were Meant For Me
35 **Sheryl Crow,** If It Makes You Happy
36 **Jon B.,** They Don't Know
37 **Celine Dion,** My Heart Will Go On
38 **Chris Isaak,** Wicked Game
39 **Vanessa Williams,** Save The Best For Last
40 **Aerosmith,** Crazy
41 **Melissa Etheridge,** Come To My Window
42 **Lisa Loeb & Nine Stories,** Stay
43 **Alanis Morissette,** Hand In My Pocket
44 **No Doubt,** Don't Speak
45 **Aretha Franklin,** Here We Go Again
46 **Garth Brooks,** To Make You Feel My Love
47 **John Fogerty,** Premonition
48 **Bee Gees,** Stayin' Alive
49 **Marvin Gaye,** Sexual Healing
50 **Prince,** When Doves Cry

★ ★ NEW ONS ★ ★

Brian Setzer Orchestra, Jump Jive An' Wail

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 11, 1998.

THE BOX music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Aaliyah, Are You That Somebody?

BOX TOPS

Mya, Movin' On
Brandy & Monica, The Boy Is Mine
Usher, My Way
Backstreet Boys, I'll Never Break Your Heart
Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
Brian McKnight, The Only One For Me
Five, When The Lights Go Out
Wes, Alane
Unwritten Law, California Sky
Master P, Thinkin' 'Bout Yo
Limp Bizkit, Sour
Will Smith, Just The Two Of Us
Sparkle, Be Careful
'N Sync, Tearin' Up My Heart
Big Punisher/Fat Joe, Twinz
Blink 182, Josie
Sarah McLachlan, Adia
Boyz II Men, Doing Just Fine
Cam'ron, Horse & Carriage
Janet, Go Deep
Spice Girls, Stop
Puff Daddy F/Jimmy Page, Come With Me
Def Squad, Full Cooperation
Queen Latifah, Bananas/Paper
Uncle Sam, Baby You Are
69 Boyz, Woof Woof
Cleopatra, Cleopatra's Theme
Black Eyed Peas, Joints & Jams
Dakota Moon, Another Day Goes By
Gerald Levert, Thinkin' About It
Rammstein, Du Hast
Youssou N' Dour & Canibus, How Come

NEW

Barenaked Ladies, One Week
Garbage, I Think I'm Paranoid
JD Feat. Jay-Z, Money Ain't A Thang
Trin-I-Tee, God's Grace
Xzibit, What U See Is What U Get

M2 MTV MUSIC TELEVISION

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Cam'ron, Horse & Carriage
Eagle-Eye Cherry, Save Tonight
Gang Starr, Militia

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Aerosmith, I Don't Want To Miss A Thing (new)
Matthew Good Band, Apparitions (new)
Barenaked Ladies, One Week (new)
Joydrop, Beautiful (new)
Love Inc., You're A Superstar (new)
Beastie Boys, Intergalatic (new)
Joee, If I Could (new)
The Killjoys, Perfect Pizza (new)
Tragically Hip, Poets
Love Inc., Broken Bones
Brandy & Monica, The Boy Is Mine
Madonna, Ray Of Light
The Verve, Lucky Man
The Wallflowers, Heroes
The Smashing Pumpkins, Ava Adore
All Saints, Never Ever
Next, Too Close
Dave Matthews Band, Don't Drink The Water
Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
Goo Goo Dolls, Iris

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Pras Michel/Ol' Dirty Bastard/Mya, Ghetto Supastar
K-Ci & JoJo, All My Life
Madonna, Ray Of Light
Brandy & Monica, The Boy Is Mine
The Tamperer, Feel It
Eagle-Eye Cherry, Save Tonight
Lutricia McNeal, Stranded
Busta Rhymes, Turn It Up
Five, Got The Feelin'
Bran Van 3000, Drinking In L.A.
Aqua, Turn Back Time
Mariah Carey, My All
All Saints, Under The Bridge
Janet, Go Deep
The Smashing Pumpkins, Ava Adore
Total Touch, I'll Say Goodbye
Meja, All About The Money
Embrace, Come Back To What You Know
Fatboy Slim, The Rockafeller Skank
Simply Red, Say You Love Me

COLLEGE TELEVISION NETWORK

10 hours daily
909 Third Avenue
New York, NY 10022

Blackstreet, I Can't Get You Out...
Changing Faces, Same Tempo
Big Wreck, That Song
Destiny's Child, With Me (Part 1)
Playa, Cheers 2 U
Nicole, Make It Hot
Alana Davis, Crazy
Uncle Sam, Baby You Are
She Moves, It's Your Love
All City, The Actual
Eboni Foster, Crazy For You
Brian McKnight, The Only One For Me
Shiro Feat. MC Lyte, I Like
The Thompson Brothers Band, Back On The Farm
Amari, Callin'

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Morcheeba, Let Me See
Limp Bizkit, Sour
Meat Beat Manifesto, Acid Again
Marcy Playgreund, St. Joe On The School Bus
The Crystal Method, Comin' Back
Dag, You Make Me Feel
Our Lady Peace, 4 A.M.
Smoking Popes, I Know You Love Me
Eve 6, Inside Out
Jeff Buckley, Everybody Here Wants You

RAGE TV FOR U-NOT THEM -38

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

The Smashing Pumpkins, Ava Adore
Harvey Danger, Flagpole Sitta
Jimmie's Chicken Shack, Dropping Anchor
Big Wreck, That Song
Econoline Crush, Home
Fuel, Shimmer
Soul Asylum, I Will Still Be Laughing
Green Day, Redundant
Stabbing Westward, Save Yourself
God Lives Underwater, From Your Mouth

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EFFECT OF 'UNIGRAM' MERGER UNCERTAIN FOR LATIN AMERICA

(Continued from page 1)

"I don't have any data to foresee a future any different than what we have planned up to this point," says Jesús López, senior VP of Universal Music Latin America. He declines to speculate further about the merger of the two companies, which will be known as the Universal Music Group. Clearance of the deal by U.S. and European competition authorities is expected to take about four months.

PolyGram Latin America president Manolo Díaz also declines to comment on the union but says he is scheduled to meet soon with Universal Music International (UMI) president Jorgen Larsen, who will become chairman/CEO of UMI once the acquisition of PolyGram is complete. The two men have worked together before: Diaz ran the Sony Music (then CBS Records) affiliate in Spain in the late '80s when Larsen was the major's European president.

Predictably, the unknown elements of the merger have ignited a brush fire of industry hearsay. "There are all of these rumors that you may have these two enormous labels reporting to a single parent company," says Gabriel Abaroa, president of Latin American recording industry trade group FLAPF, who has been meeting recently with label brass at the local and regional levels. "There are also rumors that probably the best of the managing directors of one of the companies could be running both or the merged company."

LÓPEZ

DÍAZ

RAPID INTEGRATION?

The latter bit of water-cooler gossip may be potentially significant. Abaroa notes that during his recent meetings, he had "the sense that all the [managing directors of the two companies] are so motivated to do a good job."

Indeed, a source close to the merger says the two firms will be completely integrated under the Universal name as rapidly as possible after the transaction is finalized. The insider adds that this integration likely will spark a reduction in the numbers of executives and recording artists, and possibly the need for either López or Díaz to seek new employment.

However, a senior Universal executive says the outcome may not be as simple as that and points to the respective strengths of both men. "Jesús is very tough on his people," says this source, "while Manolo is more benign, more artist-oriented. This might be a good combination."

Universal, which is a newcomer to Latin America, is generally playing David to PolyGram's Goliath, as it does elsewhere in the world. In this region, industrywide recorded music sales were worth $2.6 billion at retail in 1997, according to the International Federation of the Phonographic Industry (IFPI).

Díaz estimates that PolyGram owns 17.5% of the Latin American record sector, "which is like two or three percentage points" behind perennial regional leader Sony. By contrast, Universal's market share in the region hovers around 5%-6%, according to industry sources. One insider suggests that PolyGram's much larger infrastructure will compel Universal to staff key posts within its company with PolyGram executives in order to "maintain the efficiency of PolyGram."

PolyGram reports revenue and income from Latin America as part of its "rest of the world" geographic breakdown, which (as elsewhere) combines recorded music sales with other business. This "rest of world" sector contains Latin America, Australia, New Zealand, and South Africa; it accounted for 9% of PolyGram's $5.5 billion global sales in 1997 and 14% of its $593 million operating income. This compares with a 5% contribution to total revenue and income in 1990.

Last year, PolyGram's "rest of world" division, which employed 820 people, had an operating margin of 18% (the company's highest, geographically), compared with 10% in 1994. Revenue was 19% up on 1996, and income was 47% ahead, with strong performances from Brazil and Mexico.

The Universal Music Group does not break down its international business to the same extent; one observer estimates its annual Latin American music sales to be in the region of $120 million-$150 million.

According to Brazilian trade group ABPD, PolyGram remains the kingpin label in Brazil, a $1.2 billion market that accounts for a whopping 46% of total sales in Latin America. Association president Manuel Camero says the company has a 21.5% share of business. He adds that Universal has snared about 5% of the market.

Until this year, Universal's numbers were included in the sales figures of BMG Brazil, its distributor. According to Universal's López,

(Continued on next page)

P'Gram Brasil Looks To Keep Dominance

PolyGram Brasil president Marcelo Castello Branco says his top-ranked company garnered 21.5% of the $1.2 billion Brazilian record market in 1997, which would make it the biggest-selling record company in Latin America last year.

CASTELLO BRANCO

Fueling PolyGram's $258 million in revenue were blockbuster titles by samba/*pagode* stars É O Tchan ("É O Tchan Do Brasil," 2 million units) and *axé* groups Banda Eva ("Ao Vivo," 2 million units) and Netinho ("Ao Vivo," 1.5 million units).

Moreover, PolyGram says, it sold nearly 1 million units of a Christmas album, "Presente Natal," by *sertaneja* act Chitãozinho & Xororó and 900,000 units of "Ao Vivo" by axé notable Banda Cheiro De Amor.

In addition to hit domestic product, PolyGram says, it sold 400,000 units last year from Bon Jovi's catalog and 250,000 units of Hanson's three albums. "We could even sell more Hanson product if the group would come down here," says Castello Branco.

Despite these rosy numbers, he recognizes that 1997 business was extraordinary.

However, the World Cup and the tentative economic situation caused by uncertainty of the upcoming presidential elections have dampened the market's potential. The executive also points out that Brazil's record industry is being stunted by price wars at department stores. What's more, he cites the general lack of retail outlets as a threat to the expansion of the domestic business.

Nonetheless, Castello Branco—a 1993 recruit to PolyGram—is staying aggressive with releases from the company's rich trove of catalog and hit albums, such as Zizi Possi's Italian-language disc "Per Amore," an 800,000-unit seller. "We are going to keep pushing," he says, "because we cannot stop attracting customers to the stores. With that in mind, I have just released the new self-titled Chitãozinho & Xororó album. I am the only one putting out a blockbuster album during the World Cup."

JOHN LANNERT

Quick Hits At Uni Mexico

As veteran record executive Fernando Hernández celebrates his 30th year in the record industry this month, the Universal Mexico president can savor chalking up two hit albums in the brief two-year existence of his company.

One album, "¿Dónde Jugarán Las Niñas?," a gritty rap/rock disc by Molotov, has sold 500,000 units worldwide, according to the company. The other, a self-titled pop/techno effort by Moenia, has moved 250,000 units in Latin America, says the label.

"We had no catalog, so we had to score hits right away," notes Hernández. "We thought the band members of Molotov were extraordinary musicians, and they are creating a new wave of music. With Moenia, we analyzed the market and found that there was no pop/rock group with this type of sound."

To further stimulate sales for Universal, the label entered into a distribution agreement with Mexican pop imprint Melody and has signed licensing deals with U.S. tropical labels RMM and J&N.

Hernández not only wanted to rapidly score hit albums, he wanted to create a balanced company, musically. To that end, Universal established regional Mexican label Rocío in 1997. All told, says Hernández, the firm snared about 7% of Mexico's record market last year.

For the rest of the current year, Hernández says, doing business in the domestic market—valued at $422 million in 1997—is going to be a challenge because the government-dominated economy "is not as good as we thought, especially now that the government is facing a reduction in oil [revenue]."

Hernández says Molotov and Moenia are in the studio recording new albums, slated for release during this year's holiday season. Among the label's baby artists about whom Hernández is enthused are three pop acts: Sergio Arzate, Frida, and Ellas Tres.

JOHN LANNERT

Universal/PolyGram Will Dominate Canadian Music Market

BY LARRY LeBLANC

TORONTO—When the dust settles following the merger of the PolyGram Group and Universal Music, the combined company will have the lion's share of the market in Canada, according to industry sources.

Sources estimate that the two labels' combined market share will be "30%-32%" of total music sales in Canada, followed by Warner Music Canada, which sources peg at 19%.

"The company will be the dominant player in Canada," says Tim Baker, buyer with the 31-store Sunrise Records chain. "However, it remains to be seen if they can work all the product they have. Perhaps they should let some of the distributed labels go."

"What's intriguing about the pending situation is [the two companies'] different [pricing] philosophies," says Lane Orr, buyer with the 15-store A&B Sound retail chain. "My speculation is there will be a price harmonization. PolyGram is now at the high end [of multinational pricing], while Universal is in the middle."

Base price of PolyGram Canada's top titles is $14.85 Canadian, while Universal Music Canada has a two-tier pricing for its top records: $13.31 for superstar titles and $12.91 for others.

Jason Sniderman, VP of the 71-store Sam the Record Man chain, downplays the pricing differences. "Both companies' philosophy is to sell records to clients," he says. "If you take Universal's [pricing] philosophy and apply it to PolyGram's beautiful catalog, it's a recipe for wonderful success."

Sources at both Universal Music Canada and PolyGram Canada decline to speculate about progress of the merger in this market. It's unclear who will run the Canadian operation, what staff fallout will be, or even where the company will be headquartered.

"[Universal] hasn't gotten to us yet," says a source. "They don't know whether Canada should be part of the North American or international [operations]. You won't see any dramatic changes here until early 1999."

PolyGram Canada, headed by John Reid, was established in Canada as Polydor Ltd. in 1966 and was originally based in Montreal. In 1991 it moved to Toronto following PolyGram's buyout of Island Records and A&M Records.

As chairman, Reid oversees all national operations of PolyGram Canada, including its music and film divisions: A&M Records Canada, Mercury Records Canada, Deutsche Grammophon/London/Philips/Verve and PolyMedia, PolyGram Filmed Entertainment, PolyGram Music Publishing, and PolyGram Group Distribution.

A&M's roster includes Jann Arden, Ashley MacIsaac, Big Sugar, Mary Jane Lamond, Miller Stain Limit, and the Matthew Good Band. Mercury's signings include Zuckerbaby, Duane Steele, Barstool Prophets, and Nancy Dumais.

Additionally, Mercury Records Canada distributes U.S.-based Rounder Records and the Canadian label Loggerhead Records. A&M Records Canada distributes TVT Records as well as the Canadian labels Alert Music and Ancient Music.

Ross Reynolds has headed Universal Music Canada (called MCA Records Canada until 1997) as its president for 13 years. While Reynolds concentrates on international developments, Randy Lennox, senior VP/GM, handles the company's day-to-day domestic business.

Universal Music Canada distributes Universal, MCA, Geffen, Interscope, and Almo Sounds, as well as such key independent Canadian companies as Attic, Anthem, and murderrecords.

Universal Music Canada's direct signings include the Tragically Hip, Laura Smith, Headstones, Jason McCoy, and, in a co-venture with Universal Records U.S., Holly McNarland.

With the announcement of A&M's sale to PolyGram in 1990, Alexander Mair, president of Toronto-based Attic Records, had expressed reservations about the setup. Attic, in fact, moved from A&M to Universal Music Canada four years ago. Today, Mair says he has concerns about what shape the merged company will take and what Attic's role in that company will be.

"We've had four years of experience in dealing with Universal, and now we're going to have to possibly deal with new people who don't know our heritage or catalog," he says.

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Lloyd Webber Catalog Repackaged For Video

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—PolyGram is setting the stage for one of the biggest worldwide rollouts in its history, a series of Andrew Lloyd Webber productions created specifically for the home entertainment market. Beginning in October with "Cats," PolyGram Video during the next three years will release on video and DVD five to six Lloyd Webber productions for which Polydor Records will put out the accompanying soundtracks.

The videos, commissioned and produced in London by Lloyd Webber's Really Useful Group, will be released at a rate of two per year, one in the spring and the other in the fall. Next up is "Joseph And The Amazing Technicolor Dreamcoat," which is slated to begin production in January. Also being eyed for production are "Jesus Christ Superstar" and "Sunset Boulevard."

PolyGram owns 30% of the Really Useful Group, although there have been reports that Lloyd Webber is trying to buy back that stake.

"PolyGram has been trying over the years to think of a way to take that equity beyond the obvious theatrical productions and soundtracks, and Andrew Lloyd Webber has always been fascinated with trying to expand the audience for his Broadway productions," says Bill Sondheim, president of PolyGram Video. "This is it."

LLOYD WEBBER

Andrew Picheta, Really Useful Group's London-based line producer of "Cats," says the company is looking beyond long-form video to other media. "When you have material as strong as this, it crosses over into all fields of entertainment," he says.

"Cats" was directed by David Mallet, whose credits include "Lord Of The Dance" and "U2—Zoo TV Live From Sydney," and filmed using 16 camera positions with multiple angles each, stereo surround sound, and new lighting. Additionally, Lloyd Webber rerecorded the score using a 120-piece orchestra, in contrast with the 30-piece pit orchestra that always accompanies the live performance of "Cats."

"This version will include things people wouldn't even be able to experience if they were attending a live performance," Sondheim says.

PolyGram will release "Cats" in the States Oct. 27; the company plans a mid- to late-October release in most other major international markets. In the U.S., the video will be housed in both cardboard sleeve and collector-friendly clamshell packaging and carry a $24.95 suggested list. The DVD will carry a $29.95 price tag. A trade campaign will be launched at the Video Software Dealers Assn. Conference, held July 8-12 in Las Vegas, and build through the summer and fall.

PBS is scheduled to air "Cats" in most markets beginning Nov. 2 and is expected to air all of PolyGram's subsequent Lloyd Webber programs as they become available. Adding to the visibility of the "Cats" franchise, Universal Pictures already has a deal in place to produce an animated "Cats" movie that is earmarked for

(Continued on page 84)

EFFECT OF 'UNIGRAM' MERGER UNCERTAIN FOR LATIN AMERICA

(Continued from preceding page)

BMG will continue to distribute Universal product in Latin America— as elsewhere outside North America— until next March.

PolyGram's three-year reign over the Brazilian market has been powered by clever exploitation of its catalog and its aggressive marketing of hit albums by such multi-million-selling acts as samba/*pagode* crew É O Tchan, *axé* act Banda Eva, and *sertaneja* duo Chitãozinho & Xororó. Universal broke out of the gate in Brazil last year with pop/funk duo Claudinho & Buchecha. López says that act's two albums have sold more than 2 million copies.

Besides ruling the roost in Brazil, Díaz declares that PolyGram is giving strong chase to perennial regional market front-runner Sony in Mexico and Argentina, the region's second- and third-biggest markets, respectively. Mexico's record business in 1997 was valued at $472 million; Argentina's was $386 million.

EFFORTS IN MEXICO

According to Díaz, Sony in Mexico topped the market-share figures in 1997 with an 18% slice, followed by PolyGram and BMG, each of which earned 16%. Universal's market share was 7%.

Díaz says PolyGram's best sellers in Mexico are *norteño* band Grupo Límite, which averages about 700,000 units per album, and *ranchero* star Pedro Fernández, who averages about 200,000 units per disc. PolyGram also has sold 300,000 units of debut product by pop act Kabah ("La Calles De La Sirena") and 200,000 units of rap group Control Machete ("Mucho Barato . . ."); the latter has rung up sales of 400,000 units in the region.

Universal Mexico, established only two years, has also performed well. López says its credits include strong regional sales by maiden albums from Mexican rock/rap act Molotov ("¿Dónde Jugarán Las Niñas?," 500,000 units) and the eponymous disc by Mexican pop/dance group Moenia (250,000 units).

In Argentina, Díaz says, the January-May market-share figures show PolyGram to be running second (17.6%) to Sony (23%). Universal, according to Díaz, has 6.5% of the market.

PolyGram's two best-selling artists, notes Díaz, are singer/songwriter Alejandro Lerner, whose label bow, "Volver A Empezar," sold 150,000 units, and famed folkloric songstress Mercedes Sosa, who averages 100,000 units per disc. López says that "Son Una Joya," the label premiere of Argentinian tropical-flavored *bailanta* group Los Charros, has sold 250,000 units.

Though a veteran player in Latin America's larger markets, PolyGram is like Universal in that it is a relative newcomers in other markets, such as Colombia, ranked fourth in sales ($233 million at retail last year), according to IFPI figures.

But with Brazil, Mexico, and Argentina generating nearly 80% of total business in the region, it is clear where the merger battle lines will be drawn. Diaz, recruited in 1992 by then PolyGram president Alain Levy, began reshaping the company's Latin American activities that year, including the establishment of a headquarters in Miami to oversee and coordinate all its activities.

In a bid to quickly gain market share in Venezuela and Colombia, Díaz engineered the $55 million acquisition of famed Venezuelan indie Rodven. He acknowledges that the enterprise got off to a rocky start but that it has since rebounded with Rodven's ample catalog. In 1994, he set up a U.S. imprint, PolyGram Latino, the lone label during Díaz's tenure that has failed to become a market leader.

Universal's entrance into Latin America was a slow go for Larsen, primarily due to a glaring paucity of executive talent in the region. However, he finally was able to open affiliates three years ago in Brazil, Argentina, and Mexico. López was hired in 1996 to manage the region, which includes the U.S., where Universal set up its Latino division in late '96. López says the company unveiled offices in April in Colombia and Chile. "We are," he says, "in 95% of the Latin American market now."

INTERNATIONAL ROSTER

In addition to its powerful national repertoire, PolyGram has a top-shelf roster of stars from elsewhere in the world, such as Andrea Bocelli (whose current disc, "Romanza," has moved 1.5 million units), Bon Jovi (average annual regional sales: 600,000), U2 (average annual regional sales: 500,000 units), Metallica (average annual regional sales: 500,000 units), and Elton John (average annual regional sales: 400,000 units).

At Universal, non-Latino artists with regional hits include No Doubt ("Tragic Kingdom," 450,000 units) and Aqua ("Aquarium," 400,000 units). Chumbawamba's "Tubthumper" has sold 100,000 units in Mexico, where Universal has the rights for the British band.

Sales tallies aside, says FLAPF's Abaroa, the proposed marriage has left most Latin executives scratching their heads about the future of this particular bride and groom. "There have been a lot of jokes," he comments, "but so far what is very clear is that no one knows what will happen." Abaroa recalls that during one meeting he attended where representatives of Universal and PolyGram were present, when asked for their opinions, they playfully huddled together before making a joint response.

Assistance in preparing this story was provided by Adam White in London.

P'Gram Divides Classical Duties

BY BRADLEY BAMBARGER

NEW YORK—With the restructuring of the U.S. classical operations for PolyGram Classics & Jazz now formalized, marketing for the company's Deutsche Grammophon, London, and Philips labels has evolved from the traditional label-oriented approach to a repertoire-driven focus divided between core classics and crossover.

According to PolyGram Classics & Jazz senior VP/GM Kevin Gore, the three labels will retain their historically distinct profiles, and there are no plans for any artists to change label affiliation. He says the division of marketing operations into core classics and crossover is simply designed to tailor PolyGram's classical marketing strategies to "suit the project rather than the label."

Gore initiated the move some months ago (Billboard Bulletin, May 6), although the various personnel changes were kept informal in the wake of Seagram's purchase of PolyGram.

GORE

Now officially, Albert Imperato, former VP of Deutsche Grammophon U.S., has been named senior VP of core classics, with responsibility for marketing, promotion, and publicity for all traditional classical music releases from Deutsche Grammophon, London, and Philips. Lisa Altman, former VP of Philips Music Group U.S., is now senior VP of crossover music, with responsibility for more mainstream projects and film soundtracks from the three classical labels and such affiliated imprints as Point Music and Imaginary Road.

The range of projects at Philips alone indicates how appropriate a genre approach could be for PolyGram's marketing. Philips not only has such crossover superstars as Italian tenor Andrea Bocelli and Dutch waltz king Andre Rieu but the great pianist Alfred Brendel and Kirov Opera conductor Valery Gergiev—not to mention one of the deepest catalogs of any classical label. Under the new arrangement, Altman can concentrate on Bocelli and Rieu, with whom she has already had enormous sales success.

And now Imperato—who has yielded hits with such Deutsche Grammophon artists as Anne-Sophie Mutter and Gil Shaham—can devote some of his energies to Brendel and Gergiev releases, as well as special projects like Philips' "Great Pianists Of The 20th Century," a 200-CD series that kicks off in October.

Philips, Deutsche Grammophon, and London combined to make PolyGram Billboard's top achiever in classical music last year, with 62 charted titles. But Imperato and Altman agree that the new division of labor should make for even smarter, more consistent marketing coverage across the three labels and their various releases, with the pair's contrasting priorities and styles now complementary (see Keeping Score, page 37).

Imperato and Altman report to Gore, as does Nate Herr, VP of Verve U.S., who rounds out the top team for PolyGram Classics & Jazz U.S. (Greg Barbero, former VP of London, has exited the company.) Gore developed the new PolyGram Classics & Jazz structure after coming to the firm in January. Before joining PolyGram, he was head of marketing at Columbia Jazz and had spent years at CBS Masterworks/Sony Classical prior to that.

Gore reports to Danny Goldberg, president/CEO of the Mercury Group—of which PolyGram Classics & Jazz is a part along with Mercury, Mercury Nashville, and Motown. In developing the new structure, Gore consulted not only with Goldberg but with Chris Roberts, president of PolyGram Classics & Jazz worldwide.

POLYGRAM CLASSICS & JAZZ

Based in London, Roberts oversees the international label presidents of Deutsche Grammophon, Decca/London, Philips, and Verve; among other issues, he was able to advise Gore on the similar core classics/crossover structures in place with PolyGram operating companies in other territories, including the Netherlands, France, and Canada.

According to Gore, PolyGram's core classical sales have gone from a ratio of about 75% catalog/25% new releases to something closer to 50% catalog/50% new releases in recent years. With that in mind, he says, artist development will be at the heart of PolyGram's future methods.

Also, as sales of traditional repertoire have slowed, sales of crossover material—whether by newer, more mainstream artists or by serious classical artists doing a bit of moonlighting—have burgeoned. Still, Gore says that while the rise of crossover warrants additional attention, PolyGram's bread and butter has long been the core classics, and the company hasn't forgotten that.

"We're not trying to 'redefine' classical music like a lot of labels say they're doing," Gore says. "Both businesses—core and crossover—exist, and they are distinct markets that require distinct approaches, although they have great potential for overlap. And we want to maximize our efforts in each specific area while helping open up avenues between the genres.

"With Albert and Lisa, PolyGram has two of the most eloquent advocates for their specific areas of music that the company could hope to have," Gore adds. "By having them focus on what it is they know best, we'll be able to do a better job getting behind each and every record."

Beyond artists like Bocelli, Poly-

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SOUNDTRACKS SPARK CHART HEAT; LABELS RAMP UP MARKETING STRATEGIES

(Continued from page 1)

"Certainly a key factor is the record company and the movie studio working together and cooperatively in terms of designing their campaign," says Steve Kleinberg, senior VP of marketing at Elektra, whose "Can't Hardly Wait" soundtrack jumps to No. 27 and "The X-Files" checks in at No. 30. "If I don't have some sort of video or soundclip in all of [the studio's] advertising and promotion, I am not maximizing my potential. That is a very basic aspect, but you'd be amazed how difficult it is to get that sometimes."

For "Armageddon," Columbia and Disney teamed to give the soundtrack's Aerosmith single, "I Don't Want To Miss A Thing," prominence in the film's 60-second trailer. Additionally, the band played at the film's opening June 29. "If this were a superstar act, the record company would have some kind of event or way to launch the record," says Tom Corson, senior VP of marketing at Columbia. "The thing about soundtracks is you can't compete with the massive approach the film company takes. So you generally let them open the record, and [in] three to four weeks, when media from the film dies down, you start to kick in your media."

Columbia's decision to release multiple singles from "Armageddon" to overlapping radio formats represents a trend toward rapid-fire radio assaults for soundtracks. The week of June 28, the label shipped Shawn Colvin's interpretation of World Party's "When The Rainbow Comes" to top 40, modern, AC, and triple-A and Journey's "Remember Me" to rock, top 40, and adult, while "I Don't Want To Miss A Thing" is still gaining airplay, moving to No. 4 on Mainstream Rock Tracks.

"We'd never drop two songs in one week with a [single] artist album," Corson says. "The closest we would come is we might split tracks to one format or another, but we'd never have three different songs going to overlapping formats. You have to have that lead single that's a smash and then try to get other singles off the record going very quickly, because most films have a four- to eight-week window and that's it."

Big radio play for Alanis Morissette's "Uninvited" and the Goo Goo Dolls' "Iris" has been a key factor in keeping "City Of Angels" on the top of The Billboard 200 three weeks running (see Between the Bullets, page 92) and bringing it close to the 2 million unit mark, according to Reprise Records executive VP/GM (U.S.) Rich Fitzgerald, who emphasizes the importance of labels' retaining singles rights.

FITZGERALD

"A year ago with 'Phenomenon' we had the No. 1, Grammy-winning record and sold 1.5 million albums and 1 million singles [of Eric Clapton's "Change The World"], but we had no other singles rights. I know there were other hits on that album, and if we had had other singles, we would have sold several million."

Epic Records took a multi-single, in-your-face approach with "Godzilla—The Album," which included the shipment of close to 6,000 product bins that can house up to 100 pieces of product each. "In a lot of the Handleman stores, Wal-Mart, Kmart, they had more than one bin in the store," says Steve Barnett, senior VP of worldwide marketing for Epic. Barnett says out of the 2.5 million "Godzilla" sales, approximately 1 million have been outside the U.S., although the film will not open in many major European markets until the end of September. "The way we got over that hurdle was to adapt the lead focus track to each region," he says. To help drive album sales, Epic released the Sean "Puffy" Combs/Jimmy Page single, "Come With Me," priced at $3.99. "We didn't do a 49-cent sale for the single," Barnett says. "It is full price everywhere in an effort to drive people to the album."

SALES SURGE

With sales stagnant for most other genres, retailers are basking in the soundtrack success story. The sales surge has been so powerful at WaxWorks/VideoWorks that the chain revamped the soundtracks department in its stores to display specific title cards for big releases rather than stocking all soundtracks under a generic bin card, says VP of retail operations John Breyenton.

"You now have some good-name artists playing on these soundtracks, so they are becoming really viable pieces of product to sell. We are having trouble keeping these babies in stock," he says. "We are already selling so much of 'Armageddon,' it is phenomenal."

Lew Garrett, VP of buying and merchandising at Camelot Music, says that for the week of June 21, seven of the chain's 12 top-selling albums were soundtracks. "They are America's version of compilation albums. We simply attach a movie to them, and in many cases they really have little to do with the movie at all," he says. "They are great packages, and some tracks are not available anyplace else."

Garrett adds that certain soundtracks are outperforming their films. " 'City Of Angels' is doing well in theaters but is certainly not a blockbuster, and we've very quietly sold over 110,000 units of it," he says. " 'Bulworth' clearly has a life of its own beyond the movie."

TV PLAYS A ROLE

But not all of this season's top sellers are multi-artist sets or even film complements. 550 Music/Epic's "Songs From Ally McBeal," which this issue sits at No. 25, accompanies the hit Fox TV show and comprises songs by Vonda Shepard. Dave Gottlieb, VP of marketing (U.S.) for 550 Music, says the momentum is due to the show's popularity, its creative use of music, and Shepard's existing fan base. Gottlieb says the album is also benefiting from a double play at retail. "We made a conscious effort to make sure retailers market it as both a Vonda Shepard album and a soundtrack," he says.

Marketing campaigns aside, a soundtrack is only as good as the music on it. "No one went into their garage and pulled out B-sides and shoveled them over to their manager for a big paycheck. These songs were written with the movie in mind, and they capture the spirit of the movie in a musical way," Glen Brunman, executive VP of Sony Music Soundtrax, says of "Armageddon." Brunman also notes that several of this summer's soundtracks are appealing to a wider audience.

" 'Armageddon' and 'Hope Floats' are soundtracks made for music fans who don't have very many soundtracks done for them," he says. Indeed, the prospect of attracting an untapped audience was among the chief reasons Capitol went after "Hope Floats," according to Liz Heller, executive VP of Capitol (U.S.). "This is an album of Americana artists that never really get to be on soundtracks," she says. "And between Capitol and Capitol Nashville, we have most of the acts, which is unusual. We knew we could really speak to a large group of people with the album."

HIGMAN

Atlantic VP of soundtracks (U.S.) Darren Higman notes the growing importance of soundtracks in keeping labels' artists in the spotlight. "Soundtracks are an integral part of breaking bands and for keeping established acts visible between album cycles. When there are so many records coming out, it is important for fans to keep a connection to their favorite artists." Atlantic's "Dr. Dolittle" jumps to No. 18 this issue on The Billboard 200.

Nevertheless, Reprise's Fitzgerald points out that the soundtracks sales surge is not yet flowing to the albums of contributing artists. "We are selling so many soundtrack albums, and we are not seeing a balance on the artists' other albums," he says. "We need to come up with ways to get the artists to benefit more from soundtracks, because we all want to sell more of our own artists and not just be in the compilation business."

LLOYD WEBBER

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release in 1999.

Polydor Records will release new cast albums to complement each video/DVD release, beginning with the two-CD/cassette "Cats" album that features Elaine Paige and Sir John Mills. Sondheim says Donny Osmond already has signed on for "Joseph" and Glenn Close is attached to "Sunset Boulevard."

"You will not see any B-cast members associated with these productions," he says.

Polydor already has released 15 Lloyd Webber musical cast albums or compilation packages. Universal Music Group's MCA Records, which will soon be part of the same family as PolyGram due to the label's planned merger with Universal Music Group, holds the rights to some of Lloyd Webber's earlier catalog.

Sondheim says PolyGram is targeting two distinct audiences with a multimillion-dollar campaign that will include print and broadcast advertising and promotions with select retail accounts. Additionally, the company is creating "Cats" bins to accommodate video, DVD, and album product for combo stores. He characterizes the first market as consumers who want to bring more culture into their lives and will be interested in the high production values of the video/DVD.

"We saw it happen with 'Riverdance' and 'Lord Of The Dance' last year," he says. "I don't believe 3 million people suddenly became interested in Irish dance. I think many of them wanted to have a little culture in their lives, and for $24.95 they could bring something into their homes, and they were satisfied."

The other audience, which Sondheim says research has shown to be potentially two to three times more lucrative, comprises parents of children ages 2-12 who already are familiar with "Cats" or will be enchanted by the musical's characters and songs.

"There will be two vastly different campaigns targeting these two different audiences," he says. "We believe this is going to be the biggest non-film event of the year, possibly the decade."

Assistance in preparing this story was provided by Dominic Pride in London.

SEC Filing Reveals P'Gram Fund

In documents filed by Seagram with the Securities and Exchange Commission (SEC) concerning the acquisition of PolyGram for $10.4 billion, PolyGram reveals that it has set aside a $40 million "retention pool" to keep key, unnamed executives from leaving the company before and after the deal closes.

The document, known as an 8-K and received by the SEC June 25, also prohibits the company from terminating contracts with artists and distributed labels whose sales exceed certain thresholds.

According to the filing, the company's supervisory board will select the employees, criteria, and amounts for the retention awards —with consultation but not approval by Seagram—under the condition that no employee will receive a bonus of more than 100% of his or her base salary. Fifty percent of the award will be paid in cash at the time of the deal's closing, and the other 50% on the first anniversary of the closing date.

The 8-K also states that the company will not "terminate any contract or agreement with any artist whose last album sold in excess of 1 million units during any five-year period."

In addition, the document forbids the company from terminating any distribution deal with a third party in which "at least $10 million of sales were made during the preceding 12 months."

DON JEFFREY

POLYGRAM DIVIDES ITS CLASSICAL DUTIES

(Continued from page 83)

Gram's crossover department will take care of soundtracks, world music/new age fusions, and such genre-defying releases as "Symphonic Led Zeppelin." And catalog compilations will often be split between crossover and core classics, with London's recent "Ultimate Puccini" disc a core release and London's upcoming "Penguin Classics" series a crossover project.

Imperato and Altman will share such artists as Philips' young violinist Leila Josefowicz, a conventional classical artist who occasionally pursues a more mainstream muse. And the new classical structure should help grease the synergistic wheels on behalf of other versatile artists. London pianist Jean-Yves Thibaudet's upcoming Duke Ellington tribute will see the classics department working with the Verve publicity and video/radio promotion teams, while the all-star "Pavarotti & Friends 5" may tap the Mercury Group's pop expertise.

BLOCKBUSTER

(Continued from page 5)

to the convention.

The VSDA says president Jeffrey Eves will outline "several initiatives" that address "industry concerns" during his scheduled convention speech but at deadline would not say whether they're what Webb has in mind.

Sell-through giants like the mass merchants and warehouse clubs may also get better terms on purchases, a further subject for IVRG. But because Webb doesn't focus on sell-through, he's not pursuing that aspect of the business now. "I can fight only so many fights."

The possibility of an escalating battle during the convention raises concerns. Independent retailers have threatened to confront the keynote speaker, Blockbuster chairman John Antioco, with a walkout or a sit-down demonstration. Webb, who doubts Antioco will say anything relevant to the situation, is sympathetic.

However, he emphasizes that verbal or physical abuse "is not going to get anything done. The only way to get this resolved is by a thoughtful approach." Nonetheless, sources say VSDA will stiffen security throughout the Wednesday-Saturday (8-11) show.

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KID VID BUSINESS ISN'T ALL PLAY

(Continued from page 1)

In the first six months of 1997, family titles (those not rated or with a G or PG rating) represented a 47.9% market share of the total home video market, according to Alexander & Associates. For the first six months of 1998, its share has dropped to 45.2%, but the research firm says late-second-quarter releases, such as "Anastasia" and the reissue of "The Little Mermaid," should bring market share in line with 1997 levels.

In 1997, total consumer spending on home video titles in the U.S. was $9.3 billion, compared with $10.38 in 1996. The biggest drop in sales has appeared in G- and PG-rated titles, which represented 58% of total U.S. sales in 1995 and dropped to 49.9% in 1997.

Family leader Buena Vista Home Entertainment has suffered a tremendous decline since 1994, when "The Lion King" generated more than $500 million in worldwide video sales for the supplier, according to Salomon Smith Barney.

"Pocahontas," released on home video in 1996, brought in $250 million in worldwide sales for the company. The following year's "The Hunchback Of Notre Dame" and 1997's "Hercules" brought in only $200 million and $165 million, respectively, in worldwide sales for the supplier, according to Salomon Smith Barney.

Buena Vista GM (North America) Mitch Koch says that post-"Lion King" releases have met or exceeded the supplier's expectations. "You can't build a business plan on the basis of a cultural phenomenon, like 'The Lion King,' " he says. "We're getting the results that would have been expected based on the box-office performances of those other films."

But Buena Vista isn't the only supplier hampered by the box-office performance of its theatrical film division. Overall, Hollywood has released fewer family films in the past three years than it has previously, and those that are released have not been box-office blockbusters.

According to Alexander's list of top 10-selling theatrical titles, five titles in 1996—"Toy Story," "Pocahontas," "Babe," "Jumanji," and "The Indian In The Cupboard"—were family theatrical features and sold millions when released on video.

In 1997, only three family films—"The Hunchback Of Notre Dame," "Space Jam," and the live-action "101 Dalmatians"—made Alexander's top 10 list, along with "Toy Story."

This year, the number of theatrical family features appears to be picking up, with upcoming theatrical releases including a live-action "Madeline" from TriStar Pictures; a "Rugrats" feature from Paramount; "Small Soldiers" and "Antz" from DreamWorks; "Mulan," "A Bug's Life," "Mighty Joe Young," and "The Parent Trap" from Walt Disney; and "Babe: Pig In The City" from Universal.

In an effort to maintain unit sales levels, every video supplier has increased its release schedule of nontheatrical titles, creating a glut of direct-to-video family product. In recent years, nearly all major video suppliers have been churning out an average of three to six family-oriented direct-to-video projects per year, adding to a long list of videos based on franchised book characters and numerous branded lines.

New companies, including a revitalized Golden Books Family Entertainment and Bonneville Worldwide Entertainment, are adding even more family product into the pipeline.

"There's a lot of stuff that's trying to force [its way into] the market," says Borders Books & Music video buyer Robert Smith. "There are new productions based on so many different characters, but without a history you just don't know."

History—or, more to the point, box-office franchise—is driving the direct-to-video market. It started in the mid-'90s when Buena Vista began scoring hits with feature animation sequels, including "Aladdin" spinoffs "The Return Of Jafar" (1994) and "Aladdin & The King Of Thieves" (1996). Cumulatively, the two titles have sold approximately 18 million units worldwide, according to industry sources.

"If you don't see growth from the theatrical side, you have to have more titles out to make up the unit volume," says Koch, "and we've had substantial success with our direct-to-video line because consumers like seeing our characters in new stories."

In addition to the two "Aladdin" titles, Buena Vista has released a "Beauty And The Beast" holiday sequel. With the absence of a major fourth-quarter theatrical hit, the supplier will release "The Lion King" sequel "Lion King: Simba's Pride" and "Pocahontas II: Journey To A New World" for holiday buyers.

BRAND AWARENESS

Universal has also kicked into high gear on the direct-to-video front with the creation of Universal Family & Home Entertainment Production division earlier this year (Billboard, Feb. 14).

On Aug. 18, the unit will reintroduce "An American Tail" and "An American Tail: Fievel Goes West," as a setup for two direct-to-video releases scheduled for 1999 and 2000.

"We believe 'American Tail' can be a brand," says Universal Family president Louis Feola, "and the awareness of the characters is higher than 'Land Before Time.' "

The series "The Land Before Time" has spawned four video sequels and sold approximately 12 million units, according to industry sources. A fifth video sequel is due in the fourth quarter.

The "American Tail" series has been off the market since 1992, and, using a strategy perfected by Disney, Universal is hoping to expose the characters to a whole new audience of kids. In its initial release, the series cumulatively sold 9 million units, according to industry sources.

Feola says the division is also developing "The New Woody Woodpecker," which will air on the Fox Network this fall and be available on home video during the first half of 1999.

"Clearly there's a demand for feature-length product," says Universal executive VP Bruce Pfander, who oversees the video division's domestic marketing. "The key is finding programming that fits the retailer."

Universal plans on releasing six to eight direct-to-video titles per year. Warner has plans to issue 10-12 per year based on such known characters as Dennis the Menace and Scooby-Doo (see story, page 68).

But not every studio is jumping on the direct-to-video bandwagon. "It's not a priority because we're enjoying success with projects that aren't direct-to-video," says Paramount Home Video senior VP of marketing Michael Arkin.

Paramount's kid-vid success can be attributed to sister company

Among the kids' video titles battling for retail shelf space are, clockwise from top left, Columbia TriStar's "Madeline," Lyric Studios' "Groundling Marsh," Universal's "An American Tail," and Buena Vista's "Pocahontas II: Journey To A New World."

Nickelodeon, which has been feeding the video division with such programs as "Rugrats," "Little Bear," and newcomer "Blue's Clues," which many dealers say is picking up steam in the preschool category.

While most suppliers have developed in-house franchises, Columbia TriStar Home Video has gone out and bought them.

Within the last three months, Columbia has acquired the Jim Henson Co. video catalog and "The Berenstain Bears" in hopes of breaking into the kids' market (Billboard, May 23).

"This market can be quite big with good product focus," says Columbia president Ben Feingold. "But it's not without its challenges, and we don't purport to be experts."

With price points at the $9.98 level for family product, suppliers are feeling the pressure to move greater quantities of product in an increasingly competitive environment. Reality-based programming and other TV properties compete with family product for video-store shelf space, while adult-driven event movies like "Independence Day," "Men In Black," and "My Best Friend's Wedding" have replaced family features as best sellers this year. Competition for children's time and attention remains fierce as video goes head to head with other media like computer games and the Internet.

The added expense of bringing family titles to market—which involves licensing costs, complex tie-ins, and price-and-positioning deals at retail—has fostered a tense environment for suppliers.

Feingold says Columbia, which got into the sell-through market only two years ago, has a track record with "pushing product through" at retail. Indeed, the supplier has scored some major hits with minor titles in other genres, the biggest being "Riverdance," which has sold millions of units worldwide, according to sources. "We're getting pretty good at this now," Feingold says.

Being pretty good at marketing sell-through titles will serve as Columbia's calling card at retail with its new family and children's product. Its first test will be the Henson property "Bear In The Big Blue House," which hits retail Sept. 15.

While 20th Century Fox Home Entertainment has culled sister TV properties like "Goosebumps" into video gold, the supplier also acquired the "Casper" franchise for direct-to-video projects. The first, "Casper: A Spirited Beginning," sold approximately 5.5 million units, and a second, "Casper Meets Wendy," is due Sept. 22.

SELECTIVE BUYERS

Retailers are dealing with the glut of product by being selective, dealing only with known properties that have an established track record at retail, making it difficult for new titles to enter the market. In addition, the depth of units ordered by some dealers on each title has declined in recent years.

Borders' Smith says, "There's so much flooding in the market, you have to wonder about how badly [the genre] is being cannibalized. For a while, everyone was making animal features, but how many possible cheetah features can you bring in? It's impractical to give all of them a chance. We rely on respected producers and spend a lot of time trying to find titles that fit our customer."

Adds Best Buy video merchandise manager Joe Pagano, "It comes down to managing expectations about the sales potential of any given title. It is an important category that requires a narrowed focus."

The family category represents about one-third of video sales for the 279-store chain, a percentage that has remained steady for the past two years. The chain also cut the number of titles it carries in the category by 25% last year, mainly because, Pagano says, the store does not cater to a "mom" clientele.

Pagano says entering the direct-to-video category is a "good move," but the company's sales expectations are always conservative.

"Is there a market for nontheatrical product? Yes. But is it enough to drive sales to previous levels? No, because those titles just don't have the event feel, and any sequel is never as good the second or third time around," adds Pagano.

Like Buena Vista's Koch, Pagano says it's all about meeting "expectations" and understanding that one can't reproduce the double-digit growth figures of the past.

In order to keep the family market at current levels, the main elements of success remain the same: quality programming from branded properties backed by huge marketing campaigns that include multiple tie-in partners.

The one company that appears to be the exception to the rule, though, is Dallas-based Lyric Studios.

Since launching Barney on video nearly 10 years ago with a grassroots marketing campaign, the company is working on making "Veggie Tales" and "Groundling Marsh" its next hot properties.

"You do have to go on gut instinct when releasing a new property," says Lyric VP of marketing Sue Bristol. "A lot of it is an educated guess, but a lot of it has to do with test marketing. We always learn something that we can put to use from test marketing."

"Groundling Marsh" plays up the program's science and nature angle. Two titles from the PBS series were launched at Toys "R" Us stores and select specialty dealers June 23. Toys "R" Us has a 60-day exclusive on the titles.

For "Veggie Tales," Bristol says, the company leveraged its "track record" in order to convince mass merchants to take the videos, which were previously sold only in the Christian bookstore market.

"The awareness for 'Veggie Tales' wasn't incredible, but it's pretty easy product that sells itself," says Bristol.

Over the past two years, Lyric has slowly built an audience for "Wishbone," which focuses on a dog whose imagination is enriched by books. "You have to focus on a niche idea and hammer it home," notes Bristol.

Buena Vista has stayed away from launching new characters, mainly because its library provides enough properties to develop long-term franchises. But on Sept. 1, the supplier will debut "Kiki's Delivery Service," from Hayao Miyazaki, who has been dubbed "the Walt Disney of Japan."

Most suppliers are unwilling to predict what will be the next big thing, but retailers can't wait for the PBS sensation "Teletubbies" to hit home video. Two titles from the U.K. series, "Here Comes The Teletubbies" and "Dance With The Teletubbies," will be available from Warner Home Video Sept. 1. They're exclusive to video and have not aired in the U.S.

"We've started to work with PBS about promotions," says Borders' Smith.

LIVING MUSIC

(Continued from page 6)

With Winter and Living Music, Windham Hill will pursue an aggressive radio and retail campaign.

"Because we're involved in all the areas where Paul can get airplay, we will try to raise his visibility with programmers and media people," says Vining. "We want Paul to be in more listening posts, and we want to give people more opportunities to hear his music in Borders and Barnes & Noble."

Vining adds that Windham Hill plans to capitalize on Winter's tours and will possibly launch a TV advertising campaign. Furthermore, Vining says, Windham Hill may create a TV special around the Winter Consort's storied Winter Solstice and Summer Solstice events at New York's Cathedral of St. John the Divine.

Because the deal will put marketing and distribution in Windham Hill's hands, Winter says, it will free him to "move into a period of much more in-depth music making and record producing." In addition, cash flow from the deal will let the artist upgrade the in-house recording studio at Living Music's headquarters in Litchfield, Conn.

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ROBERT FRIPP'S LABEL DOES IT HIS WAY

(Continued from page 13)

"November Suite," the latest in his series of solo ambient recordings, or "soundscapes."

Discipline has been cultivating an international clientele for these records slowly but surely via mail order, sales at shows, and distribution by such companies as Rykodisc in the U.S., Pinnacle in the U.K., and Pony Canyon in Japan.

And all these activities have been marked by Fripp's outspoken wariness of the music industry—"the history of the music industry is a history of exploitation and theft," he says, adding that this view comes from his own hard-won lessons. Last year, a bitter 7½-year legal dispute over alleged nonpayment of royalties and other abuses was settled between Fripp and E.G., his former management/publishing/record company (and that of many other English progressive rock acts of the '70s).

Most Discipline releases feature liner notes detailing Fripp's manifestos on the ethical pursuit of business; these highlight the fact that, contrary to "standard industry practice," artists who record for his label own the copyrights in their work and are paid higher-than-normal royalties without the arcane "new technology" or "breakage" deductions in most contracts. As he puts it, age-old industry practices regarding copyrights, royalties, and general control over the artistic process "have always been questionable, often improper, and are now indefensible."

Fripp says that after the frustrating experience of the last King Crimson studio album (1995's "Thrak," on Virgin), he doubts that he'll "ever work that way again, under those business arrangements or in the outmoded, counterproductive fashion of a big rock tour and all the nonsense that surrounds it." The independent ethos of Discipline is all about "enabling music to come into the world despite all the conditions set up to deny it a place," he adds. "We want to operate in the marketplace while being free of the values of the marketplace, which are often antithetical to real creativity."

Discipline is a small operation, with Fripp working alongside operations manager Diane Aldahl, label manager/recording engineer David Singleton, and four others in its Salisbury, England, headquarters. The label also has a three-person office in Los Angeles, mainly for its Possible Productions mail-order "shop." Japan is Discipline's biggest retail market, with mail order representing 10% of the label's sales (yet half of its profits, Singleton says). The label's catalog with sound samples is up on its Internet site (www.discipline.co.uk), and each Discipline disc features a catalog as part of its enhanced CD features.

The Crimson-related elements of Discipline's catalog have proved the most popular so far, although "some of the more obscure albums sell surprisingly well," Singleton says. "But our customers are our customers because they're not interested in the usual sort of thing."

Beyond the excellent series of King Crimson archival sets, "official bootlegs," and experimental offshoots, the highlights of the Discipline catalog include the Robert Fripp String Quintet's "A Bridge Between" (a meeting of Fripp, Gunn, and the California Guitar Trio that ranges from metallic Bach to intrepid new compositions) and Fripp's soundscape disc "A Blessing Of Tears" (a moving study of grief in abstraction dedicated to his late mother). There is also the Europa String Choir's lovely "The Starving Moon" (due to be reissued in an expanded edition) and "The Acoustic Adrian Belew" (available only in Europe and Japan).

Future discs include two from renowned prog-rock guitarist Bill Nelson in September: the new album "Atom Shop" and the two-disc retrospective "What's Now, What's Next." Due in August is the budget-priced Discipline sampler "Sometimes God Smiles," the sequel to "Sometimes God Hides" from '96. And early next year should bring the Discipline reissue of "The Great Deceiver," a boxed set devoted to the 1973-74 Crimson that was originally released by Virgin. An official bootleg of the "King Crimson On Broadway" shows from '95 may also see light.

With King Crimson's 30th anniversary next January, several commemorative projects are in the works. Fripp is working with Virgin to remaster the entire Crimson back catalog for reissue next year, and Discipline will release a live "greatest hits" compilation in November. The band also may come together for some celebratory shows.

Although King Crimson—which comprises bassist Tony Levin, drummer Bill Bruford, and drummer Pat Mastelloto along with Fripp, singer/guitarist Belew, and "stick" virtuoso Gunn—hasn't convened since the Thrak world tour, its members have collaborated in alternate formations. Projeckt One (Fripp, Levin, Bruford, Gunn) improvised over several nights last year in a London club and may release an album soon. Projeckt Two played this spring in Japan in support of "Space Groove" and has been touring North America this summer, making in-store appearances along the way.

King Crimson, Gunn (supporting his Discipline solo set), and the California Guitar Trio have all played in-stores at Music Millennium in Portland, Ore., as has Fripp with both his soundscapes and its "Frippertronics" precursor of the late '70s. "This store has a big history with Fripp and Crimson," says owner Terry Currier. "And their fans are real record buyers—the 'Absent Lovers' set should do really well."

The fact that Discipline is as oriented toward process as product makes the label special, according to John Schaefer of WNYC-FM New York. He has played a variety of Discipline discs on his "New Sounds" show, as well as hosted Fripp and sundry cohorts playing live. And every airing brings feedback, he says: "Fripp has fans like just about nobody else—a lot of them will follow him wherever he leads."

NATIONAL RECORD MART REVEALS REBOUND

(Continued from page 5)

decreased selling, general, and administrative expenses to 32.7%, down from 34.6%. Earnings before interest, taxes, depreciation, and amortization were $6.1 million, up from $2.7 million in the earlier time frame.

During the conference call with analysts, Teitelbaum revealed that on the heels of NRM's successful development of the Waves concept—which features computer kiosks that let customers access Internet music sites—the chain is gearing up its testing of its new Music X concept, which specializes in alternative rock music. So far the company has two Music X concepts, both of which tie in with an alternative station; four more are slated to open before the Christmas holiday. Without specifying numbers, Teitelbaum said the Music X stores produce an "incredible sales-per-square-foot volume."

Also, the company plans to bring its count of Waves stores up to the mid-20s by the year's end. The chain now operates about 10 Waves outlets.

In addition to opening new stores, NRM plans to begin selling music via the World Wide Web by October. Yet unlike other retailers in that arena, NRM will sell used CDs from its Web site, Teitelbaum revealed.

"We are really looking at it in reverse," he says of the company's planned Internet business. "Everyone else is selling new product, and our strategy is to focus on secondary product. Also, everyone else has primary sites . . . we would like to piggyback off somebody else's."

Teitelbaum pointed out that Best Buy and discount department stores have illustrated a very important concept: the use of music to generate traffic to sell other products, like refrigerators and stereo equipment. Moreover, he says, music [that sells] at a "very competitive" price should create its own marketing base; used CDs generally sell for about half of list price.

"We think if you believe that music has the drawing power—as the major retailers in the U.S. believe—then music should draw the product to someone else's site," he said. "With our strategy, we don't want to allocate our resources and capital to develop technology for Web commerce."

In looking at the company's fiscal fourth quarter, Teitelbaum noted that the company posted a loss of $293,000, or 6 cents a share, on sales of $26.1 million, compared with a loss of $2.5 million, or 51 cents per share, on sales of $22.3 million.

Despite the strong performance for the fiscal year, the NRM stock has traded steadily downward. On June 29, before results were announced, it was at $9.875. On June 30, the day after results were announced, it was at $9.813; on July 1 it was at $9.125.

HOT 100 SINGLES SPOTLIGHT™

by Theda Sandiford-Waller

APOLLO 18: This issue, **Savage Garden** joins a short list of artists—including **Los Del Rio, Moving Pictures, Queen, the Pointer Sisters, Benny Mardones,** and **Chubby Checker**—who have charted the same Hot 100 single more than once. To qualify for this, the re-charted hit must be the original recording and have enough chart points to re-enter above No. 50.

Savage Garden's "To The Moon And Back" (Columbia) re-enters the Hot 100 at No. 46. The song was first serviced to radio around Memorial Day of last year, but at the time most stations were still playing "I Want You." As a result, the song got lost in the shuffle, lasting only eight weeks on Hot 100 Airplay and peaking at No. 48 with 14 million audience impressions; it made out on the Hot 100 at No. 37. A year later—with two No. 1 singles in the band's trophy case, including the multi-format "Truly Madly Deeply"—research of "To The Moon" has ignited. This issue, the song has 17.4 million audience impressions from airplay at 126 monitored stations. Since "To The Moon and Back" is more than a year old, the single is difficult to find at retail, but a few copies are still out there. Columbia is considering rereleasing a commercial single.

As of late, a number of songs that didn't research well the first time out are performing better the second time around. All this renewed airplay activity begs the question: Has the pool of current songs gotten so shallow that radio is taking a second look at songs that didn't perform to expectations the first time? Look no further than the new leases on life of **Green Day**'s "Time Of Your Life (Good Riddance)" (Reprise), which is No. 1 on Hot 100 Reccurent Airplay, and **Rockell**'s "In a Dream" (Robbins), which is still picking up stations even though the label is working another track, as a strong indication that this may be the case.

SUNRISE: **Madonna**'s "Ray Of Light" (Maverick/Warner Bros.) bows on the Hot 100 and Hot 100 Singles Sales at No. 5, her best debuts to date on both charts. The single scanned 72,000 units, which is her best first-week sales figure ever. Sales of the single represent nearly 72% of the song's Hot 100 chart points. "Ray Of Light" has 25 million audience impressions from airplay at 139 monitored stations. Before you E-mail asking if "Ray Of Light" has a shot at No. 1, know this: Even if Madonna doubled her chart points, **Brandy & Monica**'s "The Boy Is Mine" (Atlantic) would still be No. 1. "Ray" would have to sell more than 245,000 units to make the mark, an unlikely feat.

RADIO MAY BE the easiest way to expose music to consumers, but **Cleopatra** proves it's not the only way. "Cleopatra's Theme" (Maverick/Warner Bros.) has only 691,000 audience impressions from airplay at 23 stations, but the group's high-profile TV appearances on Fox Kids, WB Kids, Nickelodeon, and the Disney Channel have helped the single scan 15,000 units to stand at No. 30 on the Hot 100 Singles Sales chart and earn the Hot 100's Greatest Gainer/Sales nod. The single posted a 32% retail gain despite a 10% loss in radio exposure. "Cleopatra's Theme" moves 60-51 on the Hot 100.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	**DESTINY** MYRON (ISLAND)
2	1	12	**THE MOST BEAUTIFUL GIRL** RAHEEM (TIGHT 2 DEF/BREAKAWAY)
3	2	12	**SOUTHSIDE** LIL' KEKE (JAM DOWN/BREAKAWAY)
4	8	3	**STOP BEING GREEDY** DMX (RUFF RYDERS/DEF JAM/MERCURY)
5	15	2	**HERE WE GO AGAIN** ARETHA FRANKLIN (ARISTA)
6	6	5	**YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)** BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
7	5	6	**LOVE FOR FREE** RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
8	7	8	**THERE GOES MY BABY** TRISHA YEARWOOD (MCA NASHVILLE)
9	—	1	**SO INTO YOU** TAMIA (QWEST/WARNER BROS.)
10	23	2	**NOT ABOUT ROMANCE** INNER CIRCLE (SOUNDBWOY/REPUBLIC/UNIVERSAL)
11	11	15	**2 LIVE PARTY** THE 2 LIVE CREW (LIL' JOE)
12	16	2	**STAY** DREAMHOUSE (TRAUMA)
13	13	6	**FULL COOPERATION** DEF SQUAD (DEF JAM/MERCURY)
14	—	1	**DO YOU** HEATHER B. (MCA)
15	9	16	**IT WOULD BE YOU** GARY ALLAN (DECCA/MCA NASHVILLE)
16	12	10	**(SEX U UP) THE WAY YOU LIKE IT** L.F.O. (LYTE FUNKY ONES) (LOGIC)
17	17	7	**RUTHLESS FOR LIFE** MC REN (RUTHLESS/EPIC)
18	18	17	**SO IN LOVE WITH YOU** DUKE (4 PLAY/UNIVERSAL)
19	14	6	**YOUR IMAGINATION** BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
20	20	4	**ORDINARY PEOPLE** CLAY WALKER (GIANT (NASHVILLE /WARNER BROS. (NASHVILLE))
21	—	1	**BOOM BYE YAE** REISS (MERCURY)
22	—	1	**I SAID A PRAYER** PAM TILLIS (ARISTA NASHVILLE)
23	—	1	**THANK YOU** BEBE WINANS (ATLANTIC)
24	22	7	**SUNCHYME** DARIO G (ETERNAL/KINETIC/REPRISE)
25	19	5	**THE SHOES YOU'RE WEARING** CLINT BLACK (RCA/RLG)

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

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EU Directive Protecting TV Broadcasters May Also Help Record Biz

BY JEFF CLARK-MEADS

LONDON—The labyrinths of European Union politics have provided the record industry here with a backdoor route to a significant new copyright success.

Labels have been concerned over a relaxed attitude to digital home recording equipment in the EU's impending Copyright Directive, but an unconnected piece of legislation has now gone some distance to closing an important loophole.

The record business, as represented by the International Federation of the Phonographic Industry (IFPI) offices in Brussels, expressed its alarm over provisions contained in the Copyright Directive released by the European Commission at the end of last year (Billboard, Dec. 20, 1997). The Directive's stated purpose was to protect copyrights in the online environment; it had been anticipated that the document would outlaw equipment that circumvented technological protections for music. However, the Directive said that equipment is illegal only if its primary purpose is to beat the copyright protections.

IFPI Brussels legal adviser Olivia Regnier said at the time, "If the machine's main purpose is making coffee or turning the lights on and off in the office, then an ancillary function that would allow copying is OK, according to the Directive."

The IFPI has argued that this raises the prospect of consumers purchasing equipment that lets them make digital clones from online sources. The organization is seeking changes to the document to prevent this during the Directive's current passage through the EU's political arena of the European Parliament and the Council of Ministers.

Now the IFPI has been given a significant boost to its arguments through the Conditional Access Directive, a document with no direct relevance to the record industry.

This document seeks to protect the rights of TV companies when they broadcast encrypted pay channels. An amendment to it that has now been accepted by the parliament and the council gives a clear definition of banned equipment—a move the IFPI regards as a possible precedent.

TV companies use technology to stop nonsubscribers from hacking into their encrypted pay channels. The Conditional Access Directive in its current form outlaws equipment that would let people circumvent the stations' technology. The document specifically cites equipment "designed or assembled to provide unauthorized access."

Regnier says this is exactly what the labels are seeking for the online environment. "The fact that the parliament and the council have accepted this definition is a very, very good sign," says Regnier. "We can now say to them: 'You have not made bad policy for the TV industry; don't make bad policy for the record industry.' "

The Conditional Access Directive has been through its first reading before both the parliament and the council and will soon be presented to the parliament again. It may be adopted as legislation by the end of the year.

The Copyright Directive is still being considered by the European Commission's committees.

The most significant of these, the Legal Committee—which will write the report on amendments to the draft directive—heard arguments from all sides at a June 30 meeting in Brussels. The IFPI's case was given by Richard Constant, general counsel at PolyGram International's London offices.

Constant restated the record industry's three main claims for amendments. The IFPI wants changes that will

- Grant record companies an exclusive right for all digital-delivery services. At present, the Directive gives that right in the areas of interactive services but omits subscription services and multichannel broadcast systems.
- Give legal protection to technical systems for controlling use of copyright material.
- Allow labels to control the temporary copies—the so-called ephemeral copies—that are made as signals representing music are moved between the nodes of a digital network.

"The Directive does not deal with this satisfactorily," Constant says. "It ignores the fact that the information society effectively eliminates the difference between temporary and permanent copying—and [the Directive] creates an exception from exclusive rights for most forms of temporary copying, even when they infringe or facilitate the infringement of copyright."

Regnier, who was present at the Legal Committee hearing, says the hi-fi equipment manufacturers presented persuasive arguments for the Directive to allow a wide range of home copying.

"Many members of Parliament still do not see what the problem is with private copying," she says. "They hear the word 'private,' and they wonder just what harm somebody can do us from their own home. We have to work hard to show them how harmful private copying can be."

COUNTRY ARTISTS WIN SUIT AGAINST 'CYBERSQUATTER'

(Continued from page 8)

wouldn't seek damages, which they had estimated at $7.5 million. They will, however, seek attorneys' fees from Salmon.

The domain names revert immediately to the artists. A Loeb & Loeb spokeswoman says this is likely to be a historic precedent for law on the Internet. Loeb & Loeb had cited domain-name protection based on statutes regarding trademark infringement, the right of publicity, and unfair competition.

The suit was filed April 6 in U.S. District Court in Los Angeles on behalf of McGraw and 26 other country artists, including Trisha Yearwood, Faith Hill, Vince Gill, Alan Jackson, Reba McEntire, Martina McBride, Sawyer Brown, Toby Keith, Steve Wariner, Randy Travis, Tracy Lawrence, Charlie Daniels, Clay Walker, Patty Loveless, Pam Tillis, Deana Carter, Lee Roy Parnell, and Mindy McCready.

Daniels says he's relieved about the ruling. "I hope it's finally over," he says. "It's a shame that anyone can use my name without me knowing about it."

Wariner expresses a similar sentiment, saying it had been especially insulting that his name had been linked to a pornography site. "I found it absolutely unbelievable that anyone could do that," he says, "to the extent that I was ashamed to have my own children look me up on the Internet. I'm thrilled by this ruling."

Parnell says, "Right is right, and wrong is wrong, and every now and then justice is served. I have my name back, and that's all I ever wanted. I'm happy with the judge's decision."

McGraw was traveling and could not be reached by press time.

The artists' suit charged that Salmon had registered their names, as well as variations on those names, with Network Solutions Inc., the company empowered by the National Science Foundation to register and assign Internet domain names to host computers.

The suit alleged that Salmon linked those domain names to several World Wide Web sites, including a pornography site (www.whitehouse.com) and a commercial music site (www.countryjukebox.com).

The suit sought to enjoin Salmon from using the plaintiffs' names and to direct him to surrender registration of the domain names.

GOODNOISE FORMS INTERNET LABEL

(Continued from page 8)

song to others.

For the most part, these files have been confined to users' computer hard drives. But some files have been liberated from desktops by portable, though costly and not widely distributed, MP3 players. Still, GoodNoise president/CEO Gene Hoffman, echoing the sentiment of other MP3 advocates, believes the format will provide new sales opportunities similar to what happened when the software industry stopped copy-protecting some of its products in the 1980s.

"The upside is that one song might become so popular it gets E-mailed back and forth amongst friends, and they end up saying, 'Let's see what the rest of the album sounds like,' " says Hoffman. "Twenty percent of the world just won't pay, but for 80% it's going to be a lot easier for them just to go to the site and get what they want.

"There's a humongous market for downloadable music, but people are scared of the MP3 piracy community," he adds. "If people can buy music cheaply and easily, they will, but nothing of any value is being offered. What has happened is that in colleges all around the United States, piracy is so strong that people literally aren't buying CDs."

PERKS FOR ARTISTS

Hoffman defends the GoodNoise business model by pointing out the financial perks that will be available for its artists, who will receive 50% of after-costs revenue from the company. Peermusic will act as the exclusive publishing administrator for the GoodNoise label.

"We feel there are about 2 [million] or 3 million kids that know how to download music and do it on a daily basis," says Hoffman. "That's a small but significant market that knows how to do this, and we intend to offer music that can appeal to those individuals."

SpinART co-GM Jeff Price says if the deal between Black and GoodNoise does occur, he isn't overly concerned with online distribution undermining sales of "Frank Black & The Catholics," due in stores Sept. 8.

"I think I would be pretty safe for six to eight months, which is when we sell the bulk of our records," says Price. "I can't imagine there will be even 100 downloads of the full album in that time."

Besides, says Price, most music inevitably ends up online by illegitimate means.

"Basically, every record we release is online [illegally], as is everything from Matador, as is the entire Beatles collection," he says. "The cold, hard reality is that you can go onto a FTP [file transfer protocol] site and get almost anything you want."

DOUG REECE

RIAA JUNE CERTIFICATIONS

(Continued from page 10)

"Songs From Ally McBeal (TV Soundtrack)," Epic, her first.

Master P, soundtrack, "I Got The Hook-Up!," No Limit/Priority, his third.

Patty Loveless, "Long Stretch Of Lonesome," Epic Nashville, her seventh.

Lisa Loeb, "Firecracker," Geffen, her second.

Fastball, "All The Pain Money Can Buy," Hollywood, its first.

Kenny Wayne Shepherd Band, "Trouble Is . . .," Giant, its second.

Fiend, "There's One In Every Family," No Limit/Priority, his first.

C-Murder, "Life Or Death," No Limit/Priority, his first.

Hanson, "Three Car Garage: The Indie Recordings '95-'96," Mercury, its third.

DMX, "It's Dark And Hell Is Hot, Def Jam/PolyGram, his first.

Brandy, "Never Say Never," Atlantic, her second.

Dixie Chicks, "Wide Open Spaces," Monument, their first.

Maná, "Sueños Liquidos," WEA/Latina, its second.

Mindy McCready, "If I Don't Stay The Night," RCA, her second.

Chris Isaak, "Reprise," Warner Bros., his fourth.

Xscape, "Traces Of My Lipstick," So So Def/Columbia, its third.

Faith Hill, "Faith," Warner Bros., her third.

Various artists, soundtrack, "City Of Angels," Warner Sunset.

Various artists, soundtrack, "The Bridges Of Madison County," Warner Bros.

PLATINUM SINGLES

Backstreet Boys, "Everybody (Backstreet's Back)," Jive, their second.

Brandy & Monica, "The Boy Is Mine," Atlantic, their first.

Jon B, "Are U Still Down," 550 Music/Sony, his first.

GOLD SINGLES

Mya & Sisqo, "It's All About Me," Interscope, their first.

Master P, "I Got The Hook-Up!," No Limit/Priority, his third.

Brandy & Monica, "The Boy Is Mine," Atlantic, their first.

Luke, "Raise The Roof," Mercury, his first.

Usher, "My Way," LaFace/Arista, his third.

Janet Jackson, "I Get Lonely," Virgin, her 18th.

Faith Hill, "The Kiss," Warner Bros., her first.

Assistance in preparing this story was provided by Carrie Bell.

BMG BOWS MUSICAL E-MAIL PROMOS

(Continued from page 8)

the Internet is more interesting and compelling, but it's also a lot more cost-efficient," he adds.

On the 28.8 modem used by the average consumer, it will take approximately 30 seconds for the sound sample to play once opened. Once bandwidth limitations are addressed, the program could be used for full-length songs, says a2b music COO Larry Miller.

Several other major and indie labels and retailers will soon be launching similar programs. Although the program could potentially create a whole new genre of electronic junk mail, or "spam," Miller hopes companies will use discretion. BMG, for example, is only sending the E-mail to those who requested that they be sent information from the label.

"There had been concerns while we were developing this that the technology not be perceived as spam," says Miller. "We've been respectfully suggesting to retail and label partners that this technology be used only to communicate information and music to the people who have opted in."

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THE Billboard 200®

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

JULY 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	2	13	**SOUNDTRACK** ▲² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98) 3 weeks at No. 1	CITY OF ANGELS	1
2	3	1	5	**MASTER P** NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
3	2	3	3	**BRANDY** ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
				★ ★ ★ Hot Shot Debut ★ ★ ★		
4	NEW ▶		1	**SOUNDTRACK** COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	4
5	4	5	6	**SOUNDTRACK** ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
6	5	4	6	**SOUNDTRACK** ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
7	7	7	46	**BACKSTREET BOYS** ▲⁴ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	9	12	31	**WILL SMITH** ▲² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
9	8	9	34	**SHANIA TWAIN** ▲⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	12	13	10	**SOUNDTRACK** ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
11	13	10	6	**DMX** ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
12	10	8	4	**THE SMASHING PUMPKINS** VIRGIN 45879 (11.98/17.98)	ADORE	2
13	6	6	8	**GARTH BROOKS** CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
14	16	23	32	**CELINE DION** ▲⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
15	18	22	9	**BIG PUNISHER** ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
16	11	11	9	**DAVE MATTHEWS BAND** ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
17	21	26	69	**MATCHBOX 20** ▲⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
				★ ★ ★ Greatest Gainer ★ ★ ★		
18	49	—	2	**SOUNDTRACK** BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	18
19	23	33	20	**CHERRY POPPIN' DADDIES** MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	19
20	19	18	63	**SAVAGE GARDEN** ▲⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
21	14	16	8	**LEANN RIMES** CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
22	20	17	17	**MADONNA** ▲² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
23	15	20	29	**SOUNDTRACK** ▲¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
24	22	21	54	**K-CI & JOJO** ▲² MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
25	17	19	8	**VONDA SHEPARD** ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
26	28	24	16	**NATALIE IMBRUGLIA** ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
27	36	83	4	**SOUNDTRACK** ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	27
28	25	25	6	**NATALIE MERCHANT** ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
				★ ★ ★ Pacesetter ★ ★ ★		
29	68	138	4	**SOUNDTRACK** WALT DISNEY 60631 (10.98/16.98)	MULAN	29
30	26	38	4	**SOUNDTRACK** ● ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	26
31	32	35	41	**USHER** ▲³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
32	40	51	34	**SPICE GIRLS** ▲³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
33	37	37	39	**CREED** ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
34	24	15	4	**BROOKS & DUNN** ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
35	31	30	16	**FASTBALL** ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
36	38	39	50	**SARAH MCLACHLAN** ▲³ ARISTA 18970 (10.98/16.98)	SURFACING	2
37	27	14	4	**REBA MCENTIRE** MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
38	33	28	6	**SPARKLE** ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
39	30	34	10	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
40	41	40	40	**JON B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
41	34	32	10	**FAITH HILL** ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
42	39	—	2	**SOUNDTRACK** YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	39
43	44	44	28	**NEXT** ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	43
44	46	47	40	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
45	29	29	3	**JOHN FOGERTY** REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
46	45	43	14	**SEMISONIC** ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
47	NEW ▶		1	**THE BRIAN SETZER ORCHESTRA** INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	47
48	35	27	4	**GLORIA ESTEFAN** EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
49	NEW ▶		1	**SUBLIME** GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
50	55	49	5	**MO THUGS FAMILY** MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
51	51	54	64	**THIRD EYE BLIND** ▲² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
52	43	45	31	**GARTH BROOKS** ▲⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
53	50	46	7	**GARBAGE** ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
54	60	72	73	**SPICE GIRLS** ▲⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
55	42	41	3	**CLAY WALKER** GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
56	48	36	4	**ONYX** JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10
57	54	50	32	**MARCY PLAYGROUND** ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
58	71	65	10	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	58
59	67	82	22	**DIXIE CHICKS** ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	59
60	52	42	7	**HANSON** ▲ MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
61	57	55	7	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
62	47	57	16	**ERIC CLAPTON** ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
63	62	58	44	**MASTER P** ▲² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
64	72	78	18	**BIG BAD VOODOO DADDY** COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
65	53	67	6	**JEFF FOXWORTHY** WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
66	77	74	8	**VARIOUS ARTISTS** POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	66
67	63	59	49	**PUFF DADDY & THE FAMILY** ▲⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
68	56	48	6	**EIGHTBALL** SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
69	76	68	32	**METALLICA** ▲² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
70	59	52	8	**TORI AMOS** ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
71	64	62	41	**MARIAH CAREY** ▲³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
72	66	53	12	**SOUNDTRACK** ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
73	69	66	56	**TIM MCGRAW** ▲² CURB 77886 (10.98/16.98)	EVERYWHERE	2
74	75	64	15	**SOUNDTRACK** ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
75	81	81	38	**JANET** ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
76	58	70	30	**ANDREA BOCELLI** ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
77	74	76	38	**EVERCLEAR** ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
78	86	77	19	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
79	73	56	4	**ROD STEWART** WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
80	78	75	35	**MASE** ▲² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
81	89	80	13	**FUEL** 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	79
82	92	87	13	**EDWIN MCCAIN** LAVA/ATLANTIC 82995/AG (10.98 EQ/15.98) HS	MISGUIDED ROSES	73
83	79	79	37	**GREEN DAY** ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
84	70	60	3	**DWIGHT YOAKAM** REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
85	80	69	14	**'N SYNC** RCA 67613 (10.98/16.98)	'N SYNC	63
86	102	100	13	**ALL SAINTS** LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	86
87	83	71	8	**FIEND** ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
88	85	61	4	**LORD TARIQ & PETER GUNZ** CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
89	82	63	4	**JACI VELASQUEZ** MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
90	NEW ▶		1	**BILLY BRAGG & WILCO** ELEKTRA 62204*/EEG (10.98/16.98)	MERMAID AVENUE	90
				★ ★ ★ Heatseeker Impact ★ ★ ★		
91	117	163	3	**EVE 6** RCA 67617 (9.98/13.98) HS	EVE 6	91
92	96	91	19	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
93	84	85	45	**FLEETWOOD MAC** ▲⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
94	65	31	3	**SLAYER** AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31
95	110	103	100	**SUBLIME** ▲³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
96	94	90	53	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
97	104	96	21	**PEARL JAM** ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
98	112	112	22	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
99	116	113	15	**JO DEE MESSINA** CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
100	93	84	6	**SOULJA SLIM** NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13
101	106	95	33	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
102	97	89	9	**VARIOUS ARTISTS** ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
103	98	86	21	**SOUNDTRACK** ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
104	105	92	6	**VARIOUS ARTISTS** SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
105	100	88	7	**LENNY KRAVITZ** VIRGIN 45605 (10.98/16.98)	5	36
106	115	94	12	**GOODIE MOB** ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
107	136	145	4	**VARIOUS ARTISTS** COLD FRONT 6340/K-TEL (13.98/17.98)	CLUB MIX '98 VOLUME 2	107

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

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Billboard 200 continued

JULY 11, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	123	123	27	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
109	90	73	4	**THE JIMI HENDRIX EXPERIENCE** EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
110	107	93	13	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
111	122	124	36	**BARENAKED LADIES** ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
112	111	108	38	**KENNY WAYNE SHEPHERD BAND** ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
(113)	129	121	19	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	113
114	108	99	42	**LEANN RIMES** ▲⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
115	87	—	2	**VAN MORRISON** POLYDOR 531789/A&M (21.98 EQ/32.98)	THE PHILOSOPHER'S STONE	87
116	114	97	6	**TERRI CLARK** MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
117	61	—	2	**RINGO STARR** MERCURY 558598 (10.98 EQ/16.98)	VERTICAL MAN	61
118	113	118	41	**BROOKS & DUNN** ▲² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
119	95	—	2	**QUEEN LATIFAH** MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	95
120	99	—	2	**MXPX** TOOTH & NAIL 540910*/A&M (8.98 EQ/12.98)	SLOWLY GOING THE WAY OF THE BUFFALO	99
121	124	115	58	**FOO FIGHTERS** ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
122	118	105	15	**C-MURDER** ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
123	103	102	12	**BONNIE RAITT** ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
124	91	101	12	**ANDREA BOCELLI** PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
125	101	114	9	**JIMMY BUFFETT** MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
126	109	98	10	**JIMMY PAGE & ROBERT PLANT** ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
127	121	104	10	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
(128)	166	200	3	**RAMMSTEIN** MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	128
129	119	106	39	**THE VERVE** ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
(130)	167	152	3	**VARIOUS ARTISTS** RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	130
131	120	116	39	**LOREENA MCKENNITT** ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
132	126	111	42	**AQUA** ▲² MCA 11705 (10.98/16.98)	AQUARIUM	7
133	135	117	7	**SOUNDTRACK** ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
134	143	143	50	**SMASH MOUTH** ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
135	128	131	5	**THE B-52'S** REPRISE 46920/WARNER BROS. (10.98/16.98)	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
136	154	150	44	**DAYS OF THE NEW** ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
137	130	110	12	**DO OR DIE** ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
138	134	125	9	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
139	133	120	28	**SOUNDTRACK** ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
140	144	129	67	**THE NOTORIOUS B.I.G.** ▲² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
141	137	135	54	**SOUNDTRACK** ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
142	160	144	33	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
143	152	133	33	**TIMBALAND AND MAGOO** ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	33
144	139	141	44	**TRISHA YEARWOOD** ▲² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
145	127	109	9	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26
146	88	—	2	**BRIAN WILSON** PALADIN/GIANT 24703/WARNER BROS. (10.98/17.98)	IMAGINATION	88
147	125	119	9	**MICHAEL W. SMITH** REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
148	161	156	4	**HARVEY DANGER** SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	148
149	132	—	2	**MONSTER MAGNET** A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	132
150	151	140	12	**STABBING WESTWARD** COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
151	142	122	9	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
152	173	139	13	**THE CARPENTERS** A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
153	140	128	14	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
154	138	126	40	**CHUMBAWAMBA** ▲³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
155	158	159	67	**AEROSMITH** ▲² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
156	159	178	42	**BLINK 182** ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
157	168	162	52	**PRODIGY** ▲² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
158	145	130	59	**SOUNDTRACK** ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
(159)	NEW ▶		1	**LIONEL RICHIE** MERCURY 558518 (11.98 EQ/17.98)	TIME	159
(160)	NEW ▶		1	**LINDA RONSTADT** ELEKTRA 62206/EEG (10.98/16.98)	WE RAN	160
161	131	137	3	**JOE DIFFIE** EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	GREATEST HITS	131
162	141	127	7	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	58
163	146	146	3	**FOURPLAY** WARNER BROS. 46921 (10.98/16.98)	4	146
(164)	190	171	15	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
165	172	155	34	**VARIOUS ARTISTS** POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
166	162	158	44	**INSANE CLOWN POSSE** ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
167	170	173	44	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
168	153	134	73	**PAULA COLE** ▲² IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
169	147	164	32	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
170	174	151	41	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
171	157	136	53	**ROBYN** ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
172	149	142	33	**YANNI** ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
(173)	195	174	6	**VARIOUS ARTISTS** VP 1529* (8.98/13.98)	REGGAE GOLD 1998	147
174	179	177	91	**TOOL** ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
175	187	187	33	**OZZY OSBOURNE** ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
176	164	153	28	**VARIOUS ARTISTS** ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
177	178	160	12	**JERRY CANTRELL** COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
178	176	161	18	**RICKY MARTIN** SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
179	165	165	52	**RADIOHEAD** ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
180	177	—	2	**DEVIN** RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	177
(181)	NEW ▶		1	**VARIOUS ARTISTS** ASTRALWERKS 7558* (11.98/16.98)	MTV'S AMP 2	181
182	155	107	3	**GRAVITY KILLS** TVT 5920 (10.98/16.98)	PERVERSION	107
183	184	169	17	**SCARFACE** ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
184	183	199	40	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
(185)	RE-ENTRY		43	**CLINT BLACK** ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
186	175	180	33	**ENYA** ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
187	198	189	31	**THE CRYSTAL METHOD** CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS	92
(188)	RE-ENTRY		12	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
189	188	184	6	**JAZZY JEFF & FRESH PRINCE** JIVE 41640 (10.98/16.98)	GREATEST HITS	144
190	171	148	7	**MASSIVE ATTACK** CIRCA 45599*/VIRGIN (10.98/16.98)	MEZZANINE	60
191	189	—	5	**ELVIS CRESPO** SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	170
192	191	181	6	**GARY ALLAN** DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	132
(193)	RE-ENTRY		28	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
(194)	NEW ▶		1	**LA BOUCHE** RCA 67439 (10.98/16.98)	S O S	194
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(196)	RE-ENTRY		41	**VARIOUS ARTISTS** ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
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SINÉAD O'CONNOR STARTS ANEW

(Continued from page 13)

"The important thing between the two was whoever seemed hungriest, and Atlantic seemed more hungry," she says. "And then Craig Kallman made it into my dreams. He was touching his clothes, and he said, 'I was a poor man, but I'm rich in other ways.' "

When asked why Atlantic signed O'Connor, Atlantic Group co-chairman/co-CEO Val Azzoli simply says, "Everyone expects something very deep on this; I just think she has one of the most magnificent, beautiful voices I've ever heard in my life. She just exudes such a star quality when she walks into a room. There's a magnetism about her."

The signing is an anomaly for the label, which—with the exception of Rush, which moved from Mercury, and Anita Baker, who shifted from Elektra—usually signs new artists.

"We feel what we do best is signing new acts and breaking them," says Azzoli. "But when she was available, in a way we looked at her like a new artist in terms of how we're going to work the album."

Tentative plans are for O'Connor's Atlantic project to come out next summer. Kallman says that O'Connor, who is playing on roughly 12 Lilith Fair dates this summer, has been asked to play on the entire tour next summer, so it would be ideal to have an album out by then.

O'Connor is writing with Dave Stewart and Brian Eno, who is expected to produce a number of tracks. "We've been talking about bringing in a couple of hip-hop and R&B writers as well to collaborate," says Kallman. "What we've talked about is approaching this as a conceptual record along the lines of Van Morrison's 'Astral Weeks,' where it takes you on a journey and has a lot of diversity. At the same time, it feels like one body of work."

While clearly enamored of her talent, Atlantic execs acknowledge that commercially, O'Connor has some rebuilding to do. In the U.S., her biggest album remains 1990's "I Do Not Want What I Haven't Got," which has been certified double-platinum by the Recording Industry Assn. of America. Since SoundScan's 1991 debut, the title has sold 503,000 copies. Her subsequent works haven't matched those sales figures. According to SoundScan, 1992's "Am I Not Your Girl?" has sold 306,000 copies; 1994's "Universal Mother" has sold 217,000; and last year's "Gospel Oak," which was released on EMI shortly before its closing and was picked up by Columbia Records, has sold 70,000. A greatest-hits album issued by EMI in 1997 has scanned 74,000 units.

Former Ensign head Nigel Grainge, who brought O'Connor to that label, assesses her career thusly: "We gave Sinéad quite a lot of development period, in which time she probably brought in the two most commercial records," he says. "As she's developed as an artist, she's always expressed herself. She's had a 10- to 11-year career, and she keeps evolving as an artist . . . Unfortunately for the time [at Chrysalis/EMI], she did not have the most commercial-sounding records, but she said what she wanted to say."

Internationally, "I Do Not Want What I Haven't Got" is, similarly, O'Connor's strongest seller, with each subsequent album selling less.

Atlantic's worldwide commitment is part of what made the label attractive, says O'Connor's manager, Steve Fargnoli. "Part of the appeal with Atlantic is that there was input from Warner Music Group worldwide; they reached out as a global company," he says. "I manage [Atlantic act] Donna Lewis, and we've had a very good global run with her, so we saw what they can do."

For Atlantic, the key to growing O'Connor's audience will be making her as available and accessible as a new artist while expanding on the fact that she's known worldwide.

"The good news is there's name recognition, but the bad news is she hadn't sold as many records as her strong name recognition would indicate," says Azzoli.

The other factor is, of course, having top-notch music.

"On a commercial level," says Kallman, "there's no question she felt like—after the huge success of ['I Do Not Want What I Haven't Got's"] 'Nothing Compares 2 U' and the extraordinary worldwide attention she got—she thought she'd make more personal records. It was a very conscientious attempt to make records for herself the way she wanted to make them, not for purely commercial purposes.

"I think now she's at a point where she wants to open up, and she's not going to make a record just to get on a radio," he adds. "But provided the record is first-class—which it will be—and also accessible, with tracks we can take to radio, there's no doubt she can be on top."

Assistance in preparing this story was provided by Dominic Pride in London.

DIGITAL-CABLE ROLLOUT

(Continued from page 8)

number of U.S. subscribers to digital cable will be 600,000. But by 2000, that number is expected to rise to 9.6 million subscribers.

MTV Networks has pacted with U.S. cable-TV consortium Telesynergy to carry its 10 new digital music-video channels. Telesynergy reaches approximately 5.5 million analog cable-TV subscribers in different states, and its systems are gradually upgrading to digital. An MTV spokeswoman says the channels' availability "will depend on which markets have upgraded to digital cable." Such upgrades will continue over the next few years.

Telesynergy's 12-member system operators include St. Louis-based Charter Communications; Toledo, Ohio-based Buckeye Communications; Denver-based Rifkin & Associates; Wichita, Kan.-based Multimedia Cablevision; and Columbus, Ohio-based Coaxial Communications.

MTV Networks' music spinoff channels are MTV "X" (which plays hard rock/heavy metal), MTV "S" (Latin music), VH1 Soul (R&B), VH1 Smooth (jazz and new age), and VH1 Country. Along with the free-form music channel M2, the spinoffs will be offered in a digital cable-TV package called the Suite from MTV and VH1 (Billboard, Dec. 6, 1997). The Suite's original launch date was July 31 but has been changed to Aug. 1.

The Box has six spinoff channels on digital cable, most of which launched in November 1997: Pulse (top 40 music); Classic (classic rock/R&B); Edge (alternative rock); Urban (R&B); and a Tejano and Latin music channel.

"It's not enough to have a group of [spinoff] music channels with your company's name on it, because different types of music have different audiences," says the Box's president/CEO Alan McGlade. "We've found the best way to position these channels is to cluster the programming around similar channels. We like to have our urban spinoff channel in markets where they carry BET or BET on Jazz. The Pulse top 40 channel is for a mainstream environment. And our Latin music channels work in areas where there's a strong Latin market."

BET has also announced it will offer a digital-cable package called BET Soundz, which will consist of four new spinoff channels focusing on rap/hip-hop, world music, gospel, and R&B (Billboard, May 16). Names and a launch date for the new BET channels have yet to be determined.

Interscope Records video promoter David Saslow says, "As long as these spinoff channels stay music-driven, we're all for them. But I don't think most of the general public is really aware of digital cable. The cable-TV audience tends to be passive when it comes to finding out about new lineup offerings, and they need to be directed to these new music channels."

MTV/VH1 senior VP of programming enterprises Matt Farber says, "Our emphasis to record companies is that the spinoff channels are, for now, a local opportunity to promote their artists. Advertising for our new spinoff channels can't be national at this time, because digital cable is still being rolled out locally. We plan to work with cable system operators to create customized promos for the spinoffs."

Digital cable is still in its infancy, so it remains to be seen what type of impact it will have on breaking new artists though music video. As Farber notes, "I think it's important to have realistic expectations. The music industry should know that right now, digital cable is still a small offering, but it has long-term opportunities."

BETWEEN THE BULLETS™

by Geoff Mayfield

HOORAY FOR HOLLYWOOD: The music industry's love affair with soundtracks is most evident on this issue's Billboard 200. In addition to the five flick-related albums in the top 10, soundtracks account for all three of the chart's weekly awards: "Armageddon" snares Hot Shot Debut at No. 4 (112,000 units); "Dr. Dolittle" races ahead 31 places to No. 18 as the Greatest Gainer, which signifies the list's biggest unit increase (a 22,000-piece lift that amounts to a 74% gain); and "Mulan" flies 68-29 with the percentage-based Pacesetter trophy. "Dr. Dolittle" also grabs the Greatest Gainer at the core store panel that informs Top R&B Albums, where the title moves 9-5 with a 55% gain.

Appropriately, a soundtrack also holds the No. 1 slot, as "City Of Angels" (145,500 units), despite suffering a 14% sales drop from the previous week, holds a larger lead over the No. 2 position than it did in last issue's chart. Each album that was in last issue's top 30 suffers a sales erosion; thus, "Angels" leads runner-up **Master P** by a 21% lead, whereas last issue it exceeded **Brandy** at the No. 2 rung with just an 11% margin.

With "City Of Angels" on top for three weeks, soundtracks have occupied the No. 1 slot for 19 of the calendar year's 26 chart weeks; there were but four weeks in all of 1997 when soundtracks topped the chart. Then again, the comparison is hardly fair when you consider that 16 of 19 weeks belong to one title, "Titanic," which will go down in history as one of the biggest albums of the '90s and one of the best-selling soundtracks of all time.

The July 12, 1997, Billboard 200 actually housed one more soundtrack, 20, than the 19 on this issue's list, but in that '97 week, only one, "Batman & Robin," appeared in the top 10. Year-to-date 1998 has seen 10 film-related sets rank in the top 10 (including **Spice Girls**' November '97 release, "Spiceworld," which is not officially a soundtrack), compared with nine for the same span last year. Also, '98 has seen 31 film soundtracks debut on The Billboard 200, compared with 26 for the same period a year ago.

ADDITIONAL FOOTAGE: Sometimes a soundtrack lives beyond the box-office vitality of the movie from which it hails, as was the case for 1994's hip-hop collection from "Above The Rim," which spent 36 weeks on The Billboard 200, including 14 in the top 10, despite modest ticket sales. "City Of Angels" is the most recent example, as the album continues to reign, even as the film tumbles 20-33 on the box-office chart, running on just 195 screens during the tracking week.

Obviously, the "Angels" soundtrack is being pulled by its music, with tracks by **Goo Goo Dolls** and **Alanis Morissette** fetching radio's favor. The former's "Iris" is No. 1 on Modern Rock Tracks for a second straight week and bullets 4-3 on Hot 100 Airplay, while Morissette's ballad "Uninvited" bullets 6-5 on Hot 100 Airplay.

Warner Bros. hopes to keep the "Angels" album in the neighborhood of the top 15 through Sept. 7, when the film is reborn as a video rental, a window of exposure that will breathe new life into the soundtrack's sales.

OLD HOME WEEK: The gray-haired crowd has seen some familiar faces invade music stores recently, and thus The Billboard 200. This issue, at Nos. 159 and 160, we find **Lionel Richie** and **Linda Ronstadt**, respectively. Last issue, **Ringo Starr**, **Van Morrison**, and **Brian Wilson** bowed at, respectively, Nos. 61, 87, and 88. This issue, Morrison stands at No. 115, former **Beatle** Starr slides to No. 117, and king **Beach Boy** Wilson resides at No. 146.

A less famous veteran, **Billy Bragg**, makes the most conspicuous chart appearance of his career, thanks to a collaboration with **Wilco**, in which they wrote new music for **Woody Guthrie** lyrics. That album, "Mermaid Avenue," checks in at No. 90 with 14,000 units, a bit shy of the 16,000 units and No. 73 bow that Wilco made with its last album in 1995. Only one other Bragg album, 1988's "Workers Playtime," ever appeared on the chart, spending one lone week at No. 198.

Brian Setzer, a guy who has been retro since his original band, **Stray Cats**, made its chart debut in 1982, cashes in on the swing-tinged revival paved by the likes of **Cherry Poppin' Daddies** (No. 19, a new peak) and **Big Bad Voodoo Daddy** (which matches its previous peak by moving up to No. 64). **The Brian Setzer Orchestra** bows at No. 47 with 28,500 units. That's a far better showing than the same act's 1994 album on Hollywood, which peaked at No. 158.

Although not a new title, another familiar group makes hay on Top Pop Catalog Albums, as **Def Leppard's** "Vault—Greatest Hits 1980-1995" vaults 37-9 with a 3,000-unit increase, 60% more than its prior-week sales. The catalyst appears to be VH1's documentary series "Behind The Music." The edition that featured Def Leppard debuted June 21 and was repeated four more times during the tracking week.

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MELVIN VAN PEEBLES IS STILL BREAKING NEW GROUND

(Continued from page 13)

do," says Warrenton Hudlin, half of movie team the Hudlin brothers, producers of "Boomerang."

"["Sweetback"] was the first time an [African-American] man killed cops in a movie and survived, Jack! I saw that [movie] and said, 'I can do that.' He was the first person to let me know that [an African-American making a movie] could be done."

"The most outstanding thing about Melvin for me is that he understood the problems of the [African-American filmmaker] in relation to the larger industry, early on," says fellow filmmaker William Greaves. "He undertook to distribute his own film in the face of resistance by conventional distribution methods and went on to have success.

" 'Sweetback' is very instructive to a lot of [African-American] filmmakers trying to work on Hollywood's plantation," Greaves adds. "Melvin represented more than a maverick; he was rebel against the whole Hollywood establishment."

Van Peebles, who was born and raised in Chicago, first came to notoriety when he was chosen as the French delegate to the San Francisco Film Festival in the late 1960s. His film "Le Permission (Story Of A 3 Day Pass)," a love story about an African-American soldier and a French girl, was widely hailed at the festival.

"It really blew people away because it was a French film made by an [African-American] when there were no [African-American] directors in Hollywood," says Bourn.

Van Peebles went on to make "Sweetback" in the U.S., which broke barriers not only in film but also in the creation of a movie soundtrack. "He is the first person who put thought into the music that accompanied a movie," says William "Spaceman" Patterson, co-producer of Van Peebles' "Ghetto Gothic" album recorded in 1994 for Capitol Records. "Before him it was just 'la, la, la.' He made the movie soundtrack become a vehicle of expression in itself."

Patterson also credits Van Peebles with opening the door for Earth, Wind & Fire, who was a virtual unknown when it recorded the music for "Sweetback."

"He opened the doors for the influence of what they did musically with R&B, fusing it with jazz and funk," says Patterson.

Van Peebles maintained his open-door policy toward musical influences when he contributed his spoken-word tour de force "Cruel Jim Crow (Posse Don't Play That)" track to the 1993 A&M soundtrack to "Posse," a film starring and directed by his son Mario. The soundtrack also featured the music of Tone Lōc, Big Daddy Kane, the Neville Brothers, Intelligent Hoodlum, and Sounds Of Blackness. Truth is, Melvin Van Peebles knows how to blend in and stand out while contributing something unique and essential.

"The thing about Melvin is that he never loses his vision," says Bob Cutarella, a producer/independent publisher and administrator of Van Peebles' publishing company, Oh Yeah Inc., about Van Peebles' own music, both spoken word and instrumental. "His music paints these pictures that are, to me, a realistic portrayal of life as he sees it."

Cutarella first met Van Peebles when he was East Coast director at MCA in the early 1990s.

"He explores other ways of instrumentation, even writing free-form music. He uses suites of music, solos with the violin or the cello, whereas most guys would have opted for a synthesizer."

Cutarella also pegs Van Peebles as a progenitor of rap and spoken word.

"We had this rap convention one day, right around the time when rap music started selling 5 [million] and 6 million copies. There are all these rappers there, and in walks Melvin. He got up to speak, and all of the sudden it was like this incredible education going on. People didn't really realize how far back [rap goes]. We started getting a lot of sample requests for his music after that."

The groundbreaking album by Van Peebles that helped plant the roots of modern rap was "Brer Soul," released by A&M Records Sept. 26, 1968 (Music to My Ears, Billboard, July 11, 1992). A 10-track storytelling record of rhythmic monologues detailing the urban African-American experience, it was a listening experience in every musical and dramatic sense.

Patterson agrees. "People call what he does [with music] rap. But he did it more over jazz-based soul music and even more with gospel influences. He's like a throwback to the way the beatniks recited poetry over the conga drum. Except that he advanced the way he spoke the words.

"It wasn't just rhyming words," adds Patterson. "He had very important stories to tell, and he did it in such a profound way, he is like a thinker of lyrics. And the way he does it allows you to hear and feel every word."

But with all the accolades bestowed upon him by his peers and protégés, Van Peebles can be very nonchalant about his achievements.

"When I started [making music], there was not a lot of black music talking about certain subjects that I wanted to talk about," he says. "At least, not to the degree at which I wanted to see them broached. So I found it necessary to invent a style where those things could be talked about. I decided to sublimate the orchestration, to minimalize it so people would be forced to concentrate on the words. And the chanting became what people now call spoken word. That's how the whole thing evolved. It really wasn't more complicated than that."

His start in films occurred in pretty much the same fashion.

"I had written a story about driving a cable car, and one day someone got on and said, 'Gee, that was a nice story. It was almost like a movie.' And I decided to make my own movie."

He filmed three movie shorts, "Sunlight," "A King," and "A Pick Up For Herrick." He also recorded the music for the soundtracks himself.

"I am always realistic," he says about his subject matter. "I just pick the subject matter from what I see on the street ... It's not arty; I just see people as they work, where they stay. I call it like it is."

His most current thesis is an acclaimed new documentary (premiered at the 1998 Sundance Film Festival and the first New York "docfest" international documentary festival) about the history of African-Americans in film, titled "Melvin Van Peebles' Classified X."

Van Peebles uses old clips to chronicle, to powerful critical effect, the images of African-Americans as historically portrayed in Hollywood, from white actors' portrayal of African-American characters in blackface to the current sidekick bit parts African-American actors play. The documentary was showcased to rave reviews at a weeklong African-American film festival last month at the Walter Reade Theater in New York.

"Melvin Van Peebles' Classified X" will be released on Fox Lorber home video this autumn and will be featured on BET Movies/Starz! channel in November, when the station will highlight Van Peebles' contributions to filmmaking. "Sweetback" and

"The Story of A 3 Day Pass" will also be shown throughout the month.

On the musical front, Van Peebles returned to the stage this summer with the cabaret show that included the hand-picked musical trio Roadkill. They recently completed a three-month run at the Oak Cabaret Supper Club in Greenwich Village, and Van Peebles says their upcoming appearances at Fez will be "an extended edition of this work in progress."

At the Oak, Van Peebles performed some of his older material, including "Lilly Done The Zampoughi Every time I Pulled Her Coattail" from his debut album, "Blinded By Your Stuff" from the "Ghetto Gothic" album, "Feast On Me" from the 1971 Broadway musical (and subsequent movie) "Don't Play Us Cheap," and "Come To Mama" from his 1984 off-Broadway production of "The Champeeen"). Plus, there was new material and a few deconstructed lyrics from songs he didn't write but mischievously appropriated, like Billy Ray Cyrus' "Achy Breaky Heart" and Sheryl Crow's "All I Wanna Do."

"Everybody thought I should use Motown songs," says Van Peebles, "but I've never gone for the obvious, because people like to compartmentalize things. Instead, I'm looking for the joinings and linkages we don't allow ourselves to see."

Meanwhile, Van Peebles is under discussions regarding the possible reissue of "Brer Soul" and his other landmark A&M albums, "Ain't Supposed To Die A Natural Death" and "As Serious As A Heart Attack," as well as the "Ghetto Gothic" set. Moreover, he recently completed a complete technical restoration ("They look gorgeous now," he enthuses, "better than their original theatrical release") of "Sweetback," "3 Day Pass," and "Don't Play Us Cheap" films, which are distributed by Xenon Entertainment Group, one of the foremost suppliers of low-budget independent films made by and for African-Americans.

Van Peebles is also a key shareholder in Xexon. "As you go along, films all get placed somewhere, or at some event," he says. "And when I make a deal, I usually try to own part of the stock, so that I'm not simply putting something into it. I try to have a significant portion of the deal be a sweetener for me. Xenon specializes in films by and about African-Americans, and since my work is a cornerstone of their catalog, I might as well share in the company's profits."

Having also written a successful book about investing and options trading on Wall Street ("Bold Money" [Warner Books]), Van Peebles has been willing to take any and all risks in order to realize his career dreams.

"All my stuff, especially the musical stuff, has always been like the period when Dylan or Miles Davis went electric," says Van Peebles as he strolls through Greenwich Village on a recent evening, as a dozen passers-by of every age and background called out to him, stopping to shake his hand and ask for autographs. "Everybody always screams that it's too new, or too different, or too strange, but time has shown that it's usually right on time and also around for the long haul."

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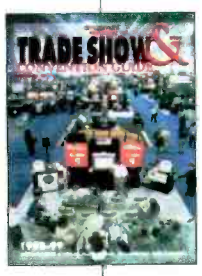
AN UPDATE ON BBMG EVENTS & HAPPENINGS

Trade Show Guide Is Top Source For Meeting Info

The 1998 edition of the Tradeshow & Convention Guide is now available. This valuable resource guide, published by Amusement Business, is jam-packed with information about the world's trade-show industry and related facilities and services. This comprehensive directory contains thousands of listings of conventions and trade shows including data on locations, projected attendance, number of exhibitors, cost and size of booths, products displayed, and contact names and addresses. Trade shows and conventions are listed by category and cross-referenced chronologically and geographically.



The 1998 edition also includes:

• A geographical listing of convention centers, hotels, auditoriums, and civic centers that hold trade shows, conventions, and meetings.

• A directory of local companies that serve the trade show/convention industry, such as moving and storage companies, exhibit designers and producers, security, etc.

• A directory of associations directly supporting the trade show/convention industry.

• A listing of professional management firms that produce trade shows.

Copies of the 1998 Tradeshow & Convention Guide are available for $115 per copy, postage and handling included. Orders should be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250 for more information.

Rhino, Billboard Extend 'Top Dance Hits' Series

CHAKA KHAN

ARETHA FRANKLIN

PATTI LABELLE

EXPOSÉ

WANG CHUNG

Rhino Records in association with Billboard has extended the "Billboard Top Dance Hits" series to cover the years 1984 and 1985. These compilations are part of the Billboard Top Dance Hits series, which premiered last month covering the years 1981-1983. Series producer/compiler Joel Whitburn chose the tracks featured based on their performance on Billboard's dance charts.

Each CD/cassette features 10 of the respective year's hottest dance tracks with liner notes for every hit. The new "Billboard Top Dance Hits" titles include remastered dance cuts from Sheila E., Jellybean, Chaka Khan, Wang Chung, Patti LaBelle, Exposé, Kool & The Gang, Aretha Franklin, Billy Ocean, and others.

The compilations are $9.98 for CD and $6.98 for cassette. For further information, contact Cindy Laudati at Rhino Media Relations at 310-474-4778.

Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

With 'Light,' Madonna's Life Begins At 40

IT'S BEEN ALMOST 15 years since **Madonna** made her first appearance on the Hot 100 with "Holiday" in November 1983. This issue, she collects her 40th chart single, and it's her highest-debuting single yet. "Ray Of Light" (Maverick/Warner Bros.) enters at No. 5, surpassing Madonna's previous personal best. In December 1995, "You'll See" opened at No. 8, and in March of this year, "Frozen" equaled that entry position.

CHART BEAT™

by Fred Bronson

"Ray" is Madonna's 32nd top 10 hit, closing in on **the Beatles'** total of 34 and not too far behind **Elvis Presley's** collection of 38. This latest single is also Madonna's 37th top 40 hit, moving past **Connie Francis** on the list of female solo acts with the most top 40 hits. The only female artist with more is **Aretha Franklin**, who just collected her 43rd top 40 hit with "A Rose Is Still A Rose."

"Ray Of Light" is also Madonna's highest new entry of all time on Hot 100 Singles Sales, where it enters at No. 5. Her previous best on this chart was "You'll See," which opened at No. 10. "Ray Of Light" is Madonna's highest-charting title on the sales chart since "Take A Bow," which peaked at No. 4 in February 1995. If "Ray" goes all the way on the main Hot 100, it will be Madonna's first No. 1 since "Bow."

Over on Hot Dance Music/Club Play, "Ray Of Light" remains No. 1 for the fourth week. Only two other singles in the '90s have been No. 1 for four weeks or more on this chart. "Un-Break My Heart" by **Toni Braxton** (LaFace) ruled for four weeks at the end of 1996, and "Gonna Make You Sweat (Everybody Dance Now)" by **C+C Music Factory Featuring Freedom Williams** (Columbia) reigned for five weeks in 1990.

Finally, "Ray Of Light" marks the first time Madonna has had two consecutive top 10 (and top five) hits from the same album since "Secret" and "Take A Bow" from "Bedtime Stories" went to No. 3 and No. 1, respectively, in 1994-95.

STILL AFLOAT: With four weeks at No. 1 on Top Country Albums, "Hope Floats" (Capitol) is the longest-running chart-topping soundtrack since 1980. Two soundtracks performed well that year: "Honeysuckle Rose" by **Willie Nelson & Family** had a six-week run at the top in October and November. A few weeks earlier, the "Urban Cowboy" soundtrack spent eight weeks at No. 1.

GOING UP THE COUNTRY: Two of the artists on this issue's Top Country Albums list are tied for having the longest chart span, and neither of them is **Willie Nelson** (but he's close). The first country albums chart was published in the Jan. 4, 1964, issue of Billboard. Both **Johnny Cash** and **George Jones** had albums on the chart that issue, and both are represented this week, 34½ years later. Cash is at No. 29 with "VH1 Storytellers" (Columbia), recorded with Nelson. Jones is at No. 58 with "It Don't Get Any Better Than This" (MCA). After Cash and Jones, the country artists with the longest chart spans are **Patsy Cline** (33 years, three months), **Hank Williams Jr.** (32 years, 10 months), and **Chet Atkins** (32 years, four months). **Waylon Jennings** stretched his chart span to 32 years and three months last issue when "Closing In On The Fire" (Ark 21) debuted, and Nelson's latest brings him to 32 years, two months, and two weeks.

MARKET WATCH™

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 6/28/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	353,158,000	378,135,000 *(UP 7.1%)*
ALBUMS	288,047,000	314,233,000 *(UP 9.1%)*
SINGLES	65,111,000	63,902,000 *(DN 1.9%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	218,391,000	251,330,000 *(UP 15.1%)*
CASSETTE	69,017,000	62,160,000 *(DN 9.9%)*
OTHER	639,000	743,000 *(UP 16.3%)*

OVERALL UNIT SALES THIS WEEK
13,877,000
LAST WEEK
15,552,000
CHANGE
DOWN 10.8%
THIS WEEK 1997
12,897,000
CHANGE
UP 7.6%

ALBUM SALES THIS WEEK
11,618,000
LAST WEEK
13,111,000
CHANGE
DOWN 11.4%
THIS WEEK 1997
10,356,000
CHANGE
UP 12.2%

SINGLES SALES THIS WEEK
2,259,000
LAST WEEK
2,441,000
CHANGE
DOWN 7.5%
THIS WEEK 1997
2,541,000
CHANGE
DOWN 11.1%

DISTRIBUTORS' MARKET SHARE (6/1/98—6/28/98)

	WEA	INDIES	EMD	SONY	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	19.8%	15.1%	15%	14.9%	13.3%	11.2%	10.8%
CURRENT ALBUMS	19.1%	12.5%	16.9%	14.8%	12.3%	13%	11.4%
TOTAL SINGLES	25.6%	6.4%	8.9%	16.6%	15.9%	21%	5.7%

ROUNDED FIGURES

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

www.americanradiohistory.com

40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which label has the most #1 hits?

Who has the most consecutive years with a Top 40 single?

What are the top HOT 100 "Love" songs of all time?

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

Which female artist has the most top 40 hits?

Celebrating the Top Achievers of the Hot 100 Singles Chart over the Past Four Decades

Issue Date: September 19 • Ad Close: August 25

New York: 212-536-5004 • Los Angeles: 213-525-2307
Nashville: 615-321-4294 • UK/Europe: 44-171-323-6686

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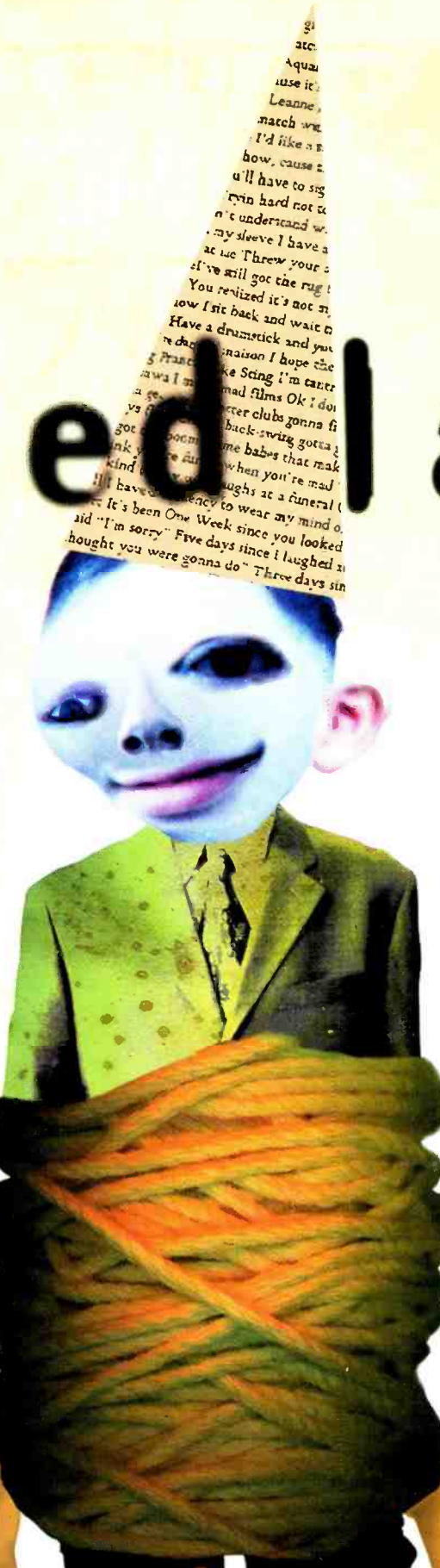
barenaked ladies



the new album
featuring "one week,"
"it's all been done"
and many more singles.

july 7.

Produced by Susan Rogers,
David Leonard and Barenaked Ladies

stunt

[46963]

STRESS

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