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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JULY 25, 1998

Bernstein Legacy Renewed On 80th B'day

BY BRADLEY BAMBARGER
NEW YORK—For decades, Leonard Bernstein was the embodiment of classical music in America, as well as one of the country's most iconic cultural exports. Yet his larger-than-life persona always drew more than its fair share of criticism, and the final years were haunted ones. In the nearly eight years since Bernstein's passing, many of the contrary views have

begun to recede, making room for a renewed appreciation of his peerless achievement as a composer, conductor, pianist, and educator.

The 80th anniversary of Bernstein's birth Aug. 25 has proved to be an ideal outlet for this new love of "Lenny," with celebrations of the man and his music worldwide. His compositions are being performed from New

York's Lincoln Center to Japan's Pacific Music Festival and seemingly every venue in between. There is a Bernstein film festival in Vienna and a symposium at the Smithsonian Institution in Washington, D.C., not to mention an elaborate Internet site (www.leonardbernstein.com). And as keepers of the greatest part of Bernstein's legacy, Sony Classical and

Deutsche Grammophon (DG) are reissuing his classic recordings.

A fine biography on Bernstein by former Columbia Masterworks producer Paul Myers was just published in Phaidon's "20th Century Composers" series, and a Thirteen/WNET New York "American Masters" documentary on his life premieres Oct. 28 on PBS (see Keep-
(Continued on page 89)



BERNSTEIN

Aussie Music Biz Rocked By Lifting Of Parallel-Import Ban

BY CHRISTIE ELIEZER
SYDNEY—An angry Australian record industry is trying to come to terms with the shocking news that parallel-import restrictions are to be relaxed (*BillboardBulletin*, July 14). Labels say the surprise Senate vote in the early hours of July 12 has left them facing the

European Commission Exploring Parallel-Import Issue ... Page 3

prospect of job losses, piracy, and lowered investment in local talent.

In the retail sector, smaller stores say they expect to lose market share to multinational chains.

The July 12 vote is a bitter disappointment to the record industry, which fended off two such moves in seven years with effective lobbying and TV and retail public-awareness cam-
(Continued on page 85)

Dance Call To Arms

BY CHUCK TAYLOR
CHICAGO—A call to arms was sounded at the fifth annual Billboard Dance Music Seminar, held July 8-10 here, with attendees urging members of the dance music community to work together toward greater credibility, visibility, and sales for the genre.

The issues—from radio roadblocks and piracy's stranglehold to a perceived lack of long-term commitment from some labels and artists alike—were familiar ones but were given added urgency this year, with a new focus on looking for solutions within the dance community itself.

The tone of the gathering was established with keynote addresses from a handful of dance music veterans, who dusted their speeches with terms like "commitment" and "getting serious."

Keynote speaker Rob DiStefano, head of dance label Twisted Records, contrasted the sturdier artist-development process used to build a young rock
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Vid Retailers Still Wary As Divx Plans September Rollout

BY EILEEN FITZPATRICK
LAS VEGAS—Just three months after its debut in two test markets, Divx will roll out nationally in September—with or without the support of home video retailers.

Divx—which was created in a joint venture between Circuit City Stores and a Los Angeles law firm, Ziffren, Brittenham, Branca & Fisch-

VSDA News: Revenue Sharing Debated; Show Shifts ... Page 86

er—debuted last month in Richmond, Va., and San Francisco, with participation by Circuit City stores in both markets and Good Guys! outlets in San Francisco. But at the Video Software Dealers Assn. (VSDA) Convention this month, VSDA president Jeffrey Eves indicated
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-Don Was, may 1998

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HOPE FLOATS

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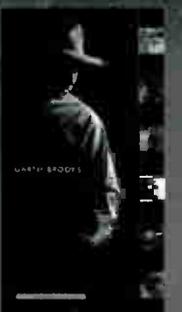
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*"To Make You Feel My Love" is also available on Garth Brooks' box set, "The Limited Series."

Executive Soundtrack Producers: Don Was and Forest Whitaker



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Billboard Music Group

EC's First Step To Parallel Imports?

BY JEFF CLARK-MEADS

BRUSSELS—As the Australian music industry struggles to come to terms with the implications of allowing parallel imports there (see story, page 1), the European Commission has taken its first step toward allowing parallel imports into the European Union. Billboard has learned that the Commission has begun looking into the matter and has done so without alerting any of the

potentially affected parties.

Though there is a very long road between investigating the concept and implementing it, the revelation shows for the first time that the issue is on the EU's political agenda.

It has been placed there by the Dutch government, supported by the EU's Scandinavian member states and Portugal, who have never been happy with the fact that parallel imports are not allowed into the Union.

The prospect of parallel imports being freely admitted to the EU will alarm the European record industry, which, so far, is largely unaware that the concept is being addressed. One of the reasons for this ignorance is the fact that this issue, as with many in the European political arena, is approaching by stealth from an unexpected direction.

The first practical act in the investigation was the commissioning of a report last month from London research and consultancy firm NERA into the effects of an issue known as "universal exhaustion" in the area of trademarks.

The two key concepts in parallel imports as they relate to the EU's single market are universal exhaustion and community exhaustion.

Community exhaustion is an established idea, and one without which the 15-nation single market would not work. Under community exhaustion, a record company that releases an album in one EU member state is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries.

This facilitates the free flow of records across the Union and allows the 15 nations to behave as a single market.

Parallel imports become legal via universal exhaustion; that is, when the release of a record anywhere in the world means all rights globally have been exhausted. This removes the legal basis on which labels can ban the import of records on which they were deemed to own the European copyright.

Following a request from Dutch economic affairs minister Hans Meyers to the Commission's DG15 internal market department in May of last year, DG15 has now commissioned the report from NERA. Though the report is into the economic effects of the universal exhaustion of trademarks, it holds major implications for the record industry.

Stefan Kawczyk, legal adviser at the offices of the International Federation of

(Continued on page 85)

Global Publishing Revenues Up Only 0.3% in 1996

BY PAUL VERNA

NEW YORK—Despite projections of "substantial growth" in worldwide music publishing revenues, 1996 brought only a 0.3% increase in the market, according to a study by the National Music Publishers' Assn. (NMPA).

Published annually for the past seven years, the NMPA's International Survey of Music Publishing Revenues

tracks figures from every major market, as well as from some developing territories. Although the number of reporting countries varies from year to year, the figures are weighted to reflect the global industry, according to the report.

The 51 countries that responded to the 1996 survey collected \$6.22 billion in royalty payments. That figure represents a 0.3% rise in revenues over 1995—the lowest growth rate in five years. Because of the difficulty in assessing information from its many reporting countries, NMPA's annual report does not make financial reports on the previous calendar year.

The two primary sources of publishing income—performance and mechanicals—account for 42% apiece of the global revenue pie, or a total of 84%, accord-

(Continued on page 33)



All That Jazz. MCA Music Publishing recently renewed long-term working relationships with jazz greats Al Jarreau, Joe Sample, and David Sanborn, re-signing the artists to worldwide exclusive publishing deals. New signings for the company in the jazz world include Brian Culbertson, Phillippe Saisse, and Marc Antoine. Shown cementing a deal, from left, are Michael Petersen, VP of business affairs, MCA Music Publishing; David Renzer, president of MCA Music Publishing Worldwide; Al Jarreau; Donna Caseine, director of creative services at MCA Music Publishing; Betsy Anthony-Brodey, VP of talent acquisition at MCA Music Publishing; Marion Wheeler and Bill Darlington, managers at Darlington/Wheeler Management; and Kim Guggenheim, legal counsel.

Country/Folk Legend Driftwood Dead At 91

BY CHET FLIPPO

NASHVILLE—Jimmy Driftwood, an acknowledged master of folk and country music, died July 12 in Fayetteville, Ark., of heart failure. He was 91.

Driftwood, best remembered for such compositions as "The Battle Of New Orleans" and "Tennessee Stud," also made his mark as a preserver of the traditional folk heritage.



DRIFTWOOD

He was born James Corbett Morris in Mountain View, Ark., on June 20, 1907, and grew up in the Ozark Mountains, where he was exposed to traditional songs that dated back to Elizabethan times. As a child, he also learned banjo, fiddle, and guitar.

After high school, he taught in rural schools for 10 years before earning his degree from Arkansas State Teachers College. Besides teaching, he continued to pur-

sue music, played folk festivals, and got caught up in the folk boom of the 1950s.

Chet Atkins signed him to RCA Victor and, in 1958, issued the album "Newly Discovered Early American Folk Songs." Besides such traditional songs as "Soldier's Joy" and "Old Joe Clark," Driftwood included his updated version of an old square dance tune called "The Eighth Of January." He renamed it "The Battle Of New Orleans" and said he wrote it in 1936 to educate his students in Snowball, Ark., where he was teaching, about the War of 1812.

Country artist Johnny Horton recorded the song for Columbia in 1958, and it became a No. 1 hit in both pop and country. It also won Driftwood a Grammy in 1959 for song of the year. It was the first in a series of saga songs that became hits, including Horton's recording of Driftwood's "Johnny Reb."

Driftwood's own recording of "The Battle Of New Orleans" on RCA briefly appeared on the Billboard country chart in 1959. Besides RCA, he recorded for Monu-

ment but had more success as a songwriter. Eddy Arnold had a hit with Driftwood's "Tennessee Stud" in 1959.

Driftwood continued teaching in Arkansas and became a high school principal, all the while continuing his festival work. He was a guest artist many times on the Grand Ole Opry and took part in reunion shows in Nashville.

As a folklorist and collector, he helped found the Ruckensack Folklore Society, as well as the Arkansas Folk Festival. He also performed at the Newport Folk Festival several times during the 1960s. Driftwood and his wife built the Driftwood Barn near Mountain View in 1975, and he performed there on Friday and Saturday nights for a number of years. The barn was deeded to his college, now renamed the University of Central Arkansas (UCA), to be preserved for folklore study.

Driftwood is survived by his wife, Clela A. Johnson Driftwood; a brother; and two sisters.

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GUEST COMMENTARY

Music Biz Program Gives Skills, Hope To Youth

BY HIRIAM HICKS

I have seen the future of America, and I am proud.

Our children are our future, and they are a source of hope and joy. If we were to judge our children by how the media frequently portrays them, however, you might conclude that we have no future; themes of violence, alienation, and drugs are rampant. An innovative program undertaken by Island Black Music—our Unity in the Community's Born to Be a Star program for disadvantaged high school seniors—has proved to me that this is not so and that these portrayals are unfair to the vast majority of our youth. It has shown that, given a chance to prove themselves, our children will not only succeed—they will shine. And it has made clear that by giving back even a lit-

tle to our communities, the music industry has much to gain from nurturing the leaders of tomorrow.

The Island Black Music program, which was established in the fall of 1997,



'We must use the resources we have been afforded to invest in our tomorrow'

Hiriam Hicks is president of Island Black Music.

sent staff and personnel to work with students and enable them to conceive and operate their own record labels and production companies. Island staff acted as

advisers, but it was up to the students alone to succeed or fail.

They have not only succeeded; they have exceeded our expectations. This, so far, from two groups at Simon Gratz High School in Philadelphia and one group at Westside High School in Newark, N.J. Given opportunity and direction, these three groups—our future—scouted talent, developed a single, conceived a video treatment, and produced this video, all while developing confidence, real business finesse, and problem-solving techniques; learning to overcome obstacles; and seeing exactly what goes into the finished product they see on television. Meanwhile, they also maintained excellent grades and pursued college acceptances.

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



LA WEEKLY Calendar Something to talk about

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www.laweekly.com **20** YEARS

Arista Posts Big Year

Slate Bodes Well For Next Yr., Too

BY MELINDA NEWMAN

NEW YORK—For the sixth year in a row, Arista Records has posted record sales, according to the label.

For the fiscal year ending June 30, 1998, Arista's sales topped \$420 million, up from \$400 million for the year ending June 30, 1997. The tally includes sales from Arista Records as well as its joint ventures, including Bad Boy, LaFace, and Grateful Dead Records. (The label, a unit of the privately held BMG, does not disclose earnings.)

And with new albums just released from Monica (her set includes her No. 1 smash with Brandy, "The Boy Is Mine"), Ace of Base, and British boy group Five, as well as releases from both Whitney Houston and the late Notorious B.I.G. on the way before the end of the calendar year, the future looks bright.

"I don't take these numbers for granted, not in this competitive climate," says Arista (U.S.) president Clive Davis. "It is a great feeling. Right now is a golden era for Arista."

Among Arista's best sellers in its past fiscal year are Puff Daddy & the Family's "No Way Out,"

which has sold 4.6 million units since its release in June '97, according to SoundScan; Sarah McLachlan's "Surfacing," also released last summer, which has sold 2.6 million; Usher's "My Way," which has sold 3 million units in 43 weeks on The Billboard 200; and Mase's "Harlem World," which has scanned more than 2.7 million units in 37 weeks on The Billboard 200.

Other strong sellers include last year's releases from Brooks & Dunn, Pam Tillis, Goodie Mob., and new R&B vocal trio Next and the "Money Talks" soundtrack.

Additionally, Arista continues to have tremendous sales in the singles market with such songs as Usher's "My Way" and Next's "Too Close." The label's artists command four of the top 10 singles on this issue's Hot 100.

Davis takes particular pride in the success experienced by McLachlan, calling her "a star who's developed out of textbook artist development—touring, radio, and now Lilith Fair... [1994's] 'Fumbling Towards Ecstasy' has been certified triple-platinum, but it took [nearly] five

(Continued on page 93)



WHSmith: Music To Play Lesser Role

BY JEFF CLARK-MEADS

LONDON—WHSmith, until this month the leading player in the British music market, has reached a landmark in its music strategies, both here and in the U.S.

On July 17, the company released its figures for the year ended May 31, the last to include contributions from Virgin Our Price (VOP) in the U.K. and the Wall in the U.S. Both webs have now been sold as part of the company's divestment of its dedicated music chains. And though the company retains a healthy share of the U.K. market through its WHSmith and John Menzies stores, it says music will not have more than a supporting role.

The July 17 figures show that VOP had sales of 500 million pounds (\$800 million) in its last year under Smith's control; that sales total was up 6% compared with the previous 12 months. Simultaneously, VOP's operating profit grew from 14 mil-

lion pounds (\$22.4 million) in 1997 to 16 million pounds (\$25.6 million) in the year to May 31.

Smith sold its 75% stake in VOP to Richard Branson's Virgin Entertainment Group July 8 for 145 million pounds (\$232 million) (Billboard, July 18).

The Smith statement says VOP had at the time of sale assets of approximately 73 million pounds (\$116.8 million) and "goodwill" previously written off of 79 million pounds (\$126.4 million).

Overall, the Smith group had profits up 15% at a record 143 million pounds (\$288.8 million) on revenues up 6% at 2.11 billion pounds (\$3.38 billion).

The Wall contributed 3 million pounds to the profits, partly, says the Smith statement, as a result of the 28 million pounds (\$44.8 million) gained at the completion of the chain's sale to Camelot prior to what would have been a loss-mak-

ing final quarter of the year. The statement also notes that Smith was able to recover 6 million pounds (\$9.6 million) in taxes as a result of the sale.

The two disposals mean Smith's involvement in the U.K. music and video market is now via its dedicated departments within its WHSmith and John Menzies stores. WHSmith has 353 music and video outlets within its 509 stores, while John Menzies has 144 in its 232 retail sites. That total of 497 outlets accounts for about 15% of the albums market and 14% of all singles sales, according to sources.

However, Smith says, music and video is now a subsidiary line in its WHSmith outlets. Says the statement, "Analysis of product profitability resulted in a decision to focus on magazines, books, and stationery as core products, with video and music as supporting products."

New Prez Liles Aims To Build On Def Jam Success

BY ANITA M. SAMUELS

LOS ANGELES—Def Jam Records has named Kevin Liles as the first president in the label's 13-year history (Billboard Bulletin, July 14).

In the newly created position, which became effective July 15, Liles reports directly to Lyor Cohen, Def Jam CEO. Liles oversees the company's daily operations and the search for new talent. Liles was most recently the label's GM/VP of promotions.

"This is kind of like what I've been doing all along," Liles says. "I'm trying to build upon what [the company] has been doing and keep the logo in the forefront of hip-hop. In the last six years, we have built a solid infrastructure with very confident department heads that we

(Continued on page 77)



LILES

Orbison Estate Sues Sony

BY CHET FLIPPO

NASHVILLE—The Roy Orbison estate has filed a \$12 million lawsuit against Sony Music Entertainment Inc., charging that royalties on both domestic and international sales on Orbison product have been consistently underpaid (Billboard Bulletin, July 16).

The suit—filed by Orbison's widow, Barbara, executrix of the Orbison estate—was filed July 8 in U.S. District Court here and also seeks punitive damages and the return to the estate of Orbison's master recordings for Monument Records.

Sony had no comment on the suit. Barbara Orbison told Billboard she is fully confident the Orbison estate will prevail.

The late Orbison had his biggest hits for Monument, then part of CBS Nashville, from 1960-1965. The suit says his existing agreement with Monument regarding royalties was signed in 1976. After Monument went into bankruptcy in 1983, CBS Special Products bought Orbison's masters from the label. Subsequently, says the suit, CBS and Orbison signed a royalty agreement in 1987 in accordance with his 1976 Monument agreement.

Sony bought CBS in January 1988. Orbison died of a heart attack in December of that year.

The suit charges that from 1988, Sony consistently misrepresented royalties that should have been paid for domestic and international releases. It further alleges that, in 1991,

Sony—without informing the Orbison estate—licensed the Orbison masters to MCR Productions A.G. (known as Mittrich) for world rights excluding North America.

Mittrich, the suit claims, "had a reputation for failing to properly account to licensors for exploitation revenues and for royalties to artists whose vocal performances were embodied in the sound recordings Mittrich manufactured and/or distributed or sold."

The suit also says a \$500,000 advance from Mittrich was concealed from the estate.

The Orbison estate, the suit says, began trying to audit Sony in 1992 but was met with resistance. According to the suit, the right to audit was included in Orbison's contracts. Repeated attempts by the estate's auditor to gain complete access to Sony books and records involving Orbison product were rebuffed, says the suit. The auditor sought to determine the actual royalty rate of Orbison product sold through Sony's international entities and through Columbia House, the Sony-Warner Bros. mail-order record club. The number of free and bonus copies of product involved with that operation was sought, as were mechanical royalty figures.

Another charge involves an allegedly unreported licensing fee of \$25,000 for use of the Orbison recording of "Oh, Pretty Woman" in the movie "Pretty Woman."



Fleadh Fans. After stirring up a flurry of critical acclaim with his Fleadh Festival performances, Capitol singer/songwriter Jeb Loy Nichols recently opened a Joe Ely show with a soulful set at Los Angeles' legendary Troubadour. Pictured, from left, are Capitol Records VP of marketing Steve Rosenblatt; Capitol Records director of marketing Michael White; EMI Recorded Music president Ken Berry; Nichols; Capitol Records president Roy Lott; Nichols' manager, Danny Kahn; and Capitol senior VP of promotion and marketing Phil Costello.

'Blackbird' Ruling Upheld

Warner/Chappell To Pay In Mechanicals Case

NEW YORK—The U.S. Court of Appeals has upheld a 1997 U.S. District Court ruling that Warner/Chappell Music does not have rights to collect mechanical royalties on a track that appeared on the 1993 soundtrack to "Sleepless In Seattle," even though it licensed the recording before U.S. rights were acquired by another publisher.

Following argument before three appellate judges, the court ruled July 14 that Fred Ahlert, owner of Olde Clover Leaf Music, is entitled to 50% of the mechanical royalties that Warner/Chappell collected for the use of Joe Cocker's 1969 A&M recording of the song "Bye Bye Blackbird" on the "Sleepless" soundtrack. The Cocker version of the 1926 song, written by Mort Dixon and Ray Henderson, appears on the 1993 Sony Music soundtrack, which has sold 3.7 million copies, according to SoundScan.

The judges have ordered Warner/Chappell to pay Ahlert royalties from 1993 forward. Ahlert's attorney,

Robert Osterberg, estimates retroactive payment of approximately \$150,000.

He notes that the ruling on Warner/Chappell's appeal, as well as the original judgment of April 14, 1997 (Billboard, April 26, 1997), is "narrowing the framework in which a publisher could collect mechanicals on a license it obtained before losing the copyright to others."

Under the 1976 revision of the Copyright Act, an author or his or her heirs can "terminate" the publisher's rights and recapture rights to a song for a period of 19 years beyond the original 56-year life of the copyright (Billboard, Feb. 24, 1996). In its case, Ahlert/Olde Clover—which acquired publishing rights to the song in 1982 after making a deal with Dixon's heirs—claimed an exception to a landmark decision by the U.S. Supreme Court.

That 1985 decision, in Mills vs. Snyder, gave the music publisher

(Continued on page 93)

Crave Closure Results In Artist, Executive Shifts

BY CARLA HAY

NEW YORK—Mariah Carey has ended months of speculation about the future of Crave Records, her Sony Music imprint, by announcing that the label will close (Billboard Bulletin, July 14).

In a prepared statement, Carey said, "The most important thing to me and Sony Music is making sure that the artists are well taken care of, whether they end up somewhere else with me in the near future or

(Continued on page 33)

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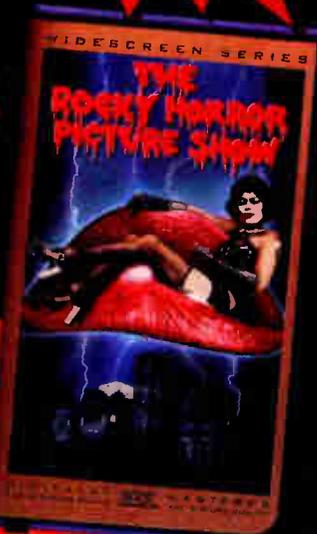
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Madonna Tops MTV Noms

Video Awards Show Should Spur Sales

BY CARLA HAY

NEW YORK—Retailers are predicting that Madonna, who received the most nominations for this year's MTV Video Music Awards, will also be the artist to reap the biggest sales boost after the awards show airs on the network in September.

Madonna's "Ray Of Light" clip garnered eight nominations, including video of the year, and her "Frozen" video earned one nomination (*Billboard-Bulletin*, July 15). Other multiple nominees include Garbage's "Push It" (eight nominations) and Will Smith's "Gettin' Jiggy Wit It," which scored five nominations.

The 15th annual awards show—which takes place Sept. 10 at the Universal Amphitheatre in Universal City, Calif.—will feature performances from Madonna, Hole, Master P, and the Dave Matthews Band.

The nominees were announced July 14 in Los Angeles by MTV president Judy McGrath and Hole front woman Courtney Love. L.A. Mayor Richard Riordan was also a featured speaker. The host for the awards show will be announced at a later date.

Columbia Records scored the most nominations (14), due in large part to videos from Smith ("Gettin' Jiggy Wit It," "Just The Two Of Us"); Aerosmith ("Pink," "I Don't Want To Miss A Thing"); and Wyclef Jean Featuring Refugee Allstars ("Gone Till November," "We All Trying To Stay Alive"). Columbia was followed by Warner Bros. Records (13 nominations); Almo Sounds and Capitol Records (eight nominations each); and Elektra Entertainment Group, which earned six nods.

"Typically, the MTV Awards artists that have the highest jump in sales after the show are the artists who perform, not necessarily the artists who win the most awards," says Rich Zubrod, manager of the Virgin Megastore in New York. "Madonna will probably benefit the most from the exposure because with Madonna, you never know what to expect, and people will be watching the show just to see what she will do."

Jamie Saxon, manager of the Wherehouse in Hollywood, agrees. "Established acts like Madonna always do well in sales after the MTV Awards. The awards show doesn't really do too much for newer acts. For example, Garbage probably won't have much of a sales increase, even though they received a lot of nominations. Will Smith has been a steady seller, but out of all the nominees, I think the biggest increase in sales will go to Madonna."

Besides Madonna, Hole is another act to watch at the awards show, according to Saxon. "Most of the other artists at the awards show will have had their albums out for months, so they'll still be milking those albums after they've peaked," Saxon says. "But the success of Hole's new album could really depend on the band's MTV Awards appearance. Courtney Love hasn't had a lot of good PR lately, and she needs to remind people that she's in a band."

Hole's new DGC Records album, "Celebrity Skin," will be released on Sept. 8.

"We've had a lot of people asking about the new Hole album," adds Saxon. "It's one of those albums that people have kept won-

(Continued on page 92)



MADONNA



GARBAGE

Atlantic, Sony Plan Web Video Channels

BY DOUG REECE

NEW YORK—Plans by Atlantic Records and Sony Music to launch their own online music video channels, announced during the Plug.In technology/music conference held July 15-16 here (*Billboard-Bulletin*, July 15 and 16), underscore the expanding role of record labels in the online world.

The moves, which also include Atlantic's establishment of an in-house digital production studio for live Webcasts and performances, mark labels' transition from content providers to content programmers, and as such they are raising both hopes and concerns over the implications among those in the industry.

Sony's Video Music Network (www.videomusicnetwork.com), which launches this summer, and Atlantic's INSTAVID (www.instaavid.com), which bows Sept. 1, will be part of the default channel offerings on RealNetworks' new audio/video player, RealSystem G2. Seattle-based RealNetworks already has 25 million registered users for previous editions of its RealPlayer software.



"RealNetworks' goal is to enable companies to better reach their customers and let them do their magic," says Brett Atwood, the company's editor of music services. "For the first time, proactive labels such as Atlantic and Sony can go directly to consumers with the music videos they have produced."

Sony Music Entertainment Inc. VP of new technology and business development J. David Waldman calls the Video Music Network a substantial direct marketing tool and says Sony will make good use of the new channel to air new and catalog clips, as well as exclusive premieres from affiliate labels and Sony proper.

The Sony channel will launch with 250-300 videos, equally distributed among five genre-based sub-channels: pop, R&B, rock, dance, and country.

"What could be more natural than for content owners to make their content available?" asks Waldman. "Here

we are finding one more way to bring the artist closer to the fans, and we're in the best position to do that."

Atlantic, on the other hand, will blend genres of the approximately 200 catalog and new videos it will offer at launch.

"The music industry has relied for so long on genre and format," says Atlantic senior VP of new media (U.S.) Karen Colamussi. "This is one place where we have the chance to create a unique experience, one that does not depend on the restrictions of the past."

Atlantic also has aggressive plans in other areas of music streaming. In addition to INSTAVID, the label has announced a new, in-house Internet studio, dubbed the Atlantic Digital Studio (www.digitalarena.com). To christen the online venue, which will be the site for various interviews and performances, Hootie & the Blowfish performed an exclusive mini-concert July 16 that featured material from their forthcoming "Musical Chairs" album.

Both Atlantic and Sony have plans

'What could be more natural than for content owners to make their content available?'

to let users provide feedback and vote on favorite videos to affect the playlist, but they won't offer on-demand services.

Sony doesn't plan to provide a direct sales option within the channel; Atlantic does. The labels will still sell music from their main sites, which are linked to each of the channels.

The formation of these new channels raises questions about the future of online music video programmers such as Streamland and MusicVideos.com. So far, most major labels have refused to service these channels. If other major labels follow the lead of Sony and Atlantic, will Internet video programmers

that rely on the intellectual property of record companies to sustain their advertising-based businesses be able to survive?

Greg Morrow, VP of marketing for MusicVideos.com, believes there will continue to be a consumer demand for channels that offer videos from a number of different labels. "Everyone has different business models, and the labels have to explore what works for them, but what I think they'll find is the consumers are going to get confused," he says. "Like in retail, there needs to be an aggregator of content."

Colamussi also believes there can be a co-existence. "They're going to develop their own niche," she says. "I predict that as different brands are established, what we'll see are a lot of editorial-based niche channels that will be very healthy for the industry and promote specific types and styles of music."

Atwood, too, sees the advent of major-label video channels as a healthy development for other online programmers.

"When well-known, established corporations enter the [online programming] space, that's good news to everybody," he says.

The new channels could also help remedy a common industry gripe that gatekeepers such as MTV and VH1 have a stranglehold on music video programming. Many clips, which can cost \$100,000 or more to produce, often end up receiving no major airplay.

Still, Sony and Atlantic representatives say their efforts aren't designed to be competitive vehicles. Rather, they say, the programs will help the labels market their music more efficiently, expand consumer options, and give baby acts a fair chance of exposure.

"The labels have a tremendous amount of information and source material that, for the most part, the public hasn't had the chance to see

(Continued on page 84)

SONY

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment in New York names Adam Block VP of marketing for Legacy Recordings. He was senior director of marketing for Legacy Recordings.

Janna Glasser is named VP of legal affairs at PolyGram Holding Inc. in New York. She was senior counsel.

RCA Label Group in Nashville names Debbie Schwartz director of artist development. She was associate director of artist development.

Walt Disney Records in Burbank, Calif., promotes Karen Dekker to manager of promotions. She was assistant manager.

Amy Touma is promoted to manager of marketing administration at Mercury Records in New York. She was marketing coordinator.

PolyGram Music Publishing promotes Daniel Hill to VP of creative



BLOCK



GLASSER



SCHWARTZ



DEKKER



TOUMA



HILL



EHRLOCK



KUEHN

at PolyGram Music Nashville. He was senior creative director.

EMI Music Canada in Mississauga, Ontario, appoints Steven Ehrlick VP of legal/business affairs. He was VP of legal/business affairs and human resources at the Enclave.

Ricky Ilacad is named managing director of Warner Music Philippines in Manila. He was VP of Octoarts-EMI music division.

Arista Records in New York promotes Danny Coniglio to director of

club/mix-show promotion and Danny Wright to director of artist development. They were, respectively, manager of dance/mix-show promotion and national director of video promotion at Universal Records.

PUBLISHING. Shari Mason is named royalties manager at Wixen Music Publishing Inc. in Calabasas, Calif. She was royalties analyst.

EMI Recorded Music in London promotes Tony Bates to executive VP/CFO, Shelagh Macleod to

senior VP of legal/business affairs, and Jane Sullivan to senior VP of human resources. They were executive VP/CFO of EMI International, senior VP of legal/business affairs at EMI Music, and senior VP of human resources at EMI International, respectively.

EMI Recorded Music in New York promotes Stephen Barraclough to executive VP. He was senior VP/CFO at EMI Music.

RELATED FIELDS. K-tel International

in Los Angeles promotes Mary Kuehn to VP/GM of Dominion Entertainment Inc. She was VP of business affairs at K-tel.

Universal Concert Co. in Denver names Mark Norman senior VP and Jason Miller VP of talent. They were senior VP of Universal Concerts Canada and GM of the H.O.R.D.E. Festival, respectively.

ARTISTdirect in Encino, Calif., names Steve Ferguson senior booking agent. He was booking agent at the Agency Group.



CHARLOTTE LEE
is interning at PolyGram Classical
and Jazz Business Affairs.



COURTNEY DOMERCQ
is interning at VH1.



DAVID CLOYD
is interning at EMI Music Publishing.

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HUAY-MING NG
is interning at Clinton Recording Studios.



DANNY BOYLAN
is interning at Media Ventures.

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Renea Abbott
Executive Director

Irving Azoff
Azoff Entertainment Co./
Revolution Records

John Cannelli
Barbara Carlton

Carolyn Farb
Author — Fundraiser

Tom Freston
MTV Networks

Don Henley
Sheri Howell
MTV: Music Television

Traci Jordan
Motown Cafe

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4AD's Lisa Germano Brightens On 'Slide'

BY JIM BESSMAN

NEW YORK—Lisa Germano's albums delve deep into her psyche—usually unveiling a darkness brightened only by the beauty of her music. But her new 4AD album, "Slide," mines fresh emotional terrain.

"It's about sliding in and out of different places in your head," says Germano of the disc, which follows 1996's "Excerpts From A Love Circus" and is due Tuesday (21) in the U.S., with international releases to follow. "Like when you know there are better places to be, but you're so used to feeling bad all the time. But it's just a habit, and you're finally starting to realize you can get out of it—but you slide back and forth... It's more positive in general, because I'm looking out into the world more, instead of only concentrating on my own problems, and working on being positive. Because you can give a lot more when you're positive."

Germano says the lead track, "Way Below The Radio," relates well to her experiences as an indie-label artist with limited commercial success.

musicians include drummers Jerry Marotta and Pete Thomas, bassist Jerry Scheff, guitarists Craig Ross and Joe Gore, and keyboardist/Blake associate Mitchell Froom.)

"Tchad's production brought Lisa another dimension," says 4AD CEO Robin Hurley. "She's obviously fond of the DIY approach and hasn't lost that, but he's elevated the production level to where the sonics are more radio-playable—if we get a break."

Upon hearing an advance, Shawn Stewart, music director at triple-A



GERMANO

Hurley acknowledges, though, that radio "has barely been a leader with Lisa." As a result, the label's emphasis is on press, which is being handled independently through Sacks & Co., and on retail.

"Slide," whose release had been stalled while 4AD dissolved its distribution ties with WEA, is going through the Alternative Distribution Alliance and may further benefit from the label's informal retail promotional relationship with Beggars Banquet in New York.

"We... see this as a record we can promote a long time rather than do one big all-or-nothing tour," says Hurley. "She lives here in L.A. now, and we can take this into the fall and next year, skipping her out for weekend gigs on the West Coast and focusing on her other areas of strength—the Midwest and Northeast."



REGIONAL PRIDE

In Germano's home state, Todd Robinson, owner of the Indianapolis store Luna Music, says "Slide" is "really hotly anticipated here, largely due to her strong past records—and geography, of course. This one's definitely her best record to date, and we're doing a postcard mailing to our list of over 2,000 names announcing the record and probably a midnight sale."

In New York, Germano, who is managed by Gallin Morey's Tommy Manzi and is currently without a booking agent, has played a show at the Knitting Factory and returns July 30 for a singer/songwriter showcase at the Bottom Line. In August, she is going on the Suffragette Sessions tour, a female-artist revue organized by Indigo Girls. The emphasis shifts to Europe this fall, where the album is slated for October release via Vital Distribution.

WXPN Philadelphia, "jumped at the chance" to book Germano on the station's nationally syndicated "World Cafe" program. "Way Below The Radio" is surprisingly hooky but typically compelling," says Stewart. "Her songs are so personal—almost to the point of being too personal—but she's such a selfless and giving songwriter, which is what's so appealing about her."

"Way Below The Radio" and "Tomorrowing" are the designated focus tracks on "Slide," though the album as a whole is being serviced to triple-A, public radio, and college formats, as well as to specialty shows on alternative commercial stations. There will be spots bought on KCRW Los Angeles, and Germano will perform on its "Morning Becomes Eclectic" syndicated show on the album's release date.

BEYOND RADIO

"Those of us in the music business who don't sell records can get really bogged down by the fact that if radio doesn't play your songs, you're considered a failure—and nobody will listen to you or write about you," says Germano, whose songs are published by Emotional Wench/PolyGram Music (BMI). "I used to be sad about that. And then I realized that I really like my life—and don't even like the radio. So there are lots of other frequencies out there besides the radio... and the song is about those frequencies we can go to that are amazing and high and not sad and not full of fear."

Germano, who plays keyboards and guitar on "Slide," is usually involved in her albums' production. This time, though, she turned the studio controls over to Tchad Blake, who plays drums and bass. (Guest

'Rider Radio' Hits Road

Rounder Act's 20th Anniv. Festivities Cont'd

NEW YORK—Riders In The Sky have been celebrating their 20th anniversary with an ambitious agenda that includes the upcoming release of their 14th Rounder album, the recording of a Christmas album slated for release on Rounder next year, and the revival of their weekly public radio program, "Rider Radio Theater."

The anniversary activities were kicked off in 1997 with the Nov. 6 airing of a TNN Prime Time Country one-hour show devoted to the venerable country act.

There are now plans to take the radio show on the road, likely with members of the Tennessee Repertory Theater. Also coming in the fall is an appearance on "Barney & Friends," in which Riders lead singer/rhythm guitarist Ranger Doug teaches the Purple Dinosaur how to yodel.

Meanwhile, Riders In The Sky maintain a 200-date annual concert schedule, which, as of July 4, totaled 3,781 shows since the group was formed in Nashville in November 1977 by Ranger Doug, upright bassist/vocalist Too Slim, and fiddler Woody Paul. (The group's members prefer to use only pseudonyms.) In addition to its substantial body of work on Rounder, the group has issued four compilations, as well as four titles for MCA and three for Columbia.

The group's latest Rounder set, "A Great Big Western Howdy! From Riders In The Sky," was released July 14. It was produced by polka accordionist Joey Miskulin, who frequently plays

with the trio.

According to Ranger Doug, the 12-track "Western Howdy!" contains "brilliant compositions by some of the foremost western artists in the field," including, of course, three tracks written by two-time Western Heritage Award-winning songwriter Ranger Doug himself and one written by Woody Paul. Each



RIDERS IN THE SKY

member of the trio has his own music publishing arrangement, all of which are administered through BMI: Ranger Doug's is Songs Of The Sage, Too Slim's is Too Slim Music, and Woody Paul's is Buck Music. The

trio's booking agent is Buddy Lee Attractions.

"After our salute to Gene Autry [the Riders' previous album, 'Public Cowboy #1: The Music Of Gene Autry'], it's been almost two years without a record," says Ranger Doug. "So it was fun to go back and do what we do best: collect wonderful old songs and write cool new ones and keep the western tradition alive. That's really what this album is."

SPIRITUALS & PALINDROMES

Noteworthy covers include lead track "Wah-Hoo," which vaudeville-era Cliff Friend wrote and which the Riders have performed since their own early days, and the a cappella finale "He Walks With The Wild And Lovely," by Bob Nolan of Sons Of The Pioneers. "We've been closing shows with it a couple years now, and everyone

(Continued on page 85)

CLINTON: AN ORAL HISTORY

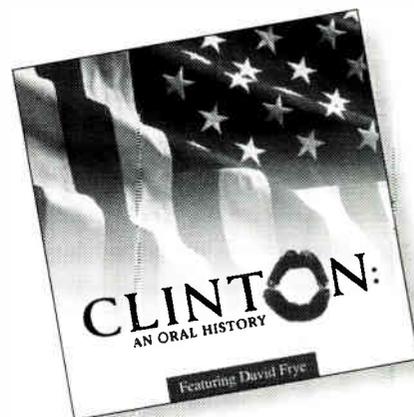
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Return Of The Living Rob Zombie

White Zombie Leader's Solo Geffen Project Revels In Retro Horror

BY CHRIS MORRIS

LOS ANGELES—On "Hellbilly Deluxe," Rob Zombie's debut solo album, due Aug. 25 from Geffen Records, the White Zombie front man delivers what could be described as a B movie for the ears.

Geffen A&R exec Ray Farrell says, "It is like an [American International Pictures] film. It's like a Roger Corman film turned into a record. He creates this kind of horror carnival... [It's] really no different from the way the Cramps approach their stuff, or anybody that understands the real fun to connecting with horror films and that kind of stuff."

Working diverse musical veins of metal, hard rock, and aberrant techno, Zombie offers up what the album's subtitle describes as "tales of cadaverous cavorting inside the Spookshow International." The style is suggested by various song titles: "Superbeast," "Living Dead Girl," "Demonoid Phenomenon," "How To Make A Monster," and "Return Of The Phantom Stranger." Zombie's songs are published by WB Music Corp./Demonoid Deluxe Music

(ASCAP).

"It was kind of like revisiting older themes, but really in a more full-blown way, from start to finish—not just the music, but the artwork, everything," Zombie says. "I guess it's kind of like the record, when I was a little kid, I would sit on my bed and dream of making one day."



ZOMBIE

He adds, "This sounds obvious, but I wanted it to be an album. When I was a kid, I loved albums. I didn't even know what a single was. I loved Kiss' 'Destroyer' [and Alice Cooper's] 'Welcome To My Nightmare.' I didn't know one song was supposed to be a single and one song wasn't. I just loved every song the same, start to finish. I would put it on and listen all the way through. Now I think records have become single-oriented. You get the record, you get the one good song and a whole bunch of shit. No one's making albums where you listen from start to finish as a

total journey."

Co-produced by Zombie and Scott Humphrey, who has produced and engineered for Mötley Crüe, Nine Inch Nails, Metallica, and others, the album features White Zombie drummer John Tempesta, as well as guitarist Riggs and bassist Blasko.

Of the recent recruits, Zombie says, "They're new guys that I've dragged into the Zombie world... [Blasko] lives in Hollywood, and one of the guys, Riggs, lived in the Ozarks in Arkansas. He's a full-on

(Continued on page 14)



The Art Of Arturo. Trumpeter Arturo Sandoval, third from left, meets with N2K label execs following his performance at New York's Carnegie Hall. Shown, from left, are Eulis Cathey, VP of jazz and promotion, N2K Encoded Music; Larry Rosen, N2K Inc. chairman/CEO; Sandoval; Phil Ramone, N2K Encoded Music president; Harry Anger, N2K Encoded Music executive VP/GM; Carl Griffin, N2K Encoded Music VP of A&R; and Kent Anderson, N2K Encoded Music VP of sales.

No Rest For Metallica As It Plans Covers Set; Depeche Mode To Get Singles Retrospective

ON TRACK: Keeping with the band members' desire to release an album a year between 1996 and the millennium, Metallica will release a two-CD set of covers Nov. 17 on Elektra. The still-untitled project (now this is one the "Re-Load" moniker would have been perfect for!) will include all of the group's previously released covers and at least six new ones recorded specifically for the collection. "Many of the songs have been previously available, almost all of it on import," says a source.

Part of the set will be the entire "The \$5.98 EP: Garage Days Re-Visited." Originally released in 1987, the EP of covers has been out of print for nine years. The album will also include cover songs from the mid-'80s "Creeping Death" EP.

When asked what new songs the band would cover, the source said, "Some of it will be surprises; others will be covers of British metal bands. Maybe they'll do 'Turn The Page' by Bob Seger." We don't know if he was joking, but personally, we'd love to hear lead singer James Hetfield take that one on.

Metallica will go into the studio in September, at the conclusion of its current tour, to cut the tracks. Nov. 17 is also the day the band will release a DVD and home video from 1997's tour. There will be no CD companion.

OTHER GOODIES: Mute/Reprise will release "The Singles '86-'98" from Depeche Mode worldwide on Oct. 6. The singles collection includes one new track, "Only When I Lose Myself." The band will start a U.S. tour, with a stage set designed by Anton Corbijn, at the end of October. The outing will last until the end of December... Strange but true: On Sept. 29, Columbia Records is putting out a Joe Pesci album under the name of the actor's character in "My Cousin Vinny." Called "Vincent LaGuardia Gambini Sings Just For You," the disc will feature Pesci crooning jazz tunes and throwing in some comedy. We'll reserve judgment until we hear it.

Talk about an outfit you have to hear to believe: Bill Laswell, Jah Wobble, Nicky Skopelitis, drummer Jaki Leibzeit, and tabla player Badal Roy have hooked up to form Ekstasis (no, we don't know what it means either). The quintet will release its label debut on Cyber-Octave, a division of Higher Octave, in September. Other releases from CyberOctave have included Banyan (which featured Nels Cline, Money Mark, and Mike Watt) and Buckethead... He's talked about it for a while, and now Tony Bennett's children's album, "Playground," will be out Sept. 22 on Columbia. The release features Bennett singing such classics as "Over The Rainbow," as well as dueting with Kermit the Frog on "It Ain't Easy Being Green," with Elmo on "Accentuate The Positive," and with Rosie O'Donnell on "Put On A

Happy Face." The album precedes Bennett's autobiography, "The Good Life," written with Will Friedwald, out in November... BRUCE!!! While Columbia Records won't comment, it looks like the career retrospective we've been hearing about from Bruce Springsteen may be sooner rather than later. Sources tell the Beat it's still being compiled but that it's possible it will appear in 1998. There's also talk of a book of Springsteen's song lyrics from Avon Books. Additionally, HBO has bought the rights to develop Springsteen's 1995 album, "The Ghost Of Tom Joad," as a TV property. An HBO spokeswoman had no further comment on the deal.

STUFF: TVT has signed XTC. The group will release two sets of new material on the label in 1999, including one album featuring the group backed by an orchestra. Look for releases in the first and fourth quarters of next year. Seems like the talks the band was in with V2 must not have worked out (Billboard, June 17, 1997)... Health permitting, Billy Joel is

slated to go back on the road Sept. 9 in Hartford, Conn. Joel is still on medication for the chronic laryngitis that has dogged him for months and that also caused him to cancel his HBO special with Elton John. A representative for Joel says Joel and John may make up some of the European dates canceled because of his illness. The shows marked the first dates in Joel's 30-year career that he had to cancel due to illness.

DCC Compact Classics has released a maxi-single tribute to Frank Sinatra coordinated by his daughter Nancy (Billboard Bulletin, July 13). The CD package features the pair's duets "Somethin' Stupid" and "Feelin' Kinda Sunday," as well as rare photos and audio snippets. Proceeds from the \$5.98 disc will go to the Frank Sinatra Foundation... PolyGram imprint Hammer & Lace has released two albums whose proceeds go to great causes. "Saving Grace... In Celebration Of Family," released June 22, features songs meant to uplift the spirit and family, including the Judds' "Love Can Build A Bridge," Kathy Mattea's "Nothing But A Child," Willie Nelson's "I Thought About You, Lord," and Rod Stewart's "Amazing Grace." Money raised goes to Families and Schools Together, a nonprofit group that works with families and schools to boost the self-esteem of at-risk children. On June 29, Hammer & Lace put out "Friends For Life... Men And Women United In Harmony," an album of duets like Amy Grant and Vince Gill's "House Of Love" and James Ingram and Patti Austin's "Baby Come To Me." Proceeds go to the Susan G. Komen Breast Cancer Foundation and Michael Milken's CaP Cure, an association dedicated to finding a cure for prostate cancer.

Better Than Ezra Cultivates New Sounds For Elektra's 'Garden'

BY STEVE KNOPPER

When Elektra act Better Than Ezra got ready to make its third album, "How Does Your Garden Grow," due Aug. 25, the trio knew it was time to shake it up a bit. The band therefore enlisted the help of former Iggy Pop and U2 producer Malcolm Burn, who even singer/songwriter Kevin Griffin admits probably wasn't a fan of the band until he worked with the members.

"Malcolm comes from far, far left of center, and he was probably the kind of person who would not listen to Better Than Ezra prior to this," Griffin says. "We wanted someone who was into doing something different."

"He was someone who could foster a song like [the first single] 'One More Murder'—which, when we originally did it, was kind of a Clash-y type sound. One night, I was playing the piano part a lot slower and a lot moodier, and he said, 'Oh, keep playing that.'"

"It's entirely scary to start fucking with your formula," Griffin admits.

Scary, but perhaps necessary. When Elektra put out Better Than Ezra's first album, big guitars, catchy choruses, and moody dispositions were huge. The New Orleans threesome's first video, "Good," became a quick smash, and Better Than Ezra came to represent "alternative rock"

(Continued on page 15)



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
JULY 25, 1998				
1	1	21	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	NO. 1 A JAGGED ERA
2	4	15	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
3	5	2	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
4	6	4	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
5	3	2	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
6	24	2	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
7	9	13	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
8	13	28	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
9	15	10	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
10	7	4	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
11	11	8	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
12	8	2	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
13	20	28	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
14	12	37	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
15	18	5	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
16	22	21	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
17	17	12	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
18	19	12	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
19	26	42	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
20	21	16	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
21	14	2	N'DEA DAVENPORT DELICIOUS VINYL 27021/V2 (10.98/16.98)	N'DEA DAVENPORT
22	10	2	LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
23	28	4	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
24	31	8	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
25	29	16	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?

26	27	22	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
27	32	28	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
28	43	2	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE (17.98/19.98)	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
29	23	6	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
30	37	13	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
31	16	6	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
32	39	5	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
33	46	7	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
34	38	9	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
35	50	22	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
36	36	5	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
37	25	4	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98)	DESTINED TO BE
38	44	37	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
39	35	6	THE CORRS 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
40	33	3	PATTY GRIFFIN A&M 540907 (10.98 EQ/16.98)	FLAMING RED
41	47	29	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
42	49	66	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
43	40	4	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
44	NEW		EVERYTHING BLACKBIRD 38003/SIRE (14.98 CD)	SUPER NATURAL
45	RE-ENTRY		DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
46	NEW		ATHENAEUM ATLANTIC 83071/AG (10.98/16.98)	[RADIANCE]
47	NEW		AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
48	48	3	DOWN TO THE BONE NU GROOVE 3004 (14.98 CD)	FROM MANHATTAN TO STATEN
49	42	52	MICHAEL PETERSON ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
50	45	4	INTOCABLE EMI LATIN 95178 (7.98/11.98)	INTOCABLE

POPULAR UPRIISINGS

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

EAGLE HAS LANDED: Eagle-Eye Cherry, brother of Neneh Cherry and son of jazz artist Don Cherry, is making his own mark with his debut album for Work.

Eagle-Eye tips his hat to his father, who passed away in 1995, with a cover of



Going Deep. Singer Erin O'Donnell's 1996 debut, "A Scrapbook Of Sorts," spawned such contemporary Christian radio hits as "No Better Place" and "Didn't Even Know." The 27-year-old O'Donnell worked with songwriter/husband Brad and producer Alain Mallet (Jonatha Brooke) to create her latest effort, "Scratching The Surface," due Aug. 11 on the Cadence Communications Group label.

"Desireless," also the title track of the album, which bows Tuesday (21).

The original version of the album, recorded on a shoe-

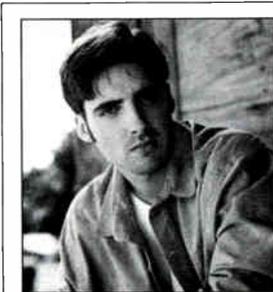
string budget and released on the Swedish indie Diesel, burgeoned into a hit there. Eventually, the youngest Cherry's first single, "Save Tonight," helped establish him in more than a dozen countries. The song entered the U.K. pop charts at No. 6. Here, Cherry threatens to reproduce the success of that song, which is spinning on 40 modern rock stations and is the No. 3 triple-A Greatest Gainer, according to the July 10 issue of Rock Airplay Monitor.

Barbara Bausman, VP of product management for Work, is optimistic that the song will have a similar tale to tell at mainstream top 40, the label's next target for the song.

A clip for the song produced for less than \$20,000 won an award in Sweden, Cherry's homeland, and has already appeared in MTV's Buzz Bin.

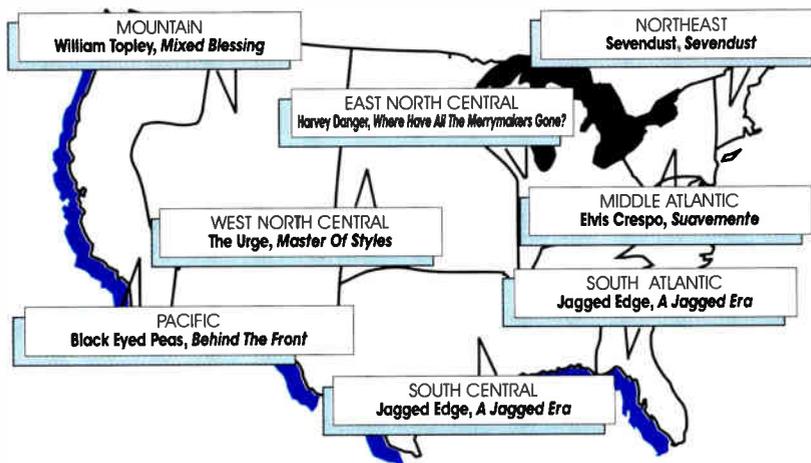
"Everyone is feeling very confident here, and radio is reacting very strongly to this," Bausman says. "It's one of those songs that no matter whether people love it or hate it, they know it's a hit."

Meanwhile, "The Tonight



An Artist's Progress. Clint Daniels' debut single, "A Fool's Progress," is getting airplay at country stations such as WXBQ Johnson City, Tenn., and KNIX-FM Phoenix, while a video for the song is in rotation on CMT. The artist's self-titled Arista/Nashville album is due Sept. 15.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Black Eyed Peas Behind The Front	1. Jagged Edge A Jagged Era
2. KAI KAI	2. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
3. Ozomatli Ozomatli	3. Intocable Intocable
4. Harvey Danger Where Have All The Merry-makers Gone?	4. Devin The Dude
5. Charlie Zaa Un Segundo Sentimiento	5. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
6. Los Tucanes De Tijuana Amor Platonico	6. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
7. Buena Vista Social Club Buena Vista Social Club	7. Gary Allan It Would Be You
8. Sprung Monkey Mr. Funny Face	8. Link Sex Down
9. Link Sex Down	9. Harvey Danger Where Hava All The Merry-makers Gone?
10. Cleopatra Comin' Atcha!	10. Roy D. Mercer How Big'A Boy Are Ya? Volume 2

Show With Jay Leno" has committed to having the artist appear, and Cherry is set to play several major markets, including San Francisco Aug. 16, Los Angeles Aug. 18, Minneapolis Aug. 24, and New York Sept. 2.

SKAFROCENTRIC: Aztlan Records act Yeska is beginning to generate interest as its album, "Skafo Cuban Jazz," taps into eclectic tastes in the Pacific region.

Jonathan Melrod, co-founder of the San Francisco-based indie, describes the act as "traditional ska, but with a lot of different salsa beats and latin jazz."

In fact, the act shares close ties to Heatseekers act Ozomatli. Yeska's drummer, Alfredo Ortiz, used to play in Ozomatli, while the latter's sax player, Ulysses Bella, was once in Yeska.

In addition to specialty shows, a handful of college and public stations, such as KUSF San Francisco and WDNA Miami, have been supportive. Aztlan will bring on indie promoter Groove's marketing later this month.

The Los Angeles-based act is also being featured in listening stations and in store-play programs at retailers such as Mad Platter, Sam Goody, Hear Music, and Blockbuster, and it will be appearing live at an in-store



Sweet Peach. Nickelbag bows "Peach Head," the North American debut from Natural Calamity, Sept. 8. The album, released in Japan by Idylllic, features new material including a Kool Keith collaboration and a Dust Brothers remix. The act, made up of Japanese DJs Shunji Mori and Kunihiro Sugimoto and American vocalist Stephanie Heasley, will visit the U.S. later in the year.

for the Virgin Megastore in Hollywood later this summer.

The act plays Tuesday (21) at Hollenbeck Park in Los Angeles and opens for Spanish rock superstars Juagueros in August.

NATIVE AMERICAN MUSIC

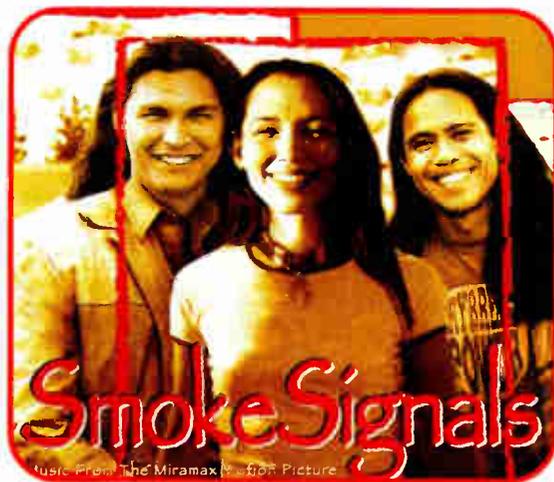
The Big Picture Develops & Diversifies

Rich tribal traditions remain a mainstay of the genre, but today's music encompasses an expanding range of styles, from rock and rap to country, gospel, folk and beyond. With this growth have come unique marketing and promotional challenges.

BY DAVIN SEAY

Like the proverbial blind men describing an elephant, an accurate picture of the rich and rapidly evolving realm of Native American music depends on which part of the animal you're holding. Traditional expressions or contemporary explorations, creative synergy or commercial viability, performance possibilities or retail reach—the music and the business of Native American culture is sometimes hard to get a handle on.

Yet, no matter what the vantage point, one aspect of this multifaceted musical world is obvious: Like that elephant, it's big and getting bigger. Consider: Of eight independent companies specializing in Native American music, four were founded within the past 10 years. At least two major labels,



Mercury (with the Rita and Priscella Coolidge-fronted Walela through Triloka) and Warner Bros. (with Robert Mirabel and Bill Miller on Warner Western) have made significant commitments to Native American artists. Capitol Records' push for Native American Robbie Robertson's evocative "Contact From The Underground Of Red Boy" put the single "Unbound" into the top 10 on triple-A charts, while Rykodisc has released the award-winning "Americans Warriors: Songs For Indian Veterans" compilation and set the album "Burning Sky" for late-summer

Continued on page 18

NAMA Gala: Debut Awards Show Puts The Music On The Map



Walela: Best Song winners onstage

Best Rap Artist. Best Children's Album. Best Folk/Country Group. Best Blues/Jazz Artist. There is no better indication of the remarkable variety of today's Native American music than a glance at the award

Continued on page 20



THE BIG PICTURE

Continued from page 17

shipment on its Candescence imprint. TheTVT Records soundtrack release of "Smoke Signals," a Sundance Audience Award winner and critically acclaimed Miramax release, features a host of Native American musicians to complement the first feature film ever directed by a Native American with a full Native American cast.

The litany of innovations and accomplishments goes on: 1998's edition of the acclaimed Lilith Fair will, for the first time, spotlight a Native American artist, Joanelle Nadine Romero; a series of Native American publications, including

Living Music

Native American Artists Make Concert Connections

BY DAVIN SEAY

"We've been looked at as Indians first and musicians second, and that's sometimes made it hard to find the mainstream following we deserve. Fortunately, for the artists and the audiences, that's beginning to change," says Joanelle Nadine Romero, who knows firsthand the difficulties experienced by contemporary Native American artists seeking to break through stereotypes and prove themselves in clubs, concert halls and arenas. As the first and only Native American artist booked to appear at the upcoming and highly regarded Lilith Fair, Romero is serving as a wedge for American Indian artists as they move from traditional venues into the performance mainstream.

"Besides the pow-wows and festivals that include music as part of their programs," continues Romero, whose distinctive brand of "Indian country blues" has made her a popular draw since the late '70s, "it's been difficult to find places where we can perform and be judged simply on the merits of our work. Since Native American music now includes so many different styles and sounds, the need to break out beyond the reservation is more important than ever."

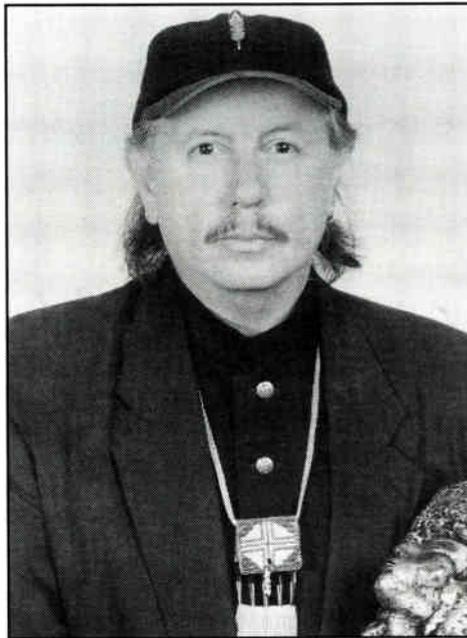
Pinpointing the single most significant factor in the recent, remarkable growth of Native American music—a profusion of styles encompassing rock, rap, country, gospel, new age and beyond—Romero, along with such Native American-music champion as Robbie Robertson, the Rita Coolidge-fronted Walela and such popular attractions as Buffy St. Marie, R. Carlos Nakai and others, is breaking down barriers and storming stages from coast to coast.

"Part of the process is in educating our own people," asserts Tom Bee, president of SOAR Records. "We strive to book our contemporary artists at traditional American Indian gatherings, so that our people can see and hear for themselves what's happening in their musical culture. It's the first step toward moving into the mainstream."

There can be no doubt that well-promoted, heavily attended Native American events, from reservation pow-wows to full-scale tribal gatherings, continue to provide key venues for both contemporary and traditional artists. Among the most notable: the giant Gathering Of The Nations (held



Joanelle Nadine Romero at Red Nation '97



SOAR's Tom Bee

"It's been difficult to find places where we can perform and be judged simply on the merits of our work. Since Native American music now includes so many different styles and sounds, the need to break out beyond the reservation is more important than ever."

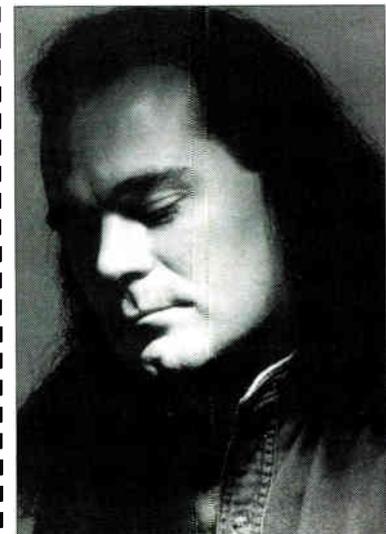
—Joanelle Nadine Romero

One natural performance outlet for Native American artists has, however, yet to realize its full potential. "Gaming casinos on reservations could provide wonderful opportunities for these artists to be seen and heard," remarks Ellen Bello, founder/president of the Native American Music Awards, whose first annual gala was recently held at the Foxwoods Resort Casino in Connecticut, owned and operated by the Mashantucket Pequot Tribal Nation. "Of course, the casinos need to book talent that draws audiences, but, as the popularity of Native American music grows, so does the possibility for a unique synergy. After our awards presentation, for example, we started getting calls from casinos interested in booking the artists that they had seen on the show. That's a very exciting development."

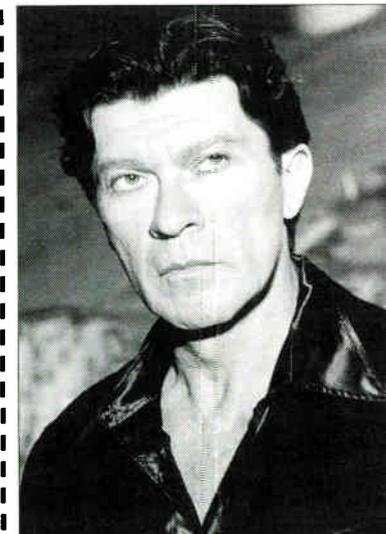
So, too, are planned Native American showcases at such prestigious events as South By Southwest and the New Orleans Jazz & Heritage Festival. In the realm of Native American music, the live experience enhances the passion and power of this unique cultural expression. It's an experience that could very well be coming to your town soon. ■

in April), which draws upwards of 40,000 attendees to Albuquerque, N.M., for a weekend that includes non-stop Native American music in the basketball arena of the University of New Mexico; North Dakota's United International Pow-Wow; New Mexico's Red Nation Celebration (Aug. 22 at Santa Fe's Museum Of Indian Arts And Culture) and Canada's Dream Speakers Festival (late May). Here, and at dozens of smaller pow-wows focusing on the culture and artistry of specific tribes, a vital link is maintained between Native American heritage and the culture at large.

It's the same link that's being strengthened by American Indian artists as they move beyond these established venues, seeking to bring the full range of their music to new audiences. Says Bee, "Contemporary music—and by that I mean any and every style you can think of—first began to be heard in youth clubs and school auditoriums on the reservations. Then it moved to small clubs in cities and towns outside the tribal boundaries. Now, we're finally beginning to see Native American artists getting billed in legitimate venues across the country."



Douglas Spotted Eagle



Robbie Robertson

Indian Country Today, Native Peoples and Indian Artists, are giving increasing space to the music of its indigenous readership, and the acclaimed TBS series "The Native Americans" spotlights music from a host of emerging and established artists. On Long Island, former Rascal Eddie Brigati is producing the debut CD of the legendary Thunderbird Sisters, for two decades the "voice" of the Thunderbird branch of the Shinnecock Nation. In such mainstream markets as Minneapolis/St. Paul, Anchorage and Seattle, the first radio network dedicated entirely to Native American music—A.I.R.O.S. (American Indian Radio On Satellite)—has recently found a foothold, while retail outlets from Tower Records to Borders Books & Music are providing an increasingly inviting atmosphere for Native American product.

Continued on page 22

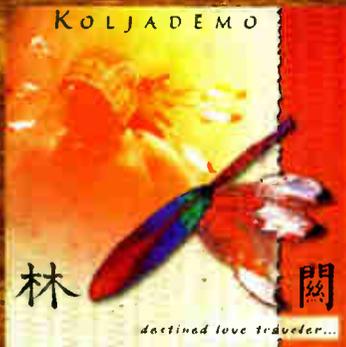


SOAR



SOUND OF AMERICA RECORDS

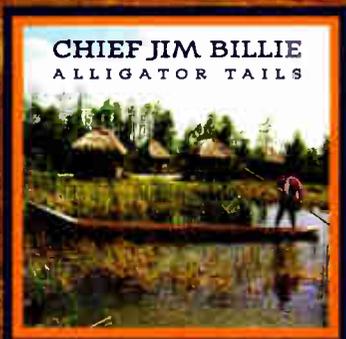
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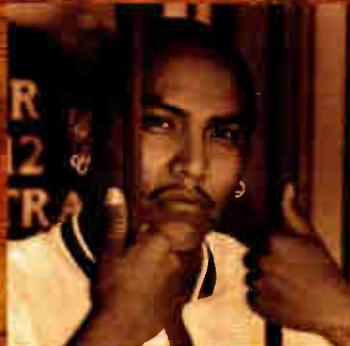
Produced by Lennie Gomes & Tom Hayashi



Chief Jim Billie Alligator Tales SOAR 193

Coming soon. Chief Billie of the Seminole Nation of Florida weaves a tapestry of songs and tales from the heart of the everglades.

Produced by John McEuen



Natay A Place Called Survival Warrior 608

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Produced by Robby Bee
Mixed by Robby Bee and Michael Sembello



Bryan Akipa Thunderflute SOAR 196

Native American flute music from the Dakota Nation. A combination of drumming and singing. A powerful new release from Indian America.

Produced by Tom Bee

Tom Bee Voted the 1998 Producer of the year at the Native American Music Awards. Congratulations also to Fredrick Whiteface voted best Blues/Jazz artist and recipient of the Life Time Achievement Award.

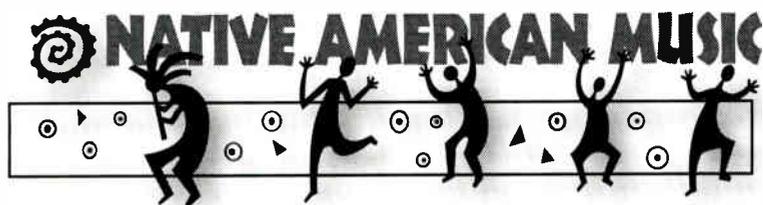


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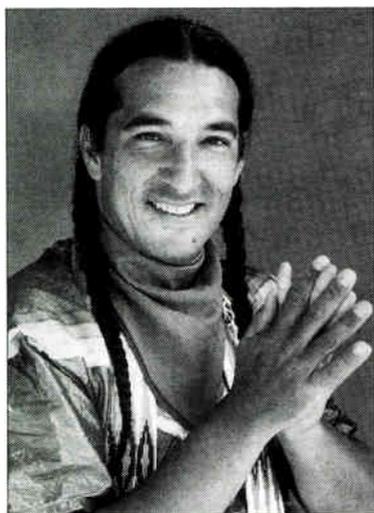
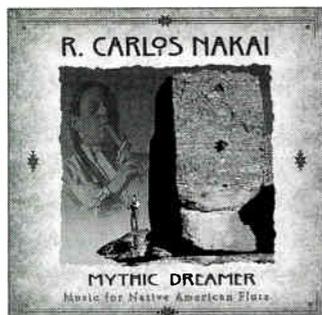
Native Imprints

COMPILED BY RICHARD HENDERSON

At the heart of the Native American market, plucky independent labels have cultivated audiences over the years. Following is a selective listing of companies noted for their Native American releases.

LABEL: Canyon Records

Robert Doyle, owner
LOCATION: Phoenix, Ariz.
FOUNDED: 1951
WEB ADDRESS:
<http://www.canyonrecords.com>
ARTISTS: Ed Lee Natay, R. Carlos Nakai, Sharon Burch, Joanne Shenandoah & Robert Tree Cody, Primeaux & Mike, Burning Sky, The Red House Family (jazz), Clan/destine (rock), Without Reservation (rap)



LABEL: Earthbeat!

Sharon Sherman, president
LOCATION: Redway, Calif.
FOUNDED: 1988
E-MAIL:
musicforlittlepeople@mflp.com
ARTISTS: Various, "Tribal Waters" (due Oct. '98), Kevin Locke, Joanne Shenandoah's "All Spirits Sing" released on Music For Little People imprint.

LABEL: Etherean Music

Chad Darnell, president/MD
LOCATION: Littleton, Colorado
FOUNDED: 1976
WEB ADDRESS:
<http://www.etherean.com>
ARTISTS: Buddy Red Bow, Dik Darnell ("Prophecies" with Steven Halpern), Good Voice Elk Nation Singers



LABEL: Higher Octave Records

Matt Marshall, president
LOCATION: Malibu, Calif.
FOUNDED: 1986
WEB ADDRESS:
<http://www.higheroctave.com>
ARTISTS: Douglas Spotted Eagle: "Pray" (released May '98)

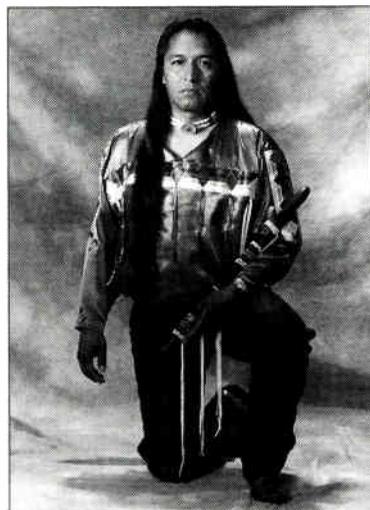
WEB ADDRESS:
<http://www.indianhouse.com/music/>
ARTISTS: Kevin Locke, Tom Ware, Southern Thunder, Yellowhammer, Haystack, Rose Hill, Indian Nation

LABEL: Indian House

Tony Isaacs, president
LOCATION: Taos, N.M.
FOUNDED: 1966

LABEL: Makoche Recording Company

Cherie Harms, president
LOCATION: Bismarck, N.D.
FOUNDED: 1995



Artists at work: Andrew Vasquez (top), Kevin Locke (center), Bobby Bee (bottom)

WEB ADDRESS:
<http://www.makoche.com>
ARTISTS: Kevin Locke, Joseph Fire Crow, Andrew Vasquez, Keith Bear, Brian Akepa

LABEL: RdA Music

Albert Stern, president
LOCATION: Malibu, Calif.
FOUNDED: 1993
WEB ADDRESS:
<http://www.rdamusic.com>
TITLES: "Spirit Of The

Nations," "Spirit Of The Nations II," "The Great Spirit"

LABEL: Red Feather Music

Catherine "Cat" Brotzman Carey and Paul Brotzman, owners
LOCATION: Boulder, Colo.
FOUNDED: 1996
WEB ADDRESS:
<http://www.fourwinds-trading.com>
ARTISTS: John Huling, Alph Secakuku

LABEL: Silver Wave

James Marienthal, president
LOCATION: Boulder, Colo.
FOUNDED: 1986
WEB ADDRESS: <http://www.silverwave.com>
ARTISTS: Mary Youngblood, Joanne Shennandoah, Peter Kater & R. Carlos Nakai, Joy Harjo & Poetic Justice

LABEL: Sound Of America Records

Tom Bee, president
LOCATION: Albuquerque, N.M.
FOUNDED: 1988
WEB ADDRESS:
<http://www.soundofamerica.com>
ARTISTS: Russell Means, Robbie Bee & The Boyz From The Rez; Chester Knight & The Wind

DISTRIBUTOR: Four Winds Trading Company

Catherine "Cat" Brotzman and Paul Brotzman, co-owners
LOCATION: Boulder, Colo.
FOUNDED: 1990
WEB ADDRESS:
<http://www.fourwinds-trading.com>
DISTRIBUTED LABELS: Silver Wave, Talking Taco, Canyon, Red House, EarthBeat!, Windham Hill, Laughing Cat, Hearts Of Space, Red Feather Music, EarthSea, Astromusic ■

NAMA GALA

Continued from page 17

categories for the much-anticipated launch of the Native American Music Awards, held May 24 at Foxwoods Resort Casino in Mashantucket, Conn., and hosted by the Mashantucket Pequot Tribal Nation. More than 100 artists and albums competed for awards in 20 divisions representing the full panoply of musical styles that comprise the current Native American musical renaissance.

The Native American Music Awards (NAMA) were birthed by the inspiration and energy of Ellen Bello, a former publicist who turned from promoting rock and



Reunited: Redbone



Ellen Bello

world-beat acts to devote herself to the cause of Native American music after "hearing the artists and being blown away by their struggles."

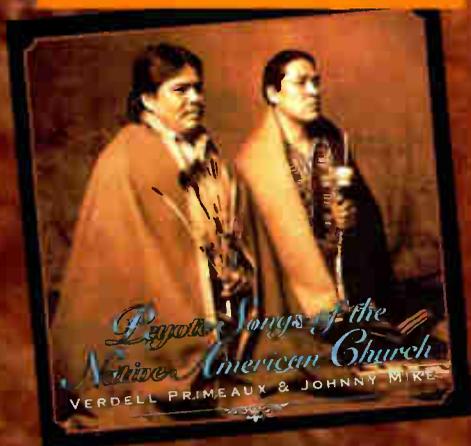
Bello, founder/president of NAMA, spent more than four years developing the concept of the awards presentation and seeking funding for the event. "I saw a need for these artists to be honored, while at the same time providing a platform for them to reach a wider audience," says Bello, who operates out of NAMA's New York office with a staff of five. "I put together a full business plan—250 pages—and took it to anyone and everyone who I thought could help."

It was with the timely assistance of Foxwoods and the Mashantucket Tribe that NAMA became a reality, attracting, in turn, a remarkable roster of top talent to lend the event the requisite glamour and prestige. Held Memorial Day weekend at the Fox Theater, the show was hosted by Wayne Newton, who shares his Native American heritage with a surprising number of other celebrities. "As part of the program," continues Bello, "we spotlighted nation-

Continued on page 25

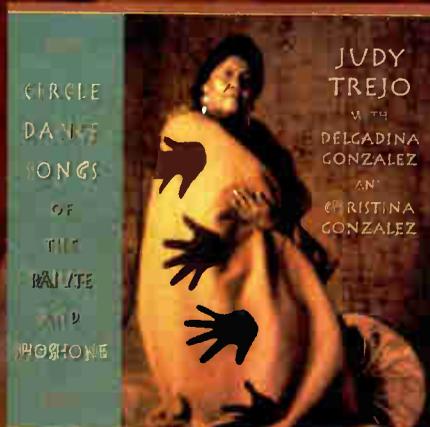
AWARD WINNING MUSIC FROM CANYON RECORDS

New Age Voice
Music Awards



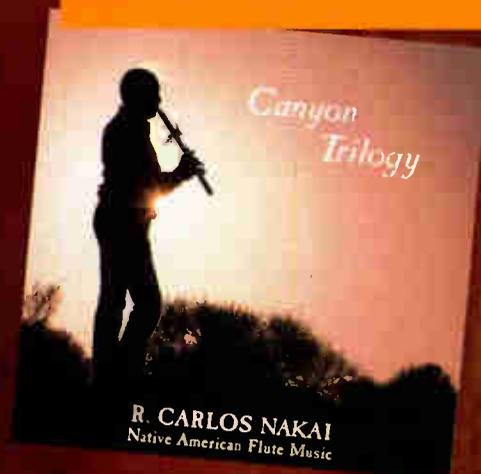
Best Traditional Native American Music
Peyote Songs (CR-6309)
by Verdell Primeaux & Johnny Mike

Association for
Independent Music Awards



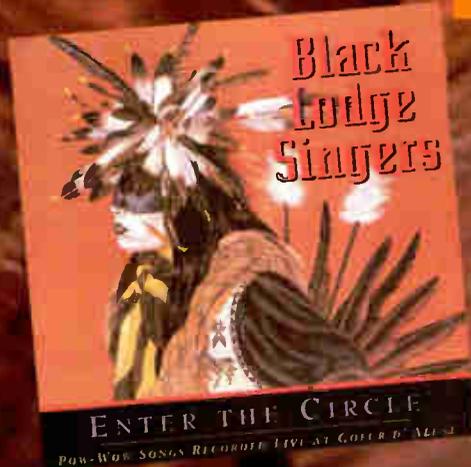
Best North American Native Music
Circle Dance Songs of the Paiute (CR-6283)
by Judy Trejo

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Canyon Trilogy (CR-610)
by R. Carlos Nakai
First Gold Record for
Native American Music

Native American Music Awards



Best Pow-Wow Album... **Enter the Circle (CR-6276)**
by the Black Lodge Singers
Best Male Artist... R. Carlos Nakai
Artist/Group of the Year... Black Lodge Singers
Best Traditional Album... **Peyote Songs (CR-6309)**
by Verdell Primeaux & Johnny Mike
Best New Age Album... **Two World Concerto (CR-7016)**
Best Flutist... R. Carlos Nakai
Best Instrumental Album... **Two World Concerto**



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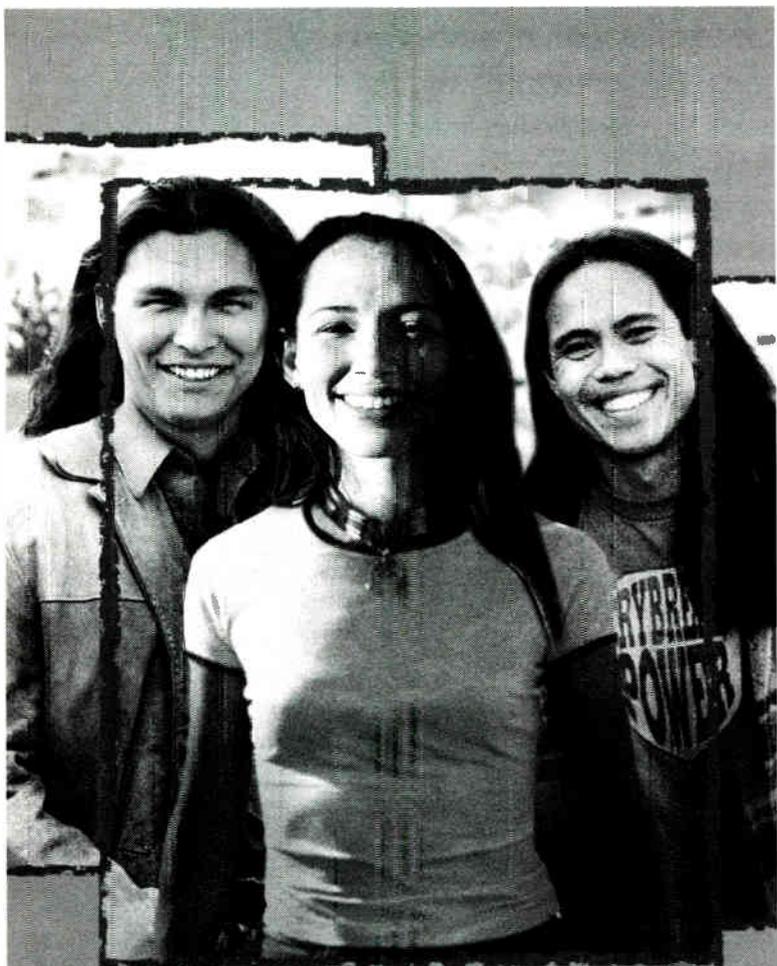
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NATIVE AMERICAN MUSIC

THE BIG PICTURE

Continued from page 18

And, in what is certainly the most convincing proof of Native American music's emergence as a genre in its own right, artists and fans turned out in abundance for the inaugural Native American Music Awards (NAMA) ceremonies. It was held May 24 at Connecticut's Foxwoods Resort Casino and was hosted by the Mashantucket Pequot Tribal Nation (see separate story).

"The awards show was really just the beginning," enthuses Ellen Bello, a former rock and world-music publicist who spearheaded the formation of NAMA and serves as president of the New York City-based operation with a staff of five. "Our vision for the future includes putting together an international



Joy Harjo & Poetic Justice

"Bringing a contemporary edge to the sound only serves to make it more accessible to mainstream audiences, which is how any culturally distinct music grows."

—Mitchell Marcus,
Triloka Records

tour and compilation CD with our award-winners, creating an archive of Native American music, and, especially, targeting television with a 'Riverdance'-type production," Bello says. "Our Web site got 10,000 hits its first month, and we had international coverage for the awards show. We're really riding a groundswell here. The audience for this music just keeps growing."

It's a growth profile that underscores an essential element in the creative and commercial potential of today's Native American music: diversity. A far cry from stereotyped chants and tom-toms, today's Native American music encompasses a surprising spectrum of styles, from rock 'n' roll and rap to country, gospel, folk and beyond.

"With Native American artists, the line between traditional and contemporary music is constantly shifting," remarks James Marienthal, president of Boulder, Colo.-based Silver Wave Records. The 12-year-old label is home to such popular Native American artists as flautist Mary Youngblood, saxophonist Joy Harjo and vocalist Joanne Shenandoah, whose melodic and lyric variations on tradi-

tional Iroquois themes not only earned her Best Female Artist honors at NAMA, but exemplifies Silver Wave's innovative approach. "Most of our artists work from a traditional base, but with a contemporary sensibility," continues Marienthal. "We begin by utilizing the most up-to-date recording techniques and often blend traditional and contemporary instruments

and arrangements. The result is music that, while it could be called jazz, new age or anything else, still retains its cultural identity."

"The only way Native American music can lose its unique quality is if the artists don't put their souls into it," says Mitchell Marcus, president of Triloka Records, the pioneering world-beat label and home

Continued on page 24

We congratulate Tom Bee of SOAR,
voted the #1 producer of the year
at the first annual native american music awards.

We are proud to be associated with Tom
and his great organization
and wish them great success in the future.



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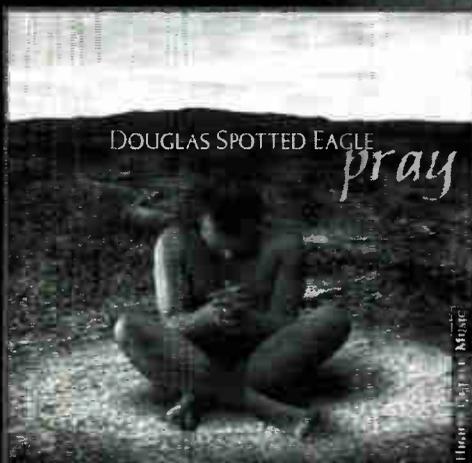
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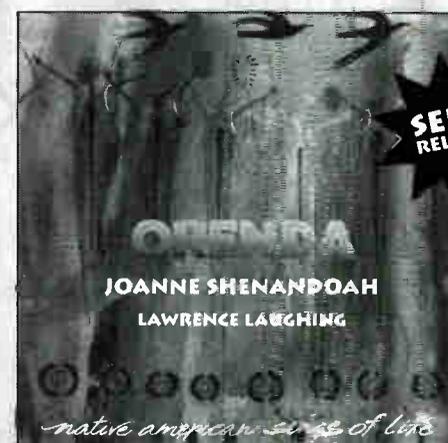
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NATIVE AMERICAN SONGS OF LIFE

Joanne Shenandoah
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BEST FEMALE ARTIST - 1998
 Native American Music Awards



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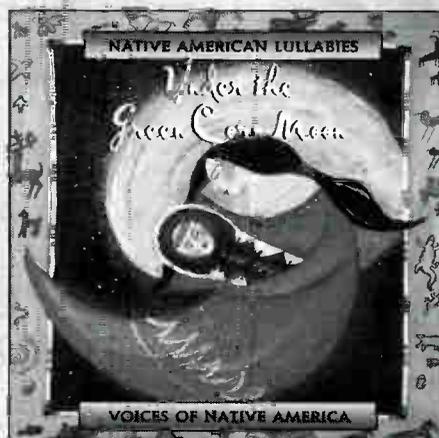


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NATIVE AMERICAN MUSIC

THE BIG PICTURE

Continued from page 22

to the above-mentioned Walela, as well as Jim Wilson, who has cut two albums under the name Little Wolf, and the group Tulku. "Bringing a contemporary edge to the sound only serves to make it more accessible to mainstream audiences, which is how any culturally distinct music grows," says Marcus. Proof of that contention can be seen in sales figures for Walela's debut album, which is climbing toward what Marcus calls the "magic number" of 100,000. "Native American music is no longer just about Smithsonian-type field recordings," he continues. "With

Tulku, for example, we took traditional peyote chants from the Native American church and mixed it with a contemporary version of those chants performed by a young duo named Primeaux & Mike. The result is something entirely new that still retains its cultural integrity."

CULTURAL MARRIAGE PROPOSALS

Among the Native American record labels most aggressively promoting the marriage of cultural unity and stylistic diversity is Sound Of America Records (SOAR), whose founder/president, Tom Bee, has helped provide a platform for Native American

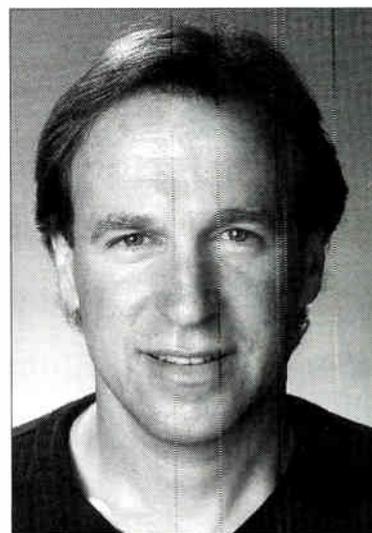
artists of every persuasion. "I don't run this company like a trading post," the outspoken Bee asserts from SOAR's Albuquerque, N.M., headquarters. "I run it like a record label. I'm not interested in just selling quaint artifacts of Indian culture. I'm looking for music, created by Native Americans, that has the broadest possible appeal. Traditional albums pay the rent, but it's contemporary artists who are creating a future for our music."

Bee has put considerable energy and resources behind his vision, forming no less than five separate labels under the SOAR umbrella, including Warrior Records, dedicated to rock and rap; the gospel-oriented Red Sea Records, and Natural Visions Records, a new age instrumental imprint. Recently celebrating its 10th anniversary, SOAR is on the cutting edge of Native American sounds, with recent and upcoming releases by such artists as Lakota pianist Brule and the rapper Natay, whose urgent rhymes deal directly with pressing cultural issues. "We have one overriding goal," Bee asserts: "to bring music by Native American artists into the mainstream. It's no longer enough to just put out pow-wow records for that same small audience. We use every aspect of marketing and promotion we can to let people know that there's exciting and important new music being made by Native Americans."

TRADITIONAL STAYS COMMERCIAL

While Native American rap, rock and country is certainly making its presence felt, there's no doubt that the rich traditions of tribal music are still a mainstay of the genre. SOAR's own extensive catalog of pow-wow and drum-circle music competes directly with such long-established champions of Native American musical heritage as Canyon Records. Founded in 1951, the Phoenix, Ariz.-based company continues to release a wide range of traditional titles,

including such recent albums as a vintage 1969 recording from New Mexico's San Juan Pueblo, a collection of Sioux songs of love and war, and authentic examples of indigenous music by the Cree, Tohono O'doman and Dogrib tribes.



Silver Wave's Marienthal

"I'm not interested in just selling quaint artifacts of Indian culture. I'm looking for music, created by Native Americans, that has the broadest possible appeal. Traditional albums pay the rent, but it's contemporary artists who are creating a future for our music."

—Tom Bee, SOAR

Canyon is also home to flutist R. Carlos Nakai, considered one of the first artists to demonstrate the commercial potential of contemporary Native American music. New age trendsetter Earthbeat! Records has released a series of tribal-music compilations, while both the long-established Indian House Records and the newly formed Makoche Recording Company are dedicated entirely to releases well within enduring Native American traditions.

BRINGING MUSIC TO MARKET

The extensive and expanding

range of Native American music brings with it unique marketing and promotional challenges. And, while the quality, size and number of performance venues for the artists continue to grow (see separate story), getting the music on the air—and in the stores—has necessitated new and inventive strategies. "There has always been a built-in market at reservations, trading posts and the various pow-wows and tribal gatherings that are held annually," remarks Darren Gordy, NAMA's director of marketing. "And outlets like Tower Records and Borders have well-established Native American sections. It's trying to break into the mainstream that necessitates a more imaginative approach." Part of that approach has been to tap independent distribution arms, such as Four Winds Trading Company, whose Boulder, Colo.-based operation handles releases by Silver Wave, Canyon, Earthbeat! and many others.

Another is to discover and nurture new and unique radio and retail outlets. "We work extensively in Triple-A and college-radio formats," explains Gordy, "and we've recently seen success in placing Native American product in retail chains such as the Nature Company, where customers already have a link to the kind of natural, earth-based music championed by so many Native American artists."

The national Borders Books & Music chain is also consistently singled out for its efforts on behalf of Native American recording artists. "We're very proud of our involvement with this music," says Ann Dickens, national events coordinator for Borders. "A big part of that involvement has been to create consumer awareness through special events. For example, we're currently hosting a 14-city tour for Douglas Spotted Eagle and his new 'Pray' release on Higher Octave Records. Response has been tremendous, and it's been very gratifying to see how consumers respond to a kind of music they may not have been familiar with before."

ALL NATIVE ALL THE TIME

The search for space, on the airwaves and in record bins, has naturally led to the creation of outlets wholly dedicated to Native American music in all its flourishing forms. Foremost among these: A.I.R.O.S. (American Indian Radio On Satellite), boasting all-Native American programming, all the time. Based in Lincoln, Neb., and funded in part by the Corporation For Public Broadcasting and the Northwest Area Foundation, A.I.R.O.S. airs a talk show, "Native America Calling," as well as two all-music programs, one a national service, the other created by various regional producers. "We play anything and everything, from new and old, reggae to techno, as long as it's done by American Indian artists," explains A.I.R.O.S. director of distribution, Eric Martin. "From our inception, we determined to divide our air time between traditional and contemporary music and we've kept to that ever since. Our

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New Age Voice Award, 1998

"...his musical vision is expansive..." Napra Review

"...heartfelt flute playing..." Wind and Wire

"...mastered his instruments..." The Daily Cardinal

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Floyd Westerman, Judy Trejo, Jay Silverheels, Kevin Locke, Tom Ware, Andrew Vasquez, Ulali, Jay Begaye, Chenoah, Redbone, Primeaux & Mike

audience response has been tremendous; we've recently gone to 24-hours-a-day streaming on the Internet to meet the continuing demand." Now airing on more than 30 stations nationwide, A.I.R.O.S. responds directly to what Martin describes as "a dual identity among Native Americans. First there is a regional, tribal connection. Then, there is the sense of Native Americans as a whole, a people with a common history and a shared future."

Both that history and that future are helping to shape the sound of Native American music, in all its extraordinary diversity. ■

NAMA GALA

Continued from page 20

ally recognized names and faces who have a Native heritage, including James Dean, Willie Nelson, Burt Reynolds, Donna Summer, Johnny Depp and many others." Included on that list is Jimi Hendrix, one of two artists inducted into the NAMA Hall of Fame.

Robbie Robertson, a tireless champion of American Indian music, was honored with a Lifetime Achievement award and was among a number of live performers at the event, including Richie Havens (who delivered a stirring Hendrix tribute), Floyd Westerman & Joanne Shenandoah, Walela and Robert Mirabel. "It was also a great thrill to have Redbone reunite just for the event," adds Bello, who sees NAMA as a springboard for a whole spectrum of future events and products enhancing the profile of Native American artists. "We have plans to put out a compilation CD of the award-winners," she explains, "and would like to bring them together for an international tour." NAMA is also exploring the possibility of airing the three-camera awards ceremony nationally.



"Native American music has taken a giant step forward with this show," Bello asserts. "The time has come for this music and these artists to find their rightful place in the musical mainstream."

Among notable NAMA winners: Walela's "Warrior" (Best Song), "American Warriors: Songs For Indian Veterans" (Record of the Year), Joanne Shenandoah (Best Female Artist), R. Carlos Nakai (Best Male Artist), Tom Bee (Best Producer), Buffy St. Marie (Best Pop Artist), Primeaux & Mike's "Peyote Songs" (Best Traditional Album) and Indigo Girls' "Native Heart" (Best Contribution By Non-Native Artist). —D.S.

Equal parts Native, rock, hip-hop and dance, the new album from the former frontman of The Band features collaborations with Jim Wilson, the Six Nations Singers, techno masters Howie B and Marius de Vries, Canadian throat singers, peyote healers and imprisoned activist Leonard Peltier. Driven by passion and hope, Robbie Robertson, a Mohawk descendant via his mother, brings forth the Native American sound he's carried inside for years, and sets it free.

Make contact with a legend.

Robbie Robertson

From The Underworld Of Redboy

"★★★★...a haunting, richly textured blend of ancient spirituality, rattle-the-walls guitar and hypnotic beats." — *Rolling Stone*

VH1 "Behind The Music" featuring Robbie Robertson begins airing June 19.

PBS Special "Making A Noise," a documentary profiling Robbie Robertson and the making of *Contact From The Underworld Of Redboy*. Premiering in August.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► EMMYLOU HARRIS

Spyboy
 PRODUCERS: Buddy Miller & Emmylou Harris
Eminent/RED
 Featured in *Music to My Ears*, June 20.

► VARIOUS ARTISTS

Music From The Motion Picture Small Soldiers
 PRODUCERS: various
DreamWorks 50051
 By enlisting cutting-edge DJs, rappers, and producers to rework such tracks as Queen's "Another One Bites The Dust," the Pretenders' "My City Was Gone," Pat Benatar's "Love Is A Battlefield," and Rush's "Tom Sawyer," the producers of DreamWorks' partially animated summer action flick "Small Soldiers" have breathed new life into the most hackneyed of musical forms: the classic-rock radio staple. Among the highlights of a refreshing set are a remake of "War" by Bone Thugs-N-Harmony featuring Flesh-N-Bone, Henry Rollins, Tom Morello, and Flea; DJ Z-Trip's reinvention of "Tom Sawyer"; Wyclef Jean's "Another One Bites The Dust"; Queen Latifah's "Love Is A Battlefield"; and "My City Was Gone," featuring Kool Keith and the Butcher Bros. Amid a profusion of soundtracks that simply license older material, this one stands out as an entertaining alternative.

RONNY WHYTE

Whyte Wolf—The Songs Of Tommy Wolf
 PRODUCER: Ronny Whyte
Audiophile 298
 The late composer/lyricist Tommy Wolf is best remembered as the co-author—with lyricist and frequent collaborator Fran Landesman—of two '50s cabaret classics: "Spring Can Really Hang You Up The Most" and "The Ballad Of The Sad Young Men." His works, 16 of which are presented here, are full of feeling and '50s cool, and they couldn't ask for a more sympathetic vocalist than ever-talented veteran Ronny Whyte, who gives a freshness to material that reflects a bygone pop era.

R & B

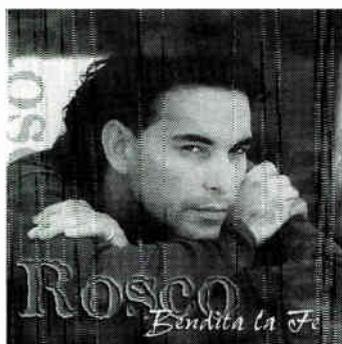
► RICKY JONES

PRODUCERS: Daniella Capretta, Melissa Ritter
Cherry/Universal 53101
 The sound of Ricky Jones' self-titled debut in some instances is reminiscent of the musical styles of Kenny "Babyface" Edmonds and Tony Rich—a smooth blend of R&B and pop. Furthermore, the soft-voiced crooner joins the ranks of male artists such as Maxwell and Kenny Lattimore, who write lyrics that actually mean something to the listener. Although the first single, the Diane Warren-penned "If I Was The One," has yet to catch fire, Jones' effort is a strong one, with gems like "Don't Know Much About Love," "Lost In You," and "Love Finally Made It." His obstacle will be standing out from the crowded field of young male vocalists who precede him.

DAWKINS & DAWKINS

Focus
 PRODUCERS: Rodney Jerkins, Fred Jerkins III, Fred Hammond, Warryn Campbell
Harmony 1696
 After a several-year hiatus, the brothers Dawkins re-emerge on a new label with musical authority and lyrical insight that can only come from maturity, experience, and most likely a few

SPOTLIGHT

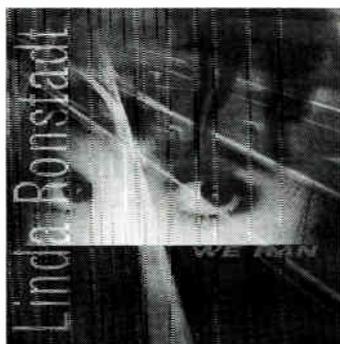


ROSCO

Bendita La Fe
 PRODUCERS: Various
Universal Latino 40121
 Sensational Spanish-language label how by emotive Cuban-American artist Rosco (formerly Rosco Martinez) finds the singer/songwriter grafting his distinctive grainy baritone onto a riveting assortment of steamy philosophical musings anchored by a singular amalgam of Latino, rock, pop, and R&B cadences and grooves. The leadoff single, "Para Siempre," is an irresistibly hooky, midtempo love song sure to roll at radio, along with almost any other melody-enriched track on the CD, including the sensual, romantic title-track ballad and the equally appealing "Señorita (No Me Dejes Solo)," plus a chugging, rock-tinged ode to a carnal inspiration, "Me Calienta."

hard knocks. Solid, alternately slamin', and subtly insinuating hip-hop and urban grooves pack a major punch, as the joyous abandon of gospel meets the celebratory spirit of contemporary R&B. Both mainstream and gospel stations should find strong singles shots ("Need To Know," "Your Joy," "Wrapped Up, Tied Up, Tangled Up," "Praisin' On My Mind"), as the Dawkins siblings hit a perfect bull's-eye between both formats. A career-making comeback from two young men clearly ready for prime time.

SPOTLIGHT



LINDA RONSTADT

We Ran
 PRODUCERS: Glyn Johns, George Massenburg & Peter Asher, Linda Ronstadt, Waddy Wachtel
Elektra 62206
 A well-traveled hitmaker who has parlayed her stardom into credible ventures into Mexican music, lullabies, and Broadway, Linda Ronstadt returns to her pop roots with her most vital collection in many a year—one that serves as a showcase for her irresistible voice and for the tunesmiths lucky enough to be covered by her. Among the highlights of an album that covers a wide stylistic territory with impressive cohesiveness are Bruce Springsteen's obscure gem "If I Should Be Behind" (from his "Lucky Town" album); the John Hiatt-penned title track and another Hiatt nugget, "Icy Blue Heart"; Bob Dylan's classic "Just Like Tom Thumb's Blues"; guitarist/producer Waddy Wachtel's "I Go To Pieces"; and the Doc Pomus/Mort Shuman ballad "Cry 'Til My Tears Run Dry." Another winner from one of the industry's most enduring artists.

COUNTRY

► TRISHA YEARWOOD

Where Your Road Leads
 PRODUCERS: Tony Brown & Trisha Yearwood
MCA Nashville 70023
 As Trisha Yearwood increasingly assumes the role of country music's female representative to the world, her appeal becomes increasingly broad, and

her material reflects it. Is it less country as a result? Only to the extent that a large part of country's shifting role is to provide substantial relationship songs to an audience in search of same—regardless of musical category. The songwriters here reflect that same new sensibility: a Carole King song is as at home with Yearwood's maturing vocal delivery as is a composition by Al Anderson, Sharon Vaughn, Diane Warren, Victoria Shaw, Bob DiPiero, Allison Moorer, or Annie Roboff. Yearwood has a great deal more in common with King than would seem apparent at first. She may well be the closest thing in popular music to a new Streisand.

LATIN

★ VELAS

No Stoppin'
 PRODUCER: Sergio George
Sir George/WEA Latina 24030
 On its fine label debut, which contains mostly romantic material, this female vocal quartet from Puerto Rico formerly known as Porto Latino has evolved into a tight-knit vocal unit whose pulpit-rattling harmonies invigorate salsa-rooted anthems such as the stirring leadoff single, "Ahora Mando Yo," as well as the throbbing entry "Se Me Antoja" and the moving testimonial ballad "Lucharé."

CLASSICAL

★ KORNGOLD: THE SEA HAWK SUITE; SYMPHONY IN F SHARP

Oregon Symphony, James De Preist
 PRODUCER: Ramiro Belgardt
Delos 3234
 The Erich Wolfgang Korngold revival continues apace with one of the worthiest albums from Delos in years. James De

Preist leads the plucky Oregon Symphony in a rare and eloquent reading of the suite from Korngold's melody-laden score to the 1940 swashbuckler "The Sea Hawk," as well as in a big-boned account of the Symphony In F Sharp that compares favorably with other recent recordings, including Franz Welser-Möst's Grammy-nominated account on EMI. If Welser-Möst's version is of a Viennese cast, elegant and urbane, then De Preist's has a peculiarly American, visceral tone. Both views have their justifications, since Korngold was the ultimate post-Romantic Viennese who had lived and worked in Hollywood for two decades when he wrote his only symphony. This set's vibrancy also stems from Delos' cinematic-minded "virtual reality recording," though the brash sonics may not be for all tastes. Also, although Delos' art direction veers toward kitsch as usual, the booklet is a model for others: There are worthy notes by Korngold biographer Brendan Carroll, details on his book and other De Preist discs, and apt illustrations.

CONTEMPORARY CHRISTIAN

► THE MARTINS

Dream Big
 PRODUCERS: Phil Naish, Michael Sykes
Spring Hill CMD5452
 This talented family trio has won five Gospel Music Assn. Dove Awards, including the Southern gospel album of the year prize for the last three years. This release should continue to satisfy its base in Southern gospel, but it's also a move into more inspirational AC territory. Siblings Joyce Martin McCollough, Jonathan Martin, and Judy Martin Hess perfected their harmonies growing up in a rural Arkansas cabin, and this project showcases those vocal stylings. The trio stretches out on the rollicking, uptempo "Count Your Blessing," and the title cut is a positive anthem with an infectious melody and engaging lyric. Another of the album's standouts is Jonathan Martin's poignant ballad "More Like A Whisper," which he sings as though he's lived the lyric. An album with wide-ranging appeal that should take this act to a higher level.

► RICH MULLINS & A RAGAMUFFIN BAND

The Jesus Record
 PRODUCER: Rick Elias
Myrrh 080688559229
 When Rich Mullins died last September in a car accident, the contemporary Christian music community lost one of its most powerful creative forces. A maverick who eschewed the trappings of success, Mullins was a songwriter of immense depth, unafraid to wrestle with complex issues arising from his faith. In the process, his insights enlightened those touched by his music, and that legacy lives on in the two-CD "The Jesus Record." One disc, "The Jesus Demos," features demos Mullins recorded on a boombox nine days before his death; they include the eerie line "My deliverer is coming/My deliverer is standing by." The second CD features Mullins' friends Rick Elias, Amy Grant, Michael W. Smith, Phil Keaggy, Ashley Cleveland, and his Ragamuffin Band performing fully produced versions of the songs Mullins had demoed. Grant's version of "Nothing Is Beyond You" is uplifting, and Smith turns in an affecting version of "Heaven In His Eyes," but the real treasures are Mullins' simple, stunning last recordings. Releasing simultaneously with the double-CD set is "Homeless Man: The Restless Heart Of Rich Mullins," a documentary that should draw further attention to this powerful collection.

VITAL REISSUES

VARIOUS ARTISTS

Have A Nice Decade—The '70s Pop Culture Box
 COMPILATION PRODUCERS: David McLees, Gordon Skeene, Bill Ingolt
Rhino 72919
 Accustomed to raising the bar on boxed sets, Rhino has outdone itself with this mother of all retrospectives—a seven-disc homage to the decade that time forgot, packaged in appropriately hideous, puke-green shag carpeting with a smiley face pattern. With 160 tracks ranging from "School's Out," "A Horse With No Name," and "The Bertha Butt Boogie—Part 1" to "Turn The Beat Around" and "Beach Baby," any five of these CDs are certain to provide hours of nostalgic entertainment in "shuffle" mode. Furthermore, as a coffee-table item, the set is a guaranteed conversation piece, complete with a time line of current events, photos, trivia, and blurbs on each track—not to mention the tactile pleasure of the carpet and a unique tiered design that lets users flip the disc tray to access the CDs on the bottom. True to its name, "Have A Nice Decade" is pop culture in a box and a

serious contender for a packaging Grammy.

CHARLIE FEATHERS

Get With It: Essential Recordings (1954-69)
 PRODUCER: none listed
Revenant 209
 Though chiefly remembered for his rockabilly issues, Mississippi wild man Charlie Feathers was also an incredibly gifted country stylist whose honky-tonk crooning rivaled that of Hank Williams. Cut at Sun in Memphis in 1955, Feathers' early hillbilly recordings—such as "I've Been Deceived" and "Defrost Your Heart"—are nothing short of amazing. The whole spread of songs here makes this not only a Feathers history but also a chronicle of the musical times. This two-CD, 42-cut package is evenly divided between commercially released sides (covering 1955-1962) and unreleased demos, outtakes, and live cuts dating from 1954 to 1969. Though he tried to leave hillbilly music in 1956 (the title cut, an adaptation of "Corinna, Corinna," was one such attempt), he never fully escaped. Though plagued by health problems, he has performed occasionally in recent years.

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 (J): 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 Filppo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bamberger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John DiIiberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **GLORIA ESTEFAN Oye** (no timing listed)
 PRODUCERS: Emilio Estefan Jr., Tony Moran, Randall Barlow
 WRITERS: G. Estefan, E. Estefan Jr., R. Barlow, A. Chirino
 PUBLISHER: Foreign Imported Productions, BMI
Epic 5498 (c/o Sony) (CD promo)
 The second single from La Glo's slammin' dance opus, "gloria!" sidesteps the disco demeanor of the previous "Heaven's What I Feel" in favor of a percussive salsa flavor. Once again, the veteran singer manages to surprise and delight, delivering a bilingual performance that is fraught with smoldering sensuality. She is bolstered by an arrangement that teeters between current club sounds and the shoulder-shakin' tone of her Miami Sound Machine breakthrough, "Conga." In fact, if you've been pining away for a jam that captures the party vibe of that classic recording, look no further. Further proof that Estefan is a still a youthful artist, this is a programming must for top 40 and rhythm-crossover formats. Still, the diva's maturing fans should have no trouble finding "Oye" on their local AC radio station. Guess that's what they call a multi-format hit, eh?

► **SOUL ASYLUM Close** (3:53)
 PRODUCER: Chris Kimsey
 WRITER: D. Pimer
 PUBLISHERS: WB/Made to Be Broken, ASCAP
Columbia 41328 (CO promo)

Soul Asylum presents new competition for the Air Supply back catalog on this foray into romantic pop. "Close" employs a chordal piano line (think: the theme from "Cheers"), relaxed acoustic strumming, and Broadway-style melody and vocal crescendo, and not even the big rock guitar bridge and scattered drum fills can pull the song back from adult contemporary's gentle clutches. While they've always had a propensity for cheesy lyrics, until now the band treaded firmly on rock's soil. This new direction ("And if you've got a secret/It's in me you can confide/And if we ever get split up/I'll always be on your side") is not entirely unsuccessful, but it is pretty strange.

R & B

► **ALEXANDER O'NEAL Grind** (4:11)
 PRODUCER: Rodney Richard
 WRITERS: N. Mundy, M. Christina
 PUBLISHERS: One Day I'm Gonna Make It/Chrysalis Songs/Boyz-n-Berry, BMI
Ichiban 487 (cassette single)

What a pleasure it is to welcome O'Neal back to the front lines of R&B. After too long an absence from recording, he previews his new excellent album, "Lovers Again," with a slinky slow jam that wisely pays attention to current jeep trends—while never forgetting that his core following is no longer trend-hopping kiddies. Time has treated O'Neal's voice well. His smooth baritone now has an engaging raspy edge, which adds a seductive texture to every line he utters. Producer Rodney Richard keeps the groove taut and covered in lush keyboards. An essential addition to quiet storm specialty shows, though mainstream R&B programmers would also be wise to find space for this lovely effort.

COUNTRY

► **DOLLY PARTON Honky Tonk Songs** (4:32)
 PRODUCERS: Dolly Parton, Richie Owens
 WRITER: D. Parton
 PUBLISHER: Velvet Apple, BMI
Blue Eye/Decca 72061 (CD promo)
 In the wake of Rising Tide closing its doors in Nashville, Parton is now calling

Decca Records home. She makes a renewed bid for country radio airplay with this first single from her forthcoming album, "Hungry Again." The lyric poses the question "Why don't more women sing honky-tonk songs?" It's a cute lyric, and Parton performs with her usual panache. But the production almost seems to play against the vocals instead of enhancing her unique sound. Parton is gamely courting country radio, and she has lots of fans in that arena. Still, it remains to be seen whether this will be the song that gets her back on the airwaves. If this one doesn't catch fire, there's still hope, as the album is fertile with stronger material.

► **REBA McENTIRE Forever Love** (3:52)
 PRODUCERS: David Malloy, Reba McEntire
 WRITERS: L. Hengber, D. Bryant, S. Russ
 PUBLISHERS: Starstruck Writers Group/Glen Nikki, ASCAP; Starstruck Angel/Missoula, BMI
MCA 72062 (CD promo)
 McEntire follows her smash duet with Brooks & Dunn, "If You See Him/Her," with a pretty—if somewhat syrupy—ballad about long-term love and commitment. (The song is the title theme to her CBS TV movie, which airs in September.) Penned by hit writers Liz Hengber, Deana Bryant, and Sunny Russ, the tune boasts a sentimental lyric and a pretty melody that drowns in the overly lush pop production. McEntire's delivery bounces between being appropriately vulnerable and intimate during the verses to going a little too far over the top on the soaring chorus. Reba fans who are into this type of thing will appreciate it for what it is; others will miss the days when one of country music's most affecting voices still sang country music.

► **GIL GRAND Spilled Perfume** (3:50)
 PRODUCER: Byron Hill
 WRITERS: B. Hill, T. Hiller
 PUBLISHERS: MCA/Brother Bart, ASCAP; Sold for a Song, SOCAN
Monument 78840 (CD promo)
 Monument's reactivation thus far has been a tremendous success, as the Dixie Chicks have become one of the industry's breakthrough acts this year. The label makes its next bid with Grand and his upcoming CD, "Famous First Words." The first single features a silky melody that is matched by Grand's smooth vocals. The Byron Hill/Tony Hiller tune covers lost-love territory, bringing some interesting imagery to the lyric.

★ **KEITH HARLING Coming Back For You** (3:28)
 PRODUCER: Wally Wilson
 WRITERS: J.D. Rich, C. Waters, T. Shapiro
 PUBLISHERS: Sony ATV Songs/Tree/Chris Waters/Hamstein Cumberland/Tom Shapiro, BMI
MCA 72064 (CD promo)
 Harling follows up his debut single, "Papa Bear," with a lively song made for summertime radio. It has an infectious melody, plus a lyric laced with references to Coppertone, Ray-Bans, piña colodas, and all things that bring to mind thoughts of summertime fun. Harling has a warm, accessible voice and delivers this tune in a playful appealing style that should garner widespread support at country radio.

DANCE

► **DAVID MORALES PRESENTS THE FACE Needin' U** (10:00)
 PRODUCER: David Morales
 WRITERS: D. Morales, P. Hurr, R. DiCiccio
 PUBLISHERS: Def Mix/EMI/Vallarta/Richie Rome, ASCAP
 REMIXER: Albert Cabrera
Definity 002 (12-inch single)
 The reigning king of clubland proves he's still a man of the underground with a rip-pin' house music anthem that relies largely on his knack for crafting spine-tingling percussion lines and taut keyboard loops. He builds his hook around a tasty sample from "My First Mistake" by the Ch-Lites, injecting a nice old-school flavor to an otherwise cutting-edge recording. Although nothing can improve upon Morales' primary 10-minute creation,

Albert Cabrera makes a respectable bid for turntable attention in an epic remix that leaves the listener wondering what else this one-time Latin Rascal has tucked up his creative sleeve. Contact: 212-505-7728.

► **VANESSA-MAE I Feel Love** (6:51)
 PRODUCER: Andy Hill
 WRITERS: P. Bellotte, G. Moroder, D. Summer
 PUBLISHERS: Rick's Music/Budde Songs/Sweet Summer Night, ASCAP
 REMIXERS: Charlie Casanova, Pablo R. LaRosa, Klubheads, Rollercoaster, Nick Griffiths, Brian Tench, Gary Q., DJ Roach, B.K.N.Y.
Virgin 13119 (12-inch single)
 If you're gonna take on a timeless classic like Donna Summer's quintessential disco anthem, you'd better bring a fresh idea or two to the table—and you'd better not hurt the original tune in the process. Vanessa-Mae bravely takes on "I Feel Love" and manages to deliver an interpretation that deftly accomplishes both tasks. An accomplished violinist, she succeeds in breathing interesting new depth into the song's simple yet sticky melody, giving it the classical, "serious" tone it deserves. Needless to say, producer Andy Hill's original beats are faithful and fun, while an army of underground club DJs get a chance to tweak the song with largely positive results. Gary Q.'s and Charlie Casanova's respective versions are particularly potent, since they challenge the ear with forceful tribalistic beats and trance-like keyboards.

► **CIRRUS Back On A Mission** (6:45)
 PRODUCERS: Cirrus
 WRITERS: A. Carter, S.J. Barry, R. Padilla
 PUBLISHER: not listed
 REMIXERS: Cirrus, DJ Dan, AK1200, Dave Aude
Moonshine 88454 (CD single)
 The lads who've helped make the often intangible electronica movement appetizing for the pop masses return with a thick and chewy big-beat jam that is designed to simultaneously please the club-rooted genre's die-hards and attract alterna-rock novices. In its original form, the track melds caustic guitars with razor-sharp rave synths, making for an aggressive, almost Nine Inch Nails-esque sound. Remixed to virtual perfection by a bevy of West Coast renegades, "Back On A Mission" crackles with credible underground intensity. Don't miss the band's smokin' new album, due this fall.

A C

► **PATTY SMYTH Wish I Were You** (3:49)
 PRODUCER: Matt Serletic
 WRITERS: P. Smyth-McEnroe, G. Burtnik
 PUBLISHERS: EMI-Blackwood/Pink Smoke, BMI; War Bride, ASCAP
Columbia/Sony Music Soundtrax 41392 (CD promo)
 The onslaught of singles from the massive

soundtrack to "Armageddon" continues with this pop-lined rocker from the long-silent Smyth. Producer Matt Serletic keeps the studio frills down to a bare minimum, leaving plenty of room for Smyth to cut loose and feed off a spree of crunchy, '80s-styled guitars. A delicious treat for fans of the veteran rock belter's Scandal-era material, this single could create a new demand for the artist at triple-A, mainstream rock, and top 40 radio.

► **SCOTT HOWARD Someone To Hold** (no timing listed)
 PRODUCER: not listed
 WRITER: S. Howard
 PUBLISHER: not listed
SH 001 (cassette single)
 Newcomer Howard is from the old school of pop crooners who consciously eschew the gimmicks and grandstanding of kiddie-driven top 40 music. "Someone To Hold" is a simple love song with a splash of blues spice. Howard has an astonishingly wide and flexible vocal range, with an appealing theatrical flair. He is complemented by an instrumental undercurrent of subtle scratchy guitars and a prominent framework of brassy horns. In all, this is a natural selection for sophisticated AC listeners—not to mention an attractive introduction to a singer well worth keeping a close eye on. Contact: 914-965-2138.

ROCK TRACKS

► **DAG Our Love Would Be Much Better (If I Gave A Damn About You)** (3:41)
 PRODUCER: John Custer
 WRITER: J. Custer
 PUBLISHERS: Pomegranate Days/Stellium, ASCAP
Columbia 41128 (CO promo)
 Vocals are this track's highlights, with a great scratchy male lead voice and female group backups belting the message of apathy heralded in the song's title. Dag's soul/funk/rock hybrid brings to mind Kool & the Gang and The Artist Formerly Known As Prince, and this band similarly understands how to get into a groove and stick there. While that quality serves to ground this toe-tapping single, it also gives it a slightly stagnant feel only exacerbated by a recognizable, overused horn riff. A bar-rock element underlies this track while other, poppier genres permeate the mix, a sound that could either serve to defy pigeonholes or cause this song to fall through the cracks altogether.

► **SUPERGRASS We Still Need More (Than Anyone Can Give)** (3:47)
 PRODUCER: The Dust Brothers
 WRITER: not listed
 PUBLISHER: not listed
DreamWorks 5074 (CD promo)
 If the Beatles had ever met the Dust Brothers, the songs on "Revolver" might have turned out like this single from Britpop masters Supergrass. Harmonized full-group sing-alongs and light-hearted lyrics carry this bouncy track along, while back-up "oohs" and "aahs" add to the '60s/'70s pop flavor. The track's bridge is its most impressive, and most up-to-date, element—orchestral strings duet with a prominent drum and electric bass line with surprisingly fresh results.

► **THE BANJO SPIDERS Gilligan's Daughter** (2:07)
 PRODUCER: Garrett Thomas Vandermolten
 WRITER: E. Barlow
 PUBLISHER: Myass, BMI
Spinning 007 (CD promo)
 In a decade of remixes and repackaged nostalgia, this band jumps on the post-modern bandwagon and creates a patchwork of vintage sounds. In the first few seconds of the song, the band moves from a driving rock'n'roll guitar opening to a single surf-guitar chord (so brief you might think you imagined it) to a recycled Buddy Holly "Everyday" riff with reworked ending. Although this Weezeresque version of Buddy Holly bop adds a scruffy-pop twist at the end of the borrowed riff, you can still detect some of

Holly's hiccup vocal stylings amid the garage-band yells. And even though the lyrics are not vintage, the song's driving bop evokes Holly's own words, leaving you feeling like you're "going faster than a roller coaster."

► **FIVE EASY PIECES Lovers** (3:57)
 PRODUCERS: Five Easy Pieces
 WRITER: M. Dauer, J. Schwartz
 PUBLISHER: not listed
MCA 4160 (CD promo)
 Clean and simple guitar work laces an adrenaline-pumped, drum-heavy opening that will leave your feet tapping. Just as you're ready to hop up and dance, country-fried rock vocals cut in, following the lead of subtle, honky-tonk guitar stylings that eventually burst into bluesy solos. Although the song could do without hybrid country/rock lines like "we rock'n'roll like lovers on parole," the soul of this song is in the beat, not the lyrics. This is the kind of song that reminds you that music was made for dancing.

► **THE UNINVITED What God Said** (2:57)
 PRODUCER: T. Panunzio
 WRITERS: the Uninvited
 PUBLISHER: Jam or Die, BMI
 REMIXER: T. Panunzio
Atlantic/Igloo 8430 (CD promo)
 For the band that once referred to its sound as having "a pop heart, a rock soul, and country bad breath," the bad breath seems to have faded in this tune. Although you can still detect a rootsy quality in some of the guitar riffs, this goofy novelty song seems more bubble-gum pop than rustic root. But beneath the bubble-gum film is a medley of sounds—ranging from a ska groove to straight-up rock—that keeps the Uninvited one step ahead of even its own definition. As long as the fans can stomach the hokey lyrics, this band's first big-label release should spread its fan base beyond California.

RAP

► **GOODIE MOB. Beautiful Skin** (4:30)
 PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Craig Love
 WRITERS: C. Love, R. Barnett, T. Burton, C. Gipp, W. Knighton
 PUBLISHERS: C'Amore/Goodie MOB./Chrysalis, BMI
LaFace 4341 (cassette single)
 It's so refreshing to hear someone hailing the black woman for more than her sexual prowess that it's very easy to overlook the far-reaching implications of "Beautiful Skin." More than the average "wifey" track (the "you are my main woman but there are others on the side" type of song), the song has Goodie MOB. establishing the correct and intended purposes behind courtship: getting to know the person, what she is about, and starting a relationship if the mind-sets are aligned. At the same time, the group appreciates the finer points of a black woman's demeanor instead of harping on the bad. Musically, the track is a godsend for such subject matter, as Cee-Lo serenades listeners in the chorus and the guitar-driven melody keeps them interested.

► **MANTRONIK VS. EPMD Strictly Business** (3:38)
 PRODUCERS: EPMD
 WRITERS: "Steve-O" Oaklander, EPMD, K. Mantronik
 PUBLISHERS: Virginia Beach/Warner-Chappell/Herbacious/Black Fountain/TCF, ASCAP
 REMIXER: Mantronik
Priority 53317 (cassette single)
 Profile Records may be making a killing on Jason Nevins' remix of Run-D.M.C.'s "It's Like That," but Priority Records has definitely taken a turn for the worse with Mantronik's version of EPMD's "Strictly Business." The biggest fault, it seems, was trying to mesh an originally mid- to slow-tempo rhyme to a high-energy dance mix. Not only do the vocal and musical not mesh, but true hip-hop lovers, whether they're into dance, hardcore hip-hop, dub, or electronica, will not be able to envision Erick Sermon and Parrish Smith over the techno-influenced beat. Better luck next time.

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

MP DA LAST DON

No Limit and Shooting Star Pictures
58 minutes, \$19.98

Apparently Master P watched "Scarface" too many times during his formative years. This direct-to-video gangster flick is a glorified music video that steals plot points and characters from the Al Pacino feature and Mario Puzo projects. Master P plays a concerned basketball coach whose father is the head of a crime family. He dives into more familiar territory when the Don is killed and he takes over, swearing to change the family. Eventually, though, he too becomes a greedy, murdering thug. The acting leaves much to be desired, with other No Limit rappers like Snoop Doggy Dogg and Mia X in supporting roles. Accents change, delivery is monotone, and expressions are blander than those seen on C-SPAN. The film contains violence, lewd sex acts, and bad language. Some random concert footage and a video are tacked on the end, proving that Master P may know how to turn a record label into a powerhouse competitor; but he should stick to kissing the brass ring instead of trying to wear it.

BOP BOYS: THE VIDEO

Interhit/Priority Records
41 minutes, \$14.98

Young girls are bananas for boy bands, and this video and its companion CD put the best of the pack—from 98° and 911 to Aaron Carter and Boyzone—in one convenient place. Although the CD has more tracks, like a previously unreleased version of "Quit Playing Games" by the Backstreet Boys, the video has enough choreographed moves, sculpted chests, winning smiles, and bubblegum ballads to please any preteen on your shopping list. Compiled by the staffers at Bop, a leading teen entertainment magazine, it also showcases some of Europe's additions to the popular genre, like Espen Lind and Ant & Dec.

INSANE CLOWN POSSE: SHOCKUMENTARY

PolyGram Video
90 minutes, \$19.95

The Detroit-based hardcore rap duo that was dumped by Disney's Hollywood Records now has a big new home on Island Records. The group's first long-form video is as much a paean to their fans—who are known to don the clown makeup and anti-establishment leanings of their musical muse—as it is to ICP's own genesis and current standing. To the uninitiated viewer, it's a fascinating and sometimes humorous window on a mildly disturbing kernel of current popular culture. Concert and backstage footage wraps around various interpretations of the ICP phenomenon from band members Violent J and Shaggy 2 Dope, their manager; a focus group asked to assess ICP paraphernalia, select fans and their parents, and even a handwriting analyst who reports her findings after reading some fan mail.

THE BEST OF KERMIT ON SESAME STREET

Sony Wonder
35 minutes, \$12.98

Kermit's Muppet pals gather to toast their favorite frog in a Lincoln Center tribute that touches on some of the greenest moments in "Sesame Street" history. As this has become one of its strongest marketing efforts of late, Children's Television Workshop superbly repackages some classic footage together with some new content and flair. With Grover serving as MC, the program hops from "interviews" with an adorable smattering of children about all things Kermit to a rainbow of best-

loved sketches and songs such as "Caribbean Amphibian," "Tadpole," and, of course, "Bein' Green." There's also a patchwork of segments featuring Kermit on the job as Sesame Street's hardest-working newsman, with clip after clip of him reciting his now-famous catchphrase, "Kermit the frog here."

TEENAGE MUTANT NINJA TURTLES: EAST MEETS WEST

Twentieth Century Fox Home Entertainment
100 minutes, \$14.98

A mystic sort of vibe hangs over this direct-to-video, live-action movie starring the four crime-fighting turtles and a new half-shell heroine named Venus de Milo. Now fully developed Ninja warriors, Leonardo, Raphael, Michelangelo, and Donatello find their way to China, where they face the Dragon Lord, an emperor gone bad who's cooking up a way to become invincible and conquer the universe. Their journey also takes them to a surreal space called the Realm of Dreams and brings them into contact with a long-lost sister of sorts, Venus, who fell into the same toxic ooze at birth as our crime fighters but was raised in Shanghai rather than New York. Unlike her male counterparts, Venus uses the powers of the heart and mind to right the wrongs of the planet. Together, the five turtles stage a powerful counterattack to bring down their nemesis.

THE AVENGERS

A&E Home Video
100 minutes each, \$12.95 each or \$29.95 for three-pack
Warner Bros. is drumming up lots of awareness for this '60s British TV series

with its upcoming feature film of the same name, and A&E is jumping into the fray of "The Avengers" by releasing the original TV series on video for the first time. The first batch of releases are available as single tapes (each containing two episodes) or packaged in two three-tape boxed sets. The videos begin with episodes from 1967, when the show starring Diana Rigg and Patrick Macnee was in its fifth season, and also when it began airing in the States. The groundbreaking adventures of sexy secret agents Emma Peel and John Steed set the stage for many a TV series and film to come and are a hoot to view in retrospect. The July video release also coincides with A&E's airing of a documentary about the original series. Contact: 212-206-8600.

THE ROCKIES BY RAIL

Acorn Home Media
55 minutes, \$19.95

Anyone thinking of traveling to the Rocky Mountains or just looking for an armchair getaway will find a beautifully filmed facilitator in this educational travelog. Cameras shadow a group of vacationers traveling aboard restored luxury cars that more than half of a century ago traversed terrain accessible only by train. En route from Denver to Portland, Ore., the travelers make notable stops in Salt Lake City, Wyoming's Grand Teton National Park, and Yellowstone Park. But as the old saying goes, it's the getting there that is the most fun. Current footage and interviews with passengers are complemented with vintage photos and historical commentary that explains the geography and the routes—including the addition of new tracks and tunnels—trains used to cross

the Continental Divide in years past. Contact: 800-474-2277.

WHEELS: AN IN-LINE STORY

Tapeworm Distributors
30 minutes, \$14.95

This short film about the world of aggressive inline skating pairs the three young filmmaking Klein brothers—Brandon, 19, Nix, 18, and Danny, 15—with the more well-known Hanson brothers, who supply the soundtrack. This film, the third from the brothers Klein, tells the story of a boy who hopes to one day be good enough to skate with the best. Instead, he is sidelined by a skating accident, and his hospital bed becomes the launch pad of a swirl of dreams about amazing skaters. Footage of skaters filmed in the U.S., Amsterdam, and several locales in Switzerland serve as the backdrop. The Kleins deserve credit not only for making an aggressive skating tape that is devoid of foul language but also for turning out a slickly produced finished product that should be a magnet for their peers. Contact: 800-367-8437.

ENTER*ACTIVE BY DOUG REECE

NFL XTREME

989 Sports (formerly Sony Interactive)
PlayStation

Players thirsting for a sports title that quench their blood lust the same way combat games such as Duke Nuke'em does will find "NFL Xtreme" particularly refreshing. While not exactly the model of sportsmanship, "Xtreme" is good old-fashioned violent fun, junking the traditional model of straight sports games like Game-

Day for a five-on-five, bone-jarring game with comic-book-proportion players. Late hits, helmet-popping tackles, and taunts are routine. In fact, the game is penalty-free. If you're looking for realism, however, don't bother with this game. Players have moves—such as forward-flipping over tacklers' heads—that even Walter Payton in his prime would envy. Can an "NHL Xtreme" be too far behind?

M.A.X.2

Interplay
PC CD-ROM

Interplay makes its way onto the Internet with this, its first multi-player online game. It's also the first title from the developer's Flat Cat division, which acted intelligently by launching off the solid platform of the first "M.A.X. (Mechanized Assault & Exploration)" title. In the new version, Flat Cat has taken the combat/strategy title and added features such as extended viewing options, new environments and breeds of alien opponents, and spy cameras. Offline players will also note a significant boost in artificial intelligence.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

OTHER PEOPLE'S DIRT

By Louise Rafkin
Read by the author
Listen & Live Audio

3 hours (unabridged), \$16.95
ISBN 1-885408-23-4

Rafkin doesn't fit the stereotype of a house-cleaner; middle-class and college-educated, she began cleaning houses in her 20s as a way to turn extra money and somehow stuck with it. Her busy intellect, however, wasn't satisfied with simply waxing and mopping, so she began thinking of herself as a spy, drawing conclusions about her clients' lives from the dirt they left behind. In this amusing memoir, she tells of her "cleaning adventures" and has a few choice words to say about clients who pay in pennies and purposely throw big messy parties the night before the cleaning woman comes. She also castigates large corporate cleaning services, which charge top dollar while paying their workers minimum wage. Wanting a full picture of the cleaning profession, she interviews a veteran maid of the rich and famous, a poor immigrant single mother, and a former stripper who now does nude housecleaning. Rafkin's reading is unfortunately a lot drier than her material, and a professional actress would have served the material better. Still, this is an unusual and amusing audio.

BACKTALK: 4 STEPS TO ENDING RUDE BEHAVIOR IN YOUR KIDS

By Audrey Ricker, Ph.D., and Carolyn Crowder, Ph.D.

Read by Jan Maxwell
Simon & Schuster Audio
1½ hours (abridged), \$10
ISBN 0-671-58265-8

This audiobook presents the view that backtalk—rude, sarcastic remarks from kids—should be treated like any other misbehavior: with an immediate, logical consequence, such as a loss of privilege. Ricker and Crowder's four-step approach to ending backtalk is to recognize the problem, choose and enact a consequence, and, most important, disengage from the situation rather than getting drawn into an argument. They illustrate their technique with dramatized examples, which are helpful. While it's important not to get angry or yell, they do advocate using one's emotions as a reason for the consequence, i.e., "When you spoke to me rudely, it made me feel bad. Therefore, I don't feel inclined to drive you to band practice tonight." This promotes empathy and consideration for others. However, they stress that punishments must not be said in an angry or vengeful tone, which could lead to a tit-for-tat war between parents and children. Reader Maxwell has a pleasant, professional voice that is appropriate for this factual, self-help material.

IN PRINT

BLUE GUITAR

By Ken Vose
Chronicle Books
\$19.95, 131 pages

More times than not, people only notice the man or woman literally behind the guitar, as opposed to the person who crafted the instrument's, curves, color, and sound.

"Blue Guitar," written by novelist and screenwriter Ken Vose, takes a step in remedying that oversight by focusing on a very special collection of archtop guitars and their makers.

In the same way that most people collect baseball cards or stamps, Scott Chinery hoards guitars of all shapes, sizes, styles, and shades. At last count, he had somewhere around a thousand. But in 1995 he garnered one that would touch his heart and inspire a brilliant idea. He commissioned Jimmy D'Aquisto, considered to be America's greatest luthier, to craft an 18-inch Centura Deluxe archtop finished with Ultra Blue Penetrating Stain No. M520. It was the last guitar the master made before his death later that year.

In honor of D'Aquisto, Chinery started the Blue Guitar Project and engaged 21 of the finest luthiers, some of whom had apprenticed with or known D'Aquisto, in a friendly competition. They all had to design an archtop, which is made using violin-style rounded soundboards,

using the same basic measurements and bright blue stain. The results of this dare are enclosed within Vose's book and can also be seen through November at the Smithsonian's National Museum of American History in Washington, D.C.

Even the untrained eye of the non-player would have a hard time denying the beauty of these string instruments and their unique details, like the hidden side soundholes, mother-of-pearl-lined f-holes, or painted tailpieces or necks (everything from geometric shapes to blue macaws).

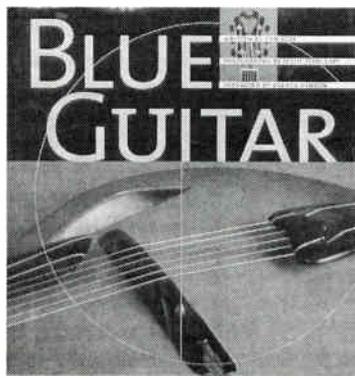
The numerous photographs were shot by Leslie Jean-Bart, a photographer who takes pictures for Sotheby's and BMW. His extensive background photographing inanimate objects of desire obviously came in handy, as he provided a variety of angles, close-ups, and artsy montages. Things that you

pass right over in full-body shots, like intricate carvings or patterned borders, jump off the page when the perspective is shifted. Plus, Vose attacks the subject with the non-expert in mind, offering diagrams, anecdotes, and the human element of guitar-making. There is a short chapter on the history of and differences between archtop and flattop guitars, as well as one on why Chinery started the project and how it progressed as other builders heard of it and wanted to add their own interpretation of D'Aquisto's Centura.

But if guitars are your bag, you are in for an extra treat, as Vose interviews each luthier about his past, his technique, and his entry. One craftsman, Bill Hollenbeck, had never even seen a blue guitar before he built his Hollenbeck Ebony 'n' Blue on Chinery's dare. Vose also had Chinery and Steve Howe of Yes and Asia fame take each guitar for a test drive and offer their opinions. Jazz legend George Benson even took time out to pen a personal and moving forward for the book.

The designers are split into two groups of thought: classicists and modernists. Despite having varying techniques and theories about how the finished product should look and be crafted, their passion and creativity all came from the same place—the heart.

CARRIE BELL





A "Blue" Recording. Atlantic recording artist Ray J was recently captured in the studio recording "Blue," a track slated to appear on his upcoming album. Pictured, from left, are "Blue" producer Silky, Ray J, and "Blue" songwriter Teron Beal.

Monifah Takes Control On 2nd Set

Uptown's 'Mo'Hogany' Shows Singer's Uninhibited Side

BY SHAWNEE SMITH

NEW YORK—Uptown/Universal Records execs are being upfront about using sexuality to sell "Mo'Hogany," Monifah's sophomore set, when it streets Aug. 25.

"This [album] is decidedly sexy," says Jackie Rhinehart, VP of marketing at Universal about the various musical moods of the project. "[Monifah] took an uninhibited approach to this album, and the way we look at it, sex sells."

But in addition to its sexually provocative interludes and innu-

dos, "Mo'Hogany" is, according to Monifah, the musical story of her life. "It just kinds of explains the new things going on in my life," she says. "It's like a movie."

She says that her debut set, "Moods . . . Moments," was sort of a spur-of-the-moment project and that her record deal "came out of thin air."

"Heavy [D, president of Uptown Records at the time] had a vision, and I kind of just followed him," she says. "I let him guide me, and it was sort of shared vision, but this time I wanted to take control of the project. I felt like it was time for me to step up, to take responsibility for my artistry. I am going to be much more womanly and sexy than I was the last time around."

"[The last time] I was very new to the whole business. I was a lot more shy and kind of just learning, looking around and taking the lead from Heavy. But this time I had more of a grasp on the industry, and in learning things, I can't help but reflect on ["Moods"]. So this time I really just wanted to show other sides of Monifah that weren't shown."

According to SoundScan, "Moods . . . Moments" sold 272,000 units. The set contained the singles "I Miss You (Come Back Home)" and "Nobody's Body."

For "Mo'Hogany," she chose the producers: Vincent Herbert, Heavy D, Queen Latifah, Mario Winans, and Jack Knight. She also did some songwriting for the first time, penning six of the 13 tracks on the set.

"There was a lot more weight on me this time," says Monifah. "If [something] wasn't right, it was on me, which I think is perfect. I'd much rather than anything else, because if it's good or great, it's gonna be a lesson for me."

She says that this time around she wants people to see every side of her, including "the Monifah that her friends know, that fun, sexual side of a woman who's grown over the past three years."

Her favorite track on the album is "Better Half Of Me," a song she co-wrote while going through a breakup.

"'Better Half Of Me' is the part of me that just wanted to explain how I felt," Monifah says. Not the normal sob story people are accustomed to hearing from a female, "Better Half" talks about insufficient appreciation for a good relationship, and the lyrics depict her self-realization and regret.

The first single from "Mo'Hogany" is "Touch It," a bold track enticing a promising suitor to, of course, "touch it." The single, which was produced by Winans, will be in stores Tuesday (21), and Universal is officially working it simultaneously to R&B and top 40 radio July 27, although the label is reacting to early airplay of the song.

The track was included on the label's "Organic Soul" sampler distributed to radio in March, and several stations immediately began playing the track without being formally serviced.

"It caught us by surprise," says Michael Horton, VP of promotion at Universal. "People started playing ["Touch It"] from the sampler before being serviced, so we really weren't able to initiate all our plans."

(Continued on page 33)



MONIFAH

Mary J. Blige Shares Her World With Live Set; New York Goodwill Games Get All-Star Kickoff

MARY'S GIFT: Mary J. Blige considers her upcoming live album a gift to her devoted fans.

"[The album] is my first headline tour," she says. "The fans supported me so much. I figured, 'Why not?' So I recorded it. It's something to give back to the fans for their support in New York and Los Angeles."

Blige adds that she felt the time was right to record "The Tour," which bows July 28 on MCA. "It was a great energy," she says. "And it's really at the concert; there are no studio tricks. I'm not afraid for the audience to hear my voice crack."

Not one to waste any time between albums, Blige is already in the studio working on her fifth album, currently untitled. The first single from the project is due in November, while the album is scheduled for an April 1999 release on MCA.

In addition, Blige will be starting her own label, Mary Jane Entertainment, which will be officially announced sometime in November (*Billboard Bulletin*, July 15). Although the label has no distribution deal yet, Blige will present her artists at a special showcase for distributors in September.

Dustin Adams will be the first artist on the label. "I went to school with him; he's a church boy," says Blige. "I couldn't let his talent go to waste."



Kirk Burrowes, former president of Bad Boy Entertainment, who became Blige's manager in November 1997, says the live set will feel like the listener is right at the concert. "Mary is at a pivotal point in her career," he says. "From my standpoint, she is at a crossroads, and it has elevated her to another status. Part of my job is to exploit her creativity and diversity on this album in a positive way. This album is more of a sampling of that."

The 24-track live album will offer a medley of hits. "About 22 of the songs are almost a greatest-hits package, with two bonus cuts," says Burrowes. The two bonus tracks are covers of Aretha Franklin's "Day Dreaming" and Dorothy Moore's "Misty Blue." Franklin and Moore, Blige says, are singers to whom she and her mother listened during her childhood. "My

mother would play them continuously, and if I broke [a record], she would run out and buy another one," she says.

The first single due from the set is "Missing You," produced by Kenny "Babyface" Edmonds; it's also from her "Share My World" album. "It's a tribute to Biggie and 2Pac and everybody who lost somebody," she says. "It was one of my favorites on 'Share My World.'"

The live album is produced by Blige, Burrowes, and Hank Shocklee, MCA's senior VP of R&B music.

Although Blige still has upcoming show dates around the country, she will promote the live set July 28 at HMV in New York. On July 27, she'll perform at Harlem Week's opening ceremonies in New York. Blige recently performed at the Essence Music Festival in New Orleans, and in August she'll sing at the Cincinnati Jazz Festival.

Blige's song "Beautiful" is on the soundtrack to "How Stella Got Her Groove Back," which was produced by Jimmy Jam and Terry Lewis and is due Aug. 11 on Flyte Tyme/MCA. Blige also makes an appearance in the film, which stars Angela Bassett.

Blige has been increasing her repertoire of duets. Her duet with Kirk Franklin & the Family will appear on the group's next album, and "I Used To Love Him," a duet with Lauryn Hill, will appear on Hill's Aug. 25 release, "The Miseducation Of Lauren Hill," on Ruffhouse/Columbia.

"Lauryn is one of the most positive women I have run into in a long time," says Blige. "I was very comfortable around her. She is a deep sister, and I enjoyed working with her."

MUSICAL 'GOODWILL': On Saturday [18], several recording artists showed their support of the 1998 Goodwill Games' opening ceremonies at the World Financial Center Plaza in New York.

The ceremony kicked off a series of athletic events and included performances from Ray Charles, Brandy, Hootie & the Blowfish, All-4-One, Marc Cohn, Linda Eder, and Bebe & CeCe Winans, as well as Broadway composer Frank Wildhorn, who conducted an orchestra for the evening.



BLIGE



by Anita M. Samuels



Attendance Pays. Codeine/Columbia recording artists Lord Tariq and Peter Gunz recently performed a free concert at University High School in Newark, N.J., as part of the Box's I Attend educational outreach program. The school was one of the five regional winners of the program. Pictured at the event are, from left, Liz Esteban, radio affiliations coordinator, the Box; Lord Tariq; Gunz; and Eric Turpin, regional marketing manager, Eastern region, the Box.

Billboard® TOP R&B ALBUMS

JULY 25, 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/GREATEST GAINER ★★★						
1	98	—	2	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98) 1 week at No. 1 AM I MY BROTHERS KEEPER		1
2	2	—	2	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
3	1	—	2	DEF SQUAD DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
4	5	5	4	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
5	3	1	7	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
6	4	3	5	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
7	6	2	8	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
8	7	4	12	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
9	8	8	43	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
10	11	10	42	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
★★★ PACESETTER ★★★						
11	74	—	2	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	11
12	10	6	9	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
13	16	15	12	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	13
14	13	9	13	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
15	12	7	4	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
16	17	12	33	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
17	9	—	2	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	9
18	15	11	6	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
19	18	18	9	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
20	28	22	21	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
21	22	23	9	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
22	25	14	41	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
23	14	—	2	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14
24	30	29	22	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
25	27	17	34	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
26	23	16	7	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
27	24	19	17	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
28	34	30	43	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
29	20	20	35	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
30	19	21	11	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
31	21	13	8	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
32	26	35	13	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
33	29	27	4	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
34	32	24	56	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
35	35	33	40	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
36	33	25	8	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
37	38	—	2	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	37
38	37	31	14	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
39	42	26	6	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
40	39	38	15	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
41	31	28	4	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	16
42	45	37	36	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
43	41	46	16	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
44	51	39	38	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
45	44	40	43	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
46	40	32	15	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
47	36	36	10	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
48	55	42	46	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1

49	43	49	18	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
50	53	44	11	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
51	52	45	21	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
52	49	41	20	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
53	48	43	16	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
54	54	48	50	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
55	57	53	18	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
56	61	73	10	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
57	64	—	2	GANKSTA NIP RAP-A-LOT 45967/VIRGIN (10.98/16.98) HS	INTERVIEW WITH A KILLA	57
58	63	57	37	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
59	50	34	4	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	DESTINED TO BE	19
60	46	—	2	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
61	69	78	65	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
62	93	—	2	VARIOUS ARTISTS CELLBLOCK 0557/INNER CITY (10.98/16.98)	CELLBLOCK COMPILATION II FACE/OFF	62
63	62	54	5	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
64	58	55	10	SOUNDTRACK UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
65	60	52	5	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		4
66	59	47	14	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
67	65	51	3	MISSJONES MOTOWN 530897* (8.98 EQ/14.98) HS	THE OTHER WOMAN	51
68	70	50	16	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
69	73	74	69	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
70	56	—	2	N'DEA DAVENPORT DELICIOUS VINYL 27021/V2 (10.98/16.98) HS	N'DEA DAVENPORT	56
71	68	56	52	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
72	85	83	42	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
73	47	58	13	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
74	75	84	73	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
75	84	61	27	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
76	80	69	60	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
77	77	62	17	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
78	97	70	20	BEENIE MAN SHOCKING VIBES 1513*/MP (9.98/14.98) HS	MANY MOODS OF MOSES	35
79	72	64	35	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
80	89	80	89	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
81	86	67	55	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
82	94	90	44	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
83	66	66	5	VARIOUS ARTISTS SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES	48
84	67	63	16	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
85	96	91	36	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
86	90	82	12	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
87	76	60	15	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
88	79	81	36	THREE 6 MAFIA ● RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
89	RE-ENTRY	10	7 MILE CRAVE 68043/EPIC (10.98 EQ/16.98) HS	7 MILE	64	
90	71	86	14	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
91	78	59	10	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
92	88	72	35	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	9
93	91	68	16	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
94	RE-ENTRY	53	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1	
95	RE-ENTRY	3	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98) HS	KAI	57	
96	100	71	16	COCO A BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
97	82	89	25	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
98	RE-ENTRY	32	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1	
99	92	77	3	LIONEL RICHIE MERCURY 558518 (11.98 EQ/17.98)	TIME	77
100	87	79	9	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24

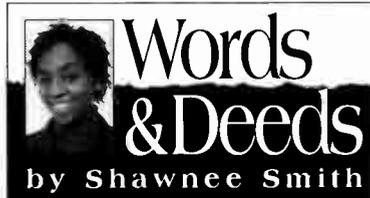
Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums 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.

After A Long Absence, The Hip-Hop-Only Tour Is Back On Stages

COMING FULL CIRCLE? It's been quite a long time since we've seen a strictly hip-hop tour grace our nation. Puff Daddy teased us with a stellar rap roundup when he took himself, Mase, Lil' Kim, the Lox, Busta Rhymes, Jay-Z, and Foxy Brown to major arenas throughout the

country last year as part of the Puff Daddy & the Family world tour. But his bill also included R&B acts like Usher, Dru Hill, and 112.

This summer, though, promoters have seen fit to grace hip-hop lovers with two national tours: Def Jam's Survival of the Illest tour fronted by its artists DMX, Onyx, and the Def Squad and the House of Blues' Smokin' Grooves tour, with Public Enemy, Gang Starr, Wyclef Jean and the Refugee



Camp All-Stars (Canibus and John Forte), Busta Rhymes, Cypress Hill, and Black Eyed Peas.

"People have to realize that there hasn't been a strictly rap tour since the Fresh Fests," says Kevin Liles, newly named president of Def Jam (see story, page 6), about the importance of the Survival of the Illest tour. "There may be tours with Usher and Puffy, but there hasn't been a strictly hardcore rap tour since those [Fresh Fest] days. Erick Sermon [a member of Def Jam acts EPMD and the Def Squad] said to me the other day

that he hadn't been on a tour bus since '92.

That's telling you how rap hasn't been able to tour." Both Liles and Kevin Morrow, VP of tours and talent for the House of Blues in Los Angeles, point to high venue-insur- (Continued on page 35)

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Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY



JULY 25, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	9	THE BOY IS MINE ▲ 8 weeks at No. 1 R.JERKINS,D.AUSTIN,BRANDY (R.JERKINS,BRANDY,L.DANIELS,F.JERKINS III,J.TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	3	11	3	FRIEND OF MINE J.DUB'S,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	2
3	4	3	5	MAKE IT HOT ● NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	3
4	2	2	26	THEY DON'T KNOW/ARE U STILL DOWN ▲ TIM & BOB,T.SHAKUR (JON B.,TIM & BOB,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
5	5	4	24	TOO CLOSE ▲ KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
6	6	5	6	MY WAY ● J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	4
7	7	6	7	STILL NOT A PLAYER KNOBODY (C.RIOS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	6
8	8	8	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W.JEAN,P.MICHAEL (P.MICHAEL,W.JEAN,R.JONES,B.GIBB,M.GIBB,J.BROWN,B.BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	8
9	10	9	12	MY ALL/BREAKDOWN ▲ M.CAREY,WAFANASIEFF,STEVIE J.,S.COMBS (M.CAREY,W.AFANASIEFF,A.HENDERSON,C.SCRUGGS,S.JORDAN)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
10	9	7	11	I GET LONELY ● J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
11	11	12	20	SAY IT ● S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	11
12	16	—	2	HORSE & CARRIAGE POKE & TONE (C.GILES)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	12
13	17	20	4	MONEY AIN'T A THANG J.DUPRI (J.DUPRI,JAY-Z,S.ARRINGTON,C.CARTER,B.HANK,R.PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	13
14	14	10	20	IT'S ALL ABOUT ME ● D.PEARSON (D.PEARSON,M.ANDREWS,A.DUDLEY,T.HORN,J.JECZLIK,G.LANGAN,P.MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	2
15	13	13	13	THE ARMS OF THE ONE WHO LOVES YOU ● G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	4
16	21	22	3	DESTINY T.JONES (M.DAVIS,T.JONES,H.HANCOCK,A.WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	16
17	12	14	14	DO YOUR THING T.OLIVER (T.OLIVER,M.C.ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	12
18	20	21	6	HOW DO I SAY I'M SORRY K.ANDES (K.ANDES,D.COX,L.STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	18
19	15	17	8	WHATCHA GONE DO? DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	15
20	18	15	18	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT,K.HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
				★★★ Hot Shot Debut ★★★		
21	NEW ▶	1	1	LOOKIN' AT ME C.HUGO,P.WILLIAMS (M.BETHA,C.HUGO,P.WILLIAMS,S.COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) BAD BOY 79176/ARISTA	21
22	24	49	3	NOBODY DOES IT BETTER WARREN G (NATE DOGG,WARREN G,H.JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	22
23	22	16	23	LET'S RIDE ▲ T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
24	25	41	3	SO INTO YOU TIM & BOB (TIM & BOB,TAMIA,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	24
				★★★ Greatest Gainer/Airplay ★★★		
25	28	29	4	HERE WE GO AGAIN J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502	25
26	26	28	9	NINETY NINE (FLASH THE MESSAGE) W.JEAN,PRAS (J.FAHRENGROG,PETERSON,K.KARGES,J.FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	26
27	19	18	18	CHEERS 2 U TIMBALAND (S.GARRETT,T.MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	10
28	30	35	9	LOVE FOR FREE D.BINGHAM (D.BINGHAM,G.GADDIS,S.CARTER,B.NICHOLAS)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY	28
29	27	23	5	COME WITH ME S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	19
30	33	63	3	WOOF WOOF K.MILLS (V.BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	30
				★★★ Greatest Gainer/Sales ★★★		
31	37	37	5	2 WAY STREET M.WINANS (T.JONES,M.WINANS,K.HICKSON)	◆ MISSJONES (C) (D) MOTOWN 850788	31
32	23	19	16	I GOT THE HOOK UP! ● K.L.C,SONS OF FUNK (MASTER P,SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	11
33	35	25	9	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R.LAWRENCE,D.ANGELLETTE (R.LAWRENCE,D.ANGELLETTE,J.KNIGHT,N.J.WRIGHT,K.MURRAY,P.BROWN,R.RANS)	◆ IMAJIN FEATURING KEITH MURRAY (C) (D) (T) JIVE 42525	20
34	40	32	23	GET AT ME DOG ● PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	19
35	32	30	35	NO, NO, NO ▲ W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSARI,M.BROWN,C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78518	1
36	36	31	6	THERE YOU ARE L.STEWART (P.L.STEWART,TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	31
37	29	24	20	A ROSE IS STILL A ROSE ● L.HILL (L.HILL,J.W.BUSH,K.WITHROW,J.HOUSER,A.ALY,E.BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	5
38	38	26	6	PARTY AIN'T A PARTY T.RILEY (L.WALTERS,T.RILEY,T.KELLY,A.DAVIDSON,J.SMITH,J.WILLIAMS,M.WHITE)	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024/INTERSCOPE	26
39	47	43	34	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ R.LAWRENCE,D.ANGELLETTE,S.COMBS,STEVIE J. (D.BOWIE,L.STAMFIELD,A.VORRIS,L.DEVANEY,C.WALLACE,M.BETHA,S.COMBS,R.LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
40	34	27	21	WHO AM I J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (D) (T) (X) 2 HARD 6160*/V.P.	15
41	39	39	5	LOVE THE WAY C.THOMPSON,C.EMORY,D.JONES (D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER,C.THOMPSON,C.EMORY,S.THOMAS)	◆ EOL (C) (D) (T) RCA 65368	39
42	41	36	18	RAISE THE ROOF ● L.CAMPBELL (L.CAMPBELL,J.BERRY,D.RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	20
43	46	45	41	DEJA VU (UPTOWN BABY) ● KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) CODEINE 78755/COLUMBIA	4
44	45	46	49	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
45	48	42	27	NICE & SLOW ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
46	42	38	26	WHAT YOU WANT ● N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
47	31	33	17	MONEY, POWER & RESPECT ● D.ANGELLETTE,R.LAWRENCE (S.JACOBS,J.PHILLIPS,D.STYLES,E.SIMMONS,D.ANGELLETTE,R.LAWRENCE,J.SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	8
48	49	50	5	THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	48
49	51	40	20	IMAGINATION J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) (V) QWEST 17253/WARNER BROS.	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	43	34	23	BODY BUMPIN' YIPPIE-YI-YO ▲ E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
51	NEW ▶	1	1	I CAN DO THAT T.BISHOP (M.JORDAN,T.BISHOP)	◆ MONTELL JORDAN (T) DEF JAM 566107*/MERCURY	51
52	50	47	19	DO FOR LOVE ● SOULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A.KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
53	55	55	4	DO YOU K.PARKER (H.GARDENER,K.PARKER)	◆ HEATHER B. (C) (D) (T) MCA 55452	53
54	56	44	19	VICTORY ● STEVIE J.,S.COMBS (C.WALLACE,J.PHILLIPS,S.COMBS,S.JORDAN,B.CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) A&M 582444	13
55	60	57	19	THANK YOU L.VEGA,K.GONZALEZ (B.WINANS,R.LAWRENCE,T.POTTS)	◆ BEBE WINANS (C) (D) (T) (X) ATLANTIC 84142	53
56	44	54	9	WHATUON THE LEGENDARY TRAXSTER (L.HUGHES,C.MITCHELL,S.LINDLEY,R.GREGORY,F.TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (D) (T) (X) BLUNT 4402*/TVT	44
57	52	48	5	BLACK ICE (SKY HIGH) MR. DJ (D.SHEATS,C.GIPP,A.BENJAMIN,A.PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	48
58	63	56	18	RAIN B.A.MORGAN (B.A.MORGAN,J.PASTORIUS)	◆ SWV (C) (D) RCA 65402	7
59	67	71	4	CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	59
60	61	51	5	STOP BEING GREEDY PK (E.SIMMONS,A.FIELDS,D.BLACKMAN,M.MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	51
61	53	53	7	FREAK OUT T.RILEY (T.GAITHER,T.RILEY,B.EDWARDS,N.RODGERS)	◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	53
62	57	52	13	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
63	58	58	13	FULL COOPERATION E.SERMON (E.SERMON,R.NOBLE,K.MURRAY,H.OUSLEY)	◆ DEF SQUAD (T) DEF JAM 568779*/MERCURY	51
64	NEW ▶	1	1	WHAT U SEE IS WHAT U GET J.WEST (A.JOINER,J.WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507	64
65	74	—	2	STANDING TOGETHER P.BROWN (M.SEAL,S.DUBIN)	◆ GEORGE BENSON (X) GRP 3109*	65
66	66	—	2	IN YOUR WORLD THE LEGENDARY TRAXSTER (THE LEGENDARY TRAXSTER,TWISTA,MAYZE,MALIF)	◆ TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATORS WAY 84122/ATLANTIC	66
67	68	68	9	N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)	◆ NOREAGA (T) PENALTY 0232*/TOMMY BOY	59
68	65	60	17	2 LIVE PARTY C.WONG WONG,M.ROSS,C.DIXON (M.ROSS,C.WONG WONG,H.W.CASEY,R.FINCH)	◆ THE 2 LIVE CREW (FEAT. KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	52
69	62	78	13	CHOKE WILDSTYLE (A.A.GRAHAM,R.LEVERSTON)	◆ B.L.H.U.N.T.* (C) (T) (X) SELECT 25059*	62
70	59	59	13	DING-A-LING DA JOINT,D.RAHMING,Q.MAQ,R.KEYZ (T.HALLUMS,D.RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	59
71	71	65	7	THE WAY I PARLAY LIL' STEVE (S.RUSSELL)	◆ TROOP (C) (X) WARRIOR 8950*/KOCH	65
72	64	61	11	RUTHLESS FOR LIFE LT HUTTON (L.PATTERSON,LT HUTTON)	◆ MC RENC (C) (D) (T) RUTHLESS 78901/EPIC	61
73	70	66	5	GT YA BACK K.SMOOVE,K.KORNEGAY,D.YOUNG (A.ALBERT,A.ALBERT,R.ROSS,D.YOUNG,K.KORNEGAY)	◆ DREA FEATURING BLACK ROB (C) (D) SPOILED ROTTEN 17226/WARNER BROS.	66
74	85	—	2	NO WOMAN C.ABRAMS,HEAVY LOVE (D.LAMBERT,B.POTTER,C.GRANT,P.M.WHYTE)	◆ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	74
75	54	62	11	I WANNA GET NEXT TO YOU DAVE G (ROSE ROYCE,N.WHITFIELD)	◆ CHRISTIAN (C) (D) ROC-A-FELLA/DEF JAM 568476/MERCURY	32
76	76	69	4	REACT BUD'DA (F.SCRUGGS,K.JONES,T.TAYLOR,S.ANDERSON,B.SANDLIN)	◆ ONYX (T) JMJ/DEF JAM 568983*/MERCURY	62
77	78	72	9	SINFUL R.THOMAS (M.SELMON)	◆ COSMIC SLOP SHOP (C) (D) (T) MTUME 55426/MCA	66
78	80	83	7	LOVE HURTS J.POYSER,VIKTER (J.POYSER,VIKTER)	◆ JUANITA DAILEY (C) (X) WOO 24948*/ICHIBAN	78
79	72	67	17	SECOND ROUND K.O. W.JEAN,J.WONDER (G.WILLIAMS,W.JEAN,J.WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
80	69	81	8	LIKE WE DO P.A. (J.HOLLINS,K.PRATHER,M.SINCLAIR)	◆ P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009	69
81	75	76	8	BRING IT ON D.AUSTIN (N.DAVENPORT,D.AUSTIN,B.BLADE,C.WOLFE)	◆ N'DEA DAVENPORT (T) DELICIOUS VINYL 27527*/V2	75
82	79	73	14	CLOCK STRIKES TIMBALAND (T.MOSLEY,M.BARCLIFF,G.LARSON,S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	24
83	77	77	18	THROW YO HOOD UP ● E.COSTON (MR. MONEY LOC,ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	61
84	NEW ▶	1	1	GIRLS DJ SMURF (DJ SMURF,DJ TAZ,DJ KIZZY ROCK,JUNE DOG,C.MARTIN)	◆ DJ SMURF (C) (D) (T) ICHIBAN 24950	84
85	81	84	14	SOUTHSIDE DOUBLE D (M.EDWARDS,J.HUTCHINS,L.SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	55
86	82	80	14	THE MOST BEAUTIFUL GIRL RED MONEY (M.RAHEEM,R.LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	63
87	87	91	3	INSANE J.MORGAN (J.MORGAN,J.QUARLES)	◆ TEE KEE (C) (X) WHITE LION 7001*	87
88	90	75	18	GITTY UP C.ELLIOTT,A.WEST (C.JAMES,R.MOORE,R.JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 57100/ISLAND	31
89	83	82	5	SILENCE J.KRAUSE (A.NORTH,J.KRAUSE)	◆ RANDY CRAWFORD (C) (D) BLUEMOON 97992/ATLANTIC	76
90	91	86	16	COME OVER TO MY PLACE T.RILEY (D.LOUIS)	◆ DAVINA (C) (D) (T) RCA 65448	38
91	93	89	7	THISAWAY, THATAWAY (HILLSIDE ANTHEM) T.ZONE,CHEEZE (R.MACK,J.D. CAUTHERN,D.BURRELL, JR.,G.CHAMBERS)	◆ PLAYERS FOR LIFE (C) (D) BIG J 1001	72
92	88	79	14	CRAZY FOR YOU S.HUFF (S.HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	32
93	89	85	18	STILL PO' PIMPIN' ● MR. LEE (D.ROUND,D.SMITH,C.MITCHELL,L.WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P & TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	44
94	86	70	10	CHANGE YOUR WAYS C.STOKES,C.CUENI,T.BAKER (C.STOKES,C.CUENI,T.BAKER,K.BALL)	◆ SEC-N-SOL (C) (D) (T) WARNER BROS. 17233	62
95	95	95	17	LOVE LETTERS THE FAMILY STAND (P.LORD,V.J.SMITH,A.TENNANT,W.HECTOR)	◆ ALLI (C) (D) (T) ISLAND 571954	50
96	96	87	4	DO WHAT U FEEL FREAK NASTY (FREAK NASTY,A.K.SHAY)	◆ FREAK NASTY (C) (D) (X) HARD HOOD/POWER 1288*/T.Y.S.	87
97	99	90	20	REALITY MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34
98	92	94	19	JUST BE STRAIGHT WITH ME CRAIG B.SILKK THE SHOCKER,MASTER P,DESTINEY'S CHILD,O'DELL,MO B. DICK	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINEY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	36
99	98	98	8	GOT'S LIKE COME ON THROUGH M.LOGAN (E.CHAMBERS,M.LOGAN,DRAGON,B.JAMES)	◆ BUDDHA MONK (FEAT. OL' DIRTY BASTARD	

MARIAH CAREY SHUTTERS CRAVE; BISCEGLIA TO EPIC

(Continued from page 6)

stay within the Sony system."

Carey had no further comment on Crave or on published reports speculating that she might be leaving Sony Music.

Sony Music had no comment.

In the closing's aftermath, the majority of Crave's artists and staff members are expected to move to other Sony Music labels.

Crave president Rick Bisceglia will be joining the Epic Records Group in a senior management position (*Billboard* **Bulletin**, June 30). According to sources, Crave VP of urban promotion Morace Landy will be named to a similar position at Epic, while Crave Southwest regional promotion representative Cheryl Broz has moved to the same regional role at Columbia (*Billboard* **Bulletin**, July 15).

The folding of Crave comes less than two months after Sony Music said that Crave "would continue to exist" and that the label was merely in the process of restructuring (*Billboard*, June 13). "Sony is in discussion with Mariah Carey to take Crave to the next level of success," a Sony Music spokeswoman said at the time.

Reports later surfaced that former Motown president Andre Harrell was in talks with Sony to become Crave president. According to sources, key decision makers at Crave and Sony conflicted over the idea of Harrell taking Crave's top executive post.

The New York-based Crave Records launched in 1996 and specialized in R&B and pop music. Its roster featured such acts as Allure, S.O.A.P., and 7 Mile; each group has released self-titled albums within the

past year. According to SoundScan, "Allure" has sold 377,000 copies, "S.O.A.P." has sold 15,000 copies, and "7 Mile" has sold 26,000 copies.

The future of 7 Mile appears to be resolved. 7 Mile co-manager Tanya Heidelberg of Diversified Entertainment Group tells *Billboard*: "We're happy with Sony, and we plan to stay within the Sony system. We're not

accepting outside offers from [non-Sony] labels."

She adds, "Crave had a good team of people, but it was a small group. We're looking forward to 7 Mile landing at a label with a larger staff."

According to Sony, Crave had approximately 25 employees at the time it was announced the label would close.

MONIFAH TAKES CONTROL

(Continued from page 29)

According to Broadcast Data Systems, the single has received 72 spins at R&B radio.

Mychal Maguire, PD/music director at KIIZ-FM Killeen-Temple, Texas, says, "I put in the Monifah record off the sampler when I heard it because it smelled like a hit. And if it smells like a hit, walks like a hit, sounds like a hit . . . it must be a hit!"

Maguire says the calls he gets on the track are "exclusively females, but all demos love it. It has an instantly recognizable sample, and the lyrical content is something the female demo goes crazy over."

Eddie Matias, dance/rap supervisor at HMV in New York, says he will stock "Mo'Hogany" even though he hasn't heard the music yet. "For the most part, we bring in any new artists, especially if it's from a major distributor. But [Monifah's] last project did very well for us. She had a couple of good singles. It still sells today. It's not a huge seller, but it sells con-

sistently one and two years later."

A video for the single was shot July 13. An unedited version of the video will be packaged as a value-added item for customers who buy the LP.

"There's not much you can get on a video show these days," says Rhinehart. "The sexual innuendo is usually bleeped out, so this ver-

Heidelberg says she wasn't surprised to hear about Crave being shuttered. "We had been hearing things for a while," she says. "But even during the uncertainty, I have to commend the Crave staff for being true professionals throughout this situation."

Allure's management did not return calls by press time, and

S.O.A.P.'s management could not be reached for comment.

"We have a lot of supporters at Sony Music," adds Heidelberg. "Despite Crave being closed, I know Sony is still excited about 7 Mile, and we're going to move forward. Our main goal is to keep the momentum going with 7 Mile and stay focused on the record."

and we are trying to play up on the things that put her in those situations," says Rhinehart.

Promo tour information and major marketing information for the project is still in the development stage, according to the label. Monifah is managed by Joshua Tree Entertainment and has not secured publishing yet.

GLOBAL PUBLISHING REVENUES UP ONLY 0.3% IN 1996

(Continued from page 3)

ing to the report. The remaining 16% is made up of distribution income (10%), which includes print sources and CD rentals; interest-investment income (4%), which is interest revenue from monies due to copyright holders; and miscellaneous income (2%).

NMPA president/CEO Ed Murphy attributes the flatness in global publishing revenues to the maturation of the mechanical royalties markets in the U.S. and Europe and the robustness of the dollar vis-à-vis

other currencies.

"The remastering of CDs has leveled off, and that's had an effect on the growth," says Murphy. "Another factor has been retail operations, which were overbuilt, causing a lot of return factors that negatively affected the business."

The flatness in mechanical royalty payments will likely be offset in the coming years by the growth of developing regions like Eastern Europe, Southeast Asia, and South America, which make up an increasingly large portion of the revenue pool, according to the report.

In 1996, the top five markets—the U.S., Germany, Japan, France, and the U.K.—represented 68% of the global publishing pie, down from 71% in 1994. Similarly, the top 10 markets in 1996 accounted for 86% of the publishing universe, down from 88% in 1994.

Other factors that promise to reverse the stagnation trend include full implementation of the World Intellectual Property Organization treaties and copyright exploitation on the Internet, according to the report.

In some countries, notably India and Mexico, judicial systems are already in place to protect copyright owners, but lack of enforcement has resulted in low publishing revenues.

"There's great potential in those countries, but the problem is getting their judicial systems to respond to piracy problems," says Murphy.

With regard to currency exchanges, Murphy notes that if the 1996 figures were calculated with the same exchange rate used for the 1995 statistics, the growth rate would have been 4.8%, compared with 0.3%.

"The dollar keeps getting stronger, and it makes it look like our global businesses are not mov-

COMMENTARY

(Continued from page 4)

Why is this program—and the hopeful development of others like it—important? Why is it worth my continued effort and that of Island Black Music's entire staff to provide such an opportunity to these children? There are limitless answers to these questions.

We might have afforded these students the opportunity to try, to see what the music industry tastes like, to put their creative juices into a viable medium for their peers. But what these productions ultimately gave back to the community, and showed to their audience, is that the message being sent is one of hope.

The program raises the awareness of community, humanity, and family. It inspires communication and respect for people of all races and religions. These students are a source of pride. They give tangible proof that our collective tomorrow will be a positive one.

When designing this program, I felt it important to reach out to our youth to give them a better challenge than the daily struggle to defend oneself against the negatives. How refreshing: the challenge of business life vs. that of street life. How different to turn the energies of survival into the energies of creation. I

hoped that with a little sunshine and love, the seeds we planted here would bloom. I never expected these fruits to flower, flourish, or take root as much as they did.

Some students had the opportunity to perform and gained levels of confidence I can't begin to describe. Some had already dreamed of careers in the industry and were so enlightened as to the inner workings of the business side of operations that they now forgo ideas of entertainment for those of law or other endeavors. Some students were on the verge of school expulsion and used this program to turn themselves around.

And the products that these students' different companies produced are born of hope. Bulldog Productions' video features a high school environment where a peer acts as a spokesperson, relaying a "head for the positives, not the negatives" message. Made in Da Shade's video combats rap-video clichés by showcasing drugs, guns, and hustling as occurrences of ultimate distress, not icons of glamour. Brick City Productions' "Newark Days, Newark Nights" video depicts growing up in that Jersey city, which is portrayed from the heart as a community-centered

hometown. Nowhere were the tired clichés of mass-media music imaging. Gone are scenes disrespectful to women and minorities. Absent are violence, drugs, and alcohol as intrigue.

Success is born when you give youth the chance. The Born to Be a Star program took resources we in the business would take for granted and offered them out to fresh eyes, ears, and hands. Not only did these hands produce exceptional music and video with a positive message, not only did they learn about business and confidence; these students took the skills they learned and applied these philosophies to their lives across the board. To touch one life through work is implicitly fulfilling; to help change an entire community is unspeakable joy.

We have a responsibility to our future. We must use the resources we have been afforded to invest in our tomorrow. By giving these children the means, direction, and support necessary to achieve their goals—no matter how seemingly unattainable they appear to be—we are building a future of intelligence and dreams, brick by brick.

The children are our future, and I'm proud.

MUSIC PUBLISHING REVENUES

1992-1996*

1992 (43)	.. \$4,718.2	
1993 (48)	.. \$5,033.2	... (+6.7)
1994 (58)	.. \$5,837.8	... (+16.0)
1995 (57)	.. \$6,208.7	... (+6.4)
1996 (51)	.. \$6,224.5	... (+0.3)

* The figures in brackets in the first column are the number of reporting territories that year. The figures in parentheses in the third column are the percentage changes on the previous years. All dollar amounts are represented in millions.

Source: National Music Publishers' Assn.

ing as well as they are," he says.

The report notes further that the 0.3% growth rate is misleading if not viewed in historical perspective. Over the past five years, music publishing revenues have risen 32%. Although part of that growth is attributed to a larger reporting pool (from 43 countries to 51), two further reasons are cited in the report: "The general acceptance of copyright in areas of the world where previously payment was rare, and the growing professionalism of the newer collection societies."

Murphy says he expects the 1997 figures to be "close to what we've shown for this year. The same patterns will continue—growth in Asia and the Latin markets and continued stability in the U.S. and European markets. With a strong dollar and [continued] low inflation, the growth may not be so apparent."

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
		★ ★ NO. 1 ★ ★					
1	1	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC) 5 wks at No. 1	38	44	I LOVE YOU	KEITH WASHINGTON (SILAS/MCA)
2	4	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	39	28	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
3	2	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)	40	30	DO YOUR THING	7 MILE (GRAVE)
4	3	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)	41	47	IT'S ABOUT TIME	PUBLIC ANNOUNCEMENT (A&M)
5	5	TOO CLOSE	NEXT (ARISTA)	42	—	MOVIN' ON	MYA FEAT. SILK THE SHOCKER (UNIVERSITY/INTERSCOPE)
6	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	FRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)	43	48	WITH ME PART 1	DESTINY'S CHILD (FEAT. JD) (COLUMBIA)
7	8	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)	44	51	THE ONE	♀ & THE NEW POWER GENERATION (NPG)
8	9	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)	45	49	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
9	7	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)	46	38	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
10	10	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)	47	52	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
11	15	GO DEEP	JANET (MCA)	48	59	HERE WE GO AGAIN	ARETHA FRANKLIN (ARISTA)
12	12	MAKE IT HOT	NOBLE FEAT. MISSY "MISSEANONOR" ELLIOTT & MOCHA (THE GOLD MIND, INC./EASTWEST/EEG)	49	42	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
13	11	MY WAY	USHER (LAFACE/ARISTA)	50	43	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK (NO LIMIT/PRIORITY)
14	17	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)	51	40	WHATCHA GONE DO?	LINK (RELATIVITY)
15	22	THE FIRST NIGHT	MONICA (ARISTA)	52	33	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
16	16	LUXURY: COCOCURE	MAXWELL (COLUMBIA)	53	58	NICE & SLOW	USHER (LAFACE/ARISTA)
17	20	HORSE & CARRIAGE	CAM'RON FEAT. MASE (UNIVERSITY/INTERSCOPE)	54	55	WE WILL BALL	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
18	21	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)	55	60	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
19	14	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)	56	56	WHATCHA GONNA DO	JAY FEAT. FELONY FEAT. METHOD MAN & DAVE (Y&B YUM/550 MUSIC/EPIC)
20	13	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	57	—	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
21	19	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)	58	46	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
22	18	ALL MY LIFE	K-CI & JOJO (MCA)	59	—	MISSING YOU	MARY J. BLIGE (MCA)
23	24	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	60	70	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
24	25	IT AIN'T MY FAULT	SILK THE SHOCKER (NO LIMIT/PRIORITY)	61	57	I CAN'T GET YOU (OUT OF MY MIND)	BIGGEST FEAT. LEMAR & MYA (NO LIMIT/PRIORITY)
25	23	JUST THE TWO OF US	WILL SMITH (COLUMBIA)	62	65	CHEDDAR	WC (RED ANT/LONDON/ISLAND)
26	27	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)	63	63	I STILL LOVE YOU	NEXT (ARISTA)
27	26	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	64	—	SAME OL' G	GINUWINE (BLACKGROUND/ATLANTIC)
28	32	LOST ONES	LAURYN HILL (RUFFHOUSE/COLUMBIA)	65	50	DOOR #1	LSG (EASTWEST/EEG)
29	39	NIGHTS IN HARLEM	LUTHER VANDROSS (FEAT. PRECISE) (VIRGIN)	66	61	DO FOR LOVE	2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
30	35	DON'T RUSH (TAKE LOVE SLOWLY)	K-CI & JOJO (MCA)	67	64	DESTINY	MYRON (ISLAND)
31	29	MY ALL	MARIAH CAREY (COLUMBIA)	68	—	DOIN' JUST FINE	BOYZ II MEN (MOTOWN)
32	41	DAYDREAMIN'	TATYANA ALI (MJJ/WORK/EPIC)	69	71	GET AT ME DOG	DMX FEAT. SHEEK OF THE LOO (RUFF RYDERS/DEF JAM/MERCURY)
33	37	SAV IT	VOICES OF THEORY (H.O.L.A./RED ANT)	70	69	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BREAKAWAY)
34	34	ALL GOOD	MO'NIBUS FEAT. FELECIA & KRATZIE BONE (NO THUS/RELATIVITY)	71	54	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)
35	31	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SILK THE SHOCKER (DEF JAM/MERCURY)	72	53	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & UL' KIMI) (BAD BOY/ARISTA)
36	45	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	73	73	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
37	36	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)	74	72	DON'T LET GO	REGINA BELLE (MCA)
				75	68	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)

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

HOT R&B RECURRENT AIRPLAY

1	3	12	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
2	7	17	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
3	2	16	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
4	1	2	SEVEN DAYS	MARY J. BLIGE (MCA)
5	5	9	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
6	19	24	I CAN LOVE YOU	MARY J. BLIGE (MCA)
7	8	9	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
8	10	5	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
9	4	5	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
10	11	23	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
11	9	13	EVERYTHING	MARY J. BLIGE (MCA)
12	6	6	MY BODY	LSG (EASTWEST/EEG)
13	13	46	HYPNOTIZING	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	12	4	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
15	—	29	FOR YOU	KENNY LATTIMORE (COLUMBIA)
16	25	31	CAN WE	SWV (JIVE)
17	17	6	SWING MY WAY	K.F. & ENVIY (EASTWEST/EEG)
18	14	4	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)
19	20	4	AM I DREAMING	OL SKOOL FEAT. KEITH SWEAT & JSCAPE (KEDAR/UNIVERSAL)
20	21	23	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
21	—	33	THE SWEETEST THING	REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)
22	15	18	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
23	23	18	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
24	—	9	I CARE 'BOUT YOU	MILLSTONE (LAFACE/ARISTA)
25	—	14	SICK IT 2 ME	MISSY "MISSEANONOR" ELLIOTT FEATURING DA BRAT (EASTWEST/EEG)

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

R&B SINGLES A-Z

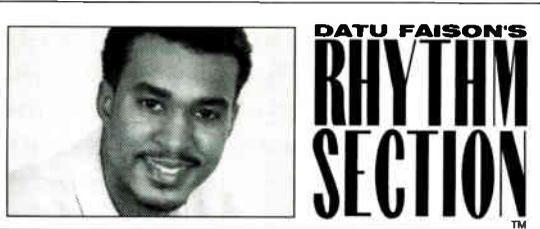
68	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
31	2 WAY STREET (Hicklo, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)	
48	THE ACTUAL (EMI April, ASCAP/Gifted Pearl, ASCAP) HL	
20	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
15	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM	
39	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BE-AMINUS (Unes, ASCAP/R2D, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
57	BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
50	BODY BUMPIN' YIPPIE-YI-YO (Smelzgoed, ASCAP)	
1	THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL	
81	BRING IT ON (My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nuthouse, ASCAP)	
94	CHANGE YOUR WAYS (Hookman, BMI/Hookman, ASCAP/Uncommon Tom, BMI/Musically Mine, BMI)	
27	CHEERS 2 U (Herbicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
69	CHOKÉ (B.L.H.U.N.T., BMI/Fict, BMI)	
59	CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL	
82	CLOCK STRIKES (Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM	
90	COME OVER TO MY PLACE (Davina, BMI)	
29	COME WITH ME (Flames Of Albion, ASCAP/Wamer Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM	
92	CRAZY FOR YOU (MCA, BMI) HL	
43	DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
16	DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Rancho, BMI/Mying, BMI)	
70	DING-A-LING (African, BMI)	
52	DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Southern, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
96	DO WHAT U FEEL (Jordan Loren, BMI)	
17	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
53	DO YOU (Kenny Parker, ASCAP/DL, ASCAP)	
61	FREAK OUT (September Six, ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boiz, BMI) HL/WBM	
2	FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL	
63	FULL COOPERATION (Erick Sermon, ASCAP/Illotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)	
34	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/Tele San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Wamer-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM	
84	GIBS (Cool B, BMI/Santoro, BMI/MCA, BMI/Cameo Appearance By: Barnes, BMI/Gasoline Alley, BMI)	
88	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
99	GOT'S LIKE COME ON THROUGH (Duck Low, ASCAP/Renidi, ASCAP)	
73	GOT YA BACK (Cocoa Puff, ASCAP/88 Pub, ASCAP/Asynith, ASCAP/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Neer Satisfied, ASCAP/Famous, ASCAP)	
25	HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Cron Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Aradesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL	
12	HORSE & CARRIAGE (Killer Cam, ASCAP/Unentertainment, ASCAP/Wamer Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP)	
18	HOW DO I SAY I'M SORRY (EMI April, ASCAP/Ketande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Wamer-Tamerlane, BMI/Slug Sound, BMI) HL/WBM	
51	I CAN DO THAT (Hudson Jordan, ASCAP/Wxen, ASCAP/Mood Swing, BMI)	
10	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM	
32	I GOT THE HOOK UP! (Big P, BMI/Burn Avenue, BMI)	
49	IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL	
87	INSANE (H Spirit, ASCAP)	
66	IN YOUR WORLD (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)	
14	IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Wamer Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM	
75	I WANNA GET NEXT TO YOU (MCA, BMI) HL	
100	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)	
98	JUST BE STRAIGHT WITH ME (Big P, BMI/Burn Avenue, BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM	
23	LET'S RIDE (Hudson Jordan, ASCAP/Wxen, ASCAP/Mood Swing, BMI/Big P, BMI)	
80	LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)	
21	LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP)	
28	LOVE FOR FREE (Dinky B, ASCAP/Reil South, ASCAP/BMD, ASCAP/Lil Lu Lu, BMI/Music & Media International, BMI)	
78	LOVE HURTS (Milahn, ASCAP/Jajapo, ASCAP)	
95	LOVE LETTERS (LeoSun, ASCAP/Averal, ASCAP/Inring, BMI/Rondor, PRS/EMI April, ASCAP)	
41	LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/LK Wren, BMI/Justin Combs, BMI/EMI April, BMI/Lotus Petals, BMI) HL	
3	MAKE IT HOT (Mass Confusion, ASCAP)	
13	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	
47	MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae wons, ASCAP/Panior's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM	
86	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)	
6	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/J.R. IV, ASCAP) HL	
45	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/J.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
26	NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL	
22	NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM	
35	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Wamer-Tamerlane, BMI/Sang Mele, BMI/Ms. Mary's, BMI/Miliman/Witty & Capone, BMI) WBM	
67	N.O.R.E. (Sue 1302, BMI/Steve Luis Gotcha, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)	
74	NO WOMAN (Jobete, BMI/Rubsons, BMI/HyckRyck, BMI/MCA, BMI)	
38	PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donni, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP) HL/WBM	
58	RAIN (Bam Jams, BMI/MCA, BMI/Pastorius, BMI) HL	
42	RAISE THE RD0F (LCM Deep South, BMI/Wamer-	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
		★ ★ NO. 1 ★ ★					
1	2	MAKE IT HOT	WYCLEF JEAN (RUFFHOUSE/COLUMBIA) 1 wk at No. 1	38	34	WHO AM I	BENIE MAN (2 HARD/VP)
2	3	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)	39	36	CHOKÉ	B.L.H.U.N.T. (SELECT)
3	1	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	40	39	DING-A-LING	HI-TOWN DJ'S (RESTLESS)
4	5	MY WAY	USHER (LAFACE/ARISTA)	41	41	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
5	4	THEY DON'T KNOW/ARE U STILL DOWN	JON B. (Y&B YUM/550 MUSIC/EPIC)	42	—	WHAT U SEE IS WHAT U GET	XZIBIT (LOUD)
6	7	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA)	43	50	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
7	6	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)	44	46	IN YOUR WORLD	TWISTA & THE SPEED (NOT) M0B5T4Z (CREATORS WAVE/ATLANTIC)
8	10	DESTINY	MYRON (ISLAND)	45	40	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
9	14	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)	46	37	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
10	18	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BREAKAWAY)	47	60	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)
11	13	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)	48	44	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
12	17	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE (RUFFHOUSE/COLUMBIA)	49	58	THANK YOU	BEBE WINANS (ATLANTIC)
13	8	WHATCHA GONE DO?	LINK (RELATIVITY)	50	47	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST (LAFACE/ARISTA)
14	11	TOO CLOSE	NEXT (ARISTA)	51	49	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
15	15	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)	52	29	I WANNA GET NEXT TO YOU	CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
16	16	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)	53	56	SINFUL	COSMIC SLOP SHOP (MTUME/MCA)
17	22	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)	54	45	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & UL' KIMI) (BAD BOY/ARISTA)
18	24	2 WAY STREET	MISSJONES (MOTOWN)	55	54	EMERGENCY	MAKER P (NO LIMIT/PRIORITY)
19	19	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)	56	51	SECOND ROUND K.O.	CANIBUS (UNIVERSAL)
20	21	WOOF WOOF	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)	57	53	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
21	9	DO YOUR THING	7 MILE (GRAVE)	58	48	FREAK OUT	NUTTA BUTTA FEAT. TEDDY PILEY AND ANONYMOUS (LIL' MAN/INTERSCOPE)
22	26	SHORTY (YOU KEEP PLAYIN' WITH MY MIND)	IMAJIN FEATURING KEITH MURRAY (JIVE)	59	52	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
23	12	CHEERS 2 U	PLAYA (DEF JAM/MERCURY)	60	61	NO, NO, NO</	



STAY TUNED: Now that a good number of retail bins have depleted their stock of **Brandy & Monica's** "The Boy Is Mine," that tune finally falls out of the No. 1 spot on Hot R&B Singles Sales, a slot it held for seven weeks. Next issue, I'm predicting the stronger of two records will get to see the top of the Hot R&B Singles page.

Kelly Price's "Friend Of Mine" (T-Neck/Island) is less than 1,000 chart points shy of No. 1, thanks to radio growth of 4.8 million listeners and a total R&B listenership of 34 million. Price is the No. 2 favorite at R&B core stores.

The other contender is **Missy Elliott's** protégée **Nicole**, who this week claims the new top-selling title at core stores, "Make It Hot" (The Gold Mind/EastWest/EEG). After falling back 3-4 on last issue's chart, the title, which features Elliott and **Mocha**, regains its footing and climbs 4-3. It has picked up another 3 million listeners since our last Hot R&B Airplay chart July 7.

MILES TO GO: For 14 weeks, "Do Your Thing" by Detroit's **7 Mile** has been inching its way up the Hot R&B Singles chart, hitting a high last issue at No. 12. Unfortunately, the company to which the group is signed, **Mariah Carey's** Crave Records, downsized as of July 14 in preparation for the label's shutdown. Half of the label's promotion staff left, and many stations didn't receive the song's new remixes, according to Crave VP of promotion **Morace Landy**, who reportedly is segueing over to Epic. "Do Your Thing" falls 12-17 this issue.

CONFRONTATION: Two titles will do battle on next issue's Top R&B Albums chart. **Monica's** sophomore set, "The Boy Is Mine" (Arista), gets the shine from her eight-week run at No. 1 on Hot R&B Singles and the Hot 100 via her duet with **Brandy**, as well as from her album's lead single, "The First Night," which is already at No. 15 on Hot R&B Airplay after just two weeks at radio.

While **Noreaga** may not have had as big a radio record as **Monica**, he does have a street buzz large enough to make him a contender for the No. 1 crown. His album "N.O.R.E." (Penalty/Tommy Boy) moves 74-11 on Top R&B Albums, nabbing the Pacesetter award on street-date violations alone. His increase at the core panel was more than 594% after debuting last week based on sales of his limited vinyl edition, which hit retail June 30 (Rhythm Section, Billboard, July 18). On The Billboard 200, "N.O.R.E." debuts at No. 136 with 9,000 units, stemming mainly from early sales of the CD and cassette configs. His violation is the second largest since The Billboard 200 began using SoundScan data in 1991. The trophy belongs to **Master P's** "MP Da Last Don" (No Limit/Priority), which sold 11,000 units and debuted at No. 112 seven weeks ago.

SHE IS THAT SOMEBODY: Atlantic's "Dr. Dolittle" soundtrack has seen consistent growth since it hit the Top R&B Albums chart four weeks ago. The largest boost naturally came the week following the film's theatrical release on June 26. Those steady sales and the 10% lift the set sees in this issue undoubtedly are related to **Aaliyah's** "Are You That Somebody?," which climbs 4-2 on Hot R&B Airplay. The song's audience growth is 20% over last issue, bringing her total listeners to 47.5 million, her biggest tally ever. Aaliyah's previous high was "One In A Million," which topped out at 43.6 million in February 1997.

"Are You That Somebody?" is not available commercially. Given the track's current audience, sales of merely 14,000 units at R&B core stores are all it would take to claim the No. 1 crown, which Aaliyah hasn't worn since "If Your Girl Only Knew" in August 1996.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	4	DON'T GIVE UP	JAMES GREAR & CO. (BORN AGAIN)	14	16	3	HERE WE GO	LAILA (MOTOWN)
2	3	2	EXTRA, EXTRA!!	PAULA PERRY (MOTOWN)	15	19	5	BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT)	METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
3	10	20	MY STEEZ	RAW ELEMENTS FEAT. MEN-A-LARGE (BIG PLAY/SOUND DISCS)	16	24	2	STRICTLY BUSINESS	MANTRONIK VS EPMD (PLAYLAND/PRIORITY)
4	8	6	FUGAZI	FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)	17	—	1	WESTERN WAYS PART II	OLDBLANTAIN FEAT. BIG PUNISHER AND JUBI FROM THE BEATPOETS (LOUD)
5	9	2	TURN THIS PARTY OUT	WHIP (OUTHOUSE)	18	17	7	MONEY BY THE TON	C-BO FEAT. MISSISSIPPI AWOL/NOO TRYBE/VIRGIN
6	11	3	NEVER ENOUGH	SCENT FEATURING SH'KILLA (RUGLEY)	19	18	7	OH MARY DON'T YOU WEEP	TRIN-I-TEE 5-7 (B-RITE/INTERSCOPE)
7	—	1	STILL SMOKIN'	SLEEPY'S THEME (BANG II)	20	15	3	IF I'M NOT IN LOVE	JODY WATLEY (ATLANTIC)
8	5	8	BABY BE THERE	NU FLAVOR (REPRISE/WARNER BROS.)	21	23	7	HITTIN' CORNAZ	BIG SYKE (THUMP)
9	7	4	NOT ABOUT ROMANCE	INNER CIRCLE (SOUNDWAVE/PUBLIC/UNIVERSAL)	22	25	12	60 WAYS	VERONICA (H.O.L.A.)
10	6	2	'98 THUG PARADISE	TRAGEDY, CAPONE, INFINITE (H.O.L.A.)	23	14	5	ZOOM	DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
11	2	7	GIRL GOT BODY	DAZZ BAND (PLATINUM/INTERSOUND)	24	—	3	I DON'T WANNA BE ALONE	SPECIAL GENERATION (UPSTAIRS)
12	—	1	WHAT THE WORLD NEEDS NOW IS LOVE	DORNE WARRICK AND THE HIP-HOP NATION UNITED (ROVER NORTH)	25	22	9	IF YOU WERE MINE	TAMI HERT (550 MUSIC/EPIC)
13	12	7	DAY & NIGHT	PHOTIC/HUSTLEZ FEAT. LAZEE BONE & KRIZZE BONE (NO TRUSS/RELATIVITY)					

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

R&B

WORDS & DEEDS

(Continued from page 30)

ance rates, apprehensive fans, and low ticket sales as the reasons there haven't been more rap-only tours.

"The venues usually charge too much insurance, the promoters can't really make cuts in [artists'] salaries, and some of the venues don't sell out," says Liles. "Whether it's a lack of promotion or bad venue scheduling—they schedule two or three groups and none show up, so people are not going to come out to see [concerts] because they don't believe [the artists] are going to be there—I don't know, but hip-hop tours have not been out in the forefront over the last couple of years."

"A tour like this is a huge undertaking," says Morrow, about the sparse opportunities for hip-hop tours. "Unless you have a lot of money or a lot of expertise, somebody cannot just throw together [a concert]."

Morrow says that part of the overall mission for the Smokin' Grooves tour, which is now in its third year, is to provide a performance venue for hip-hop music.

"The original concept was to create a rap and hip-hop tour," he says. "Last year we got a little eclectic with **Erykah Badu** and **George Clinton**, but this year we're really going back to that. **Cara Lewis** [VP and head of urban contemporary at the William Morris Agency], who really booked the acts, felt that since there haven't been any straight-up hip-hop tours, this would be a great time to go in that direction. There's really a void in the market, and it's nice to go back to our roots."

Part of the tours' success may be due to the fact that neither is scheduled at major arenas and coliseums. Smokin' Grooves occupies mostly amphitheater venues in small cities just outside of major markets, and Survival of the Illest books nightclubs that accommodate crowds of 600 or less.

In addition to being the only hardcore bill out, the Survival of the Illest tour has an extremely low ticket price on its side.

"The artists took half a cut in pay in order to keep the tour out there," says Liles. "They really wanted to give something back to their hip-hop consumers who are out there buying their product faithfully week after week."

Advance ticket prices run from \$10 to \$15, according to Liles. But at the door, prices are considerably higher. "We really want to reward those consumers who are really active early," says Liles. The tour, which started June 16, wraps up Saturday (18) in New York.

The Smokin' Grooves tour, which geared up Wednesday (22) in Buffalo, N.Y., will run through Aug. 29, wrapping up in Washington D.C. Ticket prices are \$15-\$30. A full tour schedule can be found at the Smokin' Grooves World Wide Web site: www.smokingrooves.com.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				CDMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®	
1	1	1	5	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE
2	2	2	8	NINETY NINE (FLASH THE MESSAGE)	JOHN FORTE
3	4	34	3	WOOF WOOF	THE 69 BOYZ
4	5	3	5	THE ACTUAL	ALL CITY
5	NEW		1	LOOKIN' AT ME	MASE FEATURING PUFF DADDY
6	3	4	18	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD
7	8	7	4	DO YOU	HEATHER B.
8	7	9	23	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX)
9	15	—	2	HORSE & CARRIAGE	CAM'RON FEATURING MASE
10	6	5	16	I GOT THE HOOK UP!	MASTER P FEAT. SONS OF FUNK
11	11	6	13	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES
12	9	8	20	WHO AM I	BEENIE MAN
13	10	23	12	CHOKE	B.L.H.U.N.T.
14	12	10	12	DING-A-LING	HI-TOWN DJS
15	14	11	17	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
16	NEW		1	WHAT U SEE IS WHAT U GET	XZIBIT
17	19	15	31	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ
18	17	—	2	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTAZ
19	13	13	11	RUTHLESS FOR LIFE	MC REN
20	28	—	2	NO WOMAN	GENERAL GRANT
21	18	19	5	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST
22	25	18	9	SINFUL	COSMIC SLOP SHOP
23	16	14	17	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM)
24	23	24	27	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
25	20	17	17	SECOND ROUND K.O.	CANIBUS
26	22	12	19	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
27	21	16	26	GONE TILL NOVEMBER	WYCLEF JEAN
28	24	22	18	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW
29	32	20	18	GITTY UP	SALT-N-PEPA
30	49	—	3	GIRLS	DJ SMURF
31	29	21	7	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE
32	30	35	3	INSANE	TEE KEE
33	27	26	14	CLOCK STRIKES	TIMBALAND AND MAGOO
34	26	32	8	LIKE WE DO	PA. PARENTAL ADVISORY
35	48	42	29	BURN	MILITIA
36	36	29	7	THISAWAY, THATAWAY (HILLSIDE ANTHEM)	PLAYERS FOR LIFE
37	31	25	23	THE PARTY CONTINUES	JD FEATURING DA BRAT
38	40	30	24	ROMEO AND JULIET	SYLK-E. FYNE FEAT. CHILL
39	45	41	33	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
40	35	27	27	WHAT YOU WANT	MASE (FEATURING TOTAL)
41	39	31	27	FATHER	LL COOL J
42	34	37	19	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS
43	41	33	4	DO WHAT U FEEL	FREAK NASTY
44	50	43	15	OUT OF SIGHT (YO)	RUFUS BLAQ
45	RE-ENTRY		14	JAM ON IT	CARDAN (FEATURING JERMAINE DUPRI)
46	38	39	4	MONEY AIN'T A THANG	JD FEATURING JAY-Z
47	37	44	14	SOUTHSIDE	LIL' KEKE
48	44	49	20	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
49	33	45	5	I GOT IT MADE	BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION
50	47	48	9	N.O.R.E.	NOREAGA

Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (M) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Reflecting On Clubland's Many Facets At Billboard's Summit

SUDDENLY everything stopped. After weeks of working at a heart-attack pace to pull the fifth annual Billboard Dance Music Summit together, it was over. But there was no sonic boom to mark its closing. No bells or whistles. No dramatic epilogue. It just stopped. It's ironic, yet oddly fitting, that something so overwhelmingly large and consuming can disappear in such unceremonious silence.

Sitting in a corner of the artist VIP room at Fusion, the venue for the confab's final showcase, I found the smiling faces and clinking cock-



Finally Together. CeCe Peniston made a triumphant return to clubland at the fifth annual Billboard Dance Music Summit, during which she premiered her new Silk Entertainment single, "Nobody Else." She was joined on stage at the Green Dolphin Street nightclub by house music hero Byron Stingily, right, during a rousing rendition of her classic anthem, "Finally."

tail glasses that filled the space mildly comforting. But did they actually get everything I had hoped to give 'em over the past three days? Or was this just another tax-deductible vacation? Somehow, the odds didn't seem to be in my favor.

Or were they? During the cab ride back to the hotel that night, nagging doubts were slowly replaced by glimmers of hope as I mentally retraced my steps through the Summit—which from July 8-10 drew many of clubland's key players to the Marriott in Chicago. And as I crawled into bed about an hour later, I could rest assured that at least some of the folks in attendance would go home with more than they brought.

Quite frankly, I approached this year's Summit with my eyes open wider than usual. Long gone was the unreasonable fantasy of solving all of the dance industry's problems within the space of several days. Also absent was any willingness to pretend that life in clubland is grand. It isn't. We all know that.



by Larry Flick

And that manufactured energy was clearly not as contagious or as healing as I'd previously believed it might be. Nope, this would be the year of realness. Someone in addition to me would need to prove they cared this time around.

AND they did care . . . in spurts, at least. Sure, there were moments when the bar was more heavily populated than the panel rooms. There were also moments when the absence of some clubland players was rudely conspicuous. But when the energy hit, baby, it was intense. Like during the keynote address, for example, when Nervous president Michael Weiss, Twisted America honcho Rob DiStefano, and Epic marketing guru Frank Ceraolo each issued an impassioned plea for the Summit's attendees to stop waiting for someone to hand our community mainstream success and to simply work for it. Or during the producer and artist discussions, during which no one from the audience could get a word in edgewise due to the constant conflicting debate among panelists including CeCe Peniston, Soul Solution's Bobby Guy and Ernie Lake, Byron Stingily, Peter Rauhofer, Mark Picchiotti, and Sabrina Johnston. (For further details, see story, page 1.)

Beyond the panels, there was also a bit of promising networking action. We delighted in watching talented, yet relatively unknown, producer Keith Haarmeyer collect kudos for a sterling demo reel that will likely trigger a flood of work in the coming weeks. It was also a kick to learn that Jason and Beech, two appealing local unsigned singers, left the A&R Jury sessions with combined offers from six labels. And no one in attendance could ignore T.H.E.M., an omnipresent, ultimately charming techno-pop trio that no one will soon forget. In the end, what can be better than seeing truly creative people make strong impressions at an event like this? With all due respect to DJ culture and producers, clubland would collapse without its artists.

BECAUSE of my deep passion for artists (being a closet diva myself), the true gifts of this and every Summit are the performance showcases. Each day of the confab was capped by a show designed to celebrate our stars and tout our newcomers.

The opening-night show was dubbed Clubland Unplugged

because it gave dance singers the rare opportunity to perform with a six-piece band within the intimate confines of jazzy venue like Green Dolphin Street, the home for this year's gig. Functioning under the astute musical direction of Tim Gant, this was a super-special show, and the nervous pacing and sweaty palms backstage proved that everyone involved knew it.

The show began with a special video presentation by Gloria Estefan. A longtime friend and supporter of clubland, the pop superstar recalled recording a rough version of the Carpenters' classic "Superstar" before launching into a touching new rendition. I couldn't help but blush at the kind words she offered as she introduced me as the evening's MC.

Earning immediate kudos that evening was Crystal Waters, who surprised the crowd with a swanky jazz set that drew comparisons to Lena Horne. And while the crowd went for Waters' lively new Basement Boys collaboration, "Round Midnight," most agreed that this diva has found her calling in a more chilled setting that lets her purr like the sexy chanteuse she is.

Taking a dip into the musical landscape of the future was baby diva Kara and her MCA musical outfit, Meringue. It's not easy to be an unknown artist in front of a jaded industry audience, but she quickly won them over with her earthy voice and a seductive swagger. After vamping through a funk-ed-out version of Dionne Warwick's "Walk On By" (the act's forthcoming first single), she and partner/guitarist Jon Wolfson dove into "I'll Meet You There," a sultry shuffler that hints a bright creative and commercial future.



Chillin' At The Summit. Nervous Records hosted one of the many parties celebrating the fifth annual Billboard Dance Music Summit in Chicago. Huddled at the Shark Bar, from left, are singer Latanza Waters, Club 69 mastermind Peter Rauhofer, producer Eric "E-Smoove" Miller, Nervous A&R rep Kevin Williams, and Nervous president Michael Weiss. Weiss shared the Summit's keynote podium with Epic's Frank Ceraolo and Twisted America's Rob DiStefano.

Suzanne Palmer, the acclaimed belter behind Club 69's "Alright" and "Much Better," showed that she's far more than a studio screamer when she previewed softer, more lyrically challenging material from her upcoming solo Twisted America project. This gal's got charisma to go with her voice. Meanwhile, local vocal acrobat Roberta, one of the house band's three fervent background singers (the others being budding siren Mauree and the swarthy Amaday Jones), turned the audience religious with her no-holds-barred club throwdown, "Party Nites, Party Lites."

The ante was further upped with the electrifying presence of Billy Porter, until recently signed with DV8/A&M. Porter wrapped his flawless fluid chops around the recent single "Show Me" and his incomparable signature track from the soundtrack to "The First Wives Club." "Love Will Find A Way." No one was ready for him to cap his performance with a sassy reading of LaBelle's "Lady Marmalade." After a while you could barely hear him sing atop the shrieks and table-pounding from the audience.

The show closed with CeCe Peniston's well-timed return to clubland. After stomping through her slamm'n' new Silk Entertainment single, "Nobody Else," she whipped through her trademark "Finally." Peniston wrapped things up on a high, bringing Porter back onstage, along with popular Chicago-based club act Byron Stingily, for a few choruses of the tune.

It was back to houseville for the remainder of the Summit, during which divas ruled the roost. Thursday night at Crobar saw Lydia Rhodes, Kimara Lovelace, Kim Kassira, Kim English, and Celeda effectively work their respective programs, while burgeoning R&B ingénue Kelly Price

made a lot of new club friends with a rousing disco version of her hit "Friend Of Mine."

Ultimately, no one could match the magic of Donna Blakely, who seemed to shrug off the pain of a foot injury to perform with an intensity that could make legends like Martha Wash and Jocelyn Brown sweat.

Finally, we found ourselves at Fusion, which is easily the best-run and most enjoyable venue in Chicago—thanks primarily to Steve Abrams' firm managerial hand and the smooth turntable skills of Mark Hultmark and Mark Picchiotti.

The night was relentlessly hi-NRG, with spirited performances by Harlan, Michaela, Vernessa Mitchell, Latanza Water, Estee, and Karel, who was joined by Stingily for an impromptu a cappella version of "You Make Me Feel (Mighty Real)." It was a thrill to see disco doyenne Taana Gardner serve up her West End Records classic "Heartbeat"—and still look fierce, too. On the other end of the experience spectrum, Pure Sugar front woman Jennifer Starr issued a firm reminder of the importance of doing more than simply standing and singing. Her performance of the hits "Hands To Heaven" and "Delicious" were as visually stimulating as they were treats for the ears. This woman is goin' places.

But no one could really top the evening's MC, Kevin Aviance, who also performed his Wave Music smash "Din Da Da" and the gorgeous new house anthem "Dance For Love." First of all, who knew the child could sing so well? And his good humor kept the pace rolling nicely. It was impossible not to get caught up in his positive energy—not to mention his closing rant: "This girl needs a cocktail, hello!"

And the cocktail-glass clinking commenced.

Billboard. **Dance** **HOT Breakouts**

JULY 25, 1998

CLUB PLAY

1. IF YOU COULD READ MY MIND STARS ON 54 TOMMY BOY
2. OYE GLORIA ESTEFAN EPIC
3. DEJA VU E-SMOOVE FEAT. LATANZA WATERS NERVOUS
4. WHATEVER YOU WANT TAYLOR DAYNE NEPTUNE
5. X-FILES THEME MARK SNOW ELEKTRA

MAXI-SINGLES SALES

1. IF YOU COULD READ MY MIND STARS ON 54 TOMMY BOY
2. INTERGALACTIC BEASTIE BOYS GRAND ROYAL
3. MOVIN' ON DEBBIE PENDER TOMMY BOY SILVER LABEL
4. TO LOVE YOU MORE RAPPORT INTERHIT
5. RED SUN GROOVE 95 NORTH PRESENTS DA HOOLIGANS HENRY STREET

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	1	5	7	SWEET FREEDOM 4 PLAY 1010 2 weeks at No. 1	SHAWN CHRISTOPHER
2	5	10	6	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
3	8	13	5	GO DEEP VIRGIN PROMO	◆ JANET
4	6	8	8	OUTLAW RCA PROMO	OLIVE
5	3	3	10	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
6	7	11	7	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
7	10	16	5	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
8	2	1	10	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	◆ MADONNA
9	4	2	11	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
10	17	22	6	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
11	24	32	3	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
12	15	18	6	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
13	11	12	7	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
14	16	21	5	DELICIOUS GEFEN 22408	PURE SUGAR
15	22	29	4	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
16	18	27	5	MY URBAN SOUL KING STREET 1080	URBAN SOUL
17	9	4	10	THE DAY DEFINITY 003 BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
18	20	26	5	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
19	14	9	11	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
20	21	23	6	TESTIFY NERVOUS 20308	BYRON STINGILY
21	12	7	9	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
22	13	6	12	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
23	25	31	6	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
★★★ Power Pick ★★★					
24	27	42	3	NEEDIN' YOU DEFINITY 004 DAVID MORALES PRESENTS THE FACE	
25	26	34	4	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
26	19	14	8	STOP VIRGIN 38641	◆ SPICE GIRLS
27	31	36	4	RISE GOSSIP 1001/AVB	UPTEMPO
28	33	44	3	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
29	23	15	8	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
30	29	38	4	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
31	32	37	4	REASONS STARBOUND 9807	SABRINA JOHNSTON
★★★ Hot Shot Debut ★★★					
32	NEW	1	1	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
33	28	20	12	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
34	42	—	2	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
35	41	48	3	MIRACLE SFP 9623 NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY	
36	30	19	12	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
37	45	—	2	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
38	49	—	2	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
39	46	—	2	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	◆ MYA & SISQO
40	44	—	2	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
41	47	50	3	THE EMIGRANTS STOCKHOLM IMPORT	FJELD
42	34	28	8	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
43	40	47	3	FOR THIS 4 PLAY 1011	MAU MAU
44	NEW	1	1	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
45	38	39	7	KEEP ON DANCIN' (LET'S GO) PLAYLAND 53314/PRIORITY	PERPETUAL MOTION
46	NEW	1	1	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
47	NEW	1	1	SOUNDS OF WICKEDNESS LOGIC 56884	TZANT
48	36	33	9	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
49	NEW	1	1	VICIOUS EMPIRE STATE 48/EIGHTBALL PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY	
50	48	41	10	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES & COLLECTED, COMPILED, AND PROVIDED BY SoundScan					
★★★ No. 1 ★★★					
1	1	1	12	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 8 weeks at No. 1	◆ MARIAH CAREY
2	2	3	9	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
★★★ Greatest Gainer ★★★					
3	5	4	6	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	4	2	4	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	6	5	11	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
6	7	6	15	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
7	8	7	8	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
8	3	8	6	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
9	9	10	7	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
10	10	9	18	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
11	11	13	3	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL (DUET WITH COLLEGE)
12	15	—	2	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
13	13	12	24	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
14	12	11	18	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
15	14	14	8	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
16	22	20	9	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
17	20	18	10	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
18	17	17	29	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
19	16	16	5	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
20	18	15	14	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
21	19	21	3	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
22	21	19	15	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
23	35	—	3	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
24	26	25	6	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
25	23	23	16	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
26	25	22	16	SWEET HONESTY (T) (X) CLASSIFIED 0249	M.G.
27	30	32	26	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
28	29	27	9	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
29	24	36	50	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
30	33	30	17	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
31	27	24	14	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
32	40	44	4	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
33	34	29	8	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
34	32	33	26	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
35	36	45	11	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
36	28	31	23	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
37	37	28	10	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
38	38	46	22	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
★★★ Hot Shot Debut ★★★					
39	NEW	1	1	DELICIOUS (T) (X) GEFEN 22408	PURE SUGAR
40	42	48	53	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
41	46	47	6	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
42	47	—	6	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
43	31	26	15	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
44	RE-ENTRY	5	5	BEAUTIFUL DAY (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
45	41	38	6	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
46	43	42	7	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS
47	44	39	10	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
48	RE-ENTRY	4	4	COMIN' BACK (T) OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
49	NEW	1	1	CORAZON PARTIO (T) (X) WEA LATINA 23094	◆ ALEJANDRO SANZ
50	NEW	1	1	STRICTLY BUSINESS (T) (X) PLAYLAND 53317/PRIORITY	MANTRONIK VS EPMO

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.

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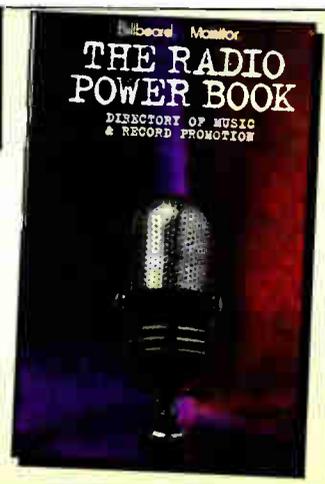
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Tupperware On The Links. The 11th annual Music Row Ladies Golf Tournament and Tupperware Party was held June 29 to benefit United Cerebral Palsy of Middle Tennessee. The event, sponsored by ASCAP, Capitol Nashville, and TNN, has raised more than \$250,000 for the charity in its history. Shown at the event, from left, are caddy Jeff Bryant from Ricochet and Lisa Brokop.

Decca's Parton Returns To Her Roots

BY JIM BESSMAN

NEW YORK—One of the high points of this year's Fan Fair came when an admittedly nervous Dolly Parton joined fellow Decca artist Lee Ann Womack in the middle of her set to join her in singing Parton's 1973 country classic "Jolene."

"I can't say for the life of me how long it's been since I played Fan Fair," says Parton. "I know it's over 10 years, and there's a lot of new country fans—and what if they don't know me or like me? So I was scared to go out, but I got a great response."

Parton also performed "Honky Tonk Songs," the first single and video from her appropriately titled new album, "Hungry Again," which Decca will release Aug. 25. But the

veteran country superstar harbors no illusions about its prospects in today's marketplace, which is why she went back home to her roots to create it.

"I know what it's like in country music now for an artist my age, when there's such a new wave of artists out there," says Parton. "But being the artist I like to believe I am, I wasn't about to give up trying. So I decided to do something that really comes from my heart—the more organic stuff that I do best—and go back home. I wanted to get back in touch with that part of the country and who I was and not necessarily be commercial or tailor-made or riding on other people's coattails but at least be appreciated by those who appreciate where I come from."

So Parton, who writes for her Velvet Apple Music (BMI), spent three months last year at her lake cottage outside Nashville and at the Tennessee Mountain Home in Sevier County, which she immortalized in her autobiographical 1973 hit. "I went back home and fasted, not so much in a religious way but as a means of humbling myself and getting into the spirit of things," she says. "I ended up with 37 of the best songs I'd written in years, if not the best ever."

Parton says the 13 songs that are on "Hungry Again" resulted in "a more acoustic-type album," produced by Parton and her cousin Richie Owens and recorded in his basement studio with his band Shinola.

"I used to baby-sit him, and I felt like we should keep it in the family," she says. "You can hear more than one baby crying, and all kinds of noise that Richie tried to get out. But I said, 'If you get it out, fine.' People don't listen that close, and it's real stuff, it's family, it's home."

Besides the single, "Hungry Again" includes "Blue Valley Songbird," "a special favorite of mine," Parton says, and other new songs that have an "old-timey" sound and tell stories about people. The disc closes with "Shine On," which Parton sang at Tammy Wynette's memorial service.

Decca senior VP/GM Shelia Shipley Bidy speaks of a "massive national plan" set up in support of "Hungry Again," including heavy emphasis on national TV appearances and servicing of the album to radio and retail in a lunch-box piece, which may include an apple-shaped notepad, a carrot-shaped ink pen, and a Dolly Madison cupcake. The "Honky Tonk Songs" video, she says, is in Hot Shot rotation on CMT.

"They had a little concern that maybe Dolly wasn't for their target audience, until they saw the finished piece," says Bidy, adding that besides the single, which shipped July 7 to mainstream country radio, the album has gone out to roots formats and classic country stations, "because with her history, a lot of those stations will feature album tracks."

Bidy acknowledges the problems that heritage country artists like George Jones have had in the contemporary country radio format. Noting that she worked Jones' product when she was at MCA, Bidy says there are programmers "who are very much into Dolly and her music and look at her in a different way." Such programmers, Bidy adds, "feel she's still a contemporary artist and that if she delivers a song they can play, they'll play it."

Patti Marshall, PD at young country station WYGY Cincinnati, agrees that Parton still has the performing "charisma and incredible writing skills" that are lacking in much of the current country scene. "I saw her perform at the Country Radio Seminar a few years ago, and I was just blown away," says Marshall. But as

(Continued on page 43)



PARTON

Country's For Cross-Dressers, Too; Tornado-Felled Trees Make A Gibson

PEOPLE: What seems to be the only cross-dressing old-time country music singing duo in existence is headed for Music City. The duo Y'all, which plays "old-time country music for the 21st century," is packing up and leaving



Y'ALL

Manhattan for the wilds of Nashville. "It's about finding an audience, finding the right place for your music to thrive," say group members Steven Cheslik-DeMeyer and James Dean Jay Byrd. The lat-

ter sports a shaved head and wears dresses. Not that there's anything wrong with that. They'll be right at home in Tootsie's Orchid Lounge.

ON THE ROW: Contrary to recent published reports, Charlie Daniels is still touring, working, and singing.

"Like Mark Twain said," Daniels tells Nashville Scene, "the reports of my death are greatly exaggerated. 'I've had a little problem with hoarseness, but it's just that allergy and pollen thing. Plus I can't keep my mouth shut—I use it too much.'"

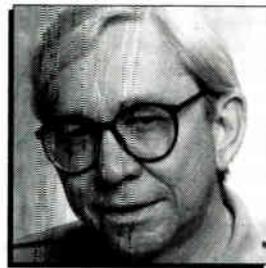
Daniels adds that he was appearing with his band on "Live With Regis & Kathie Lee" July 16 and the following day was a guest panelist on the show "Politically Incorrect."

The former president of Capitol Nashville, Scott Hendricks, is keeping quiet, but he's said to be close to an agreement with EMI about launching a Virgin Nashville label. On July 13 Hendricks took a tour of the former Rising Tide Records building, which is vacant and for lease.

ONLY GOD: Some of the more than 1,200 trees that were felled on the grounds of the Hermitage (former President Andrew Jackson's home here) in Nashville's tornadoes earlier this year are being recycled. Gibson Guitar Corp. is building a special-edition electric guitar from the trees, some of which are almost 300 years old.

Chet Atkins, Gibson chairman/CEO Henry Juskiwicz, and Vice President Al Gore presided at the unveiling July 12 of the first "Old Hickory" guitar, which will be sent to the Smithsonian. Gibson plans to make 200 of the guitars, which will retail for \$5,000 each. Proceeds will go to support restoration of the Hermitage.

ON THE RECORD: Alan Jackson's new single, "I'll Go On Loving You," may surprise some people. The song, written by Kieran Kane, is a return to the recitation songs so popular in country in the '50s and is a very heartfelt love message, which many are reading as a song of reconciliation between the singer and his wife, Denise. Jackson said in a message appended to the Digital Generation Systems download of the single to radio that the song could be seen as that. The song also refers to a woman slipping off her dress, and Jackson said the song is "sensual" rather than "suggestive."



by Chet Flippo

Jackson is making some rare TV appearances to promote the song and his forthcoming Arista album, "High Mileage," due in September. He's on TNN's "Prime Time Country" Monday (20), TNN's "Crook & Chase" Wednesday (22), and "The Tonight Show With Jay Leno" July 28.

A STAR IS BORN: Add the name of Allison Moorer to the ranks of such big-voiced women country singers as Lee Ann Womack, Sara Evans, and Heather Myles, who are redrawing some of country's topography.

Moorer, who made an auspicious debut in the movie "The Horse Whisperer" with the song "A Soft Place To Fall," is a sultry, pure-voiced singer with writing talent to spare and the ability to retain the best of country's traditions while keeping the music sounding current and fresh.

She wrote or co-wrote most of her forthcoming MCA Nashville album, "Alabama Song," due in September, and close listening to it proves it will be one of the musical highlights of 1998. Plus, she knows what a fiddle and pedal steel guitar are for.



Dollywood To Get Gospel Hall Of Fame

PIGEON FORGE, Tenn.—Dolly Parton's Dollywood theme park will be the home for the Southern Gospel Music Hall of Fame and Museum. Plans call for groundbreaking later this summer, and it's scheduled to open in April 1999 near the Dollywood entrance.

Southern gospel music has become an increasingly integral part of Dollywood's entertainment offerings. Parton's grandfather was a preacher, and she began her singing career in church. "I am truly very excited that my Dollywood park has been chosen as the place where a wonderful, special, and lasting tribute to gospel music can be shared," said Parton.

The Hall of Fame and Museum is a venture between the Southern

Gospel Music Assn. (SGMA) and Dollywood and will display memorabilia from the Hall of Fame's 41 members. Among the acts who will be spotlighted in a prominent exhibit area are pre-World War II favorites such as the Vaughn Radio Quartet, the Stamps All-Star Quartet, the Speer family, the LeFevres, the Blackwood Brothers, the Chuck Wagon Gang, the Statesmen, the Florida Boys, and the Oak Ridge Boys.

There will also be exhibit space for popular groups from the 1960s and 1970s, as well as current artists. The SGMA has contracted 1220 Exhibits, a Nashville-based museum consulting firm, to help coordinate the design of the new facility.

DEBORAH EVANS PRICE

Billboard TOP COUNTRY ALBUMS

JULY 25, 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	8	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 6 weeks at No. 1	HOPE FLOATS	1
2	2	2	36	SHANIA TWAIN ▲ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	3	10	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
4	4	4	10	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
5	6	8	12	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	5	5	6	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
7	7	6	6	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
★ ★ ★ GREATEST GAINER ★ ★ ★						
8	9	11	24	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
9	8	7	12	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
10	10	9	33	GARTH BROOKS ▲ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
11	11	10	5	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
12	12	13	58	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	13	12	8	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
14	15	16	17	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
15	14	14	5	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
16	16	15	52	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
17	17	19	43	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	18	18	8	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
19	19	17	44	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
20	21	21	46	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
21	20	20	12	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
22	22	24	46	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
23	23	22	5	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
24	24	23	9	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
★ ★ ★ PACESETTER ★ ★ ★						
25	30	34	10	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
26	27	—	2	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
27	26	25	50	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
28	29	30	7	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
29	28	29	5	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
30	25	26	8	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
31	33	37	46	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
32	35	28	9	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
33	32	35	10	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
34	39	41	21	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
35	31	27	12	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
36	34	32	12	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
37	40	40	97	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2

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
38	43	43	39	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
39	42	39	56	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
40	37	31	14	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
41	41	36	64	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
42	44	47	16	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
43	38	38	3	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
44	45	42	36	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
45	48	49	38	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
46	49	50	62	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
47	51	51	94	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
48	46	45	18	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
49	50	44	55	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
50	47	48	52	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
51	52	46	89	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
52	53	52	58	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
53	54	53	74	LEANN RIMES ▲ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
54	56	57	8	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
55	55	55	38	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
56	60	59	36	MINDY MCCREADY ● BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
57	57	54	61	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
58	59	60	3	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	58
59	63	65	58	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
60	58	61	57	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
61	66	64	6	SUZY BOGGUSS CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
62	61	62	52	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	62	56	66	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
64	65	63	5	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
65	64	58	14	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
66	67	67	42	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
67	68	68	41	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
68	71	70	15	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
69	69	66	8	KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98) HS	WRITE IT IN STONE	56
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
70	NEW ►	—	1	MARK NESLER ASYLUM 62223/EEG (10.98/16.98)	I'M JUST THAT WAY	70
71	72	72	44	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
72	RE-ENTRY	—	39	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
73	NEW ►	—	1	LORRIE MORGAN BNA 67622/RLG (8.98/12.98)	THE ESSENTIAL LORRIE MORGAN	73
74	75	—	60	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
75	73	71	11	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30

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

Billboard Top Country Catalog Albums

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

JULY 25, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS 37 weeks at No. 1	THE WOMAN IN ME	179
2	2	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	142
3	—	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	105
4	6	PATSY CLINE ▲ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	590
5	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	205
6	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	215
7	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	186
8	7	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	225
9	14	GEORGE STRAIT ▲ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	541
10	8	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	448
11	9	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	68
12	10	GEORGE STRAIT ▲ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	303
13	13	VINCE GILL ▲ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	210

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	20	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	191
15	11	GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	380
16	15	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	130
17	18	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	125
18	19	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	619
19	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	143
20	17	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	45
21	12	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	373
22	22	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	107
23	—	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	1
24	21	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	99
25	23	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	39

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



“... ’til we meet again”

RCA LABEL GROUP NASHVILLE

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HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	3	14	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER, JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
2	4	6	17	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	2
3	7	8	11	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	3
4	9	11	16	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	4
5	5	7	12	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	5
6	8	10	28	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	6
7	6	5	18	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	◆ TY HERNDON (C) (D) (V) RCA 65456	5
8	12	14	14	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	8
9	11	16	9	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	9
10	2	1	16	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	1
11	3	2	21	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	2
12	14	17	17	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	12
13	15	20	10	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	13
14	17	19	11	I SAID A PRAYER B.J.WALKER, JR., P.TILLIS (L.SATCHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	14
				★★★ AIRPOWER ★★★		
15	22	31	9	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	15
16	16	18	9	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	16
17	19	21	13	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	17
18	21	26	7	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	18
19	13	9	15	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
20	10	4	13	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
21	20	25	9	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	20
22	24	27	11	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	22
23	29	32	7	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	23
24	18	12	22	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLIS (C) (D) (V) MERCURY 568602	2
25	38	47	4	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	25
26	28	22	22	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
27	23	15	18	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
28	26	23	25	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
29	30	30	28	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
30	32	29	21	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER (V) CAPITOL NASHVILLE 19974	2
31	31	24	20	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	2
32	35	36	8	HIGH ON LOVE E.GORDY, JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	32
33	33	34	9	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	33
34	34	33	16	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
35	36	37	13	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
36	27	28	12	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
37	39	38	11	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRAHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	37
38	40	39	19	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	40	9	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	39
40	42	42	11	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	40
41	43	41	8	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,D.MALLOY,B.DIPIERO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65512	41
42	44	50	5	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	42
43	52	56	4	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	43
44	46	46	6	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	44
45	51	57	5	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	45
46	50	58	4	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	46
47	47	49	8	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
48	49	51	7	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	48
49	45	43	11	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	43
50	69	—	2	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLIS MERCURY ALBUM CUT	50
51	53	52	5	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (V) DECCA 72060	51
52	48	48	6	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
53	73	—	3	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	53
54	57	64	4	REAL MAN D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	54
				★★★ Hot Shot Debut ★★★		
55	NEW	1	1	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	REBA MCA NASHVILLE ALBUM CUT	55
56	59	62	6	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	56
57	56	54	20	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
58	54	44	20	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
59	58	59	6	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	◆ SARA EVANS (C) (D) (V) RCA 65517	58
60	62	68	3	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	60
61	70	75	3	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	61
62	68	—	2	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON CURB ALBUM CUT/MCG	62
63	63	67	4	YIPPI KY YAY M.SPIRO (M.SPIRO,A.GOLD)	◆ LILA MCCANN ASYLUM ALBUM CUT	63
64	67	61	18	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
65	71	70	6	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
66	60	66	5	HEAVEN BOUND B.CHANCEY,A.TORREZ,C.AINLAY (C.JONES,K.STEGALL)	◆ SHANA PETRONE (C) (D) (V) EPIC 78946	60
67	64	65	20	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
68	65	60	17	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
69	61	53	10	DOUBLE WIDE PARADISE J.STROUD,T.KEITH (P.THORN,B.MADDOX)	TOBY KEITH (V) MERCURY 568928	40
70	NEW	1	1	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	70
71	RE-ENTRY	2	2	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	71
72	74	71	20	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	22
73	72	63	7	DANCE THE NIGHT AWAY R.MALO,D.COOK (R.MALO)	◆ THE MAVERICKS (V) MCA NASHVILLE 72056	63
74	75	—	3	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	72
75	RE-ENTRY	3	3	THE MAN SONG T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	72

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

Billboard® Top Country Singles Sales

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



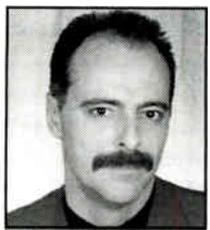
JULY 25, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	25	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN 19 weeks at No. 1
2	2	2	15	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	19	THIS KISS ● WARNER BROS. 17247	FAITH HILL
4	4	5	13	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
5	5	4	58	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
6	7	6	20	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
7	6	8	6	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
8	8	7	9	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
9	10	11	14	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
10	9	10	16	I DO [CHERISH YOU] MERCURY 568602	MARK WILLIS
11	14	13	5	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
12	11	12	12	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
13	13	14	22	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	9	12	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
15	16	15	13	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
16	17	17	9	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
17	18	23	3	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
18	15	16	11	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
19	20	21	3	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
20	19	18	15	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
21	22	20	8	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
22	23	22	8	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
23	21	19	21	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
24	25	—	2	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREADY
25	24	24	25	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH

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

COUNTRY CORNER



by Wade Jessen

COLOR OF THE BLUES: After spending 104 consecutive weeks on Billboard's Top Country Albums, "Blue," the Curb set that launched the meteoric rise of teen sensation **LeAnn Rimes**, moves to Top Country Catalog Albums, where it opens at No. 3 with 4,500 units. With approximately 124,000 scans, that set opened at No. 1 on the country chart and at No. 3 on The Billboard 200 in the July 27, 1996, issue. It stayed at the top for 16 consecutive weeks before being interrupted for three weeks by new sets from **Alan Jackson** and **Reba McEntire**.

"Blue" spent a total of 28 weeks atop the country list. After returning to No. 1 in the Dec. 14, 1996, issue, "Blue" dominated the country chart for another 11 straight weeks, followed by a one-week reprise at No. 1 in the Sept. 6, 1997, Billboard. Altogether, "Blue" spent 64 weeks in country's top five and 87 weeks in the top 10. On the big chart, Rimes' set notched nine weeks in the top five and 24 weeks in the top 10.

Two-year-old albums are deemed catalog when they fall below No. 100 on The Billboard 200.

STILL AT THE TOP OF THE HILL: With 5,531 plays, **Collin Raye's** "I Can Still Feel You" (Epic) defends his post at No. 1 on Hot Country Singles & Tracks for a second week, despite a decline of 52 plays. Raye's track finishes 418 spins ahead of runner-up **Terri Clark**, whose "Now That I Found You" (Mercury) rises 4-2, and 466 plays in front of **Garth Brooks' "To Make You Feel My Love"** (Capitol), which moves 7-3.

The showdown for No. 1 next week might have Clark and Brooks wrestling with the **Dixie Chicks**, whose "There's Your Trouble" (Monument) vaults 9-4, up 455 plays, swiping the largest increase in the top 10 and the third-biggest gain in the entire chart. Clark's song gains 333 detections, while Brooks' ballad is up 367. Both Brooks and Clark are enjoying airplay support at 162 of our 163 stations, while the trio has the entire radio panel on board.

Meanwhile, **Brooks & Dunn's** "How Long Gone" (Arista/Nashville) logs the sturdiest gain on Hot Country Singles & Tracks, up 960 plays to shoot 38-25, followed by **George Strait's "True"** (MCA Nashville), which gains 650 detections.

GOTTA HAVE IT: Although it may be premature to call it a trend, country radio has recently championed several titles that discuss some of life's more gripping realities, such as alcoholism and human cruelty. Among those songs, which include **Tim McGraw's** "One Of These Days" (Curb) and **Kenny Chesney's** "That's Why I'm Here" (BNA), is a new ballad by **Mark Wills** titled "Don't Laugh At Me" (Mercury), which rises 69-50 on Hot Country Singles & Tracks, up 444 plays.

Wills' new set, "Wish You Were Here," jumps 30-25 and retrieves our percentage-based Pacesetter award with a 17% gain on Top Country Albums, rising 15-9 on our Heatseekers list. The aforementioned **Dixie Chicks** open the Greatest Gainer envelope on the country chart, as "Wide Open Spaces" gains about 1,500 scans to rise 9-8. That set scans 25,000 units and moves 59-52 on The Billboard 200.

Murphey Introduces New Set At West Fest

BY DEBORAH EVANS PRICE
NASHVILLE—It may well have been the world's largest album-release party, as Michael Martin Murphey welcomed more than 22,000 fans and country radio programmers and media to his 12th annual Colorado West Fest. Murphey used his annual western art and music festival to introduce his new "Cowboy Songs Four" project, his first release on his new West Fest Records.



MURPHEY

Attendees could buy the album at the fest July 3-5, before it goes to retail July 14 via Valley Entertainment's pact with Distribution North America. Risa Bridges-Hall, Valley Entertainment's marketing director, estimates that about 2,200 pieces of product sold at West Fest.

"It was pretty much on par with what we had anticipated because it was a preview," Bridges-Hall says. "We're very pleased that more than 10% of the attendees [purchased]. Normally you don't sell that much at various events."

The video for the first single, "Born To Buck Bad Luck," was filmed at West Fest and will be released in late July. The single goes to primary country stations Aug. 17.

Ten stations that had been longtime Murphey supporters visited West Fest as his guests. Also participating were KYGO-FM Denver and ABC's Real Country Network. Nearly 200 secondary and tertiary stations are playing the single.

In addition to the album's launch, this year's West Fest successfully re-established Murphey's long-running festival in a new location. After 11 years of holding it Labor Day weekend at Colorado's Copper Mountain Resort, Murphey moved it to that state's Silver Creek Resort (Billboard, May 30) to have room to expand.

"It's the ideal location," says Murphey. "There's much more space, and

it's right in the heart of western country. The people that live here have a 4H Club and a rodeo and all the western things that we didn't have at our other location. The basic idea here is that the population is behind what we're doing."

Murphey has a multi-year contract with Silver Creek. His organization partnered with Bill Graham/Chuck Morris Presents to produce the fest. Dan Fogelberg, America, the Nitty Gritty Dirt Band, Deana Carter, Junior Brown, Baxter Black, Sons Of The San Joaquin, and Riders In The Sky were among the performers. Murphey plans another West Fest next October in San Bernardino, Calif.

Steagall Among Rogers Awards Winners

Red Steagall was named entertainer of the year at the third annual Academy of Western Artists Will Rogers Cowboy Awards ceremony held July 16 in Fort Worth, Texas.

Daughters Of The Purple Sage received the Rising Star Award, and Hal Cannon was cited for lifetime achievement.

Western music award winners were Don Edwards, male; Lorraine Rawls, female; Jill Jones, yodeler; Gillette Brothers, group; "Below The Kinney Rim" (Les Buffham/Michael

Fleming), song; and "Prairie Flowers" (Jean Prescott), CD/cassette.

Western swing winners were Leon Rausch, male; Dayna Wills, female; Tommy Morrell, instrumentalist; Dave Alexander & The Legends Of Western Swing, group; "Old Town Taos, New Mexico" (Cindy Walker), song; and "On The Texas Side" (Trudy Fair), CD/cassette.

Poetry winners were Larry McWhorter, Audrey Hankins, Les Buffham, Mason and Janice Coggin, and Steagall.

DECCA'S PARTON RETURNS TO HER ROOTS

(Continued from page 39)

far as programming new Parton product goes, "it doesn't mean that I don't enjoy the album, but it all depends on what she's up against when I put the single in the stack."

Comparing Parton's situation at radio to the more vocal Jones', Marshall adds, "Here we have an older artist who could clearly make the same statements as Jones about radio not playing her music, but it doesn't sound like anything else I'm playing. But I love her, and she's a legitimate star, which is what country music needs. And in concert she's incredible. So here I am stuck in a quandary of how to fit her into my

playlist. Her voice is as strong as ever, but we don't play a lot of banjo and fiddle-sounding stuff today, and it's pretty much an acoustic album."

For her part, Parton says she doesn't "begrudge in any way" the success of younger country artists and credits them for being "more traditional than when we all got so scattered doing crossover stuff. I just hope to have a fair shot, because I'm as new as tomorrow, as old as yesterday, and always try to fit in the present and future.

"I know how some are bitter, but I'm not; that's why the title is 'Hungry Again.' I'm like I was when I

started and singing like I did when I started, and I want to have hit records and be part of the mainstream."

Should "Hungry Again" satisfy in the marketplace, Parton notes that she still has enough songs left for two more albums—"Still Hungry" or "Hungry Some More" and after that "I'm Full Now." She says that future releases may also include a reunion duet album with Porter Wagoner and that her original version of "Jolene" has been chosen for the soundtrack to the upcoming remake of "Psycho."

Parton is managed by Jim Morey and booked by ICM.

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

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

- 23 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)
36 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
68 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
53 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
29 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
27 COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
21 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
73 DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbato, BMI) HL
67 THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI) HL
50 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP)
69 DOOBIE WIDE PARADISE (Bugle, BMI/No Man, BMI/Illegal, BMI/Fame, BMI)
43 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
48 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein,
- Cumberland, BMI/Baby Mae, BMI) WBM
55 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI)
6 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
52 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Sony/ATV Cross Keys, ASCAP/Green Room, ASCAP)
51 GONNA HAVE TO FALL (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI) WBM
8 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
66 HEAVEN BOUND (Hamstein Cumberland, BMI/Hardtail Hits, BMI/Smash Vegas, BMI) WBM
32 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
30 HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/GodJulie, BMI) WBM
18 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
42 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
46 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
25 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMJ, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
64 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
1 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur,

- ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
24 I DO [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
56 I FELL (Taguchi, ASCAP)
74 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway, ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP) WBM
16 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
20 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
19 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
13 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
28 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
58 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jayer, BMI/EMI April, ASCAP) HL
14 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
41 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
40 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
9 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM
45 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
57 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit,

- ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM
7 A MAN HOLOIN' ON (TO A WOMAN LETTIN' GO) (Seventeen Stars, BMI/Dixie Stars, ASCAP) HL
75 THE MAN SONG (TF, BMI)
72 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
71 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM
37 NO ENO TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI) HL/WBM
2 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
31 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
35 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
54 REAL MAN (Haneli, BMI)
65 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Tarqueman, ASCAP) WBM
62 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI) HL
10 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM
34 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM
22 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
12 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
11 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark

- Alan Springer, BMI) HL
5 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
4 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
17 THINGS CHANGE (Coal Oust West, BMI/Warner-Tamerlane, BMI) WBM
26 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
3 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
15 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
47 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
39 WHEN THE BARTEHOER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM
61 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
70 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI)
49 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/WB IV, BMI) WBM
38 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
63 YIPPIE KY YAY (M. Spiro, BMI/Hidden Words, BMI/Quarbrain, BMI/Zomba, BMI)
60 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/PolyGram International, ASCAP) HL
33 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	8	VARIOUS ARTISTS NARM 50001	★★★ No. 1 ★★★ 7 weeks at No. 1 JAZZ, AN AMERICAN ORIGINAL
2	2	46	DIANA KRALL IMPULSE! 233/GRP [HS]	LOVE SCENES
3	3	11	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
4	4	34	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
5	7	35	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
6	6	14	JOHN SCOFIELD VERVE 539979 [HS]	A GO GO
7	5	3	SHIRLEY HORN VERVE 557199	I REMEMBER MILES
8	8	4	VARIOUS ARTISTS 32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
9	10	39	ROYAL CROWN REVUE SURFDOG 44003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
10	21	9	MICHAEL BRECKER QUARTET IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
11	14	8	ARTURO SANDOVAL N2K ENCODED 10023	HOT HOUSE
12	13	14	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
13	23	6	DAVID SANCHEZ COLUMBIA 69116	OBSESSION
14	11	5	NICHOLAS PAYTON VERVE 557327	PAYTON'S PLACE
15	9	2	CHUCHO VALDES BLUE NOTE 23082/CAPITOL	BELE BELE EN LA HABANA
16	15	15	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
17	17	6	LENA HORNE BLUE NOTE 34286/CAPITOL	BEING MYSELF
18	16	11	MILES DAVIS/BILL LASWELL COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
19	12	16	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
20	18	53	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
21	19	7	VARIOUS ARTISTS MADACY 2127	BEST OF THE BIG BANDS
22	NEW ▶		ELLIS MARSALIS TRIO COLUMBIA 69123	TWELVE'S IT
23	NEW ▶		LEON PARKER COLUMBIA 68076	AWAKENING
24	24	11	VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
25	22	52	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	FOURPLAY WARNER BROS. 46921	★★★ No. 1 ★★★ 5 weeks at No. 1
2	2	34	KENNY G ▲ ARISTA 18991	KENNY G GREATEST HITS
3	3	6	GEORGE BENSON GRP 9906	STANDING TOGETHER
4	4	4	LEE RITENOUR I.E. MUSIC 557290/VERVE	THIS IS LOVE
5	5	5	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
6	6	23	DOWN TO THE BONE NU GROOVE 3004 [HS]	FROM MANHATTAN TO STATEN
7	10	4	MARC ANTOINE NYC 9926/GRP	MADRID
8	7	59	BONEY JAMES WARNER BROS. 46548 [HS]	SWEET THING
9	8	14	KEIKO MATSUI COUNTDOWN 17775/ULG [HS]	FULL MOON AND THE SHRINE
10	11	22	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
11	12	23	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
12	9	44	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
13	13	8	ACOUSTIC ALCHEMY GRP 9907	POSITIVE THINKING...
14	14	37	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
15	17	7	RAMSEY LEWIS GRP 9904	DANCE OF THE SOUL
16	15	9	MICHAEL FRANKS WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
17	23	34	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
18	25	93	KENNY G ▲ ARISTA 18935	THE MOMENT
19	19	2	JOE MCBRIDE HEADS UP 3044	DOUBLE TAKE
20	18	15	KIM WATERS SHANACHIE 5042	LOVE'S MELODY
21	RE-ENTRY		PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
22	NEW ▶		FOUR 80 EAST BOOMTANG 88401/CARGO	THE ALBUM
23	22	53	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
24	16	8	GEORGE HOWARD BLUE NOTE 21431/CAPITOL	THERE'S A RIOT GOIN' ON
25	20	2	ALFONZO BLACKWELL STREET LIFE 75543/ALL AMERICAN	BODY OF SOUL

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

Artists & Music

Blue Note's Stefon Harris Develops His Vibe

BUSY VIBES: It's been a hectic 12 months for Stefon Harris. In between high-profile gigs and sessions with Wynton Marsalis, Joe Henderson, Greg Osby, and



HARRIS

Charlie Hunter, the vibraphonist found time to compose and record his own album and was recently awarded the prestigious Martin E. Segal Award from Lincoln Center. The award recognizes young musicians who show exceptional promise in their field of expertise; this is the first time it was presented by Jazz at Lincoln Center.

Quite impressive for a 25-year-old who only recently focused his sights on jazz.

"I wasn't exposed to jazz until I got to college," says Harris. "I was basically a classical musician. While attending the Eastman School of Music in Rochester (N.Y.), someone played me a Charlie Parker record called 'Now Is The Time.' I was looking to be challenged, and the level of musicianship in Parker's music was unbelievable. It moved me like nothing else did." A year later, Harris relocated to New York, dedicated to studying and playing jazz.

His debut album, "A Cloud Of Red Dust" (Blue Note), coming out Aug. 25, fuses Bird-inspired swing with a dynamic sense of drama generally associated with classical compositions. In essence, listening to "Dust" is like reading a compelling novel. The compositions flow into one another, each setting the mood for the piece to follow. Harris adds short instrumental interludes between several compositions, noting they give the album "an overall sense of flow, allowing the listener to anticipate what's coming next."

Despite (or perhaps in conjunction with) his ability and theoretical knowledge, Harris' compositions tend to feature concise ensemble playing rather than grandstanding solos. "Democratic communication between musicians is one of the most essential pillars of what jazz actually is," he says. "You may have an idea that you put into motion, but it takes the input of the entire ensemble to approve it."

The vibraphonist also stresses the importance of rhythm in his music, pointing to time spent with African dance troupes and Latin swing bands as lessons learned in the art of rhythm. "Rhythm is in everything we do; it's a part of nature," Harris says. "The harmony and melody in a piece of music convey a certain emotion, but it's the rhythm that actually drives and intensifies the emotional content of a composition."

So how does a budding jazz pick up the vibraphone (figuratively speaking, of course)? "Basically, I stumbled upon the vibes," Harris says. "I played a lot of classical marimba, so I had a similar type of technique. At first, I was playing the marimba in jazz. When I heard the vibes, the instrument struck me as being a little bit closer to the human voice, because it has more sustain and

a warmer sound. And," he laughs, "it looks cool." Indeed.

BIRDLAND'S BIG SECRET: New York's Birdland boasts more than just fine cuisine and top-notch jazz. Nestled in the club's underbelly is a fully functional 24-track recording studio and control room, capable of documenting live Birdland performances as they happen or creating live-in-the-studio recordings sans audience.



by Steve Graybow

To capitalize on these unique facilities, the club is forming its own record label, dedicated to promoting up-and-coming talent, as well as bringing to light a number of rare recordings. "Basically, the label is an outgrowth of what we're doing at the club," says Ryan Paternite, the label's GM. "Birdland has made a point of booking new talent, and we're

picking the best of them for the label."

First up from the fledgling imprint will be two new releases, one by jazz vocalist Jill Seifers and one by the Magali Souriau Orchestra. Paternite describes Souriau as "an experimental composer, sort of Ellington meets Bartok." Both albums will feature a mixture of performances at the club, with and without an audience.

In addition, Birdland has licensed close to 30 recordings from Candid Records, a label originally started by Nat Hentoff in the 1950s and purchased by Alan Bates a decade ago. These sides, many of which have never been released or have received only limited distribution, include performances by Louis Hayes, Ron Carter, and Lee Konitz (among others) recorded for Candid in the early 1990s at Birdland's former 105th Street location. Paternite expects Birdland product to hit retail in October.

SIGNINGS: Pianists Geri Allen and Joanne Brackeen to Verve and Arkadia Jazz, respectively . . . the Count Basie Orchestra, under the direction of Grover Mitchell, to MAMA . . . Al Di Meola to Telarc.

Billboard®

JULY 25, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	★★★ No. 1 ★★★ PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS. 15 weeks at No. 1	ENYA
2	2	36	TRIBUTE ▲ VIRGIN 44981	YANNI
3	3	24	GRAND PASSION GTSP 539804	JOHN TESH
4	4	16	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	5	46	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	7	9	PERFECT TIME WORD 69143/EPIC [HS]	MAIRE BRENNAN
7	6	15	KARMA NETTWERK 30113	DELERIUM
8	9	76	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
9	8	20	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
10	11	3	SUMMER SOLSTICE 2 WINDHAM HILL 11296	VARIOUS ARTISTS
11	13	63	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	12	8	GAIA DOMO/NARADA 45789/VIRGIN	KITARO
13	14	65	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
14	10	6	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
15	15	48	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
16	RE-ENTRY		OPEN HOUSE TIME LINE 14	LORIE LINE
17	16	14	NARADA GUITAR NARADA 45636/VIRGIN	VARIOUS ARTISTS
18	20	33	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
19	17	22	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246 [HS]	DAVID ARKENSTONE
20	19	9	SOLAS PHILIPS 539438	RONAN HARDIMAN
21	22	24	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
22	RE-ENTRY		GYPSY PASSION NEW FLAMENCO NARADA 63931/VIRGIN	VARIOUS ARTISTS
23	18	2	WORLD CAFE HIGHER OCTAVE 45891/VIRGIN	SHAHIN & SEPEHR
24	RE-ENTRY		AVALON GTSP 537112	JOHN TESH
25	24	2	AMERICAN ACOUSTIC NARADA 45862/VIRGIN	TINGSTAD & RUMBEL

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Classical KEEPING SCORE



by Bradley Bambarger

LENNY'S LEGACY: To look back on all that Leonard Bernstein contributed to classical music in America is to realize how we could really use someone like him today. As eloquent a communicator as he was a composer and performer, Bernstein shared his knowledge and love of music like no one else: His open mind and open heart took popular music seriously and helped make serious music popular. He touched millions from the concert hall, theater stage, recording studio, and television lectern.

Commemorations of what would have been Bernstein's 80th birthday Aug. 25 are taking place around the world, with performances of his music and reissues of his recordings by Sony Classical and Deutsche Grammophon (see story, page 1). Yet of all the celebrations, perhaps none will have quite the impact of Thirteen/WNET New York's moving documentary "American Masters: Leonard Bernstein, Reaching For The Note,"



BERNSTEIN

which premieres nationally Oct. 28 on PBS. Right from its opening sequence—footage of Bernstein's funeral procession set to the allegretto of Beethoven's Symphony No. 7—the film carries a real emotional weight, underscor-

ing the fact that sometimes you don't fully appreciate what you have until it is gone.

With this first film biography of Bernstein, director and "American Masters" series executive producer Susan Lacy says she strove to create a fully rounded "portrait" rather than just a "tribute" (even though Bernstein was "a hero" in her home when she was growing up in the '50s and '60s). So through its two hours, "Reaching For The Note" casts its larger-than-life subject as the most human of characters—his gifts part and parcel with his vulnerabilities. "Lenny was a very conflicted man, and that comes across in the film," she says, referring to his battles with personal demons and the ever-mounting angst about being recognized as a serious composer and not just "the man who wrote 'West Side Story.'"

Lacy says she worked independently yet with complete cooperation from the Bernstein estate, which allowed her unlimited access to everything from concert films to home movies. And Bernstein's famously telegenic qualities do give the documentary a special power: "For someone as charismatic as Lenny, a film bio packs a greater punch than any book could, no matter how good—and that's not true for every subject," she says. "Reaching For The Note" also features interviews with Bernstein's brother and three children, as

well as some of his closest collaborators (including Jerome Robbins, Stephen Sondheim, and Isaac Stern) and many musical progeny (such as Michael Tilson Thomas, John Mauceri, and Seiji Ozawa).

Although Bernstein's brother, longtime New Yorker writer Burton Bernstein, has a caveat about the film, he ultimately offers his blessing. "Susan says the film is equal parts joy and tragedy, but that still places too much emphasis on the tragic aspects of Lenny's life," he says. "I knew him better than anyone, and fun was one of his primary goals. But the film is fair and very touching. Really, it's by far the best biographical treatment of Lenny in any medium."

With her reminiscences in "Reaching For The Note," actress Carol Lawrence—who at 22 was the original Maria in "West Side Story"—stresses Bernstein's inspirational character. And she echoed that in an interview with Keeping Score: "Lenny was so generous and nurturing. We would be demoralized after rehearsals with Jerome Robbins—the ultimate taskmaster—but then Lenny would put his arms around us and build us back up. And with one look, he was able to get more out of you than you ever thought possible."

Throughout "Reaching For The Note," there is Bernstein inspiring musicians and making music come alive: He conducts Stravinsky's "Rite Of Spring" and more with "his" orchestra, the New York Philharmonic; leads what was the Palestine Philharmonic in a performance of Mahler's "Resurrection" Symphony for Israeli troops; and works hard to reintroduce his beloved

Mahler to an initially recalcitrant Vienna Philharmonic. You see him croaking out a Beatles tune to illustrate an element of music to a charmed audience during one of his "Young People's Concerts," and there is footage of the historic Beethoven's Ninth he conducted in 1989 at the fall of the Berlin Wall. Then there is the art from his own pen: scenes from "On The Town," "West Side Story," and "Candide" and snatches of such concert works as the "Kaddish" Symphony and "Chichester Psalms."

On the topic of Bernstein's music, Mauceri—who learned at the maestro's shoulder and conducted such late works as the revised "Candide" and the opera "A Quiet Place"—offers some articulate observations in "Reaching For The Note," which he expanded on with Billboard. "Obviously, 'West Side Story' is his masterpiece—it's his 'La Bohème,'" he says. "But, hopefully, there is a penumbra effect, so that piece sheds light on some of his other great works—'Candide,' the 'Jeremiah' Symphony, 'Chichester Psalms.' Like he once said about Shostakovich, every one of his pieces has something to offer, even the so-called failures."

"And now that the huge character that was Lenny is no longer around, people can confront his music on its own terms," Mauceri adds. "I believe that as much as Gershwin's music evokes the 1920s and '30s and Copland's the '40s, Bernstein's music will come to represent the America of the 1950s and '60s."

After its initial airing, "Reaching For The Note" will repeat later that week, and the film will be rebroadcast six times over the next four years. Deutsche Grammophon will release a soundtrack disc in September:



TRAUMA, DELICIOUS VINYL COLLABORATE TO PROMOTE THE FLYS

(Continued from page 14)

New and Creed.

"It's nice to have something that's new and rocks at the same time," says Williams. "Something like Monster Magnet is still a little too heavy, but this is just a great down-the-line modern rock song."

The act, which is self-managed and booked by William Morris, will launch a tour of BMG branches beginning Aug. 10. In addition to helping Trauma establish a relationship with its new distributor, the shows

will be tied in to local radio stations.

"We've played every crap hole that would have us, so we've developed every possible sound just to keep people from throwing eggs at us," says Paskowitz. "We're good friends with the Sublime guys, and they were the same way. If you're a touring band, you've got to play it all. I mean, we play 'Sweet Home Alabama.'"

While Paskowitz calls himself "the new face of metal" and lists Ozzy Osbourne as a major influence, on

cuts such as "Superfly" and "Family" the band tips its hat to old-school R&B grooves. Paskowitz credits these anomalies to the influences of his Mexican-Indian mother. The band is published by Chooch and Hooch Music, BMI.

"We're not white boys," he says. "We're very ethnic in our senses and have been listening to artists like Stevie Wonder for years. That's why we went with Delicious. It's the whole R&B thing."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	14	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 14 weeks at No. 1
2	2	34	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	3	25	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	4	21	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	5	9	LUCIANO PAVAROTTI LONOON 460325 (17.98 EQ)	NOTTE D'AMORE
6	6	17	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
7	7	35	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
8	8	26	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	11	41	LUCIANO PAVAROTTI LONOON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
10	10	4	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 21659 (16.97)	AGNUS DEI II: MUSIC TO SOOTHE THE SOUL
11	9	78	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
12	12	94	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
13	13	5	VARIOUS ARTISTS LONOON 4603802 (10.98 EQ/17.98)	THE ULTIMATE PUCCINI COLLECTION
14	RE-ENTRY		DON CAMPBELL SPRING HILL 6501 (17.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
15	15	32	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	42	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE 29 weeks at No. 1
2	2	6	SOUNDTRACK MILAN 35850 (16.98)	THE TRUMAN SHOW
3	3	38	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	5	22	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
5	4	12	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
6	6	37	ARIA ASTOR PLACE 14009 (16.98)	ARIA
7	12	26	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
8	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
9	8	50	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
10	11	45	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
11	7	83	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
12	15	21	SOUNDTRACK SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
13	9	11	MARK O'CONNOR SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
14	RE-ENTRY		LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
15	10	14	CINCINNATI POPS (KUNZEL) TELARC 80468 (10.98/15.98)	PLAY BALL!

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART FOR YOUR MIND PHILIPS	1 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
2 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR	2 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
3 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	3 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	5 VARIOUS 20 CLASSICAL FAVORITES MADACY
6 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	6 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
7 VARIOUS TUNE YOUR BRAIN WITH MOZART. FOCUS DG	7 VARIOUS TEN YEARS OF SUCCESS NAXOS
8 BOSTON POPS (FIEDLER) STARS & STRIPES RCA	8 VARIOUS PIANO GREATEST HITS INTERSOUND
9 VARIOUS BABY NEEDS MOZART DELOS	9 VARIOUS BAROQUE'S GREATEST HITS REFERENCE GOLD
10 VARIOUS MOZART FOR MEDITATION PHILIPS	10 VARIOUS CLASSICAL MASTERPIECES MADACY
11 VARIOUS CLASSICAL WEDDING ALBUM: VOL. 2 CHASE MUSIC GROUP	11 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
12 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	12 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
13 VARIOUS MOZART AT MIDNIGHT PHILIPS	13 VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND
14 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC: VOL. 2 ANGEL	14 VARIOUS BEETHOVEN: MOONLIGHT SONATA INTERSOUND
15 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	15 VARIOUS THE BEST OF MOZART LASERLIGHT

Studio Action

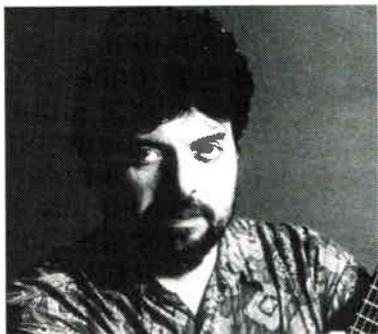
ARTISTS & MUSIC

AES Confab To Feature Parsons Keynoter's Speech Part Of Ambitious Program Planned

BY PAUL VERNA

NEW YORK—After celebrating its 50th anniversary in the fall of 1997 with a convention that shattered attendance records, the Audio Engineering Society (AES) has announced an ambitious program for its upcoming San Francisco conference.

Scheduled for Sept. 26-29 at the



ALAN PARSONS

Moscone Convention Center, the 105th AES Convention will feature a keynote speech by renowned producer/engineer/bandleader Alan Parsons. It will also include the 10th annual installment of the National Academy of Recording Arts and Sciences Grammy Recording Forum, an afternoon session with audio entrepreneur Sidney Harman, and a battery of workshops and technical papers on such topics as multichannel sound, Internet audio production, audio on DVD, psycho-acoustics, and spatial perception and processing.

"Attendance at last year's 103rd convention in New York was a record 20,312 visitors," says AES executive director Roger Furness. "Indications are that San Francisco will also set new records. Over 325 exhibitors have committed to the 105th convention . . . three months prior to the event. This already exceeds the amount of space taken by exhibitors for the 103rd at New York's Javits Center."

Held twice a year, the AES Convention rotates among such European cities as Paris, Munich, and Amsterdam in the spring and U.S. locations New York, San Francisco, and Los Angeles in the fall.

Like George Massenburg, who delivered the keynote speech at the 103rd AES Convention in New York last year, Parsons brings to the society an illustrious and varied background. He began his career as a tape operator at the legendary Abbey Road Studios during the facility's heyday with the Beatles, assisting on such classic albums as "Let It Be" and "Abbey Road." He later engineered the Hollies hits "He Ain't Heavy, He's My Brother" and "The Air That I Breathe," as well as Pink Floyd's seminal album "The Dark Side Of The Moon."

In the mid-'70s, Parsons broke ground by creating the Alan Parsons Project, a loose collective of songwriters and performers unified by his presence as a producer and writer. Among the Alan Parsons Project's hits over the next

decade were "I Wouldn't Want To Be Like You," "Games People Play," and "Eye In The Sky."

In June 1997, Parsons brought his career full circle by accepting the post of VP of the EMI Studios Group, which comprises Abbey Road, the Townhouse, and Olympic Studios. However, he left EMI less than a year later, citing conflicts with his career as an independent producer and performer.

Parsons has also distinguished himself by being a prominent member of Re-Pro (the British Producers Guild) and the Assn. of Professional Recording Studios.



Hooker & Friends Visit Russian Hill. Blues icon John Lee Hooker, left, recorded his upcoming Point Blank Records album, "Best Of Friends," at Russian Hills Studios in San Francisco. Among his "friends," from left, were Virgin Records artist Ben Harper and Point Blank labelmate Charlie Musselwhite. Other guests included Bonnie Raitt, Eric Clapton, Van Morrison, and Carlos Santana.

Songwriter-Turned-Producer Don Cook Lends A Veteran Hand In Nashville

BY BEN CROMER

When veteran Nashville producer/songwriter/musician Don Cook suggested that the hitmaking country duo Brooks & Dunn cut a new version of the late B.W. Stevenson's 1973 pop hit "My Maria," he had several obstacles to overcome.

"I couldn't find a copy of the song anywhere," Cook says. "I even went to the vintage record stores around here, and they didn't have it either. I finally found a guy who managed B.W. in the '70s, and he helped me get a copy of it."

Cook, however, still had to convince singer Ronnie Dunn that the song would work in a modern country context.

"I used to play that song with B.W. in clubs down in Austin, and I've loved that song ever since," says Cook. "But Ronnie said, 'People don't want to hear that old thing.' I said, 'Ronnie, I don't think the song got as much exposure with the country audience as you think it did. I think it might work.' So, he reluctantly took a shot at it."

In fact, the track led off Brooks & Dunn's 1996 Arista/Nashville album, "Borderline," and quickly took up residence on Billboard's Hot Country Singles & Tracks chart. In addition to "My Maria," Cook has supervised numerous hits by the country act, including "Brand New Man," "He's Got You," and "Honky Tonk Truth."

Moreover, Cook produced the bulk of the duo's most recent album, "If You See Her," with the exception of the album's first single, "If You See Him/If You See Her," a duet

between Dunn and Reba McEntire.

Cook also has fueled Alabama's chart renaissance by producing the RCA act's No. 1 single "Sad Lookin' Moon," as well as "Dancin', Shaggin' On The Boulevard" and "She's Got That Look in Her Eyes." Furthermore, Cook produced three new tracks for Alabama's new boxed set, a collection of the band's No. 1 songs.

"They have a clear, concise sense of who they are and what their image is," Cook says, adding that Alabama is "an amazingly connected and fine-tuned group."

Cook, who seems to reside in the studio these days, was recently represented on the Hot Country Singles & Tracks chart by

COOK

"Say When" by Lonestar, "Texas Size Heartache" by Joe Diffie, and "When The Wrong One Loves You Right" by Wade Hayes—the title track to Hayes' third Columbia Nashville album. That album includes Hayes' top five single "The Day That She Left Tulsa (In A Chevy)" and the moody, rock-tinged "How Do You Sleep At Night."

"That song has a real sultry vibe to it," Cook says of "How Do You Sleep." "Wade played the guitar solo and thought at first that it was too raw and edgy. I loved it and kept saying, 'Don't soften it up too much.' With a young artist like Wade, you're painting the picture that's going to be his body of work, so the pressure is to get him off on the right track and help him create his own sense of quality."

Born May 25, 1949, in San Antonio, Cook began his career as a

songwriter and guitarist in his native Texas, working in various bands in Houston and Austin before migrating to Nashville in the early '70s. His songwriting took off in 1976 when he signed with Tree Music, now Sony Tree. Two years later, Cook notched his first No. 1 single as a writer: John Conlee's "Lady Lay Down."

Other artists who have scored hits with Cook songs include Waylon Jennings, the Oak Ridge Boys, and Barbara Mandrell.

Cook, who had been producing songwriting demos, took the production reins for Brooks & Dunn's debut album, "Brand New Man," at the insistence of Arista/Nashville chief Tim Dubois.

"I was happy being a songwriter, and I wasn't sure I wanted to leave that world, but I'm really glad I did it now," Cook muses. "Looking back, it was a luxury to start with an album that sold 6 million copies. Tim and I had been friends for years, and he and some other people encouraged me to get into production because they liked what I did in the demo studio. Tim also liked the idea that he would have a writer with success in the country format as a part of the team."

Cook says the processes of producing demos and masters are identical, with one exception: demos are done quickly, while masters can be completed over a longer period.

"You can really polish the track to a much greater extent than you can in a demo," he explains. "In a demo session, you're usually tracking four or five songs in a three-hour session; in a master session, you're doing one or two songs in the same period."

Even so, demos sometimes outshine masters. Cook points to
(Continued on next page)

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SONGWRITER/PRODUCER DON COOK LENDS A HAND IN NASHVILLE

(Continued from preceding page)

"Brand New Man" as an example, if only because of Paul Worley's off-the-cuff guitar solo on the title track. Worley, now executive VP of Sony Nashville, did not end up playing on the master version.

"Paul came down from his office at Sony Tree and started to plug in his guitar to the amp, but we didn't have a guitar cable," Cook recalls. "So we used a patch cable, and he plugged in. He was literally hanging over the

amplifier playing his solo, and it was brilliant. Because of that, I'll always think the demo version was better.

"My mentor, and the guy that really got me started in the music business, Don Gant at Tree, had a sign on his desk that read: 'It ain't as good as the demo.' That pretty much says it all as far as writers' attitudes about their demos," Cook adds with a laugh.

Cook leaves the engineering duties to Mike Bradley and Bradley's sec-

ond in command, Mark Kapps. Not coincidentally, Cook's studio of choice is Bradley's favorite haunt, the Sound Shop.

As with nearly every Nashville executive, Cook says finding quality songs is the "hardest battle" he faces. "The A&R sources in this town get spread so thin, and it can be a real problem," he observes. "The advantage that I have is that I work at a publishing company, Sony Tree, with some of the best writers in the business. When I really get stuck for a

song, I call on the writing staff at Tree."

As a producer and a songwriter, Cook sometimes has to tell a singer/songwriter that a particular song isn't up to par without bruising his or her fragile ego.

"It's hard for those of us who write songs to be objective about our own material or be as objective as we are about other people's material," he says. "The last thing that you want to do is negatively affect their self-esteem about their writing, but some-

times a producer has to be the bad guy in that situation. That's just part of the job."

Cook doesn't have a home studio to produce song demos—that is, unless one considers his aging Sony boom box.

"I bought it in 1983, and it still works," Cook says, chuckling. "As silly as it sounds, it is my primary demo tool. I've recorded demos for about 20 No. 1 country hits on it. I just look at it and worry that one day it's not going to work anymore."

AUDIO TRACK

NEW YORK

AT CLINTON RECORDING Studios, Steely Dan's Walter Becker and Donald Fagen worked on an album with longtime studio collaborators Elliot Scheiner and Roger Nichols; guests included bassist Tom Barney, keyboardist Ted Baker, guitarists Dean Parks and Paul Jackson Jr., and drummers Mike White, Vinny Colaiuta, and Sonny Emory. Assisting Scheiner and Nichols were Clinton's Ken Ross and Pete Scriba. Also at Clinton, GRP recording artist Danilo Perez worked with producer Tommy LiPuma and engineer Al Schmitt on an upcoming project. Pianist Perez was joined by bassists John Patitucci and John Benitez and drummers Jeff Tain Watts and Jeff Ballard. Schmitt was assisted by Ross.

LOS ANGELES

NO DOUBT worked at Scream Studios in Studio City with producer David Kahne recording and mixing the track "Hateful" for an upcoming Clash tribute album. Billy Idol was guest vocalist on the track, which was engineered by John Travis and assisted by Dave Hancock. Also at Scream, Third Eye Blind mixed the track "Graduate" with engineer Ben Grosse and assistants Hancock and Doug Trantow; Brandy worked with producer/engineer Brad Gilderma on a mix of the track "Truthfully" for her new Atlantic Records project; and Dave "Rave" Olgilvie mixed the debut album by Warner/Reprise act Orgy, produced by Josh Abraham and assisted by Trantow.

NASHVILLE

AT MASTERFONICS' tracking room, Faith Hill overdubbed a Warner Bros. project with producer Byron Gallimore, engineer Marty Williams, and assistant Shawn Simpson; Lorrie Morgan worked on a string session for BNA with producer Richard Landis, engineer John Guess, and assistant Patrick Murphy; John Michael Montgomery mixed an Atlantic album with producer Csaba Petocz, engineer Joe Chiccarelli, and assistant Murphy; Diamond Rio mixed an Arista album with producer/engi-

neer Mike Clute and assistant Pete Miskinnis; Olivia Newton-John worked on a multichannel mix for MCA/DTS with producer Tony Brown, engineer Chuck Ainlay, and assistant Mark Ralston; and Lari White overdubbed and mixed for Lyric Street with producer Dana Huff, engineer Jeff Baldin, and assistant Mark Hagen.

OTHER LOCATIONS

HOUSE OF BLUES IN Memphis hosted RCA act Trinket, which tracked and overdubbed its debut project with Greg Archilla producing and engineering and Kevin Page assisting. Also at House of Blues, Atlantic artist Virgos Merlot recorded with Jason Elgin producing, Archilla engineering, and Page assisting; RCA Nashville's the Warren Brothers tracked with producer Chris Farren, engineer Steve Marcantonio, and assistant Page; Rap-A-Lot artist Tela recorded and mixed with engineer Nil Jones and assistant Michael Butler; the Salem Harmonizers worked with producer Paul Porter and Page; local modern rockers Mash-O-Matic tracked and mixed with Page engineering; and producer Porter recorded a new theme song for the Memphis Redbirds with Butler engineering.

ARCHILLA also camped out at Criteria Recording Studios in Miami recently, working with newly signed Atlantic act Mars Electric with assistance from Kieran Wagner. Also at Criteria, country veterans the Bellamy Brothers worked with producer/bandleader David Bellamy, engineer Ron Taylor, and assistant Steve Harper; Argentine rock icon Charly Garcia worked on a self-produced album for Sony Music International with engineer Max Miligin and assistants Leo Herrera and Luly Deya; and Collective Soul mixed its fourth Atlantic album on the Solid State Logic 4096 G+ console in Studio B with producer/vocalist Ed Roland, engineer Bob St. John, and assistant Scott Kieklak.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 18, 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)	I CAN STILL FEEL YOU Collin Raye/ C. Raye, P. Worley, B.J. Walker (Epic)	THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen)	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	SEVENTEEN GRAND (Nashville, TN) Kevin Beamish	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt	SEEDY UNDERBELLY (Minneapolis, MN) Nick Launay
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	Neve VR60 Legend	Neve 8068/Sony MXP 3000	API Legacy
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer D827	Otari MTR 100A/Studer A827	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 467	BASF 931	Quantegy 499	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	AXIS (New York, NY) Bill Klatt	MIX THIS! (Los Angeles, CA) Bob Clearmountain
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9072J	SSL E/G	SSL 4000G+ w/ultimotion
RECORDER(S)	Studer 827	Studer 827	Sony 3348/Studer A80RC	Studer A820	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Apogee DAT/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	Sony	WEA	MCA

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Putumayo Aims For Global Exposure

World Music Publishing Co. Seeks TV, Film, And Ad Uses

BY DYLAN SIEGLER

NEW YORK—Putumayo Music Publishing, a new publishing house launched in January by Putumayo World Music, aims to offer one-stop shopping for world music licensing to the film, TV, and advertising industries.

The label, begun in 1993, is known for its albums and compilation CDs from singer/songwriters and Celtic, African, and Latin acts unfamiliar to U.S. audiences. The new publishing endeavor will administer songs from about 40 of those acts to advertising, film, and TV clients.

"One of the great issues we've had marketing relatively little-known artists is that we want to be able to put their music in front of people," says Dan Storper, president of Putumayo World Music. "What we've recognized recently is that there's a great appreciation on a bunch of different levels—if you watch TV commercials or films, you [hear] much more international music than ever before."

Says Alexia Baum, managing director of Putumayo Publishing, "Wherever you go, whether it's on an airline's listening channel or a credit-card commercial, the general public is getting more used to hearing world music. We want to give artists who are local heroes in their own countries access to all the avenues of publishing, even if they haven't had their records come out here." Baum was previously senior director of Windswept Pacific Music's film and TV department in Los Angeles, leaving after five years at the company to relocate to New York, where she continues as a music publishing consultant.

Hoping to harness the growing interest in international sounds, the publishing house has compiled an

easy-to-use "Putumayo Presents Music For Film" sampler of 34 song licensing options and, according to Storper, has mailed it to 600 music supervisors and advertising agencies.

While many of the acts featured on Putumayo releases are signed to record companies here or in other



countries, Putumayo Music Publishing has garnered both the master and synchronization rights to the songs on the "Music For Film" sampler. In some cases it will also administer the majority of an act's remaining catalog, up to 20 songs.

Better-known artists who appear on Putumayo compilation discs but are already represented by other music publishers, including Cassandra Wilson and Ani DiFranco, have granted Putumayo Music Publishing the right to administer the songs the label is already using.

"We orchestrate a deal where [the artists] don't have to sign away exclusive rights, but we don't have to spend exorbitant amounts on advances," says Baum. "If you're a music supervisor, most times you can only get the copyright from the record label. But you can call us, and it's one-stop shopping."

Putumayo Music Publishing has so far gained "close to a dozen good

TV usages," according to Baum, including one song used as part of the opening montage for Aaron Spelling's new "Love Boat" TV show. Several major film usages are pending.

"The demand for world music is increasing more slowly in film and TV than in advertising," says Baum. "Everyone [in film is] looking for platinum acts like Smashing Pumpkins right now, while our forte is going to be really great music by artists who are big in other countries."

Dougie McLean, a Scottish singer/songwriter who has done film score work in Europe, and Ricardo Lemvo, a Latin-influenced performer from the Democratic Republic of the Congo, are two of the publishing house's most prized acts. "These aren't baby bands," says Baum of McLean, Lemvo, and the entire roster. "They're lifelong artists who could really make it."

According to Storper, Putumayo is currently in negotiations with a major music publisher to work with Putumayo Music Publishing outside North America. In the U.S., maintains Storper, awareness of world music has recently been helped by the rise in popularity of acts like Ry Cooder's Buena Vista Social Club and Cesaria Evora. He hopes that through Putumayo Music Publishing, the Putumayo label will be instrumental in building exposure for other upcoming world music acts.

"Even in Hollywood," says Baum, "where it seems that people only know about [artists and labels] in the top 10, people are aware of the consistent overall quality of Putumayo. Now it's up to me to get under people's noses and say, 'Not only can you enjoy it at home, but let's figure out a really cool advertising campaign to do with one of these artists.'"

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"GOOD WOMAN BAD"

Written by Steve Bassett, Randy McCormick, Larry Byron

Published by Muscle Shoals Sound Publishing/Mystic Soul Bubbas Publishing/Brook Ola Music (BMI)

A good blues song rarely stays confined to one artist's album.

Such is the case with "Good Woman Bad," penned by Steve Bassett, Randy McCormick, and Larry Byron. Rick Moore, who first heard the song on an album by Malaco recording artist Lati-more, says he immediately fell in love with its sultry groove. When he found out his producer, Jimmy Nalls, was also a fan of the song,

it seemed natural to include it as one of three outside tunes on "Slow Burnin' Fire," his current album on his own Mr. Lucky Records.

"One of the guys that wrote it is a guy from Virginia named Steve Bassett," Rick Moore says of "Good Woman Bad." "Jimmy knew Steve. So when we showed up at the studio with a list of songs to record, out of all the songs in the whole world, he and I showed up with the same song—"Good Woman Bad." We said, "There's something cosmic about that." So we rearranged it and did it our way with the harmonica and horns . . . Jimmy is such a great player and a great producer. He has



that idea in his mind of where [a song] needs to go and what it needs to be when it gets there."

What appealed to Moore about the song when he first heard it? "It was so sultry and had sexual overtones to it," he says. "The lines 'I wake up sweating in the middle of the night.' Those lines just hung with me. Then the second verse, where he says, 'I called the doctor, and I heard his reply.' I was thinking, 'Man, this is so cool!'"

"It was so away from my normal thing. I tend not to write simple stuff, because I keep thinking I'm going to write something too simple, when actually simple is best. Less is more."

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

THE HOT 100

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

HOT COUNTRY SINGLES & TRACKS

I CAN STILL FEEL YOU • Kim Tribble, Tammy Hyler • Willdawn/ASCAP, Balmur/ASCAP, Brian's Dream/ASCAP, Sony/ATV Cross Keys/ASCAP

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

YO NACI PARA AMARTE • Mike Santander • FIPP/BMI

SESAC, 13 Publishers Sue Radio Group; The Tale Behind A Park Ranger's 'Fence'

SESAC SUES POP RADIO GROUP: SESAC, the performance right group, has gone to federal court in an action that shows how it employs monitoring technology that lets it report unlicensed and unauthorized broadcast use of music owned by its publisher affiliates (*Billboard Bulletin*, July 10). In addition, SESAC and 13 publisher plaintiffs are charging the same defendant with illegal use of music on the Internet.

In a filing in U.S. District Court in Pittsburgh, the plaintiffs charge that a Pennsylvania-based radio group, WPNT Inc., owner of three commercial FM stations in that state and Missouri, has not been licensed to play 25 songs, which they say the defendant broadcast 300 times. SESAC and the publishers further claim similar illegal use of their music by two of the group's radio stations whose signals are fed to the Internet.

While a previous SESAC radio action was successfully concluded earlier this year against a Latin music station—now licensed by SESAC—the new complaint involves performances of pop rather than Latin repertoire. This has been made possible, SESAC says, because it has extended the use of Broadcast Data Systems' monitoring technology beyond the Latin broadcast field. In the filing, the plaintiffs cite specific times when their music was being performed. Phone calls to WPNT Inc. were not returned by press time.

ON THE 'FENCE': Cole Porter's "Don't Fence Me In"—which was introduced by the late Roy Rogers in one of those all-star World War II feature films boosting the war effort, "Hollywood Canteen"—is not completely Porter's creation. Nor was it a new song when Rogers and Sons Of The Pioneers sang it in the film, as did the Andrews Sisters later in the film.

A decade before, Porter had been

given the song's basic idea, including its title, in the form of a poem written by park ranger Robert Fletcher, who knew a Hollywood producer who knew Porter. Porter's crucial contribution was to give Fletcher's creation the form of a song lyric. The song was to be in the film "Adios Argentina," which was never produced, although vocal/piano demos of the score were made.

While it's not quite clear why Fletcher never got songwriter credits, some say that the original sheet music was never corrected and that Fletcher did receive income from the song, which is published by Warner/Chappell.

Oddly enough, Rogers, at the top of his game as a singing cowboy, didn't have 1944's biggest version of "Fence." The Andrews Sisters did, in a duet with Bing Crosby. And among the successful cover versions was one by Gene Autry, a Rogers "rival" among singing cowboys.



by Irv Lichtman

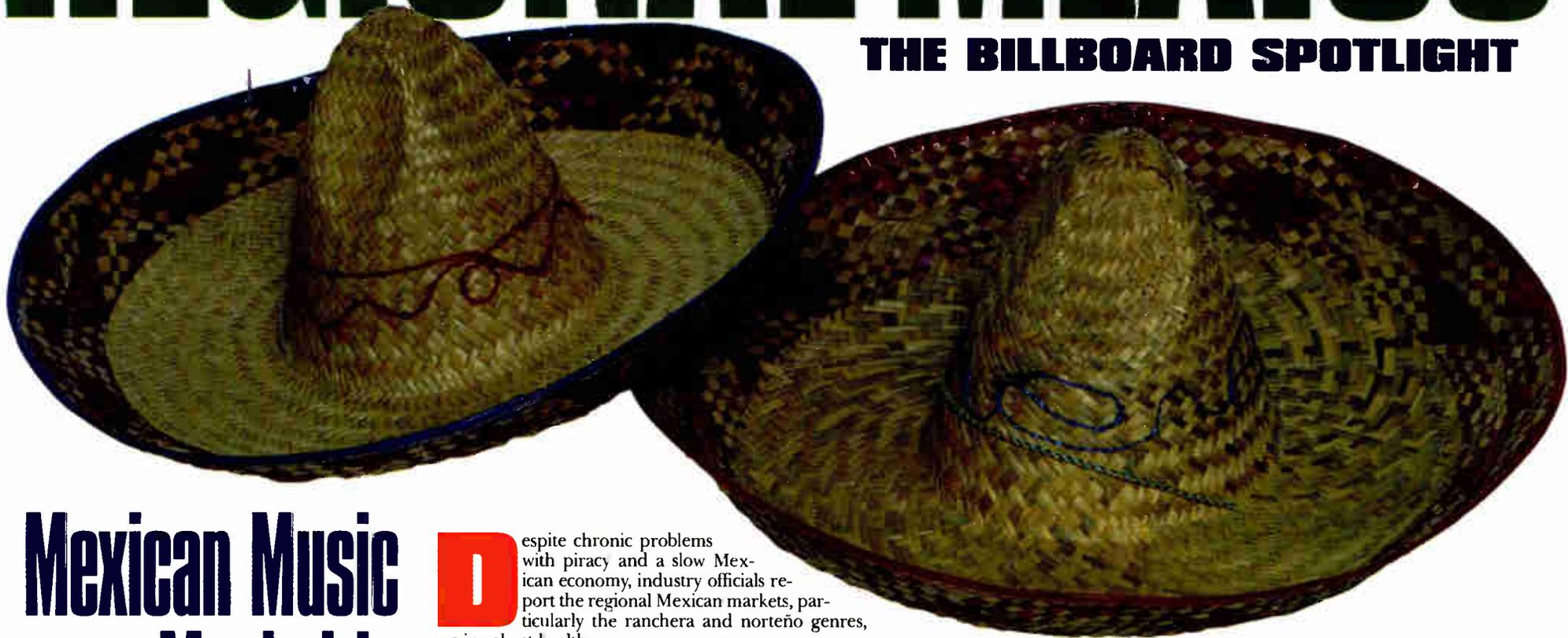
FELLOWS WITH FOLIOS: Judy Baldwin of the New York-based Aradia Group reports that three of her catalog writers will have folios this fall. They'll cover works of Larry Coryell, starting in his early jazz-rock days, via Hal Leonard Publishing; Sir Roland Hanna, including his Preludes, from Cherry Lane Music; and classical/jazz guitarist Fred Hand, including works for solo, duo, and group guitar, from MelBay Publications. Coryell and Hanna are recording new CDs for Shrapnel Records and RMI Records, respectively; RMI is Hanna's own label. As for Hand, he's featured on the John Williams album "Mantis & The Moon" (Sony).

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

1. Metallica, "Re-Load."
2. Joe Satriani, "Crystal Planet."
3. Bonnie Raitt, "Fundamental."
4. "Jekyll & Hyde," vocal selections.
5. Dave Matthews Band, "Crash."

HATS OFF TO THE MUSIC OF REGIONAL MEXICO

THE BILLBOARD SPOTLIGHT



Mexican Music Market is Booming Due to Diverse Talent And A Loyal Immigrant Audience

BY RAMIRO BURR

Despite chronic problems with piracy and a slow Mexican economy, industry officials report the regional Mexican markets, particularly the ranchera and norteño genres, are in robust health.

The huge success and diversity of such big-name stars as Alejandro Fernández, Los Tucanes De Tijuana, Los Tigres Del Norte, Intocable, Grupo Límite and others have been bolstered by the impact of new faces like Priscila Y Sus Balas De Plata, Norteños Clan and the new solo careers of Ramiro Delgado and José Guadalupe Esparza, two former members of Bronco.

Last fall, the saturation in the Tejano market led to a major shake-up at radio, with many stations switching to the broader regional Mexican format. Other factors helping the genre's expansion is what many officials consider to be unabated immigration from Mexico and the impressive loyalty of fans to the regional genre.

LOYAL FANS

"In Mexican music, the fans are very, very loyal to their artists," says José Béhar, EMI Latin President and CEO. "When we sell a current hit by Graciela Beltrán, we're also selling nine of her previous titles."

For Domingo Chávez, president of the Monterrey, Mexico-based DISA label, the continuing U.S. immigration of Mexican citizens is one of the reasons he cites for his increase in sales over last year. "Our sales are up almost 40% over last year, and I can tell you that the biggest increases we've had come in sales in the United States rather than in Mexico," says Chávez. "There are more people from Mexico moving into the United States—all over the country—and also there's more control over record piracy." Chávez points out that piracy is still rampant in Mexico, despite the efforts of Amprofon, the music-industry trade association in Mexico.

Big winners for Sony Discos have been ranchera king Vicente Fernández, inducted last April into the Billboard Latin Music Hall Of Fame, and his son, Alejandro Fernández. "This has been the year of Vicente Fernández, who's filled every venue he's played to capacity,

including seven stadiums in Colombia [in May] and four concerts in Los Angeles' Paco Rivera stadium," says José Rosario, VP/GM of Sony Discos' regional/Mexican division. "He's an icon in Mexican culture and a strong figure in daily life in Mexico, and he's about to release his 45th album, 'Entre El Amor Y Yo.'"

In the space of a few years, the younger Fernández has risen quickly to the top of the field with consecutive top-selling albums. Alejandro

Fernández's biggest achievement came last fall, when he recorded "Me Estoy Enamorando," a pop/roots fusion album under the direction of Emilio Estefan Jr. He then achieved the unprecedented feat of climbing both the pop charts (with "Enamorando") and the regional Mexican charts (with his previous CD, "Muy Dentro De Mi Corazón") in Billboard's Latin charts. In January, he was nominated for Grammys in both pop and regional Mexican categories.

BLURRY BORDERS

At PolyGram Latino, branch manager Hugo O. Garza notes that the distinction between Tejano and norteño has become blurred, and that's helped both genres.

"You have traditional Tejano artists Bobby Pulido and Intocable playing norteño and getting accepted in regional Mexican stations in Mexico, and that helps them get accepted into Mexico," Garza says. "Likewise, when the Mexican audience hears them on regional Mexican stations in the U.S., they get familiar with them."

Big names for PolyGram include Grupo Límite, Pedro Fernández and Angeles Ochoa, and all are selling well, Garza notes, especially Límite.

"Límite played the San Antonio Rodeo at the [10,000-capacity] Freeman Coliseum for the first time last February and had a sold-out

Continued on page 55



Vicente Fernández

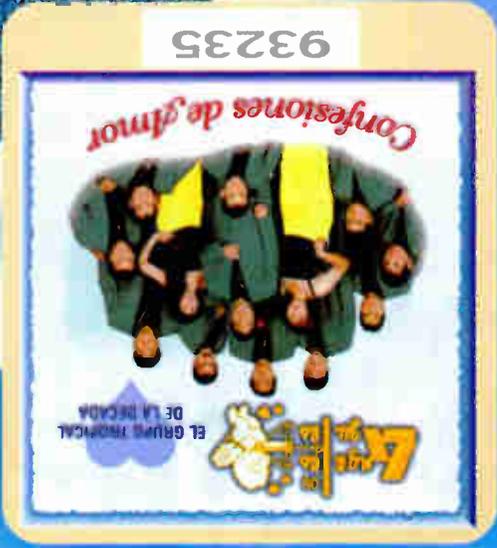
THE COMPANY THAT
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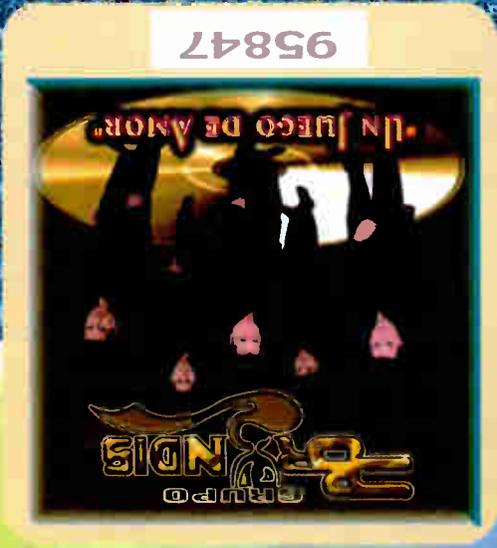
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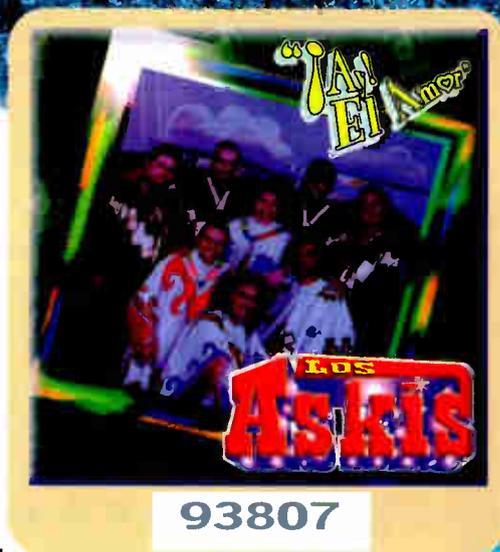
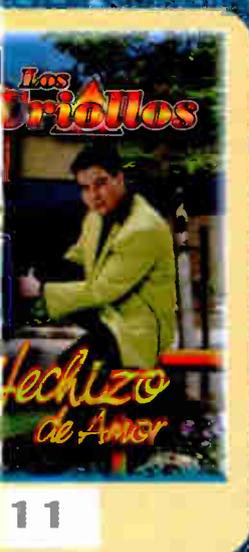
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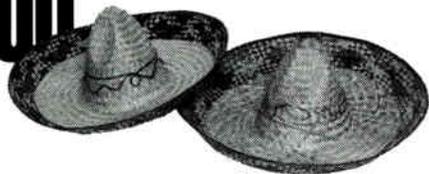


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New Artists Are Face of the Future

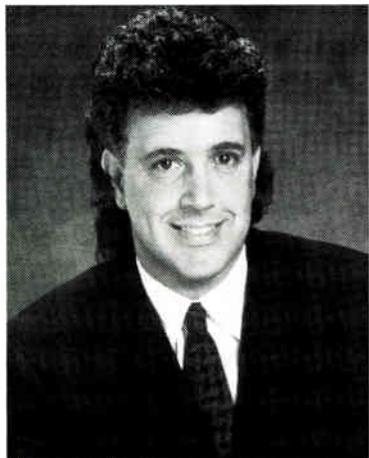
Upcoming Talent Raises Labels Out Of Stagnant Sea Of Recurring Songs

BY RAMIRO BURR

While hit catalogs are nice to have, the future lifeblood of any record label lies in the development of new acts.

"We always have to prepare for the future," says José Rosario, Sony Discos' VP/GM. "We can't get stagnated in a sea of recurrent songs at radio and suddenly find ourselves without new stars for the most coveted 18-to-34 group."

EMI Latin's José Béhar is also a firm believer in investing in the future. "The success we're having today in regional Mexican is something we started cultivating three, four years ago. It didn't just happen," he says. "We clearly set out to try to find great artists, like Los Tucanes, to enable us to grow our business in the regional genre."



José Béhar

duced in Mexico City and Los Angeles by Rigoberto Alfaro (Vicente Fernández, Roció Dúrcal) and Antonio Zamora. Bolaños has already impressed a lot of folks, including Vice President Al Gore and talk-show host Rosie O'Donnell.

EMI LATIN

Another child prodigy is 11-year-old Geradito, little brother of Pedro Fernández. "He's got an ability to interpret like someone 38 years old," says José Béhar. Fernández's EMI debut CD, "El Consentido," is actually his fourth, since he started recording at 7. He has already appeared on the big TV shows, including "Sábado Gigante," "Cristina," "Padrisímo" and "Ocurrió Así." In Tejano, new singer Margarita is enjoying solid airplay of her debut CD, co-produced by Jimmy González and Gilbert Velásquez.



Geradito

SONY DISCOS

The label's new faces include the norteño outfit Intenso, grupera singer Elyan and child prodigy Tatiana Bolaños. Intenso, from Cerralvo, Nuevo León, Mexico, is set in the basic Los Tigres mold, with accordion, bajo sexto and plaintive songs about wayward love in "Duele" and "Sabor A Miel" from its debut CD, "Regalo Del Cielo." Elyan, the daughter of renowned Antonio Zamora, is about to release her debut grupero CD featuring songs by Joan Sebastian, Marco Antonio Solís and Zamora. Bolaños, all of 9 years old, is already touring behind her debut CD, which has sold 50,000 units, according to José Rosario. It was pro-



Tatiana Bolaños

Also new is Adrián Y Destino, a Tejano/pop/cumbia aggregation.

PLATINO/FONOVISIA

Priscila Y Sus Balas De Plata have gained versatility and confidence on their sophomore CD, "La Cantante," which also includes original "Falsas Promesas," by accordionist/singer Priscila, daughter of noted composer Tirzo Paíz. Also new is Robert Verduzco, former lead singer for Industria Del Amor, who is out with his eponymously titled debut, Dinastía Norteña and soloist Raúl Hernández, related to the Hernández brothers in Los Tigres.

DISA DISCOS

New faces with major impact include the cumbia/ballad outfits Bryndis, Los Rehenes, Cardenales De Nuevo Leon and Los Acosta. Liberacion has done very well at radio with its recent CD "Un Regalo

De Amor," another collection of keyboard-driven cumbias, while the increasingly popular Los Angeles Azules are touring behind their new "Confesiones De Amor" set. Surprisingly, the Andean folk-music groups Los Askis and the Llayras have also been doing well, says label president Domingo Chávez. Both groups use native Andean percussion instruments in their combining of folk and tropical rhythms.

FREDDIE RECORDS

For the past two years, this Corpus Christi independent has been developing Jody Farias Y Increible, a Tejano outfit with a heavy norteño slant. Its sophomore CD, "Ni Una Lágrima," was produced by John Martínez. The band has found favor at Tejano stations with the title track and "Nadie Te Ama Como Yo." Other fresh faces include Jesse Marroquin and Potente, while newcomers to the label include the veteran outfits La Fiebre and Delia Y Culturas.

TEJAS RECORDS

Grupo Vida, the former backing band for Eddie González, launched a new career in January with its debut CD, "Vida," featuring the radio-ready "La Charchina" and "En Buenas Condiciones." Art Tigerina is the lead singer, but the stellar player is accordionist Sony Saucedo, who whips and whirls around on stage while playing the accordion with Nike gloves. Singer Dee Bursleson, formerly of Culturas, left BMG last year for a new start here, with a CD due out in July.

BMG LATIN

Experienced but new to the label is Ramiro Delgado, one-fourth of the defunct Bronco norteño outfit. Delgado and his Cazadores turn in a

spirited mix of ballads, cumbias and charangas on his debut CD, whose single "Lágrimas" is catching on at regional Mexican stations. Other old hands brand-new to BMG are the Tejano group La Diferenzia and the versatile, horn-driven Banda Maguey, led by singer Ernest Lozano. Fresh faces include Los Soles Del Norte and Los Malos.

POLYGRAM LATINO

New groups in development at the label are Konstellación and Tálisman, formerly Tejano Breed. Both groups started out as Tejano troupes but have since changed to a mix of norteño and Tejano.

HACIENDA RECORDS

The norteño/conjunto teen group Los Leoncitos plays a mix of foot-stomping polkas, originals and covers on its debut CD, "I Wanna Dance With You." Los Gatos, from Osaka, Japan, is a fivesome founded by rock guitarist-turned-accordionist Kenji "El Gato" Katsube. The group's sophomore CD is "Son Mentiras," which features originals and covers of classic polkas by Tony De La Rosa sung in Spanish, English and Japanese. The band has played the Tejano Conjunto Festival for three consecutive years.

SOUND MEX/BMG

Brand-new heavyweight is Masizzo, whose roster includes two former members of norteño band Intocable: bajo sexto player Johnny Lee Rosas and accordionist Albert Ramírez. Its debut CD, "La Otra Mitad," produced the radio hit "Te Quiero Tanto Tanto." Also making noise is Amor Y Pasión (formerly Mirage), made up of sisters Diana and Dalila Muñoz. Their "Sangre Caliente" debut features a mix of swinging cumbias, romantic ballads and Tejano polkas. ■

EXPANDING TEJANO TERRITORY

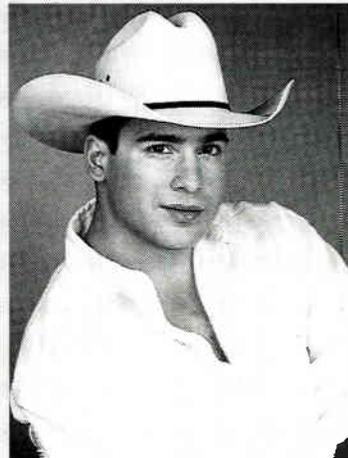
Artists Widen Their Reach By Going South For Their Tours

Long before the Tejano market began deflating in the American Southwest last year, astute artists like Bobby Pulido and Intocable were already mining the fertile fields of Mexico.

Of course, it's territory already mined in the early '90s by old hands such as Emilio, the late Selena, Mazz and La Mafia. But since those groups did it, no other Tejano groups have made any serious ventures beyond the border.

And in the sagging climate of modern Tejano, the need to expand the market beyond Texas has become very apparent. Only a handful of groups, including La Tropa F, La Mafia, Pulido, Michael Salgado and Mazz, have worked to develop touring outside of Texas.

"The Southwest is a great base to have for a group, but you can't rely solely on it," says Margo Morones, veteran band manager and booking agent for Market Square. "There's a lot of Tejano scattered all over the country, in



Bobby Pulido

pockets here and there. Bands just have to develop those contacts and build that network."

In the Tejano circuit, the majority of Tejano bands focus on the Tejano triangle (Houston-San Antonio-Rio Grande Valley). Pulido, however, has spent weeks at a time touring Mexico, from the northern border states (Nuevo León, Tamaulipas,

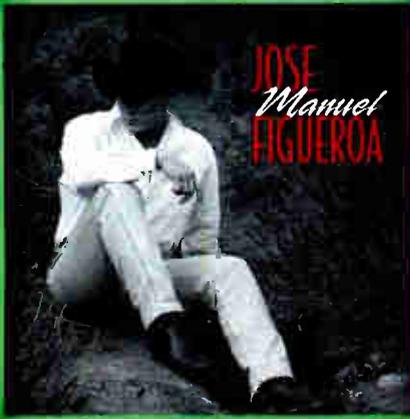
Jalisco) all the way down to the Southeast cities (Cancún, Villa Hermosa and Mérida). In the U.S., Pulido also has gone far beyond Texas, touring cities in California, North Carolina, Michigan, Illinois, Arizona and Florida.

While Pulido's music covers the basic Tejano repertoire of polkas and rancheras, he includes a heavy dose of cumbias and ballads. "The Tejano polka is very popular in the Tejano market, but the ballad is the international song; there are more places where it is played [on radio]," Pulido notes.

When Pulido, son of Tejano/conjunto pioneer Roberto Pulido, debuted in 1995, he was met with sporadic industry criticism that he was getting by on his father's name.

"I heard a lot of that: 'You're making it because of your dad' and also 'You're going up too fast.' To be honest, each album is doing better than the last," he says. "All I'm interested in is

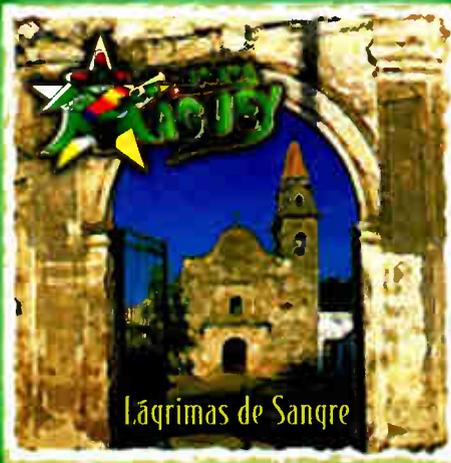
Continued on page 54



Anotando Goles en

LA MÚSICA REGIONAL MEXICANA

MEXICO



GOOOOOOL!!



REGIONAL MEXICO



The Best of Regional Mexican

The Year-To-Date Charts

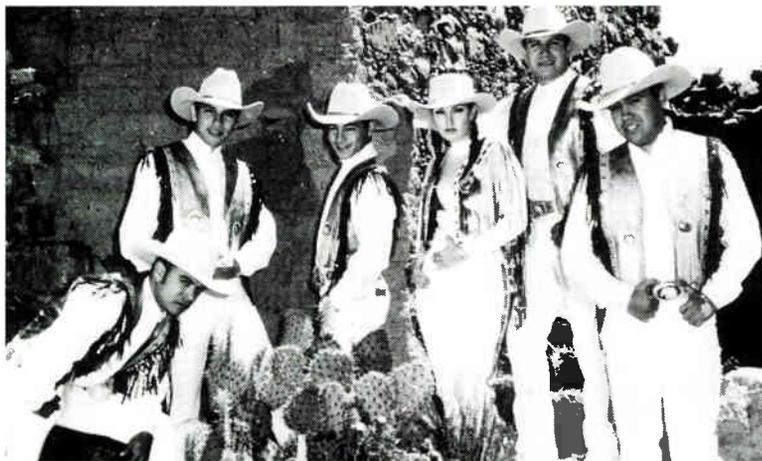
The recaps in this Spotlight are based on year-to-date performance on Billboard's Regional Mexican charts beginning with the Dec. 6, 1997, issue and continuing through the June 27 issue. The airplay information is based on audience gross impressions as monitored by Broadcast Data Systems (BDS) for each week a title was on the Regional Mexican Tracks chart. Sales information reflects units sold accumulated by SoundScan for each week a title appeared (including unpublished weeks) on the Regional Mexican Albums or in-house Regional Mexican Catalog charts. Billboard's catalog criteria is any title in release for two or more years or reissued titles of previously released albums.

The recaps were prepared by Latin charts manager Ricardo Companioni with assistance from Anthony Colombo and Michael Cusson.

top regional Mexican artists

Pos. ARTIST (No. Of Charted Albums)

- Imprint/Label
- GRUPO LIMITE** (2)
Rodven/PolyGram Latino
 - SELENA** (3) EMI Latin
 - LOS TUCANES DE TIJUANA** (2)
EMI Latin
 - LOS TIGRES DEL NORTE** (2)
Fonovisa
 - ANA GABRIEL** (1) Sony Discos
 - LOS TEMERARIOS** (1) Fonovisa
 - BANDA ARKANGEL R-15** (1)
Luna/Fonovisa
 - INTOCABLE** (1) EMI Latin
 - PEDRO FERNANDEZ** (1)
Rodven/PolyGram Latino
 - LOS ANGELES AZULES** (2)
Disa/EMI Latin



Grupo Límite

top regional Mexican albums

Pos. TITLE—Artist—Imprint/Label

- SENTIMIENTOS**—Grupo Límite—
Rodven/PolyGram Latino
- ANTHOLOGY**—Selena—EMI Latin
- CON UN MISMO CORAZON**—
Ana Gabriel—Sony Discos
- DE FIESTA CON...**—Los Tucanes
De Tijuana—EMI Latin
- ASI COMO TU**—Los Tigres Del
Norte—Fonovisa
- COMO TE RECUERDO**—Los
Temerarios—Fonovisa
- PARTIENDOME EL ALMA**—
Grupo Límite—Rodven/PolyGram
Latino
- LA 4X4**—Banda Arkangel R-15—
Luna/Fonovisa

- IV**—Intocable—EMI Latin
- CANTA A JOSE ALFREDO JIMENEZ**—Pedro Fernández—
Rodven/PolyGram Latino
- LLEGASTE A MI VIDA**—Bobby
Pulido—EMI Latin
- CONFESIONES DE AMOR**—Los
Angeles Azules—Disa/EMI Latin
- TUCANES DE ORO**—Los Tucanes
De Tijuana—EMI Latin
- JEFE DE JEFES**—Los Tigres Del
Norte—Fonovisa
- TE SEGUIRE**—Los Palominos—
Sony Discos

top regional Mexican labels

Pos. LABEL (No. Of Charted Albums)

- EMI LATIN** (16)
- FONOVISA** (13)

- POLYGRAM LATINO** (3)
- SONY DISCOS** (4)
- BMG LATIN** (2)



top regional Mexican imprints

Pos. IMPRINT (No. Of Charted Albums)

- EMI LATIN** (12)
- FONOVISA** (12)
- RODVEN** (3)
- SONY DISCOS** (4)
- DISA** (4)



Los Temerarios



top regional Mexican distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- EMD** (16)
- INDEPENDENTS** (14)
- PGD** (3)
- SONY** (4)
- BMG** (2)
- UNIVERSAL** (1)

top regional Mexican airplay artists

Pos. ARTIST (No. Of Charted Titles)

- Imprint/Label
- GRUPO LIMITE** (3)
Rodven/PolyGram Latino
 - LOS TEMERARIOS** (3) Fonovisa
 - LOS TUCANES DE TIJUANA** (5)
EMI Latin
 - INTOCABLE** (2) EMI Latin
 - MARCO ANTONIO SOLIS** (3)
Fonovisa
 - LOS TIGRES DEL NORTE** (4)
Fonovisa
 - BANDA ARKANGEL R-15** (1)
Luna/Fonovisa
 - ANA GABRIEL** (2) Sony Discos
 - VICENTE FERNANDEZ** (3) Sony
Discos
 - LOS ANGELES AZULES** (2)
Disa/EMI Latin

top regional Mexican airplay labels

Pos. TITLE—Artist—Imprint/Label

- POR QUE TE CONOCI**—Los
Temerarios—Fonovisa
- HASTA MANANA**—Grupo Límite—
Rodven/PolyGram Latino
- VOY A PINTAR MI RAYA**—Banda
Arkangel R-15—Luna/Fonovisa

- A PESAR DE TODOS**—Ana
Gabriel—Sony Discos
- ACABO DE ENTERARME**—
Dinastía Norteña—Platino/Fonovisa
- SENTIMIENTOS**—Grupo Límite—
Rodven/PolyGram Latino
- HACEMOS BONITA PAREJA**—
Los Tucanes De Tijuana—EMI Latin
- CON QUE DERECHO**—Los Tigres
Del Norte—Fonovisa
- DONDE ESTAS?**—Intocable—EMI
Latin
- NOS ESTORBO LA ROPA**—
Vicente Fernández—Sony Discos
- ERES MI DROGA**—Intocable—EMI
Latin
- ASI FUE**—Juan Gabriel—
Ariola/BMG Latin
- LE PEDIRE**—Bobby Pulido—EMI
Latin
- LA VENIA BENDITA**—Marco
Antonio Solís—Fonovisa
- ME VAS A HACER LLORAR**—
Marco Antonio Solís—Fonovisa

top regional Mexican airplay labels

Pos. LABEL (No. Of Charted Titles)

- FONOVISA** (30)
- EMI LATIN** (16)
- SONY DISCOS** (12)
- POLYGRAM LATINO** (4)
- BMG LATIN** (5)



top regional Mexican airplay imprints

Pos. IMPRINT (No. Of Charted Titles)

- FONOVISA** (28)
- EMI LATIN** (13)
- SONY DISCOS** (12)
- RODVEN** (4)
- LUNA** (1)

TEJANO TERRITORY

Continued from page 52

taking care of myself and opening new markets. To me, that is what it's all about. I think Tejano music could be bigger if [the industry] had more of a mainstream way of thinking."

Musically, Pulido combines smooth vocals, smart song selection and a solid backing band that includes Isaac Riojas, accordion; Isaac Bazán, guitar; Ray Gutiérrez, keyboards; Raymond Dávila, bajo sexto; Feliz Salinas, bass; Albert Flores, percussions; and David Buitreda, drums.

Among Pulido's recent successes

are winning five of 11 honors at the 1998 Tejano Music Awards, including male entertainer and vocalist, and performing at the new Coca Cola Amphitheater in Monterrey, Mexico, in April, becoming the first grupo act to fill the place. Other grupos had tried but failed.

Asked for the secret to his success, Pulido is modest. "I just have the right team, and that is very important—from the songwriters to the label to the production crew," he says.

Intocable was formed in Zapata, Texas, on the Mexican border some 30 miles south of Laredo in 1993. The band was founded by singer/accordionist Ricky Muñoz, and its

obvious influences include Ramón Ayala and Los Tigres Del Norte.

It was the band's second release, "Orto Mundo," that catapulted it to the forefront with the hit singles "La Mentira" and "Perdóname." The band's appeal is its rock-solid rhythm section highlighted by lively accordion runs by Muñoz. And his liquid vocals recall a young Ramón Ayala.

In the last two years, Intocable has worked the northern Mexican market, repeatedly touring the important cities of Monterrey and Guadalajara. The result is regular airplay on Mexican radio stations and increasing status as a future headlining band.



Intocable

The band also scored a coup earlier this year, when it got the opening slot for La Mafia for the Houston Rodeo at the Astrodome and played in front of 58,000 fans. The band won three honors at the Pura Vida Awards in January, including best album for "Intocable IV." The outfit was also up for best Tejano norteño group but lost out to Grupo Límite at the 1998 Tejano Music Awards.

Intocable's latest single from that album, "Eres Mi Droga," was No. 1 on Billboard's Regional Mexican charts for three consecutive weeks.

Both Intocable and Pulido played at the recent Acapulco '98 Festival. —R.B.

MEXICAN-MUSIC MARKET
Continued from page 49

show," Garza says. Limite also took home Tejano Norteño honors at the Tejano Music Awards.

Pedro Gutiérrez, Fonovisa's regional director in Houston, says Tejano is actually hotter in Mexico than it is Stateside. "I'm from Monterrey, and last year I saw and heard Tejano groups pop up all the time down there," Gutiérrez says. "Tejano was really exploding, but I think things reached the saturation point here in the U.S., especially at radio."

Fonovisa's big sellers continue to be the venerable Los Tigres Del Norte, as well as Los Temerarios and Marco Antonio Solís.

Radio remains conservative, says Gutiérrez, "preferring to play only catalog hits. Because of that, we have had to rely on alternative promotions like TV advertising."

Baby acts that Fonovisa has helped develop recently include Priscila Y Sus Balas De Plata, which won the Best New Artist honors at the recent Premio Lo Nuestro.

"The slowdown in Tejano has really helped our regional artists at radio, but it is still an uphill struggle," says Irma Laura López, Platino's U.S. central region manager.

Concern about the lack of radio support, especially for new artists, is echoed by Sony's Rosario. "We are sometimes forced to put our money into TV and printed press to create awareness of our artists directly with the buying public," says Rosario. "Radio would be the ideal platform to advertise our artists while creating the future stars for those stations."

"Overall, regional Mexican music has experienced a very healthy jump at Sony," says Rosario, who also notes the sales success of relative newcomers Los Tiranos Del Norte, with the hits "Me Ha Llegado El Amor" and "De Corazón Ranchero."

Freddie Records also reported a prosperous year with perennial norteño bestseller Ramón Ayala. "Ayala put out a phenomenal CD last year, 'En Las Alas De Un Angel,' his



Los Tucanes De Tijuana

tribute to the late Cornelio Reyna, which has sold 100,000 copies for us," says Freddie Martínez Jr., label VP. "Also hot these past few months is Los Terribles Del Norte, who we resigned last year. Their latest, 'El Ultimo Paso,' is close to 80,000 copies."

RIAA FACTS AND FIGURES

The rosy sales assessment by most record labels was borne out by a recent report by the Recording Industry Association of America (RIAA).

According to the RIAA, Latino record sales have grown by almost

25% from 1996, to \$490 million in 1997 in annual revenues. The sales figure represents 44.1 million units of Hispanic product shipped. The RIAA cited an expanding presence of Hispanic artists and the growing expertise of Hispanic labels in getting their product to the consumer.

Other majors recently formed new alliances with independents to increase market presence. These include EMI Latin with Cadena Musical (El Pequeño Norte), Alacrán Records (Gerardito) and DISA (Liberación, Los Acosta, Los Rehenes, Bryndis and Los Angeles Azules). Sony Discos, meanwhile, has signed distribution deals with La Silla Records (Acero Norteño, Campezero), Maya Records (Los Unicos De Mexico, Bryseida, Banda Los Tierrablanca) and Cintas Acuario (Rebelión Norteña, Pedro Rivera, Riatazos Musicales, Eliza Leal).

Independent promoter Ramón Hernández bemoans the increasing consolidation by radio stations, which reduces promotional opportunities.

"I just got off a six-week tour from Texas to California, and there are just fewer radio stations to visit," Hernández says. "There are more radio networks than ever before, like Radio Zeta, Radio Tricolor, Radio Unica and more. They're buying the existing mom-and-pop radio stations. The problem is each chain has from 15 to 50 stations, but they are all being programmed by one person." ■

Ramiro Burr is a San Antonio Express-News music reporter and regular Billboard correspondent.

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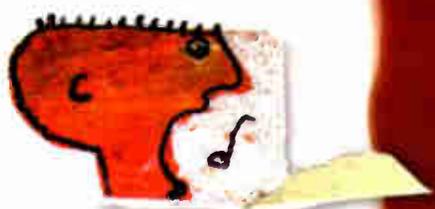
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BILLBOARD



Hot Latin Tracks



Latin Notas



by John Lannert

SONY, FERNANDEZ TOP RADIO: Sony Discos and one of its big-name acts, Alejandro Fernández, enjoyed a fruitful first half of 1998 on Billboard's radio charts.

Sony Discos singles held down the top slot of Hot Latin Tracks for 22 of the 26 weeks during the measuring period from Dec. 30, 1997, to June 24. Another Sony-promoted single, Celine Dion's "My Heart Will Go On" (550 Music/Epic), spent one week atop Hot Latin Tracks—the first English-language song to do so.

Moreover, Sony-promoted singles nailed down the No. 1 slot on the pop genre chart for 21 of 26 weeks. Sony edged WEA Latina 13-9 on weeks at No. 1 on the tropical/salsa genre chart. Fonovisa led the way on the regional Mexican chart, placing 17 of 26 weeks at the pinnacle of the chart.

Individually, Fernández was the star of the radio charts in 1998's first six months. He logged 13 weeks atop Hot Latin Tracks with two chart-topping smashers: "No Sé Olvidar" (eight weeks) and "En El Jardín" with Gloria Estefan (five weeks). His smash single "Si Tú Supieras," meanwhile, notched a record 42 weeks on Hot Latin Tracks.

Similar to his Hot Latin Tracks performance, Fernández ruled the pop genre chart for 12 weeks with "No Sé Olvidar" (eight weeks) and "En El Jardín" (four

weeks).

Fernández wasn't the only star in Sony's show. Elvis Crespo, a former singer in Sony's hit merengue crew Grupo Manía, broke out on his own in a big way with "Suavemente." The midtempo pop/merengue favorite spent six weeks atop Hot Latin Tracks—a record for a tropical title. Further, "Suavemente" logged nine weeks at No. 1 on the tropical/salsa genre chart.

Other newcomers fared well, too, on Hot Latin Tracks in the first semester. WEA Latina's brother duo Servando Y Florentino reached No. 1 on Hot Latin Tracks with "Una Fan Enamorada." The bubblegum salsa hit by the Venezuelan pair also reigned over the tropical/salsa genre chart for six weeks.

EMI Latin's Cuban actor/singer Carlos Ponce topped Hot Latin Tracks on his first try with the church-flavored ballad "Rezo," which topped both the Hot Latin Tracks and the pop genre charts.

Crespo, Servando Y Florentino, and Ponce were three of 24 acts making their debuts on Hot Latin Tracks in the first six months of '98. However, only one other new act, Fonovisa's El Reencuentro, which features former members of Menudo, hit the top 10 of Hot Latin Tracks.

Crespo, Ponce, and El Reencuentro reached the top 10 of both Hot Latin Tracks and The Billboard Latin 50 retail chart.

While no other upstart act scored a top 10 hit on Hot Latin Tracks, three acts—EMI Latin's Jarabe De Palo, WEA Latina's Nek, and CDT's Fiel A La Vega—made their bows on both Hot Latin Tracks and The Billboard Latin 50.

The most weeks spent at the apex of any chart was turned in by Los Temerarios' "Por Que Te Conoci" (Continued on next page)

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

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
17 STATIONS		15 STATIONS		69 STATIONS	
1	CARLOS PONCE EMI LATIN	1	VICTOR MANUELLE SONY DISCOS	1	LOS TUCANES DE TIJUANA EMI LATIN
2	ALEJANDRO FERNANDEZ SONY DISCOS	2	SERVANDO Y FLORENTINO WEA LATINA	2	GRUPO LIMITE RODVEN/POLYGRAM LATINO
3	RICARDO ARJONA SONY DISCOS	3	ELVIS CRESPO SONY DISCOS	3	BANDA MAGUEY RCA/BMG LATIN
4	CRISTIAN ARIOLA/BMG LATIN	4	GRUPO MANIA SONY DISCOS	4	LOS TEMERARIOS FONOVISA
5	RICKY MARTIN SONY DISCOS	5	CARLOS PONCE EMI LATIN	5	GRACIELA BELTRAN EMI LATIN
6	LUIS MIGUEL WEA LATINA	6	TITO NIEVES RMM	6	ALEJANDRO FERNANDEZ SONY DISCOS
7	ONDA VASELINA SONY DISCOS	7	ELVIS CRESPO SONY DISCOS	7	PEPE AGUILAR MUSART/BALBOA
8	JUAN GABRIEL ARIOLA/BMG LATIN	8	MANNY MANUEL MERENGAZO/RMM	8	INTOCABLE EMI LATIN
9	VICTOR MANUELLE SONY DISCOS	9	MARC ANTHONY RMM	9	INTOCABLE EMI LATIN
10	MYRIAM HERNANDEZ SONY DISCOS	10	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	10	LOS ANGELES AZULES DISA/EMI LATIN
11	JARABE DE PALO EMI LATIN	11	JARABE DE PALO EMI LATIN	11	GRUPO LIMITE RODVEN/POLYGRAM LATINO
12	GRUPO MANIA SONY DISCOS	12	LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	12	JOAN SEBASTIAN MUSART/BALBOA
13	CHARLIE ZAA SONOLUX/SONY DISCOS	13	RIKARENA J&N/SONY DISCOS	13	LOS INVASORES DE NUEVO LEON EMI LATIN
14	ALEJANDRO FERNANDEZ SONY DISCOS	14	ALEJANDRO FERNANDEZ SONY DISCOS	14	LOS PALOMINOS SONY DISCOS
15	RICKY MARTIN SONY DISCOS	15	N RODVEN/POLYGRAM LATINO	15	VICENTE FERNANDEZ SONY DISCOS

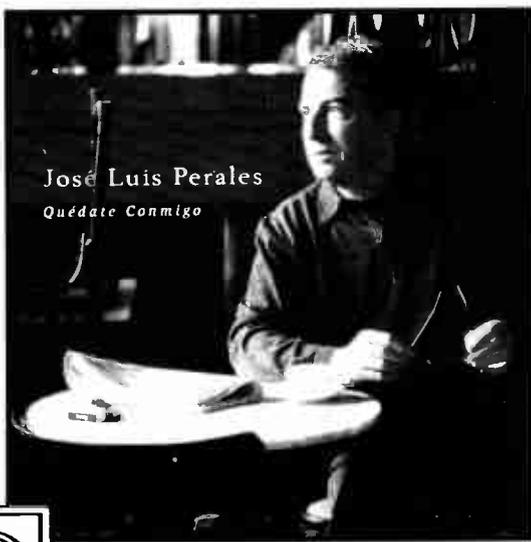
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records 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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Artists & Music

NOTAS

(Continued from preceding page)

(Fonovisa), which remained *número uno* on the regional Mexican genre chart for 13 weeks. The title's stay atop the regional Mexican chart would have been three weeks longer if it hadn't been disqualified for three straight weeks for invalid plays.

The only song to scale both the pop and tropical/salsa genre charts was **Ricky Martin's** ballad smash "Vuelve."

Following are the radio charts, the

No. 1 titles, and the number of weeks each title spent atop each of the respective charts.

Hot Latin Tracks

"No Sé Olvidar," Alejandro Fernández, Sony Discos (eight weeks).
 "Suavemente," Elvis Crespo, Sony Discos (six weeks).
 "En El Jardín," Alejandro Fernández with Gloria Estefan, Sony Discos (five weeks).
 "Rezo," Carlos Ponce, EMI Latin (two weeks).
 "Vuelve," Ricky Martin, Sony Discos (two weeks).

Pop

"No Sé Olvidar," Alejandro Fernández, Sony Discos (eight weeks).
 "En El Jardín," Alejandro Fernández with Gloria Estefan, Sony Discos (four weeks).
 "My Heart Will Go On," Celine Dion, 550 Music/Epic/Sony (four weeks).
 "Vuelve," Ricky Martin, Sony Discos (three weeks).
 "Amiga Mía," Alejandro Sanz, WEA Latina (two weeks).
 "Huele A Peligro," Myriam Hernández, Sony Discos (two weeks).
 "Rezo," Carlos Ponce, EMI Latin (two weeks).
 "Como Dueles En Los Labios," Maná, WEA Latina (one week).

Tropical/Salsa

"Suavemente," Elvis Crespo, Sony Discos (nine weeks).
 "Una Fan Enamorada," Servando Y Florentino, WEA Latina (six weeks).
 "El Frío De Tu Adios," Olga Tañón, WEA Latina (three weeks).
 "Así Es La Mujer," Víctor Manuelle, Sony Discos (two weeks).
 "Mi Mayor Venganza," India, RMM (two weeks).
 "Me Miras Y Te Miro," Grupo Manía, Sony Discos (one week).
 "Por Dos Pulgadas," Juanma Y Su Tuna Para Todo El Año, Digilatin (one week).
 "Si Te Vas," Marc Anthony, RMM (one week).
 "Vuelve," Ricky Martin, Sony Discos (one week).

Regional Mexican

"Por Que Te Conocí," Los Temerarios, Fonovisa (13 weeks).

visa (13 weeks).

"Eres Mi Droga," Intocable, EMI Latin (three weeks).

"Tu Oportunidad," Grupo Límite, Rodven/PolyGram Latino (three weeks).

"Con Que Derecho," Los Tigres Del Norte, Fonovisa (two weeks).

"Hasta Mañana," Grupo Límite, PolyGram Latino (two weeks).

"Me Vas A Hacer Llorar," Marco Antonio Solís, Fonovisa (two weeks).

"Nos Estorbó La Ropa," Vicente Fernández, Sony Discos (one week).

SONY, RICKY, A.F., TOP RETAIL: As with the radio charts, Sony Discos rolled in the first half of 1998 as measured from Dec. 30, 1997, to June 30.

Sony artists topped The Billboard Latin 50 for 20 of the 27 weeks tabulated in the first semester. Accounting for 19 of Sony's 20 chart-topping weeks were **Ricky Martin's** "Vuelve" (11 weeks) and **Alejandro Fernández's** "Me Estoy Enamorando" (eight weeks).

More impressive was Sony's utter domination of the pop genre chart, where the label swept No. 1 on the chart for 27 weeks, thanks to Martin's "Vuelve" (18 weeks) and Fernández's "Me Estoy Enamorando" (nine weeks).

In a slight reverse of its chart-topping triumph on the tropical/salsa radio chart, Sony was nipped 11-9 on the tropical/salsa retail chart by World Circuit/Nonesuch/AG and the hit self-titled CD by **Buena Vista Social Club**, which spent 11 weeks on

the chart. However, Sony likely will claim the distinction of having the most weeks at No. 1, given its newer product by hot acts **Elvis Crespo** and **Víctor Manuelle**.

EMI Latin, which edged Fonovisa 14-13 for chart supremacy on the regional Mexican chart, stands a good chance of winning on that chart for the balance of the year.

More than three years after her death, EMI Latin superstar **Selena** still demonstrated her star power; her three-CD set "Anthology" remained perched for 11 weeks at the top of the regional Mexican genre chart and spent six weeks at No. 1 on The Billboard Latin 50.

Crespo, Sony Discos' hot *merengero*, was the lone newcomer to top The Billboard Latin 50, but two other new artists—EMI Latin's pop singer **Carlos Ponce** and Fonovisa's pop vocal group **El Reencuentro**—also scored top 10 discs.

A scant nine artists made debuts on The Billboard Latin 50, including two veteran rock acts—BMG's **Soda Stereo** (which entered with a Sony title) and **Mecano**. The eponymous disc by **Ozomatli** was the first title to enter The Billboard Latin 50 for Almo Sounds/Interscope.

Here are the retail charts, the No. 1 titles, and the number of weeks each spent on top of the respective charts.

The Billboard Latin 50

"Vuelve," Ricky Martin, Sony Discos (11 weeks).
 "Me Estoy Enamorando," Alejandro Fernández, Sony Discos (eight weeks).
 "Anthology," Selena, EMI Latin (six weeks).
 "Suavemente," Elvis Crespo, Sony Discos (one week).
 "Buena Vista Social Club," Buena Vista Social Club, World Circuit/Nonesuch/AG (one week).

Pop

"Vuelve," Ricky Martin, Sony Discos (18 weeks).
 "Me Estoy Enamorando," Alejandro Fernández, Sony Discos (nine weeks).

Tropical/Salsa

Buena Vista Social Club, World Circuit/Nonesuch/AG (11 weeks).
 "Contra La Corriente," Marc Anthony, RMM (seven weeks).
 "Suavemente," Elvis Crespo, Sony Discos (seven weeks).
 "Ironías," Víctor Manuelle, Sony Discos (two weeks).

Regional Mexican

"Anthology," Selena, EMI Latin (11 weeks).
 "Así Como Tú," Los Tigres Del Norte, Fonovisa (seven weeks).
 "Como Te Recuerdo," Los Temerarios, Fonovisa (six weeks).
 "Confesiones De Amor," Los Angeles Azules, Disa/EMI Latin (one week).
 "De Fiesta Con . . .," Los Tucanes De Tijuana, EMI Latin (one week).
 "Intocable," Intocable, EMI Latin (one week).

SALES STAT FILE: The Billboard Latin 50: This issue: 104,500 units; last issue: 112,000 units; this issue in 1997: 55,000 units.

Pop genre chart: This issue: 39,500 units; last issue: 41,500 units; this issue in 1997: 22,000 units.

Tropical/salsa genre chart: This issue: 34,500 units; last issue: 35,500 units; this issue in 1997: 11,000 units.

Regional Mexican genre chart: This issue: 25,500 units; last issue: 29,500 units; this issue in 1997: 24,000 units.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 38 A MI QUE ME QUEDO (Ser-Ca, BMI) Sheet Music Dist.
 - 4 ALVIAME (EMI April, ASCAP)
 - 27 AMOR MALDITO (Ser-Ca, BMI)
 - 11 ASI FUE (BMG, ASCAP)
 - 17 BOTELLA ENVENENADA (Marfre, BMI)
 - 22 COMO DUELE (Caribbean Waves, ASCAP/Viorli, ASCAP)
 - 15 COMO UN NINO CELOSO (Samalea Songs, ASCAP)
 - 28 CORAZON ENCADENADO (Copyright Control)
 - 40 CORAZON PARTIDO (Copyright Control)
 - 39 CORAZON PROHIBIDO (HEAVEN'S WHAT I FEEL) (FIPP, BMI)
 - 13 CORAZONCITO (Sony/ATV, BMI)
 - 8 DESDE QUE TE AMO (Mas Flamingo, BMI)
 - 18 DESENGANOS (DERRUMBES, POR QUE ERES ASI?) (EMI Blackwood, BMI/Peer Int'l, BMI)
 - 7 DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
 - 25 EL LADO OSCURO (Copyright Control)
 - 31 ERES MI DROGA (Copyright Control)
 - 35 GRACIAS POR TANTO AMOR (Vander, ASCAP)
 - 29 HUELE A PELIGRO (Manzamusical, ASCAP/D'Nico Int'l, BMI)
 - 37 LA BOMBA (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)
 - 24 LA COPA DE LA VIDA (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE)
 - 32 ME HACES FALTA TU (Edimonsa, ASCAP)
 - 19 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 23 NO SE OLVIDAR (FIPP, BMI)
 - 30 PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, MCA, ASCAP)
 - 26 PARA SIEMPRE (Unique Animal, BMI/DESMOPHOBIA, ASCAP/Polygram International, ASCAP)
 - 6 POR MUJERES COMO TU (Vander, ASCAP)
 - 36 POR QUE TANTO PROBLEMA (Copyright Control)
 - 33 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
 - 14 QUIERO VOLVER (Ernesto Musical)
 - 2 REZO (FIPP, BMI)
 - 10 ROBAME UN BESO (Vander, ASCAP)
 - 10 SABOR A MI (Peer Int'l, BMI)
 - 3 SE ME ROMPE EL ALMA (Giffan, BMI/Nelia, BMI)
 - 34 SENTIMIENTOS (Copyright Control)
 - 5 SUAVEMENTE (Sony/ATV, BMI)
 - 16 TE QUIERO TANTO, TANTO (Copyright Control)
 - 9 TU OPORTUNIDAD (Warner/Chappell/Huina)
 - 21 TU SONRISA (Sony/ATV, BMI)
 - 12 VUELVE (Sony Discos, ASCAP)
 - 1 YO NACI PARA AMARTE (FIPP, BMI)

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

S. Korea Braces For Japanese Pop Lifting Of Culture Ban Will Allow Imports For First Time

BY CHO HYUN-JIN

SEOUL, South Korea—As the South Korean government prepares to end the ban on Japanese pop music, speculation is mounting as to what effect the move will have on the local music industry.

"Ending the ban won't hurt the Korean music market," says Kim Chang-Hwan, president of production company/label Line Records. "The domestic pop market is dance music-oriented, while the Japanese market is rock-oriented. I don't think songs sung in Japanese can become mega-hits among Korean teenagers."

Kim believes ending the ban on Japanese pop will actually help Korean music.

"Local 'pretty-face' singers who used to copy and plagiarize Japanese pop music will disappear," he says, "which will help improve the

quality of domestic music. It's international pop music, which has a 30% share of the market, which will be hurt, not Korean pop."

The ban, which prohibits Japanese music, videos, TV, and radio, was imposed in reaction to Japan's

'Opening the market means buying Japanese cultural products—not Japanese culture'

1910-45 colonization of Korea, when Japanese authorities tried to suppress Korean culture and language. In April, South Korean President Kim Dae Jung lent his support to ending the ban, saying there is no reason to fear the entry of Japanese culture since Korean culture remains unique even though it has accepted other foreign cultures.

Mari Kwon, Korean pop director at Rock Records Korea, welcomes the move allowing Japanese pop music into Korea.

"So what? Let them come in," she says. "I'm being aggressive by going international with Korean bands like JuJu Club—not defensive by trying to keep the market closed. It's time

to think global and go global."

Choe Chung-Ho, a professor at Yonsei University, takes a similarly aggressive line.

"This is an economic issue, not a cultural issue," he says. "Japanese culture is already here in Korea. Teenagers have easy access to supposedly banned Japanese CDs and movies in the black market. It's a matter of bringing this into the legal market."

"Opening the market means buying Japanese cultural products—not Japanese culture," he says. "We need to make Korean cultural products more competitive."

In Japan, the move to end the ban is being welcomed, but it's unclear how big the market for legal Japanese product will be.

"We welcome this news, which is part of the general trend of Japanese music spreading throughout the world," says a spokesman for the Recording Industry Assn. of Japan. But, he adds, "we have no specific data regarding prospective sales [of Japanese music] in South Korea." He points out that the poor state of South Korea's economy makes it especially difficult to estimate potential sales.

Others see Japanese pop as a potential threat to domestic repertoire. "Japanese pop is closer to Korean pop than any other type of music in the world," says Lee C.H., marketing manager at EMI
(Continued on next page)



Pictured at the Platinum Europe Awards show, from left, are European Commission president Jacques Santer, International Federation of the Phonographic Industry (IFPI) president David Fine, European Parliament member Nana Mouskouri, IFPI artist spokesman Jean-Michel Jarre, and Platinum Europe committee chairman Paul Russell.

Platinum Europe Awards Enjoys 2nd-Time Success

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

BRUSSELS—The commercial power of pop music in Europe found a stage with the second International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards dinner, held July 9 here (Billboard, July 18).

Heralded by all attendees as a vast improvement over the first awards ceremony in 1996, the event gave a glimpse into Europe's vibrant pop-music culture. A subsequent IFPI presentation the next morning underlined the necessity to protect copyrights in the digital age to keep this culture alive.

The status of the awards show itself

was underlined by the fact that Jacques Santer, president of the European Commission, agreed to present the honors for the second time.

Sony Music Europe president and Platinum Europe committee chairman Paul Russell observes, "From the comments I received from the artists, industry executives, and those who attended from the Brussels political community, the 1998 Platinum Awards show was a considerable success. We have to thank all the wonderful artists for their support, together with the growing enthusiasm of the European music industry for the Platinum Europe Awards."

EMI Music Europe president Rupert Perry adds, "The attendance, both from the European record industry and the European Parliament and media, showed the awards as being a serious indicator of the importance of the EU in the world market."

Warner Music Europe VP of marketing Mark Foster says he is looking forward to the long-term effects of the industry's newfound status. "It was clear from the number and quality of artists, key executives, and European Commission guests that these awards are being taken seriously as a recognition of commercial achievement within Europe," says Foster.

"Hopefully, the European Commission will extend that recognition to support the industry on some of the key issues on which we are looking for their help, such as copyright protection and the fight against piracy," he says.

High praise went to the three performing acts heard that evening. Danish pop quartet Aqua, French singer/songwriter Pascal Obispo, and Irish rock siblings the Corrs were received with great applause and "along with their management made the 1998 awards really come to life," says Russell.

(Continued on page 64)

Former Major-Label Execs Take Note Of French Indie Scene

BY RÉMI BOUTON

PARIS—The shape of the French indie sector is being transformed through the increasing involvement of former major-label executives.

Almost at the time former Virgin

France chairman Patrick Zelnik's company Naïve confirmed the acquisition of Auvidis (Billboard Bulletin, July 8), former Sony Music France chief executive Henri de Bodinat

announced the acquisition through his company Musisoft of "a substantial" share of indie distributor Media 7.

Both executives are eager to increase the indies' market share in France. "In most countries, indies account for 20% to 25% of the total market," says de Bodinat, "but in France, this is not the case. Indie labels are usually creative units that end up being sold to major companies. My goal is to acquire independent companies, consolidate them, and integrate them into a broader structure."

Zelnik notes that although Naïve has a different aim than Musisoft, "it is good to see indies moving forward, each with its own strategy. In France, indies should represent at least 25%
(Continued on page 61)



ZELNICK

BPI Wins Lawsuit Against Hong Kong Retailers

BY GEOFF BURPEE

HONG KONG—New York-based BPI Communications Inc., publisher of Billboard magazine and owner of the Billboard trademark, has taken successful legal action in Hong Kong against five defendants for distributing and selling CDs bearing the Billboard name.

After finding the product for sale at retail outlets in Hong Kong, BPI obtained injunctions from the High Court of Hong Kong, Court of First Instance against Wong Oi Ling and Wong Chim Yuen, two independent retailers, both known as Fai Wong Co. A second injunction against Starnice Ltd., the company importing and supplying the pirate CDs in Hong Kong, and So Wing Kuen and Tse Mei Lin, the two directors of Starnice, was also issued.

Though the "Billboard" trademark is still in the process of being registered as such in Hong Kong, the action resulted in BPI being award-

ed costs against each of the defendants. More than half the costs and damages was recovered from both retailers, and BPI has obtained an order for damages to be paid by Starnice and So Wing Kuen, the company's principal director.

In a prepared statement, BPI Communications senior VP/general counsel Georgina Challis said, "The high level of piracy in Hong Kong is a serious issue for all copyright owners. Billboard feels it is important to protect its own trademark, as well as to send a strong message to the pirates on behalf of the music and entertainment industries."

Only Rhino Records of Los Angeles and PPI of New Jersey are licensed to manufacture and distribute CDs bearing the Billboard trademark. Authorized Billboard CDs are available in Hong Kong through HMV, Tower Records, and KPS. However, Hong Kong's free port status has long allowed for high levels of

trademark and copyright infringement among smaller independent retailers.

Mickey Grewal, the Hong Kong-based solicitor retained by BPI, admits that Hong Kong courts are very reluctant to throw the book at copyright or trademark infringement, imposing fines and rarely stiffer penalties, but he says that the deterrent effect is vital. "If you take action, if you send the message 'Mess with me and I'll come after you,' you make a serious dent in the infringers' activities," Grewal says. He adds that following the action, a recent informal trawl of the Hong Kong market found no unauthorized Billboard product in stores.

"We've managed to get rid of virtually all the Billboard infringers in the market, we'll continue to monitor the market, and if in six months' time there's a new problem, we'll do it again. If it's the same people, they'll get done for contempt of court, and they'll go to jail."

Warner Exec To Tackle Filipino Market

BY DAVID GONZALES

CAVITE CITY, Philippines—Facing a no-growth music market and intense competition with his peers, Ricky Ilacad knows there are tough times ahead.

Fortunately, he brings decades of industry credentials as armor for the fight.

"There won't be any growth in the music industry for the next year or so," says Ilacad, who was appointed managing director of Warner Music Philippines July 7. "But we can still move forward, and the way for [the company] to grow is to work hard and get a bigger market share. This means we'll need to take some of the share of our competitors."

The Philippines offers one of Asia's smaller music markets—worth an estimated \$57 million last year, according to International Federation of the Phonographic Industry (IFPI) figures—but one that, to date, has not declined to the same extent as many of its neighbors amid the region's economic crisis.

Industry sources suggest that BMG's local company topped the market-share ladder last year, taking a 17% slice of business, followed by OctoArts/EMI at 13% and the PolyGram and Warner affiliates, at about 12% each.

This year, says one senior music executive, OctoArts/EMI is leading the pack. Its managing director is

Chito Ilacad.

Ricky Ilacad spent 20 years at OctoArts International, helping to build the music company with brothers Orly and Chito. In 1995, they entered into a joint venture with EMI, when the multinational's Asian division was under the leadership of Lachlan "Lachie" Rutherford.

In May of this year, Ilacad left OctoArts, considered several employment offers, and resumed a working relationship with Rutherford in the latter's new role as senior VP of Warner Music South East Asia.

"There's a lot of room for improvement in our domestic repertoire," says Ilacad of his new posting. Warner's local unit has been headed since its 1992 launch by Ma-an Hontiveros, a journalist and one-time aide to the Philippines' former president Fidel Ramos.

Hontiveros left the firm in early July (taking "retirement," according to a Warner Music International statement), as did five other staffers. They included sales and marketing director Jojo Tandoc, international marketing manager Regi Villanueva, and international label manager Raymond Diyco.

"Warner has many acts that

appeal to the high end of the market," says Ilacad, "and I want to sign more commercial acts." At OctoArts/EMI, he adds, his talent acquisitions included platinum artists Renz Verano, Michael V, and Jessa Zaragoza. "I want more of a balance in the artists and music, with both critical and commercial success."

Nevertheless, Ilacad acknowledges it will be a difficult contest, shaped by his country's larger economic condition. "The next six months are critical," he says. "We are very concerned about the economic situation in Japan. Whatever happens there affects the rest of the region, in countries like Taiwan, South Korea, Thailand, Malaysia, and, of course, the Philippines."

Ilacad adds that there is also concern over the performance of new president Joseph Estrada, who took office July 1. "There have already been some [political] problems," he says. Business has reportedly slowed down as a result.

Ma-an Hontiveros is the third managing director of Warner Music's Asian affiliates to leave since Rutherford took office in April, while Ilacad is the first managing director he has appointed. The other vacancies, following the departures of Michael Yao in Taiwan and Frankie Lee in Hong Kong, have not yet been filled.



Sony Asia Names Songwriter Dick Lee A&R VP

BY GEOFF BURPEE

HONG KONG—Sony Music Asia has named influential Chinese composer, lyricist, arranger, producer, and performing artist Dick Lee the company's new VP of A&R.

Singapore-born Lee, whose credits span three decades of recording and stage projects, took up his post July 1 at the company's regional headquarters in Hong Kong, reporting to Sony Music Asia president Richard Denekamp.

In addition to his pedigree in recorded music, Lee has written many successful musicals (he remains the associate artistic director of the Singapore Repertory Theatre), the latest of which, 1997's "Snow, Wolf, Lake," spawned a multi-platinum album for the show's star performer, PolyGram artist Jacky Cheung.

Lee is now set to work with the latest jewel in Sony's Chinese repertoire crown, Cantopop idol Leon Lai, for the soundtrack to Lai's fall film project, "City Of Glass," which pairs Lai with Taiwanese film siren Xu Kei.

Regarding his new job, Lee says, "Being a songwriter doesn't take up much time. I wanted to find other things to do with all my time and energy."

Besides crafting repertoire for Sony artists, Lee will have a traditional A&R role at the company, scout-

ing for new talent and advising artists on repertoire and career development. Reportedly, he is already actively looking at singers to sign to Sony.

PolyGram Far East VP of Pan-China pop Alex Chan says of Lee's new job, "I think it's a good idea for Sony; it will help Sony's Chinese repertoire. They need a guy to do the A&R, especially in Hong Kong, where they don't have a strong A&R person."

Widely acknowledged as Singapore's single greatest indigenous repertoire resource, Lee is viewed within the industry as a key figure in the evolution of Pan-Chinese pop. In fact, although he was working from his home market at the time, Lee first gained success 1,000 miles away in Japan in the early 1970s with his

Warner (then WEA) album "The Mad Chinaman."

While previously Chinese pop had concentrated largely on covering or closely modeling itself on Western pop, Lee's decision to ground his album firmly in modern Chinese culture presaged a career path trod by many artists since. In recent years, Lee's songwriting—his publishing arrangement with Warner/Chappell Asia-Pacific remains intact under the Sony deal—has been featured prominently on albums by the top names in Chinese pop, notably PolyGram's Cheung and Rock Records' Sandy Lam.

The latter's husband, Lee Cheung Shum, is another example of a producer and songwriter serving as a key regional A&R man—in his case, at Rock in Taiwan.



Foster Fete. Warner Music Group senior VP David Foster was welcomed to the U.K. at a reception in London hosted by Ramon Lopez, chairman/CEO of Warner Music International (WMI). Pictured, from left, are Brian Avnet, president of 143 Records, which Foster chairs; Peter Ikin, WMI senior VP of international marketing/artist development; Lopez; Foster; Manfred Zumkeller, president of Warner Music Europe; Stephen Shrimpton, WMI president; and Rob Dickins, chairman of Warner Music U.K.

newsline...

WALT DISNEY RECORDS has inked a distribution pact for its animated film soundtracks and children's music catalog with Sony Music Asia for Malaysia, Singapore, Thailand, and Indonesia. Sony will organize regional marketing strategies, a development Disney hopes will boost sales of its products compared with its previous market-by-market arrangement with BMG Music Asia-Pacific, which has operated since 1992. Disney's former deal with BMG covered the same four territories plus South Korea, which now falls under the aegis of Rock Records, already Disney's regional distribution partner for Hong Kong, Taiwan, and China. A separate pact with Viva Records Corp. in the Philippines services that market. In related news, Disney says it's severing ties with BMG Australia to sign a new distribution deal in that market with the Rupert Murdoch-owned indie Festival Records.

GEOFF BURPEE

POLYGRAM has restructured its Polydor division in the U.K. to create two new divisions: Polydor Associated Labels (PAL) and Polydor U.K. David Joseph, formerly marketing director of RCA in the U.K., has been named GM of Polydor U.K., which incorporates the Wild Card label, home of the Lighthouse Family. Former Polydor marketing director Greg Castell has been promoted to GM of PAL, which includes the A&M, Mother, Go! Beat, and Motown labels. Joseph and Castell report to Polydor managing director Lucian Grainge. Former A&M press director Andy Prevezer is moving to PAL as artist-development director, reporting to Castell.

PolyGram

COLLEEN IRONSIDE of Australia's Frontier Touring has been recruited by Singapore-based SWAT Marketing to oversee the setup and coordination of all live performances in Asia for the company's artist clients. Also new at SWAT is regional promotions manager Melanie Giles, who reports to GM Julius Ng. Giles previously worked in marketing at EMI Music's regional headquarters in Hong Kong. SWAT Marketing is an affiliate of London-based SWAT Enterprises; its label clients include Zomba/Jive, Edel, Tigerstar, and Telstar.

DUTCH AUTHORS' RIGHTS BODY Buma has appointed Cees La Grouw GM of its front-office division, which handles marketing, sales, and business-relations activities. La Grouw, who starts Sept. 1, has previously held similar posts at Hero Benelux, Koninklijke Bols, and EMI Music Benelux. His appointment marks the end of Buma's recent restructuring, under which it has been divided into front-office and back-office operations.

ROBERT TILLI

POLYGRAM HAS ACQUIRED an additional 26% share holding in the Turkish label Plaza Müzik, taking its stake to 51%. It has renamed the label PolyGram Plaza. PolyGram Continental Europe VP Sevket Gözalan becomes chairman of PolyGram Plaza, reporting to Rick Dobbis, president of PolyGram Continental Europe. PolyGram's interest in Plaza dates back to January 1997, when it bought 25% stakes in four labels operated by local indie Raks Müzik. Under the new deal, Raks president/CEO Kadri Önel becomes vice chairman of PolyGram Plaza, which will take over from Raks Müzik as exclusive licensee for PolyGram's international repertoire in the territory.

MARK SOLOMONS

FORMER EMI LICENSEE Gramophone Co. of India Ltd. (Gramco) has bagged the Indian rights to the catalog of the late *qawalli* maestro Nusrat Fateh Ali Khan in a deal with U.K.-based Oriental Star Agencies (OSA), which holds the copyrights for Khan's entire body of work. The deal will let Gramco sell nearly 100 of Khan's titles in India. Though details weren't disclosed, Gramco will pay minimum-guarantee fees and unit royalties to OSA. Gramco plans to repack the series in three main categories: geet (songs), ghazal (ballads), and qawalli. In 1996, Gramco released Khan's first made-in-India album, "Afreen," a collaboration between Khan and noted Urdu poet/writer Javed Akhtar. Internationally, Khan also did albums for Real World and American Recordings.

NYAY BHUSHAN



MTV EUROPE and the U.K.-based European radio production and syndication company Unique Broadcasting have teamed in a joint venture, MTV Radio Productions (MTVRP), to provide music and entertainment programming for the European radio industry. MTVRP will be an independent London-based company, with Unique providing management and production services. Programming will include live artist performances, concerts, and interviews and will be tailored to different markets on a commissioned, sponsored, or syndicated basis.

MIKE MCGEEVER

S. KOREA BRACES FOR JAPANESE POP

(Continued from page 59)

Music Korea. "A number of Korean pop tracks that topped the charts in the past few years have been accused of being copies of Japanese songs. And there are many Japanese performers who have the potential to explode in the Korean market."

But Lee adds that EMI and other majors will take their time in introducing Japanese music to Korea, and he stresses the need to choose artists whose material is suitable for Korea.

Tetsuo Mori, Sony Music Entertainment (Japan) (SMEJ) VP for Asian affairs, echoes Lee's comments.

"Because of the history between Japan and Korea, we don't want to jump into the Korean market just because the ban is being lifted," he says.

Mori says SMEJ will consult with Sony Music Entertainment Group's existing Korean subsidiary, which reports to New York, about how to promote SMEJ's Japanese acts in Korea.

Tokyo-based indie label Avex says it's ready to enter the South Korean market at any time. In 1996 the label's Hong Kong subsidiary, Avex Asia, set up a distribution arm in Seoul to market Avex's non-Japanese product.

"We are building up our business there through our Avex brand concept," says Avex chairman Tom Yoda.

Japanese music critic Ben Okano speculates that ending the ban may also boost sales of Korean pop music in Japan as part of the broader process of resolving the historical enmity between the two nations.

Park Con-Yung, director of concert promotion company Live Club, expects Japanese music publishers

to move aggressively into the territory once liberalization takes place.

"Opening the market will bring a number of Japanese publishers into Korea," he says. "They will sign contracts with local writers and composers and make a fortune from intellectual property rights—an issue which has been overlooked by the industry. People still don't realize that this is the fastest-growing part of the music business."

Notes Keiko Hida, director of the international department of BMG Music Publishing Japan, "There are a lot of Japanese publishers and writers who've always wanted to get monies out of Korea because their songs are played even though the ban is there."

Hida says she expects to see many collaborations between Japanese lyricists and Korean composers, whom the Japanese recognize for their melodic gifts.

But it's still not clear when exactly the government will give the green light to Japanese pop culture.

"There is no concrete plan for easing the ban as of now," says Chy Myong-Kwan, a professor at Hallym University, who on June 3 was named the head of the Advisory Committee for Exchanging Culture Between Korea and Japan. The committee was set up May 13 by the Ministry of Culture and Tourism after the Ministry presented President Kim with an action plan to end the ban on Japanese pop culture.

"The process will take place gradually through a number of committee meetings and public hearings," Chy says.

Additional reporting for this story was provided by Steve McClure in Tokyo.

FRENCH INDIE SCENE

(Continued from page 59)

of the market."

De Bodinat says he will use Media 7's distribution arm and its 28-strong sales force as the pillar for his expansion, feeding it with catalogs such as the one from indie world music label Sonodisc, which he recently acquired. Musisoft also recently bought two techno labels: PLS in the Netherlands and the U.K.-based Newhurst.

"We picked two niches where we believe indies can make a difference—world music and techno," explains de Bodinat. Techno music will be released under the Distance imprint; world music will be released on Sonodisc. A third label will be created for repertoire that doesn't fall into one of those two genres.

Musisoft is a partnership between de Bodinat and music industry veteran Jean Karakos, founder in the 1980s of Celluloid in the U.S.

"Because of his experience, Karakos is more involved in the creative aspects of the company, while I'm more in charge of the overall management," says de Bodinat, who adds

he has turned down offers to join major companies to pursue his project. Two financial partners, ABN Amro Investissement and Suez Industries, provide the financing and own 30% of Musisoft.

So far, de Bodinat says, he has spent some 40 million francs (\$8 million) on his various acquisitions. He says he expects his combined operations to gross more than 200 million francs (\$40 million) for the fiscal year 1998-1999.

De Bodinat says his current priority is to consolidate his assets before expanding. In the near future, however, he expects to build a European group of indie companies and plans acquisitions in Germany and in the U.K.

"My ambition," he says, "is to build a strong group of independent companies in Europe that will gross over a billion francs in four years from now."

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

Big Dave McLean's Got The Blues

BY LARRY LeBLANC

TORONTO—For more than 28 years, Big Dave McLean has been the quintessential behind-the-scenes bluesman. However, his new album, "For The Blues . . . Always," released June 23 by Stony Plain Records, could change that status.

Distributed in Canada by Warner Music Canada, Stony Plain is handled in the U.S. by Distribution North America.

At 45, the Winnipeg, Manitoba-based singer/guitarist has done more to shape western Canada's blues scene than perhaps any other artist. He has been a significant influence on such leading Canadian blues-styled acts as singer/guitarist Colin James, who produced "For The Blues . . . Always," and young Atlantic Records trio Wide Mouth Mason.

"Dave's so good at that acoustic [blues] stuff," says Regina, Saskatchewan-born James. "He's something else with a National Steel [slide guitar]."

Shaun Verrault, singer/guitarist with Wide Mouth Mason, adds, "Any aspiring blues musician from west of Winnipeg has likely seen Big Dave perform several times. He's the real deal."

Remarkably, "For The Blues . . . Always" is only the second album in McLean's lengthy career. His first, 1989's "Muddy Waters For President," originally issued by King's Alley Productions, was recorded at the Bud's on Broadway club in Saskatoon. It was reissued in May by Homemade Music in Winnipeg. The title, available only at McLean's performances, has sold 4,000 units to date, according to the artist.

'JUST WANT TO PLAY'

"Recording wasn't the reason I got into the music business," says McLean of his modest recorded catalog. "I just wanted to play blues. I only put that [live] album out so fans would have something to listen to when I wasn't around."

Recording 18 songs in a three-day flurry in October at James' Rat's Ass home studio in Vancouver, McLean was backed by James on acoustic, slide, and electric guitars and by such notable Vancouver players as bassist Norm Fisher, pianist Eric Webster, drummer Chris Norquist, and saxophonist Johnny Ferriera.

Among the 10 songs selected for the album were the McLean track "Always" and such blues classics as Willie Dixon's "Little Red Rooster" (popularized by Howlin' Wolf and the Rolling Stones) and "Just Your Fool" (popularized by Little Walter); Elmore James' "Dust My Broom"; Jimmy Reed's "Going To New York"; Taj Mahal's "Cakewalk Into Town"; Muddy Waters' "Rollin' And Tumblin'"; and St. Louis Jimmy Oden's "Had My Fun" (also popularized by Little Walter).

This urban and rural blues repertoire, a staple for most contemporary blues club acts today, might be less engaging in other hands, but propelled by McLean's earthy vocals and distinctive arrangements, the effect is electrifying.

"I don't butcher my voice trying to

sound like Howlin' Wolf, and I've never learned a Muddy Waters tune the way Muddy Waters did it," says McLean. "I want to take their songs and put my feel into them so people say, 'That sounds like McLean' rather than watered-down Howlin' Wolf or Muddy Waters."

This was James' first experience producing another artist. "I learned I enjoyed producing others," he says. "I didn't think I would. It's a \$1,600 record. Everybody got paid a small amount. [Associate producer] Colin Nairne, [guitarist with Barney Bentall & the Legendary Hearts] was a huge help."

"For The Blues . . . Always" is not the album McLean had intended to record after he and James decided to work together. McLean had seven

original songs and a handful of his favorite blues numbers. James told McLean his fans likely would welcome a full recording of his classic blues repertoire, and McLean agreed.

"Although some of these songs are a little overdone [by blues artists], Dave has made them his own over the years," says James. "I wanted to be sure the one record I was involved in with Dave had 'Cakewalk Into Town,' which I'd heard him perform since I was 10."

James actually met McLean at age 9. James' mother, a social worker, worked in the kitchen of the Regina Folk Club in Regina, where McLean was often the main attraction. "At 9, Colin would be hanging out in the kitchen flat-picking [on guitar] and drawing a bigger crowd in the kitchen than I was," recalls McLean. "We've never been in a band together, but we've done a lot of jamming and shows since." Born in Yorkton, Saskatchewan, the son of a Presbyterian minister, McLean lived in Moose Jaw, Manitoba, before moving to Winnipeg at age 10. He was introduced to folk, jazz, and blues as a teenager through his brother Grant's record collection.

"I was a big Bob Dylan fan and really liked Woody Guthrie, Pete Seeger, and Lead Belly," he says. "We also listened to [American jazz artists] Dave Brubeck, John Coltrane, and Roland Kirk and to Lead Belly and Sonny Terry and Brownie McGhee, who did country blues and folk songs. When I heard [bluesmen] Mance Lipscomb, Robert Johnson, Sleepy John Estes, Bukka White, and Yank Rachell, that's when the door was really opened."

"All my friends would go, 'C'mon man, let's go see Led Zeppelin.' I'd go, 'C'mon over my house and listen to Sleepy John Estes or Furry Lewis.'"

In 1969 McLean and his brother went to Toronto to attend the Mariposa Folk Festival. It was there that American singer John Hammond gave the 18-year-old Winnipegger an informal guitar lesson, teaching him how to play Bo Diddley's 1955 R&B hit "I'm A Man." "I drove my parents nuts for the next six months playing it," he recalls.

After working several years in folk and blues-styled duos, one with his

brother Grant, the other with guitarist/singer Dave Marnoch, McLean went out on his own. First, he performed as a solo acoustic folk-and-blues act, then with numerous backing bands, including Black Betty, Cross Cut, and, recently, the Muddy-Tones.

McLean also teamed with Calgary-based guitarist Tim Williams to record an acoustic blues album, "Fellow Travelers," released July 10 here by Williams' Cayuse Records label. By agreement with Stony Plain, the album won't be widely available until September.

"I was just getting ready to fly to Vancouver for sessions with Colin when Tim phoned, offering me this other album," says McLean. "Tim said, 'I guess it's a two-album day for you.' I said, 'It's been a long time since I've had a two-album day.' Never, actually."

McLean Finds A Label Home At Stony Plain

TORONTO—When Colin James decided to produce Big Dave McLean's "For The Blues . . . Always" album, he immediately contacted Holger Petersen, president of Stony Plain Records, to ask if he'd be interested in releasing it.

While Petersen, founder of the 22-year-old Edmonton, Alberta-based label, had been familiar with McLean since seeing him perform at the first Winnipeg Folk Festival in 1974 and had considered recording him before, James' involvement was the deciding factor.

"Just because of everybody involved, I had a feeling the album was going to be good," says Petersen. "When I got it, I was delighted."

Stony Plain has been revered as Canada's home for superior roots-styled music, and its roster includes country singers Ian Tyson, Shirley Myers, and Gary Fjellgaard; blues singers Rita Chiarelli, Long John Baldry, and David Clayton-Thomas; guitarist Amos Garrett; the Celtic-styled group the Paper Boys; and folk singer Linda McRae.

Through the years Stony Plain has also recorded several eminent U.S. blues figures, including Jimmy Witherspoon, Bobby Charles, Jay McShann, the Holmes Brothers, and Duke Robillard.

Robillard's upcoming "Stretchin' Out" album, set for release Tuesday (21) in Canada, marks Stony Plain's 250th album release and Robillard's fourth for the label. It was recorded at the Vancouver club Richard's on Richards.

"Blues is certainly one of our specialties," says Petersen. "[To promote our releases] we have a mailing list for blues media in Canada, and we do a quarter-annually newsletter. We also buy ads in blues newsletter publications throughout North America."

LARRY LeBLANC



McLEAN

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/20/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BAEZ HOME ROOMS RECORDS
2	NEW	HONEY L'ARC-EN-CIEL K/NOON/SONY
3	NEW	SINSYOKU L'ARC-EN-CIEL K/NOON/SONY
4	NEW	KASOU L'ARC-EN-CIEL K/NOON/SONY
5	1	ALIVE SPEED TOY'S FACTORY
6	3	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS
7	2	I FOR YOU LUNA SEA UNIVERSAL VICTOR
8	19	KAEDA SPITZ POLYDOR
9	5	MIRAI KIRORO VICTOR
10	4	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY
11	6	FOREVER YOURS EVERY LITTLE THING AVEX TRAX
12	7	TIMING BLACK BISCUITS BMG JAPAN
13	12	LOVE THE ISLAND AMI SUZUKI SONY
14	10	SUMMER NIGHT TOWN MORNING MUSUME ZETI-MA
15	13	RHAPSODY IN BLUE DA PUMP AVEX TRAX
16	8	HINO TORI FANATIE CRISIS FOR LIFE
17	17	TSUTSUMIKOMU YONI . . . MISIA BMG JAPAN
18	9	RAGING WAVES MEGUMI HAYASHIBARA KING
19	NEW	NATSU IRO YUZU SENHA & CO
20	14	TUMBLIN' DICE TOMOMI KAHALA WARNER MUSIC JAPAN
ALBUMS		
1	2	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN
2	1	SOUTHERN ALL STAR UMI NO YEAH!! VICTOR
3	NEW	NANASE AIKAWA CRIMSON CUTTING EDGE
4	NEW	MORNING MUSUME FIRST TIME ZETIMA
5	4	JUDY & MARY POP LIFE EPIC SONY
6	3	TUBE HEAT WAYER SONY
7	5	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE
8	NEW	TARO IWASHIRO ONCE IN A BLUE MOON U TAKASHI HASEGAWA U IMAGE ALBUM SONY
9	7	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
10	6	KYOSUKE HIMURO COLLECTIVE SOULS—THE BEST OF BEST POLYDOR
11	8	MASAHARU FUKUYAMA SING A SONG BMG JAPAN
12	NEW	DEEPS LOVE IV PIONEER LOC
13	10	SOUNDTRACK TITANIC SONY CLASSICAL
14	17	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA
15	14	COCCO KUMUI UTA VICTOR
16	9	MISATO WATANABE HADAKA NO KOKORO EPIC SONY
17	12	SHIKAO SUGA FAMILY KITTY
18	15	VARIOUS ARTISTS NOW 8 TOSHIBA-EMI
19	NEW	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL
20	11	SMAP SMAP 012 VIVA AMIGOS! VICTOR

GERMANY (Media Control) 07/14/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE CUP OF LIFE RICKY MARTIN COLUMBIA
2	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
4	2	CARNAVAL DE PARIS DARIO G. WEA
5	6	BAILANDO LOONA MOTOR MUSIC
6	5	DIE FLUT WITT & HEPPNER EPIC
7	4	HOW MUCH IS THE FISH? SCOOTER EDEL
8	9	THE BOY IS MINE BRANDY & MONICA EASTWEST
9	7	STAND BY ME 4 THE CAUSE RCA
10	8	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC
11	13	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA
12	10	OUT OF THE DARK FALCO EMI
13	19	UP AND DOWN VENGABOYS MOTOR MUSIC
14	12	ALL MY LIFE K-CI & JOJO UNIVERSAL
15	16	IMMORTALITY CELINE DION & THE BEE GEES COLUMBIA
16	20	LIFE DES'REE EPIC
17	NEW	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA
18	15	ROCK YOUR BODY MUSIC INSTRUCTOR FEATURING TRIPLE-M EPIC
19	14	HIGH THE LIGHTHOUSE FAMILY POLYDOR
20	NEW	THREE LIONS '98 BADDIE, SKINNER & THE LIGHTNING SEEDS EASTWEST
ALBUMS		
1	NEW	BEASTIE BOYS HELLO NASTY EMI
2	1	DIE AERZTE 13 MOTOR MUSIC
3	2	EROS RAMAZZOTTI EROS ARIOLA
4	3	SIMPLY RED BLUE EASTWEST
5	4	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
6	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
7	11	FALCO THE HIT-SINGLES EASTWEST
8	8	SMASHING PUMPKINS ADORE VIRGIN
9	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	7	MODERN TALKING BACK FOR GOOD ARIOLA
11	6	ACE OF BASE FLOWERS POLYDOR
12	14	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
13	10	BRANDY NEVER S-A-Y NEVER EASTWEST
14	12	CULTURE BEAT METAMORPHOSIS COLUMBIA
15	13	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC
16	17	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL
17	NEW	WOLFGANG PETRY ALLES ARIOLA
18	NEW	WITT BAYREUTH 1 EPIC
19	18	MADONNA RAY OF LIGHT MAVERICK/WEA
20	NEW	NEK GLI AMICI E TUTTO IL RESTO LEI WEA

U.K. (Chart-Track) 07/14/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN
2	NEW	FREAK ME ANOTHER LEVEL NORTHWESTSIDE
3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
4	NEW	IMMORTALITY CELINE DION & THE BEE GEES EPIC
5	3	C'EST LA VIE B*WITCHED EPIC
6	7	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
7	NEW	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA
8	NEW	I THINK I'M PARANOID GARBAGE MUSHROOM
9	NEW	THE BOYS OF SUMMER DON HENLEY GEFEN/UNIVERSAL
10	10	LIFE DES'REE SONY S2
11	8	FAT LES VINDALOO TURTLENECK/TELSTAR
12	5	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/CAPITOL
13	18	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST
14	14	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO
15	12	HORNY MOUSSE T VS. HOT 'N' JUICY A&M
16	15	GOT THE FEELIN' FIVE RCA
17	9	LOST IN SPACE THE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
18	4	THREE LIONS '98 BADDIE, SKINNER & THE LIGHTNING SEEDS EPIC
19	13	DANCE THE NIGHT AWAY MAVERICKS MCA/UNIVERSAL
20	11	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA
ALBUMS		
1	5	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL
2	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY
3	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST
4	2	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
5	6	EMBRACE THE GOOD WILL OUT HUT/VIRGIN
6	NEW	SOUNDTRACK GREASE POLYDOR
7	9	SIMPLY RED BLUE EASTWEST
8	7	VARIOUS ARTISTS MINISTRY OF SOUND—CLUBBERS IBIZA MINISTRY OF SOUND
9	8	VARIOUS ARTISTS MIXED EMOTIONS 2 POLYGRAM TV
10	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
11	4	FIVE FIVE RCA
12	NEW	VARIOUS ARTISTS IBIZA ANTHEMS TELSTAR
13	NEW	VARIOUS ARTISTS THE BEST SUMMER PARTY EVER! VIRGIN/EMI
14	11	THE VERVE URBAN HYMNS HUT/VIRGIN
15	15	ALL SAINTS ALL SAINTS LONDON
16	19	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
17	17	BOYZONE WHERE WE BELONG POLYDOR
18	12	ROD STEWART WHEN WE WERE THE NEW BOYS WARNER BROS.
19	NEW	911 MOVING ON VIRGIN
20	18	DES'REE SUPERNATURAL SONY S2

FRANCE (SNEP/IFOP/Tite-Live) 07/04/98

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

CANADA (SoundScan) 07/25/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE
4	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUZIC
5	5	NEVER EVER ALL SAINTS LONDON/ISLAND
6	4	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
7	NEW	ADIA SARAH MCLACHLAN NETTWERK
8	8	MAKE IT HOT NICOLE EASTWEST/EEG
9	6	SPACEMAN DANCE (REMIX) BIF NAKED AQUA
10	7	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG
11	12	GO DEEP JANET JACKSON VIRGIN
12	11	WHEN THE LIGHTS GO OUT FIVE ARISTA
13	RE	INTERGALACTIC BEASTIE BOYS CAPITOL
14	9	AVA ADORE SMASHING PUMPKINS VIRGIN
15	13	WHO AM I BEENIE MAN VP
16	15	FROZEN MADONNA WARNER BROS.
17	20	MY ALL MARIAH CAREY COLUMBIA
18	NEW	HOW DOES IT FEEL TO BE ON TOP ENGLAND UNITED LONDON
19	14	I'LL BE THERE FOR YOU THE MOFFATTS MERCURY
20	17	BROKEN BONES LOVE INC. BMG
ALBUMS		
1	1	VARIOUS ARTISTS NOW! 3 NOW
2	7	SOUNDTRACK ARMAGEDDON COLUMBIA
3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	4	BRANDY NEVER S-A-Y NEVER ATLANTIC
5	2	SOUNDTRACK GODZILLA EPIC
6	6	SOUNDTRACK CITY OF ANGELS WARNER
7	5	AQUA AQUARIUM UNIVERSAL
8	8	SOUNDTRACK BULWORTH INTERSCOPE
9	NEW	BARENAKED LADIES STUNT REPRISE/WARNER BROS.
10	9	VARIOUS ARTISTS GROOVE STATION 4 BMG
11	11	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
12	10	KEVIN PARENT GRAND PARLEUR EDAR
13	13	ALL SAINTS ALL SAINTS LONDON/ISLAND
14	12	MADONNA RAY OF LIGHT WARNER BROS.
15	17	'N SYNC 'N SYNC RCA
16	16	SHANIA TWAIN COME ON OVER MERCURY
17	15	SMASHING PUMPKINS ADORE VIRGIN
18	14	COLIN JAMES LITTLE BIG BAND II WEA
19	RE	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
20	RE	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

NETHERLANDS (Stichting Mega Top 100) 07/14/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BOY IS MINE BRANDY & MONICA WARNER
2	2	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.
3	4	DE BESTEMMING MARCO BORSATO POLYDOR
4	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
5	5	WE LIKE TO PARTY VENGABOYS ZOMBA
6	16	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA
7	10	LA COPA DE LA VIDA/THE CUP OF LIFE RICKY MARTIN COLUMBIA
8	6	GOT THE FEELIN' FIVE BMG
9	7	CARNAVAL DE PARIS DARIO G. WARNER
10	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
11	8	TOO CLOSE NEXT BMG
12	12	HIGH THE LIGHTHOUSE FAMILY POLYDOR
13	9	FOLLOW THE LEADER THE SOCA BOYS RED BULLET
14	RE	SECRET LOVE ROMEO DURECO
15	14	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
16	13	CASANOVA ULTIMATE KAOS MERCURY
17	RE	ALA DAY RE-PLAY RHYTHM
18	15	LAST THING ON MY MIND STEPS ZOMBA
19	18	DO FOR LOVE 2PAC ZOMBA
20	RE	INTERGALACTIC BEASTIE BOYS EMI
ALBUMS		
1	2	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.
2	1	TOTAL TOUCH THIS WAY BMG
3	3	FIVE FIVE BMG
4	NEW	BEASTIE BOYS HELLO NASTY EMI
5	7	BRANDY NEVER S-A-Y NEVER WARNER
6	5	K'S CHOICE COCOON CRASH DOUBLE T/SONY
7	10	ROMEO ROMEO DURECO
8	9	ROLLING STONES THE SINGLES COLLECTION MERCURY
9	4	VENGABOYS UP AND DOWN ZOMBA
10	11	EMMA SHAPLIN BARMINE MEO EMI
11	6	ROLLING STONES CRIMES TO BABYLON VIRGIN
12	17	BLOF HELDER EMI
13	8	EROS RAMAZZOTTI EROS BMG
14	14	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
15	16	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
16	13	MADONNA RAY OF LIGHT WARNER
17	RE	ERYKAH BADU LIVE UNIVERSAL
18	12	SOUNDTRACK TITANIC SONY CLASSICAL
19	19	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
20	RE	TOTAL TOUCH TOTAL TOUCH BMG

AUSTRALIA (ARIA) 07/14/98

THIS WEEK	LAST WEEK	SINGLES
1	1	THE CUP OF LIFE/MARIA RICKY MARTIN COLUMBIA/SONY
2	2	IRIS GOO GOO DOLLS WEA/WARNER
3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER
4	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD AND INTRODUCING MYA INTERSCOPE/UNIVERSAL
5	5	ALL MY LIFE K-CI & JOJO UNIVERSAL
6	6	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
7	7	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MDS
8	9	LAST THING ON MY MIND STEPS LIBERATION/SONY
9	12	CRUSH ON YOU AARON CARTER SHOCK
10	19	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY
11	8	FUEL METALLICA VERTIGO/POLYGRAM
12	16	I KNOW WHERE IT'S AT ALL SAINTS LONDON/POLYGRAM
13	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY
14	11	SEX AND CANDY MARCY PLAYGROUND EMI
15	13	BIG MISTAKE NATALIE IMBRUGLIA BMG
16	10	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
17	14	STOP SPICE GIRLS VIRGIN
18	20	TURN BACK TIME AQUA UNIVERSAL
19	NEW	C'EST LA VIE B*WITCHED EPIC/SONY
20	RE	TEARDROP MASSIVE ATTACK VIRGIN
ALBUMS		
1	NEW	BEASTIE BOYS HELLO NASTY EMI
2	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
3	5	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
4	1	SOUNDTRACK CITY OF ANGELS WEA/WARNER
5	3	RICKY MARTIN VUELVE COLUMBIA/SONY
6	6	SOUNDTRACK GREASE POLYDOR/POLYGRAM
7	NEW	MIDNIGHT OIL REDNECK WONDERLAND COLUMBIA/SONY
8	2	NEIL FINN TRY WHISTLING THIS EMI
9	7	AQUA AQUARIUM UNIVERSAL
10	9	SPICE GIRLS SPICEWORLD VIRGIN
11	14	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
12	12	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
13	11	SMASHING PUMPKINS ADORE VIRGIN
14	8	SOUNDTRACK GODZILLA EPIC/SONY
15	10	SOUNDTRACK THE WEDDING SINGER WEA/WARNER
16	15	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
17	16	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
18	17	JEBEDIAH SLIGHTLY ODWAY MUSHROOM/SONY
19	19	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY
20	18	MASSIVE ATTACK MEZZANINE VIRGIN

ITALY (Musica e Dischi/FIMI) 07/14/98

THIS WEEK	LAST WEEK	SINGLES
1	2	THE MUSIC I LIKE ALEXIA DANCE POOL/SONY
2	12	LIFE DES'REE EPIC
3	3	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME
4	5	ELISIR GIGI D'AGOSTINO MEDIA/BXR
5	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
6	6	RESTLESS NEJA NEW MUSIC
7	4	HORNY MOUSSE T VS. HOT 'N' JUICY EDEL/CLUBTOOLS
8	11	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
9	8	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
10	7	SUDDENLY GALA DO IT YOURSELF/INTELITE
11	9	MYSTERIOUS TIMES SASH! SELF
12	10	IT'S LOVE GAYA J+Q/GLOBAL NET
13	13	HIGH THE LIGHTHOUSE FAMILY POLYDOR
14	17	CERCAMI RENATO ZERO EPIC
15	16	FRIDAY NIGHT BLACKWOOD A&D
16	14	KISS THE RAIN BILLIE MYERS UNIVERSAL
17	15	UP AND DOWN VENGABOYS TIME
18	18	LUV-THANG SIMONE JAY VIRGIN
19	NEW	FREE BACON POPPER BOMB
20	20	WILL PRAY DATURA SELF
ALBUMS		
1	1	MINA CELENTANO MINA CELENTANO RTI MUSIC
2	NEW	883 GLI ANNI RTI
3	1	

HITS OF THE WORLD

CONTINUED

EUROCHART 07/25/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 07/08/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	1	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG	1	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG
2	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	2	2	CORAZON PARTIO REMIXES ALEJANDRO SANZ WEA	2	2	CORAZON PARTIO REMIXES ALEJANDRO SANZ WEA
3	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	3	GIMME THA POWER MOLOTOV UNIVERSAL	3	3	GIMME THA POWER MOLOTOV UNIVERSAL
4	NEW	IMMORTALITY CELINE DION & THE BEE GEES EPIC/SONY	4	7	TRAIN UNDROP SUBTERFUGE	4	7	TRAIN UNDROP SUBTERFUGE
5	5	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	5	6	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC	5	6	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC
6	3	CARNAVAL DE PARIS DARIO G. ETERNAL/WEA	6	4	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GER	6	4	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GER
7	7	LA TRIBU DE DANA MANAU POLYDOR	7	5	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL-STARS EDEL	7	5	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL-STARS EDEL
8	NEW	SAVE TONIGHT EAGLE-EYE CHERRY	8	NEW	LIFE DES'REE EMI	8	NEW	LIFE DES'REE EMI
9	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	9	10	PANTERA EN LIBERTAD MONICA NARANJO EPIC	9	10	PANTERA EN LIBERTAD MONICA NARANJO EPIC
10	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA	10	NEW	NAMIME GUSTO PABLO BICHO CNR ARCADE	10	NEW	NAMIME GUSTO PABLO BICHO CNR ARCADE
1	NEW	ALBUMS	1	2	ALBUMS	1	2	ALBUMS
2	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	2	1	GLORIA ESTEFAN GLORIA! EPIC	2	1	GLORIA ESTEFAN GLORIA! EPIC
3	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	3	3	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	3	3	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
4	4	SMASHING PUMPKINS ADORE HUT/VIRGIN	4	4	ALEJANDRO SANZ MAS WEA	4	4	ALEJANDRO SANZ MAS WEA
5	3	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	5	5	RICKY MARTIN VUELVE COLUMBIA	5	5	RICKY MARTIN VUELVE COLUMBIA
7	7	EROS RAMAZZOTTI EROS DDD	6	NEW	NIÑA PASTORI ERES LUZ ARIOLA	6	NEW	NIÑA PASTORI ERES LUZ ARIOLA
8	8	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	7	6	PECOS GRANDES EXITOR Y UN PAR DE EPIC	7	6	PECOS GRANDES EXITOR Y UN PAR DE EPIC
9	9	ACE OF BASE FLOWERS MEGA/POLYDOR	8	9	MOLOTOV ¿DONDE JUGARAN LAS NIÑAS? UNIVER-SAL	8	9	MOLOTOV ¿DONDE JUGARAN LAS NIÑAS? UNIVER-SAL
10	10	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	9	8	MODERN TALKING BACK FOR GOOD ARIOLA	9	8	MODERN TALKING BACK FOR GOOD ARIOLA
			10	7	MECANO ANA, JOSE, NACHO ARIOLA	10	7	MECANO ANA, JOSE, NACHO ARIOLA
					SABINA Y PAEZ, S.L. ENEMIGOS INTIMOS ARIOLA			SABINA Y PAEZ, S.L. ENEMIGOS INTIMOS ARIOLA

MALAYSIA (RIM) 07/14/98			PORTUGAL (Portugal/AFP) 06/30/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP SONY	1	1	NETINHO AO VIVO MERCURY/POLYGRAM
2	NEW	SITI NURHALIZA ADIWARNA SUWAH	2	4	DANIELA MERCURY FEIJAO COM ARROZ EPIC
3	10	RICKY MARTIN VUELVE SONY	3	2	SMASHING PUMPKINS ADORE HUT RECORDINGS/EMI
4	6	SOUNDTRACK CITY OF ANGELS WARNER	4	3	ERA ERA PHILIPS/POLYGRAM
5	1	VARIOUS ARTISTS FRESH WARNER	5	9	SILENCE 4 SILENCE BECOMES IT POLYGRAM
6	4	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	6	6	XUTOS & PONTAPES VIDA MALVADA-O MELHOR DOS X&P POLYDOR/POLYGRAM
7	3	THE CORRS TALK ON CORNERS WARNER	7	8	SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG
8	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	8	5	EMMA SHAPLIN CARMINE MEO EMI
9	8	BOYZONE WHERE WE BELONG POLYGRAM	9	RE	SANTAMARIA EU SEI, TU ESA VIDISCO
10	5	WINGS MENCARI ASAL USUL BMG	10	RE	GARBAGE VERSION 2.0 MUSHROOM/BMG

SWEDEN (GLF) 07/17/98			DENMARK (IFPI/Nielsen Marketing Research) 07/14/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/SONY	1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHAEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
2	4	ANGELS CRYING E-TYPE COLUMBIA/SONY	2	2	VIL HA DIG DRÖMHUS CNR/ARCADE
3	8	SOMMAR OCH SOL MARKOOLIO CNR MUSIC	3	3	VI VIL HA SEJREN I LAND DODO & VM-LANDSH-OLDET UNIVERSAL
4	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	4	8	DOODAH CARTOONS FLEX RECORDS/EMI
5	10	CALCUTTA (TAXI TAXI TAXI) DR. BOMBAY WARNER	5	7	666 AMOKK REMIXED
6	NEW	THE BOY IS MINE BRANDY & MONICA WARNER	6	4	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS
7	6	ALL 'BOUT THE MONEY MEJA COLUMBIA	7	6	ALL MY LIFE K-CI & JOJO UNIVERSAL
8	6	ALL MY LIFE K-CI & JOJO MCA/UNIVERSAL	8	5	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA/VIRGIN
9	NEW	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/EMI	9	NEW	THE BOY IS MINE BRANDY & MONICA WARNER
10	7	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/BMG	10	RE	HIGHLAND FLING INFERNAL EMI MEDLEY
1	NEW	ALBUMS	1	1	ALBUMS
2	3	BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI	2	2	JOHN FOGERTY PREMONITION WARNER
3	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	3	4	MODERN TALKING BACK FOR GOOD BMG
4	4	RICKY MARTIN VUELVE COLUMBIA/SONY	4	7	BAMSES VENNER 25 ARS JUBILAEUM CMC
5	1	HJALLE & HEAVY 2: A SÅSONGEN START KLART	5	8	JETTE TORP HERE I AM CMC
6	6	THE CORRS TALK ON CORNERS ATLANTIC/WARNER	6	5	DISKOFIL GREATEST HITS SCANDINAVIAN RECORDS
7	RE	SMASHING PUMPKINS ADORE HUT/VIRGIN	7	NEW	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET
8	5	SARAH BRIGHTMAN ANDREW LLOYD WEBBER COLLECTION POLYDOR/POLYGRAM	8	9	BJORN AFZELIUS DEFINITIV CMC
9	10	MAXWELL EMBRYA COLUMBIA/SONY	9	9	ACE OF BASE FLOWERS MEGA SCANDINAVIA
10	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY	10	6	SIMPLY RED BLUE WARNER
					EROS RAMAZZOTTI EROS BMG

NORWAY (Verdens Gang Norway) 07/14/98			FINLAND (Radiomafia/IFPI Finland) 07/14/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	1	1	TEIT MELSTA KAUNIIN APULANTA LEVY-YHTIO
2	2	LA COPA DE LA VIDA RICKY MARTIN SONY	2	NEW	ONNESTA SOIKEENA KLAMYDIA KRÄKLUND
3	5	THE BOY IS MINE BRANDY & MONICA WARNER	3	2	CHILDREN OF BODOM CHILDREN OF BODOM SPINEFARM
4	6	BONDA FRA NORD RACER SONY	4	3	TYTTOJEN VALISESTA YSTAVYDESTA ULTRA BRA PYRAMID
5	3	ALL MY LIFE K-CI & JOJO UNIVERSAL	5	5	HAKKISEN MIKA T.H. AHO & MIKA SUNDQIST AXR/AUDIOVOX
6	4	VIL HA DIG DRÖMHUS ARCADE	6	4	POP-MUSIKKIA NELIA BARITONIA POKO
7	7	INTERGALACTIC BEASTIE BOYS EMI	7	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY
8	NEW	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL-STARS EDELPITCH	8	8	FORMULA DJ VISAGE FEATURING MATTI KYLLO-NEN K-TEL
9	11	HAPPY INFINITY EMI	9	7	HOW MUCH IS THE FISH? SCOOTER CLUB TOOLS/K-TEL
10	9	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC/SONY	10	RE	TURN IT UP BUSTA RHYMES WARNER
1	1	ALBUMS	1	1	ALBUMS
2	NEW	RICKY MARTIN VUELVE SONY	2	3	MODERN TALKING BACK FOR GOOD HANSA/BMG
3	4	BEASTIE BOYS HELLO NASTY EMI	3	2	ACE OF BASE FLOWERS MEGA/BMG
4	3	MODERN TALKING BACK FOR GOOD BMG	4	NEW	S.O.A.P. NOT LIKE OTHER GIRLS S.O.A.P./SONY
5	6	JOHN FOGERTY PREMONITION WARNER	5	9	BEASTIE BOYS HELLO NASTY EMI
6	2	RICHARD MARX GREATEST HITS EMI	6	NEW	LEEVI & THE LEAVINGS KESKIVILKKAU40 ENSIM-MAISTA HITITIA PYRAMID/MEGAMANIA
7	10	SOUNDTRACK GREASE POLYGRAM	7	6	EPPU NORMAALI REPULLINEN HITTEJA POKO
8	8	CC COWBOYS EKKO—BESTE BMG	8	6	J. KARJALAINEN LAURA HAKKISEN SILMAT POKO
9	NEW	MASSIVE ATTACK MEZZANINE VIRGIN	9	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
10	5	GIPSY KINGS GREATEST HITS COLUMBIA	10	NEW	GARBAGE VERSION 2.0 MUSHROOM/BMG
					RICKY MARTIN VUELVE COLUMBIA/SONY
					FRANK SINATRA MY WAY—THE BEST OF VOL. 1 WARNER MUSIC

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

COPENHAGEN: Imagine a hybrid of Spike Jones, early rock'n'roll, and dance music. Name it technobilly, but don't expect any blue genes; Cartoons make feel-good dance/pop tunes. EMI-Medley's dance label Flex released the band's first single, "DooDah," at the end of June, and it caught fire. "DooDah" is a retro-modern version of the old American folk ditty. The track climbed close to the top of most radio charts and debuted at No. 8 on the official sales chart. The CD single is even made to look like an old 45. According to EMI-Medley director of international exploitation Thomas Höhne, a European/worldwide single release is planned for mid-August and will be followed by an album in September. Cartoons share Aqua's management (John Aagaard) and video director (Peter Steenbech). You can bet that this summer hit will be playing all the "DooDah" day.



CARTOONS

CHARLES FERRO

AUSTRALIA: The Australian leg of Neil Finn's solo tour (which began July 3 in Sydney) showcased an unexpected guitarist in his four-piece band—Finn's 14-year-old son Liam, who plays drums and guitar on his father's new album, "Try Whistling This" (EMI). "He's already a better guitar player than I was when I joined Split Enz," says Neil, referring to elder brother Tim's band. Neil made his own live debut at age 15, opening for Split Enz in their native Auckland. Three years later he joined the Enz and promptly paid his way by giving them a No. 1 hit in Australia and New Zealand with his song "I Got You." CHRISTIE ELIEZER

HONG KONG: A desire to counter the waning popularity of ballad-driven Cantopop has led Sony Music Hong Kong to challenge local convention with baby act Yi Yan Man Chun, which translates as Freak Rendezvous. Previously unsigned, the band joined Sony in late 1997, and its self-titled debut, due the first week of August, will feature 10 original tracks combining programmers, synthesizers, and conventional rock instruments. The Freaks not only wrote, arranged, and performed the music but also produced a "Manga"-style video game and animated music video that is included on a CD-ROM with the release.

GEOFF BURPEE

AUSTRALIA: Filmmaker Jane Campion, best known internationally for "The Piano," has tapped local rockers for her upcoming "Holy Smoke." Tim Rogers of You Am I (BMG) has a small role, while the Angels (Shock) are recording numbers for the soundtrack. "Holy Smoke," starring Harvey Keitel and Kate Winslet, is about the charismatic leader of an Indian cult and is being filmed in Sydney, South Australia, and India. CHRISTIE ELIEZER

AUSTRALIA: Mushroom Records will end its yearlong 25th anniversary celebrations with a free concert Nov. 14 at the 70,000-capacity Melbourne Cricket Grounds. The \$1 million production is being underwritten by telecommunications carrier Telstra. Mushroom CEO Michael Gudinski is negotiating to have the last two hours televised and has invited such past hitmakers as Skyhooks, Split Enz, Madder Lake, and Chain to join the bill, which is as yet unannounced. The label's current acts include Cold Chisel, Paul Kelly, Kylie Minogue, Kate Ceberano, Peter Andre, and Leonardo's Bride. CHRISTIE ELIEZER



MINOGUE

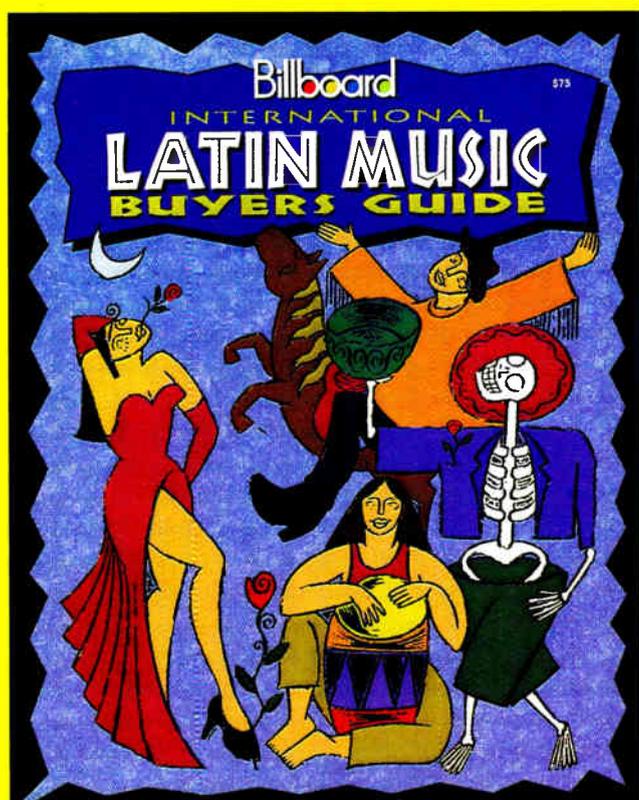
SINGAPORE: Southeast Asia's most loyal flamenco fans can be found here, according to Chris Kow, sales manager of Chiang Huat Co. Pte. Ltd., local distributor of the Baja and Narada labels. "When we first introduced flamenco music in the early '90s," says Kow, "retailers didn't have a world music section, so it often ended up in new age. But it caught on because of the catchy tempos and foot-tapping rhythms." With the recent WOMAD festival in Singapore and a new arts radio channel, flamenco is now a common sight in the world music sections of local music retailers. The genre took root after Ottmar Liebert's breakthrough album, "Nouveau Flamenco," sold 50,000 units in Singapore in 1992. It received an added boost from hi-fi dealers who often used the music for demonstrating new systems. New flamenco releases today see average sales of 2,000-3,000 units without active promotion. PHILIP CHEAH

AUSTRALIA: Melbourne band the Living End has signed a worldwide deal with Reprise. The act's runaway chart-topper EP, "Second Solution/Prisoner Of Society" (Rapido/MDS), was certified platinum for sales of 70,000 copies. Despite offers from five record labels for Australian distribution, the act opted for indie tour promoter Stephen Pavlovic's new label, Modular Records, which is distributed by EMI Music. The Living End performs in the U.S. on some dates on the Warped tour. CHRISTIE ELIEZER

SWEDEN: Malmö-based dance act Basic Element, whose eight singles since 1993 have all reached the top 10 in Sweden, changed its label home last year, following EMI's local A&R manager Magnus Nygren when he took the post of local A&R director at Universal Music. "Basic Element's contract with EMI expired concurrently with [Nygren] starting at Universal. He is the only person at EMI we have liaised with," says Basic Element's composer, Peter Thelenius, who's working on a new album expected in late summer. The act's last album, "Startracks" (1996), sold 15,000 copies in Sweden and 60,000 copies in Japan, according to Universal Music. Thelenius also has a recording contract with Universal Music under the name Petrus. KAI R. LOFTHUS

Billboard's 1998 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

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Update

CALENDAR

JULY

July 20, **Annual Meeting For The National Music Publishers' Assn.**, Four Seasons, Los Angeles. 212-922-3299.

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 23, **Downloadable Music: Revolution Or Revitalization?** Forum, sponsored by the Los Angeles chapter of the National Academy of Recording

Arts and Sciences, Hotel Nikko, Los Angeles. 310-392-3777, extensions 214/224; losangeles@grammy.com.

July 24-26, **Tenth Anniversary Falcon Ridge Folk Festival**, Long Hill Farm, Hillsdale, N.Y. 860-350-7472.

July 26, **Women In Jazz**, Amassi Center, Los Angeles. 818-848-6056.

July 27-28, **Herring On Hollywood Conference**, Loews Hotel, Santa Monica, Calif. 888-286-2167.

July 28-29, **New Essential Skills For Managers Workshop**, sponsored by the Radio Advertising Bureau, Airport Doubletree, Seattle. 800-722-7355.

July 30, **How To Get To The Top Of The Charts**, panel offered by the Learning Annex, New York. 212-371-0280.

July 30, **Director's Cuts Film Festival**, presented by the Music Video Production Assn., Vogue Theater/Artists' Complex, Hollywood. 818-989-7370.

July 31-Aug. 2, **WOMAD USA**, world music festi-

val founded by Peter Gabriel, Marymoor Park, Seattle. 206-281-7788.

AUGUST

Aug. 4, **Urban Music Today—The Manager's View**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Aug. 12-13, **Authoring Digital Entertainment Media**, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609-279-1999.

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.

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

GOOD WORKS

POWER BREAKFAST: Frankie Blue, PD at WKTU (103.5) New York, will be honored by LIFEbeat for his continued support in the fight against AIDS at the organization's annual breakfast benefit July 30 at Asia de Cuba in New York's Morgans Hotel. Contact: Kim Allison at 212-965-8900.

CARING CONCERTS: The Steve Chapin Band will perform a tribute to Harry Chapin July 18 in Smith Point County Park in Shirley, N.Y., to benefit Long Island Cares. The organization, which was founded by the late singer/songwriter, requests attendants bring canned food donations.

On July 22, Catch a Rising Starlight Night will be held in New York to benefit the Starlight Children's Foundation. It will be hosted by comedian Rob Paravonian with performances by Lunch Box Heroes, Into The Woods, Giles, and Antigone Rising.

Spaceland in Los Angeles hosts a Paul Williams tribute featuring the Wondermints, the Negro Problem, and the Mello Cads to raise money for the Musicians' Assistance Program. Williams, who co-wrote "We've Only Just Begun," will make a rare appearance. Contact: Mike Grayeb at 914-834-3391 for the Chapin tribute, Aimee Berger at 212-930-7077 for Starlight, and Marcee Rondan for the Paul Williams tribute at 818-380-0400.

THE COWBOY WAY: Billy Ray Cyrus and his Billy Ray Cyrus Charities Foundation has given out more than \$30,000 in grants to children's groups. Recipients include Helping Hands, the Police Athletic League, River Cities Food Harvest, Flatwoods Library, the Boy Scouts, the March of Dimes, and Paramount Arts Center. Contact: Steve Levesque at 213-651-9300.

GOLF STATS: Trauma Records' team took first place for the second year in a row at the 14th annual T.J. Martell Golf Classic. Held July 9 in Los Angeles, the event raised more than \$100,000 for the T.J. Martell Foundation and the Neil Bogart Memorial Fund. Contact: Michael Taub at 818-382-2515.

LIFELINES

BIRTHS

Girl, Rose Eronne, to Mary Schepis Johnson and Robbie Johnson, May 11 in Los Angeles. Mother is creative director at Image Entertainment.

Girl, Alyssa Brooke, to Laura and Jim Cooperman, May 26 in New York. Father is VP of business & legal affairs at Relativity Entertainment and RED Distribution.

Boy, Michael Henry, to Linda and Phil Pagliaro, June 25 in New York. Mother is production director at Arista Records.

Girl, Claudia Fiammetta, to Tony and Nanette Scalzo, July 1 in Austin, Texas. Father is the singer and bassist for Fastball.

Twin girls, Michelle Elaine and Madeline Grace Meehok, to Liz Kiley and Garrett Meehok, July 2 in Nashville. Mother is VP of radio affiliations at the Box. Father is a songwriter.

Girl, Alexandra Kathleen, to Cathy and Ed Hogan, June 19. Father is the singles buyer for Musicland.

MARRIAGES

Teresa Lee to Dave Saunders, June

14 in Chicago. Groom is a market director in Chicago for EMI Music Distribution.

DEATHS

Takeshi Suzuki, 46, of a heart attack, July 9 in Tokyo. Suzuki had served as Billboard's legal representative in Japan since the early '80s. He later became representative director of Billboard Japan Ltd. Suzuki was one of the few Japanese lawyers specializing in the entertainment field. Suzuki earned an LL.B. degree from Tokyo University in 1974 and an LL.M. from the Columbia University School of Law in 1980. After working in the prime minister's office in 1974, he pursued law by working for the New York law firm of Sullivan & Cromwell from 1980-81 and in Brussels for De Bandt, Van Hecke, Lagae & Van Bael from 1981-82. In 1984, he set up his own law office in Tokyo, and from 1984-91 he was a lecturer in international trade law at Tokai University. Besides writing books, lecturing, and making guest appearances on TV in his capacity as an entertainment lawyer, Suzuki also found time to practice kendo (Japanese fencing). He is survived by a wife, Mineko, and their two children, a 9-year-old daughter and 3-year-old son.

PLATINUM EUROPE AWARDS

(Continued from page 59)

He adds, "[Show producer] Lisa Anderson and her production team did a highly professional job, and the support and encouragement of IFPI, particularly my fellow European board members, was crucial in making the awards a success."

The IFPI presentation July 10 gave Jean-Michel Jarre his first opportunity to address the media in his new post as European industry artist spokesman. Asked if the distribution of music on the Internet changes the existing relationship between artists and the industry, Jarre answered, "We, the artists, need the industry to make sure that our works are visible on the Net. To find your audience, you

have to stick out of all the different things on offer."

The conference sent out a clear message that copyrights are threatened by new technologies that enable pirates to not only make inferior copies but to clone a song into identical-quality copies and distribute them worldwide at low cost via the Internet.

"I do believe this major issue is now being recognized in the right quarters," says Perry. He is adamant that the Platinum Awards "go from strength to strength. We will shortly commence preparations for the third edition of the Platinum Awards, which is scheduled to take place in July 2000."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Creative Marketing Campaigns Pay Off For Video Retailers

BY STEVE TRAIMAN

NEW YORK—It's no accident that both home video sell-through and rental volume held up during the year's first half. The industry's largest retailers are determined to keep things going on the same track through the summer into what is shaping up to be another big holiday sell-through season.

Creative advertising and marketing campaigns involving network and cable TV, radio, print, and direct mail are credited for much of the success.

For Blockbuster Entertainment it's "Get your movie . . . and go home happy." Hollywood Entertainment is boosting "Welcome to Hollywood." At West Coast Video it's "We give you more of what you want." And for the Suncoast Motion Picture Co. division of the Musicland Group, the philosophy is "We know movies . . . Suncoast is Hollywood and Star Power."

Blockbuster, following the fancy footsteps of its "Dancing Baby" and

"Dancing/Singing Video Boxes," has a new lineup of six edgy, innovative 15- and 30-second TV commercials that made their debut June 15.

"You never want to wear out your welcome, so we're slowly parceling them out," explains Scott Parks, director of advertising for the chain, which operates 6,000 Blockbuster Video and 400 Blockbuster Music outlets in the U.S. and its territories and 26 foreign countries.

"One goal was to create commercials that were as captivating as the movies we want our customers to buy and rent," he adds. "Simultaneously, we want to promote the fact that at Blockbuster, you'll get

your movie . . . and go home happy.' These objectives were achieved by Young & Rubicam, our New York agency, using state-of-the-art special effects, special locations, and intricately built sets for each commercial."

Different versions of the new commercials are linked to various new releases. The ad called "Senses" was married to "Scream 2," "Prisoners" to "Wag The Dog," and "Dinosaurs" to the fall sell-through release of "Godzilla" and "The Land Before Time VI." "Waiting" addresses the fact that movies are released on video well before other media such as pay-per-view or cable TV.



Best Buy's 'Roadie' Promotes Tour

BY JENNY LAND

NEW YORK—Best Buy is turning the "real world" on its head.

Although MTV was the first to tap bottoms-up marketing by turning a camera on fresh-off-the-street Generation X-ers, Best Buy has updated the slacker model. As part of its recently announced strategy of sponsoring tours to heighten its brand among music buyers, Best Buy is introducing us to Jeff Rosenzweig—a recent MBA graduate moonlighting as a roadie for the Jimmy Page & Robert Plant tour.

Putting Rosenzweig's business degree to good use, Best Buy has taken someone from the real world and put him in the rock star's



world. And as with MTV, anybody can play voyeur to Rosenzweig's road adventures. Just head for Best Buy's World Wide Web page (www.bestbuy.com) and you'll find a road diary containing everything from definitions of backstage lingo to onstage attire.

Gary Arnold, senior VP of marketing at Best Buy, explains the impetus behind the roadie idea. "We're trying to bring everybody

into the touring activities and let the consumer who is waiting for the tour to come to their hometown know what's happening before the tour gets there, and we're looking at how do you do that," Arnold says.

"Do I think that this will develop further? Absolutely. As we're able to work closely with artists, and artists are able to say, 'I saw what Best Buy did with Page & Plant in terms of the roadie reports.' And perhaps . . . we'll start streaming video or streaming some live performance every night."

Rosenzweig calls it grass-roots marketing. "I definitely think if (Continued on page 67)

Blockbuster also has extended its successful Gift Card program to a special \$10 collector's edition card linked to 11 movies in the American Film Institute's (AFI) top 100 movies promotion. Included are "The Sound Of Music," "On The Waterfront," "The African Queen," "Close Encounters Of The Third Kind," "Lawrence Of Arabia," "Gone With The Wind," "The Graduate," "Guess Who's Coming To Dinner?," "From Here To Eternity," and "Mr. Smith Goes To Washington." There's also a special \$5 "Titanic" card offered in a pre-sell program for the Sept. 1 sell-

through release.

Another creative approach is geared to the Hispanic community. "After a successful test last fall on the West Coast," Parks says, "we expanded our Spanish-language TV and print campaign from L.A., San Francisco, Fresno, and San Diego to include San Antonio, Dallas, Houston, and Chicago, among key markets. We've supplemented our network buy on Univision Spanish-language stations to include spot buys as well. We've tracked responses to prove it's a vital market for us."

(Continued on page 70)

Better Films Have Led To More Rentals In '98, Survey Says

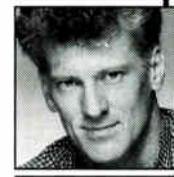
VIDEO RENTAL revenue rose 4.8% for the first six months of this year, and at least one survey says this is because the movies out on cassette have been better than last year's releases. In 1997, the market actually declined 4.2%.

The Video Software Dealers Assn. (VSDA) commissioned research last year to examine consumer attitudes concerning the buying and renting of video. Results of the survey, by Yankelovich Partners, were disclosed at VSDA's annual convention in Las Vegas this month.

From April 30 to May 25 of this year, the researchers polled 1,938 U.S. consumers over the age of 18 who have VCRs in

their households. This was the second wave of Yankelovich's study of the video market for VSDA; the first was done last November, with results released earlier this year.

BUYING TRENDS



by Don Jeffrey

According to the new research, 24% of respondents said the quality of films on video has been better this year. Looking at Billboard's video rental chart for the period covered by the study, you see titles like "L.A. Confidential," "Boogie Nights," and "The Full Monty."

In last year's first wave of the research, only 18% of respondents said movies were better that year than in the previous year. A Billboard video rental (Continued on page 67)

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Satori Sound Feeds The Good Times With Music In Mobile, Ala.

BY PATRICIA BATES

MOBILE, Ala.—Satori Sound Records carries exuberant recordings that go beyond the pre-Lenten professional “When The Saints Go Marchin’ In” for what residents here say is America’s oldest Mardi Gras. “We usually have more out-of-town collectors in Mobile during the month from January to February,” says Charles Cox, owner of the 1,200-square-foot independent store. “The musicians also tell me that’s when they get paid the highest wages and

tips at the nightclubs along Dauphin Street.”

The French started what was called “Boef Gras” (Fat Beef) in Mobile in 1703, nearly 125 years before the revelry began in 1827 at New Orleans. Today, Mardi Gras (Fat Tuesday) is an \$18 million annual industry here, with costumed dress balls starting in November and more than 20 parades of floats and masked horsemen beginning two weeks before Lent in January.

“Mobile has the second-largest Mardi Gras in the U.S. behind New Orleans, and many people from here go to both of them. But ours is more

of a family attraction than theirs,” says Cox. “The three most-requested numbers we associate with it in Mobile are ‘Carnival Time’ by Al Johnson, ‘Go To The Mardi Gras’ by Professor Longhair, and ‘The Mardi Gras Mambo’ by the Hawketts from the ‘New Orleans Party Classics’ CD [on Rhino].”

Satori—a Buddhist term for “enlightenment”—has more than 4,000 new and 5,000 used CD titles at its Old Shell Road location near a residential neighborhood.

Cox took philosophy courses at the University of South Alabama less than a half-mile away, but he now dispenses knowledge about music to his customers.

He opened Satori Sound Records in 1988 in this port city. Today, it is a Zen-den of rock, with 40% of its inventory in classic or mainstream rock and another 20% in indie rock. Electronica accounts for 15%, and jazz is about 10%. Blues, rap, and country/honky-tonk/rockabilly are about 5% each.

“We’ve had steady sales for the last three years, with December usually our top month. That’s when everybody purchases their boxed sets for \$40 or \$50 apiece for Christmas,” says Cox. “I think our best overall year was in 1995, before online retail on the Internet and direct-mail record clubs.”



His brick-and-mortar competition consists of Peaches and Camelot, two major merchants that have dominated southern Alabama for years, and Blockbuster Music, which has been in the area since 1995.

Satori Sound Records closed a second location, about 30-40 minutes away at Foley, Ala. “I think someone else could open another independent store there, and they would do well around Gulf Shores,” says Cox, who now has two employees. “For me, I felt like it was twice the management problem, and I didn’t want to keep running back and forth to the area. We got many special orders for CDs from there.”

On the nearby Gulf Shores beaches, people listen to everything from ska to calypso. “They ask about Jimmy Buffett CDs, but they also want Caribbean-influenced music,” says Cox. “They like ska because it’s faster than Bob Marley, and it has the feel of bands from the ‘60s.”

Satori Sound Records has an optimum location, between two campus-

es—the University of South Alabama, with enrollment over 12,000, and Spring Hill College, a private institution with 1,425 students. The Brick Pit—voted the No. 1 barbecue joint in Mobile in one readers’ poll—is just next door. Cox supplies CDs to that establishment, which plays them outdoors to patrons at picnic tables.

Spring break means a 30% decrease in revenue, as most undergrads go home or on vacation in late March, he says. But, he adds, “the students reward themselves in June after their final exams. They buy music after they cash in their used textbooks.”

There is no college radio airplay in Mobile, but Cox does commercials on the University of South Alabama’s TV station. He also uses the university’s newspaper and two rock radio stations in the area.

There’s no need for expensive advertising, because 18- to 22-year-olds respond more to fliers, says Cox. He posts them in the hallways of the student union next to mailboxes or in the lobbies of the dorms. He does some couponing, but no more than \$2 off a new or used CD.

“Before August, we stock up on posters because we know they’ll be decorating their walls,” says Cox. “By March, we need more T-shirts because the weather gets so nice here on the Gulf Coast.”

About 1,000 square feet (of the store’s total 1,200) have been set aside for racking product. “We’ll be getting new fixtures for the CDs, but that’s about all for now,” says Cox, who, unlike most retailers, has equity in both the building and the land.

He says he has “changed a few distributors over the years, usually because I’m seeking the lowest prices and shipping rates. As an independent, we pay at least \$10.75 to \$11 per CD wholesale. The most profit we can make is about \$4 on each, and that is if we don’t have them on special.”

The store also takes CDs on consignment from artists who play on Dauphin Street, such as Mobile’s Haere Marve; Jackson, Miss.’ Law Of Nature; Southern mainstream rock band Slow Moses; rockabilly act Gretsch Rockin’ Cat & the Modern Eldorados; and Creed.

“Creed sold about 200 copies of their independent CD with us,” says Cox. “They are a modern rock band—kind of like a Pearl Jam—from Tallahassee, Fla., and they’ve since gotten a label deal on Wind-Up Records.”

newsline...

RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) has obtained a \$500,000 cash settlement from two companies, ETV Network and Promo Only, that sold an unauthorized 40-CD compilation, “The Platinum Series.” The set, retailing between \$700 and \$900, contained more than 800 infringed recordings from such acts as Michael Jackson, Nirvana, Boyz II Men, and the Beatles. The companies agreed to turn over all their profits and the remaining inventory. The RIAA also obtained \$250,000 cash from the Pros Entertainment Services Inc. for copyright infringement on 500 sets of a nine-volume DJ compilation called “DJ Tools” that contained 160 tracks by such artists as



Madonna, Whitney Houston, and Eric Clapton.

ACCESS ENTERTAINMENT NETWORK, a music infomercial programmer for cable TV, says it has launched a national 24-hour cable channel featuring paid programming from the music industry, including music videos, in markets reaching 6 million households. Labels, retailers, and a magazine with which it has deals include A&M, Borders Books & Music, Best Buy, Virgin Records, Epic, Island, Relativity, Penalty, Restless, and Spin. Cable systems on which the programming will appear are operated by TCI, Comcast, MediaOne, and Cox.

MUSICLAND STORES says sales from stores open at least a year rose 5.8% in the five weeks that ended July 4 from the same period last year. Same-store sales for the Media Play and On Cue superstores rose 7.1%; for the Sam Goody/Musicland and Suncoast Motion Picture Co. mall stores, they were up 5.2%. The company states that sales “exceeded our expectations, led by strong results at Media Play.”

METRO-GOLDWYN-MAYER plans to issue about \$250 million worth of securities backed by expected film revenue. According to Asset-Backed Alert, this is the second issue backed by film revenue; the first was a \$325 million deal last year by DreamWorks SKG. Citicorp Securities will manage the MGM transaction. Upcoming MGM films include “Ronin” with Robert De Niro and “Ump” with Bruce Willis.

MY-CD, an online music company, has formed an alliance with Playboy Online under which visitors to www.playboy.com will be able to buy customized CDs compiled from MY-CD’s song library.

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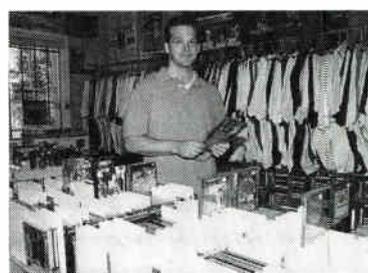
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Record hunters can score a good bargain on old vinyl at Satori Sound Records, which offers everything from classic soundtracks like “The Wizard Of Oz” to obscure rockabilly records like “Speedbuggy.” (Photo: Patricia Bates)



Satori Sound Records owner Charles Cox also stocks his record store with rock T-shirts, which he says are popular with spring breakers traveling along the Gulf shoreline. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

HOME VIDEO. Deluxe Video Services Inc. in Deerfield, Ill., names **Alan R. Fields** VP of strategic marketing. He was a consultant to the company.

Paramount Home Video promotes **Bonnie Fisher Pollan** to VP of sales national sell-through in Houston and **Ken Williams** to VP of



FIELDS



LaFONTAINE

sales, retail, and distribution in Atlanta. Fisher Pollan will continue her duties as head of sell-through. Williams was executive director of distribution and retail sales.

DISTRIBUTION. Sony Music Distribution in New York promotes **Samuel LaFontaine** to director of finance and **Kevin McGarry** to manager of finance. They were, respectively, manager of finance and senior staff accountant.

BMG Distribution in New York promotes **Wendy Schlesinger** to VP of marketing and **Mari Robinson** to manager of black music college marketing reps. They were, respectively, senior director of marketing and coordinator of black music college marketing reps.

NEW MEDIA. Hasbro Interactive in Beverly, Mass., names **John Hurlbut** VP of marketing. He was senior VP and director of new business development at Ingalls Advertising.

TheDJ.com in Burlingame, Calif., names **Fred McIntyre** VP of business development. He was VP of media ventures at Spin and Vibe magazines.



Nestled between two college campuses, Satori Sound Records can count on a consistent customer base for its collection of vintage LPs, current CDs, and artist T-shirts. (Photo: Patricia Bates)

BEST BUY'S 'ROADIE' PROMOTES TOUR

(Continued from page 65)

you're trying to appeal to a broad base of people, [you can] take an everyday person and provide them with an experience of a lifetime that everyone can look up to."

By making the experience interactive, he says, Best Buy is not only tapping an increasingly Internet-connected, "hip, young generation" but also rejuvenating the whole concertgoing experience. And fans aren't the only ones benefiting.

In addition to fulfilling his online commitment, Rosenzweig hangs Best Buy banners at the concerts and in general ensures that the merchant has visibility at each show.

As Best Buy continues to extend its presence in the live music arena and the cyberspace marketplace, its goal is to develop an interactive marketing strategy that makes concerts more valuable for the fans, labels, and artists, as well as itself. While labels and artists are getting increased exposure from Best Buy's TV, print, and in-store promotions, Page & Plant fans are receiving a full concert experience, including everything from a free compilation CD (for the cost of shipping and handling) to concert previews via the roadie report.

In addition to following the roadie reports, fans can E-mail the roadie with questions for a Page & Plant interview that will eventually be posted on the Web site. And if that's not enough, they can log onto the site and bid for second- through 10th-row tickets via Best Buy's online ticket auction. All the profits go to the Best Buy Children's Foundation, which supports children's organizations in cities where the merchant is located.

Wanting to give back to the fans and do something to support children's causes, Page & Plant's manager, Bill Curbishley, first offered to sell Best Buy a select number of tickets at face value if it agreed to sponsor an online ticket auction to benefit its charity.

"I just kept thinking about the fact that scalpers get ahold of tickets, and they charge the fans four or five times the price and [fans] find they get a ticket on the 20th row," says Curbishley. "The online auction works on two levels. We undermined the scalper because we think that is a really bad practice to exploit the fans, and it benefits children."

Given recent fan cynicism toward live shows, the online auction is expected to regenerate some of the concert excitement lost in the advent of 15-minute sellouts and scalper monopolies. And according to online research analyst Varda Lief, who works for the Cambridge, Mass.-based Forrester Research, the novelty and thrill of an auction ultimately generates "its own kind of press."

It's a thrill comparable to that rush you get from scratching your

weekly lottery ticket, according to Craig Froelich, sales engineer for WebVision (which hosts the Best Buy online auction). "Auctions have really become a form of gambling. People are getting so wrapped up in the auction itself—almost like a game—and they'll end up spending far more than they thought they would."

Although the fans can bid as low as twice the ticket value—these being charity auctions—bids have gone as high as \$710 for a pair of tickets to the New York show. Bids for the New York show closed July 9, with 48 of the 50 tickets receiving them.

But unlike a lottery ticket, the winning bidders always get their money's worth. Not only do they get a pair of choice tickets but they also get a tax write-off. And, according to Arnold, when you include the compilation CD and the \$50 of Best Buy coupons that come with it, "it's almost like the price of the ticket has been covered."

The disc—containing songs from the sponsored artists, as well as work from artists from the same genre—also comes with coupons with discounts for releases from the featured artists.

Best Buy Internet music man-

ager Ted Singer explains that the interactive promotion also pays off in terms of increased traffic at Best Buy's Web site, which links all these initiatives in one location. Wanting to humanize the Internet, Singer says that the roadie reports and online auction animate potentially stale promotional strategies.

"There's something that's alive about it," says Singer. "Anybody can make lists. I like the human element involved in the Internet."

It's that human element that MTV has been packaging and selling for years. But in this case, Best Buy isn't just spinning itself as a live music sponsor; it claims to be trying to reincarnate the whole live music experience. And Curbishley argues that music retailers are the perfect people to do that.

"I like the idea of being sponsored by an affiliate and someone who's in the business," says Curbishley. "I could never imagine being sponsored by a perfume company or something like that."

Curbishley hopes that other music retailers jump on the bandwagon. But, in the meantime, fans can still place bids for tickets for the September/October shows.

BUYING TRENDS

(Continued from page 65)

chart from May 1997 shows that the top two titles were "Sleepers" and "The Ghost And The Darkness."

Another thing the researchers found was stability in overall video renting. This year, 29% of those polled said they rented at least once a week, the same percentage as last year. And, just as in 1997, 42% said they rented once or twice a month.

Besides weaker films, another reason for last year's rental decline was the growing popularity of digital broadcast satellite, or DBS. The video industry fears subscribers to this high-quality service will receive movies in their homes via satellite and never visit video stores again.

But this year, Yankelovich found there was no drop-off in rental activity among DBS subscribers. The study says 18% rented more videos than last year; 15% said so in the first wave of the research. More important, while 44% said they rented fewer videos this year, last year 51% did.

Moreover, there hasn't been any rush to DBS by VCR owners. Last year the study showed that 11% of VCR owners subscribed to DBS services. In the new study, only 11.3% said they were satellite subscribers.

And, if the study is correct, it's unlikely that there will be a big run on satellite dishes in the coming year. Yankelovich found that only 6% of VCR owners said they were "extremely likely" to sub-

scribe to DBS over the next 12 months. And some news that should be heartening to video retailers is that 83% of VCR owners said they were "not very likely" or "not at all likely" to go satellite.

But there was a warning in the data about DBS. The researchers pointed out that the potential satellite subscribers are the most valuable video customers. 41% of likely DBSers are high-frequency renters, and 35% said they rented more video this year than last.

And, when Yankelovich asked DBS subscribers why they bought the service, 65% said it was for the movie channels. The only attraction that ranked higher (67%) was the increased number of channels. In third place, cited by 52% of those polled, was access to more pay-per-view (PPV) movies.

Yankelovich concludes that DBS use is "important to the video industry because it may provide insight on how consumers will react" to the next big threat: enhanced PPV on cable TV, or video on demand.

But the researchers also say home video can stand up to this competition by "making the video model more attractive." And three ways in which that can be done, it adds, are by "making returning easier, educating consumers about PPV windows, and perhaps by improving technology, such as with DVD."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE	TOTAL CHART WEEKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★			
1	1	SOUNDTRACK ▲ ¹	POLYDOR 825093/A&M (10.98 EQ/17.98)	GREASE 49 weeks at No. 1	268
2	5	BEASTIE BOYS ▲ ⁵	DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	354
3	2	METALLICA ▲ ¹⁰	ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	361
4	3	BOB MARLEY AND THE WAILERS ▲ ³	TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	473
5	4	JIMMY BUFFETT ▲ ³	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	386
6	6	BOB SEGER & THE SILVER BULLET BAND ▲ ³	CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	194
7	10	GUNS N' ROSES ▲ ¹⁴	GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	372
8	9	CELINE DION ▲ ¹⁰	550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	122
9	12	DAVE MATTHEWS BAND ▲ ⁴	RCA 66904 (10.98/16.98)	CRASH	115
10	8	JAMES TAYLOR ▲ ¹¹	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	403
11	7	FRANK SINATRA ●	SINATRA REPRISE — THE VERY GOOD YEARS REPRISE 26501/WARNER BROS. (13.98/18.98)		36
12	14	LYNYRD SKYNYRD ▲ ²	SKYNYRD'S INNRYRDS/THEIR GREATEST HITS MCA 42293 (7.98/12.98)		169
13	15	PINK FLOYD ▲ ¹⁵	CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1112
14	11	CREEDENCE CLEARWATER REVIVAL ▲ ⁴	FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	260
15	17	METALLICA ▲ ⁵	ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	432
16	13	DEF LEPPARD ▲	MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	94
17	16	JEWEL ▲	ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	126
18	19	SARAH MCLACHLAN ▲ ³	NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	198
19	21	2PAC ▲ ²	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	122
20	20	ALANIS MORISSETTE ▲ ¹⁵	MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	159
21	27	AEROSMITH ▲ ⁴	GEFFEN 24716 (12.98/17.98)	BIG ONES	97
22	18	JIMI HENDRIX ▲ ³	MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	235
23	24	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴	MCA 10813 (10.98/17.98)	GREATEST HITS	229
24	26	SUBLIME ●	GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	86
25	25	PINK FLOYD ▲ ²⁷	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	484
26	23	FRANK SINATRA ▲	REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	34
27	28	SHANIA TWAIN ▲ ¹⁰	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	176
28	22	FLEETWOOD MAC ▲ ⁴	WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	309
29	32	METALLICA ▲ ⁴	ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	401
30	29	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	357
31	35	METALLICA ▲ ⁴	ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	105
32	37	METALLICA ▲ ⁴	MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	384
33	30	FRANK SINATRA	CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	9
34	40	DAVE MATTHEWS BAND ▲ ⁵	RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	170
35	36	VARIOUS ARTISTS ▲ ²	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	155
36	—	BEASTIE BOYS ▲	CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	31
37	33	AC/DC ▲ ¹⁵	ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	225
38	—	BEASTIE BOYS ▲ ²	GRAND ROYAL 28599*/CAPITOL (10.98/15.98)	ILL COMMUNICATION	63
39	—	BEASTIE BOYS ▲	GRAND ROYAL 96938*/CAPITOL (7.98/11.98)	CHECK YOUR HEAD	41
40	31	THE WALLFLOWERS ▲ ⁴	INTERSCOPE 90055 (10.98/16.98) [HS]	BRINGING DOWN THE HORSE	106
41	42	ALAN JACKSON ▲ ¹	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	142
42	41	RAGE AGAINST THE MACHINE ▲ ²	EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	174
43	34	ERIC CLAPTON ▲	POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	67
44	39	EAGLES ▲ ⁷	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	189
45	47	QUEEN ▲	HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	270
46	—	SELENA ▲ ²	EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	59
47	—	BARENAKED LADIES	REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	1
48	46	RAGE AGAINST THE MACHINE ▲ ²	EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	81
49	—	AEROSMITH ▲ ⁹	COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	282
50	38	VAN MORRISON ▲ ³	POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	392

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

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HMV Details Plans For New And Current Outlets In NYC

THE HMV brain trust was in New York last week, making the rounds to talk up its planned store for Harlem. Retail Track had the pleasure of sitting down with **Stuart McAllister**, CEO of the HMV Media Group, and **Pete Luckhurst**, HMV president of North America, to get the lowdown on that store as well as other upcoming projects.

HMV will build a 15,000-square-foot, two-level store in a retail and entertainment

complex known as Harlem USA (Billboard, Oct. 11, 1997). That complex, which will take in 290,000 square feet, will include a nine-screen Cineplex Odeon theater, a Disney Store, and Old Navy. It will be on 125th Street, the premier retail street in Harlem.

McAllister said that opening the store there was an "economic decision." But he adds that HMV's board of directors found it appealing to make an "investment in a community like Harlem, which has given so much to music and yet has been neglected." McAllister reported that the store will create 50 jobs, most of which will be filled by hiring from the local community. That store will open next July.

Luckhurst said the store would open with a full array of inventory,

but as the store accumulates information on what is selling, he expects that some genres will be edited and could be downsized significantly or eliminated. That is why the store is planned for only 15,000 square feet, instead of the bigger 30,000-square-foot locations that HMV prefers. But McAllister added that should

their sales estimates for some genres prove wrong, HMV could expand the store.

Meanwhile, McAllister noted that the planned

RETAIL TRACK

by Ed Christman



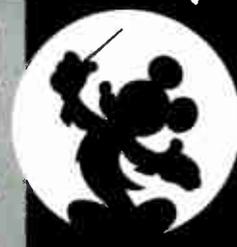
30,000-square-foot store on 42nd Street in Manhattan will also open next year. And he said that he still sees an opportunity to open one more HMV store in Manhattan, in the "southern part of the city," although he did not elaborate. (Hint: downtown in Greenwich Village.)

Getting back to the immediate future, Luckhurst chimed in that the other big project on the boards for HMV is a renovation for the 72nd Street store, which will begin right after Christmas. He said, "It will be modeled on the design in our Fifth Avenue store and Herald Square store," which, McAllister observed, is the prototype for HMV worldwide.

On the flip side of the equation, (Continued on page 70)

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Rebecca Gates' Retail Campaign Could Be Next Year's Model

HIT 'EM WHERE THEY AIN'T: Declarations of Independents' quote for the week—maybe our quote for the year—comes from vocalist **Rebecca Gates** of the **Spinanes**.

"The music business never makes much sense," Gates told writer **Peter Margasak**, who interviewed her for his music column *Post No Bills* in the June 26 edition of *The Chicago Reader*. "I'm in a position where I get told, 'MTV doesn't want it 'cause it's not on radio, radio doesn't want it 'cause it's not on MTV, college radio is tighter than ever, you can't tour in summer because school's not in session, you can't tour in winter because the weather's bad.' I'm always being told from all sides, 'You can't, you can't, you can't.'"

Margasak notes that Gates—now the lone full-time member of the Spinanes following the departure of drummer **Scott Plouf** last year—decided to take the bull by the horns and explore alternative methods to promote her new album, "Arches And Aisles," which was released in June by Seattle-based *Sub Pop*.

She decided to play solo shows at *Urban Outfitters* stores in the Pacific Northwest and on the West Coast.

Performing live in retail outlets that sell sweatshirts and backpacks, and not CDs, may seem like an unusual route for a musician. And that's entirely Gates' point, and it strikes us as a good and smart one. Indie artists will ignore alternative marketing approaches like Gates' at their own peril.

We've been covering the marketing and promotion of music at *Billboard* for more than a decade, and we still talk to artists and record labels about their upcoming releases week in and week out. Whether the labels in question are major or independent, we generally get the same thing from everybody—that they plan to promote a new record through radio airplay, MTV air time, and conventional touring.

These are tired ideas, and they often don't fly in an increasingly constricted marketplace. In particular, this sort of everyday strategy will defeat an independent company, which just doesn't have the resources or the manpower to compete with the majors for radio or MTV exposure and certainly can't make any large commitment of tour-support dollars.

An end run like Gates'—one that defies the conservative conventional wisdom of the industry—is one that bears some consideration. It's the contemporary application of **Robert Fripp's** enduring concept of the artist as a "small, mobile, intelligent unit."

Sure, everybody would like to be able to play at *Borders*, but that marketing gimmick isn't news to anyone in the record business any-



by *Chris Morris*

more. In her retail campaign, Gates made an associative leap that many aren't capable of: She realized that some of the audience she's seeking may be as interested in purchasing a pair of wool socks as they are in buying a CD.

No matter where you play, music consumers are literally a stone's throw away, logistically speaking: In Santa Monica, Calif., where Gates played an *Urban Outfitters* gig, the retailer is located on the Third Street Promenade—basically, a large outdoor mall—across the street and a quarter of a block away from a *Borders* store and within a block of two other music retailers.

Gates, who claims to have acquired some new fans through her *Urban Outfitters* campaign, has opened new ground for her music by doing what indies are supposed to do—thinking creatively and not taking no for an answer. We advise other independent artists to weigh the concept that's in play here and to realize that *any* retail environment is a possible gateway to new exposure and potential sales.

FLAG WAVING: How many singer-songwriter/poets does it take to screw in a lightbulb? Just one: **Tom House**.

This is no joke (obviously). House, whose second album, "This White Man's Burden," is due Tuesday (21) from Chicago-based *Checkered Past Records*, has a full-time gig relamping and re-fixturing department stores for the *Dillard's* chain.

House, who was based in Nashville for years, says he likes his itinerant lifestyle, which will take him through the state of Texas in the immediate future. "I've always worked alone, which is what I like a lot," he says. "[Dillard's is] very open-minded about my music... They'll fly me back for the CD-release party."

House has been active as a songwriter and published poet for two decades. He has branched into musical theater as well. He co-authored an adaptation of **William Faulkner's** "As I Lay Dying" and wrote an opera, commissioned by the city of Memphis, based on a chapter of Faulkner's "Light In August." Beginning Nov. 13, the Alabama Shakespeare Festival in Montgomery will mount the play

"Fair And Tender Ladies," an adaptation of a novel by North Carolina writer **Lee Smith**, featuring music by House.

But it's House's rough-hewn and frequently unsettling albums that have garnered the greatest attention in the last year. His 1997 *Checkered Past* debut, "The Neighborhood Is Changing," featured the striking song "I'm In Love With Susan Smith," House's astonishing response to Smith's notorious murder of her two children. The current record includes the equally impressive and disturbing "Mansberger," a six-minute track about a 19th-century farmer whose entire family is

wiped out by scarlet fever.

House acknowledges that his material excites a wide range of emotions in audiences at his rare live performances: "I had looks of incredible awe on people's faces... Then there'll be some people who'll try not to look at me when I walk by."

On his album, House, who plays guitar, is accompanied by mandolinist/guitarist **Tommy Goldsmith**, a longtime associate who first encouraged the songwriter to record his work, and percussionist **Scott Chase**, who—appropriately, given the raw nature of House's work—plays a paint bucket with steel brushes.

In the rare instances when House takes his music on the road, he is likely to perform solo, since the gigs are usually sidelines to his day job.

"I'm never sure how [touring] works," he says. "I have a hard time with it... I play in the towns that I'm in sometimes. If I find radio stations when I drive around, I deal with them... There's a lot of BS dealin' with this. It's a part of the business, and it's a part I don't deal with very well."

House feels that his relatively infrequent live performances help keep his songs alive: "If I were a working musician who did 'em 200 times a year, they'd have a different life."

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CREATIVE MARKETING CAMPAIGNS PAY OFF FOR VIDEO RETAILERS

(Continued from page 65)

Taking another tack, Hollywood Video began airing its "Welcome to Hollywood" TV and radio campaign May 21. All the nine TV and eight radio spots were filmed or taped in a store location by Cliff Freeman & Partners, the New York-based Saatchi & Saatchi subsidiary that created the highly successful "Pizza, pizza" and "Yeah, we got that" campaigns for Little Caesars and Staples, respectively.

Jennifer Brauer, senior director of marketing and advertising for the 950-store Hollywood Video chain, says, "We wanted to show consumers that when they walk into any store they can expect not only great Hollywood entertainment but also an environment in which they receive star treatment."

Each of the nine spots "gives a Hollywood-esque kind of feel," explains Freeman account executive Cathy Goldman. "They all feature employ-

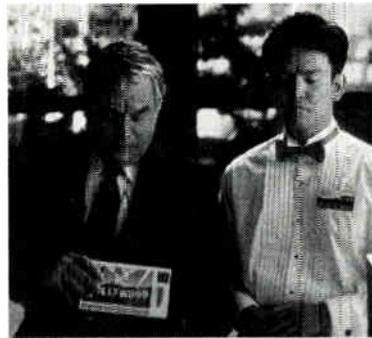
ees highlighting fun and classic elements of Hollywood moviemaking such as action-packed special effects, stunts, lights, and cameras. Each radio spot is a 60-second, humorous encapsulation of a movie plot, such as the 'Tomorrow Never Dies' Bond release or the upcoming 'Titanic' mega-hit."

The first wave of the campaign will run through Sept. 14, and the agency is just starting on fourth-quarter buys, according to Goldman.

On another front, the agency created TV tags in 30 markets for a "Double Feature" promotion that ran from June 15-30, with customers paying \$9.95 upfront to get their second rental free during the following 30 days.

"We'll be able to track responses against a similar promotion that ran back in April prior to the TV campaign," Goldman notes.

Innovative marketing and in-store



An image from Hollywood Video's "Welcome to Hollywood" ad campaign.

promotions were credited with contributing to West Coast Video's solid revenue and pretax earnings increases for the second quarter, which ended May 3.

"We started early this year in pushing 'West Coast gives you more

of what you want,'" says Steven Apple, corporate development VP for the 503-outlet chain, which operates in 23 states.

"Our focus on sell-through with our trademark red metal towers really paid off in the last holiday season," he adds, "with business up 35%-50% from the prior year. For the first half we're tracking very positive numbers. We're committed to continuing a broad-based, store-branding merchandising campaign that will culminate in what we expect will be another big fourth quarter. We already announced an incredible commitment of 100,000 copies of 'Titanic' for the chain, our biggest for any title."

West Coast launched its first chain-wide TV campaign in June, rotating two different 30- and 60-second spots with studio tags for specific releases. The campaign is focused around store clusters in about eight key markets, including Pennsylvania, northern New Jersey, Massachusetts, and Ohio. Cable buys include A&E, E!, USA, Nickelodeon, CNN, and ESPN.

"This month we're featuring 'The Wedding Singer,'" Apple notes. "In June it was 'Scream 2,' 'Spice World,' and 'Wag The Dog,' and in August into September obviously 'Titanic' will be the focus."

Sell-through is getting a big direct-mail push, with monthly mailings to 10,000 homes near each store.

"We've taken a key title each month and slashed it to \$3.99 if you buy two other movies," he says. "In May it was 'Pretty Woman,' and in June, the original 'Godzilla.' We also are mailing a Summer Entertainment Guide to create awareness of our catalog and new releases. It is an amplification of our monthly Spot-

light on Video in-store newsletter and is going to 1.8 million customers in our key ADIs [areas of dominant influence]."

Suncoast Motion Picture Co. has taken a broader approach to its advertising and marketing campaign.

"We've already branded Suncoast as the place to go for knowledgeable people and the best selection," says Archie Benike, marketing VP for the Musicland Group. "We've always pushed 'we know movies' and have had the collector as a key customer at our 410 mostly mall-based outlets. Now we're reaching out to a broader audience, 'the movie lover.' Instead of going after major gift holidays, we are spreading our advertising through the year to take advantage of what we believe is still an expanding sell-through marketplace."

The early commitment to DVD by Suncoast and other Musicland outlets has paid off handsomely.

"We're very pleased with our ongoing cross-merchandising promotion with Sears Brand Central that is going into its second year as of Aug. 1," he says. With any Toshiba or Philips DVD player purchase at Sears, the buyer gets a coupon for a free Warner Home Video-distributed DVD and a discount book with \$50 in rebates on future purchases at Suncoast or any other Musicland store.

"The new program will be bigger, better, and more exciting," he adds. "DVD is nurturing right now, but as household penetration grows and price points come down, it will be an increasingly excellent revenue center."

Suncoast has expanded its monthly free-standing inserts in major-market Sunday newspapers and has gone after more broad-based magazine print exposure.

"We're running in the entertainment section of such publications as In-style, Teen People, Premiere, and Entertainment Weekly," Benike says. "We have to go to different demographics, younger buyers, and more females who are in the malls. We know that as in the audio industry, where more females are purchasing music, the same is happening in video. In-store we're promoting hot, young stars like Ben Affleck, Matt Damon, Jennifer Lopez, and of course Leonardo DiCaprio."

At the same time, Suncoast is not ignoring the collector.

"We're taking the classics and making them bigger than life," Benike says. "We took all 400 nominees for the AFI top 100 and promoted them with 'Suncoast is the place to think of first when you're buying classics.' We had a spot during the CBS AFI special and are running ads on TNT for the 10 weeks they are promoting the final selections by genre. We saw a significant lift for deep-catalog orders after our first AFI TV spot."

The innovative approaches to advertising, marketing, and merchandising are paying off for the industry's biggest chains and giving smaller retailers some excellent models for their own campaigns.

RETAIL TRACK

(Continued from page 68)

HMV USA has been pruning stores from its portfolio, having shuttered two outlets this year, one in Kentucky and one in Manhattan, N.Y.

Moreover, McAllister said that after dabbling in smaller mall stores, HMV would "be more inclined to open bigger stores."

On a final note, Luckhurst acknowledged that the consolidation of HMV USA into the Canadian operation earlier this year to form HMV North America had some rough spots. But he added that the U.S.

operations are now "working as good if not better than it was when in Connecticut."

WEA IS contemplating making an adjustment in its distribution lineup. Currently, the company has four stocking branches and, in Olyphant, Pa., one central facility. According to a memo circulated to employees earlier this month, the company is thinking about moving the warehouse function of its stocking branch in Bridgeport, N.J., to its central facility, which is only a

two-hour drive away.

WEA stocking branches, which also include depots in Atlanta, Los Angeles, and Chicago, typically carry 4,000 to 5,000 units of the company's best-selling titles. If the move comes to pass, the other functions of the branch, including sales, marketing, accounting, credit, and order entry, would be moved to an office building somewhere in the South Jersey/Philadelphia area.

A spokesman says that a final decision has yet to be made on the Bridgeport warehouse.

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In A Leaner Fitness Vid Market, The Strong Have Survived

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Like much of the dieting and exercising population, the fitness video sector has yo-yo'd between lean times and a scale-tipping product glut.

The current, leaner market is a true example of survival of the fittest. Most of the top sellers are additions to time-tested lines or unique products that tout strong brand recognition.

However, the shrinkage has not been without its costs. Former fitness heavyweight PolyGram Video relinquished its "Reebok" line to BMG Video and is completely out of the business. And there are rumblings that Warner Home Video may abandon the fitness market as well.

One of its stalwarts, Kathy Smith, is moving to Sony Music Video/Sony Wonder, which announced her arrival at the Video Software Dealers Assn. Convention earlier this month in Las Vegas. "We're a nontheatrical company and not just kids. Exercise is not exactly exploding, but consumers are still buying tapes," says president Ted Green, whose four "Grind" titles have sold more than 1 million units.

The staying power of the stalwarts is formidable, as can be seen in strong sales of additions to longstanding lines and catalog. The current hot crop includes Sony Music Video/MTV's "The Grind" series, Anchor

Bay Entertainment's "Crunch" line, and PPI Entertainment's Denise Austin catalog.

"The market overall is continuing to decrease, but the established brands are still doing well," says Stephanie Kovner, senior marketing director at BMG Video, whose "The Firm" continues to be a powerhouse.

The call to clean house came two years ago when distributors and retailers rid their shelves of one-off product and trendy titles that they determined had confused and turned off customers. "Dealers weren't staying up with what was happening in the marketplace; they were still featuring lots of old titles," says Shelly

Rudin, senior VP of sales for PPI. "And consumers were getting weary of going into stores and seeing the same old titles."

Retail housecleaning was not much of a detriment to PPI, which has cornered 26% of fitness sales, according to VideoScan, largely because of tireless superstar Austin. Rudin says that last year PPI sold 1 million Austin tapes, including No. 1 "Fat Burning Blast." Year to date, PPI has moved 468,709 units, says VideoScan.

"Some of the titles have been near the top of the charts for five years," Rudin adds. But he says PPI is not focusing solely on catalog product.

"We don't encourage it. We want to put out titles we think are going to turn," Rudin notes. A new batch of Austin titles will reach stores in September, with additional releases to follow after the beginning of 1999.

This fall, BMG will release at least two new "Firm" tapes highlighted by an advertising campaign in conjunction with Dole Special Blend pre-cut salad products. Also due in September are two "Step Reebok" titles, priced at \$14.98.

Kovner says the focus this year on step aerobic workouts is another way the label is promoting a known quantity in new territory. "We've seen some real growth in the step area," she says. "This last round of step tapes we released last fall are doing terrifically, and the step market had been underserved for a while."

But BMG also intends to prove there is room for a whole new line, albeit one that already has strong brand recognition outside video. In September, the supplier will release

three yoga tapes geared to the beginner under the "Yoga Zone" name: "Introduction To Yoga," "Postures For Pregnancy," and "Conditioning And Stress Relief." The tapes were created by the founders of a New York studio, the Yoga Zone, one of whom is "Buns Of Steel" creator Howard Maier.

BMG also will put out a boxed set that includes the two non-pregnancy programs plus two tapes not available individually—a flexibility and toning program and a meditation tape—that will carry a \$49.98 suggested price tag. "Yoga is finally hitting the mainstream," Kovner says.

Because "The Yoga Zone" franchise already includes a catalog, clothing and accessories, CDs, and a new book deal, Kovner says retail reaction to the video product has been strong. Each "Yoga Zone" tape will contain a \$10 gift certificate good toward catalog merchandise.

"Everyone is really excited. They've seen the press going on about 'The Yoga Zone,' and some retailers feel the yoga products have been out for so long they need something new and fresh in yoga," Kovner says. BMG will support the line with a campaign that includes heavy advertising in women's magazines and post-street-date advertising.

Sandra Weisenauer, VP of marketing for Anchor Bay, says the company has not deviated much from its longstanding marketing plan for "Crunch." That campaign includes six months of advertising—January through June—compared with the three months Anchor Bay usually devotes to a release.

VSDA Meet Delivers Good News For DVD Proponents, But Divx Remains A Player

FUTURE PERFECT? That was then: "DVD is still dogged by a lack of consumer awareness," as written here in the July 18 issue, before the recent Video Software Dealers Assn. (VSDA) Convention.

This is now: Consumer familiarity with DVD has increased an unprecedented 105% in six months, says VSDA president Jeffrey Eves, quoting from the latest Yankelovich Partners survey of 1,938 VCR owners, 18 or older. The results were collected between April 30 and May 28 and released to the association board during the July 8-11 trade show in Las Vegas.

Eves said the doubling to 37% from 18% and the likelihood that 17% of the sample would buy a DVD player within the next year "portends huge growth" for the format. Another bright pennant in the wind: Player shipments to retailers topped 63,000

units in June, normally a slow month, compared with 56,000 in October '97, the start of holiday sales.

We had commented earlier that hardware ads were conspicuous by their absence. Scrape away the veneer of DVD enthusiasts, including studio executives, and you'll find agreement that Thomson Consumer Electronics and Philips, among others, aren't pulling their weight. But a hardware maven claims this is to be expected: "Everyone always follows the top dogs," in this instance Sony, Panasonic, and Toshiba. Wait till after Labor Day, he suggests.

Sony benefits in the meantime. DVD Marketing Group VP Mike Fidler says the manufacturer still can't wipe out a chronic back-order problem, nothing to weep over. "Low inventory levels are very healthy."

Optimists like Fidler and the cautious like Buena Vista Home Entertainment GM Mitch Koch agree that 650,000-700,000 players will be in consumer homes by the end of 1998, when shipments should reach 1 million. The installed base could be 10 million in five years, Warner Home Video president Warren Lieberfarb told attendees of the DVD Video Group (DVG) luncheon, held the first day of the VSDA show.

DVG's own top dogs now include newly elected president Paul Culberg, Columbia TriStar Home Video executive VP, replacing MGM Home Entertainment president David Bishop, and board member Eric Doctorow, president of Paramount Home Video. Doctorow, the newest studio arrival, remains inscrutable about the studio's first DVD releases, which the trade

expects in late October or early November. Even DVG insiders, privy to board discussions, are ignorant of the schedule, but they're sure of one thing—Paramount, which had three or four people attending the pre-VSDA membership meeting, will aggressively pursue the business.

Paramount and "Titanic," of course, are synonymous. The Big Boat movie is supposed to arrive in stores simultaneously on tape and Divx, DVD's limited-play rival. However, "Titanic" director James Cameron, a major home entertainment buff, wants to see his creation widescreen, a feature that Divx can't provide. No Divx, no DVD unless the contract is adjusted, sources indicate.

Divx remains the format DVD proponents love to hate. As to why, here's one scenario: In return for movies, the

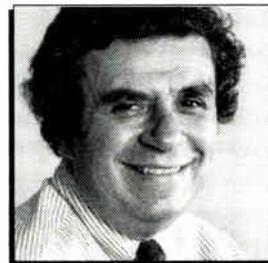
five studios that accepted \$112 million from Divx developers have put the nearly \$20 billion VHS market at risk. Print ads in San Francisco tout a \$4.99 purchase price (sayonara, sell-through) and the luxury of not having to make a return trip to the retailer (adiós, rental).

Two Divx executives, Richard Sowa and Paul Brindze, were in Vegas trying to secure video store participation. It's an uphill climb, though. Independent operators don't cotton to the idea of one-way customers, while Blockbuster chairman John Antioco takes a broader view, labeling Divx's monitoring ability "Big Brother" technology. During the DVG luncheon, Lieberfarb screened a Divx TV commercial that showed a herd of VHS-renting buffalo headed back to the store. "Actually, we sort of like the mad rush," VSDA's Eves responded.

Someone caught up in the mad rush to DVD software is Ronald Garrett, national sales manager of Amaray International in Rockaway, N.J. Amaray makes the so-called "keeper" case with a patented locking mechanism—lots of them. Garrett estimates early 1999 capacity at 112 million units, barely enough for him to begin selling empties to retail.

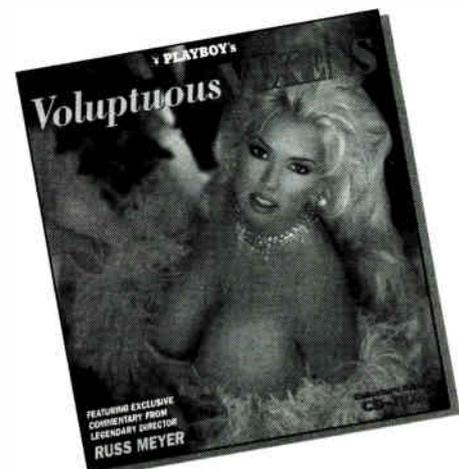
Over the past year, Amaray has been forced to allocate production among its software customers, just about everyone except the Warner labels, which use the Time Warner "snapper" package. "We've done a fairly good job at meeting everyone's demand," says Garrett, but it's been a struggle. Now he's girding for the byproduct of success: increased competition.

PICTURE THIS



by Seth Goldstein

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★ ★ ★ No. 1 ★ ★ ★								
1	1	4	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	2	8	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
3	3	19	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	6	107	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
5	4	11	ANASTASIA	FoxVideo	Animated	1997	G	26.98
6	5	10	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	20	5	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
8	10	6	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
9	7	12	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
10	8	9	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
11	NEW ►		CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
12	9	10	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
13	11	113	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
14	14	3	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
15	13	5	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
16	22	2	DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
17	17	6	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
18	16	8	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
19	18	5	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
20	12	9	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
21	21	7	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
22	15	9	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
23	19	9	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
24	23	10	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
25	25	23	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
26	RE-ENTRY		THE GRADUATE	PolyGram Video 4400578913	Dustin Hoffman Anne Bancroft	1967	PG	14.95
27	27	6	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
28	28	12	ELMOPALOOZA! ◇	Sony Wonder	The Muppets	1998	NR	12.98
29	24	25	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ◆	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
30	26	22	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
31	30	21	SPICE GIRLS: GIRL POWER! LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
32	29	13	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
33	NEW ►		NIGHT WARRIORS: DARKSTALKER'S REVENGE	Kapcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	NR	19.95
34	34	4	SARAH BRIGHTMAN IN CONCERT	Columbia TriStar Home Video 2105	Sarah Brightman	1998	NR	19.98
35	37	15	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
36	35	27	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
37	40	10	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
38	31	5	MELODY TIME	Walt Disney Home Video 6963	Animated	1948	NR	22.99
39	32	13	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
40	36	30	CITIZEN KANE	Turner Home Entertainment Warner Home Video 6097	Orson Welles Joseph Cotton	1941	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Fox Lorber Gets Mystic Fire; Playboy Renews Uni Deal

FOX FIRE: Fox Lorber Associates Inc. is adding Mystic Fire Video to its line of mind and body videos distributed under the Well-spring Media label.

Mystic Fire had most recently been self-distributing its 150-title catalog and at one time had been distributed by Unipix. Fox Lorber's Well-spring Media has about 60 new age titles.

"They're definitely the leaders in the mind, body, spirit area," says Fox Lorber home video division president **Michael Olivieri**, "and what we want to do is live up to our position as the leader as a diversified independent."

Fox Lorber will assume marketing as well as distribution of the Mystic Fire titles, which include **Joseph Campbell's "The Power Of Myth,"** the **Dalai Lama's "The Four Noble Truths,"** and **Ken Burns' "Vezelay."**

"A lot of the time, producers want to focus on programming and want someone else to be responsible for marketing and distribution," Olivieri continues. Although the Mystic Fire titles complement the existing Well-spring releases, Fox Lorber is broadening its product offerings and distribution channels.

Under the WinStar line, the company will release a diversified slate of titles ranging from "Lou Reed: Rock And Roll Heart" on July 28 to the official biography "Jackie Chan: My Story" on Sept. 29. A follow-up title, called "My Stunts," is expected in the second quarter of 1999.

Fox Lorber is also seeing success with a recently released "Max Fleischer's Superman," a series of original theater shorts that have been digitally remastered. "We're not just the guys with the art films," says Olivieri.

Meanwhile, Fox Lorber has begun selling DVDs into Computer City stores. "A high percentage of nontheatrical makes sense on DVD-ROM," says Olivieri, "and the channel is opening up for us." Fox Lorber will have about 70 DVD titles on the market by the end of this year and expects to double that in 1999.

PLAYBOY REUPS: For the third time, Playboy Home Video has renewed its distribution agreement with Universal Music and Video Distribution, according to senior VP/GM **Barry Leshtz**.

Playboy is mainly distributed in music accounts, and Leshtz says the supplier's business has been "flat" over the past four to five years. But with music accounts more robust, last year was one of

Playboy's best.

"Music retail generally is doing better, and we've been gaining new accounts and doing well with direct response," says Leshtz.

He adds that the Military Decency Act, which prohibits the sales of sexually explicit material on military bases, hasn't hurt sales and has actually opened up new retail opportunities.

"We know that servicemen will go off the base to purchase our product," he says. "They may not get the discount that they get at the PX, but they still go and seek out the product elsewhere."

Playboy has seen sales pick up on its Internet site, and CD-ROM sales have risen "dramatically," Leshtz notes. "The CD-ROM programs are a rollover of the version on video, and they sell as well as some of the tapes."

Despite the departure of 16-year video sales veteran **Dan Gant** from Universal Music and Video, Leshtz says there was no hesitation in renewing the distribution agreement. "We manage our own business and are very hands-on. We know what needs to be done."

Playboy is on the hunt for the the Playmate of the Millennium and began a 35-city bus tour July 10 to find her. Women can "audition" for the Playmate 2000 search on the bus, which will be making stops at video retailers across the country.

The bus, on the road through December, will also have a mini-museum and other attractions.

SHOW NOTES: One word describes the recently completed Video Software Dealers Assn. (VSDA) Convention: grumpy. Maybe it was the 100 degree "death march" from the Hilton Hotel to the convention center that got conventioners in a foul mood, but whatever the reason, there was a lot of complaining.

There will be less time to complain—and probably more to praise—next year in Los Angeles. After years of seeing people bolt out of town after the third day, VSDA has finally decided to eliminate the fourth day. The move may boost attendance, which declined from 12,000 in 1997 to 10,000 this year.

VSDA's thoroughly enjoyable awards ceremony was another bright spot. Host **Martin Mull** cracked up the audience when he pulled the curtain around himself and lit up a cigarette to give the Adult Video of the Year Award.

The star lineup was impressive, with **George Clooney, Robert Duvall, Henry Winkler, and Gloria Stuart** giving gracious speeches.

SHELF TALK



by Eileen Fitzpatrick

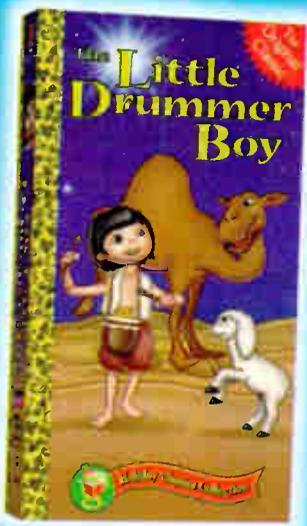
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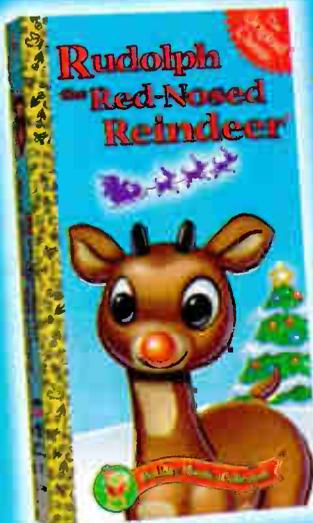
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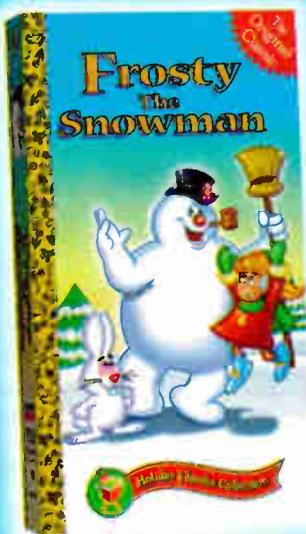
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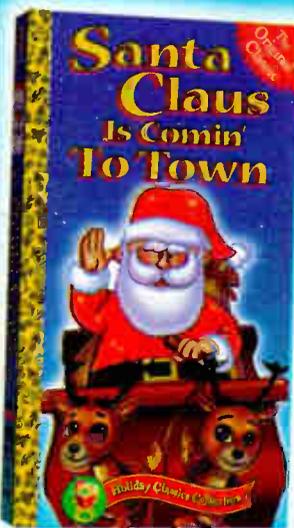


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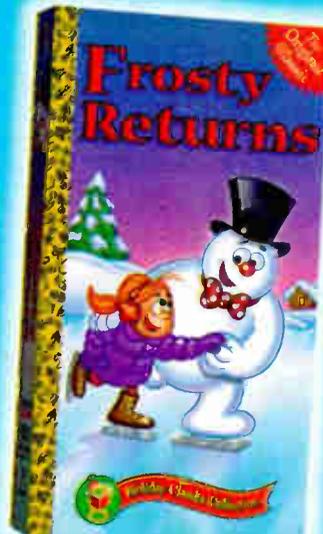


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Top Video Rentals

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	2	6	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
2	1	8	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
3	4	5	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
4	3	12	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
5	5	6	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
6	6	3	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
7	37	2	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
8	7	8	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
9	31	2	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
10	9	11	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
11	11	2	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
12	35	2	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
13	8	9	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
14	12	3	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
15	10	13	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
16	16	9	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
17	13	14	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
18	17	3	SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
19	20	17	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
20	19	3	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
21	15	12	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
22	14	10	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
23	18	7	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
24	23	6	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
25	22	7	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
26	24	18	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
27	25	21	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
28	28	14	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
29	40	2	HALF BAKED (R)	Universal Studios Home Video Dave 83586	Chappelle Harland Williams
30	21	10	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
31	30	8	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
32	26	10	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
33	32	15	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
34	27	2	MR. MAGOO (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1469300	Leslie Nielsen
35	29	16	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
36	38	4	AFTERGLOW (R)	Columbia TriStar Home Video 29773	Julie Christie Nick Nolte
37	34	14	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
38	36	4	THE END OF VIOLENCE (R)	MGM/UA Home Video 906597	Bill Pullman Andie MacDowell
39	33	13	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
40	NEW		THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson

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Home Video

MERCHANTS & MARKETING

Musical Mice Enliven 'Silent Night'

'SILENT' IS GOLDEN: The holiday-themed animated feature "Buster & Chauncey's Silent Night," a direct-to-video children's title and the first such in-house production for Columbia TriStar, hits stores Oct. 13 at \$12.95. A fantasy based on the true story of the creation of Christmas carol "Silent Night," the 48-minute movie features the late **Phil Hartman** as the voice of 19th-century Austrian mouse Chauncey; **Marie Osmond** sings the carol. "Buster & Chauncey's Silent Night" also includes two original songs from the team of **Lynn Ahrens** and **Michael Flaherty** ("Ragtime," "Anastasia").

Columbia plans to promote "Silent Night" via national TV advertising, plus print, radio, direct mail, and the Internet. A trailer pushing the title will appear on street copies of "The Swan Princess III" and "Oliver!" Point-of-purchase material includes 15- and 30-cassette floor displays.

"Silent Night" portrays two musical mice (voiced by Hartman and **Jim Cummings**) intent on playing for Austria's queen and their adventures involving a wayward blue jay (**Tom Arnold**), a vicious cat, and a kidnapped orphan girl. Along the way, the song "Silent Night" is written, with music by the mice and lyrics by a priest who overhears Buster playing the tune in a church.

The feature was written by **George Taweel** and **Rob Loos**, who scripted "The All-New Captain Kangaroo" and the original video series "Secret Adventures."

A LULU OF A TITLE: Little Lulu, the vintage comic character turned animated heroine, debuts on video Aug. 11 on Golden Books Family Entertainment Home Video & Audio.

Launched in 1935 as a single-panel strip in The Saturday Evening Post and now the star of her own HBO animated series, Little Lulu is the subject of a detailed merchandising strategy created by Golden Books' licensing division. A pair of titles, "Bogeyman" and "Potato Kids," each 25 minutes and \$9.98, will be packaged with Little Lulu sticker sheets.

Golden Books is cross-promoting the videos with "The Little Lulu Joke Book," due in September. Lulu merchandise from Eden Toys (plush toys), Changes (T-shirts, sweatshirts, baseball caps), Swat*Fame (girls' apparel), and the Tin Box Co. (lunch boxes) will help create overall awareness. Golden Books' signature spine design will be on the video box, as will a burst reading "As Seen On HBO."

KIDBITS: Discovery Channel Video/BMG Video is launching its Family Features brand, which debuts Sept. 29, with a trio of animal-themed titles: "Wolves At Our Door" (50 minutes, \$19.98), "In The Company Of Whales" (90 minutes, 19.98), and "A Little Duck Tale" (50 minutes, \$14.98).

New Line Home Video is running a back-to-school promotion, starting July 28, involving six previously released theatrical titles now priced at \$9.98. They are "Monkey Trouble,"



by Moira McCormick

"Theodore Rex," "Mr. Nanny," "Suburban Commando," "Corrina, Corrina," and "Surf Ninjas."

KidVision is repricing select volumes of "Scholastic's The Magic School Bus," which began life as PBS's first all-animated TV program, to mark the series' October debut on

Fox Kids Network. The new suggested list is \$9.95 for the titles due in stores Sept. 11; the promotion runs through Feb. 28, 1999. A pair of "Magic School Bus" three-packs has been permanently repriced at \$29.92.

Another PBS property about to make its debut on Fox is "Thomas The Tank Engine & Friends," a series about anthropomorphic toy trains first seen as part of the PBS preschool series "Shining Time Station." Longtime video licensee Anchor Bay Entertainment has added another title to its lengthening line "Thomas Comes To Breakfast": an eight-episode tape running 46 minutes and priced at \$12.98.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	2	11	ANASTASIA FoxVideo	1997	26.98
2	1	141	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
3	4	21	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
4	3	11	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
5	8	7	THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
6	6	15	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
7	5	202	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
8	10	5	MELODY TIME Walt Disney Home Video 6963	1948	22.99
9	7	137	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
10	9	7	BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998	19.99
11	14	71	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
12	11	47	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
13	NEW		THE MIGHTY KONG Warner Home Video	1998	19.94
14	17	3	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95
15	13	171	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
16	20	3	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	1998	9.95
17	12	15	FERNGULLY 2: THE MAGICAL RESCUE FoxVideo 6107	1998	19.98
18	15	13	FLINTSTONES: I YABBA DABBA DO! Warner Family Entertainment/Warner Home Video	1998	14.95
19	21	43	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
20	16	5	THE BEST OF THE SIMPSONS: VOL. 3 FoxVideo 4104450	1998	24.98
21	24	45	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
22	19	3	WISHBONE'S DOG DAYS OF THE WEST Lyric Studios 2223	1998	14.95
23	25	3	HEY ARNOLD: PARTNERS Nickelodeon Video/Paramount Home Video 838833	1998	12.95
24	18	13	RUGRATS: MOMMY MANIA Nickelodeon Video/Paramount Home Video 838773	1998	12.95
25	22	19	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95

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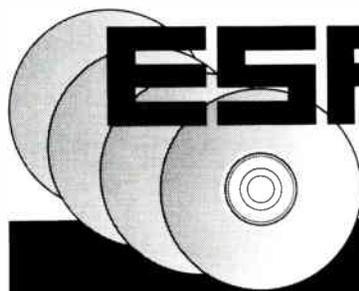
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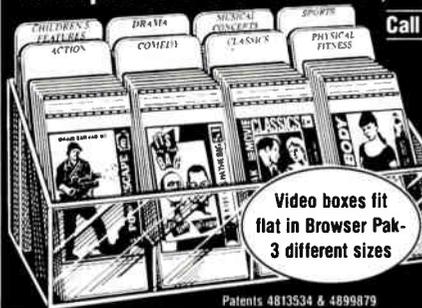
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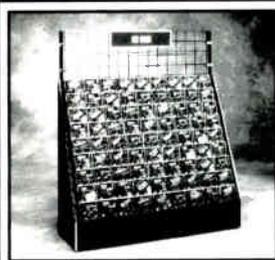
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DEF JAM PRESIDENT

(Continued from page 6)

entrust our business with. It's a team effort."

In addition, Liles says, it's important for him to continue to be an example to other up-and-coming black executives.

"Kevin is such a rare personality in this business, where everyone is impressed by the flash—the dinners, the cars, the clothes. It is very rare to find someone so stable and focused to do this job," says Cohen.

Liles, 30, began his career with Def Jam in 1992 as an intern for the mid-Atlantic regional manager. Two years later, he was hired as the mid-Atlantic regional manager for the Philadelphia, Washington, D.C., Baltimore, and Virginia markets. By 1994, he was hired to spearhead Def Jam's promotional operations in the West, where he hired a West Coast regional manager and organized grass-roots promotional tours and searched for new talent. By 1996, Liles was promoted to GM/VP of promotions.

Def Jam founder Russell Simmons says that he and Cohen kept an eye on Liles from the moment they hired him. "He worked harder than anyone, and he knows about the culture and industry. He's home-grown," Simmons says.

Liles says that what he most appreciates about working with the artists on the label is the fact that they understand "the big picture." "They are very interested in the business side. They also understand that [working in the industry] is about building a trust factor and building a future. I think they have a lot of trust in me, and I'm willing to give 200% to them," he says.

Def Jam has had chart success this year with releases from Montell Jordan and DMX. Other artists on the label's roster include LL Cool J, Foxy Brown, and Method Man.

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Whatever Happened To Hot Country?

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

In the early '90s, when the country radio format was at its ratings peak, hot country outlets that were programmed like top 40 stations were the norm. These stations were defined by an emphasis on currents and recurrenents, long playlists, fast rotations, high-energy presentations, and gold libraries that didn't date back much further than 1987, or even 1990 in many cases.

The hot country model was ubiquitous until 1994-95, when PDs, worrying that they might be disenfranchising older demos and creating a demand for a gold-based country format, began filtering older titles into their programming.

Then country stations began buying their competitors or switching their duopoly partners to other formats, both of which led to a smaller number of younger-skewing country outlets. Now, few stations play their top power track more than 39 times a week, allowing only fleeting evidence that hot country stations ever existed.

A recent informal poll of consultants asking for examples of stations still programmed like those in the early '90s generally netted answers like that of Rusty Walker Consulting's Bob Glasco, who says, "I don't know of anyone still programming the early-'90s style of country. It's a shame, but the listeners don't seem to want it anymore. The debate as to why continues."

Consultant Mike O'Malley says, "Stations with huge playlists remain, but many are in very small markets, and their 'success' is often relative to being the only signal in that small town."

There are, of course, stations even in large markets that incorporate at least some of the elements of the old hot country stations. They include KKBQ (93Q) Houston, KMLE Phoe-

nix, KTST Oklahoma City, WGRD Indianapolis, and WSIX Nashville.

Some format observers say that several of the Shane Media-consulted "Froggy" stations, including WFRY Watertown, N.Y., and WFRG Utica, N.Y., still fit the bill, at least in terms of presentation.

But programmers and consultants say the hot country position serves a specific purpose—to differentiate a station from a mainstream country competitor—and works today only in particular markets and competitive situations. Everywhere else, when the young-end audience that most of the hot country stations were targeting in the early '90s moved on to other formats, hot country formatics no longer made sense, and most such stations evolved into a more conservative programming style.

AN AGGRESSOR STRATEGY

Shane Media's Pam Shane says that in the early '90s, hot country stations were "appropriate anywhere there was a lazy, fat heritage station that had been getting along on being the only game in town for 15 years. It was appropriate as an aggressor strategy. It worked well when the format was growing. Now that in many markets the format is flat or losing, people are [rethinking] that."

"There are some stations still programming hot country," says BP Consulting's L.J. Smith, "but it's in unique markets and strategic situations," where it is used "to create a definite differentiation between two stations. There are markets where the heritage radio station has been, in the past, an older-skewing station, a station that plays deeper gold than your average mainstream station, so these newer, hotter stations had to come in and make a differentiation. They had to play something hotter and newer, and some have survived by

doing that." He cites Fresno, Calif.; Charlotte, N.C.; and Oklahoma City as examples of such markets.

But even in those markets, there is not much difference musically, because, Smith says, "unfortunately, the country audience will not allow us to create a huge dichotomy in the music." He recently pulled up Broadcast Data Systems reports on 20 stations, half of which were positioned as hot country and the other half mainstream. In a side-by-side comparison of those stations' most-played songs of the week, he found just 37 titles differing between the two sets of stations. "You can't create two formats with 37 different titles," he says.

"There is a place for the hotter, younger radio station in certain markets and competitive situations," adds Smith, "but the reason that the mainstream country radio stations are winning in most situations is because country is and always has been one format, and there's never been enough audience to support a split or niche."

KMLE has been doing "top 40 country" since it signed on against mainstream rival KNIX in 1988. Records in heavy rotation get 40-50 spins a week on average. PD Jeff Garrison calls it "an exciting, fun radio station that's different from the AC-sounding country station that's traditionally been in the Phoenix market."

But, Garrison says, although "we've had success here doing what we do, I don't know if this would work in other markets."

Garrison notes that Phoenix is unique in that it can still sustain a station like his. "In a lot of markets where there were two or three country stations, there aren't anymore, so those stations that were trying to be hot to make an attack on a [rival] aren't there anymore."

Among the places hot country still

(Continued on next page)

newsline...

SHAREHOLDER AIMS TO BLOCK CHANCELLOR BUY OF LIN TV. A Chancellor shareholder filed suit earlier this month to block the company's purchase of LIN Television for \$1.67 billion. Rita Phillips believes Chancellor is "grossly overpaying" for LIN because of both firms' connection to the investment firm Hicks, Muse. Chancellor has since announced another major purchase: 50% of Mexico's Grupo Radio Centro for \$237 million.

ELLIOT HAS LEFT THE HOUSE. Following last week's report that WHTZ (Z100) New York was being sued by a listener who claims morning co-host Elliot Segal had announced during a club remote that she had "fake breasts," Z100 GM John Fullam has issued a statement denying that Segal was present. Z100 says another station employee was at the club but denies that any of its personnel made the comment in question.

SW ONTO ELECTRIC VILLAGE. SW Networks has acquired an equity position in Electric Village, a company focused on providing radio stations with Internet commerce and content services. SW will provide celebrities for online chats and interviews, as well as multimedia World Wide Web programming.

REMEMBER WHN? The Museum of Radio and Television in New York will host a seminar featuring former WHN New York staffers from WHN's late-'70s peak years. The event is scheduled for Nov. 3 as part of the annual Radio Festival. In conjunction, WXXY (Y107) New York will host an on-air reunion of the jocks, which will originate from the museum.

Watch for the . . .



Billboard & Monitor
RADIO
 awards
Official Voting Ballot

in your: 8/1 issue of Billboard
7/24 issue of Airplay Monitor

Ballots must be returned by

August 14th

Winners will be announced at the
1998 Billboard/Airplay Monitor
Radio Awards Show

Saturday, September 19th,
 Pointe Hilton Resort at Tapatio Cliffs,
 Phoenix

for Seminar & Awards Info Call:
 Michele Quigley 212.536.5002

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	24	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 5 weeks at No. 1
2	2	2	10	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	3	3	28	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	6	6	14	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
5	5	5	14	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
6	7	7	8	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
7	4	4	22	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
8	8	9	16	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	9	8	27	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
10	10	10	13	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
11	12	12	26	GIVE ME FOREVER (I DO) GTPS ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
12	14	16	5	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
13	11	14	47	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
14	13	13	43	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	16	15	33	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
16	15	11	22	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
17	17	17	12	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
18	19	18	54	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
19	18	19	9	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
20	21	23	8	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
21	20	24	5	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
22	23	30	3	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
23	27	26	24	LANDSLIDE REPRISE 44540*	◆ FLEETWOOD MAC
24	28	27	5	CHANCES ARE CAPITOL ALBUM CUT	◆ BOB SEGER & MARTINA MCBRIDE
25	22	21	20	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	24	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 14 weeks at No. 1
2	2	2	20	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	3	3	13	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
4	4	4	17	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
5	5	5	11	KIND & GENEROUS ELEKTRA ALBUM CUT/EGG	◆ NATALIE MERCHANT
6	7	8	15	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
7	6	7	18	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
8	9	9	16	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	8	6	38	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	10	10	26	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
11	11	11	35	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
12	13	14	11	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
13	12	12	24	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
14	15	15	31	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
15	16	17	65	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
16	14	13	14	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
17	17	16	46	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
18	19	19	37	HOW'S IT GOING TO BE ELEKTRA 64130/EGG	◆ THIRD EYE BLIND
19	21	25	4	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EGG	◆ SMASH MOUTH
20	18	18	13	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
21	20	21	11	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
★ ★ ★ AIRPOWER ★ ★ ★					
22	27	31	7	I DON'T WANT TO MISS A THING COLUMBIA ALBUM CUT	◆ AEROSMITH
23	25	24	7	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
★ ★ ★ AIRPOWER ★ ★ ★					
24	29	36	17	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
25	24	23	18	KNOW WHAT YOU MEAN ARISTA AUSTIN 13095/ARISTA	◆ SISTER 7

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 74 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

SPRING '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '97	Su '97	Fa '97	W '98	Sp '98
NEW YORK—(1)						
WLTW	AC	6.0	6.4	6.2	6.6	5.9
WSKQ	Spanish	4.3	5.1	5.6	6.1	5.9
WQHT	R&B	6.1	6.2	5.9	5.5	5.6
WHTZ	top 40	3.5	4.3	3.9	4.7	5.1
WCBS-FM	oldies	4.7	4.7	4.6	4.6	4.6
WRKS	R&B adult	4.1	4.6	4.4	4.2	4.3
WKTU	top 40/rhythm	4.7	4.7	4.6	3.8	4.2
WXRK	modern	3.8	3.5	4.1	4.3	3.8
WABC	N/T	2.7	3.2	3.1	3.0	3.2
WINS	N/T	3.5	3.6	3.0	3.6	3.2
WOR	N/T	3.6	3.2	3.0	3.1	3.2
WPAT-FM	Spanish	3.2	2.8	3.3	3.5	3.2
WQXR	classical	2.9	2.2	2.4	2.9	3.1
WCBS-AM	N/T	3.1	3.2	3.2	2.8	3.0
WQCD	jazz	3.4	3.2	2.8	3.2	2.8
WBLS	R&B	2.7	2.5	2.3	2.5	2.7
WPLJ	AC	2.6	2.8	2.8	2.6	2.7
WFAN	sports	2.5	2.9	2.8	2.2	2.6
WADO	Spanish	1.9	1.8	2.0	2.4	2.4
WQEW	adult std	2.1	1.8	2.1	2.0	1.8
WNEW	album	1.6	1.8	1.7	1.5	1.7
WAXQ	cls rock	2.0	1.9	1.4	1.5	1.6
WBIX	AC	1.5	1.6	1.5	1.5	1.5
NASSAU-SUFFOLK, N.Y.—(16)						
WALK-FM	AC	6.2	5.8	5.3	5.7	5.5
WHTZ	top 40	4.0	5.2	4.9	5.6	5.5
WXRK	modern	4.7	5.3	5.3	5.5	5.5
WBLI	top 40	4.4	3.7	5.0	4.5	4.3
WLTW	AC	3.3	4.3	4.3	3.9	4.3
WCBS-FM	oldies	4.1	3.9	4.4	3.9	4.2
WQHT	R&B	3.6	3.2	3.3	3.0	3.9
WFAN	sports	3.9	3.7	3.9	3.4	3.8
MONMOUTH/OCEAN, N.J.—(46)						
WKXW	N/T	3.8	—	5.7	—	5.5
WABC	N/T	2.2	—	3.4	—	5.1
WXRK	modern	4.4	—	5.6	—	5.0
WOR	N/T	3.4	—	3.5	—	4.0
WLTW	AC	4.3	—	3.8	—	3.8
WOBM-AM	adult std	2.3	—	2.4	—	3.8
WPLJ	AC	4.8	—	3.6	—	3.8
WRDR	adult std	3.7	—	2.4	—	3.8
WFAN	sports	3.4	—	3.6	—	3.4

Call	Format	Sp '97	Su '97	Fa '97	W '98	Sp '98
WJLK	AC	3.7	—	3.9	—	3.4
WHTZ	top 40	2.1	—	2.6	—	3.1
WKTU	top 40/rhythm	3.0	—	2.6	—	3.0
WOBM-FM	AC	3.8	—	3.8	—	3.0
WRAT	album	3.9	—	3.1	—	3.0
WBBO	top 40	.3	—	2.4	—	2.8
WCBS-AM	N/T	3.0	—	3.4	—	2.8
WVZY	country	4.2	—	4.8	—	2.8
WCBS-FM	oldies	4.6	—	4.0	—	2.7
WNEW	album	3.2	—	2.1	—	2.4
WAXQ	cls rock	2.9	—	1.9	—	2.3
WQHT	R&B	2.8	—	1.5	—	2.2
WQCD	jazz	1.6	—	1.4	—	1.7
WADB	adult std	1.1	—	2.0	—	1.6
WJZR-FM	AC	2.8	—	1.5	—	1.6
WQXR	classical	.9	—	2.0	—	1.6
WHTG-FM	modern	1.7	—	2.1	—	1.1
WQEW	adult std	.6	—	.3	—	1.1
WRKS	R&B adult	1.5	—	1.2	—	1.1
MORRISTOWN, N.J.—(98)						
WLTW	AC	8.5	—	7.4	—	9.9
WHTZ	top 40	4.6	—	5.5	—	7.8
WPLJ	AC	8.3	—	7.9	—	7.4
WXRK	modern	6.2	—	8.2	—	7.4
WOR	N/T	3.7	—	4.8	—	6.5
WABC	N/T	3.8	—	6.8	—	6.3
WCBS-FM	oldies	10.1	—	5.6	—	6.1
WDHA	album	5.4	—	4.0	—	4.0
WMTR	adult std	4.8	—	2.9	—	4.0
WFAN	sports	2.7	—	2.9	—	3.9
WQXR	classical	4.2	—	3.2	—	3.1
WKTU	top 40/rhythm	4.2	—	2.9	—	2.7
WAXQ	cls rock	5.1	—	2.3	—	2.4
WBIX	AC	1.4	—	1.6	—	2.4
WNEW	album	—	3.1	—	—	2.3
WCBS-AM	N/T	2.2	—	2.1	—	2.1
WKXW	N/T	1.8	—	2.9	—	2.1
WXXY	country	2.1	—	1.1	—	2.1
WQEW	adult std	1.4	—	.6	—	1.8
WQCD	jazz	2.6	—	3.2	—	1.3
WINS	N/T	.8	—	1.3	—	1.1
WQHT	R&B	1.0	—	2.3	—	1.0

WHATEVER HAPPENED TO HOT COUNTRY?

(Continued from preceding page)

works is the Northeast, according to Shane, who says that region is "still virgin territory for country in a lot of ways because country is not a heritage, mass-appeal format [there, and] we still have lots of converts and young people discovering country."

SIX YEARS OLDER

Garrison says that part of the reason hot country stations have largely disappeared is that the audience has changed since the early '90s. "Country goes in trends," he says. "For a long time, the audience could handle hot new country. Now the research says they want a balance. Our audience that got introduced to country in 1992 is six years older."

"It's a case of what the audience is looking for from the format," says Shane. "We went from being a niche to mainstream, but in some markets country is no longer a magnet for that type of [mainstream] audience."

"Whenever you have Garth and Brooks & Dunn and Reba performing on the level they were performing on [during the early '90s], you're going to get the younger demos excited about country for a while," says Smith. "We saw in Arbitron that we were getting cuned by these younger demos, so programmers went after them, and it worked for a while. [But] you can't hold their attention forever, and they start realizing, 'There's only 37 songs here that I like.'" Smith says the research immediately showed when the younger demos began to evaporate, and programmers immediately responded by becoming more conservative.

MeVay Media consultant Bob Moody says the high spins associated with hot country programming tend

to work better in markets like Houston and Phoenix, where country is a dominant format anyway. In most other markets, he says, it is no longer recommended, because "such a small percentage of our audience gives us so much [time spent listening]. If you're turning things over that fast, you're going to annoy the heavy listeners."

HITTING THE LOTTERY

The other difference between now and the early '90s, of course, is the product, which PDs routinely criticize for not being as strong today as it was then. Programmers generally agree that weaker country music and stronger music in other formats is what drove much of the hot country audience away.

In the early '90s, such artists as Garth Brooks, Clint Black, Billy Ray Cyrus, and Tim McGraw were just breaking through, and the format itself was so trendy and popular and attracted so much media interest that, Garrison says, "it didn't hurt you to have 50 currents, even if half of them were stiffs. Now, in 1998, with AC and top 40 being better than they were, it's a more competitive environment. You'd better play the hits, or you're going to get killed."

Moody says stations started backing away from hot country formats "when the ratings started going down. Country hit the lottery in '93-'94, [when] there were a couple of things going on that we may never see again. Garth was new on the scene. He brought a whole new concert experience to country. The dance club thing was huge and brought a lot of

people into the format. And on top of that, we had Billy Ray Cyrus with 'Achy Breaky Heart.'" Later, when the P2s and P3s went away, Moody says, "some people may have overreacted. Some people are still overreacting. People get more conservative when things get tighter."

"In general," Moody adds, "a lot of those [hot country] stations were set up for the younger P2, P3 listeners who have left us for the flavor of the month. They've left us for [the modern AC format] Alice."

"There are a lot of stations that got on the country bandwagon during the boom, and it was easy," says Shane. "The music was so exciting, and we were hip and glamorous. But as other things became interesting again, obviously you're going to lose the P2s and P3s. You're back to the P1s, and serving them is going to be harder because we've sat here for years with two or three country stations in the market playing the same gold records. We've overplayed some records and underinformed the audience about the artists."

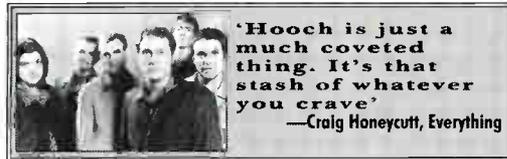
Shane recently conducted some research and found that there are 65 artists with four or fewer songs in the average station's library, making it "a truly faceless, song-driven library." Without well-defined artist personalities, she says, "it's hard to draw people to the format."

Shane also theorizes that country playlists may have shrunk since the early '90s partly in response to the increased job responsibilities heaped on many programmers since then. "PDs are asked to do so many things other than programming," she says. "It's easier to manage a music system with a smaller list."

Five days before he overdosed, bad boy Charlie Sheen reportedly talked to an L.A. disc jockey about a song he'd heard earlier that evening on the station. The tune by Everything was a roots rock jam complete with a horn solo, called "Hooch," that is often interpreted as a funky ode to drug use.

Coincidence? The Virginia band thinks so. "People try to put two and two together to get seven. I don't think it was foreshadowing Charlie's future or proves anything about the true meaning of the song," says the band's lead vocalist/guitarist, Craig Honeycutt. "He probably just heard the song and liked it because it's a catchy song. It's a whacked way to get the song out there, but every-

one tells me any publicity is good publicity." Honeycutt also clarifies that hooch means different things to different people. "Slang terms often start with one meaning and get morphed as



time goes on. Hooch is just a much-coveted thing. It could be a huge chunk of watermelon on a hot day. Older people, like my dad, use it to describe alcohol. To others, it might be drugs or a sexy lit-

tle woman. It's that stash of whatever you crave."

He does love the irony of the Sheen situation but doesn't think attendant publicity over the "Men At Work" star's interest will garner the band overnight success. "It was perfect because it was such a freak thing. But it isn't like we are instantly hip with the kids now. Maybe if it had been Brad Pitt or Matthew McConaughey, it'd be different."

With the song No. 19 on Modern Rock Tracks, the act doesn't seem to need the extra attention. Honeycutt prefers to credit hard work and constant touring since members met each other in a college music program. "It is a long time coming, and we have to thank all the college kids who supported us from the beginning. Our dreams are coming to fruition."

Billboard®

JULY 25, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	1	8	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	2	5	5	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
3	3	7	9	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
4	5	4	9	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
5	4	2	27	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
6	7	10	9	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
7	6	6	19	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
8	12	14	6	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
9	8	11	23	FUEL RELOAD	METALLICA ELEKTRA/VEEG
10	9	9	23	TORN MY OWN PRISON	CREED WIND-UP
11	14	16	9	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
12	11	8	10	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
13	10	3	18	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
14	13	15	13	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
15	16	19	16	SHIMMER SUNBURN	FUEL 550 MUSIC
16	15	13	10	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
★★★AIRPOWER★★★					
17	25	—	2	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
18	23	32	3	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
19	18	12	12	HEROES GODZILLA — THE ALBUM	THE WALLFLOWERS EPIC
20	19	20	8	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
21	20	23	26	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
22	17	17	14	WISHLIST YIELD	PEARL JAM EPIC
23	22	22	19	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
24	26	31	5	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
25	24	26	10	MONSTERSIDE STONES	ADDICT BIG CAT/2
26	29	25	12	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
27	32	34	3	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
28	21	18	14	SLAM DUNK DLR BAND	DLR BAND WAWAZATI!
29	27	24	22	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
30	33	27	16	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
31	34	35	6	PARK AVENUE FREAK 'ON' ICA	GIRLS AGAINST BOYS DGC/GEFFEN
32	35	39	3	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
33	31	30	5	SAINT JOE ON THE SCHOOL BUS MARC PLAYGROUND	MARCY PLAYGROUND CAPITOL
34	30	33	5	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
35	37	—	2	FLY AWAY 5	LENNY KRAVITZ VIRGIN
36	38	—	2	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
37	36	37	5	FALLING PERVERSION	GRAVITY KILLS TVT
38	28	21	13	FIRE IN THE HOLE VAN HALEN 3	VAN HALEN WARNER BROS.
39	NEW	1	1	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
40	RE-ENTRY	11	1	IN HIDING YIELD	PEARL JAM EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. # 1998, Billboard/BPI Communications.

Billboard®

JULY 25, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	1	16	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
2	5	6	13	INSIDE OUT EVE 6	EVE 6 RCA
3	3	4	16	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
4	2	3	20	SHIMMER SUNBURN	FUEL 550 MUSIC
5	6	7	6	ONE WEEK STUNT	BARENAKED LADIES REPRISE
6	4	2	20	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
7	8	10	7	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
8	10	12	12	SAINT JOE ON THE SCHOOL BUS MARC PLAYGROUND	MARCY PLAYGROUND CAPITOL
9	7	5	10	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
10	9	8	23	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
11	14	18	7	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
12	13	17	8	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/VEEG
★★★AIRPOWER★★★					
13	21	35	3	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
14	15	16	14	WHAT I DIDN'T KNOW (RADIANCE)	ATHENAEUM ATLANTIC
★★★AIRPOWER★★★					
15	19	26	5	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
16	16	13	25	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
★★★AIRPOWER★★★					
17	18	19	9	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
18	11	11	16	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
★★★AIRPOWER★★★					
19	23	27	4	HOOCH SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
20	12	9	16	PUSH IT VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
21	20	21	18	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
22	17	14	22	WISHLIST YIELD	PEARL JAM EPIC
23	30	—	2	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
24	26	28	5	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
25	27	30	5	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/VEEG
26	29	38	4	WISHING I WAS THERE LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
27	34	—	2	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
28	25	23	17	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
29	24	20	14	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
30	33	—	2	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
31	22	15	12	HEROES GODZILLA — THE ALBUM	THE WALLFLOWERS EPIC
32	NEW	1	1	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
33	31	31	5	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY COOLSVILLE/EMI-CAPITOL
34	32	32	10	4 AM CLUMSY	OUR LADY PEACE COLUMBIA
35	NEW	1	1	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
36	36	34	5	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
37	NEW	1	1	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
38	35	29	21	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
39	NEW	1	1	SAVE TONIGHT DESIRELESS	EAGLE EYE CHERRY WORK
40	28	22	16	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA



HITS! IN TOKIO

Week of June 28, 1998

- 1 The Boy Is Mine / Brandy & Monica
- 2 Ava Adore / The Smashing Pumpkins
- 3 Heaven's What I Feel / Gloria Estefan
- 4 Ain't That Just The Way / Lutricia McNeal
- 5 Deeper Underground / Jamiroquai
- 6 I'm Not Dreaming / Elisha LaVerne
- 7 My Heart Will Go On / Celine Dion
- 8 Black Velveten / Lenny Kravitz
- 9 Say You Love Me / Simply Red
- 10 The Cup Of Life / Ricky Martin
- 11 Troubled Girl / Karen Ramirez
- 12 Ray Of Light / Madonna
- 13 Everything's Gonna Be Alright / Sweetbox
- 14 Star Chasers / 4 Hero
- 15 Oasis / Eric Clapton
- 16 Why Can't We Be Friends? / Smash Mouth
- 17 Stay / Mica Paris
- 18 Life / Des'ree
- 19 Sexy / Los Amigos Invisibles
- 20 Push It / Garbage
- 21 The Wind / The Braids
- 22 I Saw The Light / Terry Hall
- 23 Anataenotsuki / Cocco
- 24 Hinoatarubasho / Misia
- 25 Everynight, Everyday / Jakaranda
- 26 Luxury: Coculture / Maxwell
- 27 The Hey Song / Speech
- 28 Lost Count / Ebba Forsberg
- 29 Live / Lenny Kravitz
- 30 Story / Suga Shikao
- 31 Operator / Inner Shade
- 32 Stop Listening / Tanita Tikaram
- 33 Don't Go Away / Oasis
- 34 Falling For You / Tamia
- 35 Too Close / Next
- 36 La Cour Des Grands / Youssou N'Dour
And Axelle Red
- 37 Intergalactic / Beastie Boys
- 38 The Arms Of The One Who Loves You /
Xscape
- 39 Torn / Natalie Imbruglia
- 40 Tsutsumikomuyouini... / Misia
- 41 Diggly Doggy Doo / Flabby
- 42 Top Of The World (Oie, Oie, Oie) /
Chumbawamba
- 43 Your Imagination / Brian Wilson
- 44 We Are Only Human / Sunland
- 45 Body Bumpin' (Yippie-Yi-Yo) / Public
Announcement
- 46 Everything Is Gonna Be Alright /
Jamie Myerson
- 47 April Fools / Rufus Wainwright
- 48 I Want You To Want Me / Solid Harmonie
- 49 Yuganda Taiyou / UA
- 50 There Will Be Love There - Ainoarubasyo - /
The Brilliant Green

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>

Songs Of The Summer 1998: From Billie And Brian To Mono And The Murmurs

YELLOW FEVER: Forget the summer reading list.

There's something about the warm summer months that makes radio more of a sidekick than any other time of year. It's the ideal backdrop, whether at the beach, by the pool, or driving the highway with windows low. It provides a soundtrack for romance, can ably provide an intangible breeze when it's sticky, and bookmarks memories that return consistently through the years.

In that spirit, here are AirWaves' picks for the definitive songs for the 1998 summer season. Most are already on radio. The others should be.

"Can't Get Enough Of You Baby," **Smash mouth** (Elektra/EEG). And you, too, were convinced these dandies were a campy one-hit wonder? They prove us all wrong with this groovy, organ-soaked, made-for-summer track that builds upon the best elements of "Walkin' On the Sun." Rapturous.

"Tell Me," **Billie Myers** (Universal Records). Sexy and raucous, this pop celebration of endless possibilities in passion makes it clear that Myers has much more than a kiss of rain in mind for her rapidly expanding fan base (AirWaves, Billboard, June 26). Perfect fare for cookouts where the embers are already burning. Don't miss the outlandish video, either.

"You Won't Forget Me," **La Bouche** (RCA). While radio is having a hard time grasping its potential, minor chords and a killer chorus make this manic dance track a good bet to be the ultimate song of the summer. It's also the duo's most confident, least redundant track yet.

"Anytime," **Brian McKnight** (Motown). "Do I ever cross your mind/Anytime?" has become one of the most adhesive hooks of the year; there's no need to let go of it now. Suave and sensual as anything **Marvin Gaye** conjured up in the '70s and '80s, this track is just aching for moonlight. Ooh la la.

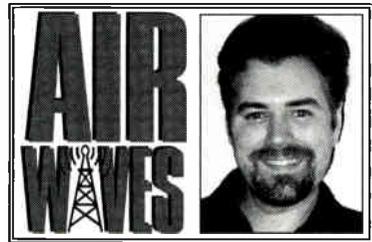
"Someone To Call My Own," **Behan Johnson** (RCA). This sadly underappreciated duo has one of the freshest rock/pop debuts of the year. Snubbed by radio, this folksy pop track is worth the search. Then you can pretend your adult top 40 outlet is as savvy as you. A splendid showcase for this elegant outfit.

"Crush," **Jennifer Paige** (Edel America Records). Sometimes it's enough to be a pure top 40 record with nothing more in mind than a popover hook and a fresh, unaffected vocal. Don't overthink this one, just turn it up, memorize the chorus, and wait for it to become a staple on your favorite station.

"Find My Way Back (Mark's Extended N-R-G Radio Mix)," **Diana King** (Work). One of those rare exam-

ples where a sedate track is remixed and untamed like a blowtorch turning ice to boiling water. Decadently vital. A must-hear.

"Another Day Goes By," **Dakota Moon** (Elektra). In case you're planning a set by the campfire, you'll be needing this to lip-sync to. Mix



by Chuck Taylor

acoustic **Doobie Brothers** with a liberal pinch of **Bill Withers**, then gently toss with four-part harmony. Serves all.

"Tearin' Up My Heart," **'N Sync** (RCA); "When The Lights Go Out," **Five** (Arista); "I'll Never Break Your Heart," **Backstreet Boys** (Jive). Boy bands are bringing out some of the best melodic, pure pop music since, well, the last wave of boy bands. Credit these acts with helping make top 40 free and easy again.

"Slimcea Girl," **Mono** (Mercury). A little lounge music for after-beach cocktails. Killer chorus and cool enough to tame the heat. A brilliant follow-up to debut mod-rock hit "Life In Mono," and the song that should blow this band into mainstream consciousness.



GO-GO'S

"Go-Go's Greatest Hits" (I.R.S.). Add a little **Culture Club** and some **Bananarama**, and you'll understand why we all think the '80s were so fun. Tireless summertime tunes.

"The Way," **Fastball** (Hollywood Records). No matter that this song has been working its way across modern rock, adult top 40, and now main-



FASTBALL

stream top 40 since February. The juice is still as fresh as the day you first heard it. A keeper. (PS. I smell a Grammy.)

"A Rose In The Wind," **Anggun** (Epic). This budding Indonesian singer/songwriter (AirWaves, Billboard, April 25) is just getting off the ground with her first radio single, "Snow On The Sahara." But the con-

summata gem on her recently released album is this gorgeous anthem relating to womanly strength. It promises to make the summer breeze a little cooler. Please don't miss.

"Debbie," **B-52's** (Reprise/Warner Bros.). The gang's all here for this delectable throwback with the ultimate summer party band (AirWaves, Billboard, June 13). From the tasty must-have CD "Time Capsule—Songs For A Future Generation."

"La Di Da," **the Murmurs** (MCA). A driving song straight down modern rock byways. Fab harmonies and a stuck-for-good hook that'll have you 15 miles over the speed limit in a flash.

"Halo," **Texas** (Mercury). One listen and I don't need to tell you why. OK, so you'll have to go to the U.K. to hear it on radio, but sometimes it's worth going the extra mile for up-tempo modern rock-edged pop music that's inspiring, natural, luscious. You won't regret it.

"Cruel Summer," **Ace Of Base** (Arista). Get over your preconceptions and have a little fun. One listen and you'll be a believer in this update of **Bananarama's** 1984 timeless debut U.S. hit. It's the first U.S. single from the Swedish act's upcoming album, "Every Time It Rains," due July 14. Try it for sunny delight.

"Feel It," **the Tamperer Featuring Maya** (Battery/Jive). In-your-face bass and chimes set the stage for this aggressive-yet-ticklish instrumental-based dance track that's just over from Europe and certain to light up radio mix shows here in 10 minutes. You'll love it for its nonsense chant, "What's she gonna look like with a chimney on her?" Resistance is futile.

"To Love You More," **Celine Dion** (550 Music). This complex violin-drenched melodrama is the classiest thing on radio, soaring to the heavens—with a hint of a beat. Wait until you hear the reconstructed remixes from **Tony Moran**, expected by the end of July. Sensational effort from an artist who continues to thrill.

"Stand By You," **S.O.A.P.** (Crave). No apologies for this cheekful of bubble gum from the girls who hit overseas with debut single "This Is How We Party." How about a little puff pastry before sunning?

"Feelin' (Love To Infinity Remix)," **Gloria Estefan** (Epic). Elating power twirl from her current "gloria!" album, a collection of slamming dance songs designed to reinvent your world. Also, don't miss her recent radio hit "Heaven's What I Feel" and upcoming single "Oye." Her best album of the decade.

"Dream Weaver," **Erin Hamilton** (Trax Recording). How could no one have thought of rejuvenating this top five 1976 **Gary Wright** chestnut into a hi-NRG fiesta? Fierce breakdown within and enough vocal drama to set the beach—and your pulse—ablaze.

Jordan Follows Lifelong San Fran Career To Become KYCY's New PD

THE LAST TWO TIMES KYCY (Young Country) San Francisco was between PDs, Tim Jordan stepped up as acting PD. This time, he gets the gig for good.

With the forthcoming departure of current PD Eric Logan for the operations manager slot at CBS sister stations WQYK-AM-FM Tampa, Fla., Jordan is relinquishing his duties as director of broadcast operations for KYCY-AM-FM and sister oldies stations KFRC-AM-FM to take his first-ever PD job at KYCY this month.

Jordan—who isn't related to KYCY assistant PD Steve Jordan but notes that some confusion will ensue—disproves the theory that you can't break into big-market radio without paying dues in small markets. He's spent his entire 18-year radio career in his hometown of San Francisco, where he grew up listening to KFRC.

Jordan, 36, studied music and broadcasting and worked as a percussionist and studio engineer for years. But when he married his childhood sweetheart and had two children, Jordan says, he "needed to get a legitimate job." He first tried KFRC but wound up doing production for crosstown KYA-AM-FM. He later became production director at crosstown KIOI and finally got in the door at KFRC in 1984. Along the way, he got involved in mixing audio and doing production for TV and later directing TV news, all while continuing to work at KFRC.

His role as production director at KFRC extended to KYCY when the two stations were brought under the same roof. When he received the title director of broadcast operations, Jordan says, his role expanded from "organizing the studio operations and creating synergy among the [two stations'] staffs" to the point where he was involved in all strategic-planning sessions for both stations, participated in music meetings for KYCY, and was responsible for hiring and firing. He had a hand in bringing aboard all of KYCY's current jocks with the exception of midday host Celeste Perry, and he calls himself the "right-hand man" of all three KYCY PDs he worked with: Lee Douglas, Larry Pareigis, and Logan.

Jordan says he's always loved country music and, as a musician himself, appreciates the fact that most country artists "can really

play their instruments and sing their songs. That's not true in all formats."

For the last four years, he's been traveling to Nashville twice a year for the Huntsman broadcasts during Fan Fair and Country Music Assn. Awards week. In the capacity of a line producer for morning man J.D., he has met (and pulled pranks on) numerous artists,

although as more of a behind-the-scenes player in the broadcasts, Jordan says.

"I actually know more people than know me," he says. "A lot of people, when they realize who I am, will be mad because of the amount of practical jokes" he's pulled during those Nashville broadcasts.

While he declines to discuss specifics, Jordan says, "I have been personally threatened by Trace Adkins and John Berry. They

have threatened to come to San Francisco and give me an old-fashioned whuppin'." KYCY is notorious for pranks, such as 30-second interrogations, asking artists to fill their mouths with cereal and sing, and playing "sound-effects theater" during remote broadcasts.

Jordan says jokes are an effective way to let the artists' personalities come through and are more fun than asking them where they found their hit songs or having them play. "We already know they can sing and perform," he says.

As head of production, Jordan oversaw two highly produced radio stations in KFRC and KYCY. He says those kinds of production elements are important, especially in country, where "the music is so well-produced that you want to make sure your radio station has energy and communicates well in an exciting way. Production is critical. It is typically used to sell your own product on your own air. It needs to stand out and be the best thing that you have, so you need to be efficient and make sure you don't lose the message in a bunch of flash."

Self-deprecating humor is one of KYCY's trademarks and a specialty of Jordan's. He enjoys putting promos on the air that are "entertaining and informative and basically make you look like an idiot."

One example is a promo for a Berry/Reba McEntire show that was tagged backward as a promo for Berry's show, ending with a quick "and by the way, Reba is going to be there, too."

PHYLLIS STARK



McKNIGHT



DION

Music Video

PROGRAMMING

More Kinks Chronicles With 'Ray Davies Home Movies'

HOME MOVIES: It's not every day that you get to see rare home movies from the Kinks, one of the last great '60s British Invasion bands that's still standing. (OK, so the Kinks haven't toured in a few years, and loyal fans sometimes have to wait just as long for new material, but technically the Kinks still exist as a band.)

Velvet Records, which is reissuing all of the Kinks' albums from 1971 to 1986 (the years the band was with RCA and Arista), threw a party July 9 at the Tribeca Film Center in New York to celebrate the reissues and to screen a film from the Kinks' vaults.

Kinks front man/songwriter Ray Davies was at the party to show "Ray Davies Home Movies," a 10-minute documentary of never-before-seen Kinks footage from the band's 1972 "Muswell Hillbillies" era, including concert and backstage footage. The documentary was produced, directed, and narrated by Davies.

As he reminisced about shooting the film, Davies said that RCA, the band's label at the time, refused to finance it because "the record executives thought there would never really be any real marriage between home videos and music. A few years later, music videos came along."

Today, with just about every major act releasing a home video—often with the obligatory tour/backstage footage—it's easy to forget that a band in the early '70s that wanted to release its home movies was considered pretty exceptional, and, in hind-

sight, ahead of its time.

Some of the more memorable scenes in the documentary include the long-haired band eating at a decidedly straight-laced diner, onstage and offstage drunken antics, and Cyrinda Foxe (ex-wife of New York Dolls front man David Johansen and

Aerosmith's Steven Tyler) flirting up a storm with Davies while on assignment for Interview magazine. "I think she still has my hotel room key," Davies quipped after the screening.

The only disappointing thing about the documentary, judging from people's reaction afterward, was that it was too short. Everyone, it seemed, wanted to see more. Davies, who had to cull the final cut from more than six hours of footage, says the film won't be released on home video.

When asked about the current status of the Kinks, he joked, "I've sent them all on holiday." Then he added, "Well, the Kinks are like a family, and you never know what will happen next."

Davies, who was the inspiration for VH1's "Storytellers" series and the first artist on it, also said his first solo album, "The Storyteller" (Billboard, Jan. 24), is due at the end of this year or in early 1999.

"Ray Davies Home Movies" is a fascinating look at a band that understood the importance of visual media in music, even in the "low-tech" '70s. And it drives home the belief many have that they sure don't make bands like the Kinks anymore.

THE EYE



by Carla Hay



DAVIES

PRODUCTION NOTES

LOS ANGELES

Dave Meyers directed Master P's "Goodbye To My Homies" and Ginuwine's "Same Ol' G."

Randy Travis shot "The Hole" with director Joe Murray.

Esperanza's "They Don't Understand Me" clip was directed by Paul Boyd.

NASHVILLE

Diamond Rio shot "You're Gone" with director Peter Zavadil.

Jim Shea directed Vince Gill's "If You Have Forever In Your Mind" and Crawford West's "The Healing End."

David Abbott directed Blake & Brian's "Amnesia," David Kersh's "Wonderful Tonight," and Jeff Carson's "Shine On."

Director Michael Salomon lensed Toby Keith's "Tired" and Steve Wariner's "Holes In The Floor Of Heaven."

OTHER CITIES

Brad Hawkins shot the video for "I'm The One" with director Chris Kraft in Westminster, Texas.

Keith Harling's "Coming Back For You" was directed by Michael Merriman in Mission Beach, Calif.

FOR WEEK ENDING JULY 12, 1998

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



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Mariah Carey, My All
- 2 JD Feat. Jay-Z, Money Ain't A Thang
- 3 John Forte, Ninety Nine
- 4 Usher, My Way
- 5 Janet, Go Deep
- 6 Brandy & Monica, The Boy Is Mine
- 7 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 8 Cam'ron, Horse & Carriage
- 9 Nicole, Make It Hot
- 10 Aaliyah, Are You That Somebody?
- 11 P & New Power Generation, The One
- 12 Gerald Levert, Thinkin' Bout It
- 13 Will Smith, Just The Two Of Us
- 14 Brian McKnight, The Only One For Me
- 15 Public Announcement, It's About Time
- 16 Mya, Movin' On
- 17 Voices Of Theory, Say It
- 18 MC Lyte, I Can't Make A Mistake
- 19 Tyrese, Nobody Else
- 20 Missy Elliott, Hit 'Em Wit Da Hee
- 21 Imajin, Shorty (You Keep Playin' With My Mind)
- 22 Destiny's Child, With Me
- 23 Black Eyed Peas, Joints & Jams
- 24 Queen Latifah, Paper
- 25 Boyz II Men, Doin' Just Fine
- 26 Jagged Edge, Gotta Be
- 27 Big Punisher, Still Not A Player
- 28 Montell Jordan, I Can Do That
- 29 Mo Thugs Family, All Good
- 30 Myron, Destiny

NEW ONS

- Maxwell, Luxury: Cococure
Lil' Mo, 5 Minutes
Benito, Shake N Bake
Ginuwine, Same Ol' G
Mase, Lookin' At Me
T.G., Westside
Divine, Lately
Bone Thugs-N-Harmony, War
Absolute, Heat
Temptations, Stay
Jesse Powell, I Wasn't With It
Wendell Brown, Wrong Place, Wrong Time
Rah Sun & Big Punisher, I'll Be Around



Continuous programming
1515 Broadway, NY, NY 10036
Nashville, TN 37214

- 1 LeAnn Rimes, Commitment
- 2 Dixie Chicks, There's Your Trouble
- 3 Steve Wariner, Holes In The Floor Of Heaven
- 4 Ty Herndon, A Man Holdin' On
- 5 Collin Raye, I Can Still Feel You
- 6 Terri Clark, Now That I Found You
- 7 Reba/Brooks & Dunn, If You See Him/If You See Her
- 8 Pam Tillis, I Said A Prayer
- 9 Garth Brooks, To Make You Feel My Love
- 10 Brooks & Dunn, How Long Gone
- 11 Clint Black, The Shoes You're Wearing
- 12 Mark Wells, Don't Laugh At Me
- 13 Joe Diffie, Texas Size Heartache
- 14 Trisha Yearwood, There Goes My Baby
- 15 Faith Hill/W/Tim McGraw, Just To Hear You...
- 16 Billy Dean, Real Man
- 17 Bryan White, Tree Of Hearts
- 18 Michael Peterson, When The Bartender Cries
- 19 Kenny Chesney, That's Why I'm Here
- 20 Shane Stockton, Gonna Have To Fall
- 21 Keith Harling, Coming Back For You
- 22 The Wilkins, 25 Cents
- 23 Mark Nesler, Used To The Pain
- 24 Vince Gill, If You Ever Have Forever In Mind
- 25 Sara Evans, Cryin' Game
- 26 Dolly Parton, Honky Tonk Songs
- 27 Great Divide, Pour Me A Vacation
- 28 Diamond Rio, You're Gone
- 29 Brady Seals, I Fell
- 30 Tracy Byrd, I Wanna Feel That Way Again
- 31 Gary Allan, It Would Be You
- 32 Jo De Messina, I'm Alright
- 33 David Kersh, Wonderful Tonight
- 34 Mindy McCready, The Other Side
- 35 Charlie Daniels Band, Texas
- 36 Lonestar, Everything's Changed
- 37 The Mavericks, Dance The Night Away
- 38 Faith Hill, This Kiss
- 39 Thompson Brothers Band, Back On The Farm
- 40 Dwight Yoakam, Things Change
- 41 Bob Seger & Martina McBride, Chances Are
- 42 Monty Holmes, Why'd You Start Lookin' So Good
- 43 Randy Travis, The Hole
- 44 Jeff Carson, Shine On
- 45 Cledus T. Judd, Every Bub In The House Is Blown
- 46 Various Artists, One Heart At A Time
- 47 Shana Petrone, Heaven Bound
- 48 Clint Daniels, A Fool's Progress
- 49 Olivia Newton-John, I Honestly Love You
- 50 Linda Davis, I Wanna Remember This

NEW ONS

- Alan Jackson, I'll Go On Loving You
Bruce Robison, Angry All The Time
John Berry, Better Than A Biscuit



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Will Smith, Just The Two Of Us
- 3 Goo Goo Dolls, Iris
- 4 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 5 Aerosmith, I Don't Want To Miss A Thing
- 6 Beastie Boys, Intergalactic
- 7 Next, Too Close
- 8 Semisonic, Closing Time
- 9 Big Punisher, Still Not A Player
- 10 Usher, My Way
- 11 Matchbox 20, Real World
- 12 Puff Daddy Feat. Jimmy Page, Come With Me
- 13 Fastball, The Way
- 14 K-Ci & JoJo, All My Life
- 15 Shania Twain, You're Still The One
- 16 Barenaked Ladies, One Week
- 17 Master P, Thinkin' Bout U
- 18 Rammstein, Du Hast
- 19 Aaliyah, Are You That Somebody?
- 20 Harvey Danger, Flagpole Sitta
- 21 Eve 6, Inside Out
- 22 Metallica, Fuel
- 23 Sarah McLachlan, Adia
- 24 Janet, Go Deep
- 25 Brian McKnight, Anytime
- 26 Fuel, Shimmer
- 27 Dave Matthews Band, Stay (Wasting Time)
- 28 Madonna, Ray Of Light
- 29 Natalie Imbruglia, Torn
- 30 Rachid, Pride
- 31 Jon B., They Don't Know
- 32 Brian McKnight, The Only One For Me
- 33 Bone Thugs-N-Harmony, War
- 34 Cherry Poppin' Daddies, Zoot Suit Riot
- 35 Mariah Carey, My All
- 36 Green Day, Time Of Your Life
- 37 Usher, Nice & Slow
- 38 Mya & Sisqo, It's All About Me
- 39 Queen Latifah, Paper
- 40 Savage Garden, To The Moon And Back
- 41 Hanson, River
- 42 Lord Tariq & Peter Gunz, Deja Vu
- 43 Mase, Feel So Good
- 44 Def Squad, Full Cooperation
- 45 Nicole, Make It Hot
- 46 Matchbox 20, 3 AM
- 47 Will Smith, Gettin' Jiggy Wit It
- 48 The Smashing Pumpkins, Ava Adore
- 49 Beastie Boys, Sabotage
- 50 Marcy Playground, Sex And Candy

NEW ONS

- Natalie Imbruglia, Wishing I Was There
Master P F/Silk, The Shocker, Goodbye To My Homies
Esthero, Heaven Sent
Smash Mouth, Can't Get Enough Of You Baby



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Shania Twain, You're Still The One
- 3 Marcy Playground, Sex And Candy
- 4 Goo Goo Dolls, Iris
- 5 Sarah McLachlan, Adia
- 6 Natalie Merchant, Kind & Generous
- 7 Fastball, The Way
- 8 Aerosmith, I Don't Want To Miss A Thing
- 9 Madonna, Ray Of Light
- 10 Matchbox 20, Real World
- 11 Celine Dion, To Love You More
- 12 Sugar Ray, Fly
- 13 Bonnie Raitt, One Belief Away
- 14 Mariah Carey, My All
- 15 Paula Cole, I Don't Want To Wait
- 16 Third Eye Blind, Semi-Charmed Life
- 17 Sarah McLachlan, Building A Mystery
- 18 Smash Mouth, Walkin' On The Sun
- 19 Green Day, Time Of Your Life
- 20 Jewel, You Were Meant For Me
- 21 The Wallflowers, One Headlight
- 22 Rod Stewart, Ooh La La
- 23 Matchbox 20, 3 AM
- 24 Third Eye Blind, How's It Going To Be
- 25 Jewel, Who Will Save Your Soul
- 26 Fleetwood Mac, Landslide
- 27 Cherry Poppin' Daddies, Zoot Suit Riot
- 28 Barenaked Ladies, One Week
- 29 Edwin McCain, I'll Be
- 30 Billie Myers, Tell Me
- 31 Semisonic, Closing Time
- 32 Gloria Estefan, Heaven's What I Feel
- 33 B-52's, Debbie
- 34 Savage Garden, To The Moon And Back
- 35 The Brian Setzer Orchestra, Jump Jive An' Wail
- 36 Jon B., They Don't Know
- 37 R.E.M., Losing My Religion
- 38 Prince & The New Power Generation, Let's Go Crazy
- 39 Lisa Loeb & Nine Stories, Stay
- 40 Brian Setzer Orchestra, Jump Jive An' Wail
- 41 Hanson, River
- 42 Matchbox 20, Push
- 43 Prince, Baldhead
- 44 Prince, When Doves Cry
- 45 Prince, U Got The Look
- 46 Prince, Raspberry Beret
- 47 Prince & The New Power Generation, Kiss
- 48 Sinead O'Connor, Nothing Compares 2 U
- 49 Police, Every Breath You Take
- 50 Richie Isaak, Wicked Game
- 51 George Michael, Freedom '90

NEW ONS

- Dave Matthews Band, Stay (Wasting Time)
Eagle Eye Cherry, Save Tonight
Janet, Go Deep
Brian McKnight, The Only One For Me
Maxwell, Luxury: Cococure
Richie Sambora, In It For Love

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 25, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Aaliyah, Are You That Somebody?

BOX TOPS

- Mya, Movin' On
Pras, Ghetto Supastar
Five, When The Lights Go Out
Queen Latifah, Bananas/Paper
Brandy & Monica, The Boy Is Mine
Sparkle, Be Careful
Gerald Levert, Thinkin' About It
Backstreet Boys, I'll Never Break Your Heart
Usher, My Way
Master P, Thinkin' Bout Yo
Sarah McLachlan, Adia
Cam'ron, Horse & Carriage
Youssou N' Dour & Canibus, How Come
69 Boyz, Wool Wool
'N Sync, Tearin' Up My Heart
Black Eyed Peas, Joints & Jams
Limp Bizkit, Sour
Destiny's Child, With Me
Big Punisher/Fat Joe, Twinz
Eve 6, Inside Out
Aerosmith, I Don't Want To Miss A Thing
Will Smith, Just The Two Of Us
Public Announcement, It's About Time
Unwritten Law, California Sky
Voices Of Theory, Say It
Spice Girls, Stop
Boyz II Men, Doin' Just Fine

NEW

- Dandy Warhols, Everyday Should Be A Holiday
Flays, Got You (Where I Want You)
Ginuwine, Same 'Ol G
J'Son, I Should Cheat On You
Jagged Edge, Gotta Be
Jerry Cantrell, My Song
K-Ci & JoJo, Don't Rush (Take Love Slowly)
Master P, Goodbye To My Homies



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Dave Matthews Band, Stay (Wasting Time)
N'Dea Davenport, Bring It On
Esthero, Heaven Sent
Girls Against Boys, Park Avenue
Angelique Kidjo, Voodoo Child
Maxwell, Luxury: Cococure
Noreaga, N.O.R.E.
Supergass, We Still Need More
Swirl 360, Hey Now Now
Tyrese, Nobody Else



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 54-40, Since When (new)
Code Red, What Would You Do If (new)
Bone Thugs-N-Harmony, War (new)
Eagle Eye Cherry, Save Tonight (new)
Swirl 360, Hey Now Now
Brandy & Monica, The Boy Is Mine
Madonna, Ray Of Light
The Smashing Pumpkins, Ava Adore
All Saints, Never Ever
Goo Goo Dolls, Iris
Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
Tragically Hip, Poets
Love Inc., Broken Bones
'N Sync, Tearin' Up My Heart
The Wallflowers, Heroes
Puff Daddy F/Jimmy Page, Come With Me



Continuous programming
Hawley Crescent
London NW18TT

- Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
Brandy & Monica, The Boy Is Mine
Eagle Eye Cherry, Save Tonight
Lutricia McNeal, Stranded
Janet, Go Deep
Natalie Imbruglia, Wishing I Was There
Puff Daddy F/Jimmy Page, Come With Me
Des'ree, Life
K-Ci & JoJo, All My Life
Madonna, Ray Of Light
The Tamperer, Feel It
Busta Rhymes, Turn It Up
Bran Van 3000, Drinking In L.A.
Aqua, Turn Back Time
Mariah Carey, My All
The Smashing Pumpkins, Ava Adore
Total Touch, I'll Say Goodbye
Meja, All About The Money
Destiny's Child, With Me
Next, Too Close



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
Playa, Cheers 2 U
Nicole, Make It Hot
Alana Davis, Crazy



Continuous programming
Hawley Crescent
London NW18TT

- Three hours weekly
216 W Ohio
Chicago, IL 60610
Barenaked Ladies, One Week
Sister Soleil, Torch
Filter, One
The Smashing Pumpkins, Ava Adore
Limp Bizkit, Sour
Pennywise, Society
The Brian Setzer Orchestra, Jump Jive An' Wail
Wink, Simple Man
Girls Against Boys, Park Avenue
Chopper One, A Punk Named Josh



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Econoline Crush, Home
Corey Glover, Do You First
Pitchshifter, Genius
Monster Magnet, Space Lord
Wink, Simple Man
B-52's, Debbie
Paul Kelly, Tease Me
Samiam, She Found You
Barenaked Ladies, One Week
Spring Heeled Jack, Jolene
David Garza, Disco Ball World
Girls Against Boys, Park Avenue

DANCE MUSIC SEMINAR'S CALL TO ARMS

(Continued from page 1)

act with the more scattershot approach experienced by most dance artists. The former are nurtured by labels committed to getting them on the road around the country, he said, while dance artists are scurrying to be included on any number of projects, often under a variety of names.

"It's hard to work on developing artists when they don't look at themselves in the long term," he said. "How is the industry going to take dance music seriously when we don't seem to take it seriously ourselves?"

Keynote Michael Weiss, who heads dance label Nervous Records, explained that dance music's history has left it feeling like a stepchild of the music industry since the early 1980s, when labels blamed disco for an overall recession in the business. "Disco was a scapegoat, and dance music became something you use to expand the base of pop artists.

"To me, the dance genre doesn't have a chance to be its own entity; it's always a subsection," he said. He promised, however, that "dance will have its minute again. We have to build our entity and let it grow and have the confidence to build it."

Frank Ceraolo, senior director of marketing and A&R at Epic Records (U.S.) and a key figure in Sony Music's dance initiatives, lamented the fact that, over the past year, his department has been downsized, leaving him to balance promotion on a number of upcoming dance projects.

"It has truly been a challenging year with the loss of [Epic director of national promotion] Liz Montalbano. There were cuts. No explanation, just cuts," Ceraolo said in his keynote address. He encouraged label staff at the Dance Summit to "start making a louder voice to get what we want."

Ceraolo went on to criticize what he termed the "dub-track syndrome," where DJs favor instrumental tracks whipped up by remixers over vocal remixes.

"There's nothing behind a dub," he said. "They're faceless and don't really further the cause. Consumers don't know what to ask for in a store because they can't remember the loop. We're not helping each other here." His comments on the topic drew a supportive round of applause from the crowd, balanced between DJs, remixers/producers, retailers, and label promotion execs.

Ceraolo also touched on the tenuous issue of piracy in the dance community, saying that he has stopped by record stores in New York and found his artists' tracks remixed on DJ mix records. "This creates a situation where more people are not buying the music because they can get it like this or on their monthly tapes," he said, adding that up the label ladder, this gives the impression that dance music is not a salable commodity. "If we don't show a profit with what we do, we're all going to be sorry."

Another hot topic was the issue of artist commitment: "Dance artists need to release two, three, and four singles so that they can get a name and people say, 'Oh, that's who they are,'" Ceraolo said.

"Our industry has been about 'make a track, sell a track,'" added DiStefano. "Artists and labels must

commit to each other so this baby can advance as a whole."

The longstanding issue of radio support for dance music also arose. Larry Flick, Billboard's dance music editor and director of the conference, noted during one panel, "I don't know what happened to this alleged dance music revival that everyone was talking about in the last two years. I must have missed it."

While top 40 radio toyed with more uptempo product within the No Mercy/"Where Do You Go" period in 1996, it has again become an uphill battle to get dance music on the air.

Nervous Records' Weiss complained about commitment from radio on tracks he feels are obvious hits. Top 40/dance WKTU New York "played Byron Stingily for four weeks. That's not enough. We need one station to take our side once in a while," he said.

Offering the flip-side view, MCA A&R rep Carmen Cacciatore said that the bigger picture has to do with the *business* of dance, as with any other genre of music: "We have to be able to sell it; radio has to get listener response."

REMIXER WOES REVISITED

An annual panel on the woes of DJs turned remixers turned producers brought a who's who of the dance remix community, including Frankie Knuckles, Roger Sanchez, Soul Solution, Steve "Silk" Hurley, Maurice Joshua, and Austria's Peter Rauhofer (Club 69).



GUY

Among the current challenges facing the occupation is balancing how remixes are branded: "If you go too deep, radio won't play it. If you have too many vocals, the DJs won't play it," said Prince Quick Mix.

A number of the producers also insisted that record labels and artists should cater to their impressions on what a song should become in remixed form. Prince Quick Mix used the example of a remix he produced for Sarah McLachlan's "Adia," in which he changed the musical structure of the chorus. McLachlan turned the mix down, which Prince regarded as a wrong decision.

Bobby Guy, half of popular remixers Soul Solution, said that in order to increase their role in popular music, producers must aim for radio. "We're trying to get credibility as a genre, and we just keep going further underground. Let's make a record for the radio DJ, not the club DJ," he said.

THE ARTISTS' VIEW

On the artist side, many of the same harsh criticisms from years past cropped up in a separate panel, such as the genre's focus on producers as artists instead of the vocalists, and the questionable value of dub mixes that DJs prefer.

Participants, including CeCe Peniston, Sabrina Johnston, Byron Stingily, and Kim English, also debated whether terming themselves "dance artists" was a hindrance.

"We're performance artists," offered Logic Records' budding

soloist Harlan—a sentiment that most agreed upon. "It's detrimental to go under the moniker of dance artist."

Also discussed was how safe it is for artists primarily associated with dance to turn to other genres. "I can speak about this firsthand, believe me," said Peniston, whose third album, "I'm Movin' On" on A&M, swayed toward R&B—and failed to ignite.



PENISTON

"Sometimes, doing what you feel isn't always accepted by the public," she said. "You've got to choose where you want to go and be consistent."

Outspoken artist Karel, meanwhile, told the crowd to stop complaining unless they planned to do something to resolve their gripes. "Everyone yells at the brick wall. They bitch and then go home and conduct business like they always have," he said.

A panel checking on the status of electronic music in the dance community drew only limited interest. Panelists discussed its various forms in drum'n'bass, trip-hop, techno, breakbeat, and the other subcategories under the umbrella but agreed that the music form is best viewed without labels.

"I don't want to say it's rock music or dance music," said Swedish Egil, a longtime Los Angeles dance radio programmer who programmed the now defunct Groove Radio and now operates Egil Records. "Yes, I can dance to most electronic music, but I'm a little bit afraid of labeling it. People should just see it as an emotional charge you feel when you listen to the rhythms."

WEB VID CHANNELS

(Continued from page 8)

only because there is so little room in the pipeline," says Colamussi. "For the first time, all music will be accessible, and it's a level playing field."

Concerns have also been voiced regarding fair-competition practices and licensing issues.

If, as the Recording Industry Assn. of America insists, Internet broadcasters are required to pay licensing fees to sound recording owners (i.e., labels) beyond those collected by organizations like ASCAP and BMI (Billboard, June 27), do labels hold an unfair advantage in the online programming arena?

At an early-July music and technology conference in San Diego, Rep. Brian Bilbray, R-Calif., voiced concern that such fees, negotiated between labels and Webcasters, may be prohibitive to competition.

"There is now a possibility of [a few] people controlling the record industry right now, because they don't have to worry about the bright lines," said Bilbray. "They know they've got copyrights and the right to broadcast. They can move into a new segment of the industry and preempt other, smaller companies because, basically, the smaller companies don't have the absolute right to copyright and can be nicked and dimed by millions of bits."

Panelists Urge Greater Grammy Participation

BY CHUCK TAYLOR

CHICAGO—A bittersweet discussion on the launch this year of two Grammy Awards dance categories was the subject of one of the more controversial panels at the fifth annual Billboard Dance Music Seminar, held July 8-10 at the Chicago Downtown Marriott.

The new categories, for dance song and remixer of the year, were at first celebrated as the culmination of a long-fought struggle with the National Academy of Recording Arts and Sciences (NARAS), which sponsors the Grammys. The panel mood, however, took a downward turn when sparse attendance at the session prompted grief over a seeming lack of passion within the dance community for the opportunities such a victory presented.

"The category has given increased legitimacy to dance music. That is reflected throughout the industry," offered Columbia Records senior director of dance music Dave Jurman. "There's also the increased profile from a sales and marketing perspective, which gives the impression of increased importance."

"We've come full circle," agreed DJ/remixer Frankie Knuckles, who nabbed the first Grammy for remixer of the year. However, "for people in this industry to say, 'Yeah, whatever,' instead of 'What an opportunity,' is baffling to me. People can't sit back and bitch. It's easy to be critical, but your voice means nothing if you're not involved."

Publicist/manager Jimmy Hester, addressing the room, added, "Where are the big names in this room? There are so many creative people in dance music, and they have to support these events."

Journalist Michael Paoletto, who sat on the Grammy dance categories' screening committee, added statistical fuel to the fire, noting that of 200 dance titles submitted, only 75 records qualified.

"I'm amazed by the lackluster amount of records we received. And it's surprising the number of independent labels that did not submit product," he said.

On the positive side, Knuckles acknowledged the advantages that the increased exposure of the Grammy win has had on his career, including an 18-month extension of his most recent worldwide tour.

"I would have dropped anything to be here at this panel today," he said. "This is important and beneficial to the entire dance community. When a door opens, I try to take as many people as I can through it." Knuckles also called for unity within an often divided dance community.

NARAS trustee Hank Neuberger and Chicago chapter head Griff Morris praised the addition of the new categories and encouraged the industry to play a part by joining the organization as voting members.

The pair also pointed out the salable exposure resulting from the Grammys, as well as the numerous national and community-based outreach programs sponsored by NARAS to further music education and information in the U.S.

"First, when we recognize dance music's creative people and put them on the international stage, we expose them to the public around the world," said Neuberger. "Second are the public-education initiatives."

For information on what NARAS has to offer, visit its World Wide Web site at www.grammy.com.

Sony's 'Titanic' Sequel Set Due

NEW YORK—Retailers who saw their sales buoyed by the "Titanic" soundtrack may want to keep an eye on the horizon for the follow-up set, "Back To Titanic."

Sony Classical, which says it has rung up international sales of nearly 25 million units for "Titanic," is expected to announce that it will launch the sequel album in the U.S. on Aug. 25, a week before Paramount Home Video releases the movie on home video. International release of the album is due sometime this fall, when 20th Century Fox Home Entertainment releases the video in the rest of the world.

The sequel, which has been planned since early this year (Billboard, Feb. 7), again features Academy Award-winning composer James Horner conducting and performing his music; the set features both new recordings and previously

unreleased music from the film.

Among the former are Horner's newly composed "Titanic Suite And Epilogue: The Deep And Timeless Sea," two symphonic works to be performed by the London Symphony Orchestra. The previously unreleased film music includes "below decks" Irish tunes performed by the group Gaelic Storm and the music played by the ship's band as the great boat sank, performed by the chamber orchestra I Salonisti.

Also included on the new album, according to Sony: a radio edit of Celine Dion's hit "My Heart Will Go On" that features dialogue from the movie. Norwegian singer Sissel will also make a return appearance on "Back To Titanic," while Sony Classical artist Eileen Ivers, an Irish-American fiddler, will take her maiden voyage, performing on some of Horner's original compositions.

AUSTRALIAN MUSIC BIZ ROCKED BY LIFTING OF PARALLEL-IMPORT BAN

(Continued from page 1)

paigns.

This third battle—the hardest fought and one that often degenerated to personal insults—seemed destined, like its two predecessors, to end in defeat for the government. The major opposition parties had lined up with the record industry, as did, in the last month, the two independent senators who hold the balance of power here, Brian Harradine and Mal Colston.

But Harradine was persuaded to shift his view through a deal involving the Native Title Act, a subject on which Harradine feels passionately. The early hour of the vote is said to have been timed so that the ailing Colston, who has cancer, would not be in Parliament.

The backlash was immediate. "An act of political chicanery, it was disgusting," says Emmanuel Candi, executive director of the Australian Record Industry Assn. (ARIA). Denis Handlin, CEO of Sony Music here, calls the move "both morally and commercially a disgrace." Kim Beazley, leader of the major opposition party, Labour, promised to repeal the legislation if re-elected. "This decision will poison the grass roots of the industry," says Tim Freedman, guitarist/songwriter of chart-topping Phantom act the Whitlams.

Handlin also rejects the government's offer of \$6.2 million over three years to invest in local talent, as "bread crumbs compared with the money spent in developing and marketing Australian talent." Adds Michael McMartin, co-chairman of International Managers Forum (Australia), "Let us worry about finding our funds; just leave our copyright alone."

However, Mara Bun, spokeswoman for the Australian Consumers Assn., says, "For music lovers, it is a very good decision. There's no way the international record industry can afford not to be big players here. Now they're going to have to fight for their place. We're not going to hand it over to them on a plate."

The government is standing by its claim that CD prices would fall to Australian \$19 (\$11.78)—a full-priced CD here is now Australian \$31 (\$19.22)—through the rise of discount chains and no-frills import warehouses.

Sen. Richard Alston, minister for arts and communication, recently told TV audiences, "One of Australia's largest retailers, Woolworths, has said that breaking the multinationals' monopoly will allow it to sell CDs for between 25% and 30% less."

These claims are rebutted by the market-leading chain, Sanity, which accounts for 25% of record sales, and the Australian Music Retailers Assn., which represents 2,000 outlets.

"If CD prices drop by that much, I'll eat my hat," scoffs Michael Gudinski, CEO of the Mushroom label. "The government sold a vote-grabbing gimmick which it isn't going to deliver. Nothing will change. It hasn't in New Zealand, where they brought it in six weeks ago, and it won't here. Because the Australian dollar has dropped in the last 12 months, CD prices are competitive to those in Europe and the States."

ARIA predicts a flood of pirated copies and cheap imports, unemployment, and "a substantial loss of

royalties to Australian music publishers and composers."

Most of the major-record-label heads who spoke to Billboard were reluctant to estimate job losses. But with most forecasting a 30% loss of sales in the first year, the flow-on effect to the manufacturing and distribution sectors would be immediate.

"We'd be looking closely at marketing and advertising," admits Paul Dickson, group managing director of PolyGram's music operations. "As passionate as we are about new Australian acts, we'd have to be realistic."

There would be fewer promotional tours, many say. "They're often expensive exercises but can be effective," says Chris Hanlon, managing director of the EastWest label. Hanlon points out that Warner Music Australia has become the top territory seller for matchbox 20, the Corrs, Jewel, and k.d. lang through such visits.

Local artists also face a depressed flow of royalties—an Asian-made CD would earn a performer 40 Australian cents (25 U.S. cents), compared with the domestic rate of Australian \$1.68 (\$1)—and harder deals from retail and record companies.

McMartin believes that fewer deals "would put record companies in a superior bargaining power. Artist deals would be worse."

Tour support for Australian acts to the region would stop and dive for Western markets. "An act from this part of the world already faces hurdles; why set up even higher hurdles?" ponders Sarah Longhurst of Longshot Management. One of her acts, Custard, last year was partly funded by BMG Australia to open on U.S. dates by Presidents Of The United States Of America and record an album in Memphis. "I can't say for sure if we can get that sort of financial support again," she says.

The timing of the copyright change is unfortunate. Buoyed by the global success of silverchair, Savage Garden, Natalie Imbruglia,

Tina Arena, and Peter Andre, labels have been investing in showcasing local acts abroad. "It's a time we should be going, 'Hey world, here we come!,' not going on the back foot," says McMartin.

David Williams, managing director of Shock Records, predicts greater difficulty in stocking new Australian music in stores. "Retailers are going to be driven to fill racks with the cheapest possible products, particularly deletions and cut-outs from overseas, on which no royalties are payable. I can't see retailers taking risks in supporting new and developing Australian artists when there is an easy buck to be made by buying the imports which we will see flooding the market in months to come."

Retail has been slow to respond to the change. Sanity declines to comment but is said to be guarding its relationship with local suppliers. John Hazell, managing director of HMV Australia, says in a statement, "We will now be reviewing our position on adding HMV Australia to our global buying programs. We expect there will be long-term benefits to ranging and pricing; however, [we] will be studying the legislation, the timing of its likely effectiveness, and import opportunities over the next few weeks."

ARIA's Candi has urged Prime Minister John Howard to reconsider. "If he fails to act on this matter, he sends a message to the Australian electorate that thousands of Australian music-industry jobs don't matter, that small business music retailers have no future, and that Australian music culture deserves no support," says Candi.

But with talk of a national election in October, the music industry is again creating a united front—this time to mobilize against the Howard government. "This is war," says PolyGram's Dickson, without the hint of a smile.

EC STUDYING LIFTING PARALLEL-IMPORT BAN?

(Continued from page 3)

the Phonographic Industry here, comments, "The Commission is looking at this only from the point of view of trademarks at the moment. But, as is well-known, if the conclusion there is that universal exhaustion is to the benefit of consumers, the next step will be the copyright industries. Copyright will be the next victim."

The Dutch government, along with its counterparts in Denmark and in new EU members Sweden and Finland, has always been uncomfortable with the idea of community exhaustion alone and has implemented EU legislation banning parallel imports of records with great reluctance.

Parallel imports were formally excluded from the EU—as opposed to being banned from its individual member states—under the so-called Rental Directive of 1992.

The directive was adopted into Dutch national law in 1994 and overturned long-established practices under the historic Benelux—Belgium-Netherlands-Luxem-

bourg—customs union. Sweden and Finland were obliged to adopt the directive's provisions on joining the EU in 1996, and both countries shared the Netherlands' distaste at having to erect barriers to parallel imports.

Now the deep-seated, Dutch-led resentment of the ban on parallel imports has resulted in the Commission beginning its investigation into the concept of universal exhaustion. Trademarks is seen as the route of least resistance for the Dutch pressure. The relevant legislation in the area, the 10-year-old Trademarks Directive, is due for review by the end of next year.

Observers suggest that the Dutch government's enthusiasm is less for amendments in the trademarks arena than for changes that would allow the parallel importing of records. Evidence for this is the fact that the Dutch competition authorities have conducted two inquiries into CD prices during the 1990s and took a keen interest in the U.K. government's investigation in the same area in 1993.

Parallel-Import Primer

Parallel imports is the name given to a particular type of cross-border album shipments. An import is said to be a parallel if the record involved is already available in the country to which it is being shipped.

For instance, if HMV in London buys its Michael Jackson albums from Sony Music in the U.S.—where CD prices are, generally, the lowest in the world—instead of from Sony Music U.K., that is a parallel import. Under present legislation, Sony U.K. is entitled to ask for the U.S.-originated albums to be excluded from the U.K. because they infringe the copyright Sony U.K. holds to Jackson's repertoire within Britain.

The Australian decision to relax the barriers to parallel imports means retailers and wholesalers there can now buy all albums from

any legitimate source in the world and need not necessarily deal with their local major-label affiliate.

Parallel imports are distinct from the European Union's transshipments. The EU is a single market covering 15 nations, and price differences mean retailers often buy their stock from outside their own country. While this trade used to be illegal parallel importation, the sovereign legislation governing it now is the EU's "constitution," the Treaty of Rome, which states that there should be a free flow of goods and services across the Union.

In this way, parallel imports within the 15-nation bloc have been legitimized as transshipments. Nonetheless, parallel imports into the EU from outside—notably the U.S.—remain tightly controlled.

JEFF CLARK-MEADS

'RIDER RADIO THEATER' HITS THE ROAD

(Continued from page 11)

was asking where they could get it," says Ranger Doug. "It's a very powerful, semi-spiritual sort of tune."

The album includes several other covers from Sons Of The Pioneers' songbook: "A Hundred And Sixty Acres," "Cowboy Camp Meetin'," and the Nolan-authored "One More Ride," which features the Riders' fellow Grand Ole Opry star Marty Stuart. "He's been on the 'Riders Radio Theater' more than any other guest and has a great love of the tradition," says Ranger Doug.

Also guesting on the album is Johnny Western, known for his work as the writer/singer of the theme song "The Ballad Of Paladin" from the classic western TV series "Have Gun, Will Travel." Western, now a country DJ in Wichita, Kan., who still performs, assists on the "Paladin"-inspired comedy centerpiece "The Ballad Of Palindrome." The song is a Riders' live-show favorite in which the mysterious stranger Palindrome, played by Too Slim, rides into town and answers every question with a palindrome. The album version of the "always evolving" tune, notes Ranger Doug, features Too Slim's new forward-backward response, "Go hang a salami, I'm a lasagna hog."

COUNTRY COMEDY

Riders In The Sky's comedy, as much a part of their act as is their mastery of western country music tradition, is central to Rounder's promotional efforts in support of the new album. Notes the label's VP of national promotion and publicity, Brad Paul, "We have a saying here coined by their new manager, Paul Lohr [VP of Buddy Lee Attractions and head of New Frontier Management, the Riders' management company], that everybody is a Riders fan—they just don't know it yet. And it's true: Nobody who's seen these guys ever walks away bummed out! The challenge is to get people to see and hear them, in a world that's increasingly difficult to get a hearing for non-mainstream pop artists or household names."

In exploiting the Riders' comedy, Rounder is dropping new comedic Riders bits in between cuts on the July edition of the "Frontiers Of Country" sampler promo discs it services monthly to country radio. These include "Phantom Of The Chuck Wagon," some trail tips, and the return of "Naomi Fudd" to performing.

Rounder will later put all the bits on a separate disc, to be serviced to all formats as comedy programming. Riders humor will also be a major component of an electronic press kit.

On release date, the Riders will personally deliver "Western Howdy!" on horseback to radio and retail in Nashville. Rounder will simultaneously offer a 10%-off deal on catalog titles.

Paul says that the label may also partner with a specialty distributor to take the new album to the western-lifestyle media outlets like "American Cowboy." Promotional tchotchkes are also available.

"We're showing what these guys have accomplished in 20 years by not playing the latest flavor-of-the-month country music but by staying true to their western music roots," says Paul.

"They're one of the hardest-working groups in the business, and their catalog sells incredibly here," adds Terry Currier, head of Portland, Ore.'s two Music Millennium stores.

Bruce Kidder, PD at roots station KHYI Dallas, says that "Western Howdy!" will get "significant hang time."

"They've always done very well on our airways," says Kidder, "and when we first went off the satellite feed over a year ago or so, they were the first big studio guests we had. Based on the response, they've settled in as one of our core artists, though we handle them almost like new artists, because most people only know them through the radio program or their [short-lived] Saturday-morning kid's TV show. But they really ought to be American icons." JIM BESSMAN

RETAILERS STILL WARY AS DIVX PLANS SEPTEMBER ROLLOUT IN U.S.

(Continued from page 1)

that retail attendees and consumers weren't interested in this rival DVD format.

"They don't have a single video store endorsing Divx," Eves said at the convention, held July 8-11 in Las Vegas. "And only a tiny percentage of consumers are interested in it even after the format is explained to them, and most flatly said they were uninterested."

Divx spokesman Josh Dare acknowledged that no additional retailers were committed to the format, but he said other dealers are expected to make announcements throughout this summer.

Blockbuster, the nation's largest video chain, won't be one of those dealers.

At a briefing following his convention keynote address, Blockbuster Entertainment chairman/CEO John Antioco adamantly expressed his opposition to Divx.

"Personally, I don't think it's a good technology," he said. "It's invasive to the consumer with phone jacks and tracking. It's Big Brother watching." Referring to Divx's ad campaign, Antioco added, "We don't think it's the best way to watch movies at home."

Antioco, though, said Blockbuster will expand the sale and rental of DVD titles to 1,000 of its 3,000 stores by the end of the year. To date, the chain has been testing the format in about 100 stores in Richmond and San Francisco, the same test markets as for Divx.

Blockbuster is planning to launch a major DVD advertising campaign to support expansion, according to a spokeswoman. Details of the plan will be announced at a later date.

Other dealers said Divx's pricing strategy devalues video in general and confuses consumers.

Divx titles are priced at approximately \$5, but consumers pay additional fees following a 48-hour free viewing period.

"Divx is sending the wrong message about the value of video product," said Tower Video VP John Thrasher. "That's the frustration with Divx."

Retailers attending VSDA also expressed frustration with a Divx model that cuts out the need to return rental product to stores—eliminating foot traffic and potential follow-up business.

They were, however, high on the idea of DVD rental, something underscored by the warm response given to Warner Home Video's announcement of the national expansion of its DVD rental program, tested in Dallas, Philadelphia, Richmond, San Francisco, and Portland, Ore. (Billboard, July 18).

Despite the lack of VSDA membership support, Dare said, the company won't delay Divx's national launch.

"We're in a position that, being a month old, a lot of retailers are taking a wait-and-see attitude," he said.

He added that even if no other retailers carry Divx, the 500 Circuit City stores would be sufficient to take the product national.

"We had some good meetings with retailers at VSDA to gauge the interest and lack of interest out there," said Dare. "But we're moving ahead with or without them."

Divx has 60 software titles available from Universal Studios Home

Video, Buena Vista Home Entertainment, 20th Century Fox Home Entertainment, Paramount Home Video, DreamWorks Home Entertainment, and MGM Home Entertainment.

Another 90 titles will be available in time for the national launch, and three new players will also come on the market. New players from RCA, ProScan, and Panasonic are expected to be priced at \$499, which is consistent with the Zenith player already on the market.

On the software side, Dare says, Divx is "working real hard with Paramount" to set a Divx release date for "Titanic," which arrives on video Sept. 1 (Billboard, June 20) and is expected to be the year's biggest-selling title. "Right now it doesn't seem likely," he says.

While Eves and Blockbuster's Antioco expressed doubt about the Divx format, a new consumer study by Yankelovich Partners added new concerns.

According to the survey, conducted with 1,938 VCR households in April and May, 61% were "not very" or "not at all interested" in the Divx format. As for DVD, 51%

were "not very" or "not at all interested," with recordable DVD registering at 47%.

The survey also indicated that familiarity with DVD had doubled since the firm released the findings of an initial survey conducted in the fall of 1997.

In 1997, only 18% of those surveyed said they'd heard of DVD. In 1998, 37% of respondents said they were familiar with the format. According to the survey, 62% now say they haven't heard of DVD, down from 81% in 1997.

Eves urged that suppliers that choose to release titles on Divx should also make them available on so-called "open DVD."

Dare wouldn't comment on the survey. "You can forget about surveys when you look at sales," he said. "Our experience in the market tells us different information."

However, Dare wouldn't disclose Divx player or software sales and would only characterize them as "at the high end of our expectations."

He added it was consistent with Circuit City policy not to disclose sales figures.

Changes Ahead For VSDA

BY SETH GOLDSTEIN

LAS VEGAS—The Video Software Dealers Assn. (VSDA) escapes to Los Angeles next year after a convention in Las Vegas earlier this month that underwhelmed exhibitors and retailers. By the time it opens on the West Coast, the show likely will be changed in appearance, content, and length.

Some changes, compared with 1997, were already apparent during the July 8-11 event. VSDA said attendance dropped to 10,125, about 15% below last year's 11,500-12,000. In fact, most observers thought the number was closer to 8,500 people, who also had fewer sights to see.

"I do believe the size of the overall exhibit floor was down this year," said VSDA president Jeffrey Eves. "Clearly, industry consolidation has had an effect on the convention," he added, rattling off suppliers like Republic, Hallmark, and Turner that were no longer present.

Store owners have also vanished, the subject of the off-premises meeting called by the Independent Video Retailers Group (IVRG). It threatens legal action against Blockbuster

and the studios for discriminatory pricing (Billboard, July 18).

If retailers were rebellious at VSDA, they were also polite: No demonstrations materialized. However, IVRG did get the association's attention. Eves announced the formation of an Advisory Group Task Force of Independent Retailers, which will examine the angst-causing issues and recommend answers.



EVES

The proposed task force met with the post-show approval of "Savevideo," the anonymous dissident whose World Wide Web site was clogged with angry E-mails for weeks prior to Las Vegas. "It's very important that the right people are on the task force," he advised correspondents.

VSDA has a lot more on its mind. It wants to study the impact on consumers of the studios' copy-depth schemes that have caused the retailer ruckus but that Eves said have the potential of boosting rental revenues \$1 billion over the next three years. In addition, Eves said, the convention itself will undergo a complete evaluation, conducted by VSDA and its show partner, Advanstar Communications.

The analysis should be completed by the fall East Coast Video Show, the other VSDA/Advanstar joint venture and part of the deliberations. One change is in place: The convention stay has been reduced to three days from four.

VSDA will build on the positive elements of Las Vegas, such as a standing-room-only business session featuring Blockbuster chairman John Antioco and well-attended seminars on revenue sharing and DVD, while adjusting the exhibit formula.

The major vendors are the most eager to break the 16-year routine of big booths and boffo celebrities. A few years ago, they dropped the sponsored events (partly underwritten by VSDA) that cost anywhere from \$250,000 to \$1 million each. Now, floor space should follow suit, according to several executives.

20th Century Fox Consumer Products made a strong move in exploring new avenues of exposure in Las Vegas with "virtual store" displays off the convention floor.

Adult Vids To Go Solo In '99

The Video Software Dealers Assn. (VSDA) is being gelded.

Adult video suppliers—longtime VSDA exhibitors—will host their own show July 8-11, 1999, in the 54,000-square-foot Shrine Auditorium in Los Angeles. It's "down the street" from the Convention Center, where VSDA will hold its event next year, says Adult Video News (AVN) publisher Paul Fishbein, who has sponsored the porn display area for the past three conventions.

Fishbein, arguing that VSDA doesn't draw "satisfactory traffic," predicts AVN's Adult Entertainment Expo will attract "thousands of retailers" from the U.S. and overseas. "I hope I can bring [VSDA] business as well," he adds.

SETH GOLDSTEIN

Revenue Sharing Remains Contentious Issue

BY DON JEFFREY

LAS VEGAS—Revenue sharing, considered so sleepy an issue that it wasn't even a seminar topic at many previous annual conventions of the Video Software Dealers Assn. (VSDA), provided the most contentious moments at this year's gathering here.

Independent retailers charged that their larger competitors were receiving better deals from video suppliers (Billboard, July 18), forcing the chairman of the industry's behemoth, Blockbuster, to swear it had no special treatment.

The retailers also said studios were creating a confusing array of programs to increase copy depth in stores—so customers won't leave empty-handed—and changing the financial terms under which revenue sharing has traditionally operated.

They also complained that a leading revenue-sharing distributor, Rentrak, had betrayed them by going into business with Blockbuster and handcuffed them by requiring long-term exclusivity deals. Before the convention ended, Rentrak eased the retailers' concerns by eliminating the exclusivity clause, freeing them to cut revenue-sharing arrangements with any distributor or supplier.

For many years, revenue sharing had been the means by which smaller retailers could compete with the Blockbusters of the industry. By being able to "lease" cassettes from the suppliers at \$8-\$10 each—rather than buying them at wholesale prices averaging \$65-\$75—-independent retailers could order significant numbers of tapes. They shared the rental revenue with the supplier (which often got 45%) and the distributor (10%).

But all that changed in the past year.

Stung by declines in video-rental revenue and pressured by its owner, publicly held Viacom, Blockbuster sought a turnaround.

John Antioco, hired as chairman/CEO of Blockbuster a year ago, said in a VSDA speech that the chain's new-release rental revenue had declined 11% in 1996 and 1997. Before Blockbuster embarked on revenue sharing, he said, it last year spent about \$50 million above normal buying levels to increase copy depth. The experiment proved that more copies meant more revenue, and the chain began to embrace revenue sharing. Antioco said rental transactions were up more than 10% this year.

At present, Blockbuster has a number of deals with suppliers and distributors. It has agreed to take Rentrak-distributed cassettes from those studios that have deals with the distributor. And it procures tapes directly from some studios on a revenue-sharing basis. For those accounts, it licenses SuperComm's system of processing data and auditing transactions.

What riled small retailers was the suspicion that Blockbuster was receiving better deals from the studios than they were. But Antioco met this criticism in his speech. "We have no—zero, nada, nil—exclusive deals and no favored-nation clauses," he said, apparently referring to parent Viacom's ownership of Paramount Pictures. "We have done nothing contractually or otherwise to prevent the studios from signing deals—even better deals—with other retailers."

Several studios have been critical of revenue sharing because they want to minimize financial risk by booking upfront the full revenue

from tapes. With revenue sharing, they have to assume more credit risk and trust that retailers honestly record rental transactions.

Some movie companies—such as Disney, Fox, and Universal—have cut deals with Rentrak over the years, in part to provide smaller retailers an edge in competing with bigger chains. And now studios are dealing directly with Blockbuster—and, reportedly, other major chains—on copy-depth programs.

At the seminar on revenue sharing at the VSDA Convention, none of the major studios, though invited, participated. The one studio represented on the panel was independent Artisan (formerly LIVE) Entertainment, which does not lease product through revenue sharing.

Jeff Fink, Artisan's president of sales and marketing, defended his studio's policy. "We depend on getting our video revenue back in 60 days," he said. "That's how we continue to produce and develop films. We can't afford to have money from revenue sharing coming in 180 to 360 days." He argued that the moves toward revenue sharing had put too much focus on top hit titles and that there was "less breadth of copies in the marketplace."

Many retailers contended that copy-depth programs have become too complex and that the studios (as well as the larger retailers) keep changing the formulas for splitting the revenue.

Bob Tollini, senior VP of marketing for the distributor Major Video Concepts, said a major studio "came to us with a revenue-sharing program. Three weeks later, they changed the program. The industry's in a state of flux. It's creating complexity and confusion."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 351 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by Torn and 'I Don't Want to Wait' by Paula Cole.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ONE WEEK' by Barenaked Ladies and 'I Don't Want to Wait' by Paula Cole.

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '2 Way Street', 'The Actual', 'ADIA', 'All My Life', etc.

Hot 100 Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by The Boy Is Mine and 'I Don't Want to Wait' by Paula Cole.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'Destiny', 'Who Am I', 'Crush', etc.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay like 'Semi-Charmed Life' and 'I Don't Want to Wait'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay like 'Push' and 'I Don't Want to Wait'.

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with greatest sales gains like 'Tamerlane' and 'Remember When'.

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with greatest sales gains like 'Together Again' and 'I Don't Want to Wait'.

Billboard HOT 100 SINGLES

JULY 25, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	9	*** No. 1 *** THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC B40B9	1
2	2	2	24	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
3	3	4	6	MY WAY ● J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	3
4	6	7	5	COME WITH ME ● S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) EPIC 78954	4
5	5	6	9	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	5
6	4	3	24	TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
7	8	11	5	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	7
8	7	5	3	RAY OF LIGHT ● MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDOON, D. CURTIS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
9	9	8	12	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
10	12	13	17	SAY IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
11	10	10	15	EVERYBODY (BACKSTREET'S BACK) ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
12	13	12	18	ALL MY LIFE ● J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
				*** Hot Shot Debut ***		
13	NEW		1	NEVER EVER ● C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	13
14	11	9	26	THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	7
15	15	19	8	WHEN THE LIGHTS GO OUT ● E. KENNEY, T. LEVER, M. PERCY (E. KENNEY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	15
16	16	17	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, J. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	16
17	22	—	2	FRIEND OF MINE ● J. DUBS, DENT, STEVE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	17
18	14	14	34	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
19	17	15	16	SEX AND CANDY ● J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
20	24	54	3	NOBODY DOES IT BETTER ● WARREN G. (NATE DOGG, WARREN G., H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G. (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	20
21	18	21	6	STOP ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
22	33	48	4	CRUSH ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	22
23	23	23	8	WHATCHA GONE DO? ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	23
24	19	20	15	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
25	20	18	16	I GOT THE HOOK UP! ● KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 5331/PRIORITY	16
26	37	—	2	CRUEL SUMMER ● CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	26
27	21	16	10	I GET LONELY ● J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
28	32	51	4	CLEOPATRA'S THEME ● D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	28
29	28	31	19	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	26
30	26	26	7	STILL NOT A PLAYER ● KNOBLY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	26
31	27	25	9	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ● R. LAWRENCE, D. ANGELETTIE (R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	25
32	25	22	13	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
				*** Greatest Gainer/Airplay ***		
33	41	46	23	TO THE MOON AND BACK ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (X) COLUMBIA 78576	33
34	35	27	34	HOW'S IT GOING TO BE ● S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
35	30	24	22	GETTIN' JIGGY WIT IT ● POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
36	29	29	58	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
37	31	30	12	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
38	NEW		1	LOOKIN' AT ME ● C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) BAD BOY 79176/ARISTA	38
39	39	35	32	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
40	36	37	26	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
41	42	36	39	I DON'T WANT TO WAIT ● P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
42	49	57	11	THERE'S YOUR TROUBLE ● P. WDRLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	42
43	34	28	21	LET'S RIDE ▲ T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
				*** Greatest Gainer/Sales ***		
44	61	—	2	WOOF WOOF ● K. MILLS (V. BRANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	44
45	45	45	4	OOH LA LA ● R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	45
46	38	32	21	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
47	40	33	35	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	3
48	43	39	10	HEAVEN'S WHAT I FEEL ● E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	48	47	42	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
50	44	40	18	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	26
51	50	60	14	DO YOUR THING ● T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	50
52	55	59	5	BLACK ICE (SKY HIGH) ● MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	52
53	59	—	2	LANDSLIDE ● L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	53
54	47	43	18	CHEERS 2 U ● TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
55	52	41	20	WHO AM I ● J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	40
56	51	38	20	IT'S ALL ABOUT ME ● D. PEARSON (D. PEARSON, M. ANDREWS, A. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 9702/INTERSCOPE	6
57	62	—	2	DESTINY ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	57
58	53	42	4	AVA ADORE ● B. COORGAN, B. WOOD (B. COORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
59	68	—	2	HORSE & CARRIAGE ● POKE & TONE (C. GILES)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	59
60	60	62	5	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ● R. ROSA, D. CHILID (R. ROSA, D. CHILID, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
61	58	55	8	YOU WON'T FORGET ME ● F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
62	54	44	19	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
63	56	61	13	DING-A-LING ● DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLEGE 72961	56
64	65	64	20	BYE BYE ● B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
65	64	75	4	IF YOU EVER HAVE FOREVER IN MIND ● T. BROWN (V. GILL, T. SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	64
66	76	76	4	2 WAY STREET ● M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSJONES (C) (D) MOTOWN 860788	66
67	63	63	6	FREAK OUT ● T. RILEY (T. GAITHER, T. RILEY, B. EDWARDS, N. RODGERS)	◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028/INTERSCOPE	63
68	69	71	9	ONE HEART AT A TIME ● C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
69	67	69	9	NINETY NINE (FLASH THE MESSAGE) ● W. JEAN, PRAS (J. FAHRENKROG-PEETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
70	71	73	4	CAN'T WE TRY ● A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) ROBBINS 72025	70
71	NEW		1	REMEMBER WHEN ● L. BIANCANIELLO (S. WATERS, M. CALDERAN, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	71
72	73	91	4	HOW DO I SAY I'M SORRY ● K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	72
73	66	58	5	SPARK ● T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
74	80	52	19	VICTORY ● STEVE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
75	81	87	3	THE ACTUAL ● DJ PREMIER (L. TROUPE, G. CORDEW, C. MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	75
76	78	83	14	I JUST WANT TO DANCE WITH YOU ● T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
77	74	80	12	I DO (CHERISH YOU) ● C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568602	72
78	88	94	3	STEPPING STONE ● D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	78
79	72	67	10	WISHLIST ● B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896	47
80	89	77	4	MYNIA AIN'T A THANG ● J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	77
81	82	84	8	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) ● B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON (C) (D) EPIC (NASHVILLE) 78904	81
82	83	74	18	BITTER SWEET SYMPHONY ● YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
83	70	65	17	MONEY, POWER & RESPECT ● ANGELLETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	17
84	91	—	2	SO INTO YOU ● TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	84
85	86	78	9	I HONESTLY LOVE YOU ● D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
86	75	66	12	PUSH IT ● GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
87	79	89	3	LOVE THE WAY ● C. THOMPSON, C. EMORY, D. JONES (D. JONES, M. KEITH, M. SCANDRICK, Q. PARKER, C. THOMPSON, C. EMORY, S. THOMAS)	◆ EOL (C) (D) (T) RCA 65368	79
88	NEW		1	HEY NOW NOW ● M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ SWIRL 360 (C) (D) (V) MERCURY 566029	88
89	90	68	19	IMAGINATION ● J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) (V) QWEST 17253/WARNER BROS.	37
90	87	97	17	I'M FROM THE COUNTRY ● T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	63
91	84	79	10	NOW THAT I FOUND YOU ● K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
92	57	70	6	THERE YOU ARE ● L. STEWART (P. L. STEWART, TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	57
93	85					

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

IF AT FIRST YOU don't succeed, try again: Add Deborah Cox's "Things Just Ain't The Same" (Arista) to the short list of songs being worked at radio for a second time. The single, originally released in May 1997 as a ballad from the "Money Talks" soundtrack, didn't have an impact at radio. Until this week, the song never reached the Hot 100 Airplay list but did manage to chart on the Hot 100 in July 1997—mostly on sales points—eventually maxing out at No. 56 in the Sept. 13, 1997, issue. Cox then rerecorded her vocals for a dance mix by **Hex Hector** that became a huge club record in New York.

Arista serviced the dance single to retail in January of this year, around the same time WKTU New York began to spin the dance mix. The song has since become one of the station's most-played songs and its No. 1 call-out record, according to PD **Frankie Blue**. Broadcast Data Systems has logged 935 detections of "Things Just Ain't The Same" at WKTU. The dance mix is being re-serviced to top 40 radio this week. Outside of WKTU, six monitored stations are playing the song, including airplay leaders WHYZ New York, WBLI New York, WIOQ Philadelphia, and WWKX Providence, R.I. "Things Just Ain't The Same" has 9.4 million audience impressions and is ranked at No. 75 on the Hot 100 Airplay chart.

Nearly 67% of all the audience is derived from airplay at WKTU, but when you total the audiences of WKTU, WHYZ, and WBLI, 96% of the song's exposure is in New York. Not surprisingly, New York is the single's best sales market, accounting for 27% of the 288,000 units scanned since its release. If airplay ignites in other markets, "Things Just Ain't The Same" could return to the Hot 100 in a few weeks. The single will be included on Cox's as-yet-untitled album due Aug. 25.

GIRL POWER: Now that radio has decided Spice Girls are passé, make room for All Saints, the next U.K. import preparing to take U.S. airwaves by storm. The group's second single, "Never Ever" (London/Island), earns Hot Shot Debut honors for its No. 13 entry on the Hot 100. It's the highest debut on the Hot 100 Singles Sales chart, at No. 16, with 33,000 units scanned. "Never Ever" has 18 million audience impressions and is ranked No. 42 on the Hot 100 Airplay list. Prepare yourselves for the likely comparisons that will be drawn between the two U.K. girl groups, in much the same way tongues are wagging about **Backstreet Boys** clones **Five** and **'N Sync**.

WHAT'S NEXT: Due to popular demand, here's a select list of forthcoming titles. Keep in mind that release dates are subject to change. Look for the **Beastie Boys**' "Intergalactic" (Grand Royal/Capitol) to hit the Hot 100 next week, since the single in-stored July 14. The **Backstreet Boys**' "I'll Never Break Your Heart" (Jive) retails Tuesday (21). The following Tuesday, look for **Monica**'s "The First Night" (Arista). The first week of August, **INOJ**'s bass remake of **Cyndi Lauper**'s "Time After Time" (So So Def/Columbia) hits retail. Columbia will be releasing **Aerosmith**'s "I Don't Want To Miss A Thing" from the "Armageddon" soundtrack Aug. 11. **Janet**'s "Go Deep" (Virgin) is out Aug. 25.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BERNSTEIN LEGACY RENEWED WITH 80TH BIRTHDAY CELEBRATIONS

(Continued from page 1)

ing Score, page 45). Both efforts offer insights into the touchstones of a remarkable career—from Bernstein's *wunderkind* days and "West Side Story" to the golden years with the New York Philharmonic and the "Young People's Concerts," from midlife crises and failed productions to Mahler in Vienna and Beethoven by the Berlin Wall.

In the PBS documentary, several of the many musicians Bernstein touched over the years discuss his magic, including such peers as Isaac Stern and Stephen Sondheim and protégés like conductors Michael Tilson Thomas and John Mauceri. Yet Bernstein's impact is such that it extends beyond borders and generations, of course, and other artists have tales to tell of his inspiration.

Soprano Dawn Upshaw was enraptured by repeats of the "Young People's Concerts" as a young person and has gone on to sing Bernstein's songs on two of her Nonesuch albums and on the label's ensemble tribute "Leonard Bernstein's New York." She says, "Classical, theater, jazz—I can't think of anyone who brought so many worlds together with music like Lenny. And watching him conduct was so inspiring. He became the music, giving of himself completely. To me, that sort of vulnerability in an artist is very touching—and something to aspire to."

Although Bernstein took flak from both conservatives and the postwar avant-garde, a younger set saw something special in his communicative powers. Los Angeles Philharmonic director Esa-Pekka Salonen was studying at Finland's Sibelius Academy when he attended a Bernstein concert of Brahms' first symphony with his teacher and classmates.

"After the concert," Salonen recalls, "the teacher was so appalled by Bernstein's tempi and acrobatics that he told us to forget all about it: 'That's no way to conduct Brahms.' But I realized that we had witnessed something individual, something only he could do—and that is the mark of a great performer. There was this piece that we all thought we knew so well, and listening to Bernstein conduct it was like hearing it for the first time. It felt as if he was composing the symphony as he was conducting it."

BERNSTEIN ON RECORD

The performance that catapulted Bernstein to fame was his last-minute substitution for an ailing Bruno Walter as conductor of the New York Philharmonic; the 1943 Carnegie Hall concert of Schumann and Strauss was broadcast nationwide, and Bernstein the boy wonder was celebrated in *The New York Times* the next day. That effort has been preserved on disc by the Philharmonic and is available at Lincoln Center. More radio play is documented on the Philharmonic's acclaimed "Historic Broadcasts" boxed set, with Bernstein shining not only in Copland but Berg and Webern.

Bernstein's recording career proper began with RCA Victor in the late '40s, when he waxed a clutch of 78s as a conductor and pianist. RCA Gold Seal has reissued the performances in its four-disc "Bernstein—The Early Years" series, with highlights

including the first recording of Bernstein's blue-hued choreographic essay "Facsimile" and his dynamic solo piano in Copland's sonata and his own "Seven Anniversaries."

Bernstein's most Promethean output on disc came after he assumed the reins of the New York Philharmonic (which he directed from 1958 to '69), with a Columbia Masterworks contract that produced more than 200 records across three decades. Last year, Sony Classical launched the "Bernstein Century" midpriced reissue series, which not only supersedes the maligned "Royal Edition" of the '80s but makes available vintage LP performances never before released on CD.

So far, the "Bernstein Century" consists of 36 remastered and thematically repackaged titles, with 20 more due in November and another 32 in the first quarter of next year. According to Sony Classical senior

executive producer (and former CBS Masterworks chief) Thomas Frost, the series will eventually encompass some 150 titles. "This is a No. 1 priority," he says. "Sony recognizes that Bernstein's catalog is one of the key parts of the Masterworks legacy."

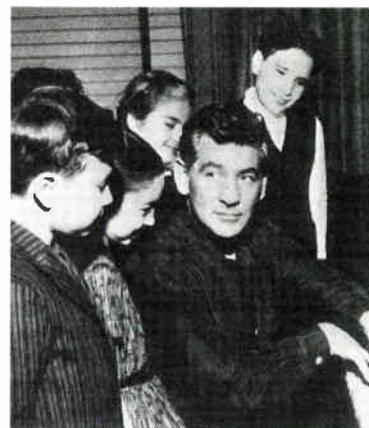
The obvious Sony gems include a disc that collects vivid takes on some of Bernstein's greatest compositions, with not only the evergreen "Symphonic Dances" from "West Side Story" but a suite from his classic score to "On The Waterfront." There are also definitive accounts of American symphonists and a set featuring one of the most popular readings of Gershwin's "Rhapsody In Blue" ever (with Bernstein on piano).

Also notable are the fruits of Bernstein's first Mahler symphony cycle, including a two-CD set that boasts a white-hot reading of Symphony No. 2 along with the "adagietto" from Symphony No. 5 that was performed at Bobby Kennedy's funeral. More unsung items of worth include a vital account of Bernstein's mystical ballet "Dybbuk" and several albums that feature his unique brand of exegesis, such as "Bernstein Discusses Charles Ives" and "What Is Jazz."

The "Bernstein Century" series has been knocked by some for its "bland" packaging and haphazard order of release. But Jeff Melancon, classical manager at the Lincoln Center Tower Records, says the series has proved attractive nonetheless. Upcoming Sony reissues look promising, as they include Bernstein's "Age Of Anxiety" Symphony, Dvorák's "New World" Symphony, Mussorgsky's "Songs & Dances Of Death" (with soprano Jennie Tourel and Bernstein on piano), and "How A Great Symphony Is Written" (with explication of Beethoven's "Eroica").

Bernstein left CBS for DG in the early '70s, eventually re-recording the bulk of his main repertoire with the New York, Israel, and Vienna

(Continued on page 93)

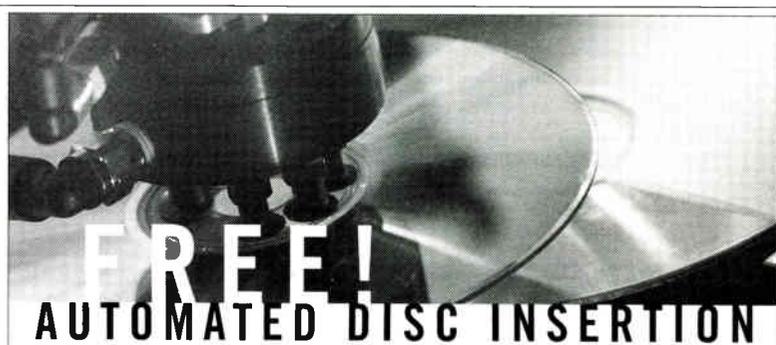


Kid Stuff. Leonard Bernstein explains a passage at the piano during one of his "Young People's Concerts" broadcast by CBS in 1964. His enthusiasm and easygoing erudition made the programs remarkably popular, introducing the classical canon to millions. Many of the "Young People's Concerts" are now available on video from the Bernstein Society/Sony Classical.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTIDN LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTIDN LABEL)
1	2	8	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)	14	—	1	THE ROCKAFELLER SKANK	FATBOY SLIM (SKINT/ASTRALWERKS)
2	—	1	WHAT U SEE IS WHAT U GET	XZIBIT (LOUD/RCA)	15	13	2	RAZA PARK	LATINO VELVET CLIQUE (SWERVE/LIGHTYEAR)
3	4	2	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTERZ (CREATOR'S WAY/ATLANTIC)	16	16	8	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
4	3	14	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)	17	18	5	STOP BEING GREEDY	DMX (THUFF RYDERS/DEF JAM/MERCURY)
5	5	4	NOT ABOUT ROMANCE	INNER CIRCLE (SOUNDBOWY/PREPUBLIC/UNIVERSAL)	18	21	3	RANK YOU	BEBE WINANS (ATLANTIC)
6	10	2	26 CENTS	THE WALKING DEAD (NASHVILLE/WARNER BROS. (NASHVILLE))	19	15	12	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
7	7	7	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD WOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	20	19	9	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
8	9	4	STAY	DREAMHOUSE (TRAUMA)	21	—	1	DELICIOUS	PURE SUGAR (GEFFEN)
9	8	17	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	22	—	6	N.O.R.E.	NOREAGA (PENALTY/TOMMY BOY)
10	6	3	BOOM BYE YAE	REISS (MERCURY)	23	22	6	ORDINARY PEOPLE	CLAY WALKER (Giant (NASHVILLE)/WARNER BROS. (NASHVILLE))
11	12	3	DO YOU	HEATHER B. (MCA)	24	1	14	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
12	11	8	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)	25	—	43	ALIVE	PEARL JAM (EPIC)
13	14	3	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)					

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



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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



JULY 25, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	4	3	***No. 1/GREATEST GAINER*** SOUNDTRACK COLUMBIA 69440 (11.98 EQ/17.98) 2 weeks at No. 1 ARMAGEDDON — THE ALBUM		1
2	4	1	15	SOUNDTRACK ▲ ² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
3	NEW ▶		1	***HOT SHOT DEBUT*** BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)		3
4	5	3	5	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
5	NEW ▶		1	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
6	6	5	8	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
7	7	2	7	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
8	8	8	33	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
9	3	—	2	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
10	10	18	4	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	10
11	9	7	48	BACKSTREET BOYS ▲ ³ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
12	2	—	2	DEF SQUAD DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
13	11	9	36	SHANIA TWAIN ▲ ⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
14	12	6	8	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
15	13	10	12	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
16	15	17	71	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
17	20	19	22	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
18	14	11	8	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
19	16	15	11	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
20	17	14	34	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
21	19	20	65	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
22	21	16	11	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
23	18	12	6	THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2
24	30	31	43	USHER ▲ ³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
25	31	27	6	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
26	27	26	18	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
27	24	29	6	SOUNDTRACK WALT DISNEY 60631 (10.98/16.98)	MULAN	24
28	25	22	19	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
29	26	24	56	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
30	33	33	41	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
31	23	13	10	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
32	34	32	36	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
33	28	23	31	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
34	37	36	52	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
35	29	21	10	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
36	32	28	8	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
37	40	43	30	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
38	36	25	10	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
39	48	47	3	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	39
40	39	35	18	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
41	43	41	12	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
42	47	58	12	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	42
43	38	40	42	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
44	56	85	16	'N SYNC ● RCA 67613 (10.98/16.98)	'N SYNC	44
45	44	44	42	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
46	42	34	6	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
47	50	46	16	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
48	41	38	8	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
49	45	45	5	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
50	46	37	6	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
51	58	66	10	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
52	59	59	24	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	52
53	57	54	75	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
54	55	51	66	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	52	50	7	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
56	22	—	2	♀ THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	22
57	60	48	6	GLORIA ESTEFAN EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
58	49	39	12	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
59	74	75	40	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
60	83	91	5	EVE 6 RCA 67617 (9.98/13.98) HS	EVE 6	60
61	70	64	20	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	61
62	62	52	33	GARTH BROOKS ▲ ² CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
63	35	—	2	RANCID EPITAPH 86497* (10.98/16.98)	LIFE WON'T WAIT	35
64	68	69	34	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
65	51	30	6	SOUNDTRACK ● ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	26
66	54	49	3	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
67	63	53	9	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
68	53	42	4	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	39
69	69	63	46	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
70	64	61	9	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
71	66	55	5	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
72	72	60	9	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
73	73	78	21	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
74	67	57	34	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
75	65	—	2	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
76	86	77	40	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
77	77	67	51	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
78	88	81	15	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	78
79	82	80	37	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
80	108	128	5	***HEATSEEKER IMPACT*** RAMMSTEIN MOTORSLASH 539901/ISLAND (10.98 EQ/16.98) HS		SEHNSUCHT
81	61	—	2	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
82	79	70	10	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
83	71	56	6	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10
84	76	71	43	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
85	78	74	17	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
86	84	73	58	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
87	89	76	32	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
88	93	82	15	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
89	80	—	2	VARIOUS ARTISTS EPITAPH 86534 (4.98 CD)	PUNK-O-RAMA III	80
90	85	62	18	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
91	87	86	15	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	86
92	75	68	8	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5
93	107	111	38	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
94	95	83	39	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
95	81	72	14	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
96	99	89	6	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
97	92	79	6	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
98	91	65	8	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
99	101	95	102	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
100	90	87	10	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
101	96	92	21	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
102	103	99	17	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
103	94	84	5	DWIGHT YOAKAM REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
104	104	113	21	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
105	149	148	6	***PACESETTER*** HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS		WHERE HAVE ALL THE MERRYMAKERS GONE?
106	102	93	47	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
107	105	90	3	BILLY BRAGG & WILCO ELEKTRA 62204*/EEG (10.98/16.98)	MERMAID AVENUE	90

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	97	101	35	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
109	98	—	2	COWBOY JUNKIES GEFEN 25201 (10.98/16.98)	MILES FROM OUR HOME	98
110	106	98	24	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
111	142	152	15	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
112	111	96	55	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974/COLUMBIA (10.98 EQ/16.98)		16
113	157	—	2	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
114	112	97	23	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
115	123	121	60	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
116	113	122	17	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
117	109	88	6	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
118	118	110	15	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
119	116	105	9	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5
120	115	108	29	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
121	119	107	6	VARIOUS ARTISTS COLD FRONT 6340/K-TEL (13.98/17.98)	CLUB MIX '98 VOLUME 2	107
122	120	102	11	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
123	117	106	14	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
124	122	112	40	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
125	124	130	5	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	124
126	125	118	43	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
127	130	103	23	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
128	134	136	46	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
129	151	138	11	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
130	126	116	8	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
131	114	100	8	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13
132	128	133	9	SOUNDTRACK ROCA-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
133	138	176	30	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
134	136	165	36	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
135	131	114	44	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
136	NEW ►	1	1	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	136
137	140	132	44	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
138	127	104	8	VARIOUS ARTISTS SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
139	164	164	17	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
140	132	94	5	SLAYER AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31
141	172	149	4	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	132
142	137	131	41	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
143	135	123	14	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
144	147	134	52	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
145	133	109	6	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
146	148	141	56	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
147	146	140	69	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
148	NEW ►	1	1	SOUNDTRACK DREAMWORKS 50051/GEFFEN (10.98/17.98)	SMALL SOLDIERS	148
149	141	124	14	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
150	150	126	12	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
151	110	117	4	RINGO STARR MERCURY 558598 (10.98 EQ/16.98)	VERTICAL MAN	61
152	100	—	2	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	100

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153	173	174	93	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
154	177	166	46	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
155	129	—	2	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	129
156	166	155	69	AEROSMITH ▲ ² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
157	162	142	35	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
158	160	139	30	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
159	171	147	11	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
160	158	144	46	TRISHA YEARWOOD ▲ ⁷ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
161	200	—	2	VARIOUS ARTISTS BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2	161
162	144	135	7	THE B-52'S REPRISE 46920/WARNER BROS. (10.98/16.98)	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
163	168	150	14	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
164	159	143	35	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	33
165	143	127	12	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
166	156	120	4	MXPX TOOTH & NAIL 540910*/A&M (8.98 EQ/12.98)	SLOWLY GOING THE WAY OF THE BUFFALO	99
167	169	156	44	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
168	167	175	35	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
169	178	158	61	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
170	153	125	11	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
171	NEW ►	1	1	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	171
172	155	129	41	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
173	175	170	43	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
174	189	178	20	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
175	154	137	14	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
176	176	188	14	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
177	RE-ENTRY	6	6	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVENTEMENTE	170
178	139	118	4	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	95
179	165	154	42	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
180	161	115	4	VAN MORRISON POLYDOR 531789/A&M (21.98 EQ/32.98)	THE PHILOSOPHER'S STONE	87
181	163	163	5	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		4
182	191	184	42	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
183	RE-ENTRY	55	55	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	83
184	193	—	20	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
185	194	168	75	PAULA COLE ▲ ² IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
186	183	167	46	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
187	121	—	2	SOCIAL DISTORTION TIME BOMB 43516*/ARBERT (9.98/13.98)	LIVE AT THE ROXY	121
188	181	173	8	VARIOUS ARTISTS VP 1529* (8.98/13.98)	REGGAE GOLD 1998	147
189	174	157	54	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
190	184	161	5	JOE DIFFIE EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	GREATEST HITS	131
191	RE-ENTRY	2	2	LINDA RONSTADT ELEKTRA 62206/EEG (10.98/16.98)	WE RAN	160
192	198	177	14	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
193	RE-ENTRY	39	39	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
194	182	179	54	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
195	170	151	11	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
196	195	181	3	VARIOUS ARTISTS ASTRALWERKS 7558* (11.98/16.98)	MTV'S AMP 2	181
197	152	159	3	LIONEL RICHIE MERCURY 558518 (11.98 EQ/17.98)	TIME	152
198	192	186	35	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
199	RE-ENTRY	13	13	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
200	RE-ENTRY	32	32	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS	92

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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|---------------------------|------------------------|-----------------------|-----------------------------|--|-------------------------------|------------------------------|---|
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| Tori Amos 82 | Cleopatra 171 | Foo Fighters 115 | Lord Tariq & Peter Gunz 117 | MxPx 166 | LeAnn Rimes 35, 135 | Mulan 27 | Monsters Of Rock 125 |
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| Jerry Cantrell 192 | Everclear 76 | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |
| Mariah Carey 84 | Fastball 40 | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |
| The Carpenters 111 | Fiend 100 | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |
| Cherry Poppin' Daddies 17 | | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |
| Kenny Chesney 110 | | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |
| Chumbawamba 179 | | Edwin McCain 88 | MC Ren 152 | Queen Latifah 178 | Will Smith 8 | Usher 24 | |

MADONNA SHINES IN MTV VIDEO AWARDS NOMINATIONS

(Continued from page 8)

dering when it was going to come out, because the release date kept changing, so I think anticipation for 'Celebrity Skin' is fairly high."

Videos eligible for this year's MTV Video Music Awards are clips that were shown on MTV between June 17, 1997, and June 12, 1998. (MTV must also have license to show eligible videos until Nov. 1, 1998.) Approximately 1,400 ballots will be sent out for the final voting phase, with about 750 sent to music-industry professionals and about 650 sent to select MTV viewers.

The following is a complete list of nominees for the 1998 MTV Video Music Awards, including nominees for international awards:

Best video of the year: Brandy & Monica, "The Boy Is Mine" (Atlantic and Arista); Madonna, "Ray Of Light" (Maverick/Warner Bros.); Puff Daddy & the Family Featuring the Lox, Lil' Kim, the Notorious B.I.G., and fuzzbubble, "It's All About The Benjamins" (Rock Remix) (Bad Boy/Arista); Will Smith, "Gettin' Jiggy Wit It" (Columbia); the Verve, "Bitter Sweet Symphony" (VC/Hut/Virgin).

Best male video: David Bowie Featuring Trent Reznor, "I'm Afraid Of Americans" (Nine Inch Nails Remix) (Virgin); Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Flipmode/Elektra); Eric Clapton, "My Father's Eyes" (Reprise); Brian McKnight, "Anytime" (Mercury); Will Smith, "Just The Two Of Us" (Columbia).

Best female video: Fiona Apple, "Criminal" (Work Group); Mariah Carey Featuring Puff Daddy & the Family, "Honey" (Remix) (Columbia); Natalie Imbruglia, "Torn" (RCA); Madonna, "Ray Of Light" (Maverick/Warner Bros.); Shania Twain, "You're Still The One" (Mercury Nashville).

Best group video: Backstreet Boys, "Everybody (Backstreet's Back)" (Jive); Garbage, "Push It" (Almo Sounds); matchbox 20, "3 AM" (Lava/Atlantic); Radiohead, "Karma Police" (Capitol); the Verve, "Bitter Sweet Symphony" (VC/Hut/Virgin).

Best rap video: Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Flipmode/Elektra); Master P Featuring Fiend, Silkk The Shocker, Mia X, and Mystikal, "Make 'Em Say Uhh!" (No Limit/Priority); the Notorious B.I.G. Featuring Mase and Puff Daddy, "Mo Money Mo Problems" (Bad Boy/Arista); Pras Featuring Ol' Dirty Bastard and Mya, "Ghetto Supastar (That Is What You Are)" (Interscope); Will Smith, "Gettin' Jiggy Wit It" (Columbia).

Best dance video: Backstreet Boys, "Everybody (Backstreet's Back)" (Jive); Janet Jackson, "Together Again" (Virgin); Madonna, "Ray Of Light" (Maverick/Warner Bros.); Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.); Will Smith, "Gettin' Jiggy Wit It" (Columbia).

Best rock video: Aerosmith, "Pink" (Columbia); Foo Fighters, "Everlong" (Roswell/Capitol); Dave Matthews Band, "Don't Drink The Water" (RCA); Metallica, "The Unforgiven II" (Elektra).

Best alternative music video: Ben Folds Five, "Brick" (550 Music); Garbage, "Push It" (Almo Sounds); Green Day, "Time Of Your Life (Good

Riddance)" (Reprise); Radiohead, "Karma Police" (Capitol); the Verve, "Bitter Sweet Symphony" (VC/Hut/Virgin).

Best new artist in a video: Cherry Poppin' Daddies, "Zoot Suit Riot" (Mojo/Universal); Chumbawamba, "Tubthumping" (Republic/Universal); Fastball, "The Way" (Hollywood); Natalie Imbruglia, "Torn" (RCA); Mase, "Feel So Good" (Bad Boy/Arista).

Best video from a film: Aerosmith, "I Don't Want To Miss A Thing," from "Armageddon" (Columbia/Sony Music Soundtrax); Beck, "Deadweight," from "A Life Less Ordinary" (London/Island); Celine Dion, "My Heart Will Go On," from "Titanic" (Reprise); Goo Goo Dolls, "Iris," from "City Of Angels" (Reprise); Pras Featuring Ol' Dirty Bastard and Mya, "Ghetto Supastar (That Is What You Are)," from "Bulworth" (Interscope); Puff Daddy Featuring Jimmy Page, "Come With Me," from "Godzilla" (Epic/Sony Music Soundtrax).

Best R&B video: Brandy & Monica, "The Boy Is Mine" (Atlantic and Arista); Wyclef Jean Featuring Refugee Allstars, "Gone Till November" (Ruffhouse/Columbia); K-Ci & JoJo, "All My Life" (MCA); Usher, "You Make Me Wanna . . ." (LaFace/Arista).

Best direction in a video: Garbage, "Push It" (Almo Sounds). Director: Andrea Giacobbe; Wyclef Jean Featuring Refugee Allstars, "Gone Till November" (Ruffhouse/Columbia). Director: Francis Lawrence; Madonna, "Ray Of Light" (Maverick/Warner Bros.). Director: Jonas Akerlund; Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.). Director: Akerlund; Radiohead, "Karma Police" (Capitol). Director: Jonathan Glazer.

Best choreography in a video: Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Flipmode/Elektra). Choreographer: Fatima Robinson; Wyclef Jean Featuring Refugee Allstars, "We Trying To Stay Alive" (Ruffhouse/Columbia). Choreographer: Henry and Crazy Legs; Madonna, "Ray Of Light" (Maverick/Warner Bros.). Choreographer: Madonna; Will Smith, "Gettin' Jiggy Wit It" (Columbia). Choreographer: Stretch.

Best special effects in a video: Aerosmith, "Pink" (Columbia). Special effects: Kevin Yagher; Aphex Twin, "Come To Daddy" (Sire). Special effects: Chris Cunningham; Foo Fighters, "Everlong" (Roswell/Capitol). Special effects: Paul Sokol and Chris W.; Garbage, "Push It" (Almo Sounds). Special effects: Sebastien Caudron; Madonna, "Frozen" (Maverick/Warner Bros.). Special effects: Steve Murgatroyd, Dan Williams, Steve Hiam, and Anthony Walsham.

Best art direction: Bjork, "Bachelorette" (Elektra). Art director: Donovan Davidson; Death In Vegas, "Dirt" (Time Bomb/Concrete). Art director: Andrea Giacobbe; Foo Fighters, "Everlong" (Roswell/Capitol). Art director: Bill Lakoss; Garbage, "Push It" (Almo Sounds). Art director: Virginia Lee.

Best editing: Aerosmith, "I Don't Want To Miss A Thing" (Columbia). Editor: Chris Hafner; Garbage, "Push It" (Almos Sounds). Editor:

Sylvain Connat; Madonna, "Ray Of Light" (Maverick/Warner Bros.). Editor: Jonas Akerlund; Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.). Editor: Akerlund.

Best cinematography in a video: Fiona Apple, "Criminal" (Work Group). Cinematographer: Harris Svides; Garbage, "Push It" (Almo Sounds). Cinematographer: Max Malkin; Madonna, "Ray Of Light" (Maverick/Warner Bros.). Cinematographer: Henrik Halvarsson; Dave Matthews Band, "Don't Drink The Water" (RCA). Cinematographer: Dean Karr; Radiohead, "Karma Police" (Capitol). Director: Stephen Keith-Roache.

Breakthrough video: Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Flipmode/Elektra); Garbage, "Push It" (Almo Sounds); Sean Lennon, "Home" (Grand Royal/Capitol); Madonna, "Ray Of Light" (Maverick/Warner Bros.); Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.); Roni Size/Reprazent, "Brown Paper Bag" Talkin' Loud/Mercury).

Viewers' choice: Celine Dion, "My Heart Will Go On" (550 Music/Sony Classical); Green Day, "Time Of Your Life (Good Riddance)" (Reprise); matchbox 20, "3 AM" (Lava/Atlantic); Puff Daddy & the Family Featuring the Lox, Lil' Kim, the Notorious B.I.G., and fuzzbubble, "It's All About The Benjamins" (Rock Remix) (Bad Boy/Arista); Will Smith, "Gettin' Jiggy Wit It" (Columbia).

INTERNATIONAL NOMINATIONS

MTV Asia: Chrisye, "Kala Cinta Menggodanya"; H.O.T., "We Are The Future"; Innuendo, "Belaian Jiwa"; Kulay, "Shout"; Nicole Theriault, "Kapolo."

MTV Australia: Grinspoon, "Just Ace"; Natalie Imbruglia, "Torn"; Robyn Lou, "Sick With Love"; Kylie Minogue, "Did It Again"; Regurgitator, "Black Buds"; Screamer, "Hi C's"; silverchair, "Cemetery."

MTV Brasil: Charlie Brown Jr., "Prohibida Pra Mim"; Pato Fu, "Antes Que Seja Tarde"; Paralamas Do Sucesso, "Ela Disse Adeus"; Racionais MC's, "Diario De Um Detento"; Raimundos, "Andar Na Pedra."

MTV India: Abhijeet, "Mai Koi Aisa"; Asha Bhosle, "Janam Samjha Karo"; Kamaal Khan, "O O Jaane Jana"; Lata Mangeshkar & Udit Narayan, "Dil To Pagal Hai"; A.R. Rahman, "Maa Tujhe Salaam."

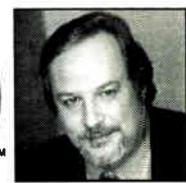
MTV Japan: Blanket Jet City, "Akai Tambourine"; Hide With Spread Beaver, "Pink Spider"; Luna Sea, "Storm"; Puffy, "Ai No Shirushi"; Shikao Suga, "Story."

MTV Latin America (north service): Aterciopelados, "Cosita Seria"; Ilya Kuryaki & the Valderramas, "Jugo"; La Ley, "Fotofobia"; Molotov, "Gimme The Power"; Plastilina Mosh, "Mr. P-Mosh."

MTV Latin America (south service): Andrés Calamaro, "Loco"; Los Fabulosos Cadillacs, "Calaveras Y Diablitios"; Ilya Kuryaki & the Valderramas, "Jugo"; Molotov, "Gimme The Power"; Turf, "Casanova."

MTV Mandarin: Black Biscuits, "Stamina"; CoCo Lee, "Di Da Di"; Karen Mok, "He Doesn't Love Me"; Na Ying, "Conquer"; Power Station, "Cruel Love Letter"; David Tao, "Beside The Airport."

BETWEEN THE BULLETS



by Geoff Mayfield

ONE BIG WEEK: Champagne corks are popping at the house Bugs Bunny built, as Reprise/Warner Bros. act **Barenaked Ladies** snags the week's Hot Shot Debut. The Canadian band, which cuts sharp humor with smooth harmonies, has a handsome opening week, logging in at No. 3 with 142,000 units, an accomplishment that gives new meaning to the title of the album's lead track, "One Week."

Consider that it only took one week for the new "Stunt" to surpass 140,000 units. It took 1992's "Gordon," an album that never even dented the Heatseekers chart, a full 149 weeks to tally 140,000 pieces, and 1994's "Maybe You Should Drive" needed even longer, all of 175 weeks, to hit that sum. Furthermore, by the end of one week at retail, this new title had shipped 500,000 units, while it took 1996's "Rock Spectacle" 67 weeks to hit gold certification in the U.S.

Needless to say, this bow represents a new plateau for the band. Its previous Billboard 200 peak had been No. 86, scored earlier this year when "Spectacle" reached that slot in the April 25 issue.

"One Week" is the fuel for the band's career-high feats. It bullets 6-5 on Modern Rock Tracks and is also getting attention from the big video channels. MTV ran the clip 14 times in its first week and 21 times during the sales week reflected in this issue's charts, while VH1 upped it from five plays to eight. In the third week, both channels moved the track to heavier rotations.

Barenaked Ladies promoted "Stunt" with, well, stunts, drawing at least 50,000 fans to a City Plaza event in Boston sponsored by Newbury Comics the day before the album's July 7 release, doing an in-store at a Harmony House in the Detroit area the next day, and visiting Tower Records in Chicago the day after that.

The day of the Newbury Comics appearance, the band also landed before the cameras of ABC's "Good Morning America." Barenaked Ladies have a July 29 booking to look forward to on "The Late Show With David Letterman."

By the by, "Gordon" makes its first appearance on any Billboard chart, showing up at No. 47 on Top Pop Catalog Albums with 5,000 units sold for the week. "Spectacle" also gets a push from the frenzy, bulleting 107-93 with a 17.6% gain on the big chart.

BROUGHT TO YOU by the letter "P": Also entering the big chart's top 10 is **Kane & Abel**, who check in at No. 5 with 110,000 units. Their "Am I My Brothers Keeper" album also soars to No. 1 on Top R&B Albums, a week after street-date violations placed it prematurely on that chart. Never heard of 'em? Then it won't surprise you to learn that this rap duo hails from Master P's No Limit label.

Of the 17 rap albums that have debuted this year in The Billboard 200's top 10, six—more than a third of this year's crop—come from No Limit's roster.

At the same time, label chief Master P, who stays at No. 7 on The Billboard 200 with 92,000 units for the week, holds this year's endurance mark for top 10 rap acts, with seven weeks on the chart's top 10. Only three of the 16 others have managed to stay within the top 10 for more than one lone week. The most recent to fall out after just a one-week stay is the all-star conglomerate known as **Def Squad**, which drops to No. 12 with a second-week decline of 50% a week after it debuted at No. 2 with more than 152,000 pieces. . . . Newbury Comics VP **Sean Sweeney** called in to say that first-day numbers on the new **Beastie Boys** album are like nothing he's ever seen, a harbinger for a big debut on next week's chart.

FRAMES AND BEATS: Tired of reading about soundtracks this summer? Better move your eyes elsewhere, as film-related albums remain the hot commodity in the top 10. "Armageddon" not only retains the No. 1 slot on The Billboard 200, but it also wins the list's Greatest Gainer with 52,000 units. The 28% uptick yields a one-week sum of 236,000 copies.

This marks the seventh straight week that soundtracks have held at least three spots in the top 10, and three of the four in this issue's top 10 show gains over the prior issue. In fact, **Will Smith's** "Big Willie Style" is the only non-soundtrack album from last week's top 10 to post any kind of gain—and one of its tracks comes from "Men In Black," which topped the chart last summer.

Meanwhile, a 20-year-old soundtrack continues to make an impression on Top Pop Catalog Albums. "Grease" has spent 49 weeks at No. 1 on this chart, including the last 17 in a row, a streak that resumed when the film's anniversary revival hit theaters. In the seven-year history of the chart, only one other album, **Bob Marley's** "Legend," has spent more time at No. 1, with 64 weeks. Like "Grease," that Marley set is sold by PolyGram Group Distribution.

Of the 24 soundtracks that have appeared on Top Pop Catalog, "Grease" is the only one to reach No. 1. Aside from "Grease," only Walt Disney's "The Little Mermaid" has risen as high as No. 2.

LEONARD BERNSTEIN'S LEGACY

(Continued from page 89)

Philharmonics. He excelled in his fortés of Mahler, Schumann, Copland, and Ives, and he provided final statements on almost all of his own music (collected in the 12-CD "Bernstein Conducts Bernstein" edition).

This year and next, DG is putting out a series of select Bernstein titles. In mid-July came the two-disc set "Bernstein Dances," a ballet score woven from various Bernstein pieces, and out next month is the first issue of the operatic "West Side Story" to fit on one CD. The soundtrack to "American Masters: Leonard Bernstein, Reaching For The Note" is set for September, and a midprice boxed set of his last great cycle of Mahler symphonies follows in November.

Early in '99, DG will bring out a Bernstein entry in its "Artist's Album" series, which features a compilation disc hardbound with a deluxe booklet. Next year also holds the premiere recording of Bernstein's "White House Cantata," as well as a midprice reissue of his symphonic music. According to PolyGram senior VP of core classics Albert Imperato, Bernstein's stature demands the company's commitment.

"Bernstein is the most important American artist to ever record for DG," Imperato says. "He is the reason I came to work here. I saw him conduct Mahler's Second, and although no one ever agrees at a New York concert, everyone in the audience was moved—some to tears, like me. You know how lucky we were to have an artist who could do that? I think PolyGram has a responsibility to remind people—outside and inside the company—about the tremendous spirit of Leonard Bernstein."

NEW LEASE ON LENNY

With the renewed interest in Americana over the past few years, Bernstein's music has showed increasing presence in the record racks in performances beyond his own—something essential for his compositions to go on living.

World-class artists from cellist Yo-Yo Ma, clarinetist Richard Stoltzman, and violinist Glenn Dicterow to violinist Itzhak Perlman, mezzo Marilyn Horne, and conductors Leonard Slatkin and David Zinman have all essayed Bernstein's music in recent years. Of particular note, Tilson Thomas recorded the suite from the opera "A Quiet Place," and Robert Shaw premiered the "Missa Brevis" on a disc with the timeless "Chichester Psalms." And "West Side Story" has proved immortal in any guise, not only via the piano duo of Katia and Maria Labèque but by way of Oscar Peterson's jazzing of the tunes (just reissued by Verve).

Most important, though, is the fact that a younger generation is turning to Bernstein's music, something that "would have made Lenny happier than anything," Mauceri says. Cellist Andrés Díaz included the songful "Meditations" from "MASS" on his recent Dorian disc, and Stefan Litwin collected the bulk of the solo piano works on a standout Cala set. And a January '99 Sony release should garner special attention, as hot 18-year-old violinist Hilary Hahn comes out with her reading of one of Bernstein's most enduring pieces, "Serenade."

Bernstein's three children—Jamie, Alexander, and Nina—band together to further their father's art, working in league with his production company, Amberson Inc. Among its efforts, the New York-based Amberson publishes a newsletter, "Prelude, Fugue & Riffs," that goes to 16,000 fans and friends three times a year.

The Bernstein newsletter offers updates on concerts, recordings, publications, and educational work; current items of interest include the Boston Symphony's Bernstein tribute at Tanglewood, an imminent Broadway revival of "On The Town," a six-part Public Radio International Bernstein documentary planned for early next year, and the ongoing efforts of the Bernstein Education Through the Arts fund.

Although many predicted that Bernstein's art would diminish quickly, it seems that his legacy has actually matured—and nothing could be a better birthday present, Jamie Bernstein says: "None of this is ever enough for us, of course, but all the appreciation for my father around the world is amazing. And I believe that as his life recedes in time, the light of his music will only grow brighter."

Range Of Media Displays Bernstein At His Best

Not only one of the greatest American musicians but an icon of the country's 20th-century culture, Leonard Bernstein excelled as a composer, conductor, pianist, educator, and all-around musical thinker. Those wanting to sample his accomplishments have a range of options in various media, some highlights of which are listed below

RECORDINGS

• **Beethoven:** Symphony No. 9, "Ode To Freedom." Various artists, Bernstein (Deutsche Grammophon).

• **Bernstein:** "Candide" Overture, Symphonic Dances from "West Side Story," Symphonic Suite from "On The Waterfront," "Fancy Free." New York Philharmonic, Bernstein (Sony Classical).

• **Bernstein:** "Chichester Psalms," "Songfest." Various vocalists, Wiener Jeunesse-Chor, National Symphony Orchestra/Israel Philharmonic, Bernstein (Deutsche Grammophon).

• **Bernstein:** "Dybbuk." David Johnson, baritone; John Ostendorf, bass; New York City Ballet Orchestra, Bernstein (Sony Classical).

• **Bernstein:** "Facsimile"; Ravel: Piano Concerto In G; Gershwin: "An American In Paris"; Copland: "Jingo." Bernstein, piano; Philharmonia Orchestra/RCA Victor Orchestra, Bernstein (RCA Gold Seal).

• **Bernstein:** "Seven Anniversaries," Dances from "On The

Town"; Copland: Piano Sonata, "Billy The Kid" Suite. Bernstein, piano; RCA Victor Symphony Orchestra/"On The Town" Orchestra, Bernstein (RCA Gold Seal).

• **Bernstein:** Symphony No. 1, "Jeremiah"; Symphony No. 2, "Age Of Anxiety"; Symphony No. 3, "Kaddish"; "Serenade." Christa Ludwig, mezzo-soprano; Lukas

stein (Sony Classical).

• **Harris:** Symphony No. 3; **Schuman:** Symphony No. 3. New York Philharmonic, Bernstein (Deutsche Grammophon).

• **Ives:** Symphony No. 2, "The Unanswered Question," etc. New York Philharmonic, Bernstein (Deutsche Grammophon).

• **Mahler:** Symphony No. 2, "Resurrection"; Symphony No. 8, Part One; Symphony No. 5, "Adagietto." Various vocalists; New York Philharmonic, Bernstein (Sony Classical).

VIDEOS

• "Bernstein On Beethoven" (Leonard Bernstein Society/Kultur).

• "The Unanswered Question: Six Talks At Harvard (The Norton Lectures)," (Leonard Bernstein Society/Kultur).

• "The Young People's Concerts" (Leonard Bernstein Society/Sony Classical).

BOOKS

• "Conversations About Bernstein," edited by William Burton (Oxford University Press).

• "The Infinite Variety Of Music," Bernstein (Anchor).

• "The Joy Of Music," Bernstein (Anchor).

• "Leonard Bernstein," Paul Myers (Phaidon Press).

BRADLEY BAMBARGER



Foss, piano; Monsterrat Cabelle, soprano; Gidon Kremer, violin; Israel Philharmonic Orchestra, Bernstein (Deutsche Grammophon).

• **Copland:** "Appalachian Spring," "Rodeo," "Billy The Kid," "Fanfare For The Common Man." New York Philharmonic, Bernstein (Sony Classical).

• **Gershwin:** "Rhapsody In Blue," "American In Paris"; **Grofé:** "Grand Canyon Suite." Bernstein, piano; Columbia Symphony Orchestra/New York Philharmonic, Bern-

ARISTA'S RECORD YEAR

(Continued from page 6)

years. 'Surfacing' hit triple-platinum in less than a year. Sarah has emerged as one of the great stars of the '90s."

While Aretha Franklin's "A Rose Is Still A Rose" has sold only 294,000 units, according to SoundScan, Davis is thrilled at how the album has performed, and especially at the reception Franklin has received from journalists and audiences alike during performances at standout events like this year's Grammy Awards and VH1's "Divas Live" concert.

"The reviews, the fact that the single went gold, the album is now going gold, and seeing her stardom, which is historic, and her artistry reach this level is [tremendous]," says Davis.

'BLACKBIRD' RULING

(Continued from page 6)

from the pre-termination period the right to collect mechanical royalties on licenses granted before the copyright was recaptured by an author or the heirs. Ahlert says Warner/Chappell's rights in its case are restricted to A&M Records' marketing of the record, not its use by another label, a situation that requires the issuance of a new license.

According to the 1997 District Court decision in the Ahlert case, all of the rights in that recording—other than the manufacture of A&M releases—are part of the rights that were acquired by Ahlert.

Executives from Warner/Chappell could not be reached for comment at press time.

LARRY FLICK

That Arista maintains its success while releasing a relatively low number of albums a year remains a great point of pride to Davis. In the fiscal year ending in June, the label and its affiliated record companies released 63 albums, up from 45 during the fiscal year ending in 1997 but still lower than many other majors.

Also, Davis feels that part of the label's success is due to its building its acts (and joint ventures) from the ground up, as opposed to picking them up through acquisitions and mergers.

"Historically, we have made every release count," says Davis. "The success ratio of our company has been the highest in history, and we don't do it by buying market share or buying other labels; it's all been home-grown."

In addition to Houston and the Notorious B.I.G., among the other acts with releases on the docket for the current fiscal year are Faith Evans, Total, and 112 (all on Bad Boy); Arista's Deborah Cox; and songwriter/producer Andrea Martin.

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This Week's
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Exclusive Concert Reviews

Bauhaus

Hollywood Palladium, Hollywood

Exclusive Album Reviews

Paul K

"A Wilderness Of Mirrors"
(Alias)

POMERIUM: A Musical
Book Of Hours

Alexander Blachly, director
(Archiv)

Sex Mob (Featuring Steven
Bernstein)

"Din Of Inequity"
(Columbia)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins
every Thursday.

This week's champ is
repeat winner Rodney Ho
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DISCMAKERS

Billboard Bulletin Wins The 1998 Littleford Award

Billboard Bulletin, Billboard magazine's daily news fax, has won the Littleford Award from parent company BPI. This award, which is named for BPI chairman emeritus William D. Littleford, recognizes the innovative work of an individual or a team in the BPI family.

The team honored for the Bulletin consists of Howard Lander, president and publisher of the Billboard Music Group; Ken Schlager, director of strategic development of the Billboard Music Group; Joellen Sommer, business manager of the Billboard Music Group, Adam White, international editor-in-chief of Billboard; Jeanne Jamin, circulation director; Michael Amicone, managing editor of Bulletin; Carolyn Horwitz, associate

editor; and Mark Solomons, international editor.

The Bulletin was launched on Jan. 29, 1997, as the first daily news offering from Billboard. The Bulletin's staff has succeeded in

working with the worldwide staff of Billboard in developing a respected and essential source of daily information for the global music industry. Through careful coordination between the daily and weekly staffs, important stories are broken regularly in Bulletin and then expanded upon in the weekly.

"The success of the Bulletin is proof of both the music industry's thirst for reliable information and Billboard's ability to fulfill such a need in unparalleled fashion," says Schlager.

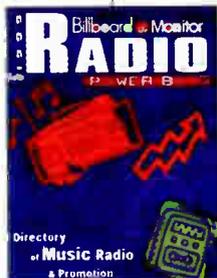
Billboard Bulletin

Advertising Opportunity Billboard's 1998 Radio Power Book

The Radio Power Book Directory of Music Radio & Record Promotion is now reserving advertising space for its 1999 edition. The guide, from the publisher of Billboard magazine and the Airplay Monitors, is packed with listings of consultants, label promotion executives, and independent promotion firms. Also included is a complete and detailed listing of radio stations across the nation (both BDS and non-BDS monitored stations) in the 13 formats covered by Airplay Monitor which include: Mainstream Top 40,

Rhythmic Top 40, Crossover, Adult Top 40, Adult Contemporary, Modern Adult, Country, Mainstream R&B, Adult R&B, Modern Rock, Active Rock, Heritage Rock, and Triple A. In addition, the directory details Arbitron's top 100 markets and also includes spring 1998 Arbitron ratings and history.

This essential directory will get your message, through to the industry leaders. For ideal placement of your message contact Alyse Zigman at 323-525-2308 or email azigman@airplaymonitor.com.



PERSONNEL DIRECTIONS

Dylan Siegler has been named staff reporter for Billboard magazine. Siegler joined Billboard in July 1997 as administrative/research assistant. In addition to assisting the staff in research and administrative areas, Siegler has contributed to Billboard's weekly sections. In her new capacity, Siegler will contribute articles for news and various sections as well as compiling



SEIGLER

weekly features such as Table Of Contents and Executive Turntable.

Before joining Billboard, Siegler worked as arts reporter for The Resident, a Manhattan community newspaper. She also did freelance fact-checking work for Ms. and Out magazines. Siegler received her bachelor's degree from Sarah Lawrence College in New York.

Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

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When The Boys & Girls Get Together

IT WAS TWO YEARS ago this week that Spice Girls made their first appearance on the U.K. singles chart with their debut single, "Wannabe." Before then, Great Britain wasn't known for its girl groups. The only female outfit from the U.K. to make an impact in the U.S. until that time was Bananarama, which hit No. 1 on the Hot 100 in September 1986 with its remake of Shocking Blue's "Venus." There have been other British girl groups, of course, like the Belle Stars, the Beverley Sisters, and Cindy & the Saffrons, but none of them have enjoyed the success of the Spices.

That Virgin act is joined in the top 30 portion of this issue's Hot 100 by two other U.K. femme troupes. Making the biggest news are All Saints with an impressive bow at No. 13. "Never Ever" (London) turns out to be the song that breaks this act in the U.S., following the disappointing peak of "I Know Where It's At" at No. 36 last March. Spice Girls are still in the top 30 with "Stop," which peaked at No. 16. And bulleting 32-28 is the sister act Cleopatra with "Cleopatra's Theme" (Maverick).

The U.K. girls are joined in the top 30 by U.K. boy band Five, holding at No. 15 with a bullet with "When The Lights Go Out" (Arista). With American boy groups the Backstreet Boys and 'N Sync also on the chart, it looks like it won't be a cruel summer for pop music.

THE YOUNG ONES: Only 28 singles in the rock era have been No. 1 for eight weeks or longer, and the latest addition to that club is Brandy & Monica's "The Boy Is Mine" (Atlantic), which reigns for an eighth

week. It has a way to go before it becomes the biggest one-off duet of all time, but that depends on how you define "duet." In the strictest sense, the most successful one-time duet of the rock era is "Endless Love" by Diana Ross & Lionel Richie, which held sway for nine weeks in 1981. But two other team-ups had longer runs: "I'll Be Missing You" by Puff Daddy & Faith Evans Featuring 112 was on top for 11 weeks, and "One Sweet Day" by Mariah Carey & Boyz II Men was in pole position for 16 weeks.

With teenagers Brandy & Monica on top in the U.S., it's the first time in the '90s that the pop singles charts on both sides of the pond are led by female singers who go by one name. Newcomer

Billie remains No. 1 in the U.K. with "Because We Want To" (Innocent/Virgin). The last time one-named female singers topped the charts in the U.S. and the U.K. was in July 1989, when Martika dominated the Hot 100 with "Toy Soldiers" and Sonia reigned in the U.K. with "You'll Never Stop Me Loving You."

Billie is 15 years and 10 months old as of this week, making her the second-youngest female singer to have a No. 1 hit in the U.K. The record is still held by Helen Shapiro, who was only 14 in 1961 when "You Don't Know" reached the top.

GEORGE'LL DO IT: George Benson is back on Hot R&B Singles for the first time in almost 10 years. "Standing Together" (GRP), which bullets 74-65, extends the artist's chart span to 23 years and one week, dating back to the July 19, 1975, debut of "Supership."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1997	1998
TOTAL	380,565,000	406,679,000 (UP 6.9%)
ALBUMS	310,325,000	338,175,000 (UP 9%)
SINGLES	70,240,000	68,504,000 (DN 2.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998
CD	235,334,000	270,567,000 (UP 15%)
CASSETTE	74,304,000	66,810,000 (DN 10.1%)
OTHER	687,000	798,000 (UP 16.2%)

OVERALL UNIT SALES THIS WEEK

14,116,000

LAST WEEK

14,428,000

CHANGE

DOWN 2.2%

THIS WEEK 1997

12,904,000

CHANGE

UP 9.4%

ALBUM SALES THIS WEEK

11,838,000

LAST WEEK

12,105,000

CHANGE

DOWN 2.2%

THIS WEEK 1997

10,554,000

CHANGE

UP 12.2%

SINGLES SALES THIS WEEK

2,278,000

LAST WEEK

2,323,000

CHANGE

DOWN 1.9%

THIS WEEK 1997

2,350,000

CHANGE

DOWN 3.1%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,536,000	9,701,000	DN 1.7%	8,065,000	UP 18.2%
CASSETTE	2,275,000	2,375,000	DN 4.2%	2,465,000	DN 7.7%
OTHER	27,000	29,000	DN 6.9%	24,000	UP 12.5%

ROUNDED FIGURES

FOR WEEK ENDING 7/12/98

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



Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Wings Classic To Get Anniversary Reissue
Sources say Capitol Records will reissue this fall a 25th-anniversary edition of Paul McCartney & Wings' still McCartney's best-selling post-Beatles album. Plans call for the inclusion of two new tracks of previously unreleased Wings performances.

McLaren Gets SRA A&R Post In Nashville
The SRA Records Group has raised its profile in Nashville by tapping Andy McLaren as VP of A&R. McLaren, who will be based in Nashville, is former GM of the Tennessee-based Sporange Records.

Social Distortion Splits From Sony
After two albums for Epic and one for Atlantic, Social Distortion has amicably split from Sony. The band completed a five-night stand at the Royal Albert Hall, which was scheduled for a live album that will be released on the Jim Glicken label in June.

ASCAP Liquid Audio Team For Web Music
Performing rights group ASCAP has teamed with Liquid Audio to advance the legal performance of music on the Internet, according to a statement. Liquid Audio, which develops online music delivery systems, will encourage its Web site clients to secure appropriate performance licenses from ASCAP. Liquid Audio will handle automated rights reporting to ASCAP from the sites and will facilitate the collection and payment of royalties for music sold and played on the Web.

WHAT'S ON

Green Day appears on MTV's "Live From The 10 Spot" tonight.
Billie Myers, Ultra Red, Ultra, K-Ci & JoJo, Ben Folds Five, and Mase featuring Total are on BBC's "Top Of The Pops" tonight.

Sugar Ray's Mark McGrath visits "Politically Incorrect" tonight.

Gloria Estefan, Duncan Sheik, and Jai play ABC's "In Concert" tonight.

Sinead O'Connor and World Party play PBS "Sessions At West 54th" tomorrow.

Mystery Suitor Has Eyes For Spec's Music Chain

An unnamed suitor is involved in negotiations with Spec's Music that could result in a "business combination" with the 10-year-old, Memphis-based chain. According to Spec's, which is privately traded, the deal would be valued at \$3 or more per share. The term "business combination" is a stock deal. The merger or a sale of the chain is a stock deal. "While Spec's hasn't formally put itself on the block, sources say it's over the last six months the chain has been eyed by Entertainment, National Records Mart, Tiers World Entertainment, and Canada Music. Entertainment was put up for sale unsuccessfully at least twice in recent years. Mainly because of the current negotiations. The stock closed yesterday up 22 cents to \$2.78.

All-Star Event For War Child

Ludovic Pavarotti will host his annual charity concert. June 9 in his hometown of Modena, Italy. Artists who will join the roster include Jon Bon Jovi, Natalie Cole, the Corras, Pino Daniele, Celtic Storm, Florent Pagny, Eros Ramazzotti, and Spice Girls. Vanessa Williams, Steve Wonder, Zucchero, and Tina Turner will also perform. An album and video of the event will be released in the fall by PolyGram's London Records. Veteran Phil Rantone is producing the concert and album. Spike Lee will direct the video. The concert benefits the War Child organization, which will use the funds to build the Pavarotti & Friends Libanon Children's Village, a refuge for children of Lebanon, where a civil war raged since 1989. This will be the third Pavarotti & Friends charity concert. The first two have raised more than \$7 million.

Mellencamp To Columbia

Mellencamp has signed a four-album worldwide deal with Columbia. The singer left Mercury Records, his label since 1989. This will be the third Pavarotti & Friends charity concert. The first two have raised more than \$7 million.

DreamWorks Moves Into R&B With Busby

With the hiring of former Motown president CO Jherri Busby as head of urban music, DreamWorks has officially entered the R&B and hip-hop arena. DreamWorks already has several R&B projects in the works, including "Straight No Chase," an album from Atlanta-based rapper 2Pac, and "2 Sides of the Same Story" by R&B singer David Hollister, a former member of BLACKSTREET. Both albums are scheduled for release July 14. Also in the works is the soundtrack to the forthcoming animated DreamWorks film "The Prince of Egypt," tentatively due Nov. 3. The label is in negotiations with Royce II Man to record a track for the album, which features contributions by songwriter Diane Warren. The move into R&B may not be DreamWorks' final expansion. "We will certainly be involved in all forms of pop," says DreamWorks senior executive Mo Ostin. "There could be jazz," he adds, noting that the company may also expand into the Latin music genre but "has no plans to get into the classical music business."

PolyGram VP Dennis Exits Far East For Int'l Post

PolyGram Far East regional marketing VP Robbie Dennis is to become VP of catalog marketing at PolyGram International in London, reporting to David Munn, senior VP of international product manager at PolyGram U.K. in 1980, was replaced by Matthieu Laurand in 1996. Dennis, who has worked for PolyGram since 1980, was promoted to regional marketing executive VP Tim Read in an internal document obtained by the Bulletin. Read tells staff that in addition to other duties, Dennis will be in "transition arrangements" to reorganize the company's international marketing function in the region.

Lilith Fair To Play More Dates In '98

This year's Lilith Fair tour, featuring founder Sarah McLachlan, Bonnie Raitt, Martina McBride, Paula Cole, Sinead O'Connor, Diana King, and Missy Elliott, opens June 19 in Portland, Ore., and closes Aug. 31 in Vancouver, the tour, which includes stops in Los Angeles (June 27), Detroit (July 6, 7, 8), Toronto (Aug. 15, 16), and Boston (Aug. 15, 16) as opposed to 37 last year.

Texas Bill Rider Thrown Out

Texas court yesterday threw out a controversial rider to a state appropriations bill that would have banned state investments in companies producing "offensive" sound recordings. The Texas County District Court in Austin, Texas, agreed with the position taken by the Recording Industry Assn. of America that the rider was unconstitutional. Judge F. Scott McCamery permanently enjoined state officials from moving forward with the rider and said the rider "is properly severed" from the legislative appropriations bill, which had been signed by Gov. George Bush Jr. (Bulletin, June 23, 1997).

PC Wise Fined For Trade Offenses

The Crown Court in Swansea, Wales, has fined CD manufacturer PC Wise £54,000 (\$91,000) for nine offenses under the U.K.'s Trade Descriptions Act and ordered the company to pay costs of £88,500 (\$149,000). The penalties follow a case earlier this year in which PC Wise owner Alan Watkins was found not guilty of producing pirate CDs but guilty of printing misleading information on discs. Two other defendants, Andrew Warren and John Bradley, pleaded guilty to the piracy offenses. They are due to be sentenced this month.

Sanz Tops Premios Awards

Werner's Alejandro Sanz swept the second annual Premios de la Musica Awards in Madrid last night. He took honors for pop composer, artist, song ("Corazon Partio"), video, guitarist Vicente Arango picked up two awards each, the former for pop and flamenco artist and the latter for flamenco contemporary artist. Argentina's Fido Pexes was voted best time achievement award.

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Candlebox It's Alright

The first single from their forthcoming album **Happy Pills**
album in stores July 21

