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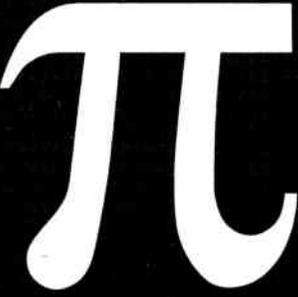
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 #98273ADR140M1006# BLD 2 129 1052
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The Story's Kimball Makes Solo Debut On Imaginary Road

BY CARRIE BELL
 LOS ANGELES—In the mid-'80s, Jennifer Kimball was a spiky-haired student at Amherst College who formed a band with her friend Jonatha Brooke. She became half of the Story—the half that sang harmony, engaged audiences with her wit and big smile, and grew more miserable with every recording session or concert.

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(Continued on page 84)

Reggae Re-Examines Spirituality

New Generation Covers Spectrum Between Secular And Sacred

BY ELENA OUMANO

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"When you have an album now, you have to do a lot of different types of music, 'cause it's not one type of people who listen to music," explains the 24-year-old. "You have Spanish, hip-hop, different types of people. So I sing gospel, country, Spanish music. But we're still coming straight dancehall, 'cause that is what we want to

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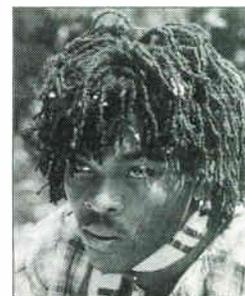
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(Continued on page 85)



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ANTHONY B

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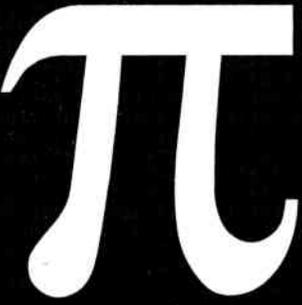
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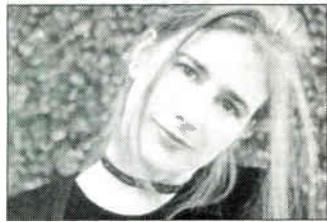
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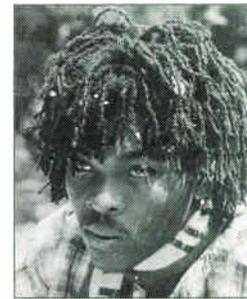
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P'Gram Profits Sagging, But Rebound Seen

BY JEFF CLARK-MEADS

LONDON—PolyGram is repeating its promise that its music performance will pick up in the second half of the year. The company is reiterating its view in the wake of a second-quarter performance that saw its music division's operating profit fall significantly despite a rise in sales (*Billboard Bulletin*, July 23).

The company says its weak release schedule in the first half of the year was to blame for the fall in profits. The absence of new albums from international and regional stars in the second quarter meant that fewer records were sold and that the unit cost of those sold was higher.

PolyGram warned of the effect of its weak release schedule in a profits warning issued in the spring (*Billboard*, April 4) and again in announcing its first-quarter results (*Billboard*, May 2). The company's second-quarter results show music sales up from \$1.026 billion in the April-June period last year to \$1.043 billion in the same time frame this year. Operating profit fell from \$136 million to \$82 million. Comparing the first half of this year with the first six months of 1997, sales were down from \$1.998 billion to \$1.976 billion, and operating profit fell from \$265 million to \$135 million.

In the second quarter, the film division's losses rose from \$21 million last year to \$49 million this year on sales up from \$118 million to \$123 million.

In a statement accompanying the results, CEO Jan Cook commented, "As expected, PolyGram's music performance in the first half of 1998 faced a difficult comparison with last year, when a number of international and local releases achieved very strong sales.

"However, we are encouraged by the solid improvement in music performance compared to the first quarter of this year, predominantly in the month of June. In a period of transition, PolyGram's ability to achieve this positive trend firmly demonstrates the dedication of our staff around the world."

Noting that releases are due in the second half of the year from Bryan Adams, the Cardigans, Sheryl Crow, Jonny Lang, and Elvis Costello and Burt Bacharach, Cook says this "enables us to believe that our music performance will continue to improve over the coming months."

The PolyGram results are the first to be issued since Seagram announced May 21 its intention to purchase the company.

Michael Nathanson, international media

analyst at the New York firm Sanford C. Bernstein, says that if the purchase is completed, Seagram will buy PolyGram at a low ebb for the company. "It's like buying a house when the walls are collapsing and the roof is falling in," says Nathanson. "You pay the lowest price, and you think, 'There's room for doing this up.' I suspect next year's results will be much better than 1998's."

Nathanson also argues that PolyGram's results in the first half have been adversely affected by the company's relatively large exposure in the faltering Asian markets.

Cook notes, though, that worldwide music sales were up 2% and that this was achieved through "solid sales" from international artists such as Hanson, Andrea Bocelli, DMX, and Shania Twain, along with local successes from Taiwan's Valen Hsu, Japan's Kyosuke Himuro, Hong Kong's Jacky Cheung and Ronald Cheng, and Brazil's Chitaozinho.

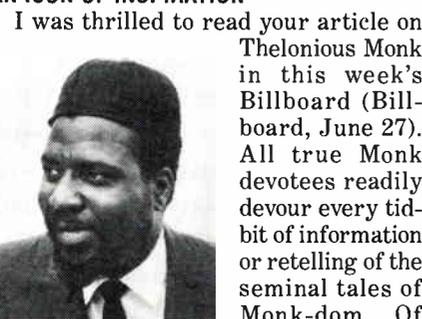
PolyGram reports in Dutch guilders. The exchange rate used in this story is 2.03 guilders to the dollar. Figures for last year have been restated at this rate.



Spirited Gathering. Notable names in the music industry recently gathered at the New York restaurant Sardi's for a luncheon to kick off this year's fund-raising campaign for City of Hope. The California-based institute, dedicated to the treatment and cure of cancer and other life-threatening diseases, has been helped by nearly \$30 million raised by the music and entertainment industry during the last 25 years. This year's activities will culminate in a gala dinner Nov. 4 honoring Billboard president/publisher Howard Lander and editor in chief Timothy White, who will be presented with the Spirit of Life Award. The host and performers for the event, whose theme will be "One Night Of Wonders," will be announced Thursday (30) at the kickoff luncheon in Los Angeles. Shown at Sardi's, from left, are City of Hope music and entertainment industry board member Richard Palmese, Arista Records senior VP; board member Ron Shapiro, Atlantic Records executive VP/GM; Lander; past Spirit of Life honorees Kenneth "Babyface" Edmonds and Antonio "L.A." Reid; White; and City of Hope music and entertainment industry board member Bruce Resnikoff, Universal Music Group executive VP/GM of special markets and products.

LETTERS

AN ICON OF INSPIRATION



MONK

I was thrilled to read your article on Thelonious Monk in this week's *Billboard* (*Billboard*, June 27). All true Monk devotees readily devour every tidbit of information or retelling of the seminal tales of Monk-dom. Of course, your reminiscences were joyful to read, as well as your appreciation of Monk's stature.

I have loved Monk music from the

moment a friend played me "Ruby, My Dear" 25 years ago. To this day, he is an icon of inspiration, as a musician, as an American, and as a man.

Thanks for sharing.

Robert Kraft
Executive VP
Fox Music

JOB WELL DONE

I want to commend you for your article in the June 27 issue about sexual orientation as a factor that can have an impact on an artist's recording career. I appreciate the fact that you could write it in a matter-of-fact way. Thanks again.

John J. Ahearn
Cambridge, Mass.

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

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JAZZ ★ JAZZ, AN AMERICAN ORIGINAL VARIOUS ARTISTS • NARM
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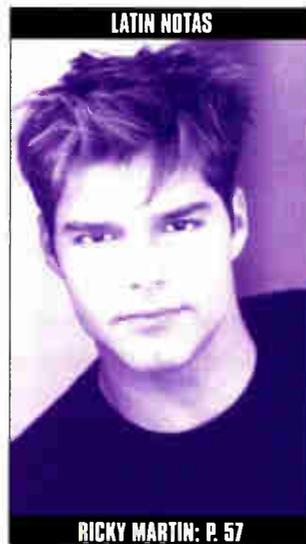
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Gospel Choir Stalwart O'Landa Draper Dies

BY LISA COLLINS

LOS ANGELES—The gospel industry is mourning the loss of O'Landa Draper, a five-time Grammy-nominated gospel recording artist whose Memphis-based choir, the Associates, was dubbed "the choir of the '90s." Draper died July 21 in Nashville of renal failure. He was 34.

Draper's death came as a huge shock to a gospel community that had viewed him as a solid force on its increasingly competitive choir scene since his 1990 Word Records debut, "Do It Again."

Draper founded the 70-voice choir in 1986. It got its first professional break singing backup on Shirley Caesar's 1989 release, "I Remember Mama." Six releases have followed, five of which received Grammy nominations. His biggest-selling album,

"Above & Beyond," which sold nearly 70,000 units upon its release in 1991, earned him a Stellar Award and a Dove nomination.



DRAPER

Grammy Awards.

A move to Warner Alliance in 1995 yielded two releases—"Gotta' Feelin'" and his current album, "Reflections," which was released in April. Stressing professionalism, Draper said once that his vision was "to present a better and more disciplined choral sound and to show that gospel choirs are not just about the shouting, but the performance

and the message."

Draper, who was in Nashville for a series of meetings with executives at Warner Alliance Records regarding future releases, became ill upon his arrival in the city and was hospitalized at Meharry General Hospital, where he later died.

Draper is survived by his mother, Marie Draper; a sister, Teresa; and his fiancée, Patrina Smith, who is a member and co-director of the Associates. He will be remembered in a series of memorial services, beginning with a private funeral July 24 in Memphis and culminating with a memorial service at the Gospel Music Workshop of America, where he had been scheduled to perform. A date for the memorial service had not been set by press time.

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POLYGRAM TELEVISION
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Nile Rodgers Ramps Up Music Firm

Venture Includes Former Touchwood Distrib., New Label

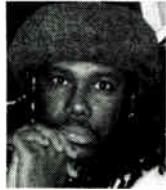
BY ED CHRISTMAN

NEW YORK—Nile Rodgers, co-founder of Chic and a well-known record producer, is getting back in action on the business side of the music industry with the purchase of an independent distribution company and the start-up of a new label.

Rodgers has acquired Touchwood Distribution and renamed the company Sumthing Distribution to coincide with the launch of his Sumthing Else Records label. The first release from the Sumthing label will be a live album from Chic, recorded in Budokan, Japan, in 1996 on the day before the group's co-founder, Bernard Edwards, passed away. That album will also include the last four studio tracks completed by Edwards and Rodgers.

Touchwood, a 4-year-old company previously affiliated with the label of the same name, is currently on the map through the distribution of the self-titled album from the DLR Band, the latest project from David Lee Roth. The set has scanned 28,000 units since its release in June, according to SoundScan. Terms of the acquisition were not disclosed.

Touchwood, the label, sold its distribution company because it wanted to focus its energies on music. The label recently merged with Zero Hour Records to form Touchwood Zerohour Entertainment (Billboard, July 18).



RODGERS

As to why he acquired a distribution company, Rodgers says, "I really wanted to be in a position to influence the destiny of product, especially my own product."

In addition to the DLR Band on Wawazati! Records, Touchwood also distributes Alchemy Records, Cash Only Records, Dancefloor, Echo International, Flex Records, Gamma Records, Harmony Park International, Horse Play Records, Koala Publications, Lizard Records, Radio Mafia, Pelican Sound Recordings, Pendulum Entertainment, Say See Bone Records, Song Haus Records, Uproar Entertainment, Whirled Records, and Xemu Records.

The company also is still distrib-

uting the Touchwood family of labels, with a decision pending from Touchwood Zerohour as to whether that relationship will continue.

Sumthing Distribution executives decline to provide current sales volume, but Billboard estimates that the company will achieve \$7 million in sales in the current year. Rodgers adds, however, that with the labels he is negoti-



ating to bring on board, Sumthing could generate \$15 million to \$20 million in billing in its first fiscal year under the new ownership.

Sumthing Distribution is overseen by Irv Biegle, president. Biegle's history in the record business includes stints at Motown, Bell Records, Casablanca Records, and Boardwalk. Andy Uterano, previously VP of

(Continued on page 29)

Next 'UniGram' Task: Integration

BY ADAM WHITE

LONDON—Having recently firmed up the top-level management team for the soon-to-be-combined Universal and PolyGram, Universal parent Seagram is now turning its attention to the task of integrating the companies' vast operations.

Universal and PolyGram have established the first group of teams responsible for evaluating and recommending how to best accomplish this. In addition, the Boston Consulting Group has been hired to assist in the process.

Nine business sectors are covered by the first lineup of teams: publishing, global marketing, global manufacturing and logistics, finance, human resources, information technology, business and legal affairs, real estate, and purchasing.

Four of these sectors have two team leaders, one from each company's relevant department. In

business affairs, for example, they are PolyGram general counsel Richard Constant and Universal Music Group senior VP Michael Ostroff. The other five teams are headed by a senior executive from one of the merging companies. In global marketing, for example, it is PolyGram senior VP of pop marketing David Munns.

The teams' findings "will eventually shape the new company," say Universal Music Group chairman/CEO Doug Morris and PolyGram CEO Jan Cook in a memo distributed July 20 to employees at both companies worldwide. Staff were asked for "full cooperation" in the process and informed that, in the coming weeks, they'll be told about other teams, which are likely to include such areas as distribution and communications.

Sources at the record companies confirm that a consulting firm has been hired and the corporate (Continued on page 93)

Columbia Has Big Plans For 'Godzilla' Video

BY EILEEN FITZPATRICK

LOS ANGELES—Another giant movie is heading to retail this fall, but this one is no love story.

"Godzilla," the latest incarnation of the classic Japanese monster movie created by Toho Co. in the 1950s, will stomp its way onto shelves Nov. 3 with no suggested retail price but a \$14.95 minimum advertised price (MAP).

The Columbia TriStar Home Video title will be bolstered by cross-promotions from Duracell and Dreyers/Edy's Ice Cream.

In other sell-through news, 20th Century Fox Home Entertainment is

resh-releasing "Hope Floats" to stores on Oct. 20 at a low \$19.98, with a \$13.95 MAP.

The title, which stars Sandra Bullock and Harry Connick Jr., will be supported by top-market radio promotions, which will highlight the Capitol Records soundtrack.



GODZILLA

Drapping to No. 11 on The Billboard 200 this issue, the album peaked at No. 4. The film made \$55 million at the box office.

"Godzilla" has made \$135 million at the U.S. box office, a figure that was widely reported to be disappointing to parent Sony Entertainment based on its \$100 million production cost.

But Columbia executive VP Paul Culberg calls the reports "meaningless" and expects the film to overperform on video.

"This movie has made \$135 million, and that ain't chopped liver," says Culberg. "Our research indicates that this will be a good rental title, which also provides a sampling (Continued on page 29)



Good As Gold. Pat Boone's Gold Label record company, whose roster includes Patti Page and Glen Campbell, recently announced a merger with Honest Entertainment, a label boasting pop standards, jazz, classical, and Celtic acts. The newly formed endeavor will strive to market pop standards music to the over-30 demo. Shown cementing the deal, from left, are Honest Entertainment owner Jim Long and Boone.

VSDA Keeping Door Open For Adult Exhibitors

Rival L.A. Expo Planned For '99; Adult Absence Could Hurt Main Show

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. (VSDA) probably won't sever relations with the adult exhibitors that have pulled out of the annual VSDA Convention to start a show of their own next year (Billboard, July 25).

"We are studying the situation," says VSD spokeswoman Kelli Clayton.

"They do want to work with us in some capacity," says Paul Fishbein, president of AVN Publications, which has sponsored the VSDA adult exhibit area since 1995.

Fishbein's 50,000-square-foot Adult Entertainment Expo will be held next year at the Shrine Auditorium in Los Angeles, a short ride from the VSDA's show at the Convention Center. Both conventions are scheduled for July 8-11, 1999.

The big question is whether the adult departure will significantly affect VSDA attendance. Retailers, even those who don't carry porn, like to see the sights and collect performers' autographs.

However, Fishbein says, "I can't tell you if we had any influence."

Clayton describes the "financial impact" of the adult section, which usually occupies 5%-10% of VSDA floor space, as "not very significant. It's less than 5% of our income."

But adult veterans like David James, president of Vivid Interactive in Los Angeles, think the ripple effect will severely damage VSDA. Without the Expo nearby, James warns, attendance "could be cut in (Continued on page 93)



woman Kelli Clayton.

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WIPO Bill Making Headway, But Web Issues Still Loom

BY BILL HOLLAND

WASHINGTON, D.C.—Congressional passage this session of legislation to allow U.S. ratification of the World Intellectual Property Organization (WIPO) international treaties grows more certain as lawmakers prepare for a House floor vote in early August.

At this juncture, Speaker of the House Newt Gingrich has said he wants the vote scheduled before Congress breaks for recess Aug. 3.

The House vote on H.R. 2281—the Digital Millennium Copyright Act of 1998—follows a July 17 markup of the

bill by the House Commerce Committee (Billboard Bulletin, July 18).

However, insiders also forecast that final agreement in the House may come only after a jurisdiction "turf" battle on the floor between members of the Judiciary Committee and the Commerce Committee. A growing debate over copyright and licensing issues between companies that digitally transmit music online and record labels represented by the Recording Industry Assn. of America (RIAA)—which was to be the subject of July 23 meeting (Continued on page 93)

Rykodisc Sale Imminent

NEW YORK—The long-anticipated sale of Rykodisc to Islandlife is expected to close within a week, according to sources (Billboard Bulletin, July 23).

The deal would be worth more than \$25 million, including a tranche to be paid at a later date based on the performance of the Salem, Mass.-based company, sources say. Ryko will remain under the current management of label co-founders Don Rose and Arthur Mann.

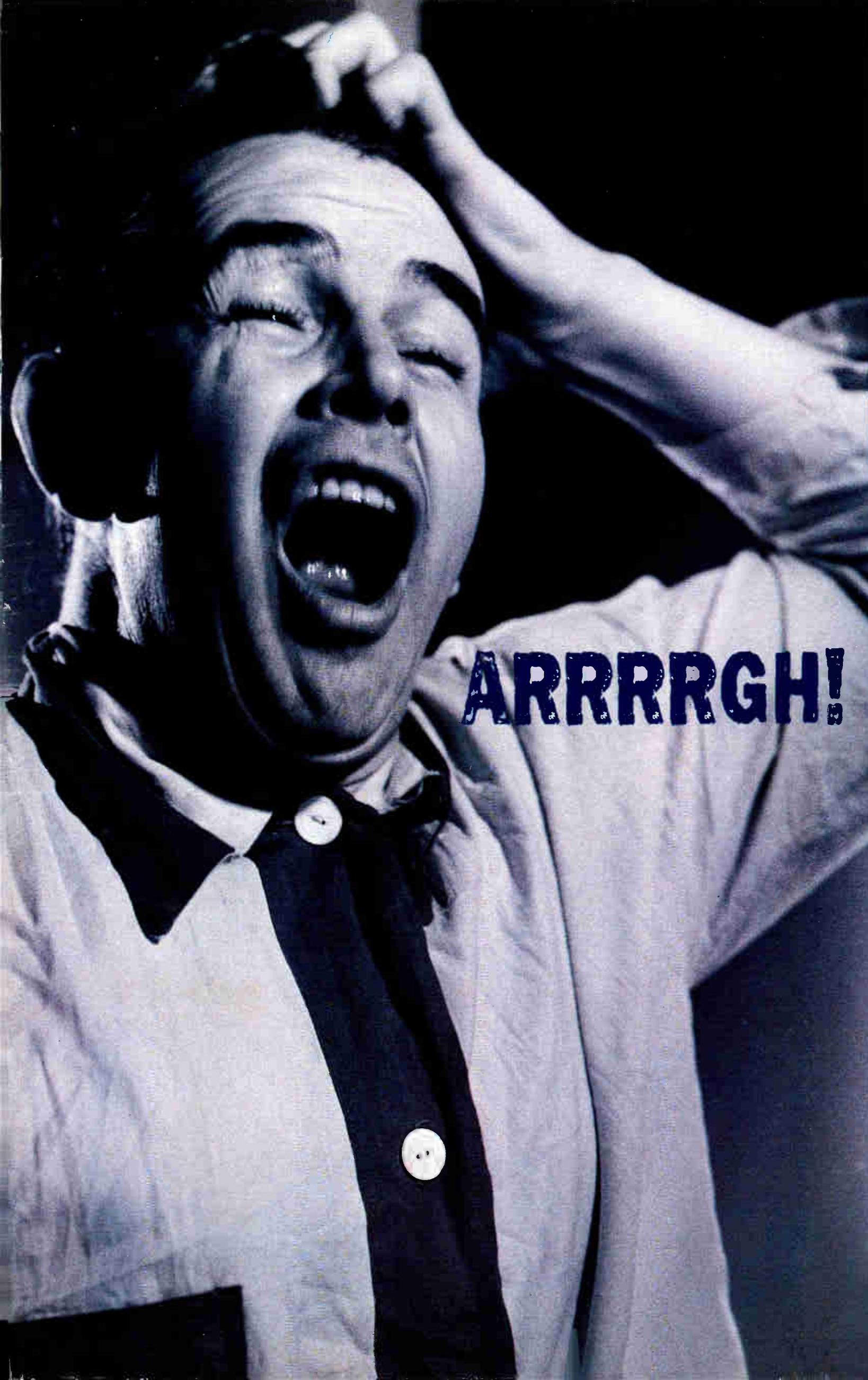
An Islandlife spokeswoman declines to comment, and Ryko executives were unavailable at press time.

The bulk of the funds generated by the label's sale are expected to be disbursed to Ryko creditors and Genesis Merchant Group, a San Francisco-based investment company that is an equity owner in the label.

Islandlife, the parent company of the new multifaceted entertainment venture formed by Chris Blackwell after leaving PolyGram (Billboard, May 16), is said by sources to have signed a letter of intent to purchase Ryko in April (Billboard, May 9). At that time, the purchase price was believed to be in the range of \$32 million to \$35 million, including the performance-based component.

Islandlife has just issued its first albums, via its Palm Pictures record label: "In Search Of The Lost Riddim" from Ernest Ranglin and "Nomad Soul" from Baaba Maal (Billboard, July 4).

Distribution and marketing of those releases was slated to be handled by Ryko, based on a short-range deal agreed to between the two companies, while the due diligence and other steps necessary to close the deal were being completed. ED CHRISTMAN



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WILL
SMITH

- Denounces the entire industry and implicitly slams record company with which they just signed a multi-million dollar deal...and thanks Doug Morris.

CHUMBAWAMBA

- Extends public invitation to Rammstein to record with them "anytime, anywhere."

PRODIGY

- Fueled by near-lethal combination of malt liquor, Krispy Kreme donuts and Viagra, delivers a rambling nine minute speech on the "underappreciated genius of Kraftwerk."

THE
VERVE

- Wears a "We believe you Monica" T-shirt.

FIONA
APPLE

- Thanks spiritualist, astrologer, herbalist, colonicist, vegan chef, yoga instructor, and "Larry, Sid, and all of the guys over at ICM."

MADONNA

- Mistakenly thanks the Dust Brothers for "making me take all of those piano lessons" and parents for "turning me on to that phat Opcode IV midi interface."

GARBAGE

- Wears something that they don't realize TV lights will render completely see-through.

PUFF
DADDY

- Makes vague, lewd reference that involves her tour manager, Ike Hanson and a six-pack of Zima, and thanks Doug Morris.

DAVID
BOWIE

- Sprints to stage and proceeds to get inappropriately jiggy wit it.

MARIAH
CAREY

- Changes their medication 20 minutes before stage time, and forgets to thank Doug Morris.

BUSTA
RHYMES

- In a bizarre turn, pays homage to recently-deceased parent by singing "Papa Can You Hear Me?" in note-perfect Castilian Spanish.

NATALIE
IMBRUGLIA

- Sends Yanomano tribesman to accept award and thanks "the fans, MTV, Ahmet Ertegun," and then yells "and I'll see the rest of you at Sky Bar later!"

SEPTEMBER

10TH

8 PM EST

MTV VIDEO MUSIC
AWARD NOMINEES

C A T E G O R I E S

BEST VIDEO OF THE YEAR

- Brandy & Monica / The Boy Is Mine
- Madonna / Ray Of Light
- Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)
- Will Smith / Gettin' Jiggy Wit It
- The Verve / Bitter Sweet Symphony

BEST MALE VIDEO

- David Bowie featuring Trent Reznor / I'm Afraid of Americans (nine inch nails remix)
- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Eric Clapton / My Father's Eyes
- Brian McKnight / Anytime
- Will Smith / Just The Two Of Us

BEST FEMALE VIDEO

- Fiona Apple / Criminal
- Mariah Carey featuring Puff Daddy & The Family / Honey (Remix)
- Natalie Imbruglia / Torn
- Madonna / Ray Of Light
- Shania Twain / You're Still The One

BEST GROUP VIDEO

- Backstreet Boys / Everybody (Backstreet's Back)
- Garbage / Push It
- matchbox 20 / 3 A.M.
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

BEST RAP VIDEO

- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Master P featuring Fiend, Silkk The Shocker, Mia X, & Mystikal / Make Em Say Uhh!
- The Notorious B.I.G. featuring Mase & Puff Daddy / Mo Money Mo Problems
- Pras featuring Ol' Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are)
- Will Smith / Gettin' Jiggy Wit It

BEST DANCE VIDEO

- Backstreet Boys / Everybody (Backstreet's Back)
- Janet Jackson / Together Again
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Will Smith / Gettin' Jiggy Wit It

BEST ROCK VIDEO

- Aerosmith / Pink
- Foo Fighters / Everlong
- Dave Matthews Band / Don't Drink The Water
- Metallica / The Unforgiven II

BEST ALTERNATIVE MUSIC VIDEO

- Ben Folds Five / Brick
- Garbage / Push It
- Green Day / Time Of Your Life (Good Riddance)
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

BEST NEW ARTIST IN A VIDEO

- Cherry Poppin' Daddies / Zoot Suit Riot
- Chumbawamba / Tubthumping
- Fastball / The Way
- Natalie Imbruglia / Torn
- Mase / Feel So Good

BEST VIDEO FROM A FILM

- Aerosmith / I Don't Want To Miss A Thing (Armageddon)
- Beck / Deadweight (A Life Less Ordinary)
- Celine Dion / My Heart Will Go On (Love Theme from Titanic) (Titanic)
- Goo.Goo Dolls / Iris (City of Angels)
- Pras featuring Ol' Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are) (Bulworth)
- Puff Daddy & Jimmy Page / Come With Me (Godzilla)

BEST R&B VIDEO

- Brandy & Monica / The Boy Is Mine
- Wyclef Jean featuring Refugee Allstars / Gone Till November
- K-Ci & JoJo / All My Life
- Usher / You Make Me Wanna

BREAKTHROUGH VIDEO

- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Garbage / Push It
- Sean Lennon / Home
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Roni Size / Reprazent / Brown Paper Bag

VIEWER'S CHOICE

- Celine Dion / My Heart Will Go On (Love Theme From Titanic) (Titanic)
- Green Day / Time Of Your Life (Good Riddance)
- matchbox 20 / 3 A.M.
- Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)
- Will Smith / Gettin' Jiggy Wit It

Plug.In Is Epicenter For Net Topics

Online Execs Say Music Biz Relations Could Be Improved

BY DOUG REECE

NEW YORK—Plug.In '98, the "new music meets new technology" conference held July 15-16 here, proved the springboard for a spate of music-related announcements from the technology sector, as well as the site for lively industry debate about hot-button issues like online licensing fees and World Wide Web sales strategies.

Kicking off the series of panels and roundtables, Mark Mooradian, senior analyst of



host company Jupiter Communications, released study results that predicted a disappointing \$30 million in revenue from digital download—the digital distribution of music—by 2002. Mooradian advocated, however, that labels continue expanding into digital distribution as a means of undermining the demand for pirated music online.

The pervading issue at the conference, of which Billboard was a sponsor, proved to be whether it is fair for record labels to collect an additional licensing fee from companies transmitting digital music over the Internet.

The battle pits new media collective the Digital Media Assn. (DiMA) vs. the Recording Industry Assn. of America and hinges on legislation being considered under the World Intellectual Property Organization copyright treaties (Billboard, June 27). The debate was slated to be discussed July 23 in Washington, D.C. (see story, page 6).

The subject arose in hallways and during panels, including the "New Music Meets New Technology" session. Kevin Conroy, senior VP of marketing for BMG Entertainment, said the issue was threatening the label group's relationship with DiMA members, which include RealNetworks, a2b, and Liquid Audio.

"In the absence of a negotiated settlement, it will adversely affect our ability to move forward and continue to enjoy the benefits of work-

ing with these companies," said Conroy. "We think this issue should be addressed immediately, and we should move forward to build business and capture opportunities."

Jan Andersen, senior VP of sales and marketing for NetRadio, raised the question at a later panel and accused labels of being short-sighted.

"The focus seems right now to be on a short-term opportunity," he said. "[Labels] say, 'Let's get in and

share upfront some of the revenue,' but by doing so they're making it a lot harder to roll out the Web broadcasting industry. Ultimately, we believe the labels will make a lot more money and sell a lot more records if they make it easier for us instead of increasing our costs."

Regardless of their differences over some issues, labels were enthusiastic about the potential upside offered them from online streaming and downloading.

Atlantic Records (U.S.) GM Ron Shapiro, noting MTV programming guidelines, said that the Internet is providing a valuable new means of exposure. "Effectively, [MTV] told us that unless something is a radio hit, it's not going on the channel, except in some interesting cases, so I've shrunk the video budget," he said. "I'm making far [fewer] videos for MTV and VH1 and putting far more money into the Internet because the consumer is speaking back to us there."

Atlantic recently announced plans to launch its own online video channel, INSTAVID. Sony is doing the same (Billboard, July 25).

At the session "Getting The Bands To The Fan: Selling CDs Online," Mike Farrace, VP of Tower Online, raised another prickly issue when he took fellow online retailer CDnow to task for allegedly commodifying and devaluing music with deep-discount programs such as its controversial Grammy sale (Billboard, March 7).

Launch CEO David Goldberg, meanwhile, speaking at the session dubbed "Creating The Buzz: The Role Of Web-Based Music Content," questioned the wisdom of major labels withholding such content as music videos from online broadcasters. "If MTV didn't exist, if the labels had stifled it and stomped on it when it started and said, 'We're not going to provide any content; there's a rights issue here,' the music business would be worse off than it is," he said.



All the clashing opinions aside, the wealth of announcements at and surrounding the conference indicates that the new media business continues to grow rapidly. Among them:

- David Bowie announced the formation of BowieNet (www.davidbowie.com), an Internet service provider (ISP) that will launch Sept. 1. The ISP will service North American residents, then go global by the end of the year.

- Liquid Audio made several announcements, including the bow of the Liquid Music Network, which will sell, via digital download, content

(Continued on page 93)

Pioneering Label Exec Jim Tyrrell Dies At 67

BY IRV LIGHTMAN

NEW YORK—Jim Tyrrell, who had a varied, pioneering career in the music industry as an executive, musician, and personal manager, died of heart failure July 20 in New York. He was 67.



TYRRELL

Tyrrell, a onetime live and studio musician in his native New York, had a 10-year career at what was then CBS Records, starting in 1968 as a product manager at Columbia. From 1970 to '78, he worked at Epic Records and CBS Associated Labels under Ron Alexenburg, now head of the National Record Co. in New York.

At the time, Tyrrell was believed to have been the first African-American to hold the title of senior VP at the company, Alexenburg says. Tyrrell also was a pioneer as a major-label black executive who handled sales for both black and white artists. During his years at CBS Records, he mapped sales programs for such artists as Clint

Holmes, Jeff Beck, LaBelle, Harold Melvin & the BlueNotes, the O'Jays (via Philadelphia International Records), Cheap Trick, Ted Nugent, and REO Speedwagon, among many others.

After leaving CBS, Tyrrell formed T-Electric Records, which was distributed by MCA Records. Later, he served as managing director of the Kingston, Jamaica-based Tuff Gong Ltd., founded by the late Bob Marley.

In recent years, he was a consultant and personal manager.

Tyrrell was a founding member and officer of the Fraternity of Recording Executives and of the Black Music Assn. He conceived and founded the PACE Scholarship Fund to benefit high school graduates with intentions to go to college.

He is survived by his wife, Ruby; two daughters, Joy and Cheryl; a son, Milton; and grandchildren Chad and Ryan.

A memorial service is scheduled for Monday (27) at the National Black Theatre in New York. The family requests that in lieu of flowers donations be made to the National Black Theatre or WBAI New York.

New Label To Produce Games Music

BY DON JEFFREY

NEW YORK—As record companies start to bet that the explosion in soundtrack sales will spread from movies to games, a new label, RED Interactive, has formed to produce music for video and computer games and market the audio albums at retail.

Mitchell Wolk, VP of finance and administration for RED Distribution, which has launched the new label, says, "We're becoming a bridge between the gaming world and the music world."

Label executives say that they will

focus on taking the albums, which will include previously released music as well as newly commissioned tracks, into mainstream retail.

"We see an opportunity to take up-and-coming new acts and older licensed tracks and put them together," says Paul De Gooyer, director of marketing and A&R for red ink, which will market the releases. "The record should stand on its own," he says.



There has been a surge of interest in game soundtracks following the revitalization of the industry through the development of more advanced gaming platforms and the increased penetration of personal computers into homes. The games market was about \$5 billion last year, and industry sources estimate that it will exceed \$6 billion this year.

Other labels in recent years have tried to market game soundtracks but without much sales success so far. One of the biggest titles connected solely to a video game has

(Continued on page 93)

EXECUTIVE TURNTABLE

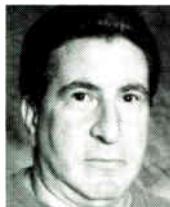
RECORD COMPANIES. Trauma Records in Los Angeles names Mike Jacobs senior VP of artist development. He was CEO of Way Cool Music.

Mercury Records in New York promotes Dave Lory to VP of artist development and international marketing and Robert Tangel to national director of pop/alt sales. They were, respectively, VP of international marketing and manager of sales.

Scott Finck is appointed VP of pop promotion at Hollywood Records in Burbank, Calif. He was national director of CHR promotion at A&M Records.

Collin A. Stanback is named director of A&R at Virgin Records in Los Angeles. He was an A&R rep at Geffen Records.

Laura Swanson is promoted to senior VP of publicity and Buddy



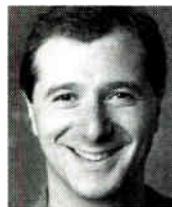
JACOBS



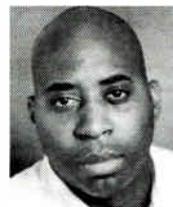
LORY



TANGEL



FINCK



STANBACK



SWANSON



RICHMAN



LAMBERT

Deal is appointed Los Angeles local promotion manager at A&M Records in Hollywood. They were, respectively, senior director of national publicity and Los Angeles regional promotion rep at Revolution Records.

Scott Richman is promoted to senior director of marketing at BMG Entertainment North America in New York. He was director of marketing.

Arista/Nashville promotes Mike Sistad to director of A&R. He was

manager of A&R.

RCA Records in New York names Lynn Hazan senior director of finance and administration. She was director of finance and administration at BMG International.

J.R. Rich is named director of publicity for Blue Note Records in New York. She was senior account executive at DL Media.

Orbison/Orby Records in Nashville appoints Keith Gibson director of sales. He was director of sales at Honest Entertainment.

Rykodisc in Salem, Mass., promotes Ron Decker to director of product management. He was product manager.

Ralph Cavallaro is named director of information resources and technologies at MCA Records in Universal City, Calif. He was project manager with Universal Studios Information Technology Group.

GoodNoise Corp. in Palo Alto, Calif., names Samuel Pearlman VP of A&R and media development and Gary Culpepper executive VP of

business affairs. They were, respectively, president of 415 Records and an entertainment lawyer.

PUBLISHING. BMG Songs in Los Angeles promotes Brian Lambert to senior director of film and TV music, Ron Broitman to manager of film and TV music, and Stacy Wallen to manager of TV licensing. They were, respectively, director of film and TV music, manager of TV music licensing, and film and TV music assistant.

40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which label has the most #1 hits?

Who has the most consecutive years with a Top 40 single?

What are the top HOT 100 "Love" songs of all time?

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

Which female artist has the most top 40 hits?

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NARM 40TH ANNIVERSARY - Issue Date: Sept. 12 • Ad Close: Aug. 18

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Artists & Music

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Hill Gets Head Start On New Solo Set Early Radio Play Bodes Well For Ruffhouse/Columbia Album

BY ANITA M. SAMUELS

LOS ANGELES—With two tracks currently among the most played at R&B radio nationwide, rapper/vocalist Lauryn Hill has quickly laid to rest any doubts about her viability as a solo artist while providing a solid starting point for the release of her debut solo album, "The Miseducation Of Lauryn Hill."

The set is due Aug. 25 in the U.S. on Ruffhouse/Columbia, with simultaneous international release planned.

Hill, one-third of the Grammy-winning rap group the Fugees with Wyclef Jean and Prakazrel Michel, has scored at radio this summer with "Can't Take My Eyes Off Of You," a Frankie Valli cover, and "Lost Ones." Only the latter is on the album, although it is not the first label-sanctioned single.

According to Broadcast Data

Systems, "Lost Ones" garnered 524 spins at radio for the week ending July 9. "Can't Take My Eyes Off Of You," meanwhile, had 434 spins in the same time frame.

Vinnie Brown, PD of WBL, an



HILL

R&B outlet in New York, says that "Lost Ones" "seems to be getting a good reaction based on the anticipation of the album by listeners... If this is a taste of what she can do on her own, it will work."

According to Chris Schwartz, CEO of Ruffhouse, "Can't Take My Eyes Off Of You" was picked up by radio stations from the home video version of the 1997 Warner Bros. film "Conspiracy Theory." The song, he adds, isn't part of the soundtrack and serves as background music during the film's ending credits.

"Lost Ones" began its radio journey as what Schwartz calls a "limited-edition" vinyl single. "We felt it was important to re-establish her with the core hip-hop audience. We did an exclusive mailing to top mix-show jocks," he says, to kick off the label's pre-release campaign for the album.

To follow up at radio, the label will ship the album's first official single, "Doo Wop (That Thing)," to R&B outlets Aug. 10; there are no plans for a commercial release. On Aug. 4,

(Continued on page 29)

Rammstein Hits U.S. German Band Makes Impact Via Motor/Slash

BY DOUG REECE
and WOLFGANG SPAHR

LOS ANGELES—It wouldn't be a stretch to call German industrial hardcore act Rammstein the most unlikely Heatseeker Impact story of the year.

The Motor/Slash band, known for darkly themed music sung in the group's native tongue and an outrageous live show that includes members setting themselves on fire or crowd-surfing in an inflatable raft, has parlayed a word-of-mouth following and 10 U.S. shows into regular MTV and radio airplay, as well as a flood of mainstream and underground press.

As an indication of the act's burgeoning popularity, its album, "Sehnsucht," broke into the top 100 of The

Billboard 200 in the July 25 issue at No. 80, up 28 spots from its previous week's standing of No. 108. The album, which moves up this issue to No. 60, has sold more than 113,000 units since its U.S. release Jan. 13, according to SoundScan.



RAMMSTEIN

Petra Husemann, head of progressive music at PolyGram's Berlin-based Motor affiliate, attributes the German-speaking group's U.S. success to the fact that the German language has become part of the music that fans sing along to. PolyGram

Germany president Wolf-D. Gramatke, on the other hand, sees the Rammstein phenomenon as a sign of a young generation trying to escape everyday life and career pressures

(Continued on page 84)

Boukman Eksperyans Sets Off A 'Revolution' On Tuff Gong

BY ELENA OUMANO

Founded in 1980 by husband-and-wife team Mimerose "Manze" and Theodore "Lolo" Beaubrun, Boukman Eksperyans has always been much more than a band, and its sway over Haitian hearts and minds has never been stronger.

Taking its name and direction from the Jamaican Jacob Boukman, who unified Haiti's slaves by creating voodoo, this *racine* or roots ensemble's fourth album, "Revolution," released worldwide by Tuff Gong International on July 21, reinvents the warrior/priest's powerful legacy.

Recorded in Fugee Wyclef Jean's New Jersey studio and mixed in



BOUKMAN EKSPERYANS

Brooklyn, N.Y., it is Boukman's finest album yet and has retailers and radio programmers predicting a strong response. Equal parts temple devo-

(Continued on page 92)

Dreams Come True Plots U.S. Breakthrough Virgin Campaign Aims To Help Japanese Pop Trio Overcome Odds

BY CHUCK TAYLOR

NEW YORK—When Japanese superstar pop act Dreams Come True releases its first English-language album in the U.S. Tuesday (28), its band name will become a self-fulfilling prophecy.

Positioned as a long-term worldwide priority for Virgin Records, the project, "Sing Or Die," opens a new chapter in the decade-long career of the act, which has long had a goal of spreading its brand of joyous musical romance and hope far from its own home turf.

Since forming in 1988, Dreams

Come True—comprising thirtysomethings Masato "King Masa" Nakamura as the musical mastermind, lead vocalist/lyricist Miwa

Yoshida, and keyboardist Takahiro Nishikawa—has released nine albums in Japan, with sales exceeding 25 million, according to label sources. In addition to being one of the all-time best-selling artists in Japan, the

group has garnered 13 hit singles that have sold some 13 million copies.

It has also toured in support of each project, reaching an audience high of

500,000 fans over the course of 10 dates in 1995. In addition, the act has been active in TV and film soundtracks, video game soundtracks, and producing other artists. In short, Dreams Come True is a household word in Japan.

The band's attempt to crack the U.S. market isn't its first foray overseas. In recent years, the act has broken through in Hong Kong and Taiwan, selling more than 100,000 copies of its 1996 album, "Love Unlimited," in the latter territory, according to Sony Music Entertainment Japan, its former label.

Until now, the act's presence in the American market has been limited

(Continued on page 77)



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Smith Follows Up 'Good Will' Boost

Oscar-Nominated Artist Makes DreamWorks Debut With 'XO'

BY DYLAN SIEGLER

NEW YORK—More unpleasant events than Oscar nominations have been known to delay albums. But for Elliott Smith, who was making good time in recording his DreamWorks debut, "XO," his Oscar nomination for the track "Miss Misery" from "Good Will Hunting" was an obstacle. "That slowed me way down," says the musician seriously.

That Smith's Oscar-ceremony performance should coincide with his signing to DreamWorks is, according to the label, a happy coincidence. But judging from the unprecedented packed houses at recent gigs and Smith's unlikely spot on the Academy Awards show, the hit film's soundtrack helped alert others to his talent.

"XO," due Aug. 25, is Smith's fourth solo album. His previous outings—"Roman Candle," released by Cavity Search, and the next two, a self-titled LP and "Either/Or," by Kill Rock Stars—garnered the artist a loyal fan base captivated by Smith's songcraft. With predominantly acoustic guitar numbers and occasional forays into full-band arrange-

ments, Smith applies a sweet-voiced aesthetic and caustic, poetic word-play to lyrics on indie rock's standby topics: hard drugs, failed relationships, angst, and insecurity.

"XO" comprises more full-band material—featuring Smith playing most instruments—while retaining the intimacy and immediacy of his solo acoustic work. "XO" is still clearly an Elliott Smith record, with its share of quiet acoustic numbers, detours into ¾ time, and songs about love, longing, and drunken stupor.

But Smith has flourished in the studio with a full range of instruments available to him; piano factors heavily into the mix on this album. "XO" producer Rob Schnapf, who along with Tom Rothrock helped produce Smith's last album, "Either/Or," says the DreamWorks budget "certainly gave us a lot of freedom to pursue artistic concepts, like being able to get a double [string] quartet."



SMITH

Luke Wood, DreamWorks A&R exec, maintains that "what was interesting about this record, especially if you get into the paradigm of indie to major, is that there was a real continuity in communication" between Smith and the producers.

Schnapf, Wood, Kill Rock Stars owner Slim Moon, and Smith's manager Margaret Mittleman all name the artist's strong vision as a chief virtue, one that adds to his value for the label. But that vision also makes Smith a challenge to market. "El-

(Continued on next page)



Natalie Goes Platinum. Natalie Imbruglia is presented a plaque for platinum sales of her RCA debut, "Left Of The Middle," from label executives. Shown, from left, are Dave Novik, senior VP of international A&R; Jack Rovner, executive VP/GM; Imbruglia; Bob Jamieson, president; David Fitch, senior VP of sales; and Ron Geslin, senior VP of national promotion.

For Mr. Jones' Ali Dee, Band's Debut Set On A&M Is Destiny

BY CARRIE BELL

LOS ANGELES—Ali "Dee" Theodore of Mr. Jones believes in destiny, as the name of his first single from his band's Aug. 25 A&M debut, "Hail Mary," affirms.

"I feel this record in my whole mind and body and soul because everyone has a positive energy about it—the label, the musicians, me," says the native New Yorker. "It must be destiny because it just feels right, better than any other projects I've been associated with. It renewed my interest in the biz."

His previous lack of excitement almost caused Ali Dee to quit music entirely, despite successful affiliations with Big Daddy Kane, Eric B. & Rakim, and Aaron Hall as a member of the Bomb Squad. He had set last May 31 as a resignation date.

"The date was for real. I was going to sell my studio, pack my bags, and maybe sell some cars, because I was tired of the wear and tear, the hustle," Ali Dee says. "I didn't know how much longer I could go through a valley. It takes a lot of mental energy to be down, and I experienced some really bad downs."

Revelation hit last January when Ali Dee broke into a spontaneous hip-hop improvisation of AC/DC's "Back In Black" with other musi-

cians at Butch Vig's Wisconsin studio. They would become the core of Mr. Jones, which consists of Ali Dee on lead vocals, guitarist Brendan Brown, bassist Rich Liegey, drummer Rob Pfeiffer, rhythm guitarist Todd Childress, DJ EZLee, rhythm vocalist C'est ce Bonne, and reggae-style rapper Mr. Phang.

"Mr. Jones makes me think I had been looking in the wrong mirror for joy and happiness. I just needed to let my creative juices flow," 28-year-old Ali Dee says. "But we still didn't sign a deal until a week before the date. We were living on the edge."

The gang ended up with a contract at A&M Records, which also happened under abnormal circumstances.

"Lauren Zelisko, our A&R person in New York, sent me a tape. [I] usually sit around for a bit before I even think of getting to them," says A&M chairman/CEO Al Cafaro. "But the moment I wanted to listen to music one afternoon to remind me why I like my job, it was sitting there staring at me. I put it on, heard five songs that were all potential singles, and wanted to know more. Lauren was on vacation, so I tracked [Ali Dee] down myself, and we hit it off. I went to New York to meet him and

(Continued on page 29)



MR. JONES

MTV's 'Fanatic' Is Antidote For Industry Cynicism; Setzer Enjoys A Resurgence

MUST SEE TV: No matter how cynical one may be, it's impossible to remain so while watching MTV's "Fanatic," a nightly show devoted to admirers meeting their entertainment heroes. The program, which debuted July 6, surprises people who have submitted a videotape explaining the influence a musical artist, sports figure, or actor has had on them by flying them (with a friend or parent) to meet and interview that person. "Fanatic" should be required viewing for all music-industry executives and artists as a reminder that every record sold isn't represented by some bar code but by a living, breathing human being.

Inspired by the parade of celebrities who host their own talk shows, Jeremiah Bosgang, VP of series development at MTV, thought, "Wouldn't it be interesting to see a regular person interview their idol? Not just a fan who's infatuated with a celebrity, but someone who genuinely knows about that individual's life work and how it's made an impact on that person," he says.

Of course, that does bring up the issue of stalkers trying to get close to their prey by appealing to the fanatic. "We have a very elaborate screening process to prevent anything like that," says Bosgang. "We really chose people who are interested in their work, not their personal life." Potential subjects are interviewed, as well as their families and friends, to "research" who the people are. One of the nicest aspects about the show is that those selected clearly aren't VJs-in-training or actor-wannabes. They are real people, some of whom are naturals in front of the camera, others who tug at their clothing, are inarticulate and nervous, and are incredibly endearing.

Despite the advance work, Bosgang says, people are still genuinely surprised when they're told they're being whisked away to meet their idol. "They know they're a contender for the show, but they don't know beforehand that they've been selected," he says. Bosgang swears that the fans' questions are their own. "The only area where there's 'coaching' is, if we know someone doesn't want to talk about a particular situation, say their marriage, we tell them it's off limits." Of course, one only has to watch the episode in which a fan tells "All My Children's" Susan Lucci how she's learned so much from Lucci's unprecedented number of losses at the Daytime Emmys—and see Lucci's pained, tight smile—to believe that people are given free reign.

While it would be nice to see somebody ask to meet Secretary of State Madeleine Albright or Children's Defense Fund head Marian Wright Edelman, that's perhaps too far-reaching a goal. And in a way, the series is about showing how the smallest of gestures—a phrase

in a song, a role in a movie that made someone laugh at an otherwise tremendously dark period in his or her life—can reverberate in someone's soul and effect change. And help the fan, just as someone else may have aided that person's idol, reach his or her dreams.

"Fanatic's" initial slate of shows ends Aug. 14. However, Bosgang says, depending upon "viewer response," the show may continue.

JUMP JIVE AN' SMILE: Call it the result of extremely hard work and great timing. Interscope Records artist Brian Setzer is having the biggest album of his post-Stray Cats career. "The Dirty Boogie," from the Brian Setzer Orchestra (BSO), jumps to No. 26 on this issue's Billboard 200, making it Setzer's highest chart mark since "Rant N' Rave With The Stray Cats" hit No. 14 in 1983. The BSO's 1996 album, "Guitarlinger," failed to make the chart.

While Setzer's manager, Dave Kaplan, is more than willing to concede that Setzer's success is partly due to the swing movement sweeping the country, he's quick to add that this is also the "culmination of years of hard work on Brian's part. Six years ago, when he first started with a 17-piece orchestra, people looked at him like he was a guy with a square head and one eye going into a modeling agency... For five years, he's crisscrossed the country, every year going up to larger and larger venues without benefit of radio or video play. So there has to be a tip of the hat to word-of-mouth from all that touring—that can't be underestimated."

The first single from the album, a remake of "Jump Jive An' Wail," is making inroads on Billboard's Modern Rock Tracks chart and is certainly benefiting from exposure the song received in a Gap khakis TV spot, even though Setzer's version is not used in the ad. Setzer's song is also being worked at top 40, hot AC, and triple-A radio. The BSO is on tour through August.

STUFF: Alanis Morissette, whose new album will be out Nov. 3 on Maverick/Warner Bros., will do a U.S. club tour beginning in October (*Billboard* **Bulletin**, July 20)... Keener ears than mine pointed out that Joe Pesci, whose upcoming Columbia set we wrote about last issue, also had an album out in the '60s on Brunswick Records... Entertainment law firms Epstein, Levinsohn & Weinstein and Bodine & Hurwitz have merged into Epstein, Levinsohn, Bodine, Hurwitz and Weinstein, LLP. The two companies have shared New York office space since 1994... APA senior VP Troy Blakely is relocating from New York to Los Angeles, where he will be head of the booking agency's L.A. music department.



by Melinda Newman

SMITH

(Continued from preceding page)

liott's so unique," says DreamWorks head of marketing and promotion Bruce Tenenbaum, "that you don't want to follow some kind of cookie-cutter technique."

Not surprisingly, the notoriously soft-spoken Smith would rather concentrate on the music. "They [DreamWorks] seem to have ideas about what to do, and sometimes they'll run those ideas by me, and if one seems really like something I wouldn't want, they seem fine with me saying so. By and large, I kind of stay out of it."

Mittleman observes that "Elliott understands what he has to do, but he won't compromise himself or put himself in a place where he seems fake or not organic."

Tenenbaum says that taking it slow will be a priority. The marketing technique will focus on touring and exposing more people to Smith's recordings, because, as Tenenbaum says, "once you have seen Elliott live or heard his music, you want more."

Moon describes the first time he heard Smith play live, in 1994, as a revelation. "I have only experienced this feeling four times in my life," says Moon. "There's this person I've never given any thought to, and I realize they're a genius and that they have unlimited potential. That happened with Elliott."

Moon likens Smith to R.E.M., whose first hit happened more than five albums into the band's career.

Wood observes that "the reason Elliott has people singing along to every song is that you're seduced by the music as opposed to the marketing. We want to continue that process while broadening the base but make sure it's about subtlety."

"I know from the small-scale success of 'Miss Misery' that his fan base could be a lot wider," says Wood. "He could reach an extremely large audience not limited by a demo."

Retail and radio sources echo Wood's sentiment. Rick Lange, buyer and assistant manager at the Rhino Records store in the university town of New Paltz, N.Y., says, "I know the new album's going to do very well here. We constantly sell all three of his records. None of Smith's fans are going to be disappointed with 'XO.'"

According to SoundScan, "Either/Or" has sold 40,000 units.

Lange adds that "it's 100% given" that Smith's soundtrack contributions to "Good Will Hunting" positively affected catalog sales. The same is true at Rock Records in Chicago, where manager/buyer Anthony Lyons observes that at this more mainstream-oriented store, sales of Smith's "Either/Or" "depended a lot on 'Good Will Hunting.'"

Jayn, assistant PD at modern rock KNRK Portland, Ore., says that spins of "Miss Misery" elicited "great phone response—not in terms of people calling in and asking 'Who is this?' but rather calling in and saying 'I'm so glad you're playing Elliott Smith!' Everyone can empathize with how deeply he expresses the varying spectrum of emotions, and that's the hallmark of any successful songwriter—that he can key into a tiny part of everyone listening."

Assistance in preparing this story was provided by Jenny Land in New York.

RODNEY "DARKCHILD" JERKINS

On The Edge Of Tomorrow Today
With **THE NEW MILLENNIUM** Darkchild Sound

From behind the keyboard to the top of the charts the self-contained writer and producer does it again. The "Darkchild" has produced and co-written the now double Platinum Brandy and Monica Duet.

"The Boy Is Mine"

has been nominated for an MTV Video Of The Year Award, MTV R&B Video Of The Year Award, and has held a #1 spot on the Billboard Charts for 8 weeks.

This young phenomena is also an Executive Producer of Brandy's Platinum Album,

"Never Say Never"

which has peaked at #1 according to the soundscan R&B overall album sales chart and now Brandy's second single, "Top Of The World" featuring Mase is quickly climbing up the charts.

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MICHAEL JACKSON

MONICA

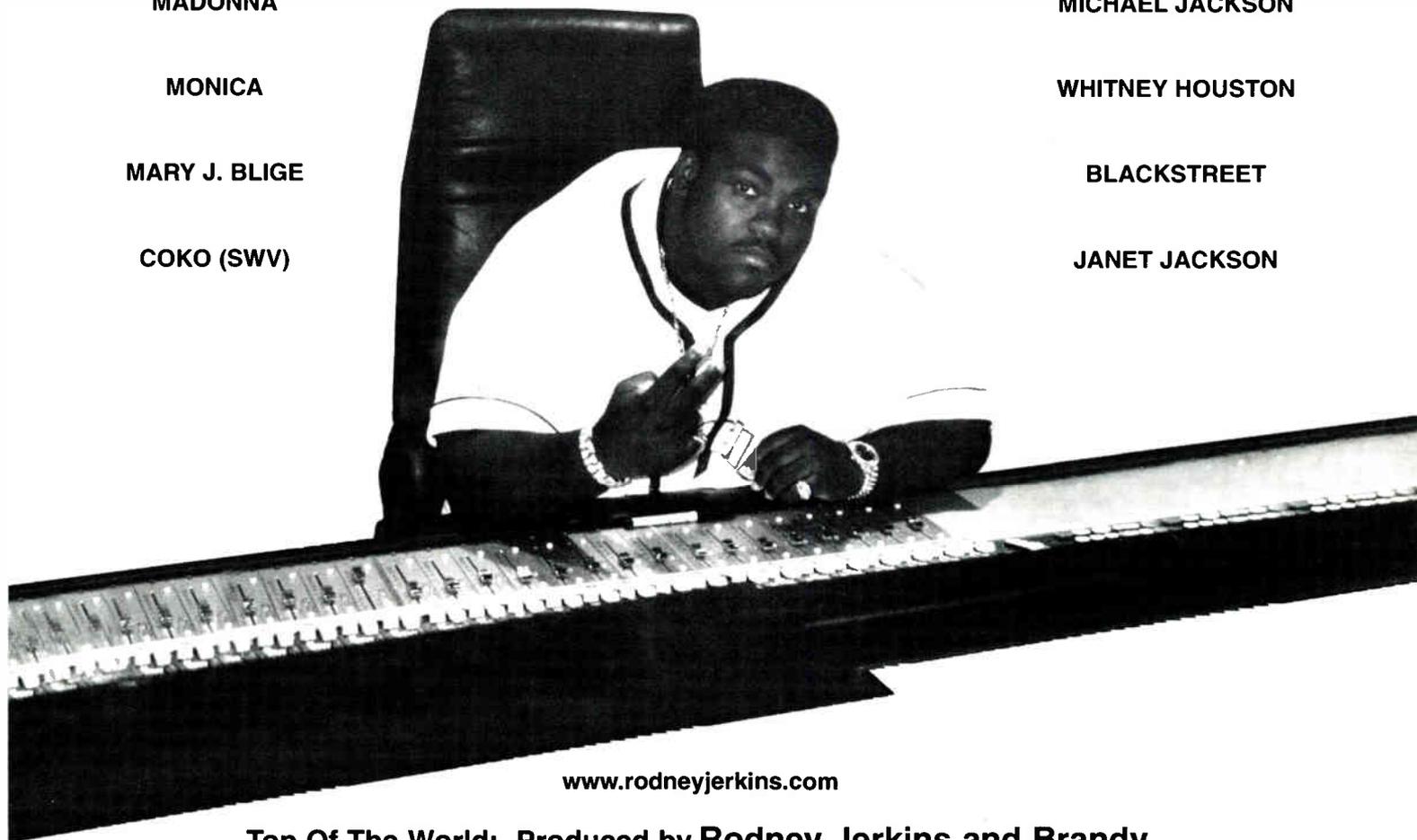
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Top Of The World: Produced by Rodney Jerkins and Brandy.

Written by: Rodney Jerkins, Frederick Jerkins III and Lashawn Daniels.

The Boy Is Mine: Produced by Rodney Jerkins and Brandy.

Composed and arranged by Rodney Jerkins.

All music by Rodney Jerkins. Monica's vocals produced by Dallas Austin and Rodney Jerkins.

Written by: Rodney Jerkins, Brandy, Frederick Jerkins III, Lashawn Daniels, Japhe Tejada.

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SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC WITH A VENGEANCE: "We tried to come up with an audio equivalent of what you think of when you think about 'The Avengers,'" says Atlantic VP of soundtracks **Darren Higman**, describing the label's aural complement to Warner Bros.' big-screen take on the hipster '60s TV series. In keeping with its namesake's strong U.K. genealogy, the album is awash in distinctly Brit-tangible tracks and a few U.S. counterparts that blend beautifully under the discriminating ear of **Marius De Vries**.

De Vries produced most of the tracks on the album, mixed another handful, and also performs a coolly updated version of the classic "Avengers" theme. The first single from the album, to debut Aug. 4, is the throbbing "I Am" by former **Madness** front man **Suggs**. The soundtrack also features a track from new British band **Merz**—which recently signed to Epic after a heated bidding war—the **Stereo MC's**' first commercial track in five years, and a new "James Bond"-esque theme from **Grace Jones** that De Vries says represents his personal high point on the album. There's also a **Utah Saints** track that borrows generously from vintage **Iggy Pop** and a collaboration between the **Verve Pipe** and **XTC's Andy Partridge**.

"The Avengers" also serves as the debut of Atlantic's **Ashtar Command**, the new power duo of **Yum Yum's Chris Holmes** and **Filter's Brian Leisegang**. Ashtar is represented by two tracks on the album: on one, they perform with guest vocalist **Louise Post** of **Veruca Salt**, while there's a **Sinéad O'Connor** appearance on the guitar-driven rocker "Summer's End." Although the guest-vocalist route seems to suit the duo for the near term, Holmes and Leisegang are quick to note that they're looking for a permanent female vocalist. "Otherwise it lends itself to a lack of identity," Leisegang says. "We want to have a full band. It's not going to be a **Massive Attack** kind of thing." While nothing is finalized, he hints that Post may become that full-time lead. Holmes says he and Leisegang have written vocal parts for most of an album's worth of songs and hope to have an album out in the winter.

While the soundtrack gave many of its featured artists a chance to partake in a musical swap meet of sorts—"They get to step out of their own career without doing any damage," Higman says—De Vries says he found himself in the less enviable role of keeping a consistent vibe running throughout the tracks.

"It was important to keep things unified," he says. "The challenge was taking an apparently disparate group of artists and making the thing sound good and make sense as an album separate from the film."

De Vries says he was attracted to the project first and foremost because he's a big fan of the series that broke ground in the genre of the slick martini-drinking, crime-solving set. "More than any other TV show, it really defined how the '60s were—that uncomfortable mixture of psychedelia and conformity," he says. "Although it looks like a period piece now, when it came out 'The Avengers' was extremely contemporary. And I had to work out what that would mean in the '90s. I was looking for a meeting place between cultural sophistication and pop sensibility." De Vries says he also sought to achieve a sense of surrealism. "That was important, because 'The Avengers' were in a universe where things were not what they seemed."

TAKE TWO: Hot on the heels of its multi-platinum soundtrack to "The Wedding Singer," Maverick Records on July 21 released a second album of music from the **Drew Barrymore-Adam Sandler** comedy. Slated to hit retail just before the Aug. 4 release of the film on video and DVD, "More Music From The Motion Picture The Wedding Singer" features 11 additional '80s tunes, from **Kajagoogoo's** "Too Shy" to **A Flock Of Seagulls'** "Space Age Love Song" and **Madonna's** "Holiday," plus Sandler's "Grow Old With You."

PRODUCTION NOTES: Motown is celebrating its 40th birthday with a slew of reissues, including a 15th anniversary edition of "The Big Chill" soundtrack set to hit retail this fall. The digitally remastered album will feature new artwork and new notes about the film and its music from director and executive producer **Lawrence Kasdan** and music supervisor **Meg Kasdan**. . . Bad news for fans who can't get enough of Homer, Bart, and company. Rhino Records has put on indefinite hold its follow-up album of music from "The Simpsons." "Go Simpsonic With The Simpsons" had been due Sept. 1.

Local H Moves To Power Rock On Island's 'Cats'

BY CARRIE BORZILLO

LOS ANGELES—Local H deserves a lot of credit. While the Chicago-based guitar-and-drum combo has built an indie rock credibility among the local music scene's hipster contingent, Local H, whose "Bound For The Floor" was a No. 5 Modern Rock Tracks hit in 1996, has boldly taken a decidedly un-indie rock turn on the band's third album, "Pack Up The Cats." For the Sept. 1 Island Records release, the band worked with producer Roy Thomas Baker, best known for the big, power rock sounds of Queen and Journey.

"We've always tried to make our records and our band sound as huge as [they] can," says guitarist/singer Scott Lucas, whose partner in crime is drummer Joe Daniels. "It may only be the two of us, but it's supposed to sound pretty big. And when it came time to pick a producer, we weren't interested in everyone who's making records now. I mean, we couldn't really call the Dust Brothers."

A deciding factor in choosing Baker was Queen's "Killer Queen." "I've been listening to a lot of '70s stuff for the past year, like [Pink Floyd's] 'Dark Side Of The Moon,' a bunch of Stones records, Cheap Trick, that kind of stuff," says Lucas. "We were driving along and heard 'Killer Queen' on the radio, and we were like, 'You know, that record sounds really good.' We wanted to make this a record where everything ties together and all the songs flow into each other, so Roy seemed the obvious choice."

The one blatantly obvious Baker stamp on "Pack Up The Cats" appears on "What Can I Tell You?"—at one point the music drops out and there's a lush, three-part harmony à la Queen or even the Beach Boys.

Other surprises on the album include a guest guitar solo by the Stone Temple Pilots' Dean DeLeo on "Cool Magnet" and an indistinguishable sound on "Fine And Good," which Lucas explains: "We put tinfoil on the piano strings and through the strings of a 12-string guitar to make it vibrate more, and we ran it through a bunch of effects. It's actually a combination of those sounds."

To pull it off live, the band plans to have a guest musician make a cameo appearance. "Basically, we'll have another guy come out and play the tinfoil bit and walk off," says Lucas.

Island has a lot of road work in store for Local H, whose last album, "As Good As Dead," was powered by two solid years of touring as well as airplay for "Bound For The Floor." A five-week, headlining, all-ages club tour is scheduled to kick off Sept. 16.

"Touring is really what built their base on the last album," says Jill Tomlinson, director of marketing at Island. "They did everything from Brownies [in New York] to Madison Square Garden with Stone Temple Pilots, who they toured with for a little while. We're planning more road work, because they're good at that."

The label is also banking on early acceptance at radio to help launch "Pack Up The Cats." "Radio is going

to be a key element, and we're expecting radio will be quicker to embrace the band [than before]," says Joe Riccitelli, Island senior promotion VP. The first single, "All The Kids Are Right," went to modern rock and mainstream rock stations July 20.



LOCAL H

Dave Richards, PD/station manager at mainstream rock WRCX Chicago, hears at least three singles. "[The album's] going to do great," he says. "It has that absolute, pure Chicago power pop in the fine tradition of Cheap Trick. The record is amazing."

To help remind radio about Local H, Island re-serviced its last album to stations in July. "I don't think a lot of people made the connection between Local H and 'Bound For The Floor,'" says Tomlinson. "They do have a huge, core young following, though. I wrote to a kid who had a Local H fan Web site over a year ago and posted my screen name, and I still get 20 E-mails a day from kids on the site. We put together a mailing list from that, and we're sending them stickers to let them know the album's coming."

Another tool includes a sniping campaign of the album cover in Chicago, New York, Atlanta, Boston, and Detroit and two weeks of TV spots running on "South Park," MTV, ESPN, and ESPN2 starting Aug. 21 in Chicago, New York, Los Angeles, Atlanta, Boston, Washington, D.C., and some secondary markets, including Hartford, Conn.

amusement

business[®] BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES HOTHOUSE FLOWERS	Olympia Stadium Munich	July 13	\$4,303,476 (7,823,719 deutsche marks) \$69.34/\$49.92	74,588 sellout	TNA International Ltd. Concert Concepts
ROLLING STONES DAVE MATTHEWS BAND	Out in the Green Frauenfeld, Switzerland	July 9	\$2,641,315 (4,036,722 francs) \$49.14/\$32.76	59,768 sellout	TNA International Ltd. Good News Prods.
ROLLING STONES	Flugfeld Wiener Neustadt, Austria	July 11	\$2,497,966 (31,929,001 schillings) \$152.24/\$20.58	57,216 sellout	TNA International Ltd. Rock Produktions
ROLLING STONES HOTHOUSE FLOWERS	Puerto de Malaga Malaga, Spain	July 16	\$1,447,476 (220,884,838 pesetas) \$121.34/\$42.63	34,450 40,000	TNA International Ltd. Gamerco S.A.
OZZFEST '98/VANS WARPED TOUR: OZZY OSBOURNE, TOOL, MEGADETH, LIMP BIZKIT RANCID, NOFX, BAD RELI- GION, CHERRY POPPIN' DADDIES, OTHERS	Float Rite Park Somerset, Wis.	July 18	\$1,200,393 \$37/\$32	40,900 sellout	PACE Touring Rose Presents
METALLICA DAYS OF THE NEW JERRY CANTRELL	Pine Knob Music Theatre Clarkston, Mich.	July 10-11	\$1,146,278 \$43/\$31	31,442 two sellouts	Cellar Door Belkin Prods.
JIMMY PAGE & ROBERT PLANT	Palace of Auburn Hills Auburn Hills, Mich.	June 26-27	\$1,118,985 \$50/\$35	25,023 two sellouts	Belkin Prods. Cellar Door
OZZFEST '98: OZZY OSBOURNE TOOL, MEGADETH, LIMP BIZKIT, SOULFLY, COAL CHAMBER, SEVEN- DUST, MOTORHEAD, KILGORE, SYSTEM OF A DOWN, SNOT, LIFE OF AGONY, OTHERS	Alpine Valley Music Theatre East Troy, Wis.	July 19	\$1,046,260 \$40/\$27.50	35,215 sellout	PACE Touring Tinley Park Jam Corp. Nederlander Organi- zation
PHISH	The Gorge George, Wash.	July 16-17	\$854,900 \$29/\$27	31,544 40,000, two shows	Universal Concerts
METALLICA JERRY CANTRELL DAYS OF THE NEW	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 15	\$822,635 \$42.50/\$28	25,947 sellout	PACE Entertainment

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	22	*** NO. 1 *** JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	4	5	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
3	NEW	▶	THE TRAGICALLY HIP SIRE 31025 (10.98/16.98)	PHANTOM POWER
4	7	14	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
5	3	3	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
6	5	3	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
7	6	3	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
8	8	29	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
9	9	11	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
10	NEW	▶	VISION OF DISORDER ROADRUNNER 8793 (10.98/15.98)	IMPRINT
11	10	5	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
12	NEW	▶	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	13	29	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
14	12	3	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
15	15	6	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
16	11	9	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
17	16	22	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
18	17	13	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
19	NEW	▶	FIVE ARISTA 19003 (10.98/16.98)	FIVE
20	NEW	▶	VOODOO GLOW SKULLS EPITAPH 86535* (10.98/16.98)	THE BAND GEEK MAFIA
21	19	43	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
22	14	38	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
23	30	14	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
24	34	10	VICTOR MANUELLE SONY DISCOS 82717 (9.98 EQ/14.98)	IRONIAS
25	NEW	▶	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98)	BIG BACKYARD BEAT SHOW

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

26	25	17	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
27	35	23	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
28	36	6	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
29	29	7	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
30	28	3	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE (17.98/19.98)	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
31	44	2	EVERYTHING BLACKBIRD 38003/SIRE (14.98 CD)	SUPER NATURAL
32	33	8	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
33	20	17	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
34	22	3	LOS TUCANES DE TIJUANA EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
35	18	13	THE URGE IMMORTAL 69152/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
36	31	7	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
37	43	5	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
38	26	23	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
39	24	9	DELIRIOUS SPARROW 51676 (16.98 CD)	KING OF FOOLS
40	23	5	KAI TIDAL WAVE 25205/GEFFEN (10.98/16.98)	KAI
41	21	3	N'DEA DAVENPORT DELICIOUS VINYL 27021/V2 (10.98/16.98)	N'DEA DAVENPORT
42	27	29	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
43	41	30	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
44	38	38	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
45	RE-ENTRY		HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
46	32	6	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896 (10.98/16.98)	LEFT OF COOL
47	RE-ENTRY		NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
48	47	2	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
49	46	2	ATHENAEUM ATLANTIC 83071/AG (10.98/16.98)	[RADIANCE]
50	40	4	PATTY GRIFFIN A&M 540907 (10.98 EQ/16.98)	FLAMING RED

POPULAR UPBRISINGS

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

GOOD WILL HUNTING: Embrace's album "The Good Will Out," due in the U.S. on Geffen Tuesday (28), debuted at No. 1 on the U.K. chart and garnered the act a slew of rave reviews in its



Now Hear This. Atlanta's P.A. (Parental Advisory) soaks in the love from its hometown as the act's first album for DreamWorks, "Straight No Chase," debuts at No. 8 on the South Atlantic Regional Roundup this issue. The hip-hop trio, made up of Big Reese, Mello, and K.P., has honed its chops over the years working with local production team Organized Noise on its "Ghetto Street Funk" debut and uses no samples in its music.

homeland, in addition to comparisons to Oasis, thanks in part to the band's penchant for pop songs and its sibling team of Danny and Richard McNamara.

Previously, the band recorded three EPs, "Fireworks," "One Big Family," and "Come Back To What You Know," in addition to its first single, "All You Good Good People." Geffen will service that single, which was recorded with orchestral accompaniment for the group's album, to radio later this summer.

OM: Triloka Records' Jim Donovan and Krishna Das will begin a series of live dates dubbed "The Chant And Meditation Series" Sept. 15 to correspond with the launch of their respective albums, "Indigo: Music For Exploration & Evolution" and "Pilgrim Heart." Donovan, a member of Mercury act Rusted Root, will accompany vocalist Das on drums. "Indigo" is Donovan's first solo album.

Das, who studied in India for several years, specializes in a mix of contemporary world music and Hindu devotional chants. Sting guests on "Pilgrim Heart," taking up singing duties on "Mountain Hare Krishna" and play-



S.C., WXRC Charlotte, N.C., and WXTB Tampa, Fla.

Monster Junkies. Broadcast Data Systems tracks 43 mainstream rock stations playing "Monster-side," the latest from Big Cat/V2 group Addict's album, "Stones." The English trio's biggest supporters include KTUX Shreveport, La., WPTT Greenville, S.C., WXRC Charlotte, N.C., and WXTB Tampa, Fla.

ing bass on "Ring Song."

DIRTY BABY: English black metal act Cradle Of Filth is chipping away at the U.S. with "Cruelty And The Beast," its latest album on New York-based Mayhem.

"Cruelty," the follow-up to last year's "Dusk And Her Embrace," has sold more than 10,000 units since its May release, according to SoundScan.

Mayhem product manager Paula Hogan says the label has held contests with Metal Maniacs magazine and indie metal retailers. In conjunction with the band's first U.S. tour, which begins in October and visits such major markets as New York, Los Angeles, Boston, and Detroit, Mayhem will release a home video, "Once Upon Atrocity," and a repackaged version of the album.

The act will appear in forthcoming issues of Spin, Metal Edge, Guitar World, and Seconds.

LOW DOWN: Duluth, Minn.-based slow-core act

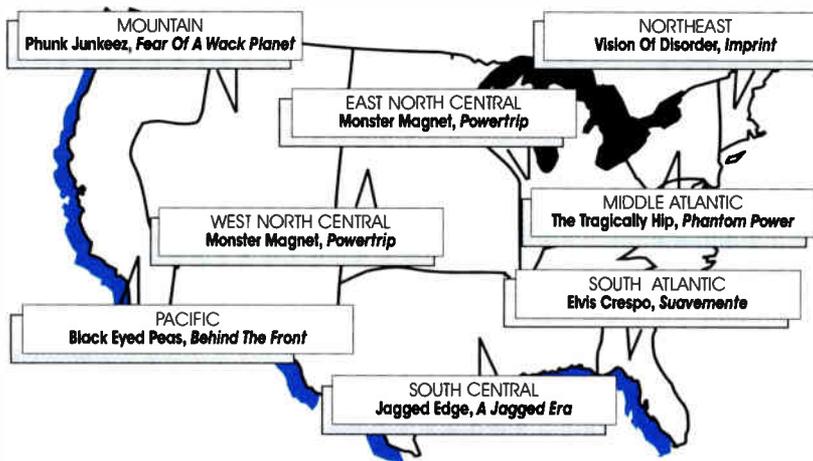
Low, whose album "The Curtain Hits The Cast" was released in 1996, is getting a makeover of sorts with a new concept album, "Owl Remix Low," due Tuesday (28) on Vernon Yard. Noteworthy names throwing an



Weather Girls. New York-based quartet 4Kast, whose RCA debut, "Any Weather," is scheduled for an Oct. 13 release, is slated to appear at New York's Madison Square Garden Aug. 6 during the fashion show/fund-raiser Off the Hook: Fashion's New Marketing Paradigm. The act, whose single "I Tried" ships to radio Aug. 21, enlisted the help of radio DJs (WQHT New York's Ed Lover), VJs (BET's Big Lez), and artists (rapper Mic Geronimo) on the set.

ambient electronic spin on the band's music include Jimmy Somerville & Sally Herbert, Tranquility Bass, Porter Ricks, and Neotropic.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Phunk Junkeez <i>Fear Of A Wack Planet</i>	1. Vision Of Disorder <i>Imprint</i>
2. Monster Magnet <i>Powertrip</i>	2. Sevendust <i>Sevendust</i>
3. Mark Wills <i>Wish You Were Here</i>	3. The Tragically Hip <i>Phantom Power</i>
4. William Topley <i>Mixed Blessing</i>	4. Monster Magnet <i>Powertrip</i>
5. Cleopatra <i>Comin' Atcha!</i>	5. Walter Hawkins And The Love Center Choir <i>Love Alive V: 25th Anniversary Reunion</i>
6. Sevendust <i>Sevendust</i>	6. Coal Chamber <i>Coal Chamber</i>
7. Link <i>Sex Down</i>	7. Cleopatra <i>Comin' Atcha!</i>
8. Sylk-E. Fyne <i>Raw Sylk</i>	8. Heather Nova <i>Siren</i>
9. Voodoo Glow Skulls <i>The Band Geek Mafia</i>	9. Beenie Man <i>Many Moods Of Moses</i>
10. Black Eyed Peas <i>Behind The Front</i>	10. Godsmack <i>All Wound Up</i>

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

ACE OF BASE

Cruel Summer
PRODUCERS: Various
Arista 19021

After a sophomore album that failed to live up to the promise of its blockbuster debut, Swedish pop quartet Ace Of Base returns with a record of surprising freshness led by the title track, a cover of Bananarama's irresistible 1984 hit. Other high points include the pop shuffler "Whenever You're Near Me," the ballad "Every Time It Rains," the Phil Spector-inspired "Always Have, Always Will," and a Blazin' Rhythm remix of "Cruel Summer." With a pop hit under its belt and a battery of potential follow-ups, Ace Of Base is poised to re-establish contact with a once-voluminous fan base.

BIO RITMO

Rumba Baby Rumba!
PRODUCER: Jeffrey Lesser
Tritoka/Mercury 314-558-548

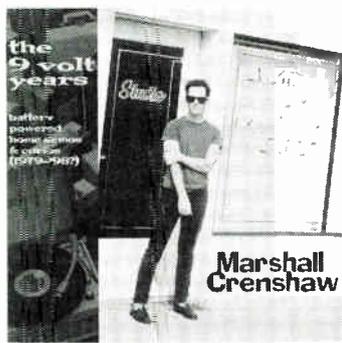
Be careful before you dismiss Richmond, Va., collective Bio Ritmo as a Johnny-come-lately swing/salsa band. Cuba native Rene Herrera and his motley crew of musicians (an ex-boxer, a former member of speed metal ensemble Gwar, a jazz trumpeter, and more) have been capturing the rhythm of the night on tape and onstage since 1991. The group's major debut is chock-full of English- and Spanish-language, hip-swaying, toe-tapping tracks like "Yo Soy La Rumba," "Ugly," "Bin Bin," and lead single "Call Me Up (644-7215)," an energetic call to the dance floor. Although there are a few cliché covers of standards like "Tequila," the act spices up Mozart's "Night Music" into something one might hear in the air on an island paradise. An act deserving of the success that bands like Cherry Poppin' Daddies, Squirrel Nut Zippers, and Big Bad Voodoo Daddy have experienced on the swing circuit.

JOHN GABRIEL

From John With Love
PRODUCER: Ervin Drake
Harbinger 1601

An actor with many TV credits, including the soap "Ryan's Hope," Gabriel has a

SPOTLIGHT

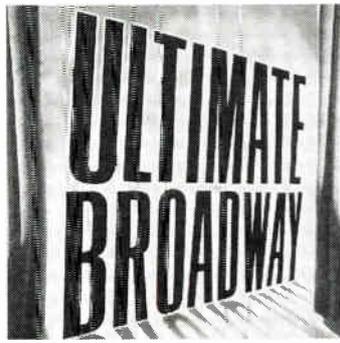


MARSHALL CRENSHAW
The 9 Volt Years—Battery Powered Home Demos & Curios (1979-1987)

PRODUCER: none listed
Razor & Tie 7930182838
A veteran pop craftsman who emerged at the height of the new wave frenzy of the early '80s, Marshall Crenshaw has only flirted with the acclaim he so deserves. This one-CD retrospective culls the singer/songwriter's earliest, crudest home recordings, which were made on D-battery-powered "stomp boxes" (hence the title) soon after he moved from his native Detroit to the New York area. Consisting mostly of demo versions of songs that would wind up on Crenshaw's albums and singles, the disc includes a smattering of early studio sessions, radio broadcasts, and live dates. Among the highlights are the demo of Crenshaw's breakthrough hit, "Someday, Someway"; a demo of "You're My Favorite Waste Of Time" that's different from the demo that was released as a B-side to "Someday, Someway"; and an alternate version of Crenshaw's debut single, "Something's Gonna Happen." As the back cover artwork suggests, these tracks range from "hi-fi" to "medium-fi" to "lo-fi" to "no-fi." Whatever the level of "fi," the music always cuts through.

fine, intimate crooning style, which brings out the romanticism of such standards as "I Remember You," "Long Before I Knew You," "It Could Happen To You," "Time After Time," and "Long Ago And Far Away." Producer Ervin Drake also has several of his well-known songs on tap, including "It Was A Very Good Year,"

SPOTLIGHT



VARIOUS ARTISTS
Ultimate Broadway

PRODUCERS: various
Arista 13999
The latest entry in Arista's successful "ultimate" genre compilations is an ambitious and thoroughly satisfying two-CD exploration of musical theater. With only a few exceptions, original cast recordings were used, resulting in an impressive lineup of performers that includes Ethel Merman, Barbra Streisand, Liza Minnelli, and Julie Andrews in roles from shows like "Annie Get Your Gun," "Funny Girl," "Cabaret," and "My Fair Lady." Opening with Alfred Drake's timeless rendition of "Oklahoma!" and closing with the touching "Seasons Of Love" from "Rent," the set provides a steady stream of stunning showstoppers. The indulgent inclusion of Arista diva Aretha Franklin's reading of "I Dreamed A Dream," the "Les Misérables" ballad she performed at President Clinton's inauguration, is the only false note in a glorious set that will delight Broadway historians—while introducing novices to the beauty of musical theater.

"Quando Quando Quando," and "Good Morning Heartache."

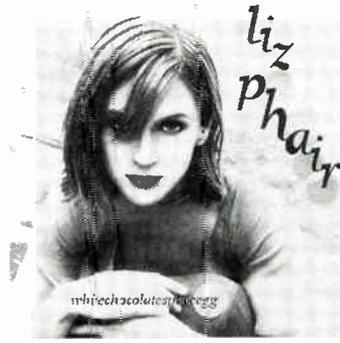
R & B

MONICA

The Boy Is Mine
PRODUCERS: various
Arista 19011

Young R&B star Monica's second album, "The Boy Is Mine," consists largely of ballads that display her vocal maturity and

SPOTLIGHT



LIZ PHAIR
whitechocolatespaceegg

PRODUCERS: Scott Litt, Brad Wood, Liz Phair, Jason Chasko
Matador/Capitol 72438
Droll in her truth-telling, devastating in her offhand insights, and daz-zling in her homespun rock dominion, Liz Phair is arguably the most original talent of the decade, as "whitechocolatespaceegg" powerfully reaffirms. For track-to-track subtlety, poignant wit, and no-bullshit pronouncements that carry real poetic weight, Phair is the backstairs bard without peer. "Big Tall Man" rolls with grand car-radio ease, "Love Is Nothing" has a sad candor that's unforgettable, and "Johnny Feelgood" and "Baby Got Going" rock with fierce sensuality. With her oddly observant soliloquies and interior monologues, as well as her innate ability to stand elegantly naked ("Polyester Bride," "Shitloads Of Money," "Headache," "Fantasize," and the title track) in the service of her art, Phair is a truly affecting songmaker. Moreover, she can take the pop vernacular in all its juke-box/folk-pop/dancefloor familiarity and make it subversive again on superb material like "Uncle Alvarez," "Only Son," "Ride," and "What Makes You Happy." As the '90s wind down, artifice and a grasping sense of entitlement once more threaten to devour even the pop that ate itself. But then Liz Phair starts to play "Go On Ahead" or "Perfect World" and creates a new space for pride in the timeless humanity of honest music.

range, even if they lack some of the bite and attitude she exuded on her 1995 debut, "Miss Thang." So far with this project, Monica has experienced tremendous out-of-the-box success with the title-track lead single, a duet with Brandy that also appears on that singer's latest set. Other noteworthy cuts on Monica's album include "The First Night," "I Keep It To Myself," and "Take Him Back," which deal with love and relationships in a manner that should continue to net the singer pop and R&B airplay. The release also includes a remake of Richard Marx's "Right Here Waiting" featuring 112 and a collaboration with OutKast titled "Gone Be Fine."

COUNTRY

COLLIN RAYE

The Walls Came Down

PRODUCERS: Paul Worley, Billy Joe Walker Jr., and Collin Raye

Epic 68876

Collin Raye, an above-average ballad singer once billed as Bubba Raye, has gradually found himself assuming the role of defender of traditional values and protector of the abused, especially children. The centerpiece here is "The Eleventh Commandment," an emotionally and musi-

cally overwrought sermon preceded by the equally dramatically overdone instrumental "Dark Secrets," with its music box chimes and solemn string quartet. Soap opera country is all well and good, and the message is laudatory, but still... The real gem here, though, is the Bill Anderson-Steve Wariner song "Make Sure You've Got It All," a classic country weeper about the consequences of the breakup of a romance: "Just leave the floor to catch me when I fall," sings Raye as his once innamorata cleans out the house.

JAZZ

THE HEADHUNTERS

Return Of The Headhunters

PRODUCERS: JK, the Headhunters, Michael Schlessinger
Hancock Records/Verve Forecast 314-538-028

The Headhunters were Herbie Hancock's early-'70s funk band, a populist outlet to fuse the slammin' rhythms of James Brown and Sly Stone with looser, more virtuosic improv. With hit tracks like "Chameleon," the Columbia "Headhunters" album was an icon of the times and a template for lesser imitators. On the heels of a Legacy reissue of that album, the band has re-formed in part for Verve: Executive producer Hancock guests on four tracks, and the original core of ace reed man Bennie Maupin, bassist Paul Jackson, and percussionist Bill Summers is joined by drummer Mike Clark. A couple of tracks recall past glories, yet the bulk of this disc is woefully passé—the tunes with guest vocalist N'Dea Davenport (formerly of the Brand New Heavies) and keyboardist Billy Childs are particularly weak. Still, the party atmosphere will attract many, and the Headhunters (sans guests) can still kick it live.

LATIN

HUGO FATTORUSO

Homework

PRODUCERS: Hugo Fattoruso, Neil Weiss
Big World 2020

From the warm confines of noted Uruguayan troubadour's Fresh Meadows, N.Y., home studio comes an exhilarating, eclectic package of Latin American-rooted pop embroidered with touches of new age, rock, and jazz. Fattoruso's rangy, vibratoless baritone—which often recalls the elastic voice of Milton Nascimento, with whom he has worked—provides an airy vibe to ruminative, romantic entries of which two, "Mi Canción" and "Milonga Blues," could rate at Latino radio, if not noncommercial and jazz/AC outlets. Contact: 718-531-1730.

CLASSICAL

THE ENCHANTED ISLAND: MUSIC FOR A RESTORATION 'TEMPEST'

Musicians Of The Globe, Philip Pickett

PRODUCER: Martha de Francisco

Philips 456-505

"The Enchanted Island" is the latest in a series of fascinating discs by Philip Pickett and his Musicians Of The Globe that aims to re-create the incidental music written to accompany the plays of Shakespeare and his contemporaries. Subtitled "Music For A Restoration 'Tempest,'" this album features songs and instrumental pieces by Henry Purcell and Matthew Locke that tie in to Restoration-era revivals of Shakespeare's magical work. Music by Italian expatriate Giovanni Battista Draghi and Pelham Humfrey is also featured, as are several pieces by anonymous hands. The whole set is marked not only by remarkable scholarship but by spirited playing and singing. Other fine issues in the series include "Shakespeare's Musick," with songs and dances by John Dowland, William Byrd, and Thomas Morley, among others.

VITAL REISSUES

STOKOWSKI; VAUGHAN WILLIAMS, PURCELL, DVORAK; RACHMANINOFF SYMPHONY NO. 3, VOCALISE

Royal Philharmonic, Leopold Stokowski

PRODUCER: Antony Hodgson

EMI Classics 7243-5-66760; 7243-5-66759

A child prodigy who went on to make music for nearly a century, conductor Leopold Stokowski waxed record after record for EMI, Decca, Columbia, and RCA, among other labels, during his Promethean prime. So with such recent reissues of his classic work as RCA's 14-disc "Stokowski Stereo Collection," it might seem as if the world had all the Stokowski it could ever need. But Stokowski was still a potent artist at 93 when he recorded a couple of LPs for little Desmar Records in the mid-'70s, and EMI's reissue of this material on two separate midprice discs is highly welcome. The albums show him in some of his most characteristic repertoire: grandly emotive string pieces and the music of Rachmaninoff. On the set for

strings, Stokowski casts Vaughan Williams' "Fantasia On A Theme By Thomas Tallis" in bold colors, drawing a glorious sound from the Royal Philharmonic Orchestra. And his singing, dancing take on Dvořák's pastoral "Serenade In E" will charm the hardest of hearts. But it is Stokowski's heaving orchestral arrangement of "Dido's Lament" from Purcell's opera "Dido And Aeneas" that shows him at his best, as he forces fussy historicism out the window with a dramatic power to rank with his famous Bach. The centerpiece of the Rachmaninoff disc is the composer's Symphony No. 3, a work that Stokowski premiered in 1936. He hadn't conducted it since, so the years show a bit here perhaps—although staunch Stokowski fans will still consider it manna from heaven. The disc also features Rachmaninoff's "Vocalise," and with this enchanting piece, Stokowski shows that he was a musical Merlin to the end.

WAYLON JENNINGS

Folk-Country

PRODUCER: Chet Atkins

Razor & Tie 7930182175

After recording a folkish album for A&M, Waylon Jennings was signed by Chet Atkins to RCA in Nashville. Atkins produced this eclectic 1966 collection of Jennings-origins, Harlan Howard songs, and country oddities that, as the title hints, was still heavily tilted in the direction of folk music. Imagine a 12-string guitar on a Nashville country session. Evidence of Jennings' own rocking streak breaks through now and then and, although he tries his best to croon, the foreshadowing of his rough, authoritative Outlaw voice was beginning to make itself known. He was an artist in search of an identity, but the artistry still shines through. This was very much a work in progress but a rewarding one.

ALBUMS:

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

SINGLES

EDITED BY LARRY FLICK

POP

► **SHAGGY FEATURING JANET** *Luv Me, Luv Me* (3:55)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITER: not listed
PUBLISHER: not listed

Flyte Tyme 55523 (c/o Universal) (CD promo)

If you think you've been hearing a lot of the fab "Armageddon" soundtrack, brace yourself for a blinding spree of hits from the Jam and Lewis-helmed album supporting "How Stella Got Her Groove Back." The first of the project's many singles is an imaginative, utterly delightful reggae/hip-hop shuffler. Shaggy lets loose one of his patented rapid-tongue raps, while Miss Jackson purrs a chorus lifted right outta the Rose Royce chestnut "Ooh Boy." You will not be able to sit still during this one. The beat is a serious booty shaker, and the vocal chemistry between Shaggy and Janet is explosive. An outta-da-box smasher if there ever was one.

► **THE TONY RICH PROJECT** *Silly Man* (3:42)

PRODUCER: Tony Rich
WRITER: T. Rich
PUBLISHERS: Dtna Ounds/Hitco, BMI

LaFace 4308 (c/o Arista) (cassette single)

Rich gave hot-shot producer/artists like Babyface a reason to sweat two years ago with the Grammy-winning "Nobody Else," and now he's out to prove that hit was no fluke. "Silly Man" previews the gorgeous sophomore disc "Birdseye," and it flutters with soft, caressing rhythms and lyrics that touch the heart without resorting to gooey clichés. Everything about this single is subtle, from the shuffle beat to Rich's deeply soulful performance. It would've been so easy (and even somewhat logical) for Rich to come on hard and aggressive on the introductory single from such a crucial project. The fact that he's trusting his creative vision so thoroughly speaks volumes. It also leaves you wanting to hear more.

► **BOYZ II MEN** *Doin' Just Fine* (4:14)

PRODUCERS: Shawn Stockman, Boyz II Men
WRITER: S. Stockman
PUBLISHER: not listed
REMIXERS: Cibola, Soul Solution
Motown 58753 (cassette single)

This is easily one of the better singles Boyz II Men have offered in a long time. It doesn't try to change the face of pop or R&B music, nor does it try to cast the act in a different light. It simply allows it to do what it does best—harmonize with matinee-idol charm over a lush ballad arrangement. If you need a fresh twist on a familiar sound, check out the rhythm remixes of "Doin' Just Fine." Cibola tweaks the track with a wriggling electro-funk groove, while Soul Solution pumps an accessible house beat. There's also an engaging Spanish-language version (in both down- and uptempo incarnations). In other words, there's no excuse not to support this fine recording. There's literally something for everyone here.

► **THE VERVE** *Sonnet* (3:43)

PRODUCERS: Youth, the Verve
WRITER: R. Ashcroft
PUBLISHER: EMI Virgin, ASCAP
REMIXER: C. Potter
Virgin 13196 (cassette single)

There's something accidentally commercial about the Verve that makes it accessible to the crossover pop market, the same way there was something accidentally commercial about the rewards reaped from the royalties battle over "Bitter Sweet Symphony" that led to its subsequent use in the Super Bowl Nike ad and helped propel the song into the top 20. Following the same, seemingly inadvertent path in "Sonnet," the band manages to build its symphonic sound in a subtly intense way that hovers

between repetition—which embraces pop standards—and symphonic explosion, which thumbs its nose at tired formulas. Opening as a melodic ballad, the song slowly layers its rich rhapsody of guitar riffs and distortions—textured with celestial wind-chime and liquid sound effects—and methodically builds into controlled, climactic fury. This song's addictive quiet fervor should help prop ajar the top 40 radio door that whimsically blew open for "Bitter Sweet Symphony."

★ **P.M. DAWN** *I Had No Right* (4:16)

PRODUCERS: P.M. Dawn
WRITERS: A. Cordes, C. Anderson
PUBLISHERS: MCA/Gee Street/Famous, ASCAP
Gee Street/V2 33534 (cassette single)

It has been far too long since this act has shared its unique blend of soul/pop. On this first peek into their new album, "Dearest Christian . . ." the lads reveal a matured approach to melody construction. They still wax warmly poetic about life's daily struggles, and they still delight in wrapping their music in lush, almost orchestral instrumentation. Will pop programmers living on a steady diet of boy groups and hip-hop have a taste for such a gourmet musical treat? Justice prevailing, they will. Regardless, sophisticated listeners craving a superior ballad should not wait for radio to tell them to embrace this gem. They should simply seek it out themselves.

★ **BAHA MEN** *Double Lovin'* (3:21)

PRODUCER: Steve Greenberg
WRITERS: Jackson, Buckins
PUBLISHER: not listed
Mercury 403 (cassette single)

This act has gone underappreciated by the masses long enough. "Double Lovin'" shows the Baha Men strutting like a cross between the Jackson 5 and the Four Tops—but with a jaunty funk beat that jeep-savvy kids will dig. With an apparent passion for '70s-styled AM radio hits, producer Steve Greenberg fills the arrangement with a barrel of tasty sound effects, while never distracting the listener from the group's jovial vocals or the song's sticky-sweet hook. This is the kind of record that summer radio needs to keep the energy going. Programmers, take heed! And everyone else should take advantage of the chance to check out the Baha Men as they open Hanson's tour of the States.

★ **JENNIFER McCRAE** *Do Anything* (3:40)

PRODUCERS: David Wolinsky, Rod Gammons
WRITERS: D. Wolinsky, R. Gammons
PUBLISHERS: G-2 Prime Direction/Rondor, ASCAP
Edel 38902 (cassette single)

In a sea of screaming hi-NRG wannabes,

McCrae's sultry performance on this skittling drum'n'bass ditty is truly like a breath of fresh air. The confidence behind her vocal is matched by a romantic, instantly infectious tune that gives an accessible tone to a club-rooted genre that is still in a developmental commercial stage. Although producers David Wolinsky and Rod Gammons should not have had to pump the track up to a disco pace in its remixes, it will certainly give lazy crossover programmers what they need—even though what they really need to do is simply play the more adventurous and memorable original version.

★ **ZIERRA** *Careless Whisper* (4:10)

PRODUCER: Diamond
WRITERS: G. Michael, A. Ridgeley
PUBLISHERS: Morrison-Leahy/Chappell & Co., ASCAP
D-Pocket 001 (CD single)

George Michael's Wham!-era hit works surprisingly well as an uptempo dance track. Zierra is an exotic young woman with a smoky alto voice that is well-suited to the track's flashy beats and flamenco guitar flourishes. Producer Diamond wisely doesn't go overboard in an effort to transform the song into an anthem. Rather, he keeps the keys minor and the string effects dark and haunting. A solid offering well worth investigating. Contact: 888-247-8657.

R & B

► **AARON HALL** *All The Places (I Will Kiss You)*

(no timing listed)
PRODUCER: Manuel Seal
WRITERS: A. Hall, M. Seal, N. Clemons
PUBLISHER: not listed
MCA 4218 (cassette single)

Ya gotta love a man who can pour on the love talk with the finesse of Hall. On this cut from his "Inside Of You" opus, he drips with sweaty sensuality atop a smooth slow funk groove—masterfully designed and executed by producer/tunesmith Manuel Seal. As the track builds to a grinding climax, Hall unleashes a guttural growl that is an excellent contrast to the slick crooning that he's known for. There's no question about this single's commercial future. Midsummer airwave saturation is imminent.

★ **PHYLIS HYMAN** *Funny How Love Goes* (4:38)

PRODUCERS: Kenneth Gamble, Dexter Wansel
WRITERS: K. Gamble, W.B. Sigler
PUBLISHERS: Gamble-Huff/HenrySuemae, BMI
Philadelphia International 90302 (CD single)

Shortly before her untimely death in 1995, Hyman was working on a project that included this wonderfully romantic R&B ballad. It pairs her with Damon, an

intriguing male newcomer, who does a respectable job of matching her subtlety-soaked performance. Unfortunately, the somewhat-dated tone of the production may keep trend-conscious programmers from playing this lovely recording. It shouldn't stop loyalists from seeking it out, though—particularly since the CD pressing of this single also offers another rarity: the jazz-kissed "Forever With You." Contact: 215-985-0900.

DANCE

► **LATIN SWING FEATURING LITTLE TIGER** *Aye Party (The Party)* (5:04)

PRODUCERS: Victor Sanchez, Ray Diaz
WRITERS: A. Cruz, V. Sanchez
PUBLISHERS: Overdose/More Music, BMI
REMIXERS: Victor Sanchez, Ray Diaz
Espresso 001 (c/o More Music) (12-inch single)

The first release on the globally respected More Music subsidiary Espresso Records is salsa-spiked house stomper. Producers Victor Sanchez and Ray Diaz distinguish their potent but mildly familiar composition by inviting Little Tiger to inject a splash of reggae toasting. It's a festive twist that will help "Aye Party" draw the deserved interest of peak-hour programmers. Contact: 212-807-1927.

A C

► **AMY GRANT** *I Will Be Your Friend* (4:00)

PRODUCER: Keith Thomas
WRITERS: M. Lewis, D. DeVillier, S. Hoesin
PUBLISHERS: Careers-BMG/Bubalas/On Board, BMI,
BMG Songs/Wannabite, ASCAP
A&M 00730 (cassette single)

The third single from Grant's current collection, "Behind The Eyes," could put her back on mainstream pop stations. It's a lightly percussive ballad fueled by earnest, ultimately heartwarming lyrics. The chorus rises to a mild rock flourish that lets Grant effectively flex the raspy undertow of her voice. AC radio domination is a given. But, really, this is the kind of cozy tune that younger audiences living on a steady diet of Shania Twain's "You're Still The One" should also find irresistible. It's time for top 40 programmers to get off the stick and start playing it.

★ **THE CORRS** *I Never Loved You Anyway* (3:36)

PRODUCER: David Foster
WRITERS: The Corrs, C.B. Sager
PUBLISHERS: Songs of PolyGram/Beacon Communications/All about Me/Warner-Tamerlane, BMI
Lava/Atlantic 8614 (cassette single)

Merging traditional Celtic music with pop/rock is tricky biz, but this act does so with deceptive ease—with a big thanks to

kingpin producer David Foster, of course. "I Never Loved You Anyway" oozes delicious cynicism, all while a shuffle beat propels an arrangement of Celtic instruments and acoustic guitars. A bit too sophisticated and smart for top 40, this is perfect for adult-oriented stations in need of something fresh and uptempo.

ROCK TRACKS

► **BARENAKED LADIES** *One Week* (2:54)

PRODUCER: David Leonard
WRITER: not listed
PUBLISHER: not listed
REMIXER: Tom Lord-Alge
Reprise 9323 (CD promo)

Barenaked Ladies make a foray into rhythmic, spoken vocals on this new track. More akin to Sublime than the Beastie Boys, however, the song makes no pretense of being rap. Catchy rock refrains tell a story of fighting and making up, while fast-paced, stream-of-consciousness silliness fills the verses—"Like Kurosawa I make mad films/Kay I don't make films/ But if I did they'd have a samurai." As modern rock finally catches up with the musical style of the veteran Ladies, this one's sure to have kids frantically memorizing the lyrics to impress their friends, à la R.E.M.'s "It's The End Of The World As We Know It," and its clever happy ending makes it perfect for lighthearted summer listening.

► **BEASTIE BOYS** *Intergalactic* (3:32)

PRODUCERS: Beastie Boys, Mario Caldato Jr.
WRITERS: Beastie Boys, Mario Caldato Jr.
PUBLISHERS: Brooklyn Dust Music/PolyGram International Music Publishing Inc., ASCAP
Grand Royal 7087 (c/o Capitol) (CD promo)

The Beastie Boys experiment with minor keys—sampling none other than Rachmaninoff—on this space-age single. A video game voice proclaims the title repeatedly, adding to the song's unusually dark feel, while the Beasties work their self-referential old-school call-out magic. There's not a lot new happening here, but who wants innovation from hip-hop's eternal teenagers? We want the straight-up stuff, and on "Intergalactic" they deliver.

► **SUGGS** *I Am* (3:45)

PRODUCER: Stephen Lironi
WRITERS: Suggs, N. Feldman
PUBLISHER: EMI, ASCAP
Warner Sunset/Atlantic 8595 (CD promo)

The former front man for Madness, who has previously ventured out alone with a reworked version of Simon & Garfunkel's "Ceilia," has tooled another danceable beat with eclectic roots. Mixing everything from Latin-sounding percussion to swing horn riffs, Suggs challenges your hips to keep up with the shifting beat that touches everything from a ska to a neo-pop groove. Suggs' varying voice inflections change almost as often as the beat, varying from hollow, robotic refrains to techno-pop vocal stylings. Lyrics like "I'm a man" chanted in a robotic voice add a twist of postmodern irony to this technically grounded track, which should keep up with the groove of Grace Jones and the Stereo MC's on the much-anticipated soundtrack to "The Avengers."

RAP

► **FAT JOE** *Don Cartagena* (3:59)

PRODUCER: Richard "Younglord" Frierson
WRITERS: J. Cartagena, R. Frierson
PUBLISHERS: Joseph Cartagena/Jelly's Jams, ASCAP; R. Frierson/Janice Combs/EMI-Blackwood, BMI
Mystic/Big Beat 8623 (c/o Atlantic) (cassette single)

Forget about Big Pun; Fat Joe is the hefty dude with the lyrical flow that purists need to care about. Joined by Puff Daddy on the chorus and produced by Younglord of the Hitmen, he kicks a jam that can be described as "Money, Power, Respect Part Two." The beats are firm and muscular—a perfect springboard for Joe's tight-fisted rhyming style. There's no doubt that hardcore fans will jump on this one. The next phase is pop domination. And with a hook as hot as the one served here, mass approval is inevitable.

NEW & NOTEWORTHY

JOEY NEGRO FEATURING TAKA BOOM *Can't Get High Without U* (no timing listed)

PRODUCER: Dave Lee
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Eric Kupper, Constipated Monkeys, the Trunkids
Subliminal 004 (12-inch single)

Already a smash on Z Records in the U.K., this roof-raising house anthem pairs veteran club producer Negro (aka Dave Lee) with acrobatic, star-powered belter Boom (daughter of Chaka Khan). Because of the track's pre-release import action, the state-side Subliminal Records has wisely commissioned a handful of fresh remixes that will keep the record alive throughout clubland. While there's something downright magical about the original version that's hard to match, the rugged underground musings of the Constipated Monkeys (aka rising studio honchos Jose Nunez and Harry Romero) are not to be missed. They break the track down to a raw, almost primitive level, and yet they manage to give Boom's amazing vocal a fair shake. With the right edit, the

main mix of this gem could easily transform dancefloor filler into a crossover radio winner. Contact: 201-866-5340.

AMARI *Callin'* (3:47)

PRODUCER: Rome
WRITERS: J. Jefferson, M. Bryant, Amari
PUBLISHERS: J-Rome/T-Boy/Emara, ASCAP
Tommy Boy 0444 (cassette single)

Does the world need yet another harmonious female trio? If the vocals are as smooth as those of this Washington, D.C., act, then the answer is a resounding "yes." It helps that it's been given a smokin' tune to work with. Featured on the act's debut disc, "Sunshine," as well as on the soundtrack to "Ride," "Callin'" is not just another "ooh, baby baby" ditty. Rather, it calls plays on the carpet for their tired ways with a firm, almost unforgiving hand. Producer Rome keeps the groove lean, but with a sprinkling of ear-tickling sound effects and keyboard loops. Meanwhile, the group members counter their note-perfect vocals with an occasional snarl that gives 'em as much in common

with TLC as they already have with En Vogue. Nifty company, eh?

MICHELLE LEWIS *Nowhere & Everywhere*

(3:35)
PRODUCER: Steve Fisk
WRITERS: M. Lewis, W. Cohen
PUBLISHER: not listed
REMIXER: Todd Terry, Teddy Kumpel
Giant/Warner Bros. 9281 (cassette single)

Although Lewis is a new face to many, insiders of the publishing world have been watching her hone her formidable skills for several years now. She gets her long-deserved chance to shine as an artist on this sterling first single from a full-length debut destined to make her a major star. Working within an appealing instrumental framework of beatnik funk beats and chilled acoustic-rock guitars, Lewis chats and vamps words that paint vivid, wholly empathetic mental pictures. It will be easy to draw comparisons to Sheryl Crow and Lisa Loeb, but Lewis has a quirky creak in her voice and a playful demeanor that sets her far apart from her competitors. Keep a close eye (and ear) on this one. It's gonna be huge.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

JOHN FOGERTY: PREMONITION

Warner Reprise Video
89 minutes, \$19.98 VHS/\$24.99 DVD
Not only does John Fogerty look as good as he did when he started making music three decades ago, but he sounds as good, if not better. And, as is clear from this concert video, filmed last December during two performances on a Warner Bros. soundstage, he clearly is basking in the chance to blast fans back in time with all the classics, while his new album, "Premonition," proves he can still rock. A consummate performer from start to finish, Fogerty peppers his songs with anecdotes, including a tribute to the amplifier that he has used since he made his first hit record and the fact that he still sings "Joy Of My Life" to his wife every night. Augmenting Fogerty's prowess is a top-notch assemblage of backing musicians and singers, which includes the Fairfield Four on several numbers.

UNDERWORLD: VIDEOS 1993-1997—FOOT-WARE REPAIRS BY CRAFTSMEN AT COMPETITIVE PRICES

Wax Trax!/TVT Records
90 minutes, \$19.95
Underworld fans who have been waiting for a definitive collection of videoclips will think they're in alternative heaven with this first longform project from the indie band. The tape also marks TVT's first video release to be sold in the "biobox" alternative package, which was conceived by the label's president. For those who aren't as familiar with the throbbing groove of the band that has generated a cult following and landed songs in the films "Trainspotting" and "Batman & Robin," the brilliant kaleidoscope of rapid-fire images that pierces the screen in time to a pulsating beat might be enough to capture their attention for an hour and a half. Among the psychedelic standouts are "Spike," which has never before been available in the States; drug-culture paean "Spoonman"; and "Banstyle," which is accompanied by blurry footage filmed in SoHo with a hand-held camera.

CREATING A HEALTHY HOME

Conscious Wave Inc./Sounds True
80 minutes, \$14.95
While not all viewers may live in a three-garage home like the one used as a model in this environmental exercise, all should be able to glean a tip or two about keeping their own castle as pollutant-free as possible. A '90s kind of guy sets out on a health-hazard hunt that includes most of the rooms in the house, as well as its lawn and garden. Pointing out decorating ideas done wrong and some done right, the host's commentary is at times funny, at times condescending, but always fact-filled and occasionally augmented by interviews with experts in specific fields. Topics include such obvious targets as kitchen cleaners, lead dishes, and toxic paints, but also other less-obvious concepts, such as tips on alternative lighting, when it's time to purchase a new refrigerator, and what temperature to set the thermostat to to save energy and dollars. Contact: 888-303-9185.

TREASURES OF THE DEEP

National Geographic Home Video/Warner Home Video
60 minutes, \$19.98
Rabid consumers need only glance at the cover of this new documentary to see that it does in fact contain commentary

from the man who discovered the Titanic. If that isn't enough to seal the purchase, they should consider that it's filled with the fascinating stories from individuals who have devoted their lives to trolling the floors of the world's oceans looking for sunken treasure. And, as the tape points out, there is a growing chasm between those who don the wet-suit in an attempt to fill gaps in history and those who are motivated by greed. Viewers will meet Dr. Robert Ballard, the man who discovered the Titanic only to "lose" it after he did not officially claim it. Later a wealthy Connecticut businessman ordered a troupe of experts to excavate the watery graveyard. Also featured is the "rebel" whose fanatic quest for a sunken treasure resulted in the death of his son but eventually landed him a bounty worth more than \$400 million.

THE REAL FULL MONTY

BFS Entertainment
60 minutes, \$14.98
Call this one "art inspiring life." Six blokes from the English working-class county of Essex recently decided to spice up their lives by creating a comic striptease act akin to that of the characters in the hit film. And contrary to the

movie—which ends just before the principle players take it all off—this video contains plenty of full frontal nudity and shrieking females in various audiences. Here the players are a car mechanic, a security guard, an aerobics instructor, and three pals with equally mundane day jobs who wound up splashed on the front page of some of Britain's top tabloids. Their story is remarkable and is told via interviews with the performers, their wives or girlfriends, one fellow's mother, and a publicist. The camera captures everything from practice sessions to several club performances of the finished product. Their act consists of dressing in a variety of costumes, including police uniforms and red and black lace skirts, in which they strip to the Can-Can. The concept is almost too outrageous to be considered obscene, but be warned: This tape is for adult eyes only. Contact: 905-884-2323.

WOODHEAD SAVES THE FARM

It's a Fine Mess Productions
32 minutes, \$14.95
The creators of this whimsical children's tape put the farm-life genre in a new light by spinning footage of cows, sheep, and other barnyard creatures into a little story. A Vermont farmer and his

bumbling but endearing farm hand—think the Skipper and Gilligan—are in a frenzy trying to get their house in order for a visit from Vermont Sen. Patrick Leahy, who makes more than a cameo appearance. Before the senator shows up, however, Woodhead manages to completely infuriate his boss through a series of mishaps, which lands the farmer injured and in bed after he steps on a rake Woodhead left lying around. Of course, in the end, as the title suggests, Woodhead saves the farm by getting it in tip-top shape for the guest of honor and then even goes on to "rescue" Leahy from a runaway tractor. Contact: 800-366-5379.

ENTER*ACTIVE
BY DOUG REECE

ARTROCK ONLINE

www.artrock.com
Forget hunting down rock memorabilia at every record shop in town; Artrock Online probably has what you're looking for. A catalog of rock art and collectables, the site sells primarily concert posters and T-shirts ranging from the psychedelic San Francisco days of the '60s to the

bands of today. While the selection is a bit limited, all the major players of rock-'n'-roll's past and present, from the Allman Brothers to the Chemical Brothers, are accounted for. Prices vary widely depending on the item, which targets die-hard rock art collectors and college students looking to tack up some color in their dorm rooms. The site also offers hats, books, and other items of rock memorabilia, and the occasional sales and special offers are a nice touch. The retro design and archiving of items by both the musical artist and the artist who created the merchandise also help, as does a secure online order form. Best of all, much of the artwork is a feast for the eyes and fun to browse through, even if you're not buying.

JIM MARSHALL PHOTOGRAPHY

www.marshallphoto.com
Jim Marshall has spent more than 37 years and used 12,000 rolls of film photographing music's legendary performers for the likes of Rolling Stone magazine and many others. Jim Morrison, Jimi Hendrix, Miles Davis, and Bob Dylan are but a few of the thousands of subjects he has shot. For the first time, the images that have helped document almost four decades of rock history can be viewed in one place, thanks to the Internet. Marshall's site serves as a virtual gallery of the vivid images he has captured. Only a fraction of the photos he's taken are available on the site, with more added each month. The images themselves run 30k to 45k in size each for quick loading and have crystal-clear quality. A wealth of information about Marshall is also available, as is the option to purchase handmade prints from the site, assuming you've got a few thousand dollars to spare.

AUDIO BOOKS
BY TRUDI MILLER ROSENBLUM

REAL BOYS

By William Pollack, Ph.D.

Read by the author

Random House Audiobooks

3 hours (abridged), \$18

ISBN 0-375-40291-8

Parents of boys should run, not walk, to their nearest bookstore to buy this audio. It's a deeply informative, absolutely invaluable guide to understanding the unique problems and stresses that boys face, and it explains how parents can forge and retain a close, loving relationship with their sons. Backed by years of research and interviews, clinical psychologist Pollack shows how society pressures boys to adhere to the "Boys Code," which is "always be strong and independent, never show weakness, fear, sadness, or vulnerability, and if someone asks how you're doing, always say you're fine." Yet at the same time we force boys to be strong and manly, we criticize them for not being sensitive. As a result, boys grow up confused, depressed, and out of touch with their own emotions. Pollack believes boys should not be forced into separating from their mothers before they're ready and suggests that during the first few days of kindergarten, for instance, Mom should stay in the classroom until her boy is comfortable. This support gives a boy security, which actually allows him to become more independent. Pollack also explains that unlike girls, boys who are upset do not want to talk about their problem right away. Instead, they go off alone for a while, then return ready to talk. A wise parent will allow the son to have his time alone and then engage him in an activity. Boys are also uncomfortable with a face-to-face discussion of emotions, and parents should try engaging their son in an activity to draw him out. Otherwise, the boy feels put on the spot and won't open up. Pollack reads in an earnest, sincere tone that is appropriate to the material. This is an important and valuable work.

IN PRINT

A CELLARFUL OF NOISE

By Brian Epstein with Derek Taylor

Byron Preiss Multimedia Books/Rhino Books/Pocket Books

217 pages, \$9.95

"If anyone was the fifth Beatle, it was Brian," proclaimed Sir Paul McCartney in an interview conducted in 1997. Though others have been labeled or claimed to be the fifth Beatle, including producer George Martin, Apple label head Neil Aspinall, and DJ Murray the K, McCartney's choice rings the truest.

It was Beatles manager Brian Epstein's keen sense of presentation, artistic vision, and perseverance that helped the Fab Four reach the zenith of worldwide success. To help spearhead a new campaign to remember and honor the late manager/entrepreneur, Epstein's long out-of-print autobiography, "A Cellarful Of Noise," co-written in 1964 with Derek Taylor, has been rereleased by Byron Preiss Multimedia Books/Rhino Books (distributed by Pocket Books).

Reissued to coincide with the anniversary of the Beatles' performance of "All You Need Is Love" on June 25, 1967, in front of a worldwide TV audience of more than 400 million (what some consider to be Epstein's crowning achievement as a manager), the book is a breezy, sometimes insightful, sometimes a bit too glossy read that helps us understand Epstein's formative years as "one of those out-of-sorts boys who never quite fit."

Never a great student (he moved from school to school), Epstein finally found some suc-

cess (and acceptance) as a salesman in the family-owned furniture stores. Eventually Epstein turned his attentions to managing the stores' record departments. While stocking the department, he got several requests for an obscure record featuring musical accompaniment by a Liverpool beat group known as the Beatles, and that

The Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers

led him to a lunchtime session at the Cavern Club, where he witnessed a loose, energetic, and charismatic performance by John Lennon, Paul McCartney, George Harrison, and then drummer Pete Best.

"A Cellarful Of Noise" chronicles, in one of its best sections, the attempts by the newly christened Beatles manager to secure a recording contract for the group. While making the record company rounds in a last-ditch effort to get the group signed after Decca Records had rejected the band, Epstein finally hooked up with

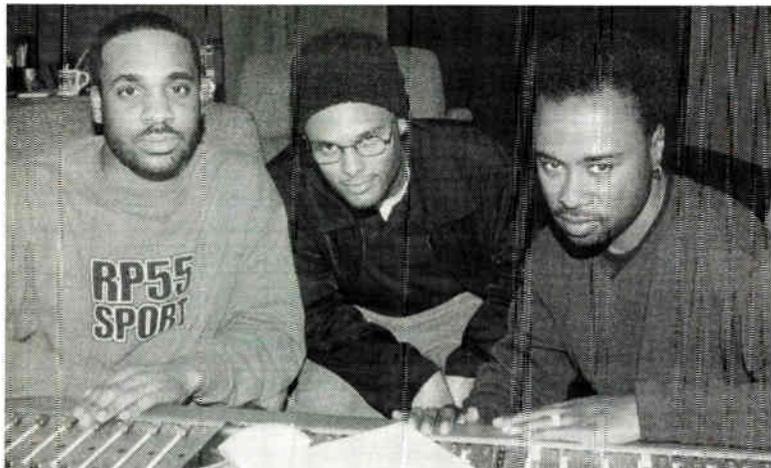
Martin and the Parlophone label, and his earlier boasts that the Beatles would one day be bigger than Elvis proved to be prophetic.

But his accomplishments, though in large part a result of the Beatles' massive success, do not rest solely with the Fab Four. Gerry & the Pacemakers, Cilla Black, and Billy J. Kramer & the Dakotas were among the acts that also benefited from his managerial expertise. In all, Epstein's artists had scored 50 top 40 singles (14 chart-toppers) and 16 top 40 albums (10 chart-toppers) in the U.S. at the time of his death in 1967, according to Beatles authority and Epstein booster Martin Lewis, who contributes a 15,000-word essay to the reprint edition.

It's fascinating to speculate about what would have happened to the Beatles if Epstein hadn't died in 1967 of an apparent accidental overdose. It's true that Epstein did not always cut the best business deals in terms of money (he operated out of loyalty and honor, noble traits not always associated with the music business), but the Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers.

Despite sidestepping some important issues, including Epstein's homosexuality (although Lewis does attempt to fill in the gaps and add some historical perspective), "A Cellarful Of Noise" is a timely and welcome reminder of Epstein's managerial genius.

MICHAEL AMICONE



From *Kenny's Soul*. Kenny Lattimore relaxes while recording his new Columbia album, "From The Soul Of Man." Shown, from left, are songwriter Vidal Davis, Lattimore, and songwriter Kipper Jones.

Holland Becomes Source Of R&B Dutch Industry, Audience Begin To Embrace Local Acts

BY ROBERT TILLI
AMSTERDAM—Amid the monotonous techno and "gabber" beats, which are losing popularity in the Netherlands' big cities, the more suave pulse of R&B dominates today's "sound of the city" in Amsterdam and Rotterdam.

With a large black population originating from Surinam, the Dutch Antilles, and Morocco, these metropolitan areas have turned out to be natural providers of home-grown R&B talent.

Yet Dutch R&B isn't new; it

evolved from 1980s-era "swingbeat." Virgin Benelux A&R manager Flip van den Enden says, "Finally there's a musical genre for non-native youth that they can fully identify with. Compared with techno, it is more user-friendly, traditional, and social. You don't have to pop pills until 5 in the morning to dig it. Lovers take each other to the dancefloor again.

agement, repertoire, and a skillful producer," Zijlstra says.

The act soon found itself backed by Delft-based Mojo Management. The creative process was supervised by producer/songwriter Bas van den Heuvel (Total Touch).

Virgin's Van den Enden is utilizing a slow-growth approach as well. "Dignity and Sat'r'day will prove real artists, as opposed to one-hit wonders. These people can really sing. When R&B as a marketing tag is over in five years' time, they will still be there," he notes.

Dignity is working on a project, due Sept. 1. "It will be a highly varied set, ranging from gospel to jazz and a cappella pieces," says group member Karima Lemghari, who notes that the act is very much aware of the necessity to add something unique to the European variation of R&B. "Our own feel has to come out of the grooves."



DIGNITY

"It has always been there from the days of sweet soul music," he adds. "From their parents' record collections they've picked up '60s soul music by Sam Cooke and Otis Redding, '70s Stevie Wonder and Marvin Gaye, and '80s Luther Vandross. As R&B is the dominating genre in the charts—like disco in the '70s—it's only logical these kids want to have a go at it as well. It's just like white youth playing Britpop."

Today, Virgin's roster includes R&B girl trio Dignity and male vocal group Sat'r'day. Van den Enden got involved with Dignity via the Virgin-distributed "No Sweat" R&B sampler. Released by the government-subsidized organization National Pop Institute (NPI) last year, it was part one of NPI's "Unsigned" series, a project set up to help new talent secure record deals.

The tracks were recorded at Cruise Control, an Amsterdam-based studio where Dutch R&B started some 10 years ago under the guidance of Rutti, aka owner/producer Rutger Croese. "Just have a look at the charts, and you'll see that R&B is the new pop music," Croese says. "To distinguish itself from its Afro-American namesake, the European R&B variant should necessarily be more poppy to guarantee a crossover to a wider public than the niche market it is now, even more so as a potential export product to the U.S."

"For pure R&B, the market is too small to get a return on investment," says Polydor Holland A&R manager Paul Zijlstra, who signed male quartet Voices In Motion, another act featured on "No Sweat." "Pop songs will be the key to success for home-grown R&B. Unfortunately, the lack of great song material is its weak point. We shouldn't try to sell out local R&B instantly by banging out albums after only one hit single. Instead, we should take our time to develop careers."

Voices In Motion's debut album is scheduled for release this autumn, months after the group's first single. "I wanted to get everything sorted first, including the search for man-

GOOD SALES POTENTIAL

At Free Record Shop, Holland's largest retail chain, buyer Jean Broeks says that R&B music has enormous sales potential in general. "With local R&B artists singing either in English or in Dutch, it can only get bigger," he notes. Of groups



ROMÉO

singing in their mother tongue, Re-Play (Rhythm Records) and Arnhemsgewijs (Mercury) are the most popular.

Newcomers to the niche include Claudia Nelson (VAN Records), Chapter One (Virgin), and Vogelvrij (EMI).

So far, Rotterdam-based foursome Roméo (Dureco) is the only act to have managed to sell albums. Its self-titled debut, released May 20, has sold 21,000 copies, according to Dureco, peaking at No. 8 on the Mega Album Top 100 chart. The set has been propelled by the breakthrough single "Coming Home." Released Feb. 27, the ballad peaked at No. 2 on the Mega Top 100 and Rabo Top 40 charts. The gold single (for 50,000 copies sold) was kept from the top slot by Celine Dion's "My Heart Will Go On."

STICKING TO POP ROOTS

Both Roméo's crossover hit and album will be released by BMG in 32 countries around the world. A U.S. deal is under negotiation. While its third single, "Secret Love," is out at home, airplay for "Coming Home" is

(Continued on page 26)

Pookie Label Bows With Sister Act Willie Max; Kashif Develops 'Honest' Royalty Software

SADDIQ'S 'POOKIE': Raphael Saddiq was dressed to the nines at a video shoot for the female trio Willie Max. But he actually wasn't there to floss; he was making a guest appearance in the clip for "Can't Get Enough," the first single from the group's forthcoming debut, "Bonafide."

Willie Max, which is made up of real-life sisters Rose, Sky, and Lyric Smith, is the first act on Saddiq's label, Motown-distributed Pookie Records. Saddiq, a former member of the now-defunct Tony Toni Toné, is a partner in the venture with Ruth Carson, who acts as executive VP/GM.

"My vision for this label is to have quality groups; it's what everybody wants," he says. "I don't think that [the group] is that much different than other girl groups, except that their harmonies make them different. They have lived together all their lives, and when you get a blend like that, it's like Bob Marley & the Wailers—the drummer and the bass player were brothers, and you can't beat that type of rhythm section."

Saddiq likens the trio to the Bad Boy group Total, who he says "do what they have to do to win."

"My group is the same way," he says. "They do what they have to do . . . They sing good, and they are still growing. They are not who they're going to be yet."

Saddiq met the trio in 1988, when the girls were 12, 13, and 14, and he signed them to a deal in 1996.

The album, produced by Lathan Grady, will, according to Saddiq, contain a lot of radio-friendly material. Saddiq adds that he wrote a song with the trio and produced two of the tracks, but he says the majority of the writing was done by the group. "It's not going to sound like 'Raphael Saddiq.' Their first album needs to be a really radio-friendly record; that's what it is," he says. "Radio has received it well. That's all you can ask for in a first-time group. We left a window so that they can grow and do what they want to do. They aren't going to be stuck in one rut." Although the single doesn't officially go to radio until Sept. 1, a number of stations are already testing the song.

As for Saddiq's own plans, he wants his label to eventually be multifaceted, encompassing film, TV, scoring, and soundtracks. "It's like what everybody who has a label wants," he says.

He has also been in the studio working with Eric Benét and D'Angelo on their upcoming projects, as well as with Jay Issac Moore, a newcomer on A&M. In the future, he'll also be working on projects with Q-Tip and Ali Shaheed of A Tribe Called Quest.

Saddiq also says he'll do a solo album in 1999. "It's time to do it," he says. "I'm always trying to do different things, to invite different people into my head for projects. I think this time I will have more of that. I have been writing down a lot of things I want to do for the last four years. I've always had the freedom, but now I'll be able to do exactly what I want to do. I've never had that experience."

KASHIF'S 'ROYALTY': Kashif—the singer, songwriter, producer, author, and CEO of the Los Angeles-based Brooklyn Boy Books & Entertainment—is developing a new software program that will automatically compute artist and producer royalty rates; it's called Honest Abe, the Automatic Royalty Computing Program.

"By making artists aware of the earning potential of a record deal, they can decide whether a deal is right for them," he says. "We are looking to even the playing field."

In addition to computing royalty rates, Kashif says, the software will generate recording budgets, let artists know when royalty rates are due to them, indicate discrepancies in current royalty rates from labels, and project future royalties. It will cost about \$499 at retail.

Other products from Brooklyn Boy include "I'll Do It My Damn Self," a book written by Kashif's business partner, Kevin Harewood. The book is a guide for artists who want to release music independently. Other titles from the company include "Everything You'd Better Know About the Recording Industry," "Kashif's Urban Music Directory," "Kashif's A&R Source Guide," and "Kashif's Publishing Source Guide."

OOPS! In my column in the July 25 issue, I erroneously stated that Mary J. Blige would be appearing in "How Stella Got Her Groove Back." While she doesn't appear in the film, her music is featured prominently.



by Anita M. Samuels



Billboard TOP R&B ALBUMS

AUGUST 1, 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	11	74	3	NOREAGA PENALTY 3077/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
★ ★ ★ Hot Shot Debut ★ ★ ★						
2	NEW		1	MONICA ARISTA 19011 (10.98/16.98)	THE BOY IS MINE	2
3	2	2	3	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
4	1	98	3	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
5	4	5	5	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
6	7	6	9	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
7	6	4	6	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
8	5	3	8	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
9	3	1	3	DEF SQUAD JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
10	8	7	13	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
11	10	11	43	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
12	9	8	44	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
13	13	16	13	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
14	14	13	14	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
15	12	10	10	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
16	16	17	34	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
17	23	14	3	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14
18	17	9	3	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	9
19	15	12	5	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
20	NEW		1	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
21	32	26	14	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
22	19	18	10	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
23	20	28	22	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
24	18	15	7	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
25	24	30	23	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
26	22	25	42	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
27	35	35	41	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
28	NEW		1	JOHN FORTE RUFFHOUSE 68639*/COLUMBIA (10.98 EQ/16.98)	POLY SCI	28
29	25	27	35	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30	26	23	8	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
31	21	22	10	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
32	29	20	36	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
33	33	29	5	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
34	27	24	18	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
35	31	21	9	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
36	34	32	57	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
37	30	19	12	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
38	28	34	44	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
39	NEW		1	THE 69 BOYZ QUADRASOUND/ATLANTIC 83031*/AG (10.98/16.98)	THE WAIT IS OVER	39
40	36	33	9	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
41	43	41	17	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
42	40	39	16	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
43	42	45	37	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
44	38	37	15	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
45	37	38	3	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	37
46	49	43	19	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
47	47	36	11	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
48	44	51	39	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
49	48	55	47	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1

50	41	31	5	QUEEN LATIFAH MOTOWN 530895* (10.98 EQ/17.98)	ORDER IN THE COURT	16
51	39	42	7	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
★ ★ ★ PACESETTER ★ ★ ★						
52	62	93	3	VARIOUS ARTISTS CELLBLOCK 0557/INNER CITY (10.98/16.98)	CELLBLOCK COMPILATION II FACE/OFF	52
53	46	40	16	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
54	51	52	22	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
55	50	53	12	WC RED ANT.LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
56	63	62	6	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
57	52	49	21	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
58	45	44	44	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
59	61	69	66	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
60	60	46	3	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
61	55	57	19	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
62	53	48	17	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
63	56	61	11	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
64	73	47	14	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
65	54	54	51	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
66	66	59	15	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
67	72	85	43	BOYZ II MEN ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
68	58	63	38	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
69	NEW		1	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	69
70	59	50	5	MCGRUFF UPTOWN 53126*/UNIVERSAL (10.98/16.98) HS	DESTINED TO BE	19
71	57	64	3	GANKSTA NIP RAP-A-LOT 45967/VIRGIN (10.98/16.98) HS	INTERVIEW WITH A KILLA	57
72	76	80	61	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
73	71	68	53	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
74	65	60	6	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		44
75	74	75	74	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
76	68	70	17	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
77	69	73	70	THE NOTORIOUS B.I.G. ▲ BAD BOY 73D11*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
78	81	86	56	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
79	79	72	36	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
80	64	58	11	SOUNDTRACK UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
81	77	77	18	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
82	80	89	90	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
83	67	65	4	MISSJONES MOTOWN 530897* (8.98 EQ/14.98) HS	THE OTHER WOMAN	51
84	70	56	3	N'DEA DAVENPORT DELICIOUS VINYL 27021 V2 (10.98/16.98) HS	N'DEA DAVENPORT	56
85	75	84	28	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
86	NEW		1	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	86
87	92	88	36	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	9
88	78	97	21	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
89	88	79	37	THREE 6 MAFIA ● RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
90	NEW		1	P.A. PARENTAL ADVISORY DREAMWORKS 50028/GEFFEN (10.98/16.98)	STRAIGHT NO CHASE	90
91	87	76	16	AZ NOO TRYBE 56715*/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
92	83	66	6	VARIOUS ARTISTS SHOT 9000 (9.98/15.98)	BOSS BALLIN' 2 THE MOB BOSSES	48
93	84	67	17	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
94	NEW		1	JERMAINE DUPRI JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		94
95	86	90	13	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
96	85	96	37	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
97	97	82	26	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
98	93	91	17	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
99	82	94	45	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
100	NEW		1	VARIOUS ARTISTS KEDAR 53103/UNIVERSAL (10.98/16.98)	MTV JAMS	100

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

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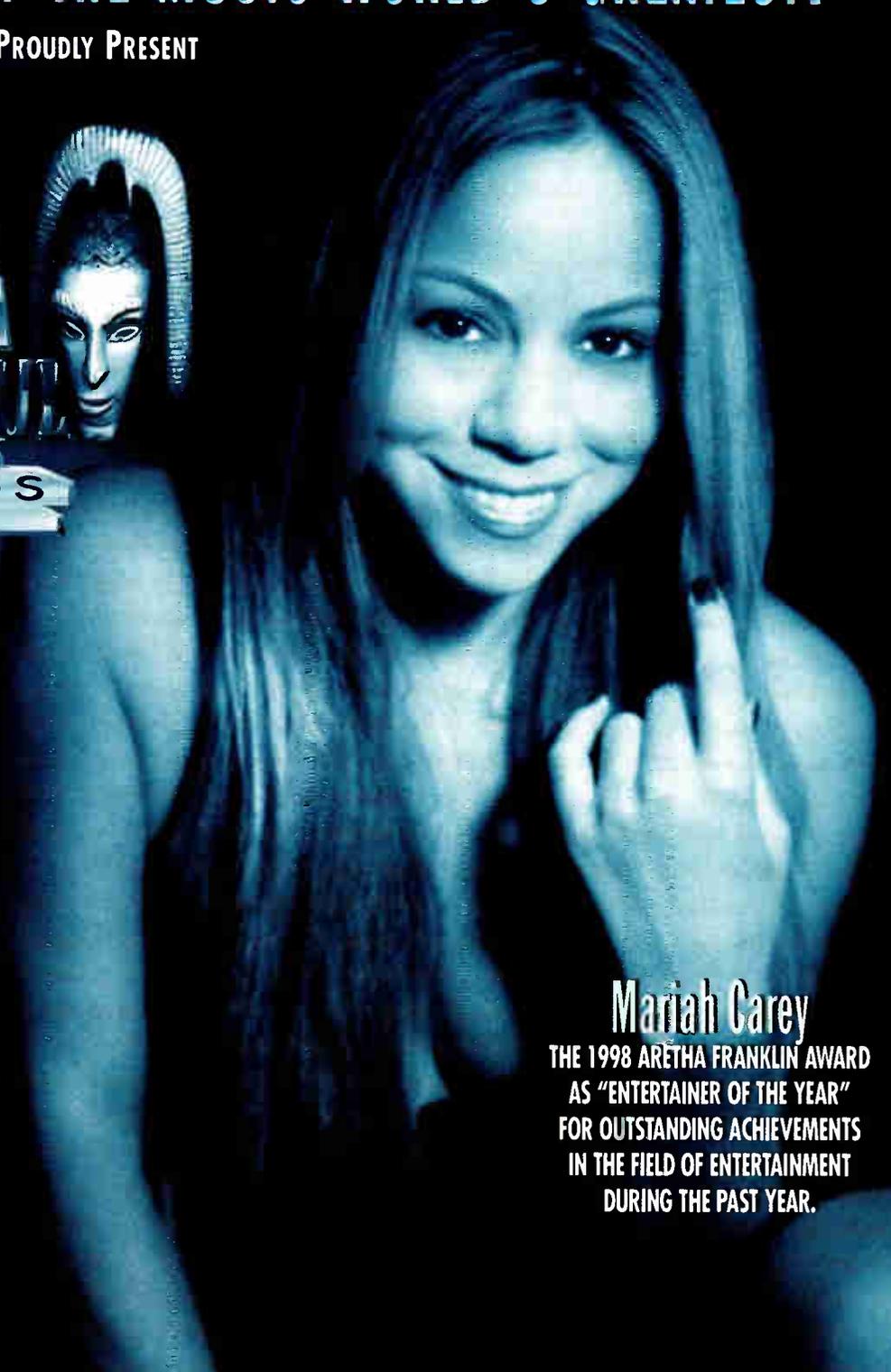
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AWARDS**



Chaka Khan

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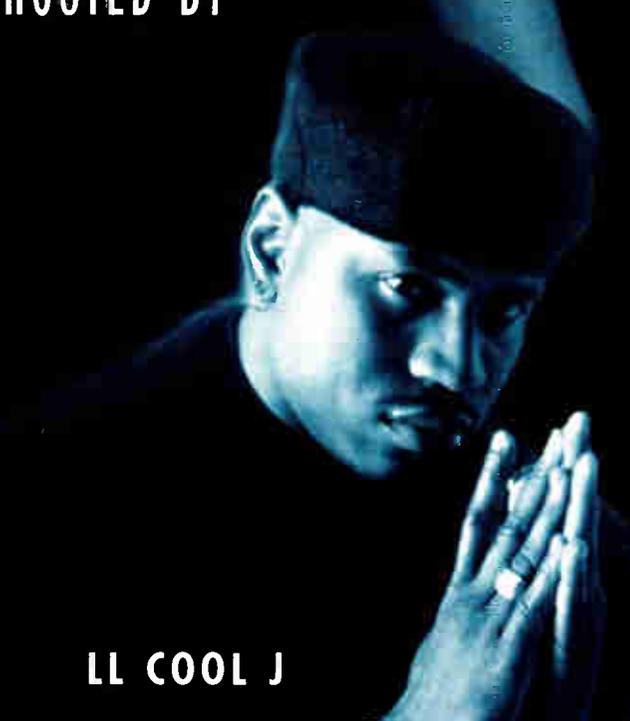
Mariah Carey

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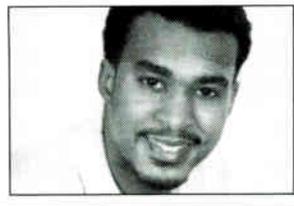


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BRIAN MCKNIGHT

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DATU FAISON'S RHYTHM SECTION

PRICELESS MOVE: After an eight-week run atop Hot R&B Singles, "The Boy Is Mine" by Brandy & Monica (Atlantic) steps aside, as Kelly Price's "Friend Of Mine" (T-Neck/Island) earns the No. 1 crown. Price's tune is also the new No. 1 seller at R&B core stores, and the 16% increase there supplied the additional points for the move to the top. Since many R&B radio outlets are just receiving the new remixed version featuring Ron Isley and R. Kelly, the current 33.5 million listeners could stand to improve significantly in the next couple of weeks. That version, by the way, will be available only on Price's "Soul Of A Woman" set, due Aug. 11. Meanwhile, the folks at Atlantic have decided to manufacture additional configurations of "The Boy Is Mine" on CD-maxi and 12-inch, since depletion of product at retail is part of the reason for the song's rapid sales decline.

The label has officially started working Brandy's next single, "Top Of The World" featuring Mase, which is No. 8 on Hot R&B Airplay and will not be released commercially. Only time will tell if the new in-store copies make a difference for "Boy" on Hot R&B Singles.

WHAT SHE WANTS: Despite an increase of more than 5 million listeners, Nicole's "Make It Hot" (The Gold Mind/EastWest/EEG) is forced to hold at No. 3 on Hot R&B Singles due to fierce competition at the top of that chart. Nicole is less than 500 points from the No. 1 single, and with things looking so close, the top spot is fair game for any of the top three records in the next issue.

MISS THANG: If I were ever to start singing, I should only hope to have a setup as good as the one Monica's second album, "The Boy Is Mine" (Arista), has gotten. Not only did the songstress enjoy the benefit of No. 1's with Brandy atop Hot R&B Singles and the Hot 100, but also the visibility from Monica's new single, "The First Night." The exposure meant more than 90,000 units at the overall panel, earning a No. 8 bow on The Billboard 200 and a No. 2 ranking on Top R&B Albums, landing the Hot Shot Debut cup on the latter. Monica's first album, "Miss Thang," entered with 31,500 units in its first chart week in 1995. "The First Night" moves 15-11 on Hot R&B Airplay with a 4.6 million listener increase; its total audience stands at 26 million.

WHAT WHAT: When last issue's charts showed that "N.O.R.E." by Noreaga (Penalty/Tommy Boy) had the second-largest number of street-date violations since Billboard adopted SoundScan data, I knew it meant big things to come. Now, that set jumps 11-1 on Top R&B Albums and scores Greatest Gainer on The Billboard 200 for sales of 153,000 units, moving 136-3. The single, which is the album's title track, secured little airplay, with the majority of sales based on street buzz. However, for those who aren't aware, Noreaga is half of rap duo Capone-N-Noreaga, whose last album, "The War Report," peaked at No. 4 on Top R&B Albums. Meanwhile, street-date headaches cause early bows on this issue's R&B list for Cam'Ron (No. 69) and Jermaine Dupri (No. 94).

R&B

DUTCH R&B

(Continued from page 21)

rapidly building across Scandinavia. Group member Clifton Giersthove attributes the success of his group to firmly sticking to its poppy side. "We don't want to be at the deep end of R&B. Instead, we like to be 'pop' as in Boyz II Men's 'End Of The Road,'" he stresses.

Unlike Roméo, KéShaw, another Rotterdam-based group, doesn't shy away from R&B like its U.S. influences, Jodeci and BLACKstreet. In fact, Croese actually got the act signed directly to Motown Records in the U.S. But after the PolyGram takeover, it was deleted from the label's roster.

"We struck bad luck," says group member Clyde Weiboldt, aka "Stec." "We were thrown a release party at MIDEM in 1992, but our debut album has never seen the light." Last year, EMI Holland offered KéShaw another chance. Its EMI debut, a completely new set coming this fall, is eagerly anticipated by Holland's R&B fraternity. "We haven't come out of it frustrated. Talent alone is not enough to make it, we've learned," Weiboldt says, adding that both the Dutch media and industry have been become more open to R&B over the years.

At radio, R&B stations, such as Amsterdam's City FM and Rotterdam's Sun FM and youth-oriented Radio 538, give nationwide support to R&B. "When the possibility for



VOICES IN MOTION

regional commercial radio first appeared, I immediately checked the demand for an R&B station in Greater Rotterdam. The positive vibe I've got was most promising. I found volunteers in the streets," says Ronald van der Meijden, music director at Sun FM, whose May 28 first-year anniversary gala featured live performances by most of the aforementioned artists.

If Van der Meijden and Rutti are the male benefactors of Dutch R&B, then TMF VJ Sylvana Simons is the genre's female patron. As the popular presenter of "Sylvana's Soul," she is a woman with a mission. "R&B is here to stay, that's for sure," she says. "Talented kids have always been out there. But you need money to break it. In the three years of TMF's existence, the quality of locally produced videos has improved significantly. R&B's current popularity is based on the industry's greater understanding of the genre and the bigger investments made. Finally, labels are aware you can make a profit on it. In a way, that applies to local repertoire in general, which fares better than ever [with a 30% market share]. R&B can benefit from the upbeat mood the entire industry is currently in."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1/GREATEST GAINER ***	
1	5	—	2	LOOKIN' AT ME (C) (D) BAD BOY 79175/ARISTA	MASE FEATURING PUFF DADDY 1 week at No. 1
2	2	2	9	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
3	1	1	6	COME WITH ME (C) (D) EPIC 78954	PUFF DADDY FEAT JIMMY PAGE
4	3	4	4	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
5	16	—	2	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
6	4	5	6	THE ACTUAL (C) (D) (T) MCA 55445	ALL CITY
7	7	8	5	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
8	6	3	19	RAISE THE ROOF ● (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
9	8	7	24	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
10	13	10	13	CHOKO (C) (T) (X) SELECT 25059*	B.L.H.U.N.T.
11	12	9	21	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	BEENIE MAN
12	10	6	17	I GOT THE HOOK UP! ● (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
13	21	18	6	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	GOODIE MOB FEAT. OUTKAST
14	11	11	14	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
15	20	28	3	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
16	30	49	4	GIRLS (C) (D) (T) ICHIBAN 24950	DJ SMURF
17	19	13	12	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
18	14	12	13	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
19	18	17	3	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	MOBSTAZ
20	15	14	18	2 LIVE PARTY ● (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
21	9	15	3	HORSE & CARRIAGE (T) ENTERTAINMENT 78938*/EPIC	CAM'RON FEATURING MASE
22	24	23	28	MAKE EM' SAY UHH! ● (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X & MYSTIKAL
23	17	19	32	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) COOJINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
24	34	26	9	LIKE WE DO (C) (D) DREAMWORKS 59009	P.A. PARENTAL ADVISORY
25	22	25	10	SINFUL (C) (D) (T) MTUME 55426/MCA	COSMIC SLOP SHOP
26	25	20	18	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
27	23	16	18	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
28	32	30	4	INSANE (C) (X) WHITE LION 7001*	TEE KEE
29	28	24	19	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
30	36	36	8	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	PLAYERS FOR LIFE
31	26	22	20	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
32	33	27	15	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
33	31	29	8	STILL NOT A PLAYER (T) LOUD 65478*/RCA	BIG PUNISHER FEATURING JOE
34	37	31	24	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
35	27	21	27	GONE TILL NOVEMBER ● (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
36	29	32	19	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
37	46	38	5	MONEY AIN'T A THANG (T) SO SO DEF 78864*/COLUMBIA	JD FEATURING JAY-Z
38	42	34	20	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
39	40	35	28	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
40	47	37	15	SOUTHSIDE (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
41	43	41	5	DO WHAT U FEEL (C) (T) (X) HARD HOOD/POWER 1288*/T.Y.S.	FREAK NASTY
42	48	44	21	JUST BE STRAIGHT WITH ME ● (C) (D) (T) NO LIMIT 53305/PRIORITY	SILK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
43	50	47	10	N.O.R.E. (T) PENALTY 0232*/TOMMY BOY	NOREAGA
44	RE-ENTRY	33		BEEN AROUND THE WORLD/T'S ALL ABOUT THE BENJAMINS ● (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
45	RE-ENTRY	18		DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
46	RE-ENTRY	6		PARTY AIN'T A PARTY ● (T) LIL' MAN 95024*/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
47	RE-ENTRY	5		GOT'S LIKE COME ON THROUGH ● (C) (D) (T) TVT SOUNDTRAX 8193/TVT	BUDDHA MONK (FEAT. Q' DIRTY BASTARD)
48	39	45	34	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
49	RE-ENTRY	14		THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
50	RE-ENTRY	24		A MILLION AND ONE QUESTIONS/THE CITY IS MINE ● (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	DON'T GIVE UP JAMES GREAR & CO. (BORN AGAIN)
2	17	2	WESTERN WAYS PART II DELQUINT HARRIS FEAT. BIG PUNISHER AND JAYU FROM THE BEARNTS (LOUD)
3	11	8	GIRL GOT BODY DAZZ BAND (PLATINUM/INTERSOUND)
4	6	4	NEVER ENOUGH SCENT FEATURING SH'KILLA (RUGLEY)
5	12	2	WHAT THE WORLD NEEDS NOW IS LOVE DIONNE WARWICK AND THE HIP-HOP NATION UNITED (RYVER NORTH)
6	9	5	NOT ABOUT ROMANCE INNER CIRCLE (SOUNDWYV/REPUBLIC/UNIVERSAL)
7	13	8	DAY & NIGHT POTTY HUSTLE FEAT. LAZEE BONE & BRIZZE BONE (MOTOWN/RELATIVITY)
8	5	3	TURN THIS PARTY OUT WHIP (OUTHOUSE)
9	8	9	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
10	10	3	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.)
11	—	1	LET'S GET FREAKY WILLIS (VIKING)
12	4	7	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
13	3	21	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	20	4	IF I'M NOT IN LOVE JODY WATLEY (ATLANTIC)
15	—	1	PRIDE RACHID (UNIVERSAL)
16	16	3	STRICTLY BUSINESS MANTRONIK VS EPMD (PLAYLAND/PRIORITY)
17	14	4	HERE WE GO LAILA (MOTOWN)
18	19	8	OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
19	18	8	MONEY BY THE TON C-80 FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
20	—	7	I'LL HOUSE YOU '98 JUNGLE BROTHERS (WARLOCK)
21	—	5	MUST BE THE BOOTY DIRTY DAWGS (THUMP)
22	15	6	BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT) METHOD MAN, KRS-1, PRODIGY & KAM (INTERSCOPE)
23	—	5	WHERE - U - AT SIPPIN' ON HENNESSY BLAC HAZE (E.K.G.)
24	21	8	HITTIN' CORNAZ BIG SYKE (THUMP)
25	23	6	ZOOM DR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)

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

Space Egg's Moonripper Takes House-Dub To New Realms

TRIPPIN' ON THE MOON: It's not easy to elevate the creative standard of house-dub culture beyond a raw beat and a smattering of samples. And few of the leading groovesmiths even bother trying anymore because it's so easy to get over on minimal effort. Well, thanks to an intriguing young upstart named **Vladimir Rebek**, that's finally about to change.

The New York-rooted newcomer has just issued "In Search Of Frankenstein's Clone," an incredible full-length disc of intense house melodrama on his own Space Egg Records. The album, crafted under the name of Rebek's alter ego, **Moonripper**, provides everything hard-headed underground punters require—and a pile of things they may have forgotten they enjoy. Yeah, the beats are forceful and the basslines muscular; but there's also a plethora of complex melodies and instantly insinuating hooks at every turn.

Rebek is clearly approaching each track with the mind of a traditional songwriter, creating tightly structured compositions that follow a logical progression and never ramble into oblivion (like most house-dubs). And while this makes for more concise tracks than the nine-minute-plus fodder created by his competitors, it doesn't make gems like the hit-worthy thumper "Regulate Your Pressure" or the tribalistic "Relaxxx" any less viable. If anything, the style invites you to delve deep into the set's dozen cuts.

Adding to the pleasure of this pro-



by Larry Flick

ject are more experimental passages like "2500 Camels," which melds drum'n'bass rhythms with pure jazz, and "Lunar Attack," which frames a lean trip-hop beat with metallic guitar licks and Zen-like chants. Not all of Rebek's deviations from house territory work, but his adventurous spirit is commendable—and most appreciated. After even a cursory spin through "In Search Of Frankenstein's Clone," you might find yourself losing patience with the run-of-the-mill tracks piling on the street. We certainly are.

ESSENTIAL IMPORTS: It's always a good day when a new **Mica Paris** single lands on our desk. "Carefree" shows the enduring chanteuse in tip-top vocal form, floating a glorious, deceptively simple performance over a deliciously soulful groove. Equally appropriate for club turntables and home sound systems, this Cooltempo U.K. release leaves you desperate for a full-length album.

Speaking of fierce divas, **Ultra Naté** feeds her U.K. audience (which has elevated her to much-deserved pop-star status) with a third slice of her sumptuous "Situation Critical"

opus. This time, she's flexing her earthy alto voice on "New Kind Of Medicine," a sparkling disco bauble produced with an old-school hand by **D-Influence**. Talk about sticky hooks! Baby, you won't be able to shake the chorus from this winner after one spin.

Now available abroad on AM:PM Records (with a stateside release on Strictly Rhythm due imminently), "New Kind Of Medicine" benefits from the post-production input of **Danny Tenaglia** and **David Morales**, both of whom take the song in a timely house direction on their respective remixes. However, we're glued to the album version, which gives the listener the full Naté vocal effect. This woman has grown into a supreme singer.

K-Klass christens its deal with Parlophone U.K. with "Burnin'," a single proving that the act has been working mighty hard since leaving the deConstruction label fold last year. This is the kind of hands-in-d-air pop anthem that classics are made of, replete with rollicking piano lines, firm house beats, and a chorus that demands a chant-along.

The coolest part of "Burnin'" is that the act has sewn several subversively subtle melodic threads into the arrangement—the kind that become apparent after several spins and enhance the listening experience each time. **Joey Negro** spices up the 12-inch package with a disco-happy remix that will keep trend-conscious kiddies in tow, while the **Sharp Boys**

tear the song apart and rebuild it into an underground-savvy tribal stomper.

Following its brilliant 1997 collection, "Sinking," **Aloof** previews its forthcoming "Seeking Pleasure" opus with "What I Miss The Most"—a single that's far more artful than your basic houser. The percussion is live, and the keyboards have a rich, jazzy texture. There are plenty of dubs for lazy DJs, while the superior main mix is designed for the clubhead interested in more than a few empty beats. You won't be disappointed if you take a chance on something so fresh and different. In fact, you may find yourself hankering for more.

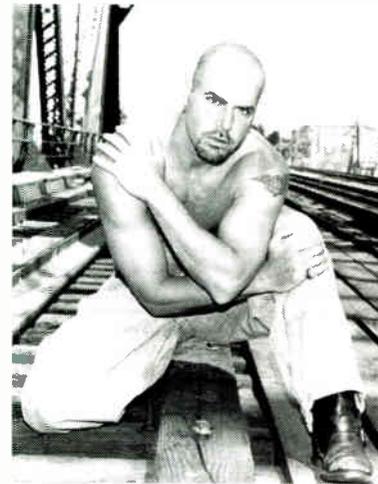
SUBLIMINAL RESPECT: Producer **Erick Morillo's** Subliminal Records hasn't yet been in operation for a full year, and it's already earned a place among the slim ranks of indies whose every release commands widespread respect. If you're among the few who haven't gotten hip to the label, you can play catch-up with "Get The Message, Volume One," a compilation that traces Subliminal's releases to date.

In addition to offering a collection far stronger than (and as accessible as) many of those so-called "mega-hits" albums out there, this project vividly illustrates what an indie dance outlet must do now to thrive: walk the tightrope between underground territory and crossover-friendly popville. "Distortion" by **Pianoheadz** is a prime example of the label's credible dub material, while "Fun" by **Da Mob** (featuring **Jocelyn Brown**) and "In My Life" by **Jose Nunez & Octahvia** are solid vocal jams with infectious hooks and fleshy instrumentation. An edit of either song could result in a mainstream pop hit.

"Get The Message, Volume One" also shows another of Subliminal's wise choices. It's focusing on building its own stable of producers instead of chasing after the trendsetters of the moment. In addition to Morillo's own fine fare, the label is now the primary outlet for the work of renegades like **Harry "Choo-Choo" Romero**, **Richard F.**, and **Nunez**. With each effort, these dudes are making inroads. By molding its own stars, Subliminal—like its distributing label, Strictly Rhythm—will endure long after its competitors disappear.

PARTING GLANCES: The club community is mourning the untimely passing of revered U.K. DJ/producer **Tony DeVit**, who died July 2 in Birmingham, England's Heartland Hospital of bone-marrow failure and bronchial pneumonia.

DeVit had recently collapsed while on vacation in Miami, suffering from severe exhaustion and fatigue following an acute case of food poisoning. When DeVit returned to the U.K., doctors learned that his illness was in fact bronchial pneumonia, and his condition worsened due to bone-marrow failure.



Leaning Left: Chicago-based newcomer **Beech** has begun to gather interest from underground DJs for his eponymous EP of alterna-club jams. Produced by **Matt Warren**, the set leads off with the abrasive but instantly memorable "Suite Of Pain," which combines chunky funk beats with edgy, rave-induced synths and fuzzy guitars. It adds up to an aggressive industrial sound à la early **Nine Inch Nails** and **Meat Beat Manifesto**. Also notable is "Bitter," which underlines Beech's quirky tone poetry and distorted vocals with an insistent trance-disco beat.

DeVit was scheduled to tour the States later this month in support of his most recent release, "Trade," a beat-mix compilation for the **Egil Music** label. As a resident turntable artist at the legendary London nightclub **Trade**, DeVit became famous for his aggressive techno style.

"Needless to say, this is a terrible loss for the music world," says **Egil Music** label head **Egil Aalvik**. Adds DeVit's manager, **Kay Marstensen**: "He was dearly loved by clubbers throughout the world... I have lost a very dear friend."

Epic's Hooverphonic Scores With Moody 'Blue'

BY CHARLES R. BOULEY II
LOS ANGELES—As people ponder the sounds and sensations of the new millennium, **Epic** act **Hooverphonic** offers a de facto soundtrack to the 21st century with its forthcoming release, "Blue Wonder Power Milk."

This 12-song outing creates an atmosphere that thrusts the listener into a musical realm between dance, alternapop, and acoustic and classical sounds.

"Hooverphonic is an alternative soundtrack, vacuum-cleaner music that sucks you into another universe," says **Alex Callier**, the act's chief songwriter and primary musician, laughing. Supported by guitarist **Raymond Geerts**, keyboardist **Frank Duchine**, and lead singer **Geike Arnaert**, he has conceived Hooverphonic as a band that defies narrow categorization—blending the best of electronic and acoustic instruments with often haunting, melodic vocals.

Scott Greer, senior director of international marketing at **Epic**, agrees. "Hooverphonic creates great phonic mood pieces that are appealing to people," he says. "This record is a lot warmer, more symphonic, and a lot more emotional—and people

will tap in to that. The use of strings adds that mysterious atmosphere and makes it more interesting."

Originally signed to **Sony Belgium** and designated a global priority by **Sony Europe**, the act first scored international success in 1997 with the single "2Wicky," which also



HOVERPHONIC

appeared on the soundtrack to **Bernardo Bertolucci's** film "Stealing Beauty." It seems fateful that the act's music would eventually be connected to a film; Callier and Duchine met in film school.

"[We] did a lot of orchestrations for short films, so it is quite normal that we have those influences," Callier says. "It is obvious that our music is quite soundtrack-inspired."

With "Blue Wonder Power Milk" comes a new lead singer, **Arnaert**, who replaces **Liesje Sadonius**. Yet an

underlying continuity remains threaded throughout the new songs. Why the vocalist change?

"It's difficult, especially in Belgium, to find singers that like the entire package," Callier says. "You can tell someone that it's a lot of work and a lot of travel, and they may think they are prepared, but they are not. **Liesje** got very homesick and very depressed being away so much. We were apprehensive at first and worked with **Geike** as a session singer and toured with her before officially having her join the group. After the tour, we knew she was the right singer for us."

Geike was thrust into Hooverphonic right before the act started a major U.S. tour opening for **Fiona Apple**. Even Callier thought the mixture of the two acts was odd at first, but he quickly began to draw similarities between Apple's music and the band's. He now recalls that tour as one of the best experiences of his musical career.

While "Blue Wonder Power Milk" doesn't pour onto shelves in the U.S. until Aug. 11, it's already making a splash in Belgium and throughout Europe. The album entered Bel-

(Continued on next page)

Billboard. **Dance**
HOT Breakouts
AUGUST 1, 1998
CLUB PLAY

1. CRUEL SUMMER ACE OF BASE ARISTA
2. DEEPER UNDERGROUND JAMIROQUAI EPIC
3. FREEDOM MIDNIGHT EXPRESS FEAT. SABRINA JOHNSTON YELLOWORANGE
4. WATER WAVE MARK VAN DALE WITH ENRICO EDEL AMERICA
5. MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE IMPORT

MAXI-SINGLES SALES

1. FEEL IT THE TAMPERER FEAT. MAYA BATTERY
2. INSTANT MOMENTS R.O.O.S. TWISTED
3. BACK ON A MISSION CIRRUS MOONSHINE
4. WAITING FOR NIGHT TO FALL RABBIT IN THE MOON 1500
5. TIME & SPACE FRANCOIS K. WAVE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	5	7	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM 1 week at No. 1	JOSE NUNEZ FEAT. OCTAVIA
2	3	8	6	GO DEEP VIRGIN PROMO	◆ JANET
3	7	10	6	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
4	1	1	8	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
5	11	24	4	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
6	6	7	8	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
7	4	6	9	OUTLAW RCA PROMO	OLIVE
8	15	22	5	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
9	10	17	7	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
10	14	16	6	DELICIOUS GEFEN 22408	PURE SUGAR
11	16	18	6	MY URBAN SOUL KING STREET 1080	URBAN SOUL
12	12	15	7	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
13	18	20	6	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
14	24	27	4	NEEDIN' YOU DEFINITY 004	DAVID MORALES PRESENTS THE FACE
15	8	2	11	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	◆ MADONNA
16	5	3	11	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
17	9	4	12	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
18	32	—	2	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
19	28	33	4	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
20	23	25	7	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
21	25	26	5	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
22	13	11	8	GOT FUNK? STRICTLY RHYTHM 12544	THE FUNKJUNKEEZ
23	17	9	11	THE DAY DEFINITY 003	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
24	20	21	7	TESTIFY NERVOUS 20308	BYRON STINGILY
25	27	31	5	RISE GOSSIP 1001/AV8	UPTEMPO
★★★ Power Pick ★★★					
26	34	42	3	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
27	22	13	13	BEAUTIFUL DAY TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
28	30	29	5	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	◆ TOTAL TOUCH
29	26	19	9	STOP VIRGIN 38641	◆ SPICE GIRLS
30	19	14	12	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
31	31	32	5	REASONS STARBOUND 9807	SABRINA JOHNSTON
32	21	12	10	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
33	40	44	3	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
34	37	45	3	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
35	38	49	3	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
36	44	—	2	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
37	39	46	3	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	◆ MYA & SISQO
38	35	41	4	MIRACLE SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY
39	29	23	9	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
40	41	47	4	THE EMIGRANTS STOCKHOLM IMPORT	FJELD
★★★ Hot Shot Debut ★★★					
41	NEW ▶	1	1	OYE EPIC PROMO	◆ GLORIA ESTEFAN
42	NEW ▶	1	1	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
43	46	—	2	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
44	43	40	4	FOR THIS 4 PLAY 1011	MAU MAU
45	49	—	2	VICIOUS EMPIRE STATE 48/EIGHTBALL	PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY
46	47	—	2	SOUNDS OF WICKEDNESS LOGIC 56884	TZANT
47	NEW ▶	1	1	THE MUSIC'S GOT ME EDEL AMERICA 3876	◆ BROOKLYN BOUNCE
48	NEW ▶	1	1	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
49	NEW ▶	1	1	GIVE ME LOVE PLAYLAND 53319/PRIORITY	DJ DADO FEATURING MICHELLE WEEKS
50	42	34	9	LOVE WILL COME SONY DISCOS 82788	RAY GUELL

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/GREATEST GAINER ★★★					
1	2	2	10	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 4 weeks at No. 1	◆ BRANDY & MONICA
2	1	1	13	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
3	3	5	7	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
4	4	4	5	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	6	7	16	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
★★★ Hot Shot Debut ★★★					
6	NEW ▶	1	1	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
7	NEW ▶	1	1	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
8	7	8	9	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
9	5	6	12	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
10	8	3	7	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
11	NEW ▶	1	1	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
12	9	9	8	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
13	11	11	4	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
14	NEW ▶	1	1	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
15	10	10	19	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
16	12	15	3	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
17	13	13	25	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
18	15	14	9	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
19	14	12	19	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
20	18	17	30	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
21	17	20	11	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
22	16	22	10	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
23	24	26	7	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
24	19	16	6	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
25	39	—	2	DELICIOUS (T) (X) GEFEN 22408	PURE SUGAR
26	20	18	15	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
27	30	33	18	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
28	22	21	16	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
29	29	24	51	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
30	21	19	4	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
31	28	29	10	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
32	31	27	15	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
33	26	25	17	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
34	25	23	17	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
35	23	35	4	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
36	27	30	27	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
37	38	38	23	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
38	36	28	24	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
39	34	32	27	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
40	35	36	12	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
41	48	—	5	COMIN' BACK (T) OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
42	42	47	7	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
43	32	40	5	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
44	RE-ENTRY	30	30	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
45	50	—	2	STRICTLY BUSINESS (T) (X) PLAYLAND 53317/PRIORITY	MANTRONIK VS EPMD
46	RE-ENTRY	3	3	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
47	37	37	11	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
48	RE-ENTRY	39	39	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
49	49	—	2	CORAZON PARTIO (T) (X) WEA LATINA 23094	◆ ALEJANDRO SANZ
50	46	43	8	I'LL HOUSE YOU '98 (T) WARLOCK 233	JUNGLE BROTHERS

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.

EPIC'S HOOVERPHONIC SCORES WITH MOODY 'BLUE'

(Continued from preceding page)

gium's chart at No. 5. A video has been lensed for the first single, "Club Montepulciano," and released in Europe to further the group's exposure to widespread club approval. What about the U.S.?

"It's an exciting time at retail, because acts like Madonna are exposing people to a sound they may not listen to on a daily basis," Greer says. "Now, Hooverphonic [has] a much different record than, say, 'Ray Of Light,' but people are more open to

different kinds of music now."

A series of record-release parties in the top 10 markets are being planned, and Hooverphonic comes to the States to begin showcasing Aug. 11 in New York, followed by Los Angeles and San Francisco. In September it will start a proper tour to support the project.

"The thing that separates them from the rest of the groups in the genre like Massive Attack and so forth is that they are a true band, a

touring entity," Greer says.

Audience members may be surprised when they see Hooverphonic perform. While it's easy to throw the band into the electronica category, songs such as "Battersea" and "This Strange Effect" demand that listeners sit and listen to what is going on melodically with the track. The vocals blend into a big harmonic potpourri.

"We see the vocals as an extra instrument that is part of the whole combination," Callier says. "The com-

bination is what counts. Like a movie: It's a combination of script, visual, sound . . . it all has to come together in a balanced way."

Balance is what "Blue Wonder Power Milk" is about. Callier and company have struck a unique blend of old and new, contemporary and classic to bring forth an album that can serve as a soundtrack to any musical outing where sheer listenability is the goal. But what about that title?

The always-witty Callier is quick to

explain the evolution of the name. "It started out as just a phrase, but [the concept of] 'Blue Wonder Power Milk' has turned into some kind of healthy Prozac," he says. "It makes you feel better, and it's good for your health. 'Blue' is like feeling blue, and 'Blue Power' is the thing that gets you out of the 'Blue.' The 'Milk' stands for the healthy stuff. We hope that it's 'Blue Wonder Power Milk' for the people that listen, that it makes them feel better."

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 / MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	<input type="checkbox"/> DARREN DAVIS WASH Washington	<input type="checkbox"/> TRACY JOHNSON KFMB San Diego	<input type="checkbox"/> LARRY DANIELS KNIX Phoenix	<input type="checkbox"/> RICK BALIS KSHE St. Louis	<input type="checkbox"/> ROBERT BENJAMIN WHFS Washington	<input type="checkbox"/> JAMES ALEXANDER WCHB Detroit	<input type="checkbox"/> HECTOR HANNIBAL WHUR Washington	<input type="checkbox"/> DAN BOWEN WSTR Atlanta	<input type="checkbox"/> FRANKIE BLUE WKTU New York
	<input type="checkbox"/> MIKE DEL ROSSO KESZ Phoenix	<input type="checkbox"/> LORRIN PALAGI KHMX Houston	<input type="checkbox"/> MAC DANIELS WMZQ Washington	<input type="checkbox"/> DAVE HAMILTON KQRS Minneapolis	<input type="checkbox"/> LESLIE FRAM WNNX Atlanta	<input type="checkbox"/> TONY BROWN WVEE Atlanta	<input type="checkbox"/> TONY KIDD WQHT Miami	<input type="checkbox"/> JOHN IVEY WXKS Boston	<input type="checkbox"/> TODD CAVANAH WBBM Chicago
SECONDARY	<input type="checkbox"/> MARK EDWARDS WLIT Chicago	<input type="checkbox"/> ANGELA PERELLI KYST Los Angeles	<input type="checkbox"/> DAN PEARMAN KYNG Dallas	<input type="checkbox"/> NEAL MIRSKY WYSP Philadelphia	<input type="checkbox"/> JIM MCGUINN WPLY Philadelphia	<input type="checkbox"/> SKIP CHEATHAM KKDA Dallas	<input type="checkbox"/> MAXX MYRICK WVAZ Chicago	<input type="checkbox"/> DAN KIELEY KJIS Los Angeles	<input type="checkbox"/> KID CURRY WPOW Miami
	<input type="checkbox"/> JIM RYAN WLTW New York	<input type="checkbox"/> SCOTT SHANNON WPLJ New York	<input type="checkbox"/> TIM ROBERTS WWWW Detroit	<input type="checkbox"/> DOUG PODELL WRIF Detroit	<input type="checkbox"/> OEDIPUS WBCN Boston	<input type="checkbox"/> MIC FOX WPHI Philadelphia	<input type="checkbox"/> MONICA STARR WMXD Detroit	<input type="checkbox"/> JOHN PEAKE KRBE Houston	<input type="checkbox"/> CADILLAC JACK MCCARTNEY WJMN Boston
	<input type="checkbox"/> STEVE STREIT KBIG Los Angeles	<input type="checkbox"/> GREG STRASSELL WBXM Boston	<input type="checkbox"/> GREGG SWEDBERG KEEY Minneapolis	<input type="checkbox"/> DAVE RICHARDS WRCX Chicago	<input type="checkbox"/> KEVIN WEATHERLY KROQ Los Angeles	<input type="checkbox"/> STEVE HEGWOOD WKYS Washington	<input type="checkbox"/> JOE TAMBURRO WDAS Philadelphia	<input type="checkbox"/> TOM POLEMAN WHTZ New York	<input type="checkbox"/> MICHAEL MARTIN KYLD San Francisco
	<input type="checkbox"/> TOM KELLECHY WZID Manchester	<input type="checkbox"/> TRISH CARPENTAR WBAM Montgomery	<input type="checkbox"/> COYOTE CALHOUN WAMZ Louisville	<input type="checkbox"/> CHRIS BAKER KATT Oklahoma City	<input type="checkbox"/> MARK HAMILTON KNRK Portland	<input type="checkbox"/> ANDRE CARSON WPEG Charlotte	<input type="checkbox"/> MIKE ABRAMS WBHK Birmingham	<input type="checkbox"/> ADAM COOK WXXL Orlando	<input type="checkbox"/> JOHN CANDELARIA KPRR El Paso
	<input type="checkbox"/> BILL MINCKLER KKCW Portland	<input type="checkbox"/> DANNY CLAYTON WKTI Milwaukee	<input type="checkbox"/> PAUL JOHNSON WSOC Charlotte	<input type="checkbox"/> MARTY BENDER WFBQ Indianapolis	<input type="checkbox"/> JOHN O'CONNELL WPBZ West Palm Beach	<input type="checkbox"/> SKIP DILLARD WBK Buffalo	<input type="checkbox"/> KEN JOHNSON WAAV Wilmington	<input type="checkbox"/> JOHN DIMICK WNCI Columbus	<input type="checkbox"/> DIANA LAIRD KGGI Riverside
	<input type="checkbox"/> TIM MOORE WHOM Portland	<input type="checkbox"/> DUSTY HAYES KAMX Austin	<input type="checkbox"/> DAVE KELLY WSIX Nashville	<input type="checkbox"/> KEITH HASTINGS WLZR Milwaukee	<input type="checkbox"/> DAVE ROSSI WRAX Birmingham	<input type="checkbox"/> MICKEY JOHNSON WBHJ Birmingham	<input type="checkbox"/> LEBRON JOSEPH WYLD New Orleans	<input type="checkbox"/> TOM GJERDRUM WZPL Indianapolis	<input type="checkbox"/> CAT THOMAS KLUC Las Vegas
	<input type="checkbox"/> JOHN PATRICK WBQQ Augusta	<input type="checkbox"/> ANDY HOLT KSMG San Antonio	<input type="checkbox"/> TOM RIVERS WQYK Tampa	<input type="checkbox"/> DANA JANG KSJO San Jose	<input type="checkbox"/> MIKE STERN KXTE Las Vegas	<input type="checkbox"/> GEROD STEVENS WQUE New Orleans	<input type="checkbox"/> BOBBY O'JAY KJMS/WDIA Memphis	<input type="checkbox"/> BJ HARRIS WFLZ Tampa	<input type="checkbox"/> CLIFF TREDWAY KTFM San Antonio
	<input type="checkbox"/> SUE WILSON WDOK Cleveland	<input type="checkbox"/> DUNCAN PAYTON KMXB Las Vegas	<input type="checkbox"/> KERRY WOLFE WMIL Milwaukee	<input type="checkbox"/> DICK SHEETZ WJRR Orlando	<input type="checkbox"/> JAY TAYLOR KOME San Jose	<input type="checkbox"/> BRIAN WALLACE WTLC Indianapolis	<input type="checkbox"/> AL PAYNE WQMG Greensboro	<input type="checkbox"/> TIM RICHARDS KRQQ Tucson	<input type="checkbox"/> SCOTT WHEELER WHHH Indianapolis

MUSIC DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 / MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	<input type="checkbox"/> TONY COLES KBIG Los Angeles	<input type="checkbox"/> RICH ANHORN KHMX Houston	<input type="checkbox"/> JON ANTHONY WMZQ Washington	<input type="checkbox"/> CATHY FAULKNER KISW Seattle	<input type="checkbox"/> AARON AXELSEN KITS San Francisco	<input type="checkbox"/> JAY ALAN WGCI Chicago	<input type="checkbox"/> CARLA BOATNER KMIQ Houston	<input type="checkbox"/> TRACY AUSTIN KIIS Los Angeles	<input type="checkbox"/> ERIK BRADLEY WBBM Chicago
	<input type="checkbox"/> CHARLIE LOMBARDO WALK Long Island	<input type="checkbox"/> CHRIS EBBOTT KYSR Los Angeles	<input type="checkbox"/> TRICIA BIONDO WUSN Chicago	<input type="checkbox"/> SHANON LEDER KIOZ San Diego	<input type="checkbox"/> SEAN DEMERY WNNX Atlanta	<input type="checkbox"/> TRACY CLOHERTY WQHT New York	<input type="checkbox"/> DAISY DAVIS WDAS Philadelphia	<input type="checkbox"/> PAUL BRYANT WHTZ New York	<input type="checkbox"/> CAT COLLINS WJMN Boston
SECONDARY	<input type="checkbox"/> RANDI MARTIN WASH Washington	<input type="checkbox"/> MICHELLE ENGEL WBXM Boston	<input type="checkbox"/> JOHNNY GRAY WKHX/WYAY Atlanta	<input type="checkbox"/> BUDDY RIZER WWDC Washington	<input type="checkbox"/> MIKE PEER WXRK New York	<input type="checkbox"/> JANET GEE WJLB Detroit	<input type="checkbox"/> PHIL MICHAELS WQHT Miami	<input type="checkbox"/> RICH DAVIS KDWB Minneapolis	<input type="checkbox"/> JIMMI JAMM WDRQ Detroit
	<input type="checkbox"/> ALEX O'NEAL KVIL Dallas	<input type="checkbox"/> TONY MASCARO WPLJ New York	<input type="checkbox"/> TRAVIS MOON KEEY Minneapolis	<input type="checkbox"/> JO ROBINSON WRCX Chicago	<input type="checkbox"/> STEVEN STRICK WBCN Boston	<input type="checkbox"/> KRIS KELLEY WAMO Pittsburgh	<input type="checkbox"/> JAMILLAH MUHAMMAD WVAZ Chicago	<input type="checkbox"/> JAY MICHAELS KRBE Houston	<input type="checkbox"/> "JAZZY" JIM ARCHER KYLD San Francisco
	<input type="checkbox"/> DONNA ROWLAND WBEB Philadelphia	<input type="checkbox"/> GREG SIMMS KFMB San Diego	<input type="checkbox"/> BUDDY OWENS KNIX Phoenix	<input type="checkbox"/> DAVE WELLINGTON WRIF Detroit	<input type="checkbox"/> LISA WORDEN KROQ Los Angeles	<input type="checkbox"/> VICKI PRESTON WCHB Detroit	<input type="checkbox"/> TONY RANKIN WMXD Detroit	<input type="checkbox"/> DANNY OCEAN KZQZ San Francisco	<input type="checkbox"/> ANDY SHANE WKTU New York
	<input type="checkbox"/> MARK BINGAMAN WSNY Columbus	<input type="checkbox"/> FRANK BRINSLEY WSSR Tampa	<input type="checkbox"/> KEVIN ANDERSON WSM-FM Nashville	<input type="checkbox"/> PAM LANDRY WPLR New Haven	<input type="checkbox"/> NIKKI BASQUE KPOI Honolulu	<input type="checkbox"/> MYRON D. FEARS KPRS Kansas City	<input type="checkbox"/> LEBRON JOSEPH WYLD New Orleans	<input type="checkbox"/> TOMMY AUSTIN KKRZ Portland	<input type="checkbox"/> JACKIE JAMES KKSS Albuquerque
	<input type="checkbox"/> JOE HANN WRCH Hartford	<input type="checkbox"/> KOZMAN KMXB Las Vegas	<input type="checkbox"/> J.D. CANNON WFMS Indianapolis	<input type="checkbox"/> LORIS LOWE KLBJ Austin	<input type="checkbox"/> DOM CASUAL KENZ Salt Lake City	<input type="checkbox"/> TIFFANY GREEN WJBT Jacksonville	<input type="checkbox"/> EILEEN NATHANIEL KJMS Memphis	<input type="checkbox"/> LESLIE BASENBERG KHFI Austin	<input type="checkbox"/> KEVIN PALANA WFHN New Bedford
	<input type="checkbox"/> CHRIS HOLMBERG WYJB Albany	<input type="checkbox"/> DOUG MCKNIGHT WKZL Greensboro	<input type="checkbox"/> DANDALION WRKZ Harrisburg	<input type="checkbox"/> PAT LYNCH WJRR Orlando	<input type="checkbox"/> DORSIE FYFFE WOXY Cincinnati	<input type="checkbox"/> LORI JONES WIZF Cincinnati	<input type="checkbox"/> MYA VERNON KQXL Baton Rouge	<input type="checkbox"/> PETE DEGRAAFF WXXL Orlando	<input type="checkbox"/> MELISA STEFAS KLUC Las Vegas
	<input type="checkbox"/> KAY MANLEY WRVR Memphis	<input type="checkbox"/> DONNA MILLER KOSO Modesto	<input type="checkbox"/> CHRIS HUFF WIVK Knoxville	<input type="checkbox"/> BRIAN MEDLIN WXTB Tampa	<input type="checkbox"/> SHERI SEXTON WKDF Nashville	<input type="checkbox"/> MARY K WJMH Greensboro	<input type="checkbox"/> RICK WALKER KDKO Denver	<input type="checkbox"/> NEAL SHARPE WNCI Columbus	<input type="checkbox"/> JAY WEST WNVZ Norfolk
	<input type="checkbox"/> PATRICK MURPHY KRBB Wichita	<input type="checkbox"/> BRUCE WAYNE WMC Memphis	<input type="checkbox"/> RICK MCCracken WSOC Charlotte	<input type="checkbox"/> SHARON SCHIFINO WHJY Providence	<input type="checkbox"/> RICH WALL WEDG Buffalo	<input type="checkbox"/> NATE QUICK WPEG Charlotte	<input type="checkbox"/> CY YOUNG WFXC Raleigh	<input type="checkbox"/> DAVE UNIVERSAL WKSE Buffalo	<input type="checkbox"/> JENNIFER WILDE KQKS Denver

LOCAL AIR PERSONALITY OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 / MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	<input type="checkbox"/> BILL & KIM WASH Washington	<input type="checkbox"/> JACK DIAMOND WRQX Washington	<input type="checkbox"/> BEN CAMPBELL & BRIAN EGAN KMLE Phoenix	<input type="checkbox"/> DREW & MIKE WRIF Detroit	<input type="checkbox"/> LOU BRUTUS WHFS Washington	<input type="checkbox"/> JOHN MASON WJLB Detroit	<input type="checkbox"/> ISAAC HAYES WRKS New York	<input type="checkbox"/> PAUL "CUBBY" BRYANT WHTZ New York	<input type="checkbox"/> EDDIE & JOBO WBBM Chicago
	<input type="checkbox"/> WEAVER MORROW KODA Houston	<input type="checkbox"/> JAMIE, FRANK & FROSTY KYSR Los Angeles	<input type="checkbox"/> TERRY DORSEY & THE DORSEY GANG KSCS Dallas	<input type="checkbox"/> JIM LADD KLOS Los Angeles	<input type="checkbox"/> NIK CARTER WBCN Boston	<input type="checkbox"/> HOWARD MCGEE WGCI Chicago	<input type="checkbox"/> JOHN MONDS / BONNIE DE SHONG / GEORGE WILBURN WVAZ Chicago	<input type="checkbox"/> KIDD KRADDICK KHKS Dallas	<input type="checkbox"/> HOLLYWOOD HAMILTON & GOUMBA JOHNNY WKTU New York
SECONDARY	<input type="checkbox"/> DONNA ROWLAND WBEB Philadelphia	<input type="checkbox"/> JEFF & JER KFMB San Diego	<input type="checkbox"/> MAC HUDSON & IRV HARRIGAN KILT Houston	<input type="checkbox"/> MANCOW MULLER WRCX Chicago	<input type="checkbox"/> TAMI HEIDE KROQ Los Angeles	<input type="checkbox"/> SKIP MURPHY KKDA Dallas	<input type="checkbox"/> HERB KENT WVAZ Chicago	<input type="checkbox"/> RICK DEES KIIS Los Angeles	<input type="checkbox"/> JV & ELVIS KYLD San Francisco
	<input type="checkbox"/> VALERIE SMALDONE WLTW New York	<input type="checkbox"/> SCOTT & TODD WPLJ New York	<input type="checkbox"/> GARY MURPHY & JESSICA CASH WMZQ Washington	<input type="checkbox"/> SCOTT PAULSEN / JIM KRENN WDVE Pittsburgh	<input type="checkbox"/> JED THE FISH KROQ Los Angeles	<input type="checkbox"/> RUSS PARR WKYS Washington	<input type="checkbox"/> MARCO SPOON KMIQ Houston	<input type="checkbox"/> DALE DORMAN WXKS Boston	<input type="checkbox"/> BILL LEE WKTU New York
	<input type="checkbox"/> SONNY WEST KYYX San Diego	<input type="checkbox"/> RYAN SEACREST KYSR Los Angeles	<input type="checkbox"/> DONNA VALENTINE KEEY Minneapolis	<input type="checkbox"/> BOB RIVERS KISW Seattle	<input type="checkbox"/> RICK STEWART KITS San Francisco	<input type="checkbox"/> DONNIE SIMPSON WPGC Washington	<input type="checkbox"/> MELISSA SUMMERS WALR Atlanta	<input type="checkbox"/> ELVIS & ELLIOTT WHTZ New York	<input type="checkbox"/> DIANE STEELE WJMN Boston
	<input type="checkbox"/> JEANNE ASHLEY WYYY Syracuse	<input type="checkbox"/> RICK O'SHEA & MATT JAEGER WMXL Lexington	<input type="checkbox"/> BILL CODY & CREW WSM-FM Nashville	<input type="checkbox"/> BUBBA THE LOVE SPONGE WXTB Tampa	<input type="checkbox"/> BEANER WRAX Birmingham	<input type="checkbox"/> GUY BLACK WTLC Indianapolis	<input type="checkbox"/> KEN JOHNSON WAAV Wilmington	<input type="checkbox"/> MJ & BJ WFLZ Tampa	<input type="checkbox"/> BO JACKSON KLUC Las Vegas
	<input type="checkbox"/> CHUCK & DIANE WYJB Albany	<input type="checkbox"/> GARY CRAIG WTIC Hartford	<input type="checkbox"/> BIG PAUL FRANKLIN & AUNT ELOISE WTQR Winston-Salem	<input type="checkbox"/> DR. JOHN COOPER WPYX Albany	<input type="checkbox"/> DJ WITH NO NAME KOME San Jose	<input type="checkbox"/> BUCK WILD & AFRICA WBHJ Birmingham	<input type="checkbox"/> TONY LOVE WUVA Charlottesville	<input type="checkbox"/> BRUCE BOND WNNK Harrisburg	<input type="checkbox"/> DENNIS MARTINEZ KBOS Fresno
	<input type="checkbox"/> JOE HANN WRCH Hartford	<input type="checkbox"/> MARK & MERCEDES KMXB Las Vegas	<input type="checkbox"/> GERRY HOUSE WSIX Nashville	<input type="checkbox"/> LAURIE FREE KSJO San Jose	<input type="checkbox"/> JAYN KNRK Portland	<input type="checkbox"/> JULIA CONNER KIJZ Killeen	<input type="checkbox"/> PHILIP MARCH WFXE Columbus	<input type="checkbox"/> MATT, KIM JIMMY & DAVE WNCI Columbus	<input type="checkbox"/> MIKE NEAL WVWX Providence
	<input type="checkbox"/> KELLY & RICK WARM York	<input type="checkbox"/> JACK MURPHY WKZL Greensboro	<input type="checkbox"/> SKIP MAHAFFEY & DIXIE LEE WCOL Columbus	<input type="checkbox"/> BOB KEVOIAN / TOM GRISWOLD WFBQ Indianapolis	<input type="checkbox"/> SHARK KOME San Jose	<input type="checkbox"/> C.J. MORGAN WQUE New Orleans	<input type="checkbox"/> BOBBY O'JAY WDIA Memphis	<input type="checkbox"/> MOJO & BETSY KRQQ Tucson	<input type="checkbox"/> RICK STACY KQKS Denver
	<input type="checkbox"/> LAURA & KEVIN KMZQ Las Vegas	<input type="checkbox"/> LAUREN PRESSLEY WJLK Asbury Park	<input type="checkbox"/> TOM RIVERS WQYK Tampa	<input type="checkbox"/> LAMONT & TONELLI KSJO San Jose	<input type="checkbox"/> SARA TREXLER KROX Austin	<input type="checkbox"/> CURTIS WILSON WVDM Columbia	<input type="checkbox"/> BRIAN SCOTT WMXG Columbus	<input type="checkbox"/> DARRIN STONE WABB Mobile	<input type="checkbox"/> VICTOR STARR KPRR El Paso

NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/ MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> AMERICAN TOP 40 AMFM	<input type="checkbox"/> AMERICAN COUNTRY COUNTDOWN W/ BOB KINGSLEY ABC Radio Networks/KCCS Productions	<input type="checkbox"/> FLASHBACK Radio Today	<input type="checkbox"/> BANKS KICKIN' THE HITS SHOW ABC Radio Networks	<input type="checkbox"/> AMERICAN TOP 40 AMFM
<input type="checkbox"/> BACKTRAX USA Dat's Rite Productions	<input type="checkbox"/> COUNTRY COUNTDOWN USA Westwood One	<input type="checkbox"/> HARD DRIVE MediaAmerica	<input type="checkbox"/> GOSPEL TRAXX Westwood One	<input type="checkbox"/> BACKTRAX USA Dat's Rite Productions
<input type="checkbox"/> TOP 25 COUNTDOWN WITH LEEZA GIBBONS Premiere Radio Networks	<input type="checkbox"/> COUNTRY'S MOST WANTED MediaAmerica	<input type="checkbox"/> HOUSE OF BLUES Westwood One	<input type="checkbox"/> RUSS PARR SupeRadio	<input type="checkbox"/> SONRISE United Stations
<input type="checkbox"/> RICK DEES WEEKLY TOP 40 ABC Radio Networks	<input type="checkbox"/> THE CROOK & CHASE COUNTRY COUNTDOWN Jones Radio Networks	<input type="checkbox"/> HOUSE OF HAIR Premiere Radio Networks	<input type="checkbox"/> THE TOM JOYNER MOVIN' ON SHOW ABC Radio Networks	<input type="checkbox"/> OPEN HOUSE PARTY SupeRadio
<input type="checkbox"/> SUNDAY MORNING MediaAmerica	<input type="checkbox"/> NASCAR COUNTRY Morris International	<input type="checkbox"/> LOVELINE Westwood One	<input type="checkbox"/> COUNTDOWN WITH WALT BABY LOVE Premiere Radio Networks	<input type="checkbox"/> RICK DEES WEEKLY TOP 40 Radio Today

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

Award for personalities whose daily full-daypart program is syndicated to multiple stations (Vote for only one of the following nominees)

<input type="checkbox"/> BOB & TOM SFX Broadcasting	<input type="checkbox"/> BLAIR GARNER Premiere Radio Networks	<input type="checkbox"/> JOHN BOY & BILLY Capstar Broadcasting	<input type="checkbox"/> TOM JOYNER ABC Radio Networks	<input type="checkbox"/> HOWARD STERN CBS Broadcasting
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Billboard & Monitor RADIO AWARDS

RULES

- This ballot lists nominees in each of ten categories. Please vote only once per format and market size in each category.
- Due to the diversity of the radio business, please refrain from voting in categories in which you do not feel qualified.
- Our editors retain the right to investigate the validity of each ballot. Companies, stations or individuals found to have engaged in voting manipulation will be disqualified.
- Ballots must be mailed separately, with no more than one ballot per envelope.

VOTING IN THE 1998 BILLBOARD/AIRPLAY MONITOR RADIO AWARDS is open to Billboard Magazine and Airplay Monitor subscribers only.

NOTE: Only ballots submitted on the original form and submitted with the voter's name and affiliation will be considered valid.

Please fill out this ballot and mail in the attached envelope.
BALLOTS MUST BE RECEIVED BY AUGUST 14, 1998

RADIO STATION OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40/ MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	<input type="checkbox"/> KIOI San Francisco	<input type="checkbox"/> KFMB San Diego	<input type="checkbox"/> KMLE Phoenix	<input type="checkbox"/> KIOZ San Diego	<input type="checkbox"/> KNDD Seattle	<input type="checkbox"/> KKDA Dallas	<input type="checkbox"/> WALR Atlanta	<input type="checkbox"/> KDWB Minneapolis	<input type="checkbox"/> KUBE Seattle
	<input type="checkbox"/> WASH Washington	<input type="checkbox"/> KHMX Houston	<input type="checkbox"/> KNIX Phoenix	<input type="checkbox"/> WDVE Pittsburgh	<input type="checkbox"/> KROQ Los Angeles	<input type="checkbox"/> WGCI Chicago	<input type="checkbox"/> WDAS Philadelphia	<input type="checkbox"/> KIIS Los Angeles	<input type="checkbox"/> KYLD San Francisco
	<input type="checkbox"/> WBEB Philadelphia	<input type="checkbox"/> KYSR Los Angeles	<input type="checkbox"/> KSCS Dallas	<input type="checkbox"/> WRGX Chicago	<input type="checkbox"/> WBCN Boston	<input type="checkbox"/> WKYS Washington	<input type="checkbox"/> WHUR Washington	<input type="checkbox"/> KRBE Houston	<input type="checkbox"/> WBBM Chicago
	<input type="checkbox"/> WLIT Chicago	<input type="checkbox"/> WBMX Boston	<input type="checkbox"/> KYNG Dallas	<input type="checkbox"/> WRIF Detroit	<input type="checkbox"/> WHFS Washington	<input type="checkbox"/> WQHT New York	<input type="checkbox"/> WRKS New York	<input type="checkbox"/> WHTZ New York	<input type="checkbox"/> WJMN Boston
	<input type="checkbox"/> WLTW New York	<input type="checkbox"/> WPLJ New York	<input type="checkbox"/> WMZQ Washington	<input type="checkbox"/> WYSP Philadelphia	<input type="checkbox"/> WNNX Atlanta	<input type="checkbox"/> WVEE Atlanta	<input type="checkbox"/> WVAZ Chicago	<input type="checkbox"/> WXKS Boston	<input type="checkbox"/> WKTU New York
SECONDARY	<input type="checkbox"/> KMZQ Las Vegas	<input type="checkbox"/> KAMX Austin	<input type="checkbox"/> WAMZ Louisville	<input type="checkbox"/> KSJO San Jose	<input type="checkbox"/> KNRK Portland	<input type="checkbox"/> WBLK Buffalo	<input type="checkbox"/> KJMS Memphis	<input type="checkbox"/> KHFI Austin	<input type="checkbox"/> KGGI Riverside
	<input type="checkbox"/> WHUD Newburgh	<input type="checkbox"/> KMXB Las Vegas	<input type="checkbox"/> WQYK Tampa	<input type="checkbox"/> WEBN Cincinnati	<input type="checkbox"/> KOME San Jose	<input type="checkbox"/> WJMH Greensboro	<input type="checkbox"/> WBHK Birmingham	<input type="checkbox"/> KKRZ Portland	<input type="checkbox"/> KLUC Las Vegas
	<input type="checkbox"/> WMJQ Buffalo	<input type="checkbox"/> KZZO Sacramento	<input type="checkbox"/> WSIX Nashville	<input type="checkbox"/> WHJY Providence	<input type="checkbox"/> KXTE Las Vegas	<input type="checkbox"/> WPEG Charlotte	<input type="checkbox"/> WQMG Greensboro	<input type="checkbox"/> KRQQ Tucson	<input type="checkbox"/> KPRR El Paso
	<input type="checkbox"/> WRCH Hartford	<input type="checkbox"/> WKTI Milwaukee	<input type="checkbox"/> WSM-FM Nashville	<input type="checkbox"/> WJRR Orlando	<input type="checkbox"/> WBRU Providence	<input type="checkbox"/> WQUE New Orleans	<input type="checkbox"/> WSOL Jacksonville	<input type="checkbox"/> WFLZ Tampa	<input type="checkbox"/> KTFM San Antonio
	<input type="checkbox"/> WSNY Columbus	<input type="checkbox"/> WSSR Tampa	<input type="checkbox"/> WUBE Cincinnati	<input type="checkbox"/> WLZR Milwaukee	<input type="checkbox"/> WRAX Birmingham	<input type="checkbox"/> WTLC Indianapolis	<input type="checkbox"/> WYLD New Orleans	<input type="checkbox"/> WNCI Columbus	<input type="checkbox"/> WNVZ Norfolk

STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC / ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
<input type="checkbox"/> CINDY HORTON WMC Memphis	<input type="checkbox"/> MIKE CULOTTA WQYK Tampa	<input type="checkbox"/> TERESA BIRDSONG WEBN Cincinnati	<input type="checkbox"/> MARY KAY LEMAY WHFS Washington	<input type="checkbox"/> WAYNE COLLINS WJTT Chattanooga	<input type="checkbox"/> THERESA BEYER WHTZ New York	<input type="checkbox"/> MICHAEL BIEMOLT WBBM Chicago
<input type="checkbox"/> ROBERT LYLES KYSR Los Angeles	<input type="checkbox"/> STEPHANIE HOGERMAN WBEE Rochester	<input type="checkbox"/> NATALIE DIPIETRO WRGX Chicago	<input type="checkbox"/> LARRY "CHA-CHI" LOPRETE WBCN Boston	<input type="checkbox"/> ROCCO MACRI WQHT New York	<input type="checkbox"/> VON FREEMAN KIIS Los Angeles	<input type="checkbox"/> LESLIE CIPOLLA WJMN Boston
<input type="checkbox"/> JEN MARKHAM KMXB Las Vegas	<input type="checkbox"/> STEVE LEE WUSN Chicago	<input type="checkbox"/> HEIDI KRAMER WRIF Detroit	<input type="checkbox"/> JENNIFER NECH WNNX Atlanta	<input type="checkbox"/> MELANIE REYNOLDS WGZB Louisville	<input type="checkbox"/> TRISH GILLIS WXKS Boston	<input type="checkbox"/> JAY HARMON KUBE Seattle
<input type="checkbox"/> JACKIE MERTIKAS WJLK Asbury Park	<input type="checkbox"/> SHEILA SILVERSTEIN WPOC Baltimore	<input type="checkbox"/> SHAUNA MORAN KIOZ San Diego	<input type="checkbox"/> PATTY PASTOR KNRK Portland	<input type="checkbox"/> ADRIAN ROSS WILD Boston	<input type="checkbox"/> ALAN HENNES WSTR Atlanta	<input type="checkbox"/> VANNESSA THILL KLUC Las Vegas
<input type="checkbox"/> FAY SHANNON KRUZ Santa Barbara	<input type="checkbox"/> CHERYL SPARKS WWWW Detroit	<input type="checkbox"/> MIKE OLIVIERO WXTB Tampa	<input type="checkbox"/> AMY STEVENS KROQ Los Angeles	<input type="checkbox"/> CONNIE LEE WALSH WWAZ Chicago	<input type="checkbox"/> SAMMY SIMPSON WWZZ Washington	<input type="checkbox"/> MARK ETCHASON KGKS Denver

TRIPLE-A STATION OF THE YEAR

- KBCO** Denver
- KFOG** San Francisco
- KGSR** Austin
- KMTT** Seattle
- WXRT** Chicago

PROGRAM DIRECTOR OF THE YEAR

- DAVE BENSON** KBCO Denver
- JODY DENBERG** KGSR Austin
- PAUL MARSZALEK** KFOG San Francisco
- CHRIS MAYS** KMTT Seattle
- NORM WINER** WXRT Chicago

MUSIC DIRECTOR OF THE YEAR

- DEAN CARLSON** KMTT Seattle
- SUSAN CASTLE** KGSR Austin
- BILL EVANS** KFOG San Francisco
- PATTY MARTIN** WXRT Chicago
- BRUCE WARREN** WXPB Philadelphia

RADIO CONSULTANT/GROUP PD OF THE YEAR

AC / ADULT TOP 40	COUNTRY	MAINSTREAM/ MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> GARY BERKOWITZ Berkowitz Broadcast Consulting	<input type="checkbox"/> TIM CLOSSON Chancellor Media	<input type="checkbox"/> TOM BARNES Sinton/Barnes	<input type="checkbox"/> TONY GRAY Gray Communications	<input type="checkbox"/> JERRY CLIFTON New World Communications
<input type="checkbox"/> RANDY LANE Randy Lane Company	<input type="checkbox"/> KEITH HILL Unconsultant	<input type="checkbox"/> TOM CALDERONE Jacobs Media	<input type="checkbox"/> STEVE HEGWOOD Radio One	<input type="checkbox"/> BILL RICHARDS Bill Richards Radio Consulting
<input type="checkbox"/> DAVE SHAKES Allan Burns & Associates	<input type="checkbox"/> BOB MOODY McVay Media	<input type="checkbox"/> TOMMY HADGES Pollack Media	<input type="checkbox"/> HARRY LYLES Lyles Consultancy	<input type="checkbox"/> STEVE SMITH Radio & Ratings
<input type="checkbox"/> DAN VALLIE Vallie/Richards	<input type="checkbox"/> JOEL RAAB Joel Raab Associates	<input type="checkbox"/> FRED JACOBS Jacobs Media	<input type="checkbox"/> BARRY MAYO Ma-Yo! Media	<input type="checkbox"/> DAN VALLIE Vallie/Richards
<input type="checkbox"/> GUY ZAPOLEON Zapoleon Media Strategies	<input type="checkbox"/> RUSTY WALKER Rusty Walker Consulting	<input type="checkbox"/> TOM OWENS Jacar	<input type="checkbox"/> STEVE SMITH Radio & Ratings	<input type="checkbox"/> GUY ZAPOLEON Zapoleon Media Strategies

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC / ADULT TOP 40	COUNTRY	MAINSTREAM/ MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> 550 MUSIC	<input type="checkbox"/> ARISTA NASHVILLE	<input type="checkbox"/> ATLANTIC	<input type="checkbox"/> ARISTA	<input type="checkbox"/> ARISTA
<input type="checkbox"/> ARISTA	<input type="checkbox"/> BNA	<input type="checkbox"/> CAPITOL	<input type="checkbox"/> ATLANTIC	<input type="checkbox"/> ATLANTIC
<input type="checkbox"/> ATLANTIC	<input type="checkbox"/> EPIC	<input type="checkbox"/> COLUMBIA	<input type="checkbox"/> COLUMBIA	<input type="checkbox"/> COLUMBIA
<input type="checkbox"/> COLUMBIA	<input type="checkbox"/> MCA NASHVILLE	<input type="checkbox"/> ELEKTRA	<input type="checkbox"/> ELEKTRA	<input type="checkbox"/> ELEKTRA
<input type="checkbox"/> ELEKTRA	<input type="checkbox"/> MERCURY	<input type="checkbox"/> EPIC	<input type="checkbox"/> PRIORITY	<input type="checkbox"/> RCA

INDIVIDUAL VOTERS MAY SUBMIT
ONLY ONE BALLOT!

NAME: _____
TITLE: _____
COMPANY: _____
CALL LETTERS: _____

ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
TELEPHONE: _____ FAX: _____
SIGNATURE: _____

LAURYN HILL GETS HEAD START ON 'MISEDUCATION'

(Continued from page 13)

a video for the single will be serviced to BET, the Box, MTV, and local video outlets.

Hill says the album is mostly about enlightenment and empowerment among African-Americans. "It has less to do with what society wants for you and more [about] those things you want for yourself, what you need. A lot of it is about my evolution and development," she says.

The vocalist notes that live instrumentation dominates the project. "It's an album that is very much hip-hop but very musical. When I started, I filled the studio with every instrument I loved, [and] I got with some really good cats. Certain songs

The first set by the Fugees, "Blunted On Reality," was released in 1993 and has sold 118,000 units, according to SoundScan. But it was in 1995 that the group took the country by storm with "The Score," which has sold 4.9 million copies in the U.S., according to SoundScan, and more than 12 million worldwide, according to the label. "The Score" reached No. 1 on the Top R&B Albums and The Billboard 200 charts, while the single "Killing Me Softly (With His Song)" enjoyed multi-format radio appeal.

Hill's vocal ability was showcased on "Killing Me Softly," a cover of the Roberta Flack tune that made listeners sit up and take notice. The track

won a Grammy in 1997 for best vocal by a duo or group. The Fugees also received a Grammy for best rap album.

The plan from the outset was for all of the trio's members to eventually release solo projects, Hill says. Wyclef Jean made his solo debut in 1997 with "Wyclef Jean Presents The Carnival," which has sold 1 million units, according to SoundScan. Michel is in the studio working on his own project.

BACK-TO-SCHOOL PUSH

Demmette Guidry, senior VP of black music at Columbia Records, says that a "full-fledged" marketing plan for "Miseducation" will encom-

pass touring, in-stores, media coverage, and ad buys with a strong "back to school" focus.

A tour, tentatively scheduled for October/November, will include the U.S. and territories in Europe and Asia.

Guidry says the campaign will also embrace traditional street marketing—stickers, postcards, and posters—as well as print and TV ad buys, mini-billboards, and street snipes.

"The advertising will be very back-to-school-driven," says Guidry, adding that back-to-school contests keyed to the album release also are being planned.

In the print media, Hill has already been featured on the covers of Es-

sence, Harper's Bazaar, and Vibe magazines, with more to come, according to Guidry. Other plans include Internet exposure via a dedicated World Wide Web site.

At retail, Guidry says, advance listening posts will be set up, and the album will be part of price and positioning programs at major accounts. In addition, promotions will be geared to indies and one-stops. Hill also will do a series of in-stores nationwide.

The label is further planning a series of TV appearances and contests with BET and the Box.

Hill has no manager and is booked by Cara Lewis of the William Morris Agency.

'Kids will learn from this that it isn't wrong to pick up a guitar and not stay into turntables'

just have a specific vibe; it was less about perfection and more about feel." Carlos Santana, James Poyser, and Chris Meredith are among the musicians who worked with Hill, who also plays guitar on some tracks.

"I'm excited about this project, because it's not a producer-driven thing," says Schwartz. "It has a lot of instrumentation, and kids will learn from this that it isn't wrong to pick up a guitar and learn and not stay into turntables... It's a very gutsy and personal record for her."

In addition to producing the set, Hill wrote all the songs, which are filled with what she considers to be "messages that were meant for me to get out." Hill, whose music is published by Sony Music Publishing, says the label encouraged her to be different, not to "stay in one place."

Don Jenner, president of Columbia Records (U.S.) and chairman of Columbia Records Group, calls Hill a "rare talent." "She approaches her work from the heart. She really relies on her strong sense of self," he says. "I think Lauryn set out to chronicle her own life; she has a lot of courage. She wanted to be completely in charge of her musical project. She's not just a female rapper; she's a singer's singer and a rapper's rapper and can sing with the greatest singer or rapper in the world. Her reach is pretty amazing."

In addition to a remix version of "Sweetest Thing," which Hill originally cut for last year's "Love Jones" soundtrack, songs include "It Really Doesn't Matter," a duet with D'Angelo, and "I Used To Love Him," with Mary J. Blige.

Peter Kapp, a buyer for Nobody Beats the Wiz in Secaucus, N.J., expects the album to be "huge." "There is great anticipation in the stores. We had great success with the Fugees, and Wyclef was a strong seller for us. We anticipate it being as strong a seller," he says.

FOR MR. JONES' ALI DEE, BAND'S DEBUT IS DESTINY

(Continued from page 14)

then arranged for him to come out here and see everyone at A&M. It felt like a hit, so why wait?"

Cafaro adds that the quick turnover on "Hail Mary" has also been unusual, but it's exciting as well. "Very often the excitement you feel at the wooing process fades before the album comes out, so you have to work up the excitement over again."

According to Morty Wiggins, A&M's GM/senior VP of marketing, A&M decided to rush the project out because it felt so strongly about the set, with its hip-hop beats that don't forsake melody or catchy choruses. The company is especially secure about the strength of "Destiny," which was serviced to top 40 June 29 and modern rock two weeks later. According to Broadcast Data Systems, 62 of the total reporting stations are spinning the single.

"We felt we had a potentially explosive situation on our hands and had to test it on the people," Wiggins says. "We believe in a simple equation: You hear it, you like it, you go buy it. Radio will be our most effective weapon in driving people into stores. Stations are adding it right and left, calls are good, reaction is immediate."

Paul "Cubby" Bryant, music director for top 40 WHTZ (Z100) in New York, is a little more hesitant about assigning hit status. "It's still early in the scheme of things for top 40. We have to make sure people want to hear it," he says. "It's very summery with pop potential and a hook, but I don't know if it will be a smash based on the heavy traffic [coming up]."

Although A&M is using radio reaction as a road map for the marketing journey, a music video for "Destiny" was shot recently by McG. It will be serviced to MTV, the Box, and VH1. Posters, flats, and other decorations will be available for retailers.

Bob Varchow, senior buyer at the North Canton, Ohio-based, 450-store Camelot Music chain, feels the record will benefit from good timing.

"August is a tremendous traffic time in the stores, and back-to-school shopping brings people into our mall stores for hot bands," Varchow says. "We've had a recent resurgence in buying of the rock/top 40 crossovers like Smash mouth and Third Eye

Blind. If Mr. Jones strikes that same vein, they will do well."

In hopes of inflating interest, A&M will also hire street teams in the top 10 major markets to hand out stickers and 100,000 cassette samplers with four song snippets and personality bits. All songs were published by Deermania Music/Music Corporation of America (BMI), the Atom Smasher Productions/Boogie Bang Entertainment (BMI), and MCA-Duchess Music Corp./Kings Road Music.

"'Destiny' was the obvious first single, but there are several other songs that people will dig," says Ali Dee. "If it sounded good, we laid it to tape. From start to finish, it flowed like a dream. So the more tracks people hear, the more they'll be encouraged to seek it out at Tower."

Although the act played a showcase July 16 in New York, no tour plans have been made.

"We look at touring as phase two of the marketing plan in the winter,"

Wiggins says. "But it is more up to the band and the manager."

But Ali Dee isn't off the hook for in-stores or radio station visits.

"Ali is a sharp, charismatic, and talented guy with a vision. Everyone he comes across seems to respond to him," Cafaro says. "So we will defiantly have him out shaking hands and kissing babies."

The band is managed by Louis Levin and booked by the William Morris Agency.

NILE RODGERS BUYS DISTRIBUTOR, STARTS LABEL

(Continued from page 6)

sales and marketing at Touchwood, has been promoted to executive VP/GM of the newly named company. Prior to joining Touchwood, Uterano spent 22 years at WEA.

Rodgers says that in addition to Biegle and Uterano, a key executive helping oversee his various interests is Budd Tunick, who is VP/GM of Nile Rodgers Productions.

Rodgers foresees independent distribution experiencing a resurgence in the next few years and plans to position Sumthing Distribution so that it can capitalize on opportunities that come its way. "I want to grow it, make it bigger, and make it more effective," he says. The company has 19 employees and expects to add staff as sales volume dictates.

Rodgers is having a "comprehensive Web site" built to highlight Sumthing's product, he says. Since Rodgers also is a partner in computer game company American Softworks Corp., the site will offer fans the ability to play computer games.

Rodgers, who first came to prominence in Chic, was one of the prime movers, with Edwards, of the disco movement in the late '70s/mid-'80s. In addition to its band, the duo wrote and produced songs for Sister Sledge and Diana Ross. After Chic disbanded, Rodgers went into producing full time, helming David Bowie's "Let's Dance" and Madonna's "Like A Virgin," among other projects.

The upcoming Chic album, expected in September, includes a performance by former Guns N' Roses guitarist Slash. Rodgers also plans to record a solo album. He believes

those albums—and others on the Sumthing Else label—will fill a void in the current marketplace.

"Almost 99.99% of all R&B records today are done the same way, with sequencing, drum machines, and loops," he says. "What my label is going to be about is recording

artists that make records that are live" and are played live, instead of singing to track or with a DJ.

"Where I come from, music is played and recorded live. Sonically, that's a different sound than the way R&B music is recorded nowadays," Rodgers says.

'GODZILLA' TIE-INS

(Continued from page 6)

opportunity to put it in good position for consumers to buy."

He also notes that "Godzilla Vs. Mothra" and "Godzilla Vs. King Ghidorah," which Columbia has been distributing since May, are selling well. "There continues to be extreme interest in 'Godzilla,'" he says.

"Godzilla" is the third "event" movie to enter the fourth-quarter schedule following "Titanic," which arrives in stores Sept. 1 from Paramount Home Video, and "Lost In Space," which hits stores Oct. 6 from New Line Cinema.

Culburg says that he isn't "comfortable" comparing how "Godzilla" will size up against "Titanic" but that the blockbuster historical drama will probably help "Godzilla's" sales.

"'Titanic' is only going to stimulate the market, and it's going to help sell more goods of all kinds," he says.

As part of the marketing campaign, Duracell will promote the title from September to December via three consumer offers.

Throughout September and October, Duracell retailers will offer consumers a free glow-in-the-dark "Godzilla" poster plus \$40 in discount

coupons with a battery purchase.

In November and December, the battery company will offer consumers a free "Godzilla" flashlight that roars when turned on with the purchase of the video and select Duracell products.

In addition, Duracell will extend a \$3 rebate when consumers buy the title, "Anaconda," and multiple battery packs.

Dreyers/Edy's will place "Godzilla" point-of-purchase displays in supermarkets across the country and advertise the title on more than 1 million cartons of specially created "Godzilla" vanilla ice cream.

Columbia will also kick in network and cable TV advertising that is expected to create more than 1.2 billion consumer impressions.

Columbia has shied away from elaborate cross-promotion for previous sell-through properties, but Culberg says the Duracell promotion offered the kind of consumer exposure the supplier was looking for.

"It's all about driving impressions," says Culberg, "and Duracell is providing considerable exposure that will benefit us."

Warner's Anderson Savors Comeback

BY JIM BESSMAN

NEW YORK—No one seems more surprised that he has a major-label deal than Bill Anderson himself.

"If there's such a thing as a bolt out of the blue, this was absolutely it," says the legendary country hitmaker, recalling a phone call in which Steve Wariner reported Warner/Reprise Nashville president Jim Ed Norman's interest in signing him.

"Jim Ed called Steve in to sing on Anita Cochran's 'What If I Said,'" Anderson says. "He knew we were good friends and said that he'd like to make a record with me, and would Steve like to produce? He took us out to lunch and said he believed I still had fans out there and could sell a lot of albums if they could only find out about it."

Wariner did, in fact, produce Anderson's Reprise Nashville debut album, "Fine Wine," which is due Aug. 25. It's Anderson's first album of new material since a 1991 inspirational country album for Curb and his first new country product since a 1984 double album for Swanee containing re-recordings of past hits and new material. (Two volumes of Anderson's original hits on Decca and



ANDERSON

MCA have recently been released by Varèse Sarabande, at a time when Anderson has returned to writing new hits with the likes of Wariner and Vince Gill.)

Wariner—who had a hit in 1992 covering Anderson's first hit, "Tips Of My Fingers," which was previously covered by Roy Clark, Eddy Arnold, and Jean Shepard—also had a hand in writing three of the album's 11 tracks. All were at least co-written by Anderson. The album's other collaborators included Hal Ketchum, Gary Nicholson, Lee Ann Womack, Sharon Vaughn, Jim Weatherly, and Jim McBride.

"I must have known Steve from when he was playing with Dottie [West], but the first time we really spoke was at a date in Cincinnati, when he was playing bass for Bob Luman," says Anderson. "But it wasn't until he did 'Tips' that I realized what a special human being he is, and we developed a relationship. There was about a 10-year period where I hardly wrote at all—from '82 to '92 or '93. I think I got it in my head that music had changed to such a degree that I was a little intimidated. Then when Steve hit with my song that had been laying around 30 years, it was a wake-up call."

A version of "The Tips Of My Fingers" featuring Anderson, Clark,

Arnold, Shepard, and Wariner is the only old Anderson song on "Fine Wine."

"There's no way I can go in there and sing a song that a 20-year-old would sing," says Anderson, "so we tried for a more mature level song-wise than what's being recorded by younger singers. Three songs—'No Fair Falling In Love,' 'Before,' and 'It Feels So Good'—have to do with at least a second relationship in a person's life, and 'Forgiveness' has to be done by somebody who's been around enough to have made mistakes to ask forgiveness for."

Anderson likens Wariner to the late
(Continued on next page)



An All-Star Lineup. The National Academy of Recording Arts and Sciences (NARAS) presented a stellar, sold-out producers panel July 9 in Nashville. Shown in the front row, from left, are Garth Fundis, Narada Michael Walden, and moderator Phil Ramone. Pictured in the back row, from left, are George Massenburg, NARAS executive director of Nashville operations Nancy Shapiro, NARAS president/CEO Michael Greene, and Tony Brown.

Brady Seals Goes International To Promote Solo Warner Nashville Set

BY CHET FLIPPO

NASHVILLE—Since leaving the pop/country group Little Texas three years ago, Brady Seals hasn't looked back. Now, with his second solo album completed for Warner Nashville, Seals is hoping a high-profile concert appearance at the prestigious Gstaad Festival Sept. 11 and 12 in that Swiss city will boost his prospects.

Seals will join a heady lineup that includes the Mavericks, BR5-49, and Lee Ann Womack. "I am definitely excited about that," says Seals. "Trisha Walker, who does international booking, threw my name in the hat, and they dug my record."

Walker says he was a natural to add to that musically diverse lineup. "They accepted him on the sheer merit of the music," she says. "His music fits. He's a new, younger artist who is up-and-coming and is country but has rock roots. I'm convinced he's on his way to superstardom. I've always believed in him."

Seals has toured extensively in Europe. This will be his fourth trip in three years and his third Swiss visit. Seals calls his European travels an investment in his future, and Walker agrees. "I'm concentrating on markets where he can be really strong," says Walker. "We've been to Italy, twice to Holland, twice to England. Brady understands how important building an international base is

to an artist."

It's also part of building an identity as a solo artist and shedding the Little Texas identity. "In Europe, there's no problem, because there's only one chart," says Walker. "Here, he'll be all right once country radio forgets the past and accepts who he is now."

Radio acceptance for Seals is still slow in coming. One example is WHYL Carlisle, Pa., where opera-

tions manager Sandy Loy has just dropped Seals' current single, "I Fell," from her station's playlist; the track is at No. 58 on this issue's Hot Country Singles & Tracks chart.

"It's unfortunate," says Loy, "because I like to support young, newer artists. But I needed the room, and it was not testing well. Hopefully, it'll do better."

"It's slow going, but it's going," says Seals. "It's very competitive, but that's OK."

Rodney Crowell—the producer of Seals' new self-titled album, to be released Aug. 25—feels that Seals' music is strong enough for him to build a solid career.

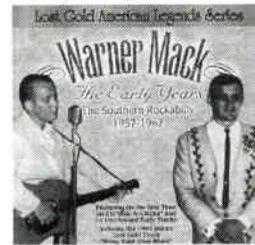
"He certainly shouldn't be penal-
(Continued on next page)



SEALS

The Return Of Warner Mack, Country's Mystery Man; Assessing 1st-Half Sales

CHECKING IN WITH: Warner Mack had an illustrious country career that was cut short by a devastating car wreck. Now living in Portland, Tenn., with his wife and granddaughter, Mack is continuing his songwriting.



"Ricky Van Shelton had a hit with my song 'After The Lights Go Out,'" Mack tells Nashville Scene. "It'd be nice if some of the younger artists would listen to my stuff." They'll have that

opportunity, now that Lost Gold Records is issuing a new Mack album, along with a collection of his pop and rockabilly hits.

"Warner Mack The Legend Lives Anew" and "The Early Years" do much to preserve the legend of an underappreciated artist and writer. Mack, in fact, was long known as "country's mystery man" because of his low profile. "I've been a loner, I guess," he says.

He's also unique in that he had a record banned from radio. "'Roc-A-Chicka' was really taking off in 1958," he says, "when radio banned it because they said it sounded like an 'f' instead of an 'r.'"

ON THE ROW: Country sales are up for the first half of 1998. SoundScan figures show that total sales for the first half of this year total \$31.1 million, as compared with 1997's first-half total of \$29.1 million.

But one longtime industry leader and observer cautions against any victory celebrations. RCA Label Group chairman Joe Galante says that "essentially, total units are up from 30 million to 32 million. There are two things to look at, though: 'Hope Floats' and Garth Brooks. That soundtrack is not really a country album, and we had two big Garth albums. So, you take those two factors out and our 6% growth is really only 3%. We're up, but I don't feel a whole lot wealthier. I would characterize country sales as essentially flat.

"Pop is up 10% to 12%, so I think as a genre we're underperforming. There are good things happening, but it takes longer for things to crack, and you still have to

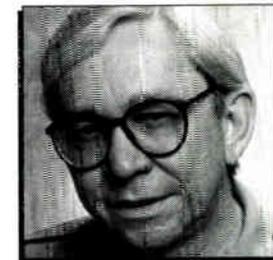
fight for every dollar. Sales are still concentrated in only the top artists."

The group the Ranch has broken up, but member Keith Urban remains on Capitol Nashville.

Sawyer Brown, Danni Leigh, and John Conlee will play a benefit show Sept. 10 at the Nashville Arena. Proceeds will go to the Feed the Children program . . . Signing: Heather Myles to APA . . . Loretta Lynn has been in Seventeen Grand Recording cutting for two TV projects. She's doing vocal overdubs for the HBO series "Happily Ever After" and recording the voice of Hank's mother Tilly for the Fox show "Over The Hill." The late Tammy Wynette was the original voice of Tilly.

ON THE RECORD: Wynette, meanwhile, will be

honored with a September tribute album from Asylum Records here. The album, which features Elton John's new recording of "Stand By Your Man," will also include songs by Tanya Tucker, Lorrie Morgan, Wynonna, Rosanne Cash, Melissa Etheridge, Trisha Yearwood, and George Jones, along with a pre-



viously unreleased Wynette-Brian Wilson duet of "In My Room."

RCA Nashville is putting together a one-time only Mexican-American supergroup for a Sept. 15 release. Joe Ely, Rick Trevino, Freddy Fender, Flaco Jiménez, Ruben Ramos, and David Hidalgo and Cesar Rosas of Los Lobos will make up Los Super Seven.

PEOPLE: Capitol Nashville publicity director Judy McDonough exits to join CMT International . . . Mike Sistad is promoted to A&R director at Arista/Nashville, and Anita Rabasca has been named manager of artist development at the label. Sheryl Chancellor is promoted to manager of sales and advertising administration. Jeri Detweiler is named director of regional promotion.

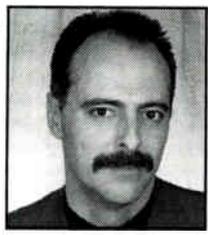
At Sony Music Nashville, Craig Campbell is appointed director of media/publicity for Epic and Monument Records, and Beth Kindig is promoted to art director, creative services.

At Country Club Enterprises, Sean Brennan is promoted to VP of operations.



by Chet Flippo

COUNTRY CORNER



by Wade Jessen

UPTOWN COUNTRY: With 39,000 scans, Trisha Yearwood's "Where Your Road Leads" (MCA Nashville) fires the Hot Shot Debut bullet at No. 3 on Top Country Albums and parks at No. 33 on The Billboard 200. This is Yearwood's biggest opening week for an album of new material. It bests her prior high-watermark set, "Thinkin' About You," which entered the country chart at No. 3 in the March 3, 1995, issue with more than 35,000 units. The only Yearwood album to find a larger first-week audience was last fall's best-of set, "(Songbook) A Collection Of Hits," which scanned approximately 126,000 pieces to open at No. 1 on Top Country Albums and No. 4 on the big chart (Billboard, Sept. 13, 1997). That title is at No. 23 this week with 7,500 units.

Meanwhile, with 5,149 spins, Yearwood's "There Goes My Baby" bullets at No. 5 on Hot Country Singles & Tracks, up 181 plays. Airplay leaders include KDDK Little Rock, Ark. (51 plays), and WGRl Indianapolis (49 plays).

BULLDOZING: Following a two-week reign at No. 1 on Hot Country Singles & Tracks with "I Can Still Feel You"—the lead single from Collin Raye's "The Walls Came Down"—the new set scans 27,000 units to camp at No. 8 on Top Country Albums. Excluding his 1996 holiday package and a best-of set issued last year, "The Walls Came Down" is Raye's largest opening week, breaking his record of 22,000 units with "I Think About You," which entered at No. 6 in the Sept. 9, 1995, issue.

Epic has selected a second single from Raye's new set, titled "Someone You Used To Know," but label sources say no date has been assigned for shipment to country radio.

OH, THAT STRAWBERRY ROAN: Chris LeDoux once traveled the professional rodeo circuit as a bareback rider, and he's still the most popular "real cowboy" singer with the western-lifestyle crowd. LeDoux's "One Road Man" (Capitol Nashville) opens with 7,500 units at No. 24 on Top Country Albums; it's his eighth charted title.

"We're literally selling these like hot cakes," says Country Joe Flint, a 28-year morning-show veteran at heritage station KSOP Salt Lake City. Flint owns and operates Country Joe's Records, a music and video store in suburban Salt Lake City, which deals only in country and western fare. Flint says his station is airing four cuts from the new set but adds he was initially concerned that LeDoux's new set might offend traditional cowboy followers. "When I heard that he had cut 'The Fever' and some stuff with Jon Bon Jovi ['Bang A Drum'], I was a little skeptical, because those fans are so loyal. It hasn't slowed them down at all."

"The Fever"—an Aerosmith tune that Garth Brooks covered in 1995—sparked a tempestuous controversy in the country radio and record industry and peaked at No. 23 on our airplay chart that year. LeDoux first charted on Hot Country Singles & Tracks in the April 14, 1979, Billboard, when "Lean, Mean And Hungry" entered at No. 99. "Runaway Love," the first single from "One Road Man," is at No. 71 on our airplay chart this issue.

WARNER'S ANDERSON SAVORS COMEBACK

(Continued from preceding page)

Owen Bradley, his producer for his first 16 years as a recording artist. "Steve reminded me a lot of Owen in his attention to detail and his willingness to let the song be the star of the records," says Anderson. "Listen to Owen's records. He always let the song shine and picked wonderful songs and let them be the heroes—no matter how great the session players."

On his new album, Anderson says, "there wasn't any pressure, like in the '60s and '70s when I was having No. 1 hits. I didn't have to follow up a No. 1 hit or sell 8 million copies; [I just had to] try and have fun and make a good record. And I had more fun making this record than any other I've ever made."

Says Warner, "We had a blast! Bill was so excited—like a little kid. But he's never rested on his laurels and is still working on stuff that's current right now. So it's the perfect title. He's like fine wine—getting better all the time."

Reprise senior VP/GM Bill Mayne says the album is being serviced to radio, and key tracks will be highlighted on promo CDs serviced to smaller markets by the compilation supplier CDX. However, he adds, "radio is not the lead charge." Rather, the label looks to "go after Bill's huge fan base and core audience outside the norm of the standard country marketing venues."

Key here, Mayne notes, is Opry star Anderson's high visibility as host of TNN's Saturday-night "Opry Backstage" show, which presents natural advertising possibilities. A special Anderson edition of TNN's "Prime Time Country" is also likely prior to the album's release.

Also, the label has a direct-mail campaign with Anderson's fan club and is working on a direct-marketing campaign with Gabriel Communications, supplier of the "Country's Family Reunion" home video series featuring older-generation stars (Billboard, June 6), of which Anderson is an integral part.

"He's the ringleader, for all practical purposes," says Gabriel president Larry Black, who promotes the tapes with TNN specials and is providing time on his Sept. 5 special to help

launch "Fine Wine." "We're already talking to Bill's core audience, so we'll give the label a couple of 30-second spots to introduce the product. Then we'll run a 90-second marketing piece packaging it with a Bill Anderson home video and book title and ship orders out of the fulfillment house we use for our tapes."

Mayne adds that Anderson's continuing career as "one of Nashville's most viable and successful artists, although he may not fit the niche of contemporary country radio, offers many press opportunities. We're not just talking about one of yesterday's legends but someone who's consistently remained active as a great

songwriter, entertainer, and human being. There's been a great deal of negative rhetoric by and about country music legends being denied access in the marketplace, but Bill shows how you maintain a positive attitude and go out and carve out your space."

Anderson relates that Warner/Reprise national publicity director Susan Niles said the label was going to work him hard. "And I said, 'That's what I'm here for!' No one's suffering from the delusion of grandeur that this is going to knock Garth Brooks off the charts. But at the same time, no Bill Anderson fans died the day Garth hit town."

BRADY SEALS GOES INTERNATIONAL

(Continued from preceding page)

ized for the past," says Crowell. "Here's a guy who was in Little Texas. He left the group because he felt it was too cheesy, and he wanted to do something with a little more integrity and make a statement as an artist. I feel like I got penalized for the same thing, and it just doesn't feel right. There needs to be somebody in his age group who stands for integrity. And he's got that. And his music is commercial. I think he can be a real star. Usually, the industry doesn't know what it needs until it gets it."

The album contains seven songs Seals wrote or co-wrote. It includes guest vocal appearances by Vince Gill, Timothy B. Schmit, Max Carl, John Cowan, Ricky Skaggs, and Crowell, and Béla Fleck plays on it.

"One thing about Brady that really impresses me," says Crowell, "is his ability and courage to throw something out. He will write a song and then say, 'No, this doesn't do it,' and then throw it away. Not many people can do that. His first [solo] album, as far as I'm concerned, was a success. We created what he wanted. We were smart enough with this one to say, 'Let's make it so it works for the record company. And at the same time, let's make it work for the artist.'"

At Warner Nashville, support is strong for Seals. Warner Bros.

senior VP/GM Bob Saporiti says flatly, "I think Brady is a star."

Saporiti says he feels international exposure is key to breaking him as an artist. "Gstaad is the most prestigious country festival in all of Europe," he says. "By far."

He adds that Seals and Warner will crank up for the American market after that. "I want him to play conventions, showcases for distributors and people in the industry," he says. "He'll be very active. This is a total commitment on our part. We really believe that this is an act that we're going to break this year. I personally think that this is great music and he's a great talent. He's a songwriter. He's a good player and a good singer. And a good guy."

Saporiti says media will be key to the campaign for Seals, which is still being developed. "The distributors, like Anderson and Handleman, are being worked," he says. "We believe very firmly that Brady is a star. And this is a business of stars. And Lord knows we need some. With Brady, it's not an A-B-C-D campaign. This is from the heart. You just know it's going to work."

Seals is managed by Gold Mountain Entertainment and booked by Buddy Lee Attractions. His songs are published by Gypsy Outfit Music (ASCAP).

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

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

- | | | | |
|---|---|---|---|
| 21 26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN) | 7 Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL | 33 BM/MRBI, BMI) WBM | 81 BM) WBM |
| 51 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM | 7 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 33 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI) HL/WBM | 81 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 59 BUCKARDO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL | 63 GONE OUT OF MY MIND (Key Of B, ASCAP/Someplace Else, ASCAP/Sony/ATV Cross Keys, ASCAP/Green Room, ASCAP) | 68 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) | 26 THIS KISS (Puckalesia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM |
| 44 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM | 53 GONNA HAVE TO FALL (We Don't Rent Pigs, BMI/Warner-Tamerlane, BMI) WBM | 55 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) | 74 TIME FOR LETTING GO (EMI Blackwood, BMI/Coleision, BMI) |
| 29 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM | 6 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM | 2 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Conish, ASCAP) HL/WBM | 1 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC) |
| 66 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) | 31 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL | 40 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM | 72 TREE OF HEARTS (Acuff-Rose, BMI/Miene, ASCAP) |
| 30 COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM | 12 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM | 43 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL | 18 TRUE LOVE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM |
| 16 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM | 42 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL | 50 REAL MAN (Hanel, BMI) | 49 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM |
| 56 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL | 65 HONKY TONK BABY (Caroljac, BMI/CMI, BMI/Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI) | 71 RUNAWAY LOVE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP) WBM | 37 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM |
| 64 THE DEVIL WENT DOWN TO GEORGIA (Music Corp. Of America, BMI) HL | 57 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) | 62 SHINE ON (Congregation, SESAC/Monkids, SESAC/Sony/ATV Tree, BMI) HL | 52 WHERE THE GREEN GRASS GROWS (Songs Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 41 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) | 47 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM | 23 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM | 61 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI) HL |
| 75 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Sons Of PolyGram International, BMI/Colt-N-Twins, BMI) | 17 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL | 34 SOMEBODY TO LOVE (Li'l Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM | 54 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM |
| 39 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL | 73 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL | 22 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Inring, BMI) WBM | 32 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL |
| 48 A FOOL'S PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM | 4 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 11 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 70 YIPPI KY YAY (M. Spiro, BMI/Hidden Words, BMI/Quark-brain, BMI/Zomba, BMI) WBM |
| 38 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen | 43 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 20 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 59 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 |
| | 60 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, | 5 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM | 27 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM |

Billboard TOP COUNTRY ALBUMS

AUGUST 1, 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	9	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) 7 weeks at No. 1	HOPE FLOATS	1
2	2	2	37	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
				★★★ Hot Shot Debut ★★★		
3	NEW		1	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
4	4	4	11	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
5	3	3	11	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
6	5	6	13	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	6	5	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
8	NEW		1	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
				★★★ Greatest Gainer ★★★		
9	8	9	25	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
10	7	7	7	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
11	9	8	13	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
12	10	10	34	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
13	11	11	6	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
14	12	12	59	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	1
15	14	15	18	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
16	13	13	9	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
17	15	14	6	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
18	NEW		1	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	18
19	16	16	53	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
20	17	17	44	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18862 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
21	18	18	9	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
22	19	19	45	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
23	20	21	47	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
24	NEW		1	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
25	21	20	13	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
26	23	23	6	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
27	22	22	47	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
28	25	30	11	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
29	24	24	10	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
30	28	29	8	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
31	27	26	51	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
32	26	27	3	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
33	33	32	11	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
34	30	25	9	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
35	34	39	22	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
36	36	34	13	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
37	31	33	47	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4

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	29	28	6	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
39	35	31	13	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
40	37	40	98	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
41	NEW		1	BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) HS	BIG BACKYARD BEAT SHOW	41
				★★★ Pacesetter ★★★		
42	42	44	17	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
43	38	43	40	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
44	39	42	57	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
45	32	35	10	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
46	41	41	65	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
47	44	45	37	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
48	40	37	15	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
49	46	49	63	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
50	45	48	39	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
51	47	51	95	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
52	51	52	90	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
53	43	38	4	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
54	48	46	19	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
55	50	47	53	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
56	52	53	59	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
57	49	50	56	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
58	54	56	9	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
59	53	54	75	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
60	58	59	4	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	58
61	55	55	39	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
62	62	61	53	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	59	63	59	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
64	56	60	37	MINDY MCCREADY ● BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
65	64	65	6	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
66	60	58	58	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
67	57	57	62	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
68	63	62	67	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR: HAS IT	4
69	61	66	7	SUZY BOGDUSS CAPITOL NASHVILLE 57310 (10.98/16.98)	NOBODY LOVE, NOBODY GETS HURT	42
70	66	67	43	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
71	RE-ENTRY		7	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	BEST OF COUNTRY	45
72	65	64	15	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
73	67	68	42	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
74	70	—	2	MARK NESLER ASYLUM 62223/EEG (10.98/16.98)	I'M JUST THAT WAY	70
75	72	—	40	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7

○ 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®**
AUGUST 1, 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 38 weeks at No. 1	THE WOMAN IN ME	180
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	143
3	3	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	106
4	4	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	591
5	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	216
6	8	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	226
7	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	187
8	5	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	206
9	9	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	542
10	12	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	304
11	10	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	449
12	15	GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	381
13	14	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	192

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	126
15	18	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	620
16	13	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	211
17	—	KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	181
18	11	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	69
19	16	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	131
20	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	144
21	22	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	108
22	20	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	46
23	23	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	2
24	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	374
25	25	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	40

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.

MARK NESLER

"I knew from the moment that I first heard Mark sing the demo on "Just To See You Smile" that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nesler when I was 18 years old and said to myself, 'I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nesler is the best new act to come along in quite a while!"

JD Cannon, WFMS, CMA
Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nesler's."

Larry Flick, **Billboard**

"I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Waylon-esque backbeat and you've got charisma on plastic. There is no question that Mark Nesler is the DISCOVERY Award Winner."

Robert K. Oermann, **Music Row**

"Mark Nesler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a

MARK NESLER



Billboard **HOT COUNTRY** SINGLES & TRACKS

AUGUST 1, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 165 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	7	12	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	1 week at No. 1 ♦ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	2	4	18	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	♦ TERRI CLARK (C) (D) (V) MERCURY 568746	2
3	4	9	17	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	♦ DIXIE CHICKS (C) (D) MONUMENT 78899	3
4	1	1	15	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	♦ COLLIN RAYE EPIC ALBUM CUT	1
5	5	5	13	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	♦ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	5
6	8	12	15	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	6
7	6	8	29	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	6
8	9	11	10	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	♦ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	8
9	13	15	11	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	♦ JO DEE MESSINA (C) (D) (V) CURB 73034	9
10	15	22	10	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	10
11	12	14	18	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	♦ JOE DIFFIE EPIC ALBUM CUT	11
12	16	16	10	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	♦ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	12
13	18	21	8	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	♦ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	13
14	14	17	12	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	♦ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	14
15	7	6	19	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.OOBBINS)	♦ TY HERNDON (C) (D) EPIC 78904	5
16	21	20	10	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	16
				*** AIRPOWER ***		
17	25	38	5	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERILL)	♦ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	17
18	17	19	14	THINGS CHANGE P.ANDERSON (D.YOAKAM)	♦ DWIGHT YOAKAM REPRISE ALBUM CUT	17
19	19	13	16	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	11	3	22	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	♦ KENNY CHESNEY (C) (D) (V) BNA 65399	2
				*** AIRPOWER ***		
21	23	29	8	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	♦ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	21
				*** AIRPOWER ***		
22	22	24	12	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	22
23	10	2	17	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK (C) (D) (V) RCA 65454	1
24	20	10	14	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
25	24	18	23	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	♦ MARK WILLS (C) (D) (V) MERCURY 568602	2
26	26	28	23	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	♦ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
27	33	33	10	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	♦ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	27
28	28	26	26	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	♦ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
29	29	30	29	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	♦ JO DEE MESSINA (C) (D) (V) CURB 73034	1
30	27	23	19	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	♦ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
31	32	35	9	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	31
32	38	40	20	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	♦ DAVID KERSH CURB ALBUM CUT	32
33	37	39	12	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	33
34	34	34	17	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
				*** Hot Shot Debut ***		
35	NEW	1	1	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	♦ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	35
36	40	42	12	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	♦ LINDA DAVIS DREAMWORKS ALBUM CUT	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
37	39	41	10	WHEN THE BARTENDER CRIES R.E.ORRALL,J.LEO (M.PETERSON,H.DAVIS)	♦ MICHAEL PETERSON REPRISE ALBUM CUT	37
38	55	—	2	FOREVER LOVE D.MALLOY,R.MCINTIRE (L.HENGBER,D.BRYANT,S.RUSS)	REBA MCA NASHVILLE ALBUM CUT	38
39	43	52	5	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	♦ LONESTAR BNA ALBUM CUT	39
40	35	36	14	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17120/REPRISE	35
41	50	69	3	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	♦ MARK WILLS MERCURY ALBUM CUT	41
42	42	44	6	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	42
43	41	43	9	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,D.MALLOY,B.DIPIERO)	♦ MINDY MCCREARY (C) (D) (V) BNA 65512	41
44	53	73	4	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	44
45	45	51	6	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	45
46	44	46	7	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	♦ TRACY BYRD (V) MCA NASHVILLE 72058	44
47	46	50	5	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	46
48	48	49	8	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	♦ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	48
49	47	47	9	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	♦ MARK NESLER ASYLUM ALBUM CUT	47
50	54	57	5	REAL MAN D.GATES,B.DEAN (B.DEAN)	♦ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	50
51	36	27	13	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
52	61	70	4	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	52
53	51	53	6	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	♦ SHANE STOCKTON (V) DECCA 72060	51
54	49	45	12	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	♦ MONTY HOLMES BANG II ALBUM CUT	43
55	NEW	1	1	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	55
56	59	58	7	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	♦ SARA EVANS (C) (D) (V) RCA 65517	56
57	NEW	1	1	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	♦ ALABAMA RCA ALBUM CUT	57
58	56	59	7	I FELL B.SEALS,R.CROWELL (T.BARNES)	♦ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	56
59	60	62	4	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	59
60	71	—	3	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	60
61	70	—	2	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	♦ TRACY LAWRENCE ATLANTIC ALBUM CUT	61
62	62	68	3	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	♦ JEFF CARSON (C) (D) (V) CURB 73064/MCG	62
63	52	48	7	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
64	67	64	21	THE DEVIL WENT DOWN TO GEORGIA J.BOYLAN (C.DANIELS,F.EDWARDS,J.MARSHALL,C.HAYWARD,T.CRAIN,T.DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC ALBUM CUT	1
65	NEW	1	1	HONKY TONK BABY R.CHANCEY,B.CHANCEY (M.MONTGOMERY,B.YATES)	RICOCHE COLUMBIA ALBUM CUT	65
66	NEW	1	1	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	♦ KEITH HARLING (V) MCA NASHVILLE 72064	66
67	74	75	4	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	67
68	NEW	1	1	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN DECCA ALBUM CUT	68
69	68	65	18	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	♦ LEE ANN WOMACK (V) DECCA 72041	27
70	63	63	5	YIPPIE KY YAY M.SPIRO (M.SPIRO,A.GOLD)	♦ LILA MCCANN ASYLUM ALBUM CUT	63
71	65	71	7	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
72	NEW	1	1	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	♦ BRYAN WHITE ASYLUM ALBUM CUT	72
73	64	67	19	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	♦ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
74	NEW	1	1	TIME FOR LETTING GO K.STEGALL,J.KELTON (J.COLE)	♦ BILLY RAY CYRUS MERCURY ALBUM CUT	74
75	NEW	1	1	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	CHAD BROCK WARNER BROS. ALBUM CUT	75

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

Billboard **Top Country Singles Sales**

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	26	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN 20 weeks at No. 1
2	2	2	16	COMMITMENT ● CURB 73055	LEANN RIMES
3	4	4	14	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
4	3	3	20	THIS KISS ● WARNER BROS. 17247	FAITH HILL
5	6	7	21	I'M ALRIGHT/BYE BYE CURB 73034	TRACY BYRD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	13	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
15	NEW	1	1	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
16	10	9	17	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
17	13	13	23	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
18	18	15	12	THERE GOES MY BABY MCA NASHVILLE 72048	TRACY BYRD

MARK NESLER

"I knew from the moment that I first heard Mark sing the demo on 'Just To See You Smile' that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nesler when I was 18 years old and said to myself, 'I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nesler is the best new act to come along in quite a while!"

JD Cannon, WFMS, CMA
Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nesler's."

Larry Flick, **Billboard**

"I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Waylon-esque backbeat and you've got charisma on plastic. There is no question that Mark Nesler is the DISCOVERY Award Winner."

Robert K. Oermann, **Music Row**

"Mark Nesler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a window to the soul of a real person on a journey through life, trying to accept, and sometimes questioning those things that still remain a mystery to us all."

Tom Weaver, **Country Weekly**

ASYLUM RECORDS

CRAZY
for
COUNTRY



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a Time Warner Company



I'm Just That Way

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 165 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	7	12	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	1 week at No. 1 ♦ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	2	4	18	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEKAUD,V.CORISH)	♦ TERRI CLARK (C) (D) (V) MERCURY 568746	2
3	4	9	17	THERE'S YOUR TROUBLE P.WOMLEY,B.CHANCEY (T.SILLERS,M.SELBY)	♦ DIXIE CHICKS (C) (D) MONUMENT 78B99	3
4	1	1	15	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	♦ COLLIN RAYE EPIC ALBUM CUT	1
5	5	5	13	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	♦ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	5
6	8	12	15	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	6
7	6	8	29	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	6
8	9	11	10	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	♦ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	8
9	13	15	11	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	♦ JO DEE MESSINA (C) (D) (V) CURB 73034	9
10	15	22	10	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	10
11	12	14	18	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	♦ JOE DIFFIE EPIC ALBUM CUT	11
12	16	16	10	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	♦ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	12
13	18	21	8	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	♦ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	13
14	14	17	12	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	♦ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	14
15	7	6	19	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBS)	♦ TY HERNDON (C) (D) EPIC 78904	5
16	21	20	10	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,I.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	16
				*** AIRPOWER ***		
17	25	38	5	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERILL)	♦ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	17
18	17	19	14	THINGS CHANGE P.ANDERSON (D.YOAKAM)	♦ DWIGHT YOAKAM REPRISE ALBUM CUT	17
19	19	13	16	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	11	3	22	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	♦ KENNY CHESNEY (C) (D) (V) BNA 65399	2
				*** AIRPOWER ***		
21	23	29	8	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	♦ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	21
				*** AIRPOWER ***		
22	22	24	12	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	22
23	10	2	17	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK (C) (D) (V) RCA 65454	1
24	20	10	14	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
25	24	18	23	I DO [CHERISH YOU] C.CHAMBERLAIN (K.STEGALL,D.HILL)	♦ MARK WILLS (C) (D) (V) MERCURY 568602	2
26	26	28	23	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	♦ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
27	33	33	10	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	♦ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	27
28	28	26	26	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	♦ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
29	29	30	29	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	♦ JO DEE MESSINA (C) (D) (V) CURB 73034	1
30	27	23	19	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	♦ LEANN RIMES (C) (D) (V) CURB 73055/MCG	4
31	32	35	9	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	31
32	38	40	20	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	♦ DAVID KERSH CURB ALBUM CUT	32
33	37	39	12	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	33
34	34	34	17	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	33
				*** Hot Shot Debut ***		
35	NEW		1	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	♦ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	35
36	40	42	12	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	♦ LINDA DAVIS DREAMWORKS ALBUM CUT	36

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37	39	41	10	WHEN THE BARTENDER CRIES R.E. ORRALL,J.LEO (M.PETERSON,H.DAVIS)	♦ MICHAEL PETERSON REPRISE ALBUM CUT	37
38	55	—	2	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	REBA MCA NASHVILLE ALBUM CUT	38
39	43	52	5	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	♦ LONESTAR BNA ALBUM CUT	39
40	35	36	14	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
41	50	69	3	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	♦ MARK WILLS MERCURY ALBUM CUT	41
42	42	44	6	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	42
43	41	43	9	THE OTHER SIDE OF THIS KISS D.MALLOY (M.D.SANDERS,D.MALLOY,B.DIPIERO)	♦ MINDY MCCREARY (C) (D) (V) BNA 65512	41
44	53	73	4	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	44
45	45	51	6	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	45
46	44	46	7	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	♦ TRACY BYRD (V) MCA NASHVILLE 72058	44
47	46	50	5	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	46
48	48	49	8	A FOOL'S PROGRESS L.PENDERGRASS,J.SCHERER (C.DANIELS,T.MARTIN)	♦ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	48
49	47	47	9	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	♦ MARK NESLER ASYLUM ALBUM CUT	47
50	54	57	5	REAL MAN D.GATES,B.DEAN (B.DEAN)	♦ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	50
51	36	27	13	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
52	61	70	4	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	52
53	51	53	6	GONNA HAVE TO FALL M.WRIGHT (S.STOCKTON)	♦ SHANE STOCKTON (V) DECCA 72060	51
54	49	45	12	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SEAY (P.DAVIS)	♦ MONTY HOLMES BANG II ALBUM CUT	43
55	NEW		1	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	55
56	59	58	7	CRYIN' GAME N.WILSON,B.CANNON (J.O'HARA)	♦ SARA EVANS (C) (D) (V) RCA 65517	56
57	NEW		1	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	♦ ALABAMA RCA ALBUM CUT	57
58	56	59	7	I FELL B.SEALS,R.CROWELL (T.BARNES)	♦ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	56
59	60	62	4	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	59
60	71	—	3	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	60
61	70	—	2	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	♦ TRACY LAWRENCE ATLANTIC ALBUM CUT	61
62	62	68	3	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	♦ JEFF CARSON (C) (D) (V) CURB 73064/MCG	62
63	52	48	7	GONE OUT OF MY MIND J.KENNEDY,J.GUESS (G.DOBBS,M.HUFFMAN,B.MORRISON)	DOUG STONE COLUMBIA ALBUM CUT	48
64	67	64	21	THE DEVIL WENT DOWN TO GEORGIA J.BOYLAN (C.DANIELS,E.EDWARDS,J.MARSHALL,C.HAYWARD,T.CRAIN,T.DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC ALBUM CUT	1
65	NEW		1	HONKY TONK BABY R.CHANCEY,B.CHANCEY (M.MONTGOMERY,B.YATES)	RICOCHE COLUMBIA ALBUM CUT	65
66	NEW		1	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	♦ KEITH HARLING (V) MCA NASHVILLE 72064	66
67	74	75	4	IF SHE ONLY KNEW C.FARREN (C.FARREN,G.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	67
68	NEW		1	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN DECCA ALBUM CUT	68
69	68	65	18	BUCKAROO M.WRIGHT (M.D.SANOERS,E.HILL)	♦ LEE ANN WOMACK (V) DECCA 72041	27
70	63	63	5	YIPPIE KY YAY M.SPIRO (M.SPIRO,A.GOLD)	♦ LILA MCCANN ASYLUM ALBUM CUT	63
71	65	71	7	RUNAWAY LOVE T.BRUCE (M.CARUSO,D.MATKOSKY,T.CHAMPLIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	62
72	NEW		1	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	♦ BRYAN WHITE ASYLUM ALBUM CUT	72
73	64	67	19	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	♦ CHELY WRIGHT (V) MCA NASHVILLE 72044	36
74	NEW		1	TIME FOR LETTING GO K.STEGALL,J.KELTON (J.COLE)	♦ BILLY RAY CYRUS MERCURY ALBUM CUT	74
75	NEW		1	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	CHAD BROCK WARNER BROS. ALBUM CUT	75

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

Billboard® Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	26	YOU'RE STILL THE ONE ▲ MERCURY 568452	20 weeks at No. 1 SHANIA TWAIN
2	2	2	16	COMMITMENT ● CURB 73055	LEANN RIMES
3	4	4	14	THERE'S YOUR TROUBLE MONUMENT 78B99/SONY	DIXIE CHICKS
4	3	3	20	THIS KISS ● WARNER BROS. 17247	FAITH HILL
5	6	7	21	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
6	7	6	7	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
7	5	5	59	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
8	11	14	6	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
9	14	12	13	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
10	8	8	10	ONE HEART AT A TIME ATLANTIC B4117/AG	VARIOUS ARTISTS
11	17	18	4	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
12	NEW		1	COVER YOU IN KISSES ATLANTIC B4157/AG	JOHN MICHAEL MONTGOMERY
13	9	10	15	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	13	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
15	NEW		1	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
16	10	9	17	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
17	13	13	23	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
18	18	15	12	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
19	19	20	4	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
20	15	16	14	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
21	16	17	10	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
22	21	22	9	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
23	20	19	16	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
24	22	23	9	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
25	24	25	3	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREARY

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.

Songwriters & Publishers

ARTISTS & MUSIC

ASCAP To Deploy Web Tracking System EZ-Seeker Finds Potential Copyright Violators In Cyberspace

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—In a collaboration it believes will greatly enhance its ability to track the performance of its members' works on the Internet, the performance right society ASCAP has paired with Online Monitoring Services (OMS) of Alexandria, Va., to launch a new technology called EZ-Seeker.

The application uses a proprietary set of World Wide Web "crawlers" designed to locate Internet sites that use commonly available audio and video file formats and identify songs being performed (*Billboard Bulletin*, July 14). The technology also has the ability to decode the "watermarks" that record labels, music producers, and distributors may use to identify digital versions of their works.

Once EZ-Seeker has identified a prospective licensable Web site, it can automatically E-mail a license form to the site operator. It also archives all of the sites on which it has traced music performance; this would be important if ASCAP decides to pursue legal action against potential copyright-infringing site operators.

Competing performance right organization BMI introduced a similar Web search and database program—dubbed MusicBot—in October 1997, and it has just announced that the second version of the software will be available this fall.

Additionally, BMI has entered into a joint marketing and development agreement with the music technology company Liquid Audio under which Liquid Audio will distribute BMI music performance agreements to all of its licensed sites and provide BMI with a list of all Web sites using Liquid Audio technology. The organizations also will collaborate on the development of an interface between BMIMusicBot and Liquid licensees that will generate information about the writers, artists, titles, and publishers of musical works transmitted by Liquid Audio sites (*Billboard Bulletin*, July 17). ASCAP entered into a similar agreement with Liquid Audio last spring.

Marc Morgenstern, ASCAP senior VP for new media, says that up until now the organization has been using human resources and various search engines and listing services to search the Web looking for sites that use music. The organization already has turned up hun-

dreds of sites that are currently licensed, and twice—in June 1997 and June 1998—it has distributed fees to its members in connection with the use of music on the Internet. The allotments were less than \$100,000 in total.

"We've been able to find out about and qualify the sites, but the volumes we are talking about as music use explodes on the Internet requires a technology solution," Morgenstern says. "We realized we were going to need something that reached far beyond what was currently in use or purported to be in use."

Key to EZ-Seeker's ability to weed out promotional and other non-revenue-generating sites is a set of filters it engages to determine whether a given site is designed to make money.

"It's not enough to just find music files. What we are looking for are commercial sites that are licensable and are making money," says Phil Crosland, ASCAP VP of marketing. "EZ-Seeker looks at things like: Do they have ads available? How many music files do they have? Do they have certain key words that indicate a commercial enterprise?"

Morgenstern says that while ASCAP has had little trouble detecting and contacting the largest sites that use music, new sites are mush-

rooming in cyberspace.

"There are going to be a limited number—maybe three dozen—big music-making sites, some tied to traditional media companies, some Web only," he says. "But there is a second group of sites, some 20,000-40,000 of them, and not all small, that are also performing music. This technology will help us license those sites."

Founded in January 1997, OMS developed a proprietary technology that scours the Internet for copyrighted material. OMS has customized its proprietary technology for the Recording Industry Assn. of America, the Motion Picture Assn. of America, and Time Inc. New Media, among other clients.

"EZ-Seeker provides ASCAP a way to manage an unmanageable amount of information," says Christopher Young, OMS president/COO.

ASCAP has determined a three-tiered licensing structure for Web sites; the minimum yearly fee is \$250. The organization and OMS plan to take their technology to sister rights organizations around the world.

"The way the software was designed makes it very easy to change the criteria," Morgenstern says. "One of the filters could be the country of origin, for example."



A One, One Punch. BMI Nashville and Maverick Music recently hosted a double-No. 1 party for Robin Lerner, who co-wrote "This Kiss" (a hit for Faith Hill) and "Out Of My Bones" (Randy Travis). Pictured among the guests, from left, are David Preston, director at BMI; Byron Gallimore, co-producer of both singles; Lionel Conway, president of Maverick Music; Lerner; Hill; James Stroud, president of DreamWorks Nashville; Whitney Dane, creative director of Maverick Music Nashville; and Bob Saporiti, president of Warner Bros. Records Nashville.



Long Time No See (Or Hear). The B-52's, an EMI Music Publishing act, played the Big Apple for the first time in four years at Radio City Music Hall recently. Shown, from left, are the group's Cindy Wilson, Fred Schneider, and Keith Strickland; EMI Music executive VP Bob Flax; and the group's Kate Pierson.

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		
TO MAKE YOU FEEL MY LOVE	Bob Dylan	Special Rider/SESAC
HOT R&B SINGLES		
FRIEND OF MINE	Kelly Price, Steven Jordan, J. Walker, A. Dent, Seals, Crofts	The Price Is Right/BMI, Music Corp. of America/BMI, Steven A. Jordan/ASCAP, Sony/AV Tunes/ASCAP, Dub's World/ASCAP, HGL/ASCAP, For Chase/ASCAP, Hit Co. South/ASCAP
HOT RAP SINGLES		
LOOKIN' AT ME	M. Betha, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs	M. Betha/ASCAP, Chase Chad/ASCAP, The Waters Of Nazerath/BMI, Justin Combs/ASCAP, EMI April/ASCAP
HOT LATIN TRACKS		
YO NACI PARA AMARTE	Kike Santander	FIPP/BMI

A Ruling In 'Santa' Infringement Case; Sears And Conner Interpret Harburg

GETTING SANTA UNSTUCK: A woman who accused others of unauthorized use of a song has been accused of infringing on another song with the same title.

In a two-day trial, Judge Gary Lancaster of U.S. District Court for the western district of Pennsylvania ruled that Kathy Renda Mollica had infringed on "Santa Got Stuck In The Chimney," a 1953 holiday hit by Jimmy Boyd, best known as a performer of "I Saw Mommy Kissing Santa Claus." Mollica had previously sued fellow Pittsburgh resident Palmer Restaneo, whose daughter Jewell recorded a song called "Santa Got Stuck In The Chimney" on a CD for a local hospital fund-raising effort. Then, the publisher of the

1953 copyright—Nashville-based Milene Music, a unit of the Opryland Music Group—sued Mollica, who had said she wrote her song in the early '70s.

Lancaster's decision was based on two key elements in determining copyright infringement: the testimony of expert witnesses on the essential similarity of Mollica's song to the 1953 copyright and his view that Mollica had access to the original song because she is a professional singer/songwriter.

Beyond the hits: Vocalist Benjamin Sears and pianist Bradford Conner appear to take particular delight in performing the songs of America's pop masters, and they dig deep into their catalogs to make even the most knowledgeable of aficionados happily surprised. The Boston duo, which appears on Oakton Recordings, has turned its spirited skills—which are generally better on upbeat numbers than on ballads—to the works of lyricist E.Y. Harburg on "Beyond The Rainbow." The set features more than two dozen selections that indeed often travel beyond the rainbow of familiar Harburg songs, with collabora-

tors such as Harold Arlen, Burton Lane, Jule Styne, Jerome Kern, and Jay Gorney, among others. The duo's other works for the label include an Irving Berlin retrospective, "Keep On Smiling"; its time frame puts all the songs in the public domain in the U.S.

IT DOESN'T STOP: Under a few variations, "Don't Stop The Music," a 1981 hit by Yarbrough & Peoples—penned by Alisa Peoples, Jonah Ellis, and Lonnie Simmons—is currently making the rounds of charting albums, reports John Fogerty, London chief of Minder Music Ltd., whose U.S. subpublisher is Taking Care of Business (BMI).

On the Top R&B Albums chart, the song—in an adapted form known as "Ain't No Stoppin'"—is on the Jagged Edge album "A Jagged Era." It also appears as an adaptation, "Don't Stop What You're Doin'," on the multi-platinum Puff Daddy & the Family album "No Way Out." It's also performed under its original title on the Playa album "Cheers 2 U." Other recent covers include the version known as "Don't Stop What You're Doin'" on the "Soul Food" soundtrack.

STARTING OUT: The Assn. of Independent Music Publishers (AIMP) will conduct its members-only annual training sessions on the basics of music publishing administration from 3:30 p.m. to 6 p.m. on Wednesday (29) and Aug. 19 at Richards & O'Neil in New York. Those interested can contact AIMP at 212-758-6157.

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

1. Tori Amos, "from the choirgirl hotel."
2. Bob Dylan, "Time Out Of Mind."
3. Tori Amos, "Little Earthquakes."
4. Pink Floyd, "The Wall," guitar tab.
5. AC/DC, "Bonfire," guitar tab.

FOR THE RECORD

While Putumayo has licensed songs by Ani DiFranco and Cassandra Wilson for the label's compilation discs, Putumayo Music Publishing does not administer songs by either artist, contrary to a story in the July 25 issue.

TOP BLUES ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	41	★ ★ NO. 1 ★ ★ TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 21 weeks at No. 1
2	2	77	LIE TO ME ▲ A&M 540640 HS	JÖNNY LANG
3	5	7	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
4	3	37	DEUCES WILD ● MCA 11711	B.B. KING
5	4	3	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
6	6	6	OUT THERE EPIC 67653 HS	JIMMIE VAUGHAN
7	7	5	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
8	8	24	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
9	9	51	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
10	11	41	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
11	13	11	JUST WON'T BURN TONE-COOL 1164/ROUNDER	SUSAN TEDESCHI
12	10	15	SACRED ISLAND PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
13	12	4	TURN THE HEAT UP ALLIGATOR 4857	SHEMOKIA COPELAND
14	15	2	BEST OF BLUES MADACY 2138	VARIOUS ARTISTS
15	14	71	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS™

★ ★ NO. 1 ★ ★

1	1	9	REGGAE GOLD 1998 VP 1529*	9 weeks at No. 1	VARIOUS ARTISTS
2	NEW		PURE REGGAE POLYGRAM TV 565122/ISLAND		VARIOUS ARTISTS
3	2	31	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS		BEENIE MAN
4	3	31	BEST OF BOB MARLEY MADACY 7420		BOB MARLEY
5	5	3	D.J. REGGAE MIX BEAST 5423/SIMITAR		VARIOUS ARTISTS
6	4	34	INNA HEIGHTS GERMAIN 2068*/VP HS		BUJU BANTON
7	6	5	FOWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2		VARIOUS ARTISTS
8	10	61	REGGAE GOLD 1997 VP 1509*		VARIOUS ARTISTS
9	13	3	BEST OF BOB MARLEY MADACY 2125		BOB MARLEY
10	7	3	REGGATA MONDATT A REGGAE TRIBUTE TO THE POLICE VOLUME II ARK 21 10012		VARIOUS ARTISTS
11	14	2	THE BEST OF REGGAE MADACY 2129		VARIOUS ARTISTS
12	9	15	DANCEHALL KINGS III BLUNT 6330*/TVT		VARIOUS ARTISTS
13	8	36	STRICTLY THE BEST 19 VP 1519*		VARIOUS ARTISTS
14	11	25	RIGHT ON TIME HELLCAT 80406*/EPITAPH HS		HEPCAT
15	RE-ENTRY		THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH		BOB MARLEY

TOP WORLD MUSIC ALBUMS™

★ ★ NO. 1 ★ ★

1	1	43	ROMANZA ▲ PHILIPS 539207 HS	15 weeks at No. 1	ANDREA BOCELLI
2	2	42	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.		LOREENA MCKENNITT
3	3	44	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS		BUENA VISTA SOCIAL CLUB
4	4	17	LEAHY NARADA 42955/VIRGIN HS		LEAHY
5	7	5	VERTIGO NARADA 45988/VIRGIN		JESSE COOK
6	6	8	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 5904/THE MOUNTAIN APPLE CDMPANY		ISRAEL KAMAKAWIWO'OLE
7	10	16	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN		VARIOUS ARTISTS
8	8	21	DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC		DEEP FOREST
9	13	21	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG		AFRO-CUBAN ALL STARS
10	12	23	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG		RUBEN GONZALEZ
11	5	20	MAMALOSHEN NONESUCH 79459/AG HS		MANDY PATINKIN
12	15	4	THE BEST OF KA'AU CRATER BOYS ROY SAKUMA PRODUCTIONS 2278		KA'AU CRATER BOYS
13	9	7	AFRO-LATINO PUTUMAYO 139		VARIOUS ARTISTS
14	RE-ENTRY		THE BEST OF IRELAND MADACY 5311		VARIOUS ARTISTS
15	14	71	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS		RONAN HARDIMAN

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

Artists & Music

Swing Revival Could Stay Awhile

IT'S NEW, AGAIN: Even the most ardent followers of the music biz and pop culture at large, those well-versed in the industry's cyclical nature, can justifiably register surprise at the nation's newest passion.

Swing—the dance music of the 1930s and 1940s, the music of big bands and good times—is back, and it continues to increase in popularity. Swing clubs are opening around the country, swing is played in popular TV advertisements, and consumers are purchasing swing CDs in increasingly growing numbers.

"The swing revival started in Los Angeles and San Francisco and spread to Seattle, Chicago, and New York," explains Michael Kauffman, GRP's national director of sales. Kauffman suggests that swing's newfound popularity lies in its connection to an era that was "optimistic and happy. It's a real positive scene where people can get dressed up and dance and,

through the music's history, have a connection to something that conveys a sense of quality."

Kauffman sees the recent swing converts as being approximately between 25 and 45. "Going to a club, you see a younger demographic, probably a bit younger than your typical jazz consumer, almost 50% male to female," he says. Kauffman believes that, unlike many fads, swing has the potential to stay around for some time. "There is a certain amount of investment that the consumer is making beyond purchasing just the one CD of the moment," he explains. "People are taking dance lessons, and they're buying great upscale outfits to wear to the dances. The fact that there is an element of investment can give swing staying power."

The dramatic rise in swing's popularity is confirmed by Lincoln Center's Rebecca Weller, producer of the New York institution's "Midsummer Night Swing" series. Lincoln Center has dance-oriented bands play out-

side for 24 nights; Weller describes roughly one-third of these artists as "true swing." According to Weller, the turnout for the swing bands has been "phenomenal."

"Our dancefloor accommodates 850 people, and we have approximately 5,000 people a night turning out, dancing around the [outdoor] plaza," she says. (Annual attendance at the events has risen from 8,000 in 1989 to 96,000 in 1997.)

Like GRP's Kauffman, Weller sees the demographic for swing skewing younger than ever, noting that she's seeing "more twentysomethings showing up than ever before."

And the swing fans are purchasing music. Chris Osborne, jazz buyer for Tower at Lincoln Center, reports that in a sample week, three of the store's

top 15 jazz titles, which include new titles as well as perennial sellers, are swing compilations.

"We have a separate big-band section, and I always put

swing titles in our listening posts," notes Osborne. "In addition, a number of swing compilations are being sold in the pop department, which has increased sales by attracting a wider range of people."

Perhaps most significantly, the store has seen an increase in swing sales to young consumers who come to Tower after attending the swing nights held across the street at Lincoln Center.

To reach the fledgling swing consumer, GRP is introducing the midline "Swingsation" series, which features classic swing from the GRP catalogue. The current "Swingsation" titles include artist-specific compilations from Count Basie, Jimmie Lunceford, Lionel Hampton, and Ella Fitzgerald with Chick Webb.

In addition, a sampler features three cuts each from the aforementioned artists, along with tracks from Benny Goodman, Glenn Miller, Tommy Dorsey, and Artie Shaw.

(Continued on page 43)



by Steve Graybow



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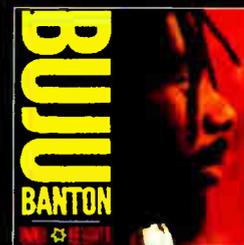


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Reggae

AN EXPANDED ARTISTS & MUSIC SECTION

Ready To Break: New Artists And Producers Set To Shake Up '98

BY ELENA OUMANO

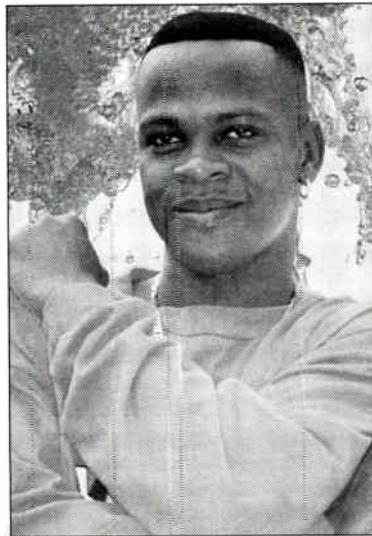
For the past several years, reggae seemed mired in crises of direction—stick to its roots or come hard with dancehall? Praise the girls, Jah or God? Bend to the wishes of the international pop market or stay true to the hardcore audience? Yet these conflicts are proving illusory. As reggae continues to develop and reinvent itself, it's becoming an expandable envelope, able to accommodate—and find an audience for—its various musical flavors and worldviews.

"Over the years, the reggae audience matured so much that reggae's no longer pop; it's gone back underground," says Main Street and Juvenile labels owner/producer Danny Brownie. "That roots market is established; so the Bob Marley and Burning Spear fans are there. But the second or third generation of West Indians crossed over to hip-hop—we were losing that fla-

vor that makes dancehall reggae popular, and we had to create a new audience with a new set of artists who people can identify with."

Two years ago, Brownie voiced a DJ named Goofie over his new "scandal" riddim, which deviated sharply from typical dancehall riddims, most of which derive from Steely and Cleve's "punanny" and Dave Kelly's "pepperseed." The result was "Fudgie," a catchy No. 1 Jamaica hit featuring a brief, easy-to-understand hook and an ice-cream-truck bell.

"I deliberately played the drum beat straight, like it was a stomping beat," explains Brownie. "The feeling that comes out of it is like hip-hop, but it's more of a pop beat, like disco." When Brownie sent "Goofie" to England, "they played it in nightclubs, at rave parties—dropped it down in the middle of house music," he says. "When Radio One playlisted that song, I



Mr. Vegas

said, 'Well, this is definitely something.' Then, when Beenie Man [entered the U.K. charts at No. 10] with 'Who Am I,' I was so happy! I

felt the ingredients are there, and something is happening."

DIFFERENT DELIVERY

Mad House and Extra-L labels owner/producer Dave Kelly is another songbuilder steering away from the typical dancehall beat. His "backyard" riddim will debut as the track for "The Alias Project," an album that will be voiced entirely by well-known artists using pseudonyms. "If Spragga appears on the 'backyard' riddim, he's not going to be Spragga Benz—he'll have an alias," says Kelly. The intent is to "put the music first," he explains, to counter the industry's self-destructive habit of overhyping artists. For Kelly, the "backyard" is a "groove," rather than a "riddim." "It has roots in reggae or dancehall, but the delivery is different," he clarifies. "We want dancehall's energy, but something that won't be confined to an ethnic level. And we're creating a vocal that can go across the board, that can be appreciated and understood, whether you're Jamaican or Spanish or American or English."

The Jamaican producer's economy—voicing a string of artists on the same "riddim"—transforms, under Kelly's direction, from monotony into a deep groove no one

wants to climb out of, because each track plays like a single destined to be a hit. "I don't record filler songs," says Kelly. "I go to each one with the intention for it to be a single." The proof is in his contagious—and best-selling one-riddim compilation albums—"Pepperseed," "Arabian Jam," "Showtime," "Showtime Juggling" and the dance floor-filler "Joy Ride."

Producer and 2 Hard label owner Jeremy Harding is also racking up sales by doing it his way. Harding had barely returned to Jamaica from Canada (where he worked for four years as a club DJ and hip-hop/reggae radio jock) before "Who Am I," voiced over Harding's sizzling "playground" riddim, hit the U.K. running last spring, then soared up U.S. charts. Harding also manages DJ Sean Paul, the breakout talent from the Dutty Cup Crew, who is currently scorching Jamaica with his own "playground"-based tune, "Infiltrate."

Unlike other crossover reggae artists of past years, "We're managing to get this exposure by doing straight-up dancehall tracks," says Harding. "The same mix [of 'Who Am I'] that was popular in Jamaica is [the same one that's] getting big over there. It's really about creating

(Continued on page 40)

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Global Reggae Pulse

Dub Poets, Distaff Japanese And Parisian Politicos Stir It Up

LONDON—Linton Kwesi Johnson, the Jamaican-born, London-bred pioneer of dub poetry (or "reggae poetry") as he calls it, celebrates 20 years as a recording artist with his new album, "More Time," released in the U.K. late last month on his LKJ label. "It's the high point of my career as a poet and as a recording artist," says Johnson, who released two of the earliest dub-poetry albums: "Dread Beat An Blood" (Virgin, 1978) and "Forces Of Victory" (Island, 1979). Recording in Switzerland with a band including producer/bassist Dennis Bovell, guitarist John Kpiaye and saxophonist Steve Gregory (all of whom have released solo albums on LKJ), Johnson has engagingly mixed his usual pointed socio-political songs (such as "Liesense Fi Kill") with songs about personal tragedy ("Reggae Fi Benard") and the odd love song ("Hurricane Blues"). BBC Greater London Radio presenter Dotun Adebayo comments, "If you feel like laughing, crying, dancing and feel-

ing the heartbeat of the last 20 years of black life in the U.K., you need 'More Time.'"

Says Johnson, "I think the main thing is that I've been able to establish a genre of music which is recognized internationally." After spreading the dub-poetry vibes in several European countries in early summer, he'll be touring the U.K. with the English poet Brian Patten throughout October. Patten himself is also a fan and says, "In 'More Time,' there's a brightness in the music that does not belittle the subject matter, and a weight of love and care in the words that separates Linton Kwesi Johnson from his imitators." —KWAKU

TOKYO—Yet more evidence that Japanese reggae has moved way past the novelty stage and put down permanent roots is provided by the recently released album "Iroirona Iro." It's a compilation of tracks by various female Japanese reggae (Continued on next page)

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GLOBAL REGGAE PULSE

(Continued from preceding page)

artists who, until now, have been overshadowed by their male counterparts. The album's title means "Many Many Colors," and it's aptly chosen, since the album covers the stylistic gamut from deep dub (the highly atmospheric "My My Java" by Likkle Mai) to pop-oriented numbers like "File (Raw Version)" by Little Kana. The driving force behind "Iroirona Iro" is singer Sister Kaya (who sings a number called "Brother Sun, Sister Moon" on the album). As is the case with most of the other vocalists on the album, Sister Kaya's musical career began in a genre other than reggae—in her case, rock. She gathered some of the women who had been taking part in a regular reggae concert series called "Roots Daughters Unite" and then enlisted the help of producer Horiguchi-K, who assembled a backing band. "Iroirona Iro," a smooth, professional-sounding effort, is also the inaugural release on Tachyon Records, a label recently set up by Tokyo-based reggae-specialist concert-promotion company Tachyon. —**STEVE McCLURE**

PARIS—"When I first saw Sinsemilia play, I realized that there was no other such group in France," says Hervé Deplasse, GM of the Double T Music label, which signed the French reggae group early this year. "We met over 10 years ago when we were all teenagers," says Mike, Sinsemilia's lead singer, who uses only his first name, describing the genesis of the group. "Reggae music was not our first love; we were more into the Cure, but our elder brothers had some Bob Marley records." To be sure, Sinsemilia's music is not hard-core reggae. Although deeply influenced by Jamaican music, the group members have added personal touches with rock guitars and a new use of traditional "chanson Francaise." Two years ago, the band released a self-financed album in English, "Premiere Récolte (First Crop)," which managed to sell more than 40,000 units without any sort of promotion nor media support. Sinsemilia's remarkable stage performances also built their following, says Deplasse. That was proven again this past May, when the group packed a 1,500-capacity venue in Paris days before the release of its second album, "Résistances." The new album shows a slight change in direction as the band now sings mostly in French. "They are a controversial band, and the album's first single, 'La Flamme [The Flame]' is concerned with the National Front, France's extreme right-wing political party, so they have difficulty getting airplay on radio networks," says Deplasse. Promotion of "Résistances" again is focused on the band's live performances, and a spring tour culminated at the Paris-Bercy reggae festival on June 27. Double T Music expects to go gold [100,000 units] with Sinsemilia's new album. —**CECILE TESSEYRE**

STOCKHOLM—Sweden's most notable and consistent reggae-rooted artist, Papa Dee, returns this summer with his fifth album, "Island Rock," for Warner Music Sweden. The release follows a brief but successful foray into a more pop-influenced sound on his previous album, "The Journey," which was produced by Denniz Pop and Max Martin (Robyn, Backstage Boys, Ace Of Base), yielded two top-10 hits

in Sweden and generated credible sales figures in Japan, Korea and Brazil. "Island Rocks" signals a return to a more Kingston-based feel—that has been Papa Dee's metier during his decade-long recording career. "Island Rock" was released last month and was preceded by the title-track single, which displays a distinctly "old-school" Caribbean sound. Although Papa Dee is signed to Warner Music

worldwide, the single is also released in Jamaica on the legendary Dynamic Sounds label. A video for the single, filmed in New York, is set for prominent exposure on select music-TV shows and will be followed by a tour of Sweden in late summer. Papa Dee is also playing a show in New York this summer on a date to be confirmed, backed by the Brooklyn Funk Essentials. According to Mattias Wachtmeister,

head of international A&R for Warner Music Sweden, international promotion plans are still being discussed. "'Island Rock' is a superb summer single, reggae-tinged or not. It's an almost novelty hit followed up by a very strong and well-crafted album that is guaranteed to see that rare combination of chart action and excellent reviews," predicts Wachtmeister.

—**KRISTINA ADOLPHSSON**

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 On Da Reggae Tip
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 Dancehall Kings 3

READY TO BREAK

(Continued from page 38)

a product that appeals to a cross market, that sounds a little more involved, a little more musical than the standard dancehall [track].

"A lot of the older producers work from a standpoint of being musicians who played in bands," he continues. "I am a musician, but I produce from the standpoint of turntables and clubs—like a hip-hop producer. I start with turntables and samples,

whereas most producers start with keyboard melodies or basslines. The approach and the type of sounds you choose are different. Hip-hop production teaches you how to dig for sounds and how to twist and turn them and take stuff off records and make new stuff from it, instead of just relying on what you buy in a box."

Harding advises "applying the

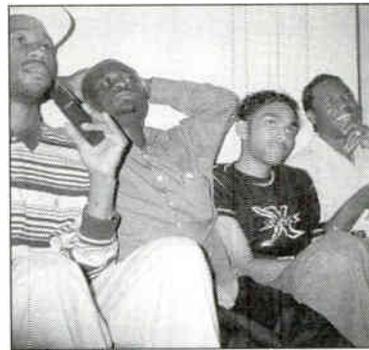
technique of building hip-hop to dancehall," rather than simply sticking dancehall beats under hip-hop samples.

DEPENDING ON KILLERS

The right riddim is key for a reggae recording artist. The talents of established stars like Bounty Killa, Beenie Man, Buju Banton, Luciano, Wayne Wonder, Richie Stephens, Anthony B., Capleton, Sizzla, General Degree, Red Rat, Buccaneer, Spragga Benz, Lady G, Lady Saw and Tanya Stephens, as well as two veterans of remarkable staying power, singers Beres Hammond and Coco Tea, override the changing whims of musical fashion, but newer artists depend on the latest killer riddim in order to be heard.

Harding was the first to voice reggae sensation Mr. Vegas, at least in his second, strikingly original "singjay" incarnation.

Clifford Smith, a.k.a. Mr. Vegas, started as a singer. After a few futile years, he dropped out, until he met DJ/producer Don Yute, at singer/producer Freddie McGregor's Big Ship recording studio and they collaborated on a "Killing Me Softly" reggae cover. But it wasn't until someone took a crowbar to his jaw in a dispute over a DAT that



Elena Oumano

L.U.S.T.

Vegas' career took off. "I spent six weeks with a wired jawbone," recalls the 25-year-old. "Before the accident, I sang real pretty. But in Jamaica nowadays, you have to be real hardcore to really reach the people. They just love the more faster riddim."

When Vegas heard Harding's "playground" riddim bubbling under "Who Am I," he ran to his doctor to get unwired, then headed straight for Harding's place. "I didn't even eat," he says. Unable to open his jaw wide enough to round the notes, Vegas recorded "Nike Air" with a unique, driving sound—holding notes yet thinning them out—working somewhere on the border between singing and rapping.

"We haven't heard anyone like this since [the late singjay legend] Tenor Saw," says Wee Pow, owner of reggae's top sound system, Stone Love. When "Nike Air" was released last fall, "it mash up the whole of Jamaica," says Vegas. "If my jaw wasn't broken, I would have done it too pretty, and it wouldn't have taken off."

Anxious to avoid the all-too-common "one-hit wonder" fate, Vegas hunted down his next riddim. "After that now, it was Danny Brownie turn," he says. "Went around Main Street [studio], and said I have to voice on his filthy riddim bad. I told him he must call the police; I'm not leaving. I went in, did 'Heads High' in one lick."

By virtue of the right riddims, catchy lyrical hooks and his dazzling vocal style, this canny artist has made himself a constant top-10 chart presence—mostly at No. 1—for nearly a year.

PLAYING THE STATESIDE GAME

L.U.S.T. (Love, Understanding, Sensitivity and Togetherness) is just as fresh on the scene—at least as a unit. Singers Thriller U (Eustace Hamilton), Singing Melody (Everton Hardware) and Tony Curtis (Curtis O'Brien) have all enjoyed suc-

(Continued on next page)

Congratulations to **Jeremy Harding** producer/composer of **Beenie Man's** Billboard crossover hit

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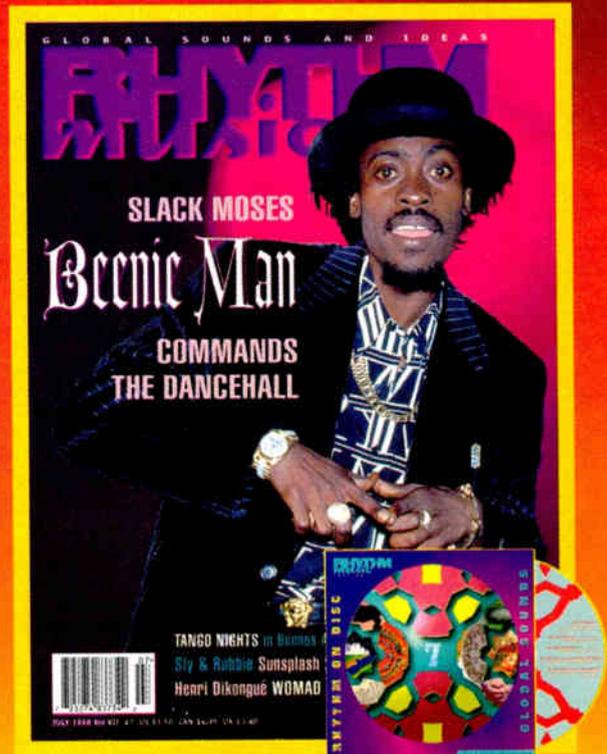
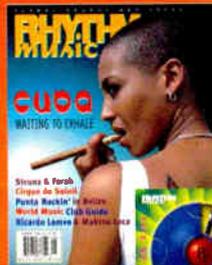
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READY TO BREAK

(Continued from preceding page)

successful solo careers, and Rikrok (Ricardo Ducent) toured with Patra as backup singer, but they are now committed to their four-man confederation. Though L.U.S.T. hasn't been together long enough to score more than one hit, "Sweetness Of Your Love" (on manager Paul Griscombe's Bankeylous label), only Beenie Man took home as many awards at last spring's JAMI (Jamaican Music Industry) show. But Jamaica can't hold their superheated harmonies. L.U.S.T. and the Stateside R&B audience were destined to be. For Jamaican artists, the determining factor in international success is not only talent; it's knowing how to play the American-majors game. Griscombe and the group's music director, Nigel Staff,

both former members of the highly effective Shabba Ranks-Patra team, are veteran players.

"I learned a lot on the road with Shabba, and you learn from your mistakes," says Staff. "Knowledge is power. If you're a [Jamaica-based] artist, you're thinking limited. You just go to N.Y.—Brooklyn, Queens—make money and come back. The main thing for us right now is the road, touring all over North America for huge, mixed audiences. You're not going to see the money right now, but you'll see the record sales later, 'cause that is promotion."

SCARE DEM CREW

Another crew cut-to-measure for the Stateside hip-hop/ R&B audi-

ence is Scare Dem. DJs Elephant Man, Harry Toddler and Boom Dandemite and singer Nitty Kutchie took their name from sparring partner Bounty Killa's hit tune "Big Gun Scare Him," then stormed into the Jamaica consciousness via the Sting '96 stage, wearing army fatigues, hair dyed various improbable colors and cutting up like a band of hyperactive clown-warriors. Scare Dem's comic improvs and hip-hop references woven into a dancehall base have won a huge, devoted following, including many female fans or "Scareeshas." "Hip-hop kids, we have the flavor for them," says Elephant Man. "We got a lot of nice tunes out there, rocking the fans. We got the hype, we got the performance. Harry Toddler's dainty; I

got bandy legs. We got the bodies, the looks, the girls. We ain't teaching the kids nothing wrong. We got the Almighty, and that's who come

first." N.Y. indie Blunt/TVT will release the group's first album, "Scared From The Crypt," sometime this year.



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Riddim Ratings

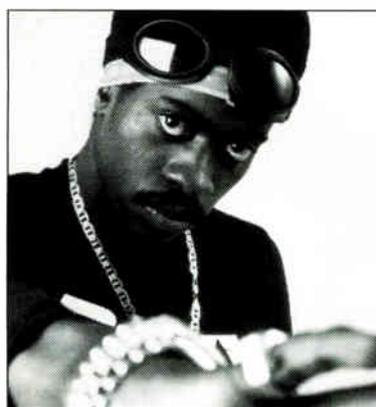
The Year-To-Date Charts

The recaps in this Spotlight provide a year-to-date preview of reggae sales from the beginning of the chart year, which began with the Dec. 6, 1997, issue, through the July 4 Billboard. The rankings are determined by accumulating SoundScan unit sales totals for each week a title appeared on the Top Reggae Albums chart—including weeks in which the chart did not publish.

Top Reggae Artists

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

- 1 **BEENIE MAN** (1) Shocking Vibes/VP
- 2 **BOB MARLEY** (1) Axiom/Island
(1) Jad/Koch
(1) Madacy
- 3 **BUJU BANTON** (1) Germain/VP
- 4 **FINLEY QUAYE** (1) 550 Music/Epic
- 5 **DIANA KING** (1) WORK/Epic



Beenie Man

- 2 **INNA HEIGHTS**—Buju Banton—
Germain/VP
- 3 **STRICTLY THE BEST 19**—Various
Artists—VP
- 4 **REGGAE GOLD 1998**—Various
Artists—VP
- 5 **MAVERICK A STRIKE**—Finley
Quaye—550 Music/Epic
- 6 **BEST OF BOB MARLEY**—Bob
Marley—Madacy
- 7 **REGGAE GOLD 1997**—Various
Artists—VP
- 8 **THINK LIKE A GIRL**—Diana King—
WORK/Epic
- 9 **MIDNIGHT LOVER**—Shaggy—Virgin
- 10 **DREAMS OF FREEDOM — AMBIENT
TRANSLATIONS OF BOB MARLEY
IN DUB**—Bob Marley—Axiom/Island
- 11 **STRICTLY THE BEST 20**—Various
Artists—VP
- 12 **RIGHT ON TIME**—Hepcat—
Hellcat/Epitaph
- 13 **YARDCORE**—Born Jamericans—
Delicious Vinyl/V2
- 14 **THE COMPLETE WAILERS 1967-
1972 PART I**—Bob Marley—Jad/Kach
- 15 **I TESTAMENT**—Capleton—African
Star/Def Jam/Mercury

Top Reggae Imprints

- Pos. IMPRINT (No. Of Charted Albums)
- 1 **VP** (4)
 - 2 **SHOCKING VIBES** (1)
 - 3 **GERMAIN** (1)
 - 4 **VIRGIN** (3)
 - 5 **550 MUSIC** (1)

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **MANY MOODS OF MOSES**—Beenie
Man—Shocking Vibes/VP

The recaps in this spotlight were prepared by reggae chart manager *Datu Faison* with assistance from *Anthony Colombo* and *Michael Cusson*.

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Studio Action

ARTISTS & MUSIC

Engineering School Ready For U.S.

Global Operation To Open Schools In NYC And Nashville

BY DAN DALEY

The professional audio education market in the U.S., which already has more than 600 programs of various types and sizes, is poised to become even more crowded as the School of Audio Engineering Technical College (SAE) moves forward with plans to open schools in Nashville and New York.

Since its founding in Sydney in 1976, SAE has established educational facilities in London; Paris; Glasgow, Scotland; Vienna; Stockholm; Milan; six cities in Germany; two each in the Netherlands and Switzerland; seven in Australia/New Zealand; and one each in Singapore and Malaysia. Two more sites, in Athens and Seoul, South Korea, are slated to open.

Covering 1.25 million square feet of educational and studio space on three continents, SAE is the largest such enterprise in the world. It has a global enrollment of approximately 7,000 students at any time, paying an average of \$12,500 (tuition varies depending upon the operating costs associated with various territories).

The force behind this scholastic empire is Tom Misner, who perceives himself as being as boundaryless as his business. Born in Austria and raised largely in Australia since his adolescence, Misner speaks four languages and does not identify with any particular nationality.

The scion of a family that once owned a large steel manufacturing concern in Europe, Misner parlayed the family fortune into his own business empire by making a series of shrewd decisions, including selling a magazine publishing group he had founded to Australian entrepreneur Rupert Murdoch.

Misner has left few angles untouched in building SAE to an asserted \$100 million in annual revenue. For instance, a major part of his strategy in entering new markets is to establish his educational facilities in rental real estate. Depending upon the rate at which the business there begins to grow, he will later purchase either that site or another—a tactic that builds equity and acts as a hedge against future rent increases.

The financial rewards of such an operation can be substantial. Misner says SAE's staff and physical space grew 100% in 1997, and he expects 40% growth this year. In addition, SAE draws handsome ancillary revenues from textbooks—several of which Misner has written himself—and by marketing items such as T-shirts and caps, all of which are prominently displayed in cases in the reception areas of the schools.

"Every action we take is planned several moves ahead, like in chess," says Misner, who broke into the

audio business at a Sydney television broadcaster and then quickly established himself as a self-taught and in-demand music engineer.

An active risk taker, Misner believes he can capitalize on the volatile Asian market at a time when it is undergoing a financial crisis. "What better time to go in?" he says of Korea. "Overhead costs are lower, and students have fewer resources with which to travel overseas for an education. We bring it to them."

COMING TO AMERICA

SAE's U.S. operations will start in Nashville and New York. Plans have been put in place to move into the building currently occupied by the RCA Label Group when BMG and Arista Records shift their location in Nashville early next year. The New York location in Times Square will likely open after the Nashville school. (It is also near space used by the Disney organization, with which SAE recently concluded a deal to supply all of the Orlando, Fla.-based Disney Academy's audio and video technical training globally.)

Accreditation with the Tennessee and New York education departments is under way, helped along in Nashville by the Chamber of Commerce and the mayor's office.

METHODOLOGY

While Misner will not reveal every aspect of SAE's curricula and its methods, he explains that students can attend full time or part time and choose from certificate and degree programs in sound engineering, recording arts, and multimedia.

In contrast to classroom situations in which only a handful of students gain hands-on experience, SAE encourages all its students to actively participate in the subject at hand.

"If you have a group of six people trying to learn to use the same piece of equipment, then human nature dictates that one or two of them will become dominant over the course of the project, and others may learn less," explains Misner.

According to Rudi Grieme, GM for European operations at SAE, about 80% of the curriculum is standardized throughout the school's campuses, with the remaining 20% adaptable to local needs. For instance, at the campus in the Islington section of London, school manager Christian "Fozzie" de Haas offers a seven-week DJ program that has access to the massive London dance club Ministry of Sound, where students can spin one or two nights as part of the program.

On the other hand, Mike Bruck, manager of the facility in the Aubervilliers suburb of Paris, prefers not to have aspiring DJs in any of his programs, citing too narrow an educational focus.

In the U.S., SAE's operations will

reflect New York's DJ/hip-hop culture and Nashville's reputation as a haven for acoustic, ensemble live recording.

"You can't look at the U.S. as a single culture," explains Misner. "And no other school has had the kind of experience that we have in adapting to different cultures."

STUDIOS

The SAE schools tend not to be flashy; most have two or three studios, generally with older Neve, Solid State Logic (SSL), and MCI consoles, as well as newer Mackies. All have Digidesign ProTools systems, one of the several manufacturers that SAE has affiliations with, although Misner notes that thanks to SAE's size, he can buy in significant volume and does not need to make exclusive deals that might limit the school's access to technology.

The schools collectively use 175 digital audio workstations, 300 multimedia stations, and 60 recording consoles, including a dozen Neve VRs and five SSL 4000 desks. (Misner recently bought four boards off the floor at the Amsterdam Audio Engineering Society Convention for distribution to various campuses.)



Love, Togetherness & Devotion At Sigma. A new incarnation of hit R&B group L.T.D., featuring lead vocalist Greg Henneghan, has signed to Philadelphia indie Philly Town Crier Records and has been working on its label debut at local powerhouse Sigma Sound. Shown standing, from left, are Henneghan, executive producer Stephen Matteo, and Latif Abdul of Philly Town Crier. Seated, from left, are Sigma engineer Michael Tarsia and executive producer Karen Moran.

The SAE control rooms tend to have a common design—an informal, live-end/dead-end (LEDE) approach, something that Misner and his staff concede is not state of the art. "The point is not to be in a fabulous acoustical space but rather to be in something more like what students tend to encounter when they first go out into the business," says Grieme. "If you can make it sound good here, you can make it work anywhere."

Most schools have enrollments of less than 300 students in various stages of progress, with two supervisors and 15 to 20 staff teachers.

Graduation is encouraged—supervisors will work with those whose grades are lagging—but not assured. Overall, more than 80% of the 7,000 students enrolled throughout the world in any given semester finished classes satisfactorily.

Although he has succeeded in building a global business empire, Misner says he considers himself "an educator first, then a businessman." He adds, "That's the challenge in the U.S., where the business part is coming too often ahead of the education. If you're just in it for the money, then you're going to lose in the end."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 25, 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)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
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	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 9000J/Custom SSL 8000G + Ultimotion	Neve VR60 Legend	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimotion
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer D827	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	Quantegy 467	BASF 931	Quantegy 499	BASF 900
MIX DOWN STU- DIO(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	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9072J	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer 827	Studer 827	Sony 3348/Studer A80RC	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Apogee DAT/Quantegy 499	Quantegy 911
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MAS- TERS Denny Purcell	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	WEA	Sony	WEA	WEA

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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 		ARTIST	TITLE
					IMPRINT & NUMBER/DISTRIBUTING LABEL	
★ ★ No. 1 ★ ★						
1	1	3	NEWSBOYS	STAR SONG D169/CHORDANT	3 weeks at No. 1	STEP UP TO THE MICROPHONE
2	2	7	JACI VELASQUEZ	MYRRH 7026/WORD		JACI VELASQUEZ
3	4	45	LEANN RIMES ▲	CURB 77885/WCD		YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
4	3	3	RICH MULLINS AND A RAGAMUFFIN BAND	MYRRH 7034/WORD		THE JESUS RECORD
5	5	12	MICHAEL W. SMITH	REUNION 10007/PROVIDENT		LIVE THE LIFE
6	6	5	MXPX	TOOTH & NAIL 1118*/CHORDANT		SLOWLY GOING THE WAY OF THE BUFFALO
7	7	18	CECE WINANS	PIONEER/SPARROW 1628/CHORDANT		EVERLASTING LOVE
8	NEW ▶		TRIN-I-TEE 5:7	B-RITE 0072/WORD		TRIN-I-TEE 5:7
9	9	9	VARIOUS ARTISTS	ROCKETTOWN 1529/WORD		EXODUS
10	10	37	VARIOUS ARTISTS ▲	SPARROW 1629/CHORDANT		WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
11	8	22	MICHAEL CRAWFORD	ATLANTIC 83076/WCD		ON EAGLE'S WINGS
12	13	39	STEVEN CURTIS CHAPMAN	SPARROW 1630/CHORDANT		GREATEST HITS
13	11	9	DELIRIOUS	SPARROW 1676/CHORDANT		KING OF FOOLS
14	12	29	AVALON	SPARROW 1639/CHORDANT		A MAZE OF GRACE
15	14	15	4 HIM	BENSON 82205/PROVIDENT		OBVIOUS
16	15	44	JARS OF CLAY ●	ESSENTIAL 70017/PROVIDENT		MUCH AFRAID
17	17	97	POINT OF GRACE ●	WORD 9694		LIFE LOVE & OTHER MYSTERIES
18	16	17	TWILA PARIS	SPARROW 1627/CHORDANT		PERENNIAL — SONGS FOR THE SEASON OF LIFE
19	19	45	AMY GRANT ●	MYRRH 7008/WORD		BEHIND THE EYES
20	22	21	DELIRIOUS	SPARROW 1622/CHORDANT		CUTTING EDGE
21	20	25	CARMAN	SPARROW 1640/CHORDANT		MISSION 3:16
22	18	16	ANDY GRIFFITH	SPARROW 1666/CHORDANT		JUST AS I AM
23	23	59	THE SUPERTONES	BEC 7401/CHORDANT		SUPERTONES STRIKE BACK
24	21	5	THE MARTINS	SPRING HILL 5452/CHORDANT		DREAM BIG
25	30	29	JENNIFER KNAPP	GOTEE 3832/WORD		KANSAS
26	27	7	VARIOUS ARTISTS	FOREFRONT 5196/CHORDANT		SELTZER 2
27	26	12	VARIOUS ARTISTS	HOSANNA/INTEGRITY 12852/WORD		AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
28	32	46	DC TALK	FOREFRONT 5184/CHORDANT		LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
29	25	38	VARIOUS ARTISTS	FOREFRONT 5183/CHORDANT		WWJD
30	NEW ▶		MAX LUCADO	HERE TO HIM 72235/PROVIDENT		OPENING WINDOWS
31	29	38	BEBE WINANS	ATLANTIC/SPARROW 1621/CHORDANT		BEBE WINANS
32	24	73	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD		DONNIE MCCLURKIN
33	34	20	THE INSYDERZ	SQUINT 7035/WORD		THE INSYDERZ PRESENT SKALLELUJA!
34	28	3	BLEACH	FOREFRONT 5191/CHORDANT		STATIC
35	31	13	PETRA	WORD 9967		GOD FIXATION
36	33	20	CRYSTAL LEWIS	MYRRH 5041/WORD		GOLD
37	36	17	MAIRE BRENNAN	WORD 9965		PERFECT TIME
38	35	15	VARIOUS ARTISTS	BRENTWOOD 83061/PROVIDENT		ACOUSTIC WORSHIP
39	RE-ENTRY		MICHELLE TUMES	SPARROW 1546/CHORDANT		LISTEN
40	39	2	VARIOUS ARTISTS	INTEGRITY 13472/WORD		ADONAI

Records 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.

JAZZ BLUE NOTES

(Continued from page 36)

Additional artist compilations are expected early next year.

GRP is aggressively pursuing new swing fans, developing a grass-roots awareness for the "Swingsation" titles. "We're going to the clubs, setting up displays, and handing out packages to patrons," says Kauffman. "Most importantly, we're getting the music played on the sound systems. This music [on "Swingsation"] is the real deal, but we don't want people to feel that we're forcing it on them. It has to be natural, and we have to fac-

ilitate it in such a way that they will want to be interested in it."

Kauffman has high hopes for the "Swingsation" series and for the swing movement in general. "I have to believe that if we can turn more people on to jazz, even peripherally, and make them aware of some of the forerunners of the music that they listen to now, then ultimately it can be a great thing for jazz," he says. "Our big objective is to get to that point. Get these people into the classic catalogue that is out there."

HIGHER GROUND



by Deborah Evans Price

CBA IN THE BIG D: The Christian music industry braved the 100-plus temperatures in Dallas for the Christian Booksellers Assn. (CBA) Convention July 12-16. Held at the Dallas Convention Center, the event drew a record-breaking 13,741 registrants representing 2,679 stores.

The consensus among record labels and retailers seemed to be that business is good and the future looks bright. "We did more business on Monday of CBA than we did [during last year's convention]," says John Stewart, VP of sales for Pamplin Distribution. He attributed the increase to new distribution relationships with labels and also to new talent attracting attention. "Our No. 1 priority right now as a distribution company is Nikki Leonti," says Stewart. "And we're going 20% over our projected sales on our initial orders. Everybody's excited."

Stewart and Pamplin VP of marketing Jenny Lockwald were playing Leonti's new project for the Parable Group's music and video merchandiser, Tom Rhodes, and I have to admit what I heard was impressive.

Showcasing new talent was also an integral part of EMI Christian Music Group's "Listen To Our Hearts" concert Wednesday night (July 15) at First Baptist Church of Dallas. In addition to enjoying such perennial favorites as Margaret Becker; Phillips, Craig & Dean; Aaron Jeffrey; Sierra; CeCe Winans; and host

Steve Green, the audience enthusiastically responded to Michelle Tumes and newcomer Nichole Nordeman, both of whom demonstrated their unique voices and outstanding songwriting talents.

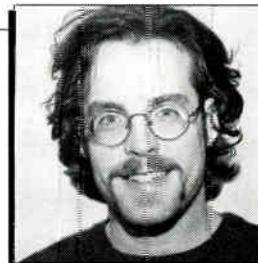
Congratulations to Chordant Distribution, which was named supplier of the year and Impact X 2 supplier at CBA. "Being pro-retailer is a major part of our business," says Chordant's VP of sales Rich Peluso. "We want to serve them totally. In fact, it's part of our mission statement. This award tells us that we are succeeding, and for that we are grateful."

Among the other key winners were Bible Book Store & Solid Rock, Billings, Mont. (store of the year); Chordant's Cathy Hupka (telephone sales rep of the year); Mike McCabe of Northwestern Products Inc. (sales rep); Big Idea Productions (CBA Marketplace Editor's Choice Award); Word/Integrity Music (best overall total promotional campaign, for "Get A Jump"); and Provident Music Distribution (best music booth).

CHANGES AT WCD: Warner Christian Distribution has changed its name to WEA Christian Distribution. Along with the name change comes increased power for GM/VP Melinda Scruggs Gales, who can now sign direct-distribution and manufacturing deals. Among the new signings are Dez Dickerson's Absolute Records and New York-based Tommy Boy Gospel. (Absolute is one of the first to sign a manufacturing deal.) In the wake of the changes, the company is expanding. Among the newly hired are head of sales Bill Robison and retail sales director Charley Redmond.

COWBOYS & CHRISTIANS: In addition to being in Dallas for CBA, I had the pleasure of heading further west to Fort Worth for the third annual Will Rogers Cowboy Awards presented by the Academy of Western Artists (AWA). My thanks to the AWA's Bobby Newton (Continued on next page)

Classical KEEPING SCORE



by Bradley Bambarger

WHAT'S NEW: ECM launched its New Series imprint in 1984 as an outlet for Arvo Pärt's "Tabula Rasa," and since that album's quiet revolution, ECM New Series has consistently brought forth some of the most compelling—and, occasionally, best-selling—releases to be found in the classical racks. The pioneering improv/chant alchemy of "Officium" by saxophonist Jan Garbarek and the Hilliard Ensemble may be the crown of the New Series catalog in terms of popular appeal, but albums by the Hilliards alone, violist Kim Kashkashian, keyboardist Keith Jarrett, and conductor Dennis Russell Davies have covered territory from Perotin to Peteris Vasks and done so with an uncommon combination of intellectual commitment and sensual appeal. And although ECM shares Pärt's wares with many labels now, the New Series still shepherds the debut of his major works—the latest of which is the a cappella magnum opus "Kanon Pokajenen," due Aug. 11 in the U.S.

"Kanon Pokajenen" is the centerpiece of one of the strongest slates of releases ever from ECM New Series—although almost any album at all would be welcome here, since ECM didn't issue any jazz or classical records in the U.S. from last November to this June (due to a protracted row with its American distributor, BMG Classics, which appears to be resolved, at least tentatively). As usual, the gorgeously packaged and well-

annotated discs consist of new music that draws deep from the well of tradition and old music that has been made to sound brand new.

Like Pärt's other vocal works, "Kanon Pokajenen" (Canon Of Repentance) draws on pieties centuries old, yet this is a deeply expressive piece that sounds very much at home at the end of our century. The composer wrote "Kanon Pokajenen" for the celebrations surrounding the 750th anniversary of the Cologne Cathedral earlier this year; the artists are those perfect Pärt interpreters, the Estonian Philharmonic Chamber Choir led by Tõnu Kaljuste. The album has been out in Europe since the late spring, earning praises from critics and consumers alike: The album received Gramophone's "recording of the month" distinction for June, and ECM reports that the disc's U.K. sales have been even better than those of its previous Pärt set, 1996's chart-topping "Litany." The 83-minute "Kanon Pokajenen" comes on two discs but is astutely sold at \$26.99, with the slimline set and its deluxe booklet enclosed in a slipcase adorned with ECM's customary bold type-only treatment for Pärt's efforts.

Leading up to "Kanon Pokajenen" was a great mid-July album from the young Rosamunde Quartet comprising Webern's *fin de siècle* essay "Langsamer Satz" (10 haunting minutes of dusk before the dawn), Shostakovich's harrowing String Quartet No. 8, and the more austere Quartet No. 4 by Emil Burian, a Czech composer displaced from his path by World War II. And another July issue is composer/oboist extraordinaire Heinz Holliger's starkly lyrical album "Songs Without Words," featuring the estimable violinist Thomas Zehetmair, pianist Thomas Larcher, and harpist Ursula Holliger (the composer's wife). Following the issue of "Kanon Pokajenen" is a trio of late fall releases: an expressive set of Schubert trios (Op. 100 and the "notturmo") from pianist Jörg Ewald Dähler, violinist Hansheinz Schneeberger, and cellist Thomas Demenga; a sinewy, one-disc take on Bach's "Art Of The Fugue" by Hungary's Keller Quartet that

(Continued on next page)

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
IMPRINT & NUMBER/DISTRIBUTING LABEL				
★ ★ NO. 1 ★ ★				
1	1	13	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 12 weeks at No. 1	(PAGES OF LIFE) CHAPTERS I & II
2	2	17	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
3	NEW ▶		TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	3	61	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	4	25	VARIOUS ARTISTS VERITY 43109 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
6	5	3	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25 TH ANNIVERSARY REUNION
7	6	39	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
8	7	37	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
9	9	38	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
10	8	90	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
11	11	8	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
12	13	86	SOUNDTRACK ³ ARISTA 18951	THE PREACHER'S WIFE
13	10	2	JAMES HALL & WORSHIP AND PRAISE CGI 161402	LIVE FROM NEW YORK
14	12	56	VICKIE WINANS CGI 161279	LIVE IN DETROIT
15	15	15	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
16	25	9	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
17	18	5	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
18	30	18	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
19	14	72	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
20	23	11	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
21	17	17	BEVERLY CRAWFORD WARNER ALLIANCE 46580/WARNER BROS.	NOW THAT I'M HERE
22	20	90	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
23	16	53	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
24	26	62	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
25	22	27	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
26	21	12	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
27	19	64	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
28	27	9	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
29	34	70	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
30	28	62	VIRTUE VERITY 43020	VIRTUE
31	35	74	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
32	24	21	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
33	31	57	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
34	40	4	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
35	32	7	WITNESS CGI 161391	LOVE IS AN ACTION WORD
36	29	62	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
37	38	41	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
38	RE-ENTRY		THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
39	RE-ENTRY		DFW DALLAS FORT WORTH MASS CHOIR CGI 161319	I'D RATHER HAVE JESUS
40	RE-ENTRY		O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845/WARNER BROS.	REFLECTIONS

Records 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. †Indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

Artists & Music



by Lisa Collins

WHERE IT ALL COMES TOGETHER: The site is Philadelphia, the dates are Aug. 8-15, and everyone who's anyone in gospel knows all too well the event—the 31st annual session of the Gospel Music Workshop of America. Key players, hopefuls, announcers, manufacturers, aficionados, retailers, and gospel executives alike will mix with some of the biggest names in gospel for what is billed as the most important event on the gospel calendar. Nearly 100 workshops and sessions will cater to an expected audience of up to 20,000, while showcases will spotlight the latest from the likes of Fred Hammond & Radical For Christ, Kirk Franklin & the Family, John P. Kee, Hezekiah Walker, Bobby Jones, the Canton Spirituals, Shirley Caesar, and Yolanda Adams.

Al Hobbs, executive vice chair of the convention, reports that with its theme, "Preparing praise for the new millennium," the convention is "challenging all elements within the industry at large to continue to heighten the awareness of the role of music in the church and the role of the church in the gospel industry as well."

Hobbs will also preside over the Gospel Announcer's Guild—the group's industry track—which is set to kick off Aug. 9 with the annual showcase from Malaco/Savoy at the Pennsylvania Convention Center featuring LaShun Pace, James Moore, and the Mississippi Mass Choir.

FORGING NEW GROUND: Bishop T.D. Jakes took time out during his annual Woman Thou Art Loosed Convention—which drew more than 57,000 to the Georgia Superdome in Atlanta July 10-11—to announce the launch of his exclusive pact with Island Black Music for the companion CD to his newest book, "The Lady, The Lover & Her Lord" from G.P. Putnam. The Dallas-based author/evangelist/pastor discussed the project at a luncheon attended by press and Atlanta civic leaders. The album, which was produced by Donald Lawrence, will feature vocals from Shirley Murdoch along with intermittent narratives between songs and over vocals from Jakes.

BRIEFLY: Due this month from Gospo Centric is the sophomore set from the Full Gospel Baptist Church Fellowship Mass Choir, "Bow Down & Worship Him." The album features guest vocals from Doug and Melvin Williams, Marvin Winans (who has a rousing duet with Bishop Paul Morton), Byron Cage, and BeBe Winans.

Tuesday (28) marks the long-overdue debut release of Hezekiah Walker's church choir. The album, "Pastor Hezekiah Walker Presents LFT Church Choir"—already fielding high-volume preorders and airplay—was recorded live at the Love Fellowship Tabernacle Church. Part of the aggressive rollout launched by Verity Records is a street-team marketing blitz throughout New York's five boroughs. Also benefiting from that blitz is Here II Praise, a Boston-based 22-voice ensemble whose Tuesday (28) debut, "Giving You Nothing But Praise," is presented by Daryl Coley. The 7-year-old group was founded by keyboardist Robbie Lewis and is being released on Verity through a production deal with Coley. Offstage, Coley was to be named pastor of the Metropolitan Tabernacle of Faith during installation services scheduled for Saturday (25) in Charlotte, N.C.

KEEPING SCORE

(Continued from preceding page)

compares favorably with the justly acclaimed (two-disc) version by the Juilliard Quartet; and one of the Hilliard Ensemble's best albums yet, a richly voiced survey of Lassus' "Missa Pro Defunctis" and the iconoclastic "Prophetiae Sibyllarum."

MORE GOOD NEWS: In one of the year's more generous moves, Deutsche Grammophon is bringing out Hans Werner Henze's wonderful early ballet "Undine" later this month as a regular release (rather than as a pricey special import, which is how it was available earlier). With a thrilling performance by the London Sinfonietta and pianist Peter Donohoe under Oliver Knussen, the album easily ranks as one of Keeping Score's favorite records of the year—100 minutes of mysterious, all-enveloping orchestral ecstasy. The two-disc package features lovely artwork and a nice complement of photos; it also comes with three sets of liner notes, including diary entries by Henze circa the premiere of "Undine" in 1958.

Deutsche Grammophon has long advocated Henze's work; two years ago, the 72-year-old German composer was the subject of an impressive 14-disc retrospective that tapped opera and orchestral recordings made in the '60s and '70s. Although hardly available in the U.S. as a whole, "The Henze Collection" can still be found in individual volumes; the two-disc set of Symphonies Nos. 1-6 is especially worth seeking out, as

is the set featuring the eerie amalgam "Tristan"—a work for piano, tapes, and orchestra that quotes Wagner, Chopin, and Brahms on its way to an individual and overwhelmingly moving denouement. Henze's work is also featured at length on Schott's Wergo label, including a set of his five string quartets played by the matchless Arditti Quartet. And for EMI Classics, star British tenor Ian Bostridge is poised to record a song cycle that Henze has written for him.

But the major Henze composition before the public right now is his Symphony No. 9 on EMI in a performance by the Berlin Philharmonic and up-and-coming German conductor Ingo Metzmacher, who also led the Ensemble Modern in the composer's "Requiem" on Sony a few years ago. Unlike that disc or the

Symphony No. 7 with Simon Rattle and the Birmingham Symphony on EMI, the Symphony No. 9 is unfortunately only available in the U.S. as a special import—but at least it is available. Tempting fate, Henze has fashioned his Symphony No. 9 as a grand choral symphony. His "summa summarum," as he writes in the liner notes, the Symphony No. 9 is a long way from "Undine" not only in time but temperament.

Dedicated to "the heroes and martyrs of German anti-fascism," the grave work deals with the composer's experience as a young German soldier in World War II, and as such it "represents the most extreme experience I have ever had," Henze says, "both in terms of the events of the time and as regards the artistic endeavor."

HIGHER GROUND

(Continued from preceding page)

for inviting me down to present the entertainer of the year honor. I thoroughly enjoyed the show. Trudy Fair was an engaging hostess for the evening's activities, and I loved being exposed to such new talent as Brenn Hill, an Ogden, Utah-based cowboy with a great voice and impressive songwriting abilities. For me, the highlight of the evening was getting to present the entertainer of the year award to Red Steagall.

For those of you who are wondering what the cowboy awards are doing in

the Christian music column, Steagall also took home the CD of the year accolade in the cowboy poetry division for "Faith & Values." The title says it all: It's a wonderful project about faith and values from the heart of a very talented Christian cowboy, on the Warner Western label. "Faith & Values" is one of those projects that further demonstrates the pervasiveness of the Christian perspective in every musical genre and how faith can't be confined to any one demo. Congrats once again to Red and all involved in the AWA.

Dorothy Norwood and Malaco Records present the debut recording of the, small but mighty, Savannah Community Choir. It is most definitely Alright Now!



Gospel Music

THE BILLBOARD SPOTLIGHT

With yet another year of double-digit growth and record-breaking sales, gospel no longer has to prove its case as it wings its way into the 21st century, widening its lead over classical and jazz to rank as the sixth most popular music genre in America behind rock, country, R&B, rap and pop.



Gospo Centric's Mack-Lataillade

The platinum performances of Bob Carlisle's "Shades Of Grace" and God's Property From Kirk Franklin's Nu Nation underscore gospel's heightened popularity, while a 63% increase in mainstream sales punctuate the reaction at retail. National chains like the National Record Mart—with 150 stores—have increased their gospel inventory by about 75%, and discount retailers like Wal-Mart, Kmart, Best Buy, Circuit City and Target are also stocking up.

Fueling gospel's flight is a marketshare ratio that pushed 1997 revenues upwards of \$549 million, while year-end SoundScan data reported a record-high 44 million units scanned.

PARTNERSHIPS AND PURCHASES

The biggest factor in the growth continues to be the acquisition of once-independent gospel labels by mainstream imprints and increased partnerships between gospel and secular labels, providing for broader distribution and greater clout at retail. Just last year, Interscope purchased a big chunk of Gospo-Centric Records stock (home to Kirk Franklin & The Family), after already having jointly ventured in the 1996 launch of B'Rite Records (God's Property and Trin-i-tee 5:7). Tommy Boy expanded into gospel, Atlantic Records signed BeBe Winans, and EMI Christian launch-



Warner Alliance's Alexander

ed EMI Gospel. Pioneer Records signed CeCe Winans, teaming with Sparrow for the release of her latest project, "Everlasting Love." And, with a change in leadership,

OVERVIEW Great In '98

Platinum sales, airplay and acquisitions testify to the music's mainstream popularity. Are such achievements setting unrealistic standards, and how do musicians hold on to the message?

BY LISA COLLINS

Warner Records decided to take its gospel music arm off the selling block.

With increased sales have come increased expectations. "A hit record in gospel now means 150,000 units," reports Gospo Centric CEO Vicki Mack-Lataillade. "I would have been thrilled to get 50,000 units on my first act, the Tri City Singers ["A Songwriter's Point Of View"]. That was six years ago. Today, if I only sold 50,000 units, I'd cut my throat." (The record has subsequently topped 100,000 units.)

While 150,000 units is the norm for major gospel labels, the numbers for hardcore gospel purists are lower, but, as Central South Gospel GM Larry Blackwell points out, just as relative.

"The Williams Sisters selling 75,000 units is just as important as Fred Hammond doing 200,000," notes Blackwell. "In that sense,



WGCI's Smith

gospel independents are not hardly dead, which is good news for the industry, because everybody doesn't have the secular machinery behind them."

IMPROVED EYESIGHT

With increased opportunities for exposure, labels have grown more technically competitive, employing everything from increasingly popular concept-videos and premium rotation on BET to the Internet.

"The whole picture has changed dramatically—from packaging to imaging to distribution," Jerry Mannery, executive director of the gospel division at Malaco Records, points out. "If we're going to increase our shelf space, we have to understand we're competing against every genre out there. Clearly, gospel has grown out of the mom-and-pop retail arena. Costs

Continued on page 52

Image Makeover

Cross-Promos And Secular Tie-Ins Are Giving The Music A Whole New Look

"TODAY, GOSPEL HAS BECOME SO MULTIFACETED," SAYS ONE LABEL EXEC, "THAT, IF YOU DON'T SHAKE ALL THE BUSHES, YOU'RE SHOOTING YOURSELF IN THE FOOT."

BY LISA COLLINS

Commercial success, growing mass appeal and increased exposure may not have changed the message of gospel music, but it sure has helped change the look and feel of it—all the way down to its traditional core. For, right along with the 32% growth rate reported by SoundScan in 1997, \$549 million in revenues and increased visibility on mainstream TV programs—like UPN's "Good News" and HBO's "Comic Relief" as well as films like Warner's "Why Do Fools Fall In Love" (starring Lorenz Tate, Lela Rochon, Halle Berry and featuring Shirley Caesar)—has come a whole new image.

It's an image that is being dictated by younger audiences, greater multimedia access and a growing culture among gospel marketers hoping to enlarge the genre's already-expanding consumer profile. It's a market sector designated by the R.I.A.A. as



Shirley Caesar

representing 4.5% of the American record-buying public—though gospel analysts would argue that number is closer to 9%.

"There's a new game for gospel labels, and it's called multimedia marketing," notes Milton Biggum,

executive director at New York-based Savoy Records. "It is serving as a springboard for putting gospel into the homes of more broad-based and multicultural audiences throughout the nation."

Multimedia marketing is not all that new, but, until now, gospel firms have not had access to the kind of resources that made them competitive. However, with the new alliances gospel labels have forged with mainstream distributors has come more access, as well as new channels of exposure and even corporate support from the likes of Nike, Revlon, Coca Cola, Sears, Wrigley, Hunt-Wesson, Gatorade and Jennie Craig.

CROSS MARKETING

Today, gospel executives are employing the methods that are commonplace for their secular counterparts.

"We market gospel as aggressively as any other form of music," declares



Hezekiah Walker

Jazzy Jordan, VP of marketing for Jive/Verity Records. "And, if you're trying to achieve gold or platinum, you need cross-marketing opportunities or you may have to partner with another entity to make things happen. Whatever the case, we've only approached gospel one way—as music."

For Jordan and an increasing number of gospel executives, it is paying off. Verity, for example, is enjoying success in the marketplace with a number of artists, including Hezekiah Walker, John P. Kee and, most recently, with Fred Hammond,

whose April release, "Pages Of Life," had scanned more than 100,000 units in eight weeks.

Jordan and Verity also played a key role in the release and subsequent success of WOW Gospel, which has been certified gold. He expects the project—comprised of the top-30 gospel hits from various artists (and labels) over the last two years—to ultimately go platinum. In the meantime, he is among those at the forefront of a trend toward aggressive marketing campaigns tapping TV, print and radio in a way never before seen in gospel.

With WOW Gospel, the label joint-ventured with the A&E cable network for a Black History Month promotion. With Fred Hammond, Verity introduced the gospel marketplace to the viability of double-CD sets, and they'll team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

"Because of their mass-market appeal and visibility," Jordan adds, "projects like those will certainly help the profile and shift us into even higher gear."

"Gospel is in a tremendous growth mode," notes Teresa Hairston-Harris, publisher of *Gospel Today* magazine. "With the success of Kirk Franklin and God's Property, there's an overwhelming interest from the mainstream that's driving sales, but just as impactful is the spotlight on religion in general. The parallel to Kirk and GP is TV's 'Touched By An Angel.' When you have that kind of excitement on both sides of entertainment, it's even better for us."

TV, BOOKS AND INTERNET

Television is embracing gospel in a big way. So much so that BET—whose flagship show, "Bobby Jones Gospel," is the nation's highest-rated weekly gospel show—is planning to have an all-gospel network operational by mid-1999.

Mainstream book publishers are also getting in on the act. Simon & Schuster will publish Bobby Jones' "Touched By God" this fall. Thomas Nelson releases Shirley Caesar's bio—"The Lady, The Melody And The Word"—this month and a book from Kirk Franklin is forthcoming.

"The Internet has shown us that traditional gospel is finding another marketplace with jazz and blues aficionados," reports Gospo Centric CEO Vicki Mack-Lataillade. "Then too, projects like DreamWorks' 'Prince Of Egypt' soundtrack are putting gospel in front of more mainstream audiences than ever before."

Indeed, DreamWorks is generating a great deal of excitement in the gospel community with its inspirational soundtrack to the forthcoming story of Moses, due for release in December. At press time, the label was in negotiations for a stellar lineup of artists, including Kirk Franklin, Shirley Caesar, Donnie McClurkin, Boyz II Men, CeCe Winans, Carman, D.C. Talk, BeBe Winans, Fred Hammond, Jars Of Clay and Trinitee 5:7.

The power-packed artist lineup being assembled by Jheryl Busby, who heads up urban music for

Continued on page 55

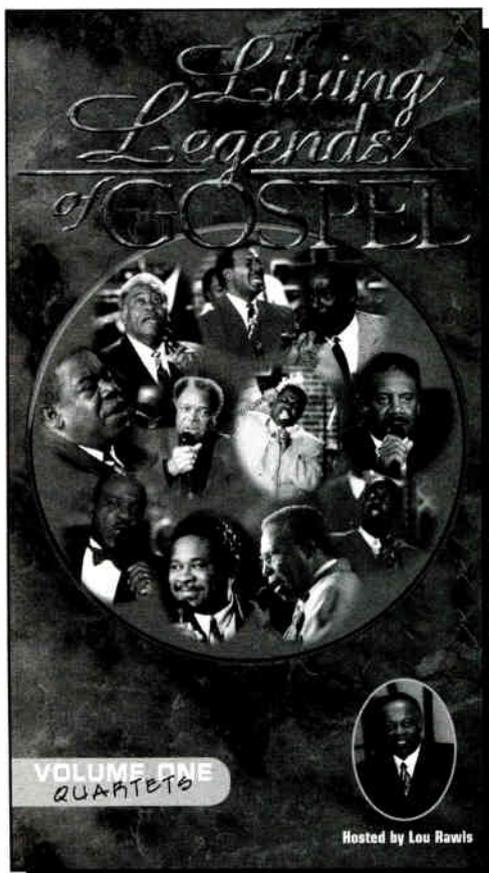
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Gospel Music

AUGUST

AIR (Atlanta International Records)

"Sunday Sampler": compilation feat. Dottie Peoples and Luther Barnes

BORN AGAIN RECORDS

Judy Peterson, "Judy Peterson," Lois Snead, "Somebody (Must Be The Lord)"

CRYSTAL ROSE RECORDS

The Whitfield Company, "Pure Gospel Compilation"

FIRST LITE

Doc McKenzie And The Gospel Highlights, "Live In South Carolina"

HARMONY RECORDS

Dawkins & Dawkins, "Focus"

HOSANNA MUSIC

"Women Of Worship" (part of the Women Of Faith series), compilation of previously released material by CeCe Winans, Yolanda Adams, Vicki Winans and Dottie Peoples

INTEGRITY

Fred Hammond, "Word In The House," feat. Motor City Mass Choir

MALACO RECORDS

Savannah Community Choir, "It's Alright Now."

COMING SOON A Rising Tide Of Fall Titles

BY ANTRACIA MERRILL

Late '98 brings a host of highly anticipated releases, including titles by Kirk Franklin And The Family, Rev. Milton Brunson's Thompson Community Singers ("50th Anniversary Celebration") album and Yolanda Adams' release, the first since her 1996 release "Yolanda: Live In Washington." Following is a selective list of gospel albums to be released in coming months.



Dottie Peoples

Greg Hoover And The Charlotte Community Singers, "It's Going To Be Alright"

MEEK RECORDS

Illinois Unity Mass Choir, "Together" Jannice White, "I Want To

Sing For You"

S.U.M (Souls Unlimited Ministries) RECORDS
Bishop Ronald E. Brown, "Live: Having Good Old Fashioned Church Part II"

SAVOY RECORDS

Rev. Timothy Wright, "Been There, Done That" Alvin Darling And Celebration, "A Blessing Coming Through"

TYSCOT RECORDS

Mark Hubbard And United Voices For Christ, "A Different Level"

VERITY RECORDS

Maurette Brown Clark, "How I Feel" Here II Praise choral group, "Giving You Nothing But

Praise" feat. Daryl Coley

WORD RECORDS

Greg O'Quin 'N Joyful Noyze, "Conversations"



CeCe Winans

SEPTEMBER

AIR (Atlanta International Records)

James Bignon, "On The Other Side Of Through"

BLACKBERRY RECORDS

Greater St. Stephens Full Gospel Mass Choir, feat. Ron Winans. Title TBD

BORN AGAIN RECORDS

Yancey, "Do The Right Thing"

CGI /Platinum Entertainment

Walt Whitman And The Soul Children Of Chicago. Title TBD Christianaires. Title TBD

GOSPO CENTRIC

Kirk Franklin And The Family, Title TBD

HARMONY RECORDS

Christmas album feat. Nancy Jackson, Deniece Williams and Dawkins & Dawkins.

IN SYNC MUSIC

Tim Bowman, "Paradise"

MEEK RECORDS

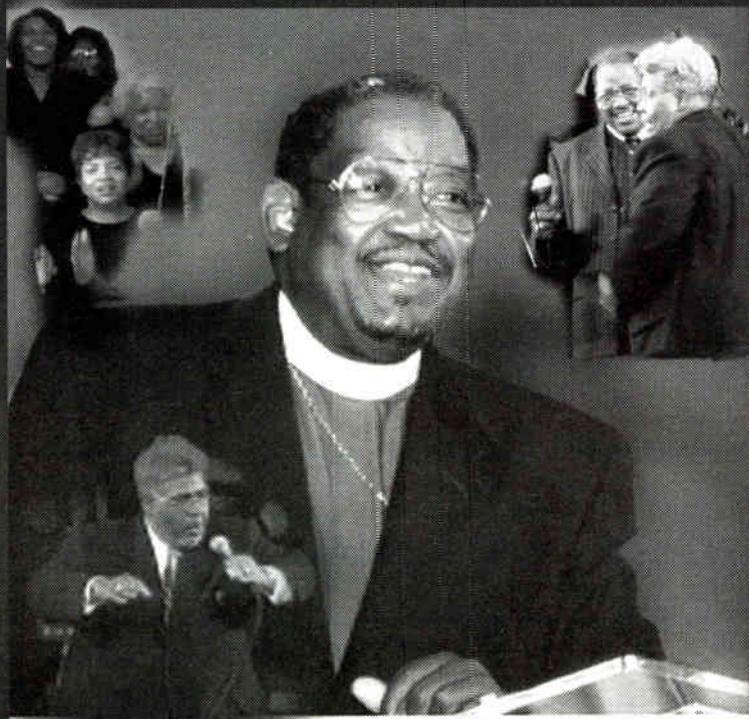
Rev. Clay Evans And The Fellowship Mass Choir. Title TBD The Hearn Family. Title TBD Darrell Halman and For His Glory Ministries. Title TBD

Continued on page 50

PRESENTS

Bishop G.E. Patterson

RANCE ALLEN & THE SOUL WINNERS' CONFERENCE CHOIR



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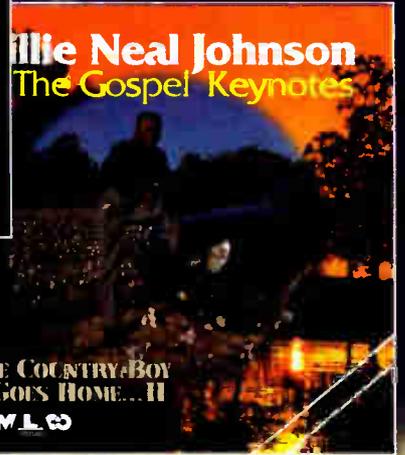
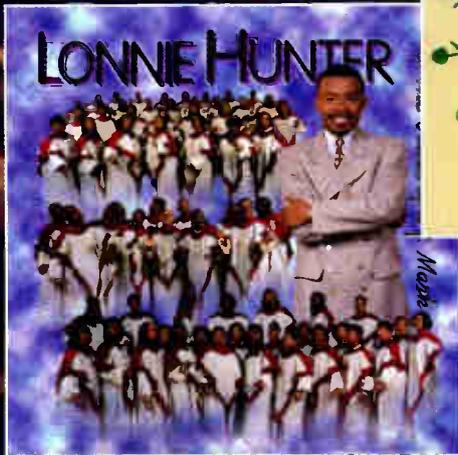
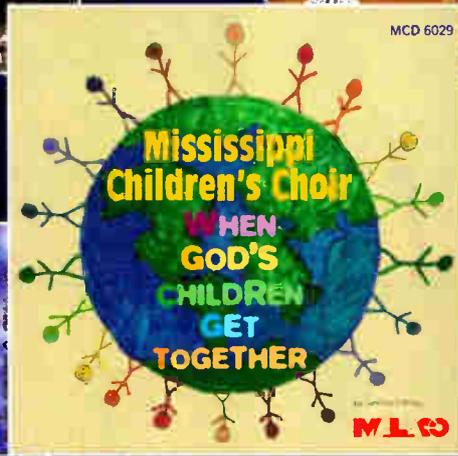
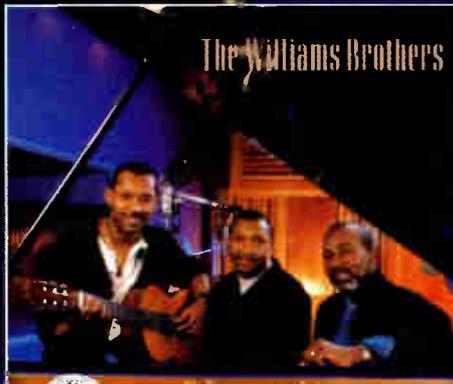
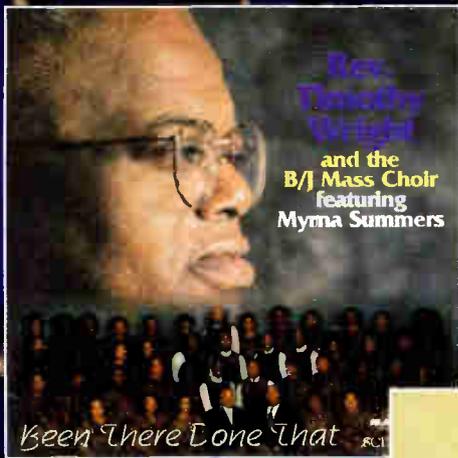


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Gospel Music

FALL TITLES

Continued from page 48

MUSCLE SHOALS RECORDS
Men Of Standard, Title TBD

TOMMY BOY GOSPEL

"Keeping It Real," compilation feat. new material by Fred Hammond, Radical For Christ and John P. Kee, plus new artists
Kim Burrell, "Everlasting Life"

VERITY RECORDS

Yolanda Adams, Title TBD

"The Real Meaning Of Christmas" Vol. 2, feat. various Verity artists
VIP Mass Choir, "Any Day"

WORD RECORDS

Rev. Milton Brunson's Thompson Community Singers, "Fifty Blessed Years"
New Direction, "New Direction"
Shirley Caesar, "Shirley Caesar At Christmas"
Marvin Sapp, Title TBD

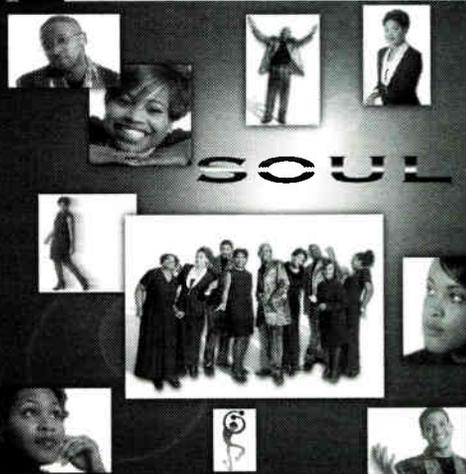
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Soul's self-titled release is rooted in urban, gospel, funk, hip-hop and a powerful message. This is today's music meeting youthful Christians without compromise. From the writers and producers of Fred Hammond, Commissioned, Ce Ce Winans, Yolanda Adams, Angie and Debbie, Kenny Smith, Dawkins & Dawkins, and The Washington State Mass Choir comes the very definition of being saved, sanctified, and full of Soul.

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Midterm Report

Year-To-Date Gospel Charts

The recaps in this Spotlight are compiled from the Dec. 6, 1997, issue (the beginning of the chart year) through this year's Aug. 1 issue and offer a year-to-date preview of how the Top Gospel Albums and Top Gospel Catalog Albums will look in the Year In Music issue.

Rankings are determined by accumulating SoundScan sales information for each week a title appears on the chart including weeks that the chart does not publish. Titles are considered catalog two years after the date of release unless they remain in the top half of the Billboard 200.

There are two listings for the eponymous Kirk Franklin And The Family album on the Gospel Catalog recap. In May, Gospo Centric changed its distribution from EMD to Universal. The titles are tracked separately and enough units of the Universal product sold during the recap period to ensure its inclusion. Similarly, the Kirk Franklin And The Family title "Whatcha Lookin' 4" appears on both the Top Gospel Catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough units to make the list.

The recaps were compiled by Gospel chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.



Kirk Franklin & The Family

Top Gospel Artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	KIRK FRANKLIN (1)	B-Rite/Interscope (1) Gospo Centric
2	GOD'S PROPERTY (1)	B-Rite/Interscope
3	BEBE WINANS (1)	Atlantic/AG
4	KAREN CLARK-SHEARD (1)	Island
5	CECE WINANS (1)	Pioneer/AG
T6	RADICAL FOR CHRIST (2)	Verity
T6	FRED HAMMOND (2)	Verity
B	DONNIE McCLURKIN (1)	Warner Alliance
T9	NEW LIFE COMMUNITY CHOIR (1)	New Life/Verity
T9	JOHN P. KEE (1)	New Life/Verity

Top Gospel Albums

Pos.	TITLE—Artist—Imprint/Label
1	GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
2	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS—Various Artists—Verity
3	BEBE WINANS—BeBe Winans—Atlantic/AG
4	FINALLY KAREN—Karen Clark-Sheard—Island
5	STRENGTH—The New Life Community Choir Featuring John P. Kee—New Life/Verity
6	PAGES OF LIFE CHAPTERS I & II—Fred Hammond & Radical For Christ—Verity
7	THE PREACHER'S WIFE—Soundtrack—Arista
B	EVERLASTING LOVE—CeCe Winans—Pioneer/AG
9	DONNIE McCLURKIN—Donnie McClurkin—Warner Alliance
10	TODAY'S GOSPEL MUSIC COLLECTION—Various Artists—CGI
11	LIVE IN DETROIT—Vickie Winans—CGI
12	LIVING THE DREAM: LIVE IN WASHINGTON D.C.—The Canton Spirituals—Verity
13	A MIRACLE IN HARLEM—Shirley Caesar—Word/Epic
14	LIVE IN LONDON AT WEMBLEY—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
15	WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
16	THE SPIRIT OF DAVID—Fred Hammond & Radical For Christ—Verity
17	LIVE IN OAKLAND — HOME AGAIN—Daryl Coley With The New Generation Singers Reunion Choir—Verity
18	GREATEST HITS—BeBe & CeCe Winans—Sparrow/EMI
19	COME WALK WITH ME—Oleta Adams—Harmony
20	BOLD—Angie And Debbie—ATF/Diamante
21	VIRTUE—Virtue—Verity
22	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR—The Motor City Mass Choir—Integrity/Word/Epic
23	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!—T.D. Jakes—Integrity/Word/Epic
24	STILL STANDING—The Williams Brothers—Blackberry/Malaco

25	LIVE AT AZUSA 2 PRECIOUS MEMORIES—Carlton Pearson—Worner Alliance
26	GRACE AND MERCY—Marvin Sapp—Word/Epic
27	NO ONE ELSE—Kurt Carr Singers—Gospo Centric
28	YOLANDA LIVE IN WASHINGTON—Yolanda Adams—Verity
29	HEART OF A LOVE SONG—William Becton & Friends—CGI
30	TESTIFY—Dottie Peoples—Atlanta Int'l
31	SO GOOD!—Colorado Mass Choir Featuring Joe Pace—Verity
32	ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity
33	GOSPEL'S GREATEST HITS VOLUME III—Various Artists—Platinum/Light/CGI
34	UNDER THE INFLUENCE—Anointed—Word/Epic
35	REFLECTIONS—O'Landa Draper & The Associates—Warner Alliance
36	DON'T GIVE UP—James Grear & Co.—Born Again/Pandisc
37	SO YOU WOULD KNOW—The GMWA Gospel Announcers Guild Radio Angels—Aheo Int'l Music/Starsong
38	NOW THAT I'M HERE—Beverly Crawford—Warner Alliance
39	HELLO CHRISTMAS—Donald Lawrence Featuring The Tri-City Singers—Crystal Rose
40	ALL TO THE GLORY OF GOD—Wanda Nero Butler—Sound Of Gospel

Top Gospel Labels

Pos.	LABEL (No. Of Charted Albums)
1	VERITY (14)
2	INTERSCOPE (2)
3	AG (2)
4	CGI (13)
5	EPIC (6)

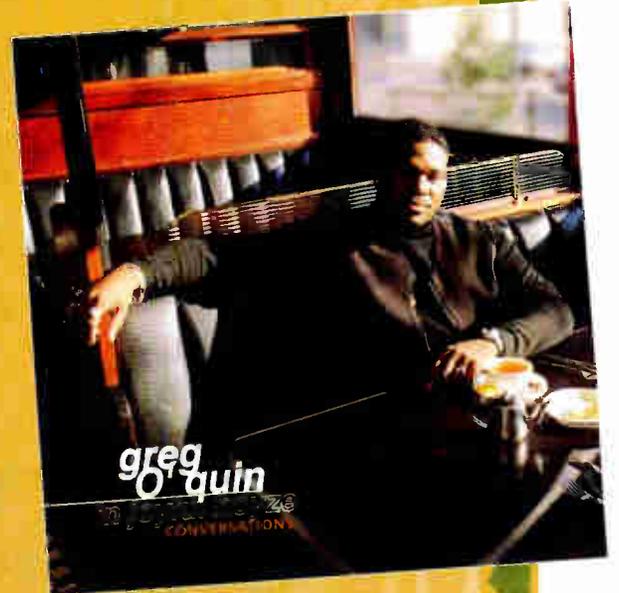
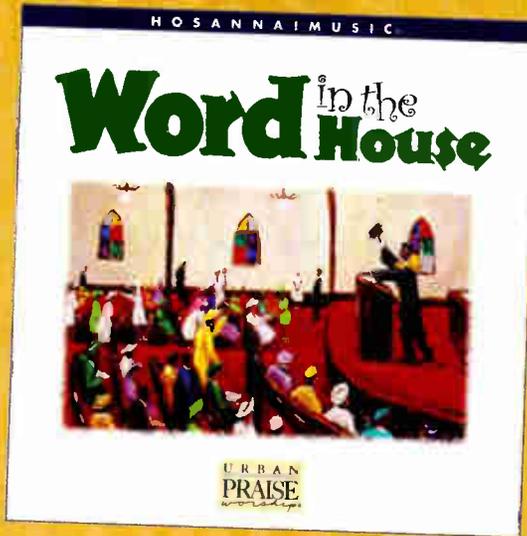
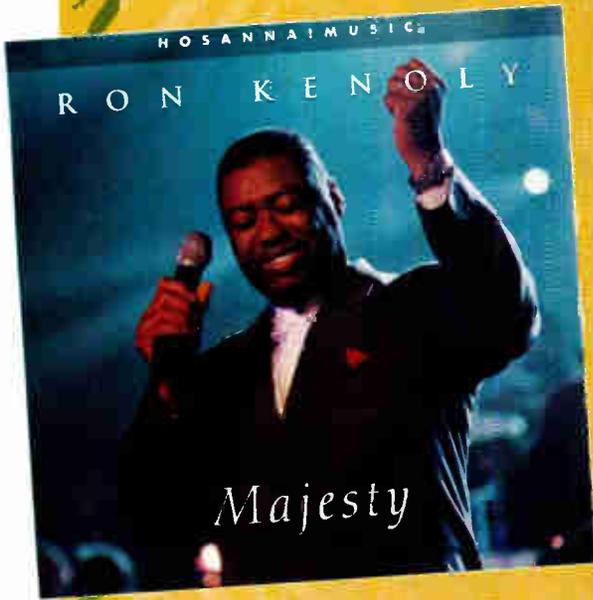


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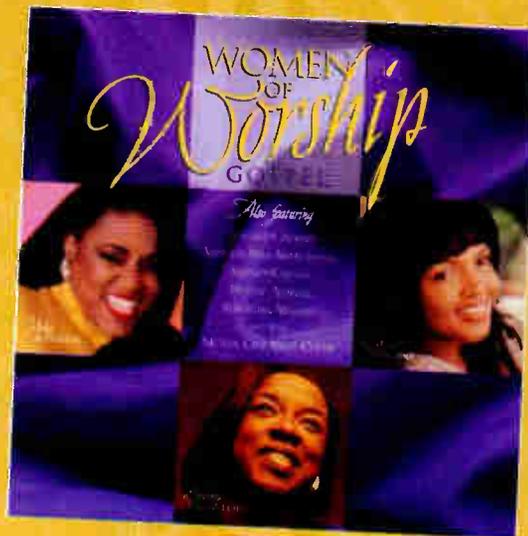
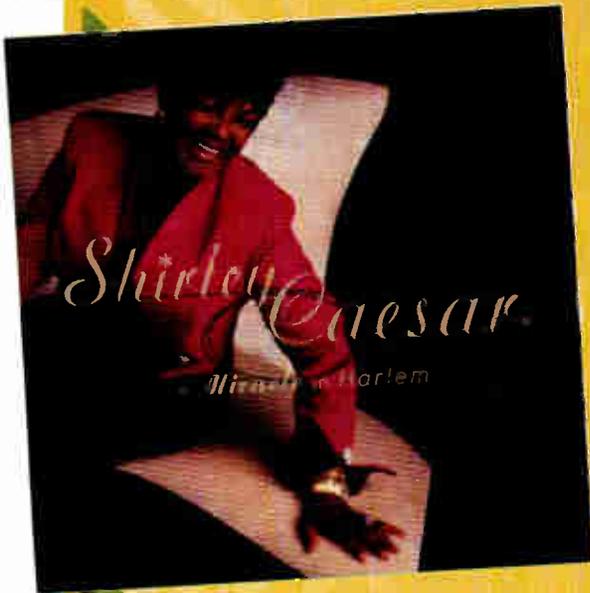


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Gospel Music

YEAR-TO-DATE CHARTS

Continued from page 50

Top Gospel Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 VERITY (13)
- 2 B-RITE (1)
- 3 ATLANTIC (1)
- 4 CGI (10)
- 5 ISLAND (1)
- 6 WARNER ALLIANCE (5)
- 7 NEW LIFE (1)
- 8 WORD (5)
- 9 ARISTA (1)
- 10 PIONEER (1)

Top Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (15)
- 2 UNIVERSAL (2)
- 3 WEA (9)
- 4 PGD (14)

5 INDEPENDENTS (28)

- 6 SONY (6)
- 7 EMD (8)



Top Gospel Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric
- 2 ALONE IN HIS PRESENCE—CeCe Winons—Sparrow
- 3 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 4 GOSPEL'S GREATEST HITS—Various Artists—CGI
- 5 THE INNER COURT—Fred Hammond & Rodicool For Christ—Benson
- 6 THE CALL—Anointed—Word/Epic
- 7 SHOW UP!—The New Life Community Choir Featuring John P. Kee—Verity
- 8 THE LIVE EXPERIENCE—Helen Boylor—Word/Epic
- 9 THE REAL MEANING OF CHRISTMAS—Various Artists—Verity
- 10 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric/Interscope
- 11 LIVE IN MEMPHIS—The Conton Spirituols—Blockberry/Moloco
- 12 CHRISTMAS AT BROOKLYN TABERNACLE—The Brooklyn Tabernacle Choir—Warner Alliance
- 13 LIVE IN NEW YORK BY ANY MEANS...—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- 14 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric/Interscope
- 15 ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity

GREAT IN '98

Continued from page 45

have risen as well. They're up about 20% for us. Unfortunately, our margin of error is smaller. If we miss and lose sight of the bottom line, we're out of business."

"In 1990, when I first came to Warner Alliance," recounts Demetrius Alexander-Stewart. "It cost maybe \$50,000 to make an album. Now, it's an easy \$150,000. That has led to more qualitative rosters. Marketing dollars have skyrocketed in order to compete and to help distribution companies do what they have to do. Campaigns in chain stores make all the difference,

ting your hand off," says Blackwell.

SPIRIT ON THE AIR

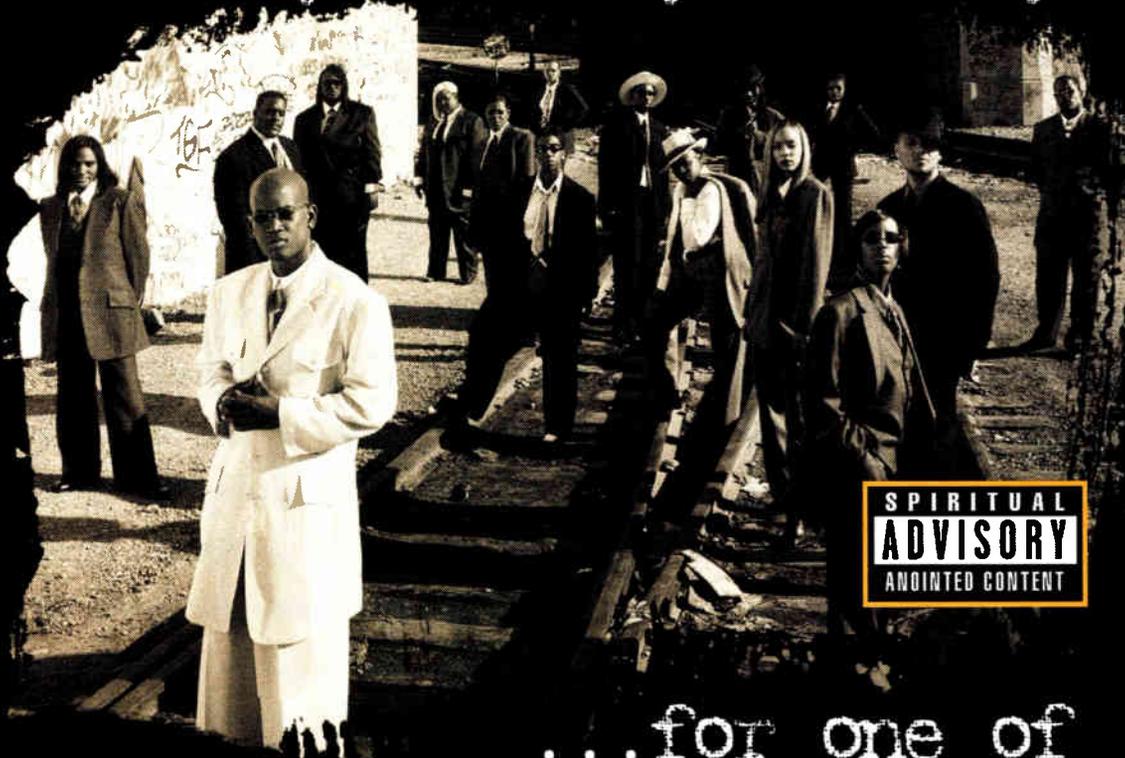
However, for all of the headway at retail, Elroy Smith, GM at WGCI in Chicago, reports that progression at urban radio is slow.

"The songs have to be magical to capture the kind of attention Kirk Franklin's 'Why We Sing' did. This year, we played 'Nothing Without You' by Karen Clark, which was marginal, but I'm looking for the next 'Why We Sing.' Hearing it outside of gospel programming struck a nerve in people's heart. It made you stop and think about your spirituality. It's hard to duplicate that, but the door is open.

"What makes gospel music is the gospel and not the music."

—Jerry Mannery, Malaco Records

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- Brent Jones is considered by many to be the originator of "Hip-Hop Gospel"
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- Performed on the Trinity Broadcasting Network
- Songwriter for the Gospel Workshop of America and many recording artists
- Seen by thousands annually at nationwide performances
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and, even though they are not always reflective of your base, you have to compete in their world. For us, the biggest growth is in packaging. We didn't used to have stylists and makeup people. Now, you've got the whole nine yards."

Some observers, like Crystal Rose Records CEO Brian Spears, are concerned about the dramatic increase in costs. "The majors are clouding what we've tried to establish as core gospel labels and setting some unrealistic standards," Spears contends. "It's nothing for them to sink \$100,000 into a core marketing plan, but we're dealing with [budgets of] anywhere from \$20,000 to \$50,000. They'll manufacture 70,000 records and then leap on the charts. We have to be much more prudent."

Fact is, rising costs are what's behind the groundswell movement toward the creative mergers and alliances that have become all too commonplace—as independent gospel labels recognize the need for distribution at mainstream retail outlets as well as the increasingly lucrative CBA (Christian bookstore) marketplace.

"The CBA marketplace is still a sleeping giant," Central South's Blackwell maintains. Known in the CBA market as the gospel one-stop, his company, Central South Gospel, services major record chains like Family Bookstores, Lemstone's and Baptist Bookstores—all of whom are reporting a dramatic upsurge in gospel sales. "If you don't have a solid CBA distributor, you're cut-

Inspirational/R&B cuts like 'Stomp' are pretty safe, but people are still tiptoeing around the more traditional gospel."

For those like Carla Williams, director of marketing at New York-based Verity Records, that is not a concern.

"We're not looking for a song to cross over," Williams states. "The mandate we've been given is to maintain the integrity of gospel, so we're not necessarily targeting urban radio. If it happens, we will get behind the record, but I believe it's a mistake to go after urban radio."

PRODUCTION UP, STEREOTYPES DOWN

Besides, listenership is not only up 8.9% at Christian radio, but the number of radio stations programming gospel into some—if not all—of their dayparts has skyrocketed to over 1,200 throughout the nation.

"I've never seen the potential for sales so much as I have in this market," observes Alan Freeman, CEO at Atlanta International Records. "Production is up, and stereotypes are down, and that's across the board. There was once a general perception that traditional was not as sophisticated or polished. These days, traditional artists are just as talented and sophisticated, and lines between the two are being blurred."

Indeed, the tides have turned. Where the musical mix was once 70/30 in the ratio of traditional

Continued on page 54

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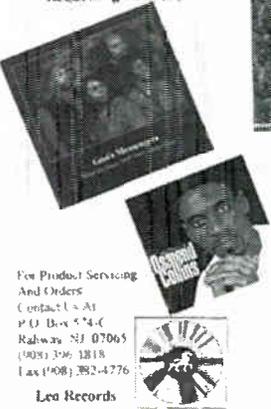
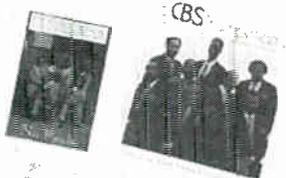


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GREAT IN '98
Continued from page 52

gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.

HOOK, LINE AND SINKER

"The consensus is that the marketplace is going contemporary, but, as long as there are churches, there will be traditional gospel," declares Mannery, whose label is known for their solid traditional roster, including such stellar names as Willie Neal Johnson & The Gospel Keynotes, Dorothy Norwood and the best-selling Mississippi Mass Choir. "What makes gospel is the gospel and not the music. It's like fishing. All of us are

using different bait and tackle, but the idea is to catch fish—and down here at Malaco, we're not going hungry."

Malaco isn't the only traditional label doing well. The fact is, pre-orders on the latest project from Dottie Peoples—AIR's biggest seller—reached 45,000 units. Peoples joins the ranks of those like Shirley Caesar, the Canton Spirituals and the Williams Brothers, who are helping to drive sales from gospel's traditional base.

But in many cases, remarks Doug Williams, president/CEO at Blackberry Records and member of the

ties, while customizing their forum to meet the needs of black artists in the gospel arena. One tangible expression of the sincerity of the new outreach was the presentation of a "black gospel" category on their recent Dove Awards telecast.

"In the past, we have not done any 'genre' awards on the air," Breeden reveals. "We've had performances by black artists for years, but this year we began recognizing the whole family of black-music artists by actually having an award given away on the telecast."

"You're seeing a new kind of teamwork throughout the indus-

Where the musical mix was once 70/30 in the ratio of traditional gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.

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famed Williams Brothers quartet, "That has just as much to do with the artist. Gone for good are the days when artists were uneducated as to what was going on in the business or their own careers. Today's artist is a lot smarter, and I'm also noticing a unity among artists in collaborative efforts. There's a realization that we do need each other to collectively take gospel to the next level. Even though the business is competitive, we're after the same goals."

A prime illustration of the newfound unity among today's savvy artists are the dynamic collaborations of gospel's heavy hitters on some much-anticipated releases, including Kirk Franklin & The Family. His yet-to-be-titled September release will feature Donnie McClurkin, Fred Hammond and Rance Allen, as well as Mary J. Blige, Crystal Lewis and famed rocker Bono of U2.

EBONY AND IVORY

Not only are the artists coming together; another benefit of the gospel explosion are efforts toward greater fusion between the CCM and gospel marketplace.

"I do hear discussions of doing more to address racial unity than ever before," notes Frank Breeden, president of the Nashville-based Gospel Music Association. Breeden recently appointed a racial task force to establish a framework to collectively impact both communi-

ties," says Mack-Lataillade, "particularly at secular labels. Instead of going with the attitude that they know better than anyone else, secular companies are coming to rely on experts in our field to lead. That's why they're doing so well. I worked Kirk Franklin for three years. It didn't happen all at once. Finally, people are beginning to look at the whole picture."

But, while gospel's viability is no longer being challenged, its staying power is—despite the fact that it has traditionally enjoyed a longer shelf life.

"Its shelf life is one of its key advantages," reports Jazzy Jordan, VP of marketing for Jive/Verity Records. "If you ship a lot of records, you don't get a lot back. Take Richard Smallwood's 'Adoration' album. It was released April 19, 1997 and is still scanning 800 to 1,000 units a week."

According to Alexander-Stewart, "aside from bigger shipments, the biggest indication of gospel's stability and sustenance is that we're seeing 10,000 units a week being scanned on a gospel piece that doesn't involve Kirk Franklin—i.e. Fred Hammond, Karen Clark or WOW Gospel."

"The question is: Can gospel feed its base as it crosses over into mainstream and still maintain its message? While people sometimes confuse rhythm for compromise, if the music maintains the gospel message, there is no compromise." ■

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IMAGE MAKEOVER
Continued from page 16

DreamWorks, and savvy gospel producers Louis "Buster" Brown and Scott "Shavoni" Parker—underscores a growing receptiveness towards inclusion of gospel artists on big-budget soundtracks, as well as a significant trend among gospel producers toward collaborations with artists outside the gospel genre.

Just last year, the Williams Brothers teamed with Stevie Wonder on a song and video on their 1997, "Still Standing" album. Word Records is hoping to tap Savion Glover on the fall debut of a group called New Direction. And Kirk Franklin & The Family's September release will feature Rance Allen, Fred Hammond and Donnie McClurkin, along with Mary J. Blige, Crystal Lewis and Bono.

PRIME TIME

"We're in our prime," stresses Marvie Wright, marketing manager at Word Records. "It seems to be an effortless increase, and multimedia is the wave, especially through the year 2000. Everybody will be forced to create more multimedia avenues in their marketing plans for the development of new artists. That means more money, but it will also mean more revenue and exposure."

Such moves are paying off. B-Pite Records dug deep for a concept video, directed by R. Kelly and starring Kirk Franklin, for its July debut of a new female trio dubbed Trin-i-tee 5:7. But before its official release, the lead single was logging airplay on urban stations and pre-orders neared 100,000.

"We're learning to leverage our dollars more effectively with choices that have a multiplied effect in different venues, be it magazines or gospel

The Verity imprint will team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

tours," states Chuck Myricks, VP/GM for Word Gospel. "That's as long as we continue to play by our rules. We can't go mainstream and lose our distinctions. We don't just do music. We do gospel music."

GATORADE AND KFC

"These days, gospel is fitting a broader format," explains Hairston-Harris. "What gospel marketers are finding is that not only do people who like gospel no longer fit the stereotype of what people once thought, but the same is true with gospel music. It just wasn't marketed in places where they could get it."

"In years past, if radio didn't pick up on it, you dropped it and moved on to the next release," recounts Myra Walker, director of A&R for



CGI Records. "But if you can create a buzz in the other areas, radio will jump on the bandwagon. Today, gospel has become so multifaceted that, if you don't shake all the bushes, you're shooting yourself in the foot.

We're encouraged to think outside of the box."

Thinking outside the box has meant inclusion of their music on a CD being distributed by Gatorade to active individuals and a forthcoming promotion with Kentucky Fried Chicken that will make a gospel compilation—one of four compilations provided through Platinum Entertainment—available for sale in franchises in Memphis, which has been designated as a test market.

"Corporations and other entities not normally associated with gospel are finding it profitable to align themselves with gospel music," Walker observes.

Such is the case with Revlon, who last year launched a National Choir Robe Competition after having sponsored CeCe Winans, "Alone In His

Presence Tour" in 1996.

"Why gospel music? Gospel music is a major force in the African American community, which sends a positive message to millions of listeners", notes Marla Jones, VP of marketing for Revlon Professional. "By supporting gospel music, we are helping send the message to consumers about inner as well as outer beauty."

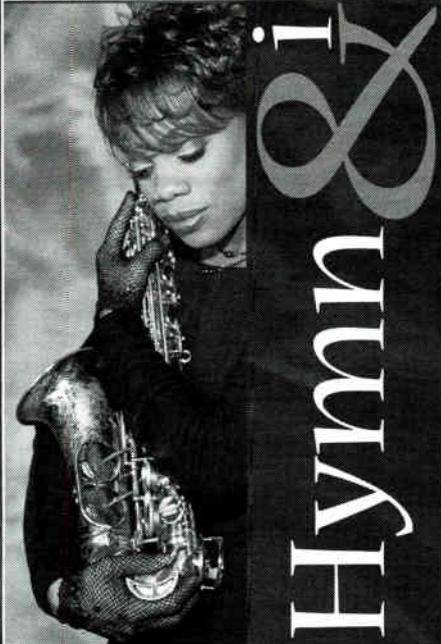
"When we started out, many of our clients were afraid to touch gospel music because of the political associations of being associated with any form of religion. But corporate America is realizing the importance and the value of supporting the black church," reports Melanie Few, whose Atlanta-based firm, Results, Inc., counts Revlon and Church's Fried Chicken among its corporate clients.

Kirk Franklin recently signed an agreement to open 15 Church's Chicken restaurants. (Franklin will become one of the firm's celebrity pitchmen).

The Internet is yet another source of gospel growth, though the majority of gospel executives admit that they are only now beginning to see how valuable a tool it can be.

But for all its technical advances, Walker and others are enthused about an even more exciting trend on the gospel front. "It's become almost fashionable for celebrities and athletes like Denzel Washington, Magic Johnson and Deion Sanders to admit that they have a relationship with the Lord," Walker maintains. "They are just about the best endorsements the gospel industry can get, and they've come free." ■

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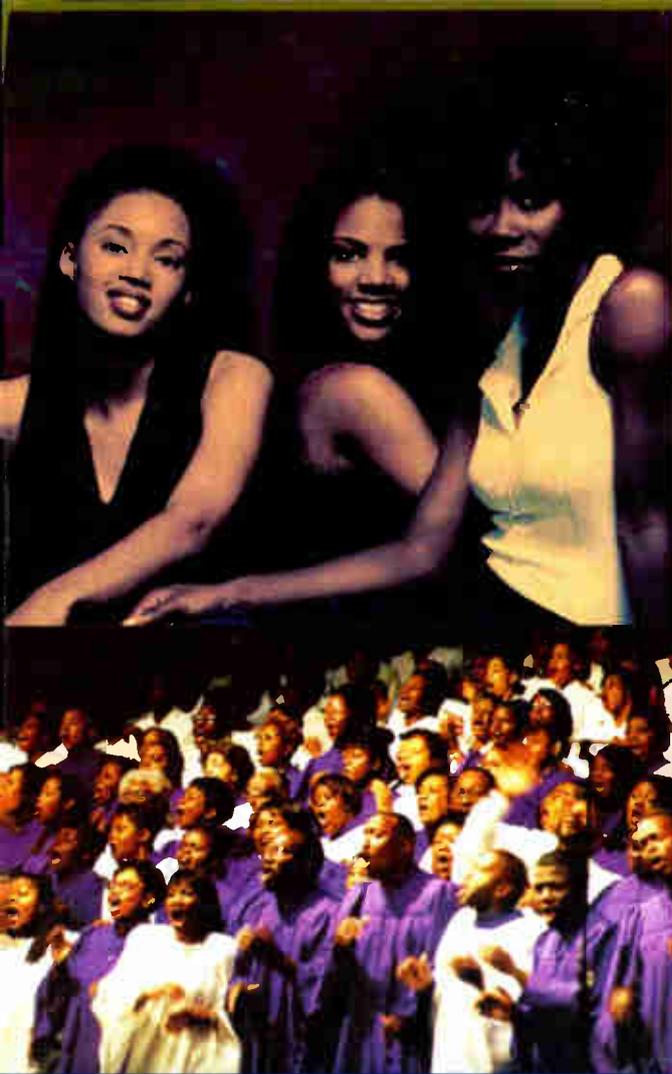


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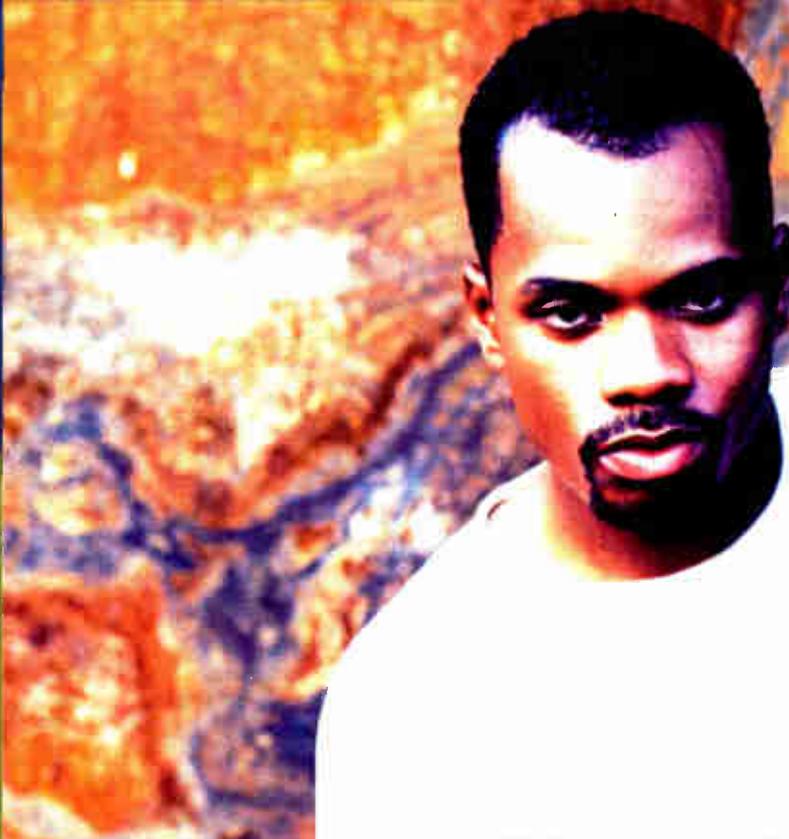
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Latin Notas



by John Lannert

PRESIDENTE, NÚMERO UNO: Festival Presidente de Música Latina earned the highest gross in Amusement Business' Boxscore listing that appeared in the July 18 issue of Billboard.

The event, which took place June 26-28 at Estadio Olímpico Juan Pablo Duarte in Santo Domingo, the Dominican Republic, rang up \$1.6 million. Ticket prices ranged from \$10 to \$13.

Headlined by such big names as Sony Discos' Ricky Martin and Alejandro Fernández, BMG's Juan Gabriel, and WEA Latina's Maná, Festival Presidente drew three sellout crowds whose aggregate attendance was 155,000.

Festival Presidente was promoted by Cárdenas/Fernández & Associates and Cervecería Nacional Dominicana, a brewing firm that makes Presidente beer.

WSKQ-FM, NÚMERO UNO: Though its 12-plus rating slipped 6.1-5.9, New York tropical station WSKQ-FM tied AC WLTW-FM for first place in Arbitron's spring '98 book. WSKQ's rise to the top marks the first time a Spanish-language station has reached No. 1 in the New York market.

STATESIDE UPDATE: Contemporary Christian

star Jaci Velásquez has signed a five-album, Spanish-language deal with Sony Discos. The label debut of the powerhouse 18-year-old singer, whose current eponymous disc on Myrrh topped Billboard's Top Contemporary Christian chart, will be a secular disc produced by Rudy Pérez.

Cuban *bolerista* **Nico Membiela**, best known for such hits as "Contigo Besos Salvajes," "Orgullo," and "Dos Vidas," died of heart failure July 13 in Hialeah Gardens, Fla. He was 84.

Rudy Treviño resigned his post as executive director of Texas Talent Musicians Assn., organizer of the Tejano Music Awards. He gave no reason for his resignation.

Delia Orozco has been upped to associate director of Latin music for BMI. She was BMI's regional manager of Latin music.

CMT International has named **María Gómez** director of affiliate relations for Latin America. She was affiliate director of CBS Telenoticias, Latin America.

WTAQ-FM Chicago has switched format from regional Mexican to Radio Disney, a kiddie talk format. The station has been dropped from the list of reporting stations to Hot Latin Tracks, effective this issue.

BMG's **Cristian** and **Alejandra Guzmán** are among the stars booked to play Reventón Super Estrella, a six-hour music festival to take place Saturday (1) at the Universal Amphitheatre in Universal City, Calif. Sponsored by KSSE-FM Los Angeles, Reventón also will feature scheduled sets from EMI Latin's hot balladeer **Carlos Ponce** and pop/dance labelmates **Sentidos Opuestos**; Fonovisa crooner **Jordi**; PolyGram Latino pop vocal groups **Kabah** and **Caló**; and Uni-

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	1	9	ALEJANDRO FERNANDEZ SONY DISCOS 3 weeks at No. 1	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	2	2	8	CARLOS PONCE EMI LATIN	REZO F.PINERO JR. (C.PONCE, F.PINERO JR.)
3	3	3	10	VICTOR MANUELLE SONY DISCOS	SE ME ROMPE EL ALMA R.SANCHEZ, V.MANUELLE (G.FRANCISCO)
4	6	4	16	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUIAR (FATO)
5	4	8	6	SERVANDO Y FLORENTINO WEA LATINA	ALIVIAMME S.GEORGE, A.SALAS (R.MONTANER)
6	8	5	6	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
7	7	12	7	RICARDO ARJONA SONY DISCOS	DIME QUE NO R.ARJONA (R.ARJONA)
*** GREATEST GAINER ***					
8	28	—	2	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M.TEJADA (C.BLANES, S.FACHELLI)
9	19	24	13	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO, PENA, M.ANTHONY, J.LUGO (F.ARIAS)
10	21	—	2	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA, J.CASTRO (E.CRESPO)
11	10	6	10	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
12	13	16	4	GRUPO MANIA SONY DISCOS	CORAZONCITO O.SERRANO, F.MENDEZ (B.SERRANO)
13	9	11	9	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
14	11	13	28	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
15	5	7	15	ELVIS CRESPO SONY DISCOS	SUAVEMENTE R.CORA, E.CRESPO, L.A.CRUZ (E.CRESPO)
16	12	10	25	RICKY MARTIN SONY DISCOS	VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
17	14	21	8	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
18	17	22	5	LOS TEMERARIOS FONOVISIA	BOTELLA ENVENENADA A.ANGEL ALBA (C.REYNA)
19	16	15	5	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIJU (M.MENDEZ GUIJU)
20	18	23	5	CHARLIE ZAA SONOLUX/SONY DISCOS	DESENGANOS C.ZAA (F.FERREIRO, F.FREGOSO)
21	NEW	—	1	SON BY FOUR RJO	NADA O.ALFANNO (O.ALFANNO)
22	15	14	7	TITO NIEVES RMM	COMO UN NIÑO CELOSO R.GONZALEZ, L.GARCIA (R.MONCLOVA)
23	27	32	4	INTOCABLE EMI LATIN	AMOR MALDITO J.LAYALA (M.MENDOZA)
24	35	30	4	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
25	NEW	—	1	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EL MEDIO P.RAMIREZ (M.MONTERROSAS)
26	23	18	24	ALEJANDRO FERNANDEZ SONY DISCOS	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
27	NEW	—	1	MANNY MANUEL MERENGAZO/RMM	POR EL AMOR DE UNA MUJER B.SOSA, R.ORLANDO (D.C.DE LA CAMPA, J.GONZALES LOPEZ)
28	RE-ENTRY	15	15	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E.RUFFINENGO, M.A.ARENAS (A.SANZ)
29	26	—	2	ROSCO UNIVERSAL LATINO	PARA SIEMPRE R.ROSA, D.CHILD (R.MARTINEZ, D.CHILD, W.A.MARTINEZ)
30	NEW	—	1	AEROSMITH COLUMBIA	I DON'T WANT TO MISS A THING M.SERLETIC (D.WARREN)
31	30	—	3	LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	PARA ESTAR CONTIGO S.GEORGE (R.PEREZ, R.LIVI)
32	25	—	2	JARABE DE PALO EMI LATIN	EL LADO OSCURO JARABE DE PALO, J.DWORNIAK (JARABE DE PALO)
33	NEW	—	1	FULANITO CUTTING	EL CEPILLO WINDOSE INT'L (R.VARGAS, W.ROSA)
34	NEW	—	1	EL REENCUENTRO FONOVISIA	DULCES BESOS R.REYES (NOT LISTED)
35	NEW	—	1	INDIA RMM	COSTUMBRES I.INFANTE (J.GABRIEL)
36	38	37	3	LOS INVASORES DE NUEVO LEON EMI LATIN	A MI QUE ME QUEDO R.LEJA (M.A.PEREZ)
37	20	19	8	GRACIELA BELTRAN EMI LATIN	ROBAME UN BESO J.SEBASTIAN (J.SEBASTIAN)
38	31	39	20	INTOCABLE EMI LATIN	ERES MI DROGA J.LAYALA (M.MENDOZA)
39	NEW	—	1	TIRANOS DEL NORTE SONY DISCOS	SOL TIRANOS DEL NORTE (G.COTA)
40	29	25	13	MYRIAM HERNANDEZ SONY DISCOS	HUELE A PELIGRO H.GATICA, M.HERNANDEZ (A.MANZANERO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
17 STATIONS		15 STATIONS		69 STATIONS	
1	CARLOS PONCE EMI LATIN REZO	1	VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL ALMA	1	LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE AMO
2	ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...	2	SERVANDO Y FLORENTINO WEA LATINA ALIVIAMME	2	GRUPO LIMITE RODVEN/POLYGRAM LATINO TU OPORTUNIDAD
3	RICARDO ARJONA SONY DISCOS DIME QUE NO	3	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON...	3	BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
4	CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	4	ELVIS CRESPO SONY DISCOS TU SONRISA	4	PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO...
5	RICKY MARTIN SONY DISCOS VUELVE	5	GRUPO MANIA SONY DISCOS CORAZONCITO	5	LOS TEMERARIOS FONOVISIA BOTELLA ENVENENADA
6	LUIS MIGUEL WEA LATINA SABOR A MI	6	MARC ANTHONY RMM NO ME CONOCES	6	INTOCABLE EMI LATIN AMOR MALDITO
7	ONDA VASELINA SONY DISCOS TE QUIERO TANTO...	7	ELVIS CRESPO SONY DISCOS SUAVEMENTE	7	ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...
8	JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	8	SON BY FOUR RJO NADA	8	JOAN SEBASTIAN MUSART/BALBOA GRACIAS...
9	AEROSMITH COLUMBIA I DON'T WANT TO MISS A...	9	CARLOS PONCE EMI LATIN REZO	9	VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
10	CHARLIE ZAA SONOLUX/SONY DISCOS DESENGANOS	10	TITO NIEVES RMM COMO UN NIÑO CELOSO	10	LOS INVASORES DE NUEVO LEON EMI LATIN A MI QUE...
11	GRUPO MANIA SONY DISCOS CORAZONCITO	11	MANNY MANUEL MERENGAZO/RMM POR EL AMOR DE...	11	GRUPO LIMITE RODVEN/POLYGRAM LATINO SENTIMIENTOS
12	ALEJANDRO SANZ WEA LATINA CORAZON PARTIO	12	AEROSMITH COLUMBIA I DON'T WANT TO MISS A...	12	GRACIELA BELTRAN EMI LATIN ROBAME UN BESO
13	ELVIS CRESPO SONY DISCOS TU SONRISA	13	LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA PARA ESTAR CONTIGO	13	INTOCABLE EMI LATIN ERES MI DROGA
14	EL REENCUENTRO FONOVISIA DULCES BESOS	14	INDIA RMM COSTUMBRES	14	TIRANOS DEL NORTE SONY DISCOS SOL
15	JARABE DE PALO EMI LATIN EL LADO OSCURO	15	FULANITO CUTTING EL CEPILLO	15	LOS PALOMINOS SONY DISCOS TE SEGUIRE

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)

versal Latino techno/pop outfit **Moenia**. A portion of the festival's proceeds will be donated to the National Hispanic Scholarship Fund.

OUTDOOR DELIGHT: Several top-flight Latino and Brazilian artists will take the stage during the closing weekend of the 28th edition of Lincoln Center Out-of-Doors, which is set to kick off Aug. 9.

Slated to perform Aug. 28 at Damrosch Park are hot Cuban act **Son 14** and trombonist virtuoso **Jimmy Bosch**.

Mexican diva **Eugenia León** is scheduled to appear Aug. 30 at North Plaza; also booked to appear that day at Damrosch Park are Brazilian sirens **Leila Pinheiro** and **Patricia Marx**.

CHART NOTES, RETAIL: After five weeks of playing second banana to **Ricky Martin's** "Vuelve" (Sony Discos), **Elvis Crespo's** "Suavemente" (Sony Discos) reclaims the headlining position of The Billboard Latin 50 on sales that jumped 16% to 8,600 pieces.

Though bumped back to second, "Vuelve" rose in sales volume from 7,500 units to 8,000 units. The forthcoming single, "Perdido Sin Ti"—the best track on the disc—should spark even greater numbers.

"Suavemente," while retaining the top rung on the tropical/salsa genre chart for the eighth consecutive week, rockets 177-157 with a bullet on The Billboard 200, where the al-

bum has spent seven weeks.

Similarly, "Vuelve," now atop the pop genre chart for 14 straight weeks, leaps 174-159 with a bullet on The Billboard 200. "Vuelve" has logged 21 weeks on the latter chart.

"Suavemente" and "Vuelve" continue to lead a sales surge that is most uncommon for the stateside summer months. Sales this issue are 109,500 units, compared with 66,000 pieces sold during the similar week in 1997.

Unlike summers past, some record labels are keeping the sales heat on at retail with discount programs and robust advertising support.

Holding at No. 1 on the regional Mexican genre chart for the third week in a row is "Amor Platónico" by **EMI Latin's** sizzling **grupo Los Tucanes De Tijuana**. Also, **EMI Latin's** distributed label **Disa** keeps raising its profile on the regional Mexican genre chart, where it has had three titles for the fifth week in a row.

Finally, **Sony Discos** would hardly seem to have enough space for its deep roster, but keep an eye on **Onda Vaselina's** peppy, rhythmic pop album "Entrega Total," which debuts at No. 50 on this issue's Billboard Latin 50. This polished, clean-cut boy/girl crew from Mexico already has a top 40 hit on Hot Latin Tracks, "Te Quiero Tanto, Tanto," and its latest album is bursting with other breezy, anthemic love songs, including "Extragrande," "Un Pie Tras Otro Pie," and "Nunca Te Olvi-

daré."

CHART NOTES, RADIO: For the second straight week, there are no changes atop Hot Latin Tracks and the three genre charts. **Alejandro Fernández's** "Yo Nací Para Amarte" stays at No. 1 on Hot Latin Tracks for the third week running. **EMI Latin** holds down the top slot of two of the three genre charts for the third successive week, as **Carlos Ponce's** "Rezo" rides high on the pop chart for the sixth week in a row, and **Los Tucanes De Tijuana's** "Desde Que Te Amo" does likewise on the regional Mexican chart for the third consecutive week.

Sony Discos' hot salsa Víctor Manuelle remains No. 1 on the tropical/salsa chart for the second consecutive week with "Se Me Rompe El Alma."

SALES STATFILE: The Billboard Latin 50: this issue: 109,500 units; last issue: 104,500 units; similar week in 1997: 66,000 units.

Pop genre chart: this issue: 42,000 units; last issue: 41,500 units; similar week in 1997: 22,000 units.

Tropical/salsa chart: this issue: 37,000 units; last issue: 34,500 units; similar week in 1997: 14,000 units.

Regional Mexican: this issue: 25,500 units; last issue: 25,500 units; similar week in 1997: 26,000 units.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. A MI QUE ME QUEDO (Ser-Ca, BMI)
- 5 ALIVIA ME (EMI April, ASCAP)
 - 23 AMOR MALDITO (Ser-Ca, BMI)
 - 14 ASI FUE (BMG, ASCAP)
 - 18 BOTELLA ENVENENADA (Marfere, BMI)
 - 22 COMO UN NIÑO CELOSO (Samalea Songs, ASCAP)
 - 8 CORAZON ENCADENADO (Copyright Control)
 - 28 CORAZON PARTIO (Copyright Control)
 - 12 CORAZONCITO (Sony/ATV, BMI)
 - 35 COSTUMBRES (BMG Songs, ASCAP)
 - 6 DESDE QUE TE AMO (Mas Flamingo, BMI)
 - 20 DESENGANOS (DERRUMBES, POR QUE ERES ASI?) (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 7 DIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
 - 34 DULCES BESOS (Copyright Control)
 - 33 EL CEPILLO (Dose Rocks, ASCAP/Rice Boy, ASCAP/Cutting Records, ASCAP)
 - 32 EL LADO OSCURO (Copyright Control)
 - 38 ERES MI DROGA (Copyright Control)
 - 24 GRACIAS POR TANTO AMOR (Vander, ASCAP)
 - 40 HUELE A PELIGRO (Manzmusic, ASCAP/D'Nico Int'l., BMI)
 - 30 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
 - 25 ME VOY A QUITAR EL MEDIO (Copyright Control)
 - 21 NADA (New Edition EMOA, SESAC)
 - 9 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 26 NO SE OLVIDAR (FIPP, BMI)
 - 31 PARA ESTAR CONTIGO (JHMC, ASCAP/Lvi, ASCAP/MCA, ASCAP)
 - 29 PARA SIEMPRE (Unique Animal, BMI/DESMOPHOBIA, ASCAP/PolyGram International, ASCAP)
 - 27 POR EL AMOR DE UNA MUJER (Intersong, ASCAP/Otilia, SGAE)
 - 4 POR MUJERES COMO TU (Vander, ASCAP)
 - 17 QUIERO VOLVER (Ernesto Musical)
 - 2 REZO (FIPP, BMI)
 - 11 VARIOS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX USA
 - 12 NEK WEA LATINA NEK
 - 13 JARABE DE PALO (EMI LATIN LA FLACA)
 - 14 MYRIAM HERNANDEZ SONY DISCOS TODO EL AMOR
 - 15 ILEGALES ARIOLA/BMG LATIN REMIXES

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
★★★ No. 1/GREATEST GAINER ★★★								
1	2	14	ELVIS CRESPO	SONY DISCOS 82634 HS 2 weeks at No. 1	SUAVEMENTE			
2	1	23	RICKY MARTIN	SONY DISCOS 82653	VUELVE			
3	4	6	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO			
4	5	43	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO			
5	3	43	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB			
6	7	33	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS			
7	9	11	VICTOR MANUELLE	SONY DISCOS 82717 HS	IRONIAS			
8	6	3	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO			
9	8	7	CARLOS PONCE	EMI LATIN 59454 HS	CARLOS PONCE			
10	10	41	MANA	WEA LATINA 20430	SUENOS LIQUIDOS			
11	11	5	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI			
12	14	37	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE			
13	12	15	SELENA	EMI LATIN 94110	ANTHOLOGY			
14	13	5	INTOCABLE	EMI LATIN 95178 HS	INTOCABLE			
15	15	57	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS HS	SENTIMIENTOS			
16	16	7	EL REENCUENTRO	FONOVISA 80738 HS	15 ANOS DESPUES...			
17	17	3	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO			
18	20	8	RICARDO ARJONA	SONY DISCOS 82680 HS	SIN DANOS A TERCEROS			
19	19	33	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 HS	INOLVIDABLE			
20	18	39	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO HS	SENTIMIENTOS			
21	22	50	LUIS MIGUEL	WEA LATINA 19798	ROMANCES			
22	21	5	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA			
23	25	13	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA			
24	29	2	GRUPO LIMITE Y CABALLO DORADO	RODVEN 557978/POLYGRAM LATINO	EL BAILE DEL MILLON			
25	24	7	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE			
26	26	5	LIBERACION	DISA 95436/EMI LATIN	UN REGALO DE AMOR			
27	28	24	LOS TEMERARIOS	FONOVISA 0515 HS	COMO TE RECUERDO			
28	27	8	NEK	WEA LATINA 20927	NEK			
29	34	12	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIA			
30	23	6	JARABE DE PALO	EMI LATIN 41762	LA FLACA			
31	46	8	MYRIAM HERNANDEZ	SONY DISCOS 82675	TODO EL AMOR			
32	30	45	INDIA	RMM 82157 HS	SOBRE EL FUEGO			
33	44	34	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR			
34	32	2	ILEGALES	ARIOLA 59317/BMG LATIN	REMIXES			
35	42	32	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA			
36	35	16	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR			
37	36	34	LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...			
38	31	3	JAY PEREZ	SONY DISCOS 82464	TODA MI VIDA			
39	43	57	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS			
40	41	31	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ			
41	38	6	VARIOUS ARTISTS	ARIOLA 57917/BMG LATIN	VERANO '98			
42	37	12	MANNY MANUEL	MERENGAZO 82222/RMM HS	ES MI TIEMPO			
43	40	92	GRUPO LIMITE	RODVEN 533302/POLYGRAM LATINO HS	PARTIENDOME EL ALMA			
44	39	14	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE			
45	RE-ENTRY		PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI			
★★★ HOT SHOT DEBUT ★★★								
46	NEW		SERGIO VARGAS & GISELLE	RCA 58374/BMG LATIN	JUNTOS			
47	49	17	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA			
48	45	31	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU			
49	33	8	VARIOUS ARTISTS	PUTUMAYO 139	AFRO-LATINO			
50	NEW		ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	RICKY MARTIN	SONY DISCOS VUELVE	1	ELVIS CRESPO	SONY DISCOS SUAVEMENTE	1	LOS TUCANES DE TIJUANA	EMI LATIN AMOR PLATONICO
2	ALEJANDRO FERNANDEZ	SONY DISCOS ME ESTOY ENAMORANDO	2	CHARLIE ZAA	SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	2	SELENA	EMI LATIN ANTHOLOGY
3	ALEJANDRO FERNANDEZ	SONY DISCOS ME ESTOY ENAMORANDO	3	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	3	INTOCABLE	EMI LATIN INTOCABLE
4	CARLOS PONCE	EMI LATIN CARLOS PONCE	4	VICTOR MANUELLE	SONY DISCOS IRONIAS	4	VICENTE FERNANDEZ	SONY DISCOS ENTRE EL AMOR Y YO
5	MANA	WEA LATINA SUENOS LIQUIDOS	5	MARC ANTHONY	RMM CONTRA LA CORRIENTE	5	GRUPO LIMITE	RODVEN/POLYGRAM LATINO SENTIMIENTOS
6	OZOMATLI	ALMO SOUNDS/INTERSCOPE OZOMATLI	6	CHARLIE ZAA	SONOLUX/SONY DISCOS SENTIMIENTOS	6	GRUPO LIMITE Y CABALLO DORADO	RODVEN/POLYGRAM LATINO EL BAILE DEL MILLON
7	EL REENCUENTRO	FONOVISA 15 ANOS DESPUES...	7	CHARLIE ZAA	SONOLUX/SONY DISCOS SENTIMIENTOS	7	BANDA MAGUEY	RCA/BMG LATIN LAGRIMAS DE SANGRE
8	RICARDO ARJONA	SONY DISCOS SIN DANOS A TERCEROS	8	WEA LATINA	LOS PRIMERA	8	LIBERACION	DISA/EMI LATIN UN REGALO DE AMOR
9	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS INOLVIDABLE	9	INDIA	RMM SOBRE EL FUEGO	9	LOS TEMERARIOS	FONOVISA COMO TE RECUERDO
10	LUIS MIGUEL	WEA LATINA ROMANCES	10	GRUPO MANIA	SONY DISCOS ALTO HONOR	10	GRUPO BRYNDIS	DISA/EMI LATIN 14 SUPER CUMBIA
11	VARIOUS ARTISTS	COLUMBIA/SONY DISCOS LATIN MIX USA	11	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	11	LOS ANGELES AZULES	DISA/EMI LATIN CONFESIONES DE AMOR
12	NEK	WEA LATINA NEK	12	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	12	LOS TUCANES DE TIJUANA	EMI LATIN DE FIESTA CON...
13	JARABE DE PALO	EMI LATIN LA FLACA	13	MANNY MANUEL	MERENGAZO/RMM ES MI TIEMPO	13	JAY PEREZ	SONY DISCOS TODA MI VIDA
14	MYRIAM HERNANDEZ	SONY DISCOS TODO EL AMOR	14	GISELLE Y SERGIO VARGAS	RCA/BMG LATIN JUNTOS	14	SELENA	EMI LATIN EXITOS Y RECUERDOS
15	ILEGALES	ARIOLA/BMG LATIN REMIXES	15	TITO NIEVES	RMM DALE CARA A LA VIDA	15	GRUPO LIMITE	RODVEN/POLYGRAM LATINO PARTIENDOME EL ALMA

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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Australia's Shock Slashes Roster Label Reacts To Repeal Of Parallel-Imports Restrictions

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Within a week of Australia's repeal of parallel-import restrictions (Billboard, July 25), Shock Records has announced it will slash up to 50% of its 100-strong roster. The acts are direct signings or on small indie Shock distributors.

The Melbourne-based company has also warned retained acts such as the Angels, Bodyjar, and Pearly Gatecrashers that advertising and marketing budgets will be tightened.

"It's already hard enough for new Australian acts to get retail space, and it will become even more so when stores will go for sure-bets of cheap cutouts and imports," says Shock co-managing director David Williams.

Williams rejects claims by the Australian Consumer Assn. that Shock's move was "an outrageous stunt." Labels here have warned throughout the debate on parallel imports that lifting restrictions would result in cutbacks in all areas of investment.

Williams says, "You need a long-range plan for recording budgets. I have to look forward six months or a year. It's no use pressing records that are just going to stay in your warehouse."

In the first of a series of cutbacks in its distribution deals, Shock has terminated its agreement with Melbourne independent Corduroy Records.

Corduroy has 10 acts from four cities. Its president, Nick Phillips, plans to approach other independents to form a distribution group. "Obviously, it will be harder to get our CDs into big stores like HMV and Sanity," Phillips says. "But our discs have never suited those shops anyway."

Record companies have continued to react with fury against the new parallel-imports legislation, which passed in the Senate in an unexpected early-morning session July 12 and was ratified by the House of Representatives three days later.

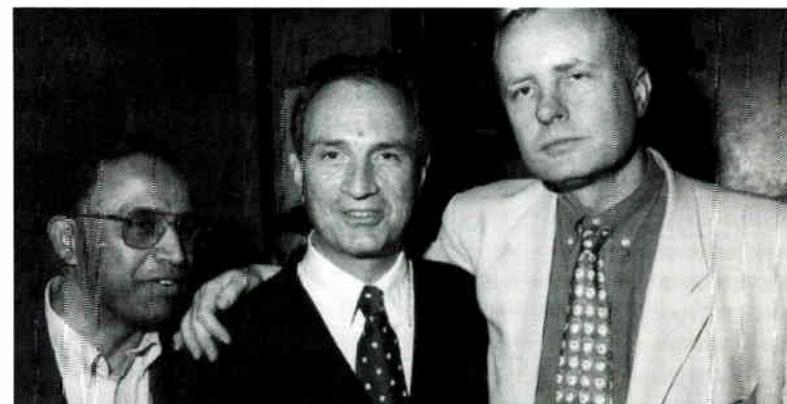
While some labels contemplate moving operations offshore, the Australian Record Industry Assn.

(ARIA) continues its call for Prime Minister John Howard to intervene. ARIA has announced it will campaign for the Labour Party—which has promised to repeal the legislation if returned to power—in the upcoming elections, expected in October. This has unbalanced some government backbenchers, two of whom have warned Parliament of the legislation's hurtful effect on artists.

The major retail chains have yet to announce their policies. Market leader Sanity, with a 25% share and more than 150 outlets, declines to comment. Chris Walker, president of HMV's Asia-Pacific operations, rejects record company claims that labels will now sign less new talent. Walker says that the government's promise last year of a cut in CD prices of between three and seven Australian dollars was "fair" at the time, as the Australian dollar was then worth 74 U.S. cents. But with it currently at 62 cents, the Australian currency needs to rise in relative value by between 4% and 6% before imports from the U.S. are competitive, Walker concedes.

Woolworth's CEO here, Roger Corbett, says he expects CD prices to fall eventually. Matt Campbell, national merchandising and marketing manager of the 173-outlet Vox Retail, says, "I am yet to be convinced that there will be room for a price drop, but if it does make sense, then we will be the first to do so."

Artists, though, are joining labels in keeping up the attack on the relaxation of controls on parallel imports. Melbourne musicians have held a formal protest meeting, and former Crowded House leader Neil Finn warned in The Sydney Morning Herald that as the rate of signing new acts drops, more musicians will be forced to live abroad.



Twice Ten. Ten years of BMG Music Publishing in the U.K. and 10 years of Paul Curran as its managing director were marked at a party in London attended by such music industry executives and artists as Dave Stewart, Terry Hall, and Brian Ferry. Pictured, from left, are BMG U.K. COO Ratnam Bala, Curran, and James Wyllie, manager of Stewart and Annie Lennox.

BMG A&R And Marketing Senior VP Henn Replaced By Two Executives

LONDON—BMG Entertainment International is putting a renewed focus on both A&R and marketing by, in effect, appointing two executives to replace Heinz Henn, who left the company in June.

Henn was senior VP of A&R and marketing. Now Gary Dale has been named senior VP of international marketing, while current international A&R VP Richard Sweret has been given responsibility for all A&R functions outside North America. Previously, some A&R there was handled by the marketing department.

Dale, currently VP of the company's London-based interactive and video unit, will assume his new New York-based post in September. Like Sweret, he will be responsible for all territories outside North America. Both men will report to BMG Entertainment International president/CEO Rudi Gassner.

Gassner says, "I believe today's marketplace demands an intensified focus on global marketing strategies. I can't think of a better executive to make that happen for our artists than Gary. He has a terrific track record of being a visionary marketing executive and leader."

Dale joined BMG in 1994 as senior VP of multimedia-international. In 1996, he became president of the interactive and video entertainment division. Prior to joining BMG, he was Asia-Pacific VP for the Walt Disney Co. (Buena Vista Home Video).

New York-based Sweret joined BMG International in 1996 from Arista Records, where he was VP of A&R.

In a related move, Gaby Sappington, previously director of media relations for the international marketing department, has been appointed VP of international marketing. Sappington takes up the new post immediately and will report to Dale.

JEFF CLARK-MEADS

Edel Group Plans Public Offering

HAMBURG—The independent label and publishing group edel is planning to capitalize on the buoyancy of the German stock market by going public.

According to the company, the flotation is planned for October or November, with the music company's equity to be traded on the Frankfurt exchange.

The flotation will result in a capital injection, though the size of this has not yet been finalized. The company is planning to use the money to extend its interna-

tional distribution network. According to a company spokesman, edel's owner, Michael Haentjes, will remain the principal stockholder.

Last year, the edel group posted revenue of \$130 million. The group has its own CD manufacturing plant with an annual capacity of 20 million units via its subsidiary Optimal Tontraeger-Produktions-GmbH in Roebel in the German state of Mecklenburg-West Pomerania.

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CMA Awards Show To Get Euro Airing

This story was prepared by Mike McGeever, programming editor of Music & Media.

LONDON—Overseas interest in the annual Country Music Assn. (CMA) Awards staged at Nashville's Grand Ole Opry is mounting, as a stream of European TV and radio broadcasters have confirmed their plans to cover the Sept. 23 event.

TV stations in the U.K. (BBC2), the Netherlands (KRO), Sweden (STV), Denmark (TV2), Finland (YLE), and Norway (NRK) will air the awards in edited forms a few days after the show. Broadcasters in Germany, Austria, and Switzerland are expected to be on board in the coming weeks.

Country artist Vince Gill will host the awards for the seventh year running. He has received more CMA Awards than any other artist.

Karen Holt, CMA representative for Benelux and Scandinavia, says, "European broadcasters are confirming their coverage of the awards earlier than ever this year. This will be the first time NRK will air the program, making for a groundbreaking Scandinavian sweep."

National U.K. MOR public broadcaster BBC Radio 2 will cover the show live as the highlight of its Country Music Week, Sept. 19-25. Public TV and radio broadcaster KRO in Holland is planning a night's viewing devoted to country music. Prior to the awards show, the network will screen "Sweet Dreams," a film about the life of Patsy Cline, and a documentary it produced on emerging Dutch country artist Ilse DeLange.

DeLange was recently signed to Warner/Reprise Nashville in a joint project with Warner Music Benelux. In cooperation with the local Universal Music office, KRO will release a compilation album featuring a selection of this year's nominees.

To take advantage of the European success of crossover acts such as



LeAnn Rimes and Shania Twain, the CMA is again setting up an awards-related retail campaign in the U.K. David Bower, the CMA's U.K./Ireland director, says, "This year has proven to be exceptional in garnering mainstream exposure for a number of country acts. The BBC's increased

commitment to broadcasting and promoting the awards will provide a showcase for many more artists with crossover potential. This year's campaign [the second] will provide a vehicle for the music industry to take advantage of that."

Universal Music (U.K.) will again be on board, says managing director Nick Phillips. "We were very pleased with the results of last year's CMA campaign, which fully justified our expenditure," he says. "Artists like Trisha Yearwood, who had albums out but weren't available for U.K. promotion, did well out of the exposure and retail activity."

Aussie Artists To Memorialize Hunter

BY CHRISTIE ELIEZER

SYDNEY—Some of Australia's top artists will attend a celebration service for Dragon singer Marc Hunter, who died July 17 after a nine-month battle with throat cancer. His fashion designer wife, Wendy Heather, and his three children, aged 15, 9, and 7, were at his bedside.

Earlier this year, more than 80 musicians—including John Farnham; Jimmy Barnes; Tina Arena; and members of INXS, Men At Work, and Midnight Oil—held benefit shows in Melbourne and Sydney to pay Hunter's medical bills. The Sydney concert, in May, yielded a double CD and video titled "Good Vibrations" to raise further funds, as did a Dragon hits package through reissues label Raven.

Hunter, 44, was a flamboyant and outrageous performer, and Dragon also created much attention for its offstage antics. Says Glenn Wheatley, manager of Farnham, "I loved his irreverence and his unpredictability. He was truly one of the great rock

acts in Australian history."

Adds Hoodoo Gurus bassist Rick Grossman, "I first saw Dragon play to about 15 people in a pub at Coogee [in Sydney], and what I remember most is Marc's incredible attitude. He was so into the performance and gave it everything."

Guitarist Tommy Emmanuel, who played with Dragon for a time, says, "When he sang from his heart, there was no one who had a tone and sincerity like him."

Hunter was born Sept. 7, 1953, in Taumarunui, on New Zealand's North Island. At 18, he joined his elder brother Todd's band Dragon. The act's free-form progressive music was captured on two top selling 1974 albums on PolyGram New Zealand. Their onstage antics included destroying pianos and furniture, transvestite mime troupes, and mounting pigs' heads on microphones.

Dragon relocated in 1975 to Sydney, where its music became more radio-friendly. Between 1976 and

(Continued on next page)

newsline...

EMI GROUP CHAIRMAN Sir Colin Southgate rebutted criticism from shareholders about the recent 12 million pound (\$20 million) exit package for former CEO Jim Fifield at the company's annual general meeting July 17 by saying that "he could have had a lot more under his contract." "We are not the highest payer in the industry, and we are the only one that pays on performance," said Southgate. He confirmed that EMI Music Publishing Worldwide president Marty Bandier and EMI Recorded Music president/CEO Ken Berry—making their first public appearances at the meeting as EMI Group board members—have recently signed two-year rolling employment contracts (*Billboard Bulletin*, July 18). The EMI chairman said the company was still experiencing weak sales in Asia. In Japan, where Southgate said "the situation is bad," EMI's joint venture, Toshiba-EMI, was managing to keep costs in control. However, restructuring there, he said, "would have to match local culture."



MARK SOLOMONS

WARNER MUSIC INTERNATIONAL announced July 21 the appointment of Samuel Chou as managing director of Warner Music Taiwan, effective immediately. Chou was managing director of EEI Records, a joint-venture company between EMI Music Taiwan and a Taiwanese movie, video, and music company, Era Entertainment Ltd.; he also previously worked in the advertising industry. He takes over from Mark Lankaster, who has served as acting GM at Warner's Taiwan affiliate since April, when previous managing director Michael Yao left the company. Lankaster will return to Hong Kong, where he will resume his role as strategic marketing director of Warner Music Southeast Asia. Warner has languished in the Taiwan market since its local affiliate was created by Warner Music International's acquisition of a leading Taiwanese company, UFO Co.

GEOFF BURPEE

SONY MUSIC'S ROMANIAN LICENSEE was physically attacked after complaining about piracy. Soren Golea, head of Bucharest-based Media Services, and his company's lawyer were assaulted July 15 as they left the government's copyright office in the city. They had been to the office to lay a formal complaint against a company they allege has been producing Sony-owned material without a license. Golea and his colleague were approached by two men who warned them not to interfere with the pirate trade. Golea was later treated in a hospital for a broken nose, and his colleague is reported to have had a gun placed to her head.

JEFF CLARK-MEADS

EMI RECORDS U.K. has named Chris Kennedy finance director, reporting to president/CEO Tony Wadsworth, effective immediately. Kennedy, who joined EMI in 1993, has been financial controller at EMI Records U.K. since June last year. He takes up the post vacated in April 1997, when Wallace Macmillan became senior director of finance at EMI International. Executive VP Ian Hanson had assumed the responsibility until now.

MARK SOLOMONS

IBM AND NEC say they have developed the world's first effective digital watermarking standard to protect digital copyright content in media such as DVDs. A circuit that detects electronic watermarks will be incorporated into chips within DVD video players and the DVD drives of personal computers, making it impossible to play back illegally copied content. But the technology will allow home users to make one-time-only copies so that TV programs, for example, can be recorded for later viewing. The two companies plan to present the new standard to the Copyright Protection Technical Working Group.

STEVE McCLURE

ANGEL CARRASCO has been promoted to president of Sony Music Mexico. He has been managing director of Sony's Mexican affiliate since 1994; he was previously VP of A&R at Sony Discos, which he joined in 1980 as a sales representative. Carrasco, who is credited with the Latin American success of Alejandro Fernández, Fey, Onda Vaselina, and Sony Music Spain's Monica Naranjo, among others, reports to Frank Welzer, president of Latin America for Sony Music International.

MARK SOLOMONS



CARRASCO

JAPANESE INDIE AVEX has named Shig Fujita assistant GM of international repertoire. He will report to director of international repertoire Haji Taniguchi. Fujita previously headed Toshiba-EMI's Intercord Japan department, where he oversaw the successful "Dancemania" series of releases. The label also announced that Taniguchi has added the title of managing director of music publishing at Avex subsidiary Prime Direction Inc. to his list of responsibilities.

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India Faces 'Cover' Dilemma

BY NYAY BHUSHAN

MUMBAI—The Indian music industry is having to grapple with a uniquely Indian problem at the same time it counters the global scourge of piracy.

This country's huge and successful film industry—known affectionately as Bollywood—and the mammoth soundtrack album market it has spun off has produced the longstanding headache of cover versions and plagiarism. Cover versions are a problem because of their capacity for undermining sales of the original work and diluting its artistic integrity; plagiarism is a problem because, in its way, it is piracy.

The '90s has seen a range of debatable cover versions of popular film-based catalog hitting the market in the wake of U.K. DJ/producer Bally Sagoo's 1994 breakthrough hit here, "Bollywood Flashback" (Columbia), which featured modern remixes of some of filmland's popular tunes.

Vijay Lazarus, president of the Indian Music Industry (IMI), says, "When it comes to plagiarism and cover versions, IMI has to work within the framework of the Indian copyright law, which allows cover versions.

"Previously, a cover version could come out within 15 days of the original recording," he adds, "but now that period has been extended to at least two years from the date of recording. But, all said and done, cover versions do allow new singers to break into the market with established songs."

Sanjay Tandon, director general of the Indian Performing Right Society (IPRS), elaborates, "Plagiarism and cover versions are two different things that the industry doesn't understand—the former is without permission, the latter is with permission. I would still say that in India, all cover versions are illegal because of various factors. One, creators think that mentioning Section 152(1)J of the Copyright Act [which pertains to cover versions] on the inlay card is enough, which is not so. And, second, the major issue is the original owner's moral right. Today, any composer can abuse another artist's work.

"Take one of Bally Sagoo's remixes, 'Chura Liya.' The original composer, the late R.D. Burman's estate, can take an injunction and ask for damages, as the cover may have changed the tune and content from the original. The Copyright Act says major alteration is not allowed. In the West, if they redo a song inside out, they do so with the permission of the original owner to make it trendy for the current market. This

doesn't happen in the Indian industry, as artists are not bothered with such legal issues, being busy with their creative pursuits."

The cover-version gold rush has definitely exposed the exploitative nature of the business since the original artist's moral rights are still under-exploited. Continues Lazarus, "We have to educate our copyright holders and writers about their moral rights. What happens in legal terms is that they pass on or sign on rights to the producer, who in turn signs it off to the record company."

The Copyright Act, Section 152(1)J, clearly defines the parameters of cover versions. In addition to the two-year period, the section states that it is compulsory to obtain permission from the original copyright holders for layout of inlay cards to avoid misleading the public. It also states that for every unit manufactured, the original owner should be paid a per-unit 5% royalty of the selling price.

But such payments are not happening, says Tandon. "Nevertheless, to be fair," he adds, "if the original owner does not check with the company to see how many actual units are sold, then you can't entirely blame the companies. Most of Bollywood works as a parallel economy, without proper books of accounts, which is unfortunate. This is definitely a very serious issue, and the international business is losing a lot of revenue."

Plagiarism of international hits has also come to light in the wake of increased exposure to foreign artists via satellite TV. So why is the international business losing out on possible revenue? "The Indian Copyright Act is one of the best in the world, even better than in the U.K., in my opinion," says Tandon. "Plagiarism is a criminal offense with a minimum six months' jail. International companies always complain that their tunes are ripped off, but we tell them to fight it out in court, as it is an individual matter and IPRS can only give its opinion and help them in arbitration. We are negotiating with IMI to understand the situation because it doesn't work in the favor of the companies—because I am for a situation where these things should be started off on a collective basis.

"For example, if everyone understands that to make a cover version you have to take IPRS permission, then the problem can be controlled. But today, if you have an honest person wanting to do it correctly, there is nobody that can give permission."

AUSSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dragon had 11 top 20 hits, including the chart-toppers "April Sun In Cuba," "Get That Jive," "Rain," and "Are You Old Enough."

Five of nine albums, issued through Sony, PolyGram, and BMG, were certified platinum, for sales of 70,000. Some, like "This Time," "O Zambezi," and "Dreams Of Ordinary Men," are classics. The act

toured the U.S. in 1978, when it was signed to Portrait, and in 1991 it opened for Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received positive reviews for his appearance in the musical "Rasputin."

Hunter was diagnosed with cancer in November.

Blue Rodeo Front Man Steps Out

Jim Cuddy Is Band's Second Member To Record Solo Set

BY LARRY LeBLANC

TORONTO—Blue Rodeo front man Jim Cuddy is amused that many people presume his 14-year-old neo-country band will soon be history because of the release of his first solo album, "All In Time," due Sept. 8 from WEA Records.

Rumors of the band's breakup have long circulated due to alleged conflicts between Cuddy and Blue Rodeo's co-founder and co-writer, singer/guitarist Greg Keelor. These rumors started in full force in February 1997 when Keelor issued his own solo album, "Gone" on WEA.

Competitiveness between the two has sharply defined Blue Rodeo through such WEA albums as "Outskirts" (1987), "Diamond Mine" (1989), "Casino" (1990), "Lost Together" (1992), "Five Days In July" (1993), "Nowhere To Here" (1995), and "Tremolo" (1997).

The pair met in 1971 at North Toronto High School. Prior to forming Blue Rodeo in 1984, they worked together in the Hi-Fi's (1978-81) and Fly To France (1981-84).

While Cuddy readily admits to having had major artistic and business differences with Keelor in the past, he says their disputes are misunderstood by others. "We're legendary feuders, but we're also legendary maker-uppers," he says. "Greg and I have a bond that keeps us close and able to snicker about the life we've led. When we first started [Blue Rodeo], there was a preening competitiveness that was part of the energy of the band, but after 20 years, we've burned out a lot of that competitiveness.

"Perhaps the hardest time for us was the touring of 'Five Days In July' and the recording of 'Nowhere To Here,'" Cuddy continues. "We knew we wanted to change [musically], but didn't know how to. We came as close to breaking up as we ever have."

Cuddy says he initially was threatened by Keelor's decision to record an album without the group, but he later felt encouraged to do his own recording. The album, however, failed to make an impact commercially. "Greg had decided to do a solo record on his way back from India, and I felt maybe he might want to go off on that tangent for good," he says.

The layoff period for Blue Rodeo that was prompted by sessions for Keelor's album enabled Cuddy to work on songs for both the band's "Tremolo" set, released in July 1997, and for "All In Time." However, when he began writing songs for his album, Cuddy knew it couldn't be released until this year so it would not conflict with those two albums.

Through the fall of 1996, Cuddy wrote songs for what became "All In Time." Then he wrote songs for "Tremolo" and recorded with the band in the winter of 1997. In late spring of '97 he wrote once more for his solo record.

"There were three varied [songwriting] sessions," says Cuddy. "In

the first session I wrote a Lost Gonzo Band set of songs for myself. Next there were Blue Rodeo songs [for "Tremolo"], which were back to [choir-styled] voices. Then, realizing, my record needed some [rock-styled songs] and different emotions, I wrote songs like 'All In Time' to have some balance."

From the start, Cuddy knew exactly what style of music he wanted for his album. "I wanted to be like the Lost Gonzo Band and like Wilco when they had fiddle and pedal steel."



CUDDY

Executives at Warner Music Canada were immediately impressed by Cuddy's early demos. "Jim knew what he was going to do, and we had a good idea, too,"

says Dave Tollington, senior VP of Warner Music Canada. "It's a great album with great songs."

The album's leadoff single, "Disappointment," is being issued to Canadian radio Aug. 4. An Ulf-directed video of the track will be released to Canadian video outlets Aug. 18.

In the fall, Cuddy is scheduled to tour Canada with his own band in support of his album.

"We're not treating 'All In Time' as a Blue Rodeo record; it really is a solo album by Jim," says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada. "He's always written very accessible songs, but this is quite a mainstream record."

While Blue Rodeo's catalog is available in the U.S. through Sire Records, Cuddy says there are no plans as yet to release his album there. "I want to find out what [Warner Music] people think of it and what they'll do with it," he says. "Once I determine that, I think it will have a home [in the U.S.], mostly likely with a Warner-affiliated company."

Blue Rodeo Rides High In Popularity

TORONTO—Formed in 1984 and initially established in bars in the Queen Street West district of Toronto, Blue Rodeo has long been one of Canada's leading acts.

"Blue Rodeo is an institution in Canada," says Dave Tollington, senior VP of Warner Music Canada. "Their catalog continues to sell well."

Anchored by pure-voiced vocals and the songs of its co-founders, guitarists/vocalists Jim Cuddy and Greg Keelor, the quintet consists of keyboardist James Gray, drummer Glenn Milchem, bassist Basil Donovan, and Kim Deschamps on pedal and lap steel guitar.

Despite its stature in Canada, including winning Juno Awards for top group in 1989-91 and in 1996, Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music

Recorded at Chemical Sound here and produced by Cuddy and John Whynot, the album features backup from Colin Cripps (guitar), Gavin Brown (drums), Melanie Doane (fiddle), Blue Rodeo's Basil Donovan (bass) and James Gray (keyboards), and Wilco's Jeff Tweedy (guitar) and Jay Bennett (banjo and piano). Additionally, there are backup vocals by Crash Vegas' Michelle McAdurey and Weeping Tile's Sarah Harmer.

Following the sessions last year, Whynot took tracks to Ocean Way Studio in Los Angeles to mix. "Mixing drives me nuts," says Cuddy. "[On my own] I'd end up with 14 mixes of songs. I let John do his work. Sometimes John would surprise me [with a mix] I wouldn't have expected, or sometimes he'd do exactly what I'd asked. He never sent me a choice."

Cuddy admits to having difficulty letting the album go. "I got addicted to tinkering with it," he says. "It was hard to leave alone because it was such an enjoyable project. I was sad when I was finished because it was such a great experience. I'm also acutely aware that it came together in a way that will never happen again."

In a sharp contrast to Blue Rodeo recordings, Cuddy's 11-song country-rock-styled debut is more focused and controlled. It is largely centered on his bell-like vocals, and the songs are more personalized. "There's nothing else clamoring [but my voice] for attention," explains Cuddy. "With Blue Rodeo, it's difficult to have a single voice telling a story. Blue Rodeo is more a choir of voices."

With "All In Time" wrapped up, Cuddy welcomed working throughout this summer with Blue Rodeo. "Blue Rodeo is like a house full of kids going, 'Look at me.' Having the house empty was beautiful for a while. I missed all the commotion and the twists and turns of Blue Rodeo. I wanted to go back to that. I'm used to having a house full of clamor."

Canada, its catalog has bounced around various Warner-affiliated labels in the U.S., which probably has affected its impact there.

Atlantic Records released "Outskirts" (1987) and "Diamond Mine" (1989); EastWest/Atlantic issued "Casino" (1990) and "Lost Together" (1992). "Five Days In July" (1993) and "Nowhere To Here" (1995) were issued by Discovery, and "Tremolo" (1997) was issued by Sire.

Although Blue Rodeo has recorded several tracks for another studio album, its next release will be a live album culled from last year's Canadian tour. "An Evening With Blue Rodeo" is due in early 1999.

"It's a monster task culling down 70 shows, 210 hours of music," says Cuddy. "We didn't realize it was going to be as hard as it is."

LARRY LeBLANC

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 07/27/98			GERMANY (Media Control) 07/21/98			U.K. (Chart-Track) 07/20/98			FRANCE (SNEP/FOP/Tite-Live) 07/18/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BAEZ HOME ROOMS RECORDS	1	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD AND INTRODUCING MYA UNIVERSAL	1	NEW	DEEPER UNDERGROUND JAMIROQUAI SONY S2	1	1	LA TRIBU DE DANA MANAU POLYDOR
2	2	HONEY L'ARC-EN-CIEL KI/OON/SONY	2	1	THE CUP OF LIFE RICKY MARTIN COLUMBIA	2	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	2	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
3	3	KASOU L'ARC-EN-CIEL KI/OON/SONY	3	5	BAILANDO LOONA MOTDR MUSIC	3	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	3	4	PATA PATA COLUMBA RCA/BMG
4	5	ALIVE SPEED TDY'S FACTORY	4	6	DIE FLUT WITT & HEPPNER EPIC	4	2	FREAK ME ANOTHER LEVEL NORTHWESTSIDE/BMG	4	3	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIDLAB/BMG
5	3	SINSYOKU L'ARC-EN-CIEL KI/OON/SONY	5	3	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	5	1	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	5	7	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
6	NEW	TSUBASA NI NARA V6 AVEZ TRAX	6	11	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA	6	5	C'EST LA VIE B*WITCHED EPIC	6	6	BYE BYE MENELIK SMALL/SONY
7	7	I FOR YOU LUJNA SEA UNIVERSAL VICTOR	7	8	THE BOY IS MINE BRANDY & MONICA EASTWEST	7	4	IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC	7	5	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
8	9	MIRAIE KIRORO VICTOR	8	4	CARNAVAL DE PARIS DARIO G WEA	8	NEW	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN POLYDOR	8	8	THE BOY IS MINE BRANDY & MONICA EASTWEST
9	6	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS	9	7	HOW MUCH IS THE FISH? SCOOTER EDEL	9	6	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	9	10	MY ALL MARIAH CAREY COLUMBIA
10	10	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SDNY	10	9	STAND BY ME 4 THE CAUSE RCA	10	NEW	CAFE DEL MAR '98 ENERGY 52 HOOJ CHOONS	10	15	LIFE DES'REE SONY
11	NEW	ENDLESS LOVE D-SHADE POLYDOR	11	10	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTDR MUSIC	11	NEW	LIFE IS A FLOWER ACE OF BASE LONDON	11	13	AMOR A LA MEXICANA THALIA VIRGIN
12	8	KAEDE SPITZ POLYDOR	12	16	LIFE DES'REE EPIC	12	NEW	KISS THE GIRL PETER ANDRE MUSHROOM	12	12	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM
13	12	TIMING BLACK BISCUITS BMG JAPAN	13	15	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	13	NEW	NEW KIND OF MEDICINE ULTRA NATÉ A&M	13	9	RAPUNZEL DANIELA MERCURY TRISTAR/SONY
14	13	LOVE THE ISLAND AMI SUZUKI SONY	14	13	UP & DOWN VENGABOYS MOTDR MUSIC	14	13	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	14	13	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY
15	11	FOREVER YOURS EVERY LITTLE THING AVEZ TRAX	15	12	OUT OF THE DARK FALCO EMI	15	14	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO	15	11	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
16	NEW	BE YOURSELF RINA CHINEN SDNY	16	14	ALL MY LIFE K-CI & JOJO UNIVERSAL	16	NEW	MAS QUE NADA ECHOBEATZ ETERNAL	16	NEW	LA COUR DES GRANDS YOUSOU NAEDOUR & RED AXELLE SONY
17	14	SUMMER NIGHT TOWN MORNING MUSUME ZETI-MA	17	20	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EASTWEST	17	NEW	GUNMAN 187 LOCKDOWN EASTWEST	17	17	POURQUOI? SANDY VALENTINO 323 RECORDS/SDNY
18	15	RHAPSODY IN BLUE DA PUMP AVEZ TRAX	18	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM	18	10	LIFE DES'REE SONY S2	18	19	LOLA ALLAN THEO EMI
19	17	TSUTSUMIKOMU YONI MISIA BMG JAPAN	19	17	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA	19	7	BE CAREFUL SPARKLE FEATURING R. KELLY JIVE/ZOMBA	19	RE	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
20	16	HINO TORI FANTASTIC CRISIS FOR LIFE	20	19	HIGH THE LIGHTHOUSE FAMILY POLYDOR	20	8	I THINK I'M PARANOID GARBAGE MUSHROOM	20	NEW	CHARANGA CUBAILA POLYDOR
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	1	1	BEASTIE BOYS HELLO NASTY EMI	1	2	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
2	2	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	2	3	EROS RAMAZZOTTI EROS ARIOLA	2	NEW	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	2	2	MANAU PANIQUE CELTIQUE POLYDOR
3	NEW	DREAMS COME TRUE SING OR DIE—WORLDWIDE VERSION TOSHIBA-EMI	3	2	DIE AERZTE 13 MOTDR MUSIC	3	3	JANE MCDONALD JANE MCDONALD FOCUS/GUT	3	3	ERA ERA MERCURY
4	3	NANASE AIKAWA CRIMSON CUTTING EDGE	4	4	SIMPLY RED BLUE EASTWEST	4	6	THE CORRS TALK ON CORNERS LAVATLANTIC/EASTWEST	4	7	VARIOUS ARTISTS COUPE DU MONDE L'ALBUM OFFICIEL VERSAILLES/SONY
5	9	B'Z THE BEST PLEASURE ROOMS RECORDS	5	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	5	4	SOUNDTRACK GREASE POLYDOR	5	4	MODERN TALKING BACK FOR GOOD ARIGLA/BMG
6	7	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE	6	5	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	6	4	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	8	LARA FABIAN PURE POLYDOR
7	NEW	ANRI MOONLIT SUMMER TALES FOR LIFE	7	10	MODERN TALKING BACK FOR GOOD ARIOLA	7	NEW	VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD EVER! 8 VIRGIN/EMI	7	8	EAGLE-EYE CHERRY DESIRELESS POLYDOR
8	5	JUDY & MARY POP LIFE EPIC SONY	8	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	8	5	SIMPLY RED BLUE EASTWEST	8	6	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
9	6	TUBE HEAT WEAVER SONY	9	8	SMASHING PUMPKINS ADORE VIRGIN	9	NEW	EMBRACE THE GOOD WILL OUT HUT/VIRGIN	9	NEW	MECANO ANA, JOSE, NACHO BMG
10	8	TARO IWASHIRO ONCE IN A BLUE MOON—TAKASHI HASEGAWA IMAGE ALBUM SONY	10	7	FALCO THE HIT-SINGLES EASTWEST	10	NEW	VARIOUS ARTISTS KISS MIX '98 POLYGRAM	10	NEW	SOUNDTRACK GREASE POLYDOR
11	4	MORNING MUSUME FIRST TIME ZETIMA	11	13	BRANDY NEVER S-A-Y NEVER EASTWEST	11	9	VARIOUS ARTISTS MIXED EMOTIONS 2 POLYGRAM TV	11	10	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
12	NEW	SUNNY DAY SERVICE 24 HOUR MIDI	12	11	ACE OF BASE FLOWERS POLYDOR	12	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	12	NEW	FLORENT PAGNY SAVOIR AIMER MERCURY
13	13	SOUNDTRACK TITANIC SONY CLASSICAL	13	18	WITT BAYREUTH 1 EPIC	13	16	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	13	11	PASCAL OBISPO LIVE 98 EPIC
14	14	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA	14	20	NEK GLI AMICI E TUTTO IL RESTO LEI WEA	14	14	THE VERVE URBAN HYMNS HUT/VIRGIN	14	14	SHURIK'N OU JE VIS DELABEL/VIRGIN
15	19	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	15	NEW	RICKY MARTIN VUELVE COLUMBIA	15	8	VARIOUS ARTISTS MINISTRY OF SOUND—CLUBBERS IBIZA MINISTRY OF SOUND	15	5	BEASTIE BOYS HELLO NASTY CHRYSALIS/EMI
16	10	KYOSUKE HIMURO COLLECTIVE SOULS—THE BEST OF BEST POLYDOR	16	12	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	16	NEW	BLONDIE ATOMIC—THE VERY BEST OF EMI	16	13	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
17	18	VARIOUS ARTISTS NOW 8 TOSHIBA-EMI	17	NEW	NEK IN DUE WEA	17	15	ALL SAINTS ALL SAINTS LONDON	17	15	BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST
18	11	MASAHARU FUKUYAMA SING A SONG BMG JAPAN	18	17	WOLFGANG PETRY ALLES ARIOLA	18	17	BOYZONE WHERE WE BELONG POLYDOR	18	12	SUPREME NTM SUPREME NTM EPIC
19	12	DEEPS LOVE IV PIONEER LDC	19	NEW	DES'REE SUPERNATURAL EPIC	19	11	FIVE FIVE RCA	19	NEW	YURI BUENAVENTURA HERENCIA AFRICANA MERCURY
20	15	COCCO KUMUI UTA VICTOR	20	14	CULTURE BEAT METAMORPHOSIS COLUMBIA	20	12	VARIOUS ARTISTS IBIZA ANTHEMS TELSTAR	20	16	MADONNA RAY OF LIGHT MAVERICK/WEA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC	1	3	DE BESTEMMING MARCO BORSATO POLYDOR	1	1	THE CUP OF LIFE/MARIA RICKY MARTIN COLUMBIA/SONY	1	1	THE MUSIC I LIKE ALEXIA DANCE POOL/SONY
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	2	1	THE BOY IS MINE BRANDY & MONICA WARNER	2	2	IRIS GOO GOO DOLLS WEA/WARNER	2	2	LIFE DES'REE EPIC
3	9	SPACEMAN DANCE (REMIX) BIF NAKED AQUA	3	2	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.	3	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	3	3	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME
4	6	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	4	6	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA	4	3	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER	4	4	ELISIR GIGI D'AGOSTINO MEDIA/BXR
5	5	NEVER EVER ALL SAINTS LONDON/ISLAND	5	5	WE LIKE TO PARTY! VENGABOYS ZOMBA	5	6	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM	5	5	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
6	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUSIC	6	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	6	8	LAST THING ON MY MIND STEPS JIVE/LIBERATION/SONY	6	11	MYSTERIOUS TIMES SASH! SELF
7	7	ADIA SARAH MCLACHLAN NETTWERK	7	7	LA COPA DE LA VIDA/THE CUP OF LIFE RICKY MARTIN COLUMBIA	7	5	ALL MY LIFE K-CI & JOJO UNIVERSAL	7	7	HORNY MOUSSE T VS. HOT 'N' JUICY EDEL CLUBTOOLS
8	8	MAKE IT HOT NICOLE EASTWEST/EEG	8	10	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	8	NEW	WHEN THE LIGHTS GO OUT FIVE BMG	8	6	RESTLESS NEJA NEW MUSIC
9	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE	9	14	SECRET LOVE ROMEO DURECO	9	10	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY	9	12	IT'S LOVE GAYA J+Q/GLOBAL NET
10	12	WHEN THE LIGHTS GO OUT FIVE ARISTA	10	8	GOT THE FEELIN' FIVE BMG	10	7	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MOS	10	8	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
11	10	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG	11	9	CARNAVAL DE PARIS DARIO G WARNER	11	13	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY	11	19	FREE BACON POPPER BOMB/SNAP & SHAKE
12	11	GO DEEP JANET JACKSON VIRGIN	12	11	TOO CLOSE NEXT BMG	12	9	CRUSH ON YOU AARON CARTER SHOCK	12	16	KISS THE RAIN BILLIE MYERS UNIVERSAL
13	RE	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	13	12	HIGH THE LIGHTHOUSE FAMILY POLYDOR	13	18	TURN BACK TIME AQUA UNIVERSAL	13	10	SUDDENLY GALA DO IT YOURSELF/NITELITE
14	14	AVA ADORE SMASHING PUMPKINS VIRGIN	14	17	ALA DAY RE-PLAY RHYTHM	14	12	I KNOW WHERE IT'S AT ALL SAINTS LONDON/POLYGRAM	14	9	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
15	RE	RAY OF LIGHT MADONNA WARNER BROS.	15	15	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	15	14	SEX AND CANDY MARCY PLAYGROUND EMI	15	13	HIGH THE LIGHTHOUSE FAMILY POLYDOR
16	18	HOW DOES IT FEEL TO BE ON TOP ENGLAND UNITED LONDON	16	20	INTERGALACTIC BEASTIE BOYS EMI	16	16	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM	16	14	CERCAMI RENATO ZERO EPIC
17	17	MY ALL MARIAH CAREY COLUMBIA	17	NEW	HOW DO I LIVE LEANN RIMES MERCURY	17	NEW	POLYESTER GIRL REGURGITATOR EASTWEST/WARNER	17	18	LUV-THANG SIMONE JAY VIRGIN
18	RE	TOO CLOSE NEXT ARISTA	18	13	FOLLOW THE LEADER THE SOCA BOYS RED BULLET	18	15	BIG MISTAKE NATALIE IMBRUGLIA BMG	18	NEW	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL/INTERSCOPE
19	15	WHO AM I BEENIE MAN VP	19	NEW	LIFE DES'REE EPIC	19	11	FUEL METALLICA VERTIGO/POLYGRAM	19	NEW	CARNAVAL DE PARIS DARIO G WEA
20	RE	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA	20	16	CASANOVA ULTIMATE KAOS MERCURY	20	19	C'EST LA VIE B*WITCHED EPIC/SONY	20	NEW	MUSIC SOUND BETTER WITH YOU STARDUST ROULE
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	THE TRAGICALLY HIP PHANTOM POWER UNIVERSAL	1	1	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.	1	3	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	1	1	MINA CELENTANO MINA CELENTANO RTI MUSIC
2	NEW	BEASTIE BOYS HELLO NASTY EMI	2	4	BEASTIE BOYS HELLO NASTY EMI	2	2	BEASTIE BOYS HELLO NASTY EMI	2	2	883 GLI ANNI RTI
3	1	VARIOUS ARTISTS NOW! 3 NOW	3	2	TOTAL TOUCH THIS WAY BMG	3	1	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	3	4	VASCO ROSSI CANZONI PER ME EMI
4	2	SOUNDTRACK ARMAGEDDON COLUMBIA	4	3	FIVE FIVE BMG	4	4	SOUNDTRACK CITY OF ANGELS WEA/WARNER	4	3	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC
5	3	SPICE GIRLS SPICEWORLD VIRGIN	5	5	BRANDY NEVER S-A-Y NEVER WARNER	5	6	SOUNDTRACK GREASE POLYDOR/POLYGRAM	5	5	NEK IN DUE WEA
6	6	SOUNDTRACK CITY OF ANGELS WARNER	6	7	ROMEO ROMEO DURECO	6	5	RICKY MARTIN VUELVE COLUMBIA/SONY	6	6	SMASHING PUMPKINS ADORE VIRGIN
7	4	BRANDY NEVER S-A-Y NEVER ATLANTIC	7	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY	7	8	NEIL FINN TRY WHISTLING THIS EMI	7	9	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	7	AQUA AQUARIUM UNIVERSAL	8	10	VENGABOYS UP & DOWN ZOMBA	8	9	AQUA AQUARIUM UNIVERSAL	8	7	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
9	5	SOUNDTRACK GODZILLA EPIC	9	14	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	9	11	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	9	12	SACRED SPIRIT INDIANS VIRGIN
10	8	SOUNDTRACK BULWORTH INTERSCOPE	10	15	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	10	7	MIDNIGHT OIL REDNECK WONDERLAND COLUMBIA/SONY	10	8	RICKY MARTIN VUELVE COLUMBIA
11	NEW	MONICA THE BOY IS MINE ARISTA	11	12	BLOF HELDER EMI	11	13	SMASHING PUMPKINS ADORE VIRGIN	11	10	DES'REE SUPERNATURAL EPIC
12	9	BARENAKED LADIES STUNT REPRISE/WARNER BROS.	12	8	ROLLING STONES THE SINGLES COLLECTION MERCURY	12	10	SPICE GIRLS SPICEWORLD VIRGIN	12	11	ARTICOLE 31 NESSUNO RICORDI/BMG
13	10	VARIOUS ARTISTS GROOVE STATION 4 BMG	13	17	ERYKAH BADU LIVE UNIVERSAL	13	14	SOUNDTRACK GODZILLA EPIC/SONY	13	14	FIVE FIVE RCA/BMG RICORDI
14	13	ALL SAINTS ALL SAINTS LONDON/ISLAND	14	13	EROS RAMAZZOTTI EROS BMG	14	NEW	REGURGITATOR UNIT EASTWEST/WARNER	14	15	SIMPLY RED BLUE CGD/EASTWEST
15	14	MADONNA RAY OF LIGHT WARNER BROS.	15	16	MADONNA RAY OF LIGHT WARNER	15	12	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY	15	17	EROS RAMAZZOTTI EROS BMG RICORDI
16	11	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	16	19	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	16	RE	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM	16	NEW	99 POSSE CORTO CIRCUITO RCA/BMG
17	15	'N SYNC 'N SYNC RCA	17	18	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY	17	18	MASSIVE ATTACK MEZZANINE VIRGIN	17	13	LENNY KRAVITZ 5 VIRGIN
18	RE	SPICE GIRLS SPICE VIRGIN	18	RE	ANOUK TOGETHER ALONE DINO MUSIC	18	20	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM	18	18	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI MUSIC
19	NEW	NOREAGA N.O.R.E. TOMMY BOY	19	RE	SOLID HARMONIE SOLID HARMONIE ZOMBA	19	15	SOUNDTRACK THE WEDDING SINGER WEA/WARNER	19	19	ALEXIA THE PARTY DANCE POOL/SONY
20	17	SMASHING PUMPKINS ADORE VIRGIN	20	RE		20	NEW	MAXWELL EMBRYA COLUMBIA/SONY	20	RE	MORCHEEBA BIG CALM CHINA RECORDS

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
08/01/98				(AFYVE/ALEF MB) 07/15/98	
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 INTERSCOPE	1	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG
2	2	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	2	2	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEAVINGER
3	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	3	GIMME THA POWER MOLOTOV UNIVERSAL
4	NEW	LIFE DES'REE SONY S2	4	NEW	STAND BY ME 4 THE CAUSE RCA
5	7	LA TRIBU DE DANA MANAU POLYDOR	5	NEW	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL
6	NEW	DEEPER UNDERGROUND JAMIROQUAI SONY S2	6	4	TRAIN UNDROP SUBTERFUGE
7	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	7	9	PANTERA EN LIBERTAD MONICA NARANJO EPIC
8	4	IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC/COLUMBIA	8	6	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/INGENIER
9	6	CARNAVAL DE PARIS DARIO G ETERNAL/WEA	9	8	LIFE DES'REE EPIC
10	NEW	PATA PATA COUMBA RCA	10	5	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC
		ALBUMS			ALBUMS
1	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	1	1	GLORIA ESTEFAN GLORIA! EPIC
2	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
3	3	SIMPLY RED BLUE EASTWEST	3	3	ALEJANDRO SANZ MAS WEA
4	6	RICKY MARTIN VUELVE TRISTAR/COLUMBIA	4	4	RICKY MARTIN VUELVE COLUMBIA
5	7	EROS RAMAZZOTTI EROS DDD	5	NEW	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA
6	8	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	6	5	NIÑA PASTORI ERES LUZ ARIDLA
7	NEW	SOUNDTRACK GREASE POLYDOR	7	NEW	FRANCISCO CESPEDES VIDA LOCA WARNER
8	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	8	8	MODERN TALKING BACK FOR GOOD ARIOLA
9	4	SMASHING PUMPKINS ADORE HUT/VIRGIN	9	7	MOLOTOV ¿DONDE JUGARAN LAS NIÑAS? UNIVERSAL
10	10	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	10	6	PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC

MALAYSIA		(RIM) 07/21/98		HONG KONG	
				(IFPI Hong Kong Group) 07/12/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP SONY	1	3	DANIEL CHAN HOLIDAY POLYGRAM
2	2	SITI NURHALIZA ADIWARNA SUWAH	2	8	HACKEN LEE HACKEN BEST 98 BMG
3	6	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	3	2	VARIOUS FILE OF JUSTICE COLLECTION EMI
4	NEW	911 MOVING ON EMI	4	7	GRACE IP IN YOUR ARMS 3 FITTO
5	5	VARIOUS ARTISTS FRESH WARNER	5	4	EKIN CHENG SENSES BMG
6	NEW	JACKY CHEUNG RELEASE YOURSELF POLYGRAM	6	5	JACKY CHEUNG RELEASE YOURSELF POLYGRAM
7	3	RICKY MARTIN VUELVE SONY	7	1	AARON KWOK IN THE WIND WARNER
8	9	BOYZONE WHERE WE BELONG POLYGRAM	8	9	EASON CHAN EASON CHAN'S HAPPY DAYS CAPITAL ARTISTS
9	4	SOUNDTRACK CITY OF ANGELS WARNER	9	6	LEON LAI I LOVE YOU SO MUCH SONY
10	7	THE CORRS TALK ON CORNERS WARNER	10	RE	WYNNERS MUSIC IS LIVE POLYGRAM

IRELAND		(IRMA/Chart-Track) 07/16/98		BELGIUM	
				(Promuvi) 07/24/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	1	5	PATA PATA COUMBA RCA/BMG-ARIOLA
2	1	C'EST LA VIE B'WITCHED EPIC	2	1	LAST THING ON MY MIND STEPS JIVE/ZOMBA/ROUGH TRADE
3	2	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	3	NEW	LA TRIBU DE DANA MANAU POLYDOR
4	NEW	CAFE DEL MAR '98 ENERGY 52 HOJO CHOONS	4	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
5	4	GOT THE FEELIN' FIVE RCA	5	3	KABOUTER PLOP HET PLOPLIED STUDIO 100/POLYGRAM
6	6	CARNAVAL DE PARIS DARIO G ETERNAL/WEA	6	6	GOT THE FEELIN' FIVE RCA/BMG-ARIOLA
7	5	HORNY MOUSSE T VS. HOT 'N' JUICY A&M	7	4	ALL MY LIFE K-CI & JOJO UNIVERSAL
8	9	THIS IS '98 ASLAN EMI	8	NEW	FRIGHT TRAIN ROBBIE TRONCO BMG-ARIOLA/NEWS
9	NEW	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	9	NEW	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER
10	7	SEX ON THE BEACH T-SPOON CONTROL	10	9	I LIKE IT LOUD MARSHALL MASTERS ID&T/ARCADE
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	1	2	SAMSON & GERT SAMSON 8 POLYGRAM
2	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	2	2	FIVE FIVE RCA/BMG-ARIOLA
3	NEW	SOUNDTRACK GREASE POLYDOR	3	4	BEASTIE BOYS HELLO NASTY EMI
4	3	BEASTIE BOYS HELLO NASTY GRAND ROYAL	4	3	AXELLE RED CON SOLO PENSARLO VIRGIN
5	2	ASLAN SHAME ABOUT LUCY MOONHEAD EMI	5	7	MAURANE L'UN POUR L'AUTRE POLYDOR
6	5	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	6	8	GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA
7	6	FIVE FIVE RCA	7	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY
8	7	THE VERVE URBAN HYMNS HUT/VIRGIN	8	5	DE SMURFEN SMURFENFIESTA EMI
9	9	SOUNDTRACK CITY OF ANGELS REPRISE/WEA	9	RE	MODERN TALKING BACK FOR GOOD BMG-ARIOLA
10	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	10	RE	AQUA AQUARIUM UNIVERSAL

AUSTRIA		(Austrian IFPI/Austria Top 40) 07/21/98		SWITZERLAND	
				(Media Control Switzerland) 07/26/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	1	BAILANDO LOONA POLYGRAM
2	2	STAND BY ME 4 THE CAUSE BMG	2	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	8	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	3	2	LA COPA DE LA VIDA RICKY MARTIN WARNER
4	9	THE CUP OF LIFE RICKY MARTIN SONY	4	9	THE BOY IS MINE BRANDY & MONICA WARNER
5	4	STRANDED LUTRICIA MCNEAL ECHO-ZYX	5	4	STAND BY ME 4 THE CAUSE BMG
6	3	UNDER THE MANGO TREE TIM TIM EMI	6	6	LAURA NON C'E NEK WARNER
7	5	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	7	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM
8	NEW	LIFE DES'REE SONY	8	5	NO TENGO DINERO LOS UMBRELLOS EMI
9	RE	HOW MUCH IS THE FISH? SCOOTER EDEL	9	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY
10	10	WATERWAVE MARK VAN DALE EDEL	10	10	CARNAVAL DE PARIS DARIO G WARNER
		ALBUMS			ALBUMS
1	1	AUSTRIA 3 AUSTRIA 3 VOL. 2 BMG	1	2	BEASTIE BOYS HELLO NASTY EMI
2	2	BEASTIE BOYS HELLO NASTY EMI	2	1	ACE OF BASE FLOWERS POLYGRAM
3	4	AUSTRIA 3 AUSTRIA 3 BMG	3	3	NEK IN DUE WARNER
4	6	DIE AERZTE 13 POLYGRAM	4	6	RICKY MARTIN VUELVE SONY
5	7	EROS RAMAZZOTTI EROS BMG	5	4	ERA ERA POLYGRAM
6	3	TIM TIM UNDER THE SUN WARNER	6	7	D.J. BOBO MAGIC EAMS
7	5	SIMPLY RED BLUE WARNER	7	5	DIE AERZTE 13 POLYGRAM
8	RE	NEK IN DUE WARNER	8	NEW	EAGLE-EYE CHERRY DESIRELESS POLYGRAM
9	10	NEK LEI GLI AMICI E TUTTO IL RESTO LEI WARNER	9	8	MODERN TALKING BACK FOR GOOD BMG
10	RE	MODERN TALKING BACK FOR GOOD BMG	10	9	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K.: Jane McDonald has stunned the British music business with a No. 1 entry on the official chart for her self-titled debut album. The cabaret singer from Wakefield, Yorkshire, was already a household name thanks to her appearance on "The Cruise," a BBC-TV "docudrama" about life on the cruise ship the Galaxy. McDonald is signed to Focus Music International, a joint venture between Gut Records and producer Don Reedman. The album contains standards such as "When I Fall In Love" and the first single, due Aug. 3, "You're My World." It also includes one of McDonald's own compositions, "Some You Win, Some You Lose." McDonald tells Global Music Pulse: "It's a dream come true to have your own music recorded in Abbey Road. It's also great to be taken seriously as a recording artist, which isn't the case with a lot of club singers." A 30-date U.K. tour begins in October, and international releases are planned to coincide with showings of "The Cruise," which has been sold to TV stations worldwide.



MCDONALD

DOMINIC PRIDE

FRANCE: EastWest France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with Polydor France. Neither EastWest nor MC Solaar manager Daniel Margules would comment on the move. Solaar has released four albums with PolyGram; his latest, "MC Solaar," stands at No. 23 this week. Industry watchers put total sales of the four albums at more than 3 million units. Solaar is now with the same record company as his girlfriend, Ophélie Winter.

NETHERLANDS: Four domestic hit singles have drawn international attention to Breakin' Records/Violent Music dance pop act Vengaboys. In Holland, the group's fourth single, "We



KIM

Like To Party," peaked at No. 2 on the Mega Top 100 in June, while the third, "Up & Down," is at No. 14 in Germany. Officially, Vengaboys are two Spanish DJs—Danski and DJ Delmundo—but those in the industry know that Delmundo is Wessel van Diepen, a DJ on Radio 538 and a VJ on the cable music station TMF. Van Diepen was also behind the global dance smash "James Brown Is Dead" by L.A. Style seven years ago. The album, currently No. 9 in Holland, is well on its way to gold (50,000 copies sold). Danski and Delmundo are not featured in the "live" Vengaboys show, which features two girls (including Kim, pictured) and two boys. The album "Up & Down" and the single of the same name are out in Germany (Motor Music), Italy (Time), Belgium (Jive), Spain (Max Music), France (Scorpio), and Asia (Avex).

ROBERT TILLI

IVORY COAST/ISRAEL: Reggae singer Alpha Blondy's gig scheduled for July 23 in Tel Aviv was canceled, largely due to a police crackdown on illegal Africans in the country, says the show's promoter, Gil Bornstein. "I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show," he says. Bornstein blames the poor sales on two factors. The Ivory Coast star's latest song, "Yitzhak Rabin Lives" (also the title of his album on French indie Une Musique), is "just too strong for our political situation," he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often sings in Hebrew. Even in Arab nations that are strongly anti-Israel, he appears on stage wearing a huge Star of David and carrying a Torah. Says the singer: "To me, Yitzhak Rabin is a symbol of peace."



BLONDY

BARRY CHAMISH

INDONESIA: Pop soloists Reza and Chrisye are the "most wanted" singers in Indonesia, according to viewers of the private TV station ANteve and MTV. Both were winners in the first Most Wanted Indonesian Video Awards '98, which was held June 23. Newcomer "Reza" Artamovia Adriana Eka Suci was named most wanted female for "Pertama" (First) from her first album, "Keajaiban" (Miracle). Chrisye took most wanted male with "Kala Cinta Menggodha" (When Love Flirts) from his November 1997 release, "Chrisye." "I'm proud that people still like my song," said Chrisye. Both are working on new albums. Chrisye's video is nominated for the MTV Video Music Awards 1998 Asian Viewer's Choice Awards, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo for "Aku Disini Untukmu" (I'm Here For You) from its latest album, "Pandawa Lima" (Billboard, Dec. 6, 1997). The awards show, held at Jakarta's Hard Rock Cafe, is expected to become an annual event.

DEBE CAMPBELL

FRANCE: If you thought harps and bagpipes didn't go well with rap, this nation disagrees: a Celtic rap song is No. 1 for the third week. Polydor act Manau's debut single, "La Tribu De Dana" (Dana's Tribe), has sold more than 600,000 units, according to the label. The band members—Martial Tricoche (28), Cedric Soubiron (25), and Hervé Lardic (24)—all live in northern Parisian suburbs but hail from Brittany. Manau, which took its name from the Gaelic term for the Isle of Man, blended a traditional Celtic song—"Trimartolod," made famous in the '70s by Celtic artist Alan Stivell—with hip-hop technology. "Celtic stories always had me dreaming," says Tricoche, "but hip-hop is the music we listen to." Manau's first album, "Panique Celtique" (Celtic Panic), was released July 7 and is currently No. 2, having sold 150,000 units.

CÉCILE TESSEYRE

LIFELINES

BIRTHS

Girl, Lauren Mae, to Amy and Will Gailey, June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, Antonia, to Carol and Bob Frank, June 20 in New York. Father is president of the Velvel Music Group.

Boy, Jaden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles. Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown, Pa. Mother is comptroller for Music Video Distributors Inc.

DEATHS

Robert Brian Butler, 48, of a heart attack, June 23 in Orlando. He was house sound engineer for Brooks & Dunn and worked with Waylon Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 25 years. He was also an audio engineer for USO tours. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica; sister Caroline V. Shears;

and brother William Butler.

Billie Hughes, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as leader of Lazarus, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman's Bearsville label. Going solo in 1978, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1983, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Sisters Of Mercy, Al Jarreau, and Melissa Manchester. In 1991, Japan's Pony Canyon Records released his "Welcome To The Edge," a top 10 album there. The title song was used in the American soap "Santa Barbara." The song was also a hit in Japan for female duo Wink.

Herbert Colling Wallahan, 83, of undisclosed causes, July 7 in Los Angeles. Known professionally as

Wally Brady, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Busse, and Phil Harris. As a music publisher, he introduced Terry Gilkyson to the music industry with "Marianne" and gave Van Dyke Parks his first arranging job with "Bare Necessities." He published such hits as Dean Martin's "Memories Are Made Of This" and Frank Sinatra's first million-selling record, "Somethin' Stupid." For the last 10 years, he managed Mariachi Vargas De Tecalitlan. He is survived by his wife, Elodia; a daughter, Kelly; a brother, Bruce Wallahan; a granddaughter; and two nieces.

Charlie Perry, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Perecone, was a jazz drummer, teacher, and author of books and articles on drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the "52nd Street" jazz elite, which included Sonny Stitt, Dizzie Gillespie, Bud Powell, Charlie Parker, Stan Getz, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kenton, Alvin Ray, Buddy Morrow, and Benny Goodman. He also performed with the John LaPorta Quartet at the 1958 Newport Jazz Festival. Starting in the '60s, Perry taught numerous seminars and workshops, including the seminal Indiana University program instituted by Kenton. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include "The Art Of Modern Jazz Drumming," co-authored with former student Jack DeJohnette. Perry is survived by his wife, Eve; two daughters, Penny Schindler and Christine Weingart; three grandchildren, Alexandra, Brittany, and Jackson; and sons-in-law Ed Weingart and Paul Schindler, an entertainment attorney.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

JULY

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 31-Aug. 2, **WOMAD USA**, world music festival founded by Peter Gabriel, Marymoor Park, Redmond, Wash. 206-281-7788.

AUGUST

Aug. 2, **World's Biggest Beach Party**, with Dru Hill, Mya, Christian, and more, Woodbine Beach Park, Toronto. 213-933-8007.

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. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12, **Second Hawaii Media Marketplace**, Hotel Nikko, Los Angeles. 808-539-3424.

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. 20-23, **Act Like Me Convention**, Miami Beach. 888-775-4057.

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 Parkers Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4-7, **Festival Of Mountain And Plain... A Taste Of Colorado**, Civic Center Park, Denver.

303-478-7878.

Sept. 4-7, **28th Annual Bumbershoot**, Seattle Center, Seattle. 206-281-7788.

Sept. 8, **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, **National Assn. Of Recording Merchandisers Fall Conference**, San Diego. 609-279-7100.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheater, Universal City, Calif. 212-258-8000.

Sept. 12, **How to Start & Run Your Own Record Label**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 12-13, **22nd Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940, www.ticketweb.com.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 18-20, **41st Annual Monterey Jazz Festival**, Monterey, Calif. 831-655-5600.

Sept. 19, **Jazz At The Vineyards III With Diana Krall**, benefiting the Starlight Children's Foundation, Napa Valley, Calif. 310-207-5558, extension 104.

Sept. 19-20, **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 27, **Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Center, San Francisco. 800-545-EXPO, www.comnetexpo.com

OCTOBER

Oct. 6-8, **East Coast Video Show**, Atlantic City, N.J. 203-256-4700.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards and Dinner**, Seattle. 202-775-3511.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 29-Nov. 8, **16th Annual San Francisco Jazz Festival**, San Francisco. 415-398-5655, www.sfjzfest.org.

NOVEMBER

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hanger, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

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GOOD WORKS

DREAMING OF SELENA: The Hard Rock Cafe started offering its second Selena commemorative pin July 21 at its Dallas, Miami, Houston, and San Antonio locations. The black Gibson guitar with a white rose pin retails for \$8 with proceeds benefiting the Selena Foundation for music scholarships. Contact: **Christie Conti** at 213-969-2826.

TREE TIME: Bad Religion picked Lena Sharon Nicolai as the first recipient of the Bad Religion Research Fund. The University of Michigan graduate student, who will put the \$3,898 to good use on her forest health and renewal project, was chosen from

more than 200 applicants. Contact: **Bobbi Gale** at 212-707-2000.

STRIKING OUT DISEASE: Through Sept. 15, the Les Turner ALS Foundation will collect new and used musical and electronic instruments and other items for the 21st annual Mammoth Music Mart to be held Oct. 8-18 in Skokie, Ill. Proceeds will go to the fight against amyotrophic lateral sclerosis, or Lou Gehrig's disease. Donations of videos, albums, instruments, sheet music, software, and audio/video equipment can be dropped off at a number of Chicago locations. Contact: **Liz Malkin** at 312-751-5520.

BAD BOY LINKS WITH SHOE RETAILER FOR CD

(Continued from page 65)

something the passive consumer could pick up and recognize."

"At a music retailer, the shelves are so crowded," says Forman, "that if you walk into a music store with \$20, you might just as easily walk out with [Priority rapper] Master P [as

with a Bad Boy artist]. You walk into FootAction, you're buying a \$100 pair of sneakers, [and] you say, 'For \$9.99 give me the Bad Boy CD too.' There's no Master P to compete with this."

Jackson stresses, however, that the

label's traditional music retailers are its "friends and silent partners, and that's why we made the CD mostly already-released or new material." In this way, the label avoids alienating its traditional retailers, and consumers can find the featured artists' material at those stores.

Jim Swindel, senior VP of sales and joint-venture operations at the Special Markets division of Bad Boy joint-venture partner Arista, points out that inside each CD is a \$2 coupon toward a Bad Boy CD at Camelot or the Wall.

"It's all about exposure and driving the customer into our traditional outlets as well," he says.

According to Forman, the promotional partnering of Bad Boy and

FootAction works because of "the additional marketing support [FootAction] brought to the table."

A Bad Boy-produced spot runs on Z-TV in FootAction stores four times per hour. In addition, FootAction's Star magazine, a promotional publication that reaches 2.2 million frequent buyers, recently featured Bad Boy artist the Lox on the cover, with a facing interview and an advertisement for "Nothin' But The Hotness" inside. At the store, custom fixturing and point-of-purchase materials create what Forman calls "total multilevel marketing support" for the project.

Chrissie Lindsey, associate director at Arista Special Markets, notes that "the whole marketing concept

... is innovative and creative. This made it ideal for Bad Boy to participate, since innovation and creativity are an integral part of Bad Boy's reputation and success."

"Usually a label will do something like this when it's over the crest and on the way down," says Mjehovich. "This, to me, is a breakthrough in that Bad Boy could do a 'best of' and sell a million units, but they saw that they could go to their consumer and provide them with something unique."

"By integrating FootAction and Bad Boy," says Steve Bartels, senior VP of Arista Special Markets, "the consumer is exposed to a unique way of enjoying their favorite activities together with their favorite music."

RETAIL TRACK

(Continued from preceding page)

some way to placate the majors on the overseas issue. Let's suppose one way would be to build a warehouse in Europe—CDnow just announced plans to do so. Another way might be to sign an agreement saying that its ability to buy directly from a major is contingent on the online merchant refraining from selling product overseas. But once the overseas issue is resolved, the second issue that has to be addressed by the majors is what constitutes advertising on the Internet. That's important in order to determine if the online merchants are abiding by MAP policies.

So in the case of Amazon, does the daily 40% discount constitute advertising? In my opinion, it would be an advertisement, and in this case a MAP violation, because it is on the home page of the Web site. That's kind of like hanging a "40% discount" sign for the Semisonic album in a store window. The same goes for Amazon's 30% off the top 100 titles. Not only does that offer come across like a sign in the window of a store; it also feels like a hit-wall advertisement. So if the 30% off brought a title under the MAP, it would constitute a violation, under my interpretation. On the other hand, if an Amazon customer does an artist search

for, say, Jimmy Page & Robert Plant, resulting in a price for the duo's "Walking Into Clarksdale" album being displayed on the screen, that to me seems like a bin price and therefore not an advertisement. However, some might argue that if a customer obtained a price from a Web site run by a music specialty merchant and then, instead of buying the album online, bought it at that chain's store, the price would have been functioning as an advertisement.

Another issue that needs to be resolved is how to factor shipping and handling charges into the online advertising mix. In my opinion, if shipping and handling charges brought the Semisonic title to \$13.18, it would still be a violation of MAP. That's because the 40% discount results in a \$10.18 price. Clearly, Amazon is using that price as an advertisement to lure the consumer into making a purchase. So in my interpretation it would constitute a MAP violation. But let's not forget that all this speculation is only my interpretation and that these issues are still under discussion by the majors. As for what executives at Amazon think in regard to the above issues, they didn't return calls seeking comment.

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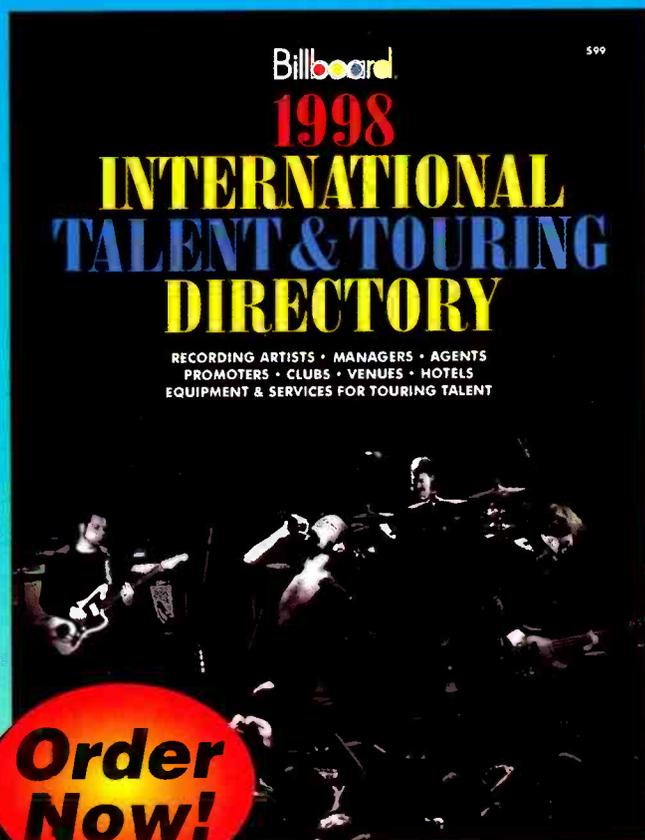
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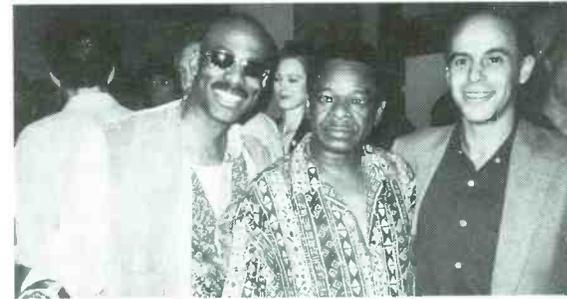
SACRAMENTO, Calif.—Distribution North America (DNA), which distributes releases from more than 100 record companies, held its first Moving Music Convention in June to showcase that scope of talent to its

labels. More than 200 people attended the three-day event, which commenced with Nova Menco's jazz/flamenco set at the Sacramento Vizcaya music hall, then became afloat on a Friday-evening river cruise accom-

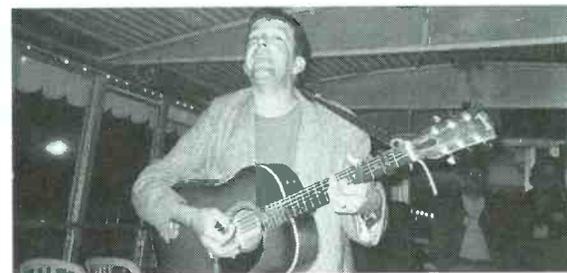
panied by the music of Roy Harper and Peter Case, and rallied with an Afro-Latino finale at Sacramento bar/restaurant Harlow's. Labels came from as far away as Europe to get a taste of this year's talent.



Artists, sales staff, and label executives mingle Saturday evening at Harlow's, where Putumayo sponsored an evening of Afro-Latino music from Ricardo Lemvo and Ozric Tentacles. Shown, from left, are DNA marketing manager Melinda Hawkes; Valley Media senior VP of purchasing Ron Phillips; Lemvo; DNA field marketing rep Steve Robinson; DNA national sales rep Scott Cameron; and Putumayo executive Susan Anderson.



Shown hobnobbing at Putumayo's Afro-Latino night, from left, are Tower Records video advertising manager Bruce Walker, Putumayo recording artist Sam Mangwana, and DNA West Coast regional sales manager Curt Swedlow.



Welk/Vanguard recording artist Peter Case strums some tunes for the DNA folks aboard the River City Queen boat trip.



DNA field marketing rep Judy Rabinovitz, far left, and Orange County sales rep Laura Ellsworth look on as Voiceprint recording artist Roy Harper and sales rep Tim Comerford ham it up, with Outer Music owner Shawn Ahearn on the right.

CHILD'S PLAY

(Continued from page 67)

leased tracks "Moo Kaluka" and "Baloney Sandwich." All tunes were written and performed by Smith and Merrill, as well as by the voice actors of Space Ghost and Zorak: **George Lowe** and **Clay Martin Croker**, respectively. (Croker also supervises animation.) TV commercials for the new album will be running on Cartoon Network, TBS, and TNT.

Lazzo says there's also a possibility of a "Space Ghost Coast To Coast" album featuring an indie rock roster: "We had been in discussions with Matador about doing a record using their artists," he says, "but we also wanted to use other acts, which was a bit of a sticking point for them. We're still trying to find a way to do it, to get it to a place where it's a best-of-indie-music project that also supports independent record stores."

KIDBITS: Grammy-nominated R&B singer/songwriter/producer **Kenny Lattimore** recorded and co-produced "Love Will Find A Way," the closing-credits song for "The Lion King II: Simba's Pride," the direct-to-video sequel to "The Lion King" due Oct. 27. Recorded as a duet with **Heather Headley** (currently on Broadway in "The Lion King"), the track will be available on two albums: Lattimore's Columbia Records release "From The Soul Of Man," out Sept. 8, and Walt Disney Records' soundtrack to the video . . .

Kevin Roth of "Shining Time Station," whose latest release is "Train Song Sing-Alongs," is recording a collection of lullabies and other children's favorites for American Baby magazine, due in late fall . . . Latest from Music for Little People is "A Child's Celebration Of Lullaby," the

seventh recording in its "Celebration Series" of music compilations. It includes sleepy-time airs from **Raffi**, **Maria Muldaur**, **Taj Mahal**, **Jerry Garcia** and **David Grisman**, **Lena Horne**, **the Roches**, **Van Dyke Parks** and **Brian Wilson**, **Harry Nilsson**, and others.

EXECUTIVE TURNTABLE

DISTRIBUTION. Koch International in Port Washington, N.Y., promotes **Michael E. Rosenberg** to senior VP. He was VP of sales and marketing.

Sony Music Distribution in New York promotes **Kevin McGarry** to manager of finance and names **Michael Levin** director of packaging and separations at SMEI Purchasing. They were, respectively, senior staff accountant and associate director of packaging and purchasing at Sony Disc Manufacturing.

Provident Music Distribution in Nashville names **Tom Brown** field account representative. He was territory account manager at Pamplin Music Distribution.

Universal Music and Video Distribution in Los Angeles promotes **Larry Hariton** to senior VP of direct account management. He was VP of direct retail planning and category management.

Alliance Communications Corp. in



ROSENBERG



ARNONE

London names **Bill Dawson** executive VP/managing director of European operations. He was executive VP/COO at Alliance Broadcasting.

HOME VIDEO. Dawn Arnone is promoted to executive director of client operations at Columbia TriStar Home Video in Culver City, Calif. She was director of customer service.

Def Jam Records in New York promotes **Amani Duncan** to national director of visual promotions. She was promotion manager.



Affair In The Desert. Billboard had a full house to celebrate the election of Kmart's Ron Cunningham as video person of the year. The annual event, held during the Video Software Dealers Assn. Convention in Las Vegas, brought together, from left, Billboard associate publisher Irwin Kornfeld; Warner Home Video executives Mark Horak and Jim Cardwell; and John Bohntinsky, Kmart divisional VP, electronics. (For more photos, see page 74.)

Fitness Suppliers Focus On Franchises

As Exercise Market Tightens, Catalog Titles Get Renewed Campaigns

BY CATHY APPLEFELD OLSON
NEW YORK—Suppliers have trimmed their lines to stay healthy in the fitness business (Billboard, July 25). Unlike the bad old days, which were typified by floods of new releases, vendors are now restricting product flow to better exploit catalog titles.

Due to the continued success of the "Crunch" line, Anchor Bay Entertainment in Troy, Mich., will release only two new tapes in the line in October rather than the usual three or four.

"We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle," says marketing VP Sandra Weisenauer. "That happens when you have such a long line of product. Some good ones really get lost. We want to go back and pull out the good concepts."

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It bundled a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established "Crunch" title was packaged with a T-shirt.

"We will primarily keep doing that kind of promotion with catalog titles," Weisenauer adds. "And we are looking at using some of the older titles for a premium use." PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin.

Anchor Bay does not intend to make over individual "Crunch" titles, as they already have strong retail recognition. "The packaging has such a line look," Weisenauer says. "To redo one or two, I would have to redo the whole line."

Breaking out new product isn't



Sony Music Video has faith in the continued retail performance of fitness mainstay Kathy Smith, a big seller during her Warner Home Video tenure.

easy these days, Weisenauer says. "To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to" (Continued on next page)

Alliances Between Big Chains And Studios Could Squeeze Two-Stop Distributors, Too

TARGET PRACTICE, PART TWO: Independent retailers, who make up the bulk of the membership of the Video Software Dealers Assn. (VSDA), sought and received the sympathy vote at the association's July 8-11 convention in Las Vegas. The big chains—Blockbuster, Hollywood Entertainment, et al.—and the studios have struck an unholy alliance that's driving us out of business, they argued.

Maybe: Even subtracting overheated convention rhetoric, the indies have some valid complaints. But before the last of them folds, another segment of the trade will be virtually squeezed out of existence.

Two-step distributors are caught in the studios' cross hairs, and Hollywood has an itchy trigger finger. Salvation for largely regional wholesalers like Sight & Sound and WaxWorks/Video-

Works may be as video one-stops, filling holes in retail inventory but rarely touching the original orders. Valley Media, sensing the change, has drastically condensed the network of branch offices and warehouses it bought from Star Video, replacing them with a giant all-media depot in Kentucky.

Major suppliers are starting to apply the same strategy of direct shipment that swept Handleman and Anderson Merchandisers out of the mass merchants that stock sell-through releases. Blockbuster and Hollywood Entertainment buy direct; other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentrak's 1998 annual report, studio plans are "not yet clear," but everyone knows which way the wind is blowing.

On paper, at least, there's no reason to worry about delivery to several thousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediacy have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon.

History hasn't been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, net profits have kept shrinking to less than 1% of sales. Now revenue sharing and depth-of-copy programs threaten to white out what's left.

Attending the Independent Video Retailers Group protest meeting during VSDA, National Assn. of Video Distributors executive director Bill Burton said, "I'm

as concerned for distribution as for the rest of the industry. These are tenuous times. The scariest part of it is, it all seems to be trial and error. We're building the plane as we fly."

Burton was referring to the explosion of studio depth-of-copy plans that have added to his members' overhead. Hollywood's goal is to shoehorn more rental product into stores; without the extra tapes, retailers will drive off frustrated customers to cable or satellite-delivered pay-per-view. "I'm not sure that any of these premises are accurate," Burton adds. Accurate or not, they could drive several remaining distributors into the history books.

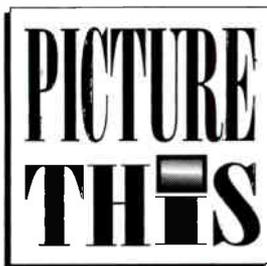
CORRECTION: We goofed a couple of weeks back in describing DVD's impact on laser-disc (Picture This, Billboard, July 18). Our subject was Image

Entertainment, which said it has suffered in the transition—not Pioneer Entertainment. The information and quotes came from Image's latest quarterly report. Pioneer had nothing to do with it.

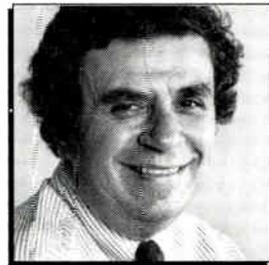
'MAN' ALIVE: Maybe there is something new under the sun. DVD International in Mountain Lakes, N.J., has introduced "I'm Your Man," called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, "it was just waiting for DVD," says president David Goodman.

"I'm Your Man" takes advantage of the format's programming capabilities, letting players construct their own version of the feature from multiple plots. It's playable anywhere: The movie, which lists for \$29.98, isn't region-coded and can be distributed worldwide. DVD International and producer Planet Theory have two more interactive titles in the works, "Ride For Your Life" and "Bombmeister," each with a wider choice of story-line options.

Goodman thinks he'll deliver 20,000 units, compared with 15,000 for the DVD edition of "Elephant Parts," the Michael Nesmith video released on tape in 1981. He has reason to be optimistic, noting that the company has just replicated the 60,000th copy of DVD International's "Video Essentials." "I've got a letter from WAMO [Warner Advanced Media Operations] congratulating me." About 45,000 copies of the home theater instructional have sold through, he says.



by Seth Goldstein



Hollywood Conference To Examine DVD Planning, Production Concerns

BY STEVE TRAIMAN

NEW YORK—"DVD Production '98," the only Hollywood-based conference on DVD strategic planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It's co-sponsored by the International Recording Media Assn. (IRMA) and Miller Freeman PSN.

A total of 12 million DVD Video discs were replicated in the U.S. and Canada last year, according to IRMA research. The estimate for 1998 is at least double that number, as part of a 75 million-unit worldwide forecast for video and DVD-ROM.

The panel, "What Does the Consumer Want To See?," will offer studio perspectives on first-generation DVD releases. "The launch has had widespread video industry support," says moderator Emiel Petrone, executive VP of Philips DVD Entertainment Group and founder/chairman of the DVD Video Group.

Panelists, including Paul Culberg of Columbia TriStar Home Video, Jeff Fink of Artisan Entertainment, Ed Goetz of Simitar Entertainment, Michael Karaffa of New Line Home Video, and Bill Sondheim of PolyGram Video, will address such topics as what consumers are buying and what they will be offered.

"There's more to DVD than just creativity," says J.D. Sussman, special products VP at Enterprise DVD and moderator of what should be one of the most interesting sessions, "A DVD Producer's Guide To Retail: What's Hot . . . What's Not."

"This session will serve as a reality check," he adds. "Everyone wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios supporting DVD with sufficient [point-of-purchase material], consumer education, and advertising?"

Helping with the answers are Peter Busch of the Musicland Group, John Thrasher of Tower Video, Mark Elson of Dave's Laser Video, consultant Ben Tenn, and Paul Brindze of Divx Entertainment.

Also on the agenda:

"Tips For Educating Your Customers And The Market About DVD," with Wendy Moss of Sony Wonder, Sarah Bradley of Abbey Road Interactive, and Panos Nasopoulos of Daikin U.S. Comtec Laboratories.

"Making The Most Of The Replicator Relationship" will have Scott Bartlett of Sony Disc Manufacturing, Bob Pfannkuch of Panasonic Disc Services, Ram Nomula of Tech-

(Continued on page 74)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	1	7	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
2	2	9	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
3	3	6	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
4	4	13	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
5	6	4	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
6	5	7	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
7	7	3	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
8	9	3	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
9	10	12	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
10	8	9	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
11	NEW		GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
12	12	3	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
13	11	3	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
14	13	10	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
15	15	14	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
16	16	10	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
17	17	15	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
18	19	18	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
19	14	4	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
20	22	11	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
21	21	13	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
22	20	4	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
23	18	4	SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
24	23	8	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
25	24	7	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
26	26	19	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
27	27	22	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
28	40	2	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
29	25	8	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
30	35	17	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
31	NEW		PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
32	29	3	HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
33	32	11	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
34	28	15	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
35	NEW		FRENCH EXIT (R)	Columbia TriStar Home Video 26603	Jonathan Silverman Madchen Amick
36	NEW		MA VIE EN ROSE (R)	Columbia TriStar Home Video 29783	Georges Du Fresne
37	30	11	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
38	33	16	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
39	39	14	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
40	31	9	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delphy

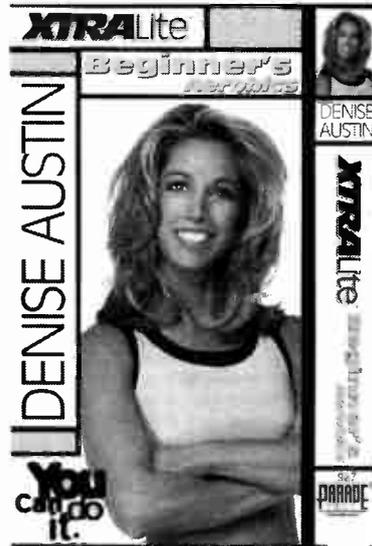
◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar 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.

FITNESS SUPPLIERS

(Continued from preceding page)

two to three brands we advertise and market on a regular basis." Nevertheless, Anchor Bay is willing to take a chance with proven winners, much as Sony Music Video has done picking up Kathy Smith after her Warner Home Video deal expired. Anchor Bay has signed Paula Abdul to create two dance/fitness videos and one walking audiotape for the fall. Abdul's previous fitness videos were released by LIVE Entertainment, now called Artisan.

Sony Music Video has turned to TV and cable as a way to increase sales of its "Grind" catalog. Last September, Sony began airing spots featuring "The Grind Workout: Hip-Hop Aerobics" on A&E, Fox, ESPN2, VH1, the Game Show



PPI Entertainment keeps finding new opportunities for Denise Austin.

Channel, and MSNBC, among other national and local channels.

"It brought the videos to another level of exposure and has been just as beneficial to [traditional] retail as it has been" to direct response, says Alex Beeman, senior director of marketing at Sony Music Video/Sony Wonder. Beeman notes that "Hip-Hop Aerobics," the first "Grind" title, is VideoScan's current best seller, 30,000 units ahead of its closest competitor. She says Sony will air spots featuring other "Grind" titles.

"All of us are doing a lot more with the accounts individually and trying to put together special programs for them," Beeman says. "In January, the 'special gift with purchase' types of programs are big. For Blockbuster this past January, for example, every fitness video title they took in had to have a special program associated with it. They are all looking for added value."

Sony hopes that retailers are also looking for some new products, such as the MTV-based video line "The Daily Burn." The program is a non-dance workout show that airs several times a day. The video line is due in stores this fall.

"If you have exposure and all the right elements, you can successfully launch a new brand," Beeman says. "Thank goodness for all of us in the exercise business, people are looking for change. You can't watch the same video year after year."

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type Suggested List Price
★★ NO. 1 ★★					
1	2	7	ALL ACCESS VIDEO ▲ ³ Jive/Zomba Video 41589-3	Backstreet Boys	LF 19.98
2	1	5	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF 19.98
3	3	4	SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse	LF 19.98
4	4	10	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF 14.95
5	7	25	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF 19.98
6	5	35	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF 14.95
7	6	2	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF 19.98
8	8	4	RAY OF LIGHT Warner Reprise Video 3938502	Madonna	VS 5.98
9	10	35	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF 19.95
10	9	27	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF 19.95
11	12	34	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF 19.98
12	16	31	ROMANZA IN CONCERT ● PolyGram Video 4400553973	Andrea Bocelli	LF 24.95
13	14	47	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF 19.98
14	19	6	STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Cornerstone R.A.S. MVD Video 38497	Sublime	LF 27.98
15	15	9	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF 29.99
16	13	5	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF 19.98
17	17	23	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF 16.95
18	NEW		DAWN OF THE DAY OF THE NIGHT OF THE PENGUIN Metal Blade Home Video 34015	Gwar	LF 19.95
19	11	3	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF 16.98
20	21	59	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF 19.98
21	20	34	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF 24.98
22	18	39	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF 24.95
23	26	14	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF 29.95
24	22	22	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF 19.98
25	23	13	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF 29.99
26	25	238	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF 89.98
27	31	24	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF 19.98
28	28	36	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF 19.98
29	40	67	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF 19.98
30	38	42	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF 12.95
31	32	94	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF 24.95
32	24	142	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF 19.98
33	30	191	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 9.95
34	RE-ENTRY		SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF 12.95
35	RE-ENTRY		BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF 19.95
36	RE-ENTRY		SELTZER 2-THE LONG FORM VIDEO Forefront Video Chordant Dist. Group 24508	Various Artists	LF 9.95
37	27	18	WOW-GOSPEL 1998 Verity Video 43109-3	Various Artists	LF 19.98
38	39	37	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF 14.98
39	RE-ENTRY		SELENA REMEMBERED EMI Latin Video 77826	Selena	LF 19.98
40	RE-ENTRY		AQUA DIARY MCA Music Video Universal Music Video Dist. 11720	Aqua	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

Stagnant Sell-Through Market Could Get DVD Boost, Says VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is hitting a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).

According to statistics from Adams Media Research, sales grew only slightly from 1996 to 1997. In 1996, demand topped off at 600.1 million units, which translated into revenues of \$7.35 billion. In 1997, volume reached 634.9 million cassettes, worth \$7.59 billion.

That growth isn't bad, but it's nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to \$6.2 billion from \$5.4 billion in 1994, Adams says, noting that the market grew by a billion dollars from 1995 to 1996.

Adams doesn't attribute the slowdown to poor title selection or overcrowded shelves.

Rather, the company says, consumers have reached a saturation point. "Historically, households who purchased one video tended to go on to purchase many more," Adams reports.

"So long as new households kept entering the market, sales continued to accelerate," the company adds. But in 1997, "the pool of first-time video buyers began to decline as a percentage of all households, diluting their overall impact."

Thus sell-through is showing the early signs of the dreaded word "maturation," which leads to lower sales expectations.

To no one's surprise, the solution to driving up sales is DVD. The new format has worked for Best Buy, which is carving out a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought, Best Buy has sold 1.5 million—in less than 50% of its 289 stores.

Video merchandise manager **Joe Pagano** says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelf room.

"This is the product they want," Pagano said, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He added that DVD represents 25% of the chain's video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 30-store test that began in May to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that DVD is providing "incremental" sales and does not appear to be cannibalizing VHS catalog sales.

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Tar-

get will have the format in all of its 800 stores by the end of the year. If the mass merchants can reach mainstream buyers, DVD could put sell-through back in the double-digit growth curve in no time.

FRANK TRIBUTES: It was bound to happen sooner than later: **Frank Sinatra** video sets are coming.

First is the "Pal Joey" and "From Here To Eternity" set from Columbia TriStar Home Video.

Priced at \$34.95, it arrives in stores Sept. 22 and is available through the year's end.

On Oct. 6, MGM Home Entertainment is releasing "High Society," "Anchors Aweigh," and "On The Town" in a special slip case. The collection is \$29.92, the lowest price ever for a star gift pack. Other MGM sets featuring **Elizabeth Taylor** and **Humphrey Bogart** are \$44.92.

In other MGM catalog news, the supplier is planning a big party for the 30th anniversary edition of "Chitty-Chitty-Bang-Bang." The title is priced at \$14.95 and arrives in stores Oct. 20.

Celebrating with MGM will be promotional tie-in partners FAO Schwarz, Virgin Atlantic Airways, and Ball Park Franks. Virgin and FAO Schwarz will conduct a consumer sweepstakes that will award a family vacation to London and a \$1,000 gift certificate to the famous toy store. Virgin is sponsoring a 10-city road show that will fly the Chitty-Chitty-Bang-Bang car to FAO Schwarz outlets across the country.

Ball Park Franks will kick in a \$5 rebate with a purchase of the video and multiple packages of the brand's hot dogs. A national free-standing insert advertising the offer will go in Sunday papers at street date.

A deluxe-edition soundtrack will be released from Rykodisc.

NEW COMPANY: Former **Badfinger** producer **Gary Katz** and Spartan Financial Corp. president **Edward Secard** have formed a new video company called **Encore Music Entertainment America**.

The venture will release product in North America from German TV's Studio Hamburg Fernsch Allianz Gmbh music archives and plans to produce new music videos for worldwide distribution.

The Studio Hamburg archive has shows from the 1960s through the early 1990s, including "Beat Club," "Rockpalast," and "Beat, Beat, Beat." Music Video Distributors has worldwide VHS distribution rights, while Pioneer Entertainment has DVD and laserdisc.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	2	9	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
3	3	20	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	4	108	GREASE: 20TH ANNIVERSARY EDITION ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
5	5	12	ANASTASIA	FoxVideo	Animated	1997	G	26.98
6	6	11	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	7	6	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
8	9	13	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
9	10	10	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
10	13	114	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
11	8	7	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
12	12	11	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
13	11	2	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
14	14	4	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
15	19	6	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
16	20	10	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
17	NEW ▶		SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
18	17	7	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
19	16	3	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
20	15	6	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
21	21	8	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
22	18	9	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
23	24	11	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
24	22	10	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
25	RE-ENTRY		TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
26	NEW ▶		RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
27	23	10	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
28	27	7	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
29	25	24	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
30	28	13	ELMOPALOOZA! ◇	Sony Wonder	The Muppets	1998	NR	12.98
31	30	23	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
32	NEW ▶		ROMY & MICHELE'S HIGH SCHOOL REUNION	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow	1997	R	19.98
33	33	2	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	NR	19.95
34	29	26	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ♦	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
35	RE-ENTRY		EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
36	32	14	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
37	37	11	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
38	36	28	ANDREA BOCELLI: ROMANZA IN CONCERT ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
39	31	22	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
40	35	16	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Billboard Hosts VSDA Soiree

Billboard's party at the Video Software Dealers Assn. Convention, co-hosted by Los Angeles-based DVD specialist Crest National, drew a cross section of conventioners, including indie retailers and studio executives. Everyone, it seemed, participated in the 20-question contest about home video's favorite subject, movies. Lucky guessers walked off with certificates for a digital camcorder, a DVD player, and a 35-inch combination TV/VCR, all from Sony.



Kmart's Mark Welu, subbing for the absent Ron Cunningham, accepts the video person of the year plaque from home video editor Seth Goldstein, left.



Tim Harris of retailer Country Home Video, right, was a Billboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him a Sony DVD player.



PPI Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culinary) pause to ponder the quality of Las Vegas Hilton smoked salmon.



Ronald Stein, president of Crest National, center, chats with New Line Home Video's Pam Kelley, left, and Crest executive VP Lorraine Ross.



Howard Kowalsky of Handleman, left, and Mark Welu swap convention tall tales.

DVD MAKES GAINS WITH CONSUMERS

(Continued from page 65)

who use PPV said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new formats is recordability.

Yankelovich asked consumers if they have used their VCRs to record programming. Approximately 69% said yes.

"This is a challenge," said Kramer, "because Divx and DVD are not re-

cordable."

The survey showed that 53% of VCR owners were "somewhat interested" in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and Divx support by demographics, the researchers found that the greatest

interest by far comes from gen-X. Some 60% of VCR owners who are "extremely/very interested" in Divx are from this group, while 56% of the most ardent DVD supporters are gen-Xers.

Boomers make up only 26% of those who are most interested in DVD and 30% of those who support Divx.

It's the older consumers, the matures, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in DVD are age 50 or over. And just 10% of the Divx supporters fall into this demographic.

Yankelovich concluded in its report that the home video industry, in order to meet the threat from pay-per-view services, would "have to refocus on problems such as making returns easier . . . and perhaps improve technology by adding DVD."

The researchers added, "DVD is positioned to defeat Divx, although widespread adoption of either format will be limited."

HOLLYWOOD CONFERENCE

(Continued from page 71)

nicolor, John Town of Nimbus, and Richard Marquardt of Warner Advanced Media Operations.

"What's Making It Work: Technologies Behind DVD Titles Of Today & Tomorrow" has Steve Bannerman of Apple Computer Quick-Time Group, Kilroy Hughes of Microsoft, and Kevin Halverson of DVD-Audio Working Group 4.

"The Packaging Perspective On Producing A Successful DVD" has

Rob Burdett of Alpha Enterprises, Rick Dixon of Ivy Hill/Warner Media Services, Ed Joyce of Amaray, Richard Roth of Queens Group, Rick Tell of 20th Century Plastics, and Richard Williams of Univenture.

"Decoding DVD's Alphabet Soup: A Preview Of What's To Come" has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skribaof of Gig Media Production.

Billboard

AUGUST 1, 1998

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	21	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	2	21	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
3	NEW	▶	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
4	3	35	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
5	4	15	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
6	6	115	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
7	7	39	PURE PAYTON PolyGram Video 4400464413	19.95
8	5	67	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
9	8	9	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
10	9	87	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
11	10	333	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	12	51	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
13	11	57	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
14	14	23	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
15	17	161	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
16	13	7	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
17	15	57	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
18	16	7	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98
19	18	43	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
20	19	265	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	2	21	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
2	1	41	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
3	5	151	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
4	3	13	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
5	4	197	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
6	7	133	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
7	6	37	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
8	8	41	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
9	10	177	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
10	9	31	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
11	13	87	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	11	83	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
13	12	31	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
14	16	109	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
15	14	17	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
16	19	35	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
17	RE-ENTRY		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
18	17	79	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
19	18	71	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
20	15	3	FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS BMG Video 90137-3	14.98

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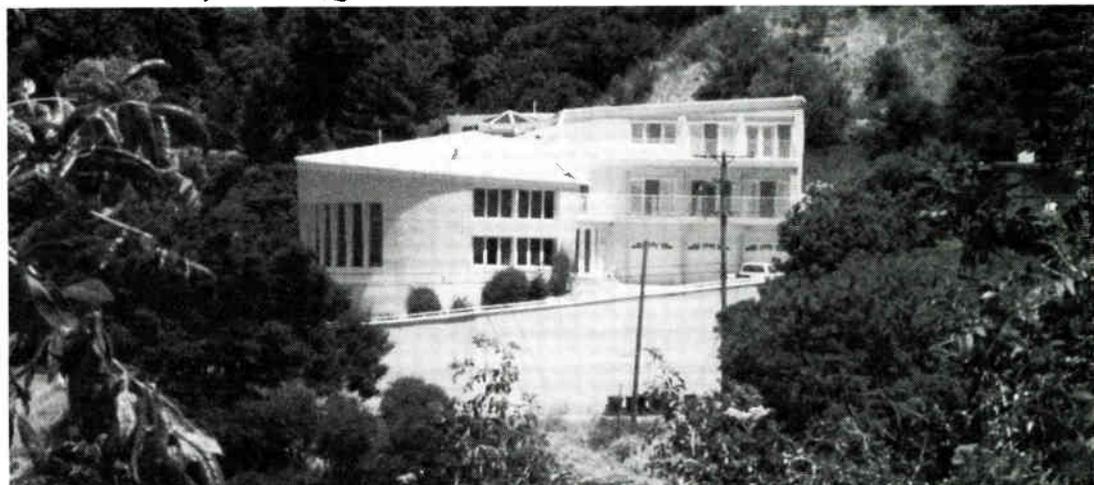
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India Faces 'Cover' Dilemma

BY NYAY BHUSHAN

MUMBAI—The Indian music industry is having to grapple with a uniquely Indian problem at the same time it counters the global scourge of piracy.

This country's huge and successful film industry—known affectionately as Bollywood—and the mammoth soundtrack album market it has spun off has produced the longstanding headache of cover versions and plagiarism. Cover versions are a problem because of their capacity for undermining sales of the original work and diluting its artistic integrity; plagiarism is a problem because, in its way, it is piracy.

The '90s has seen a range of debatable cover versions of popular film-based catalog hitting the market in the wake of U.K. DJ/producer Bally Sagoo's 1994 breakthrough hit here, "Bollywood Flashback" (Columbia), which featured modern remixes of some of filmland's popular tunes.

Vijay Lazarus, president of the Indian Music Industry (IMI), says, "When it comes to plagiarism and cover versions, IMI has to work within the framework of the Indian copyright law, which allows cover versions."

"Previously, a cover version could come out within 15 days of the original recording," he adds, "but now that period has been extended to at least two years from the date of recording. But, all said and done, cover versions do allow new singers to break into the market with established songs."

Sanjay Tandon, director general of the Indian Performing Right Society (IPRS), elaborates, "Plagiarism and cover versions are two different things that the industry doesn't understand—the former is without permission, the latter is with permission. I would still say that in India, all cover versions are illegal because of various factors. One, creators think that mentioning Section 152(1)J of the Copyright Act [which pertains to cover versions] on the inlay card is enough, which is not so. And, second, the major issue is the original owner's moral right. Today, any composer can abuse another artist's work."

"Take one of Bally Sagoo's remixes, 'Chura Liya.' The original composer, the late R.D. Burman's estate, can take an injunction and ask for damages, as the cover may have changed the tune and content from the original. The Copyright Act says major alteration is not allowed. In the West, if they redo a song inside out, they do so with the permission of the original owner to make it trendy for the current market. This

doesn't happen in the Indian industry, as artists are not bothered with such legal issues, being busy with their creative pursuits."

The cover-version gold rush has definitely exposed the exploitative nature of the business since the original artist's moral rights are still under-exploited. Continues Lazarus, "We have to educate our copyright holders and writers about their moral rights. What happens in legal terms is that they pass on or sign on rights to the producer, who in turn signs it off to the record company."

The Copyright Act, Section 152(1)J, clearly defines the parameters of cover versions. In addition to the two-year period, the section states that it is compulsory to obtain permission from the original copyright holders for layout of inlay cards to avoid misleading the public. It also states that for every unit manufactured, the original owner should be paid a per unit 5% royalty of the selling price.

But such payments are not happening, says Tandon. "Nevertheless, to be fair," he adds, "if the original owner does not check with the company to see how many actual units are sold, then you can't entirely blame the companies. Most of Bollywood works as a parallel economy, without proper books of accounts, which is unfortunate. This is definitely a very serious issue, and the international business is losing a lot of revenue."

Plagiarism of international hits has also come to light in the wake of increased exposure to foreign artists via satellite TV. So why is the international business losing out on possible revenue? "The Indian Copyright Act is one of the best in the world, even better than in the U.K., in my opinion," says Tandon. "Plagiarism is a criminal offense with a minimum six months' jail. International companies always complain that their tunes are ripped off, but we tell them to fight it out in court, as it is an individual matter and IPRS can only give its opinion and help them in arbitration. We are negotiating with IMI to understand the situation because it doesn't work in the favor of the companies—because I am for a situation where these things should be started off on a collective basis."

"For example, if everyone understands that to make a cover version you have to take IPRS permission, then the problem can be controlled. But today, if you have an honest person wanting to do it correctly, there is nobody that can give permission."

AUSSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dragon had 11 top 20 hits, including the chart-toppers "April Sun In Cuba," "Get That Jive," "Rain," and "Are You Old Enough."

Five of nine albums, issued through Sony, PolyGram, and BMG, were certified platinum, for sales of 70,000. Some, like "This Time," "O Zambezi," and "Dreams Of Ordinary Men," are classics. The act

toured the U.S. in 1978, when it was signed to Portrait, and in 1991 it opened for Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received positive reviews for his appearance in the musical "Rasputin."

Hunter was diagnosed with cancer in November.

Blue Rodeo Front Man Steps Out

Jim Cuddy Is Band's Second Member To Record Solo Set

BY LARRY LeBLANC

TORONTO—Blue Rodeo front man Jim Cuddy is amused that many people presume his 14-year-old neo-country band will soon be history because of the release of his first solo album, "All In Time," due Sept. 8 from WEA Records.

Rumors of the band's breakup have long circulated due to alleged conflicts between Cuddy and Blue Rodeo's co-founder and co-writer, singer/guitarist Greg Keelor. These rumors started in full force in February 1997 when Keelor issued his own solo album, "Gone" on WEA.

Competitiveness between the two has sharply defined Blue Rodeo through such WEA albums as "Outskirts" (1987), "Diamond Mine" (1989), "Casino" (1990), "Lost Together" (1992), "Five Days In July" (1993), "Nowhere To Here" (1995), and "Tremolo" (1997).

The pair met in 1971 at North Toronto High School. Prior to forming Blue Rodeo in 1984, they worked together in the Hi-Fi's (1978-81) and Fly To France (1981-84).

While Cuddy readily admits to having had major artistic and business differences with Keelor in the past, he says their disputes are misunderstood by others. "We're legendary feuders, but we're also legendary maker-uppers," he says. "Greg and I have a bond that keeps us close and able to snicker about the life we've led. When we first started [Blue Rodeo], there was a preening competitiveness that was part of the energy of the band, but after 20 years, we've burned out a lot of that competitiveness."

"Perhaps the hardest time for us was the touring of 'Five Days In July' and the recording of 'Nowhere To Here,'" Cuddy continues. "We knew we wanted to change [musically], but didn't know how to. We came as close to breaking up as we ever have."

Cuddy says he initially was threatened by Keelor's decision to record an album without the group, but he later felt encouraged to do his own recording. The album, however, failed to make an impact commercially. "Greg had decided to do a solo record on his way back from India, and I felt maybe he might want to go off on that tangent for good," he says.

The layoff period for Blue Rodeo that was prompted by sessions for Keelor's album enabled Cuddy to work on songs for both the band's "Tremolo" set, released in July 1997, and for "All In Time." However, when he began writing songs for his album, Cuddy knew it couldn't be released until this year so it would not conflict with those two albums.

Through the fall of 1996, Cuddy wrote songs for what became "All In Time." Then he wrote songs for "Tremolo" and recorded with the band in the winter of 1997. In late spring of '97 he wrote once more for his solo record.

"There were three varied [song-writing] sessions," says Cuddy. "In

the first session I wrote a Lost Gonzo Band set of songs for myself. Next there were Blue Rodeo songs [for "Tremolo"], which were back to [choir-styled] voices. Then, realizing, my record needed some [rock-styled songs] and different emotions, I wrote songs like 'All In Time' to have some balance."

From the start, Cuddy knew exactly what style of music he wanted for his album. "I wanted to be like the Lost Gonzo Band and like Wilco when they had fiddle and pedal steel."



CUDDY

Executives at Warner Music Canada were immediately impressed by Cuddy's early demos. "Jim knew what he was going to do, and we had a good idea, too,"

says Dave Tollington, senior VP of Warner Music Canada. "It's a great album with great songs."

The album's leadoff single, "Disappointment," is being issued to Canadian radio Aug. 4. An Ulf-directed video of the track will be released to Canadian video outlets Aug. 18.

In the fall, Cuddy is scheduled to tour Canada with his own band in support of his album.

"We're not treating 'All In Time' as a Blue Rodeo record; it really is a solo album by Jim," says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada. "He's always written very accessible songs, but this is quite a mainstream record."

While Blue Rodeo's catalog is available in the U.S. through Sire Records, Cuddy says there are no plans as yet to release his album there. "I want to find out what [Warner Music] people think of it and what they'll do with it," he says. "Once I determine that, I think it will have a home [in the U.S.], mostly likely with a Warner-affiliated company."

Blue Rodeo Rides High In Popularity

TORONTO—Formed in 1984 and initially established in bars in the Queen Street West district of Toronto, Blue Rodeo has long been one of Canada's leading acts.

"Blue Rodeo is an institution in Canada," says Dave Tollington, senior VP of Warner Music Canada. "Their catalog continues to sell well."

Anchored by pure-voiced vocals and the songs of its co-founders, guitarists/vocalists Jim Cuddy and Greg Keelor, the quintet consists of keyboardist James Gray, drummer Glenn Milchem, bassist Basil Donovan, and Kim Deschamps on pedal and lap steel guitar.

Despite its stature in Canada, including winning Juno Awards for top group in 1989-91 and in 1996, Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music

Recorded at Chemical Sound here and produced by Cuddy and John Whynot, the album features backup from Colin Cripps (guitar), Gavin Brown (drums), Melanie Doane (fiddle), Blue Rodeo's Basil Donovan (bass) and James Gray (keyboards), and Wilco's Jeff Tweedy (guitar) and Jay Bennett (banjo and piano). Additionally, there are backup vocals by Crash Vegas' Michelle McAdorey and Weeping Tile's Sarah Harmer.

Following the sessions last year, Whynot took tracks to Ocean Way Studio in Los Angeles to mix. "Mixing drives me nuts," says Cuddy. "[On my own] I'd end up with 14 mixes of songs. I let John do his work. Sometimes John would surprise me [with a mix] I wouldn't have expected, or sometimes he'd do exactly what I'd asked. He never sent me a choice."

Cuddy admits to having difficulty letting the album go. "I got addicted to tinkering with it," he says. "It was hard to leave alone because it was such an enjoyable project. I was sad when I was finished because it was such a great experience. I'm also acutely aware that it came together in a way that will never happen again."

In a sharp contrast to Blue Rodeo recordings, Cuddy's 11-song country-rock-styled debut is more focused and controlled. It is largely centered on his bell-like vocals, and the songs are more personalized. "There's nothing else clamoring [but my voice] for attention," explains Cuddy. "With Blue Rodeo, it's difficult to have a single voice telling a story. Blue Rodeo is more a choir of voices."

With "All In Time" wrapped up, Cuddy welcomed working throughout this summer with Blue Rodeo. "Blue Rodeo is like a house full of kids going, 'Look at me.' Having the house empty was beautiful for a while. I missed all the commotion and the twists and turns of Blue Rodeo. I wanted to go back to that. I'm used to having a house full of clamor."

Canada, its catalog has bounced around various Warner-affiliated labels in the U.S., which probably has affected its impact there.

Atlantic Records released "Outskirts" (1987) and "Diamond Mine" (1989); EastWest/Atlantic issued "Casino" (1990) and "Lost Together" (1992). "Five Days In July" (1993) and "Nowhere To Here" (1995) were issued by Discovery, and "Tremolo" (1997) was issued by Sire.

Although Blue Rodeo has recorded several tracks for another studio album, its next release will be a live album culled from last year's Canadian tour. "An Evening With Blue Rodeo" is due in early 1999.

"It's a monster task culling down 70 shows, 210 hours of music," says Cuddy. "We didn't realize it was going to be as hard as it is."

LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/27/98			GERMANY (Media Control) 07/21/98			U.K. (Chart-Track) 07/20/98			FRANCE (SNEP/IFOP/Tite-Live) 07/18/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BAEZ HOME RDOMS RECORDS	1	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD AND INTRODUCING MYA UNIVERSAL	1	NEW	DEEPER UNDERGROUND JAMIROQUAI SONY S2	1	1	LA TRIBU DE DANA MANAU POLYDOR
2	2	HONEY L'ARC-EN-CIEL KIUON/SONY	2	1	THE CUP OF LIFE RICKY MARTIN COLUMBIA	2	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	2	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
3	4	KASOU L'ARC-EN-CIEL KIUON/SONY	3	5	BAILANDO LOONA MOTOR MUSIC	3	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	3	4	PATA PATA COUMBA RCA/BMG
4	5	ALIVE SPEED TOYS FACTORY	4	6	DIE FLUT WITT & HEPPNER EPIC	4	2	FREAK ME ANOTHER LEVEL NORTHWESTSIDE/BMG	4	3	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
5	3	SINSYOKU L'ARC-EN-CIEL KIUON/SONY	5	3	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	5	1	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	5	7	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
6	NEW	TSUBASA NI NARA V6 AVEV TRAX	6	11	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA	6	5	C'EST LA VIE B*WITCHED EPIC	6	6	BYE BYE MENELIK SMALL/SONY
7	7	I FOR YOU LUNA SEA UNIVERSAL VICTOR	7	8	THE BOY IS MINE BRANDY & MONICA EASTWEST	7	4	IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC	7	5	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
8	9	MIRAI KIROU VICTOR	8	7	CARNAVAL DE PARIS DARIO G WEA	8	NEW	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN POLYDOR	8	8	THE BOY IS MINE BRANDY & MONICA EASTWEST
9	6	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS	9	7	HOW MUCH IS THE FISH? SCOOTER EDEL	9	6	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	9	10	MY ALL MARIAH CAREY COLUMBIA
10	10	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	10	9	STAND BY ME 4 THE CAUSE RCA	10	NEW	CAFE DEL MAR '98 ENERGY 52 HDUJ CHOONS	10	15	LIFE DES'REE SONY
11	NEW	ENDLESS LOVE D-SHADE POLYDOR	11	10	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	11	NEW	LIFE IS A FLOWER ACE OF BASE LONDON	11	13	AMOR A LA MEXICANA THALIA VIRGIN
12	8	KAEDA SPITZ POLYDOR	12	16	LIFE DES'REE EPIC	12	NEW	KISS THE GIRL PETER ANDRE MUSHROOM	12	12	LA OLA TOUT LE MONDE SE LEVE JESSY SCORPIO/POLYGRAM
13	12	TIMING BLACK BISCUITS BMG JAPAN	13	15	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	13	NEW	NEW KIND OF MEDICINE ULTRA NATÉ A&M	13	9	RAPUNZEL DANIELA MERCURY TRISTAR/SONY
14	13	LOVE THE ISLAND AMI SUZUKI SONY	14	13	UP & DOWN VENGABOYS MOTOR MUSIC	14	NEW	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	14	13	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY
15	11	FOREVER YOURS EVERY LITTLE THING AVEV TRAX	15	12	OUT OF THE DARK FALCO EMI	15	NEW	LOOKING FOR LOVE KAREN RAMIREZ MANIFESTO	15	11	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
16	NEW	BE YOURSELF RINA CHINEN SONY	16	14	ALL MY LIFE K-CI & JOJO UNIVERSAL	16	NEW	MAS QUE NADA ECHOBEATZ ETERNAL	16	NEW	LA COUR DES GRANDS YOUSOU NAEDOUR & RED AXELLE SONY
17	14	SUMMER NIGHT TOWN MORNING MUSUME ZETI-MA	17	20	THREE LIONS '98 BADDIEL, SKINNER & THE LIGHTNING SEEDS EASTWEST	17	NEW	GUNMAN 187 LOCKDOWN EASTWEST	17	17	POURQUOI? SANDY VALENTINO 323 RECORDS/SONY
18	15	RHAPSODY IN BLUE DA PUMP AVEV TRAX	18	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM	18	8	LIFE DES'REE SONY S2	18	19	LOLA ALLAN THEO EMI
19	17	TSUTSUMIKOMU YONI . . . MISIA BMG JAPAN	19	17	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA	19	7	BE CAREFUL SPARKLE FEATURING R. KELLY JIVE/ZOMBA	19	RE	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
20	16	HINO TORI FANTASTIC CRISIS FOR LIFE	20	19	HIGH THE LIGHTHOUSE FAMILY POLYDOR	20	12	I THINK I'M PARANOID GARBAGE MUSHROOM	20	NEW	CHARANGA CUBAILA POLYDOR
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	1	1	BEASTIE BOYS HELLO NASTY EMI	1	2	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
2	2	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	2	3	EROS RAMAZZOTTI EROS ARIOLA	2	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	2	2	MANAU PANIQUE CELTIQUE POLYDOR
3	NEW	DREAMS COME TRUE SING OR DIE—WORLDWIDE VERSION TOSHIBA-EMI	3	2	DIE AERZTE 13 MOTOR MUSIC	3	NEW	JANE MCDONALD JANE MCDONALD FOCUS/GUT	3	3	ERA ERA MERCURY
4	3	NANASE AIKAWA CRIMSON CUTTING EDGE	4	4	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	4	3	THE CORRS TALK ON CORNERS LAVATLANTIC/EASTWEST	4	7	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
5	9	B'Z THE BEST PLEASURE RDOMS RECORDS	5	6	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	5	6	SOUNDTRACK GREASE POLYDOR	5	4	MODERN TALKING BACK FOR GOOD ARIOLA/BMG
6	7	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE	6	5	MODERN TALKING BACK FOR GOOD ARIOLA	6	4	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	8	LARA FABIAN PURE POLYDOR
7	NEW	ANRI MOONLIT SUMMER TALES FOR LIFE	7	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	7	NEW	VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD EVER! 8 VIRGIN/EMI	7	8	EAGLE-EYE CHERRY DESIRELESS POLYDOR
8	5	JUDY & MARY POP LIFE EPIC SONY	8	9	SMASHING PUMPKINS ADORE VIRGIN	8	7	SIMPLY RED BLUE EASTWEST	8	6	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
9	6	TUBE HEAT WAVER SONY	9	8	FALCO THE HIT-SINGLES EASTWEST	9	5	EMBRACE THE GOOD WILL OUT HUT/VIRGIN	9	NEW	MECANO ANA, JOSE, NACHO BMG
10	8	TARO IWASHIRO ONCE IN A BLUE MOON—TAKASHI HASEGAWA IMAGE ALBUM SONY	10	7	BRANDY NEVER S-A-Y NEVER EASTWEST	10	NEW	VARIOUS ARTISTS KISS MIX '98 POLYGRAM	10	NEW	SOUNDTRACK GREASE POLYDOR
11	4	MORNING MUSUME FIRST TIME ZETIMA	11	13	ACE OF BASE FLOWERS POLYDOR	11	9	VARIOUS ARTISTS MIXED EMOTIONS 2 POLYGRAM TV	11	10	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
12	NEW	SUNNY DAY SERVICE 24 HOUR MIDI	12	11	WITT BAYREUTH I EPIC	12	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	12	NEW	FLORENT PAGNY SAVOIR AIMER MERCURY
13	13	SOUNDTRACK TITANIC SONY CLASSICAL	13	18	NEK GLI AMICI E TUTTO IL RESTO LEI WEA	13	16	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	13	11	PASCAL OBISPO LIVE 98 EPIC
14	14	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA	14	20	RICKY MARTIN VUELVE COLUMBIA	14	14	THE VERVE URBAN HYMNS HUT/VIRGIN	14	14	SHURIK'N OU JE VIS DELABEL/VIRGIN
15	19	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	15	NEW	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	15	8	VARIOUS ARTISTS MINISTRY OF SOUND—CLUBBERS IBIZA MINISTRY OF SOUND	15	5	BEASTIE BOYS HELLO NASTY CHRYSALIS/EMI
16	10	KYOSUKE HIMURO COLLECTIVE SOULS—THE BEST OF BEST POLYDOR	16	12	NEK IN DUE WEA	16	NEW	BLONDIE ATOMIC—THE VERY BEST OF EMI	16	13	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
17	18	VARIOUS ARTISTS NOW 8 TOSHIBA-EMI	17	NEW	WOLFGANG PETRY ALLES ARIOLA	17	15	ALL SAINTS ALL SAINTS LONDON	17	15	BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST
18	11	MASAHARU FUKUYAMA SING A SONG BMG JAPAN	18	17	DES'REE SUPERNATURAL EPIC	18	17	BOYZONE WHERE WE BELONG POLYDOR	18	12	SUPREME NTM SUPREME NTM EPIC
19	12	DEEPS LOVE IV PIONEER LDC	19	NEW	CULTURE BEAT METAMORPHOSIS COLUMBIA	19	11	FIVE FIVE RCA	19	NEW	YURI BUENAVENTURA HERENCIA AFRICANA MERCURY
20	15	COCCO KUMUI UTA VICTOR	20	14		20	12	VARIOUS ARTISTS IBIZA ANTHEMS TELSTAR	20	16	MADONNA RAY OF LIGHT MAVERICK/WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	1	1	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.	1	1	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	1	1	MINA CELENTANO MINA CELENTANO RTI MUSIC
2	NEW	DREAMS COME TRUE SING OR DIE—WORLDWIDE VERSION TOSHIBA-EMI	2	4	BEASTIE BOYS HELLO NASTY EMI	2	2	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	2	2	883 GLI ANNI RTI
3	NEW	DREAMS COME TRUE SING OR DIE—WORLDWIDE VERSION TOSHIBA-EMI	3	2	TOTAL TOUCH THIS WAY BMG	3	1	SOUNDTRACK CITY OF ANGELS WEA/WARNER	3	4	VASCO ROSSI CANZONI PER ME EMI
4	3	NANASE AIKAWA CRIMSON CUTTING EDGE	4	3	FIVE FIVE BMG	4	2	SOUNDTRACK CITY OF ANGELS WEA/WARNER	4	3	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC
5	9	B'Z THE BEST PLEASURE RDOMS RECORDS	5	5	BRANDY NEVER S-A-Y NEVER WARNER	5	4	SOUNDTRACK GREASE POLYDOR/POLYGRAM	5	5	NEK IN DUE WEA
6	7	MIKI IMAI IMAI, MIKI FROM 1986 FOR LIFE	6	7	ROMEO ROMEO DURECO	6	6	RICKY MARTIN VUELVE COLUMBIA/SONY	6	6	SMASHING PUMPKINS ADORE VIRGIN
7	NEW	ANRI MOONLIT SUMMER TALES FOR LIFE	7	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY	7	8	NEIL FINN TRY WHISTLING THIS EMI	7	9	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	5	JUDY & MARY POP LIFE EPIC SONY	8	10	EMMA SHAPPLIN CARMINE MEO EMI	8	9	AQUA AQUARIUM UNIVERSAL	8	7	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
9	6	TUBE HEAT WAVER SONY	9	9	VENGABOYS UP & DOWN ZOMBA	9	11	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	9	12	SACRED SPIRIT INDIAN VIRGIN
10	8	TARO IWASHIRO ONCE IN A BLUE MOON—TAKASHI HASEGAWA IMAGE ALBUM SONY	10	14	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	10	7	MIDNIGHT OIL REDNECK WONDERLAND COLUMBIA/SONY	10	8	RICKY MARTIN VUELVE COLUMBIA
11	4	MORNING MUSUME FIRST TIME ZETIMA	11	15	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	11	13	SMASHING PUMPKINS ADORE VIRGIN	11	10	DES'REE SUPERNATURAL EPIC
12	NEW	SUNNY DAY SERVICE 24 HOUR MIDI	12	12	BLOF HELDER EMI	12	10	SPICE GIRLS SPICEWORLD VIRGIN	12	11	ARTICOLO 31 NESSUNO RICORDI/BMG
13	13	SOUNDTRACK TITANIC SONY CLASSICAL	13	8	ROLLING STONES THE SINGLES COLLECTION MERCURY	13	14	SOUNDTRACK GODZILLA EPIC/SONY	13	14	FIVE FIVE RCA/BMG RICORDI
14	14	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA	14	17	ERYKAH BADU LIVE UNIVERSAL	14	NEW	REGURGITATOR UNIT EASTWEST/WARNER	14	15	SIMPLY RED BLUE CGD/EASTWEST
15	19	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	15	13	EROS RAMAZZOTTI EROS BMG	15	12	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY	15	17	EROS RAMAZZOTTI EROS BMG RICORDI
16	10	KYOSUKE HIMURO COLLECTIVE SOULS—THE BEST OF BEST POLYDOR	16	16	MADONNA RAY OF LIGHT WARNER	16	RE	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	16	NEW	99 POSSE CORTO CIRCUITO RCA/BMG
17	18	VARIOUS ARTISTS NOW 8 TOSHIBA-EMI	17	19	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	17	19	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY	17	13	LENNY KRAVITZ 5 VIRGIN
18	11	MASAHARU FUKUYAMA SING A SONG BMG JAPAN	18	RE	JANTJE SMIT HET LAND VAN MIJN DROMEN MERCURY	18	20	ANOUK TOGETHER ALONE DINO MUSIC	18	18	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI MUSIC
19	12	DEEPS LOVE IV PIONEER LDC	19	RE	ANOUK TOGETHER ALONE DINO MUSIC	19	15	SOUNDTRACK THE WEDDING SINGER WEA/WARNER	19	19	ALEXIA THE PARTY DANCE POOL/SONY
20	15	COCCO KUMUI UTA VICTOR	20	RE	SOLID HARMONIE SOLID HARMONIE ZOMBA	20	NEW	MAXWELL EMBRYA COLUMBIA/SONY	20	RE	MORCHEEBA BIG CALM CHINA RECORDS

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
08/01/98				(AFYVE/ALEF MB) 07/15/98	
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 INTERSCOPE	1	1	HAPPY WORLD BLUE 4 U DANCE NET-BMG
2	2	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	2	2	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEAVINGER
3	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	3	GIMME THA POWER MOLOTOV UNIVERSAL
4	NEW	LIFE DES'REE SONY S2	4	NEW	STAND BY ME 4 THE CAUSE RCA
5	7	LA TRIBU DE DANA MANAU POLYDOR	5	NEW	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL
6	NEW	DEEPER UNDERGROUND JAMIROQUAI SONY S2	6	4	TRAIN UNDROP SUBTERFUGE
7	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	7	9	PANTERA EN LIBERTAD MONICA NARANJO EPIC
8	4	IMMORTALITY CELINE DION FEATURING THE BEE GEES EPIC/COLUMBIA	8	6	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/INGENIER
9	6	CARNAVAL DE PARIS DARIO G ETERNAL/WEA	9	8	LIFE DES'REE EPIC
10	NEW	PATA PATA COUMBA RCA	10	5	CORAZON PROHIBIDO GLORIA ESTEFAN EPIC
		ALBUMS			ALBUMS
1	1	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL	1	1	GLORIA ESTEFAN GLORIA! EPIC
2	2	MODERN TALKING BACK FOR GOOD HANSABMG	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
3	3	SIMPLY RED BLUE EASTWEST	3	3	ALEJANDRO SANZ MAS WEA
4	6	RICKY MARTIN VUELVE TRISTAR/COLUMBIA	4	4	RICKY MARTIN VUELVE COLUMBIA
5	7	EROS RAMAZZOTTI EROS DDD	5	NEW	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA
6	8	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	6	5	NIÑA PASTORI ERES LUZ ARIOLA
7	NEW	SOUNDTRACK GREASE POLYDOR	7	NEW	FRANCISCO CESPEDES VIDA LOCA WARNER
8	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	8	8	MODERN TALKING BACK FOR GOOD ARIOLA
9	4	SMASHING PUMPKINS ADORE HUT/VIRGIN	9	7	MOLOTOV ¿DONDE JUGARAN LAS NIÑAS? UNIVERSAL
10	10	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	10	6	PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC

MALAYSIA		(RIM) 07/21/98		HONG KONG	
				(IFPI Hong Kong Group) 07/12/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP SONY	1	3	DANIEL CHAN HOLIDAY POLYGRAM
2	2	SITI NURHALIZA ADIWARNA SUWAH	2	8	HACKEN LEE HACKEN BEST 98 BMG
3	6	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	3	2	VARIOUS FILE OF JUSTICE COLLECTION EMI
4	NEW	911 MOVING ON EMI	4	7	GRACE IP IN YOUR ARMS 3 FITTO
5	5	VARIOUS ARTISTS FRESH WARNER	5	4	EKIN CHENG SENSES BMG
6	NEW	JACKY CHEUNG RELEASE YOURSELF POLYGRAM	6	5	JACKY CHEUNG RELEASE YOURSELF POLYGRAM
7	3	RICKY MARTIN VUELVE SONY	7	1	AARON KWOK IN THE WIND WARNER
8	9	BOYZONE WHERE WE BELONG POLYGRAM	8	9	EASON CHAN EASON CHAN'S HAPPY DAYS CAPITAL ARTISTS
9	4	SOUNDTRACK CITY OF ANGELS WARNER	9	6	LEON LAI I LOVE YOU SO MUCH SONY
10	7	THE CORRS TALK ON CORNERS WARNER	10	RE	WYNNERS MUSIC IS LIVE POLYGRAM

IRELAND		(IRMA/Chart-Track) 07/16/98		BELGIUM	
				(Promuvi) 07/24/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	1	5	PATA PATA COUMBA RCA/BMG-ARIOLA
2	1	C'EST LA VIE B*WITCHED EPIC	2	1	LAST THING ON MY MIND STEPS JIVE/ZOMBA/ROUGH TRADE
3	2	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	3	NEW	LA TRIBU DE DANA MANAU POLYDOR
4	NEW	CAFE DEL MAR '98 ENERGY 52 HOOJ CHOONS	4	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
5	4	GOT THE FEELIN' FIVE RCA	5	3	KABOUTER PLOP HET PLOPLIED STUDIO 100/POLYGRAM
6	6	CARNAVAL DE PARIS DARIO G ETERNAL/WEA	6	6	GOT THE FEELIN' FIVE RCA/BMG-ARIOLA
7	5	HORNY MOUSSE T VS. HOT 'N' JUICY A&M	7	4	ALL MY LIFE K-CI & JOJO UNIVERSAL
8	9	THIS IS '98 ASLAN EMI	8	NEW	FRIGHT TRAIN ROBBIE TRONCO BMG-ARIOLA/NEWS
9	NEW	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	9	NEW	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER
10	7	SEX ON THE BEACH T-SPOON CONTROL	10	9	I LIKE IT LOUD MARSHALL MASTERS ID&T/ARCADE
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY	1	2	SAMSON & GERT SAMSON 8 POLYGRAM
2	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	2	2	FIVE FIVE RCA/BMG-ARIOLA
3	NEW	SOUNDTRACK GREASE POLYDOR	3	4	BEASTIE BOYS HELLO NASTY EMI
4	3	BEASTIE BOYS HELLO NASTY GRAND ROYAL	4	3	AXELLE RED CON SOLO PENSARLO VIRGIN
5	2	ASLAN SHAME ABOUT LUCY MOONHEAD EMI	5	7	MAURANE L'UN POUR L'AUTRE POLYDOR
6	5	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	6	8	GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA
7	6	FIVE FIVE RCA	7	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY
8	7	THE VERVE URBAN HYMNS HUT/VIRGIN	8	5	DE SMURFEN SMURFENFIESTA EMI
9	8	SOUNDTRACK CITY OF ANGELS REPRIS/WEA	9	RE	MODERN TALKING BACK FOR GOOD BMG-ARIOLA
10	9	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	10	RE	AQUA AQUARIUM UNIVERSAL

AUSTRIA		(Austrian IFPI/Austria Top 40) 07/21/98		SWITZERLAND	
				(Media Control Switzerland) 07/26/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	1	BAILANDO LOONA POLYGRAM
2	2	STAND BY ME 4 THE CAUSE BMG	2	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	8	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	3	2	LA COPA DE LA VIDA RICKY MARTIN WARNER
4	9	THE CUP OF LIFE RICKY MARTIN SONY	4	9	THE BOY IS MINE BRANDY & MONICA WARNER
5	4	STRANDED LUTRICIA MCNEAL ECHO-ZYX	5	4	STAND BY ME 4 THE CAUSE BMG
6	3	UNDER THE MANGO TREE TIM TIM EMI	6	6	LAURA NON C'E NEK WARNER
7	5	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	7	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM
8	NEW	LIFE DES'REE SONY	8	5	NO TENGO DINERO LOS UMBRELLOS EMI
9	RE	HOW MUCH IS THE FISH? SCOOTER EDEL	9	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY
10	10	WATERWAVE MARK VAN DALE EDEL	10	10	CARNAVAL DE PARIS DARIO G WARNER
		ALBUMS			ALBUMS
1	1	AUSTRIA 3 AUSTRIA 3 VOL. 2 BMG	1	2	BEASTIE BOYS HELLO NASTY EMI
2	2	BEASTIE BOYS HELLO NASTY EMI	2	1	ACE OF BASE FLOWERS POLYGRAM
3	4	AUSTRIA 3 AUSTRIA 3 BMG	3	3	NEK IN DUE WARNER
4	6	DIE AERZTE 13 POLYGRAM	4	6	RICKY MARTIN VUELVE SONY
5	7	EROS RAMAZZOTTI EROS BMG	5	4	ERA ERA POLYGRAM
6	3	TIM TIM UNDER THE SUN WARNER	6	7	D.J. BOBO MAGIC EAMS
7	5	SIMPLY RED BLUE WARNER	7	5	DIE AERZTE 13 POLYGRAM
8	RE	NEK IN DUE WARNER	8	NEW	EAGLE-EYE CHERRY DESIRELESS POLYGRAM
9	10	NEK LEI GLI AMICI E TUTTO IL RESTO LEI WARNER	9	8	MODERN TALKING BACK FOR GOOD BMG
10	RE	MODERN TALKING BACK FOR GOOD BMG	10	9	SOUNDTRACK BLUES BROTHERS 2000 UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K.: Jane McDonald has stunned the British music business with a No. 1 entry on the official chart for her self-titled debut album. The cabaret singer from Wakefield, Yorkshire, was already a household name thanks to her appearance on "The Cruise," a BBC-TV "docudrama" about life on the cruise ship the Galaxy. McDonald is signed to Focus Music International, a joint venture between Gut Records and producer Don Reedman. The album contains standards such as "When I Fall In Love" and the first single, due Aug. 3, "You're My World." It also includes one of McDonald's own compositions, "Some You Win, Some You Lose." McDonald tells Global Music Pulse: "It's a dream come true to have your own music recorded in Abbey Road. It's also great to be taken seriously as a recording artist, which isn't the case with a lot of club singers." A 30-date U.K. tour begins in October, and international releases are planned to coincide with showings of "The Cruise," which has been sold to TV stations worldwide.



MCDONALD

FRANCE: EastWest France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with Polydor France. Neither EastWest nor MC Solaar manager Daniel Margules would comment on the move. Solaar has released four albums with PolyGram; his latest, "MC Solaar," stands at No. 23 this week. Industry watchers put total sales of the four albums at more than 3 million units. Solaar is now with the same record company as his girlfriend, Ophélie Winter.

NETHERLANDS: Four domestic hit singles have drawn international attention to Breakin' Records/Violent Music dance pop act Vengaboys. In Holland, the group's fourth single, "We Like To Party," peaked at No. 2 on the Mega Top 100 in June, while the third, "Up & Down," is at No. 14 in Germany. Officially, Vengaboys are two Spanish DJs—Danski and DJ Delmundo—but those in the industry know that Delmundo is Wessel van Diepen, a DJ on Radio 538 and a VJ on the cable music station TMF. Van Diepen was also behind the global dance smash "James Brown Is Dead" by L.A. Style seven years ago. The album, currently No. 9 in Holland, is well on its way to gold (50,000 copies sold). Danski and Delmundo are not featured in the "live" Vengaboys show, which features two girls (including Kim, pictured) and two boys. The album "Up & Down" and the single of the same name are out in Germany (Motor Music), Italy (Time), Belgium (Jive), Spain (Max Music), France (Scorpio), and Asia (Avex).



KIM

IVORY COAST/ISRAEL: Reggae singer Alpha Blondy's gig scheduled for July 23 in Tel Aviv was canceled, largely due to a police crackdown on illegal Africans in the country, says the show's promoter, Gil Bornstein. "I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show," he says. Bornstein blames the poor sales on two factors. The Ivory Coast star's latest song, "Yitzhak Rabin Lives" (also the title of his album on French indie Une Musique), is "just too strong for our political situation," he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often sings in Hebrew. Even in Arab nations that are strongly anti-Israel, he appears on stage wearing a huge Star of David and carrying a Torah. Says the singer: "To me, Yitzhak Rabin is a symbol of peace."



BLONDY

INDONESIA: Pop soloists Reza and Chrisye are the "most wanted" singers in Indonesia, according to viewers of the private TV station ANteve and MTV. Both were winners in the first Most Wanted Indonesian Video Awards '98, which was held June 23. Newcomer "Reza" Artamovia Adriana Eka Suci was named most wanted female for "Pertama" (First) from her first album, "Keajaiban" (Miracle). Chrisye took most wanted male with "Kala Cinta Menggoda" (When Love Flirts) from his November 1997 release, "Chrisye." "I'm proud that people still like my song," said Chrisye. Both are working on new albums. Chrisye's video is nominated for the MTV Video Music Awards 1998 Asian Viewer's Choice Awards, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo for "Aku Disini Untukmu" (I'm Here For You) from its latest album, "Pandawa Lima" (Billboard, Dec. 6, 1997). The awards show, held at Jakarta's Hard Rock Cafe, is expected to become an annual event.

DEBE CAMPBELL

FRANCE: If you thought harps and bagpipes didn't go well with rap, this nation disagrees: a Celtic rap song is No. 1 for the third week. Polydor act Manau's debut single, "La Tribu De Dana" (Dana's Tribe), has sold more than 600,000 units, according to the label. The band members—Martial Tricoche (28), Cedric Soubiron (25), and Hervé Lardic (24)—all live in northern Parisian suburbs but hail from Brittany. Manau, which took its name from the Gaelic term for the Isle of Man, blended a traditional Celtic song—"Trimartolod," made famous in the '70s by Celtic artist Alan Stivell—with hip-hop technology. "Celtic stories always had me dreaming," says Tricoche, "but hip-hop is the music we listen to." Manau's first album, "Panique Celtique" (Celtic Panic), was released July 7 and is currently No. 2, having sold 150,000 units.

CÉCILE TESSEYRE

LIFELINES

BIRTHS

Girl, Lauren Mae, to Amy and Will Gailey, June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, Antonia, to Carol and Bob Frank, June 20 in New York. Father is president of the Velvel Music Group.

Boy, Jaden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles. Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown, Pa. Mother is comptroller for Music Video Distributors Inc.

DEATHS

Robert Brian Butler, 48, of a heart attack, June 23 in Orlando. He was house sound engineer for Brooks & Dunn and worked with Waylon Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 25 years. He was also an audio engineer for USO tours. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica; sister Caroline V. Shears;

and brother William Butler.

Billie Hughes, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as leader of Lazarus, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman's Bearsville label. Going solo in 1978, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1983, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Sisters Of Mercy, Al Jarreau, and Melissa Manchester. In 1991, Japan's Pony Canyon Records released his "Welcome To The Edge," a top 10 album there. The title song was used in the American soap "Santa Barbara." The song was also a hit in Japan for female duo Wink.

Herbert Colling Wallahan, 83, of undisclosed causes, July 7 in Los Angeles. Known professionally as

Wally Brady, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Busse, and Phil Harris. As a music publisher, he introduced Terry Gilkyson to the music industry with "Marianne" and gave Van Dyke Parks his first arranging job with "Bare Necessities." He published such hits as Dean Martin's "Memories Are Made Of This" and Frank Sinatra's first million-selling record, "Somethin' Stupid." For the last 10 years, he managed Mariachi Vargas De Tecalitlan. He is survived by his wife, Elodia; a daughter, Kelly; a brother, Bruce Wallahan; a granddaughter; and two nieces.

Charlie Perry, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Perecone, was a jazz drummer, teacher, and author of books and articles on drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the "52nd Street" jazz elite, which included Sonny Stitt, Dizzie Gillespie, Bud Powell, Charlie Parker, Stan Getz, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kenton, Alvin Ray, Buddy Morrow, and Benny Goodman. He also performed with the John LaPorta Quartet at the 1958 Newport Jazz Festival. Starting in the '60s, Perry taught numerous seminars and workshops, including the seminal Indiana University program instituted by Kenton. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include "The Art Of Modern Jazz Drumming," co-authored with former student Jack DeJohnette. Perry is survived by his wife, Eve; two daughters, Penny Schindler and Christine Weingart; three grandchildren, Alexandra, Brittany, and Jackson; and sons-in-law Ed Weingart and Paul Schindler, an entertainment attorney.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

CALENDAR

JULY

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 31-Aug. 2, **WOMAD USA**, world music festival founded by Peter Gabriel, Marymoor Park, Redmond, Wash. 206-281-7788.

AUGUST

Aug. 2, **World's Biggest Beach Party**, with Dru Hill, Mya, Christian, and more, Woodbine Beach Park, Toronto. 213-933-8007.

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. 7-9, **Litchfield Jazz Festival**, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12, **Second Hawaii Media Marketplace**, Hotel Nikko, Los Angeles. 808-539-3424.

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. 20-23, **Act Like Me Convention**, Miami Beach. 888-775-4057.

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 Parkers Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4-7, **Festival Of Mountain And Plain... A Taste Of Colorado**, Civic Center Park, Denver.

303-478-7878.

Sept. 4-7, **28th Annual Bumbershoot**, Seattle Center, Seattle. 206-281-7788.

Sept. 8, **Torch Of Liberty Awards Dinner**, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, **National Assn. Of Recording Merchandisers Fall Conference**, San Diego. 609-279-7100.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheater, Universal City, Calif. 212-258-8000.

Sept. 12, **How to Start & Run Your Own Record Label**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 12-13, **22nd Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940, www.ticketweb.com.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 18-20, **41st Annual Monterey Jazz Festival**, Monterey, Calif. 831-655-5600.

Sept. 19, **Jazz At The Vineyards III With Diana Krall**, benefiting the Starlight Children's Foundation, Napa Valley, Calif. 310-207-5558, extension 104.

Sept. 19-20, **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 27, **Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Center, San Francisco. 800-545-EXPO, www.comnetexpo.com

OCTOBER

Oct. 6-8, **East Coast Video Show**, Atlantic City, N.J. 203-256-4700.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards and Dinner**, Seattle. 202-775-3511.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 29-Nov. 8, **16th Annual San Francisco Jazz Festival**, San Francisco. 415-398-5655, www.sfjzfest.org.

NOVEMBER

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hanger, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

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GOOD WORKS

DREAMING OF SELENA: The Hard Rock Cafe started offering its second Selena commemorative pin July 21 at its Dallas, Miami, Houston, and San Antonio locations. The black Gibson guitar with a white rose pin retails for \$8 with proceeds benefiting the Selena Foundation for music scholarships. Contact: **Christie Conti** at 213-969-2826.

TREE TIME: Bad Religion picked Lena Sharon Nicolai as the first recipient of the Bad Religion Research Fund. The University of Michigan graduate student, who will put the \$3,898 to good use on her forest health and renewal project, was chosen from

more than 200 applicants. Contact: **Bobbi Gale** at 212-707-2000.

STRIKING OUT DISEASE: Through Sept. 15, the Les Turner ALS Foundation will collect new and used musical and electronic instruments and other items for the 21st annual Mammoth Music Mart to be held Oct. 8-18 in Skokie, Ill. Proceeds will go to the fight against amyotrophic lateral sclerosis, or Lou Gehrig's disease. Donations of videos, albums, instruments, sheet music, software, and audio/video equipment can be dropped off at a number of Chicago locations. Contact: **Liz Malkin** at 312-751-5520.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

DVD Makes Gains With Consumers Survey Finds Awareness Of Divx Trailing Its Rival Format

BY DON JEFFREY

LAS VEGAS—There's good news in recent research for those counting on the success of DVD to revitalize the home video industry.

A study commissioned by the Video Software Dealers Assn. (VSDA) shows that consumer awareness of DVD has more than doubled in the past year.

The research also indicates that consumers are looking more favorably upon DVD than on the competing digital format for home video, Divx.

Yankelovich Partners was retained by the video trade group last year to sample consumer attitudes. In the first wave of that research last November, more than 1,800 consumers who own VCRs were polled. Some 18% of them said they were aware of DVD. In the second wave of the research, more than 1,900 were polled in May, and 37% said they had heard of the new format.

Penetration of DVD players, though, remained low. According to the study, only 3% of VCR owners had the machines.

Yankelovich reports that 17% of VCR owners were considering buying a DVD player in the next 12 months, of which 6% said they were "extremely or very likely" to buy one, and 11% said they were "somewhat likely."

That means 83% are unlikely to buy a player.

The study also found that a crucial element in the success of DVD will be the availability of titles for rental. Some 66% of those who are likely to purchase a DVD player said it was "extremely/very important" to their decision that their local video store rent DVD.

At the VSDA Convention in July here, retailers and suppliers alike expressed support for DVD rental (Billboard, July 18). Video chain Hollywood Entertainment said it had expanded DVD rental to 100 locations from 30 two months earlier. And Warner Home Video announced the expansion of a DVD rental program that it had been testing.

Who are the most likely DVD buyers, in terms of demographics?

Yankelovich divided its respondents into three categories: "gen-X" (18-34), "boomers" (35-49), and "matures" (50 and over). The group scoring the highest percentage of likely DVD purchase was gen-X men (30%). Next came gen-X women (24%). Boomer men were third (19%).

The researchers found that only 38% of consumers were "somewhat

interested" in the Divx format, while 48% held that opinion about DVD.

Divx, which was devised by consumer electronics retailer Circuit City Stores, has been tested in two markets and will roll out nationwide in September.

At the VSDA Convention, though, many executives said there was little retail support for Divx (Billboard, July 25). They also maintained that consumers had not shown much interest in the format. But the survey shows 38% of VCR owners have some interest in Divx.

Presenting the research findings during a seminar at VSDA, Jason Kramer, a senior associate for Yankelovich Partners, said, "Divx is targeting a different audience—those who dislike returning videos."

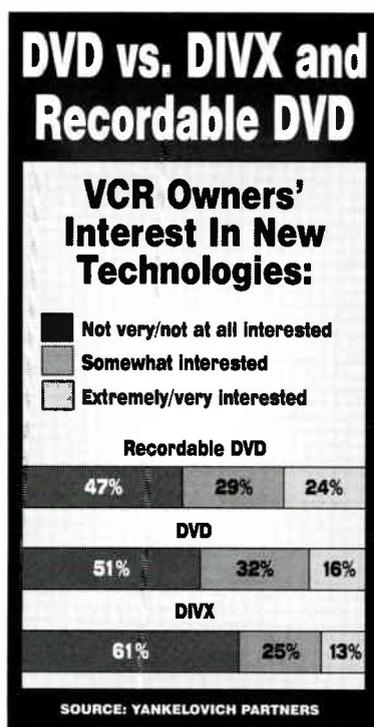
A customer renting a movie on Divx pays about \$5 and is allowed to view it as many times as he or she chooses within a 48-hour period. After that, additional fees are levied. The disc does not have to be returned to the store.

Tom Adams of Adams Media Research said at another VSDA seminar that "if [Divx] catches on, it addresses two critical issues: stores being out of hits and no returns."

Consumers who dislike going to video stores because they can't find the movie they want or because they object to returning the tape are the ones who have gravitated toward pay-per-view movie services from cable and satellite TV companies.

The study shows that 89% of those

(Continued on page 74)



Bad Boy Links With Shoe Retailer For CD

BY DYLAN SIEGLER

NEW YORK—In a creative marriage of interests, the Sean "Puff Daddy" Combs-owned label Bad Boy Entertainment and the athletic apparel retailer FootAction have paired this summer for a comprehensive promotion focusing on a Bad Boy compilation CD.

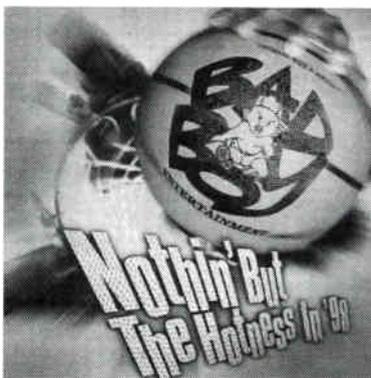
The CD, "Nothin' But The Hotness In '98," begins with a track from Puff Daddy & the Family and includes music from instantly recognizable hip-hop acts like the Notorious B.I.G. and Mase. It also includes songs by Bad Boy baby acts Tanya Blount and the modern rock group fuzzbubble. The disc sells exclusively at FootAction for \$9.99.

Fundamentally, the promotion serves to increase awareness of the Bad Boy roster and brand name with suburban mall shoppers—teenage boys in the same demographic as Bad Boy's core audience—who come to FootAction for fashion athletic wear.

"In the suburbs they know about Puffy and Mase," says Bad Boy marketing VP Jayson Jackson. "But

there's a whole slew of Bad Boy artists who they need to be introduced to. This is the perfect way to do it."

The benefit for FootAction, according to the chain's marketing VP Tim Cincotta, is that "music and



fashion are two very important things in a teen's life. [Association with Bad Boy] makes us credible, and I think it makes us relevant with teens." Cincotta names the exclusivity of the CD as another important benefit to the chain.

NARM's Jazz Sampler Scores \$1.98 Set Aims To Widen Genre's Appeal

BY FRANK DICOSTANZO

NEW YORK—The National Assn. of Recording Merchandisers' (NARM) first CD sampler, designed to introduce consumers to new and established jazz artists, has proved to be a hit at retail.

The sampler arrived in the marketplace in June with a high-profile retail campaign, an irresistible price, and the collaboration of NARM members.

The compilation, titled "Jazz . . . Discover An American Original," offers new listeners and jazz aficionados alike 14 tracks and nearly 60 minutes of traditional and contemporary jazz featuring such well-known figures as Sonny Rollins, Dave Grusin, and Randy Brecker alongside jazz's newer artists.

The album's title really says it all, says Phil Ramone, N2K Encoded Music president and executive producer of the record. "It's really about exposure, and this album introduces young people, in particular, to some of the best jazz performers around at a very reasonable price," he says.

The album's release coincided with NARM's "June Is Jazz Month," a retail celebration of the genre and its American roots. The sampler is

distributed exclusively through the Alternative Distribution Alliance (ADA) and has a suggested retail price of \$1.98.

The compilation, which this issue is in its eighth week at No. 1 on the Top Jazz Albums chart, has sold nearly 30,000 units out of 86,000 copies shipped, reports Andy Allen, ADA president.

"In the past few weeks, it has SoundScanned between 5,000 and 6,000 units a week," he says, emphasizing that those numbers are considered fairly sizable for a jazz or classical recording.

"We couldn't be more thrilled with the results," says Holly Rosum, NARM's director of membership and member services. "Our hope is the sampler will inspire consumers outside the core market to explore jazz in all its forms."

Says Joe Micallef, president of Allegro Music and chairman of NARM's Classical/Jazz Issue Committee, "The album is well-balanced, both in terms of jazz styles and the mix of major and independent label music that is being represented." The committee, which coordinated the special project, consists of retailers, wholesalers, and labels devoted to raising awareness of classical and jazz music.

The \$1.98 price has clearly drawn impulse buyers and attracted consumers into giving the set a try, says Kent Anderson, VP of sales at N2K Encoded Music and associate producer of the album. But he also credits much of its success to the efforts of retailers.

"We had no co-op programs or advertising to support the release, nor could we accept returns, so retail positioning, in-store play, and word-of-mouth have led the way," he says.

He notes that all proceeds from the album's sales will benefit the NARM scholarship fund and that all royalties and distribution fees have been waived in the interest of promoting jazz and keeping the album's price low.

"We've already seen some modest increases in sales of jazz catalog, but it's still early," adds Anderson.

At HMV, the album was offered for sale and as a free gift with another purchase," says Ken Feldman, director of marketing. "We moved every single unit," he notes, adding that the special offer was being made in all 14 participating stores.

"When you present a gift with purchase that is also sold separately, it elevates the perceived value of

(Continued on next page)

newsline...

TIME WARNER reports that Warner Music Group's operating cash flow, or earnings before interest, taxes, amortization, and depreciation, fell 9.4% in the second fiscal quarter to \$96 million from \$106 million a year ago. The company attributes the decline to "lower results from direct marketing activities," specifically the Columbia House record club. Revenue for the three months that ended June 30 increased 10.1% to \$905 million from \$822 million. Warner's distribution company WEA had the leading U.S. market share in the quarter.

The company's filmed entertainment unit, which includes Warner Bros. Pictures and Warner Home Video, posted a 10.9% increase in cash flow to \$122 million from \$110 million last year. Revenue rose 5.8% to \$1.33 billion from \$1.25 billion. Overall, the New York-based company reports net income of \$101 million on \$3.6 billion in revenue.

BROADCAST.COM, a Dallas-based provider of audio and video programming over the Internet that was formerly known as AudioNet, saw its shares more than triple in value on the day of its initial stock offering July 17. The stock was offered at \$18, quickly rose to \$74 in Nasdaq trading, and then closed at \$62.75. More than 6.5 million shares traded.

CDNOW, the Internet music retailer, reports that its revenue in the second quarter nearly quadrupled to \$11.6 million from \$2.9 million the year before. The net loss, however, also skyrocketed, to \$3.8 million from \$1 million in the earlier period. The company added 137,000 customers during the quarter for a total of 569,000 since its inception.

NAVARRE, an independent distributor of music, reports a net profit of \$27,000 for the first fiscal quarter, compared with a loss of \$1.06 million in the same period a year ago. Overall revenue rose 33.7% to \$53.2 million. Music sales were up 29.2%.

VIRGIN ENTERTAINMENT GROUP says it will stage a grand-opening ceremony for its second New York Virgin Megastore, in Manhattan's Union Square, Aug. 28. Richard Branson, chairman of the Virgin Group of Cos., will be on hand. In addition to the 60,000-square-foot, two-level music, video, and software store, there will be a 12-screen United Artists movie theater complex.



BEST BUY says that it will be sponsoring Janet Jackson's summer Velvet Rope tour nationwide. The retailer will distribute at each date vouchers redeemable for a two-CD set that includes a Jackson interview and various R&B tracks. Best Buy is also sponsoring the current Jimmy Page & Robert Plant tour.

NATIONAL RECORD MART reports that sales from stores open more than a year increased 7% in the four weeks that ended June 27 over last year. The chain operates 156 stores.

IMAGE ENTERTAINMENT, a distributor of laserdiscs and DVDs, says it has agreed to distribute the Redemption home video line, which includes titles like "Cold Eyes Of Fear" and "Devil's Nightmare."

KING BISCUIT ENTERTAINMENT GROUP says it is releasing through Internet music retailer Music Boulevard a new concert album from B.B. King recorded in New York. The album is available exclusively through the online music store Aug. 4-24. The company controls the archive of "The King Biscuit Flower Hour" radio show, which is 25 years old. As part of the promotion, Music Boulevard will also put on sale the label's catalog, which includes albums by America, Deep Purple, and Iggy Pop.

NARM DEBUTS SAMPLER

(Continued from preceding page)

the item as opposed to being just another giveaway," says Feldman.

"The low price really made it work," says Ted Allweil, buyer for the five-store, Manhattan-based Record Explosion. "Customers often don't want to buy samplers because they may only recognize one name on it, but for \$1.98 they'll give it a shot."

Still, for Larry Mansdorf, buyer for the 18-store, Boston-based Newbury Comics, it's a matter of style and substance, especially when it comes to customers' jazz tastes.

"The price is great, the compilation is well-done, but our customers tend to prefer more experimental-type jazz as opposed to traditional or smooth jazz that this sampler reflects," he says. The chain ordered 540 units and has sold 158 since its release.

Meanwhile, brisk sales of the album are being reported by Borders Books & Music, where it is being served up alongside the cappuccino and espresso. "It's the first time we've ever merchandised an album in our cafes," says Jessica Sendra, the chain's jazz buyer, adding that customers can relax and become familiar with the music and cover art in the cafe.

To that end, NARM is a partner with graphic designer Studio 3 NYC, Nimbus Manufacturing, and Ross Ellis Printing Co. to provide eye-catching packaging with a jewel box, hologram disc, and eight-page booklet. In addition, the CDs are bar-coded for point-of-purchase sales data.

The Alternative Distribution Alliance, which was formed by a consortium of record labels, distributes the sampler to independent stores and chains throughout the U.S.

"We consider ourselves an artist development company, so I suppose NARM felt we had the necessary reach into independent stores and major chains to do the job," says ADA's Allen. The company does not distribute any of the artists on the sampler.

"This is the only jazz album we've ever distributed, so it's a little out of character for us, but it's nice to have it debut at the top," Allen says.

He adds that the company is proud to be working alongside NARM members like Warner Bros. Records, N2K, and others that have contributed their efforts without compensation in the interest of promoting jazz. "We're especially thrilled at how much retailers are doing to work the record."

"It is for a good cause," says Allegro's Micallef. "Retail is behind it, and all the industry participants have either worked for cost or direct out-of-pocket expenses only," he adds. He notes that the companies that made the sampler available at such a low price are the same firms that normally compete for artists and shelf space. "So, obviously, this project is very special."

While future projects like this will be discussed at NARM's upcoming fall meeting, Micallef notes, "We'll probably follow that old music industry maxim—that if it works once, do it again."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ [®] POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 50 weeks at No. 1	269
2	2	BEASTIE BOYS ▲ [®] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	355
3	3	METALLICA ▲ [®] ELEKTRA 61113/EEG (10.98/16.98)	METALLICA	362
4	4	BOB MARLEY AND THE WAILERS ▲ [®] TUFF GONG 846210/ISLAND (10.98 EQ/17.98)	LEGEND	474
5	5	JIMMY BUFFETT ▲ [®] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	387
6	36	BEASTIE BOYS ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	32
7	6	BOB SEGER & THE SILVER BULLET BAND ▲ [®] CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	195
8	7	GUNS N' ROSES ▲ [®] Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	373
9	8	CELINE DION ▲ [®] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	123
10	9	DAVE MATTHEWS BAND ▲ [®] RCA 66904 (10.98/16.98)	CRASH	116
11	39	BEASTIE BOYS ▲ [®] GRAND ROYAL 98938*/CAPITOL (7.98/11.98)	CHECK YOUR HEAD	42
12	13	PINK FLOYD ▲ [®] CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1113
13	18	SARAH MCCLACHLAN ▲ [®] NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	199
14	12	LYNYRD SKYNYRD ▲ [®] MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYDS/THEIR GREATEST HITS	170
15	10	JAMES TAYLOR ▲ [®] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	404
16	16	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	95
17	11	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	37
18	15	METALLICA ▲ [®] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	433
19	—	TRACY CHAPMAN ▲ [®] ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	114
20	14	CREEDENCE CLEARWATER REVIVAL ▲ [®] FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	261
21	38	BEASTIE BOYS ▲ GRAND ROYAL 28599*/CAPITOL (10.98/15.98)	ILL COMMUNICATION	64
22	22	JIMI HENDRIX ▲ [®] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	236
23	19	2PAC ▲ [®] DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	123
24	17	JEWEL ▲ [®] ATLANTIC 82700*/JAG (10.98/15.98) HS	PIECES OF YOU	127
25	21	AEROSMITH ▲ [®] Geffen 24716 (12.98/17.98)	BIG ONES	98
26	20	ALANIS MORISSETTE ▲ [®] MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	160
27	24	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	87
28	29	METALLICA ▲ [®] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	402
29	27	SHANIA TWAIN ▲ [®] MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	177
30	25	PINK FLOYD ▲ [®] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	485
31	23	TOM PETTY AND THE HEARTBREAKERS ▲ [®] MCA 10813 (10.98/17.98)	GREATEST HITS	230
32	28	FLEETWOOD MAC ▲ [®] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	310
33	32	METALLICA ▲ [®] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	385
34	30	STEVE MILLER BAND ▲ [®] CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	358
35	26	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	35
36	31	METALLICA ▲ [®] ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	106
37	37	AC/DC ▲ [®] ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	226
38	45	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	271
39	41	ALAN JACKSON ▲ [®] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	143
40	46	SELENA ▲ [®] EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	60
41	49	AEROSMITH ▲ [®] COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	283
42	42	RAGE AGAINST THE MACHINE ▲ [®] EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	175
43	40	THE WALLFLOWERS ▲ [®] INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	107
44	34	DAVE MATTHEWS BAND ▲ [®] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	171
45	35	VARIOUS ARTISTS ▲ [®] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	156
46	44	EAGLES ▲ [®] Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	190
47	43	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	68
48	—	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	68
49	33	FRANK SINATRA ▲ CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	10
50	48	RAGE AGAINST THE MACHINE ▲ [®] EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	82

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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Space Ghost, Zorak, And Brak Fly High On Rhino's 'Surf'

SPACE GHOST HANGS TEN: "Space Ghost's Surf & Turf," the second album spun off the popular Cartoon Network series "Cartoon Planet," shoots the curl into retail stores Aug. 19 on Rhino Records.

Its predecessor, "Space Ghost's Musical Bar-B-Que," sold an extremely healthy 100,000 copies, which, as anyone in the kids' audio business knows, is a major hit.

"Space Ghost's Surf & Turf" contains 22 musical numbers and 14 comic vignettes, courtesy of the series' superhero star, Space Ghost, and his former archenemies turned reluctant sidekicks: the 6-foot pray-

ing mantis Zorak and the vaguely feline, idiot-savantish Brak. (All were seen on '60s TV as part of the Hanna-Barbera cartoon series "Space Ghost And Dino Boy.")

An article on Space Ghost's other Cartoon Network series, the intergalactic talk show "Space Ghost Coast To Coast," appeared in the Reviews & Previews section of the June 20 issue of Billboard.

"Cartoon Planet" is a spinoff of "Coast To Coast," which features Space Ghost, Zorak, and another vanquished enemy, masked lava man Moltar. Child's Play recently caught up with Cartoon Network's senior



by Moira McCormick

VP of programming and production, Mike Lazzo, in Chicago and spent an absorbing few hours exploring Space Ghost mythology.

"Space Ghost Coast To Coast" features actual live celebrity guests being interviewed by, and interacting with, the cartoon characters, and it has a sizable adult following due to its satirical, wholly unconventional nature. According to Lazzo, an executive at Cartoon Network's owner, Turner Broadcasting, asked the "SGC2C" crew to come up with something featuring the same characters that could run on the TBS channel—in other words, something a bit more like other kids' cartoon shows.

Lazzo and company proceeded to develop "Cartoon Planet" as a showcase for cartoon shorts by Bugs Bunny, Daffy Duck, Tom & Jerry, and others, with interstitials by Space Ghost and his sidekicks. Some of those interstitials were original music videos of songs penned by



staffers Pete Smith and Andy Merrill. (Merrill also co-produces the show and provides the voice of Brak, the series' most popular character.)

"We're all frustrated musicians," observes Lazzo. As "Cartoon Planet" went on, "the songs started getting a lot of feedback," so much so that "we dropped the [Warner Bros.] cartoons." Now "Cartoon Planet" consists of music videos punctuated by comedy bits from the three stars.

As to why Brak replaced Moltar on "Cartoon Planet," Lazzo says, "Moltar is more of a straight man, while Brak is funny. And in this setting, we wanted as much funny as we could get. The first shows actually didn't have much Brak. And he was very dada-esque—yelling into the microphone, etc. But after he did Dylan and Hendrix takeoffs, it showed he had more potential."

With "Cartoon Planet" now brimming with musical numbers, it was a natural progression to release an album. Time Warner's merger with Turner had "brought us to the [conglomerate]'s record labels," says

Lazzo. "Kid Rhino had had success with an album consisting of theme songs from Hanna-Barbera cartoons, and they asked us if they could release a record of songs from 'Cartoon Planet.'" The result was "Space Ghost's Musical Bar-B-Que."

"Space Ghost's Surf & Turf," like "Bar-B-Que," is a stylistic crazy quilt

of rock, pop, blues, jazz, rap, and reggae performed by Space Ghost, Brak, and Zorak. (Child's Play's fave character is the mantis, by the way.) Selections include show favorites "Pokin' Around," "Sitnam," "Mashed Potatoes," and "It's Not Easy Being Evil," as well as the previously unre-

(Continued on page 70)

Billboard®

AUGUST 1, 1998

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®			
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
*** No. 1 ***			
1	1	7	READ-ALONG WALT DISNEY 60306 (6.98 Cassette) MULAN
2	2	4	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98) VEGGIE TUNES 2
3	3	6	READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette) MULAN
4	4	118	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette) THE LION KING
5	6	85	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98) TODDLER TUNES
6	5	133	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
7	7	152	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
8	9	150	BARNEY ▲ ³ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
9	10	19	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)
10	8	16	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98) VEGGIE TUNES
11	11	82	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98) SILLY SONGS
12	12	104	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98) SUNDAY SCHOOL SONGS
13	13	88	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
14	15	8	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98) MORE SILLY SONGS
15	14	116	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98) ACTION BIBLE SONGS
16	17	115	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)
17	18	36	READ-ALONG WALT DISNEY 60297 (6.98 Cassette) THE LITTLE MERMAID
18	16	152	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
19	19	96	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
20	21	7	WEE SING PUTNUM PUBLICATIONS 413 (9.98) CHILDREN'S SONGS
21	22	19	READ-ALONG THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassette)
22	20	86	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98) BIBLE SONGS
23	25	37	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98) PRESCHOOL SONGS
24	24	129	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)
25	RE-ENTRY		READ-ALONG WALT DISNEY 60287 (6.98 Cassette) HERCULES

Children's recordings: original motion picture soundtracks excluded. ● 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. Most albums available on cassette and CD. *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. © 1998, Billboard/BPI Communications, and SoundScan, Inc.



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Majors Debate Whether To Go Direct With Net Retailers

ONLINE MUSIC RETAILING continues to gather steam as more bricks-and-mortar merchants launch World Wide Web sites, intensifying competition. But even without the influx of music specialty chains to the already-crowded online market, Internet-only merchants continue to make retailing on the Web a high-stakes game.

Take, for example, Amazon.com, which opened for music business June 11. Every day on its home page Amazon.com offers a different title with

a 40% discount. On July 20, the featured album was Semisonic's "Feeling Strangely Fine" on MCA. That \$16.98 title was offered to consumers for \$10.18. In addition to that sale offer, Amazon offers its top 100 sellers for 30% off.

Some of Amazon's competitors are a little miffed and called Retail Track to complain that the retailer's strategy violates the majors' minimum-advertised-price (MAP) policies.

Actually, it doesn't.

That's because Amazon doesn't buy directly from the majors and instead has to rely on a subdistributor as its main supplier, which, according to sources, is Valley Media. Since Amazon buys from Valley and not the majors, it is not subject to their MAP policies.

(To the best of my knowledge, Amazon is the only online merchant

that has tried to get "open," or open a direct account, with the majors. CDnow and N2K have yet to try, sources say.)

The reason Amazon is buying from Valley despite its best efforts to get open with the majors is that at this point in time, most music manufacturers are reluctant to sell directly to online merchants.

Five of the six majors say they are wrestling with the notion of opening direct accounts with online merchants. The sixth

says that it has yet to give the issue any thought one way or another and has yet to process Amazon's credit application.

For those who are debating the issue, their reluctance appears to stem from two issues. First, the majors have long been hellbent on protecting the geographic integrity of the copyrights they hold. In other words, just as they cracked down on U.S. one-stops shipping albums overseas, now they appear intent on stopping online merchants from selling product across borders. Over the last year, most, if not all, of the majors have extended their export policies to include online merchants.

One way to resolve the selling-overseas issue could be by not opening the online merchants as direct accounts. In order to get open, the online merchants may have to find

(Continued on next page)

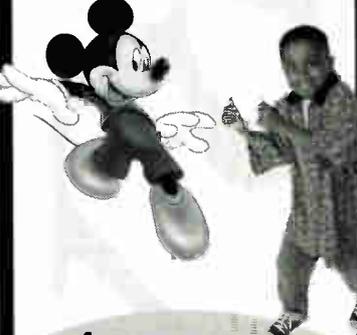
RETAIL TRACK
by Ed Christman



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BAD BOY LINKS WITH SHOE RETAILER FOR CD

(Continued from page 65)

something the passive consumer could pick up and recognize."

"At a music retailer, the shelves are so crowded," says Forman, "that if you walk into a music store with \$20, you might just as easily walk out with [Priority rapper] Master P [as

with a Bad Boy artist]. You walk into FootAction, you're buying a \$100 pair of sneakers, [and] you say, 'For \$9.99 give me the Bad Boy CD too.' There's no Master P to compete with this."

Jackson stresses, however, that the

label's traditional music retailers are its "friends and silent partners, and that's why we made the CD mostly already-released or new material." In this way, the label avoids alienating its traditional retailers, and consumers can find the featured artists' material at those stores.

Jim Swindel, senior VP of sales and joint-venture operations at the Special Markets division of Bad Boy joint-venture partner Arista, points out that inside each CD is a \$2 coupon toward a Bad Boy CD at Camelot or the Wall.

"It's all about exposure and driving the customer into our traditional outlets as well," he says.

According to Forman, the promotional partnering of Bad Boy and

FootAction works because of "the additional marketing support [FootAction] brought to the table."

A Bad Boy-produced spot runs on Z-TV in FootAction stores four times per hour. In addition, FootAction's Star magazine, a promotional publication that reaches 2.2 million frequent buyers, recently featured Bad Boy artist the Lox on the cover, with a facing interview and an advertisement for "Nothin' But The Hotness" inside. At the store, custom fixturing and point-of-purchase materials create what Forman calls "total multilevel marketing support" for the project.

Chrissie Lindsey, associate director at Arista Special Markets, notes that "the whole marketing concept

... is innovative and creative. This made it ideal for Bad Boy to participate, since innovation and creativity are an integral part of Bad Boy's reputation and success."

"Usually a label will do something like this when it's over the crest and on the way down," says Mjehovich. "This, to me, is a breakthrough in that Bad Boy could do a 'best of' and sell a million units, but they saw that they could go to their consumer and provide them with something unique."

"By integrating FootAction and Bad Boy," says Steve Bartels, senior VP of Arista Special Markets, "the consumer is exposed to a unique way of enjoying their favorite activities together with their favorite music."

RETAIL TRACK

(Continued from preceding page)

some way to placate the majors on the overseas issue. Let's suppose one way would be to build a warehouse in Europe—CDnow just announced plans to do so. Another way might be to sign an agreement saying that its ability to buy directly from a major is contingent on the online merchant refraining from selling product overseas. But once the overseas issue is resolved, the second issue that has to be addressed by the majors is what constitutes advertising on the Internet. That's important in order to determine if the online merchants are abiding by MAP policies.

So in the case of Amazon, does the daily 40% discount constitute advertising? In my opinion, it would be an advertisement, and in this case a MAP violation, because it is on the home page of the Web site. That's kind of like hanging a "40% discount" sign for the Semisonic album in a store window. The same goes for Amazon's 30% off the top 100 titles. Not only does that offer come across like a sign in the window of a store; it also feels like a hit-wall advertisement. So if the 30% off brought a title under the MAP, it would constitute a violation, under my interpretation. On the other hand, if an Amazon customer does an artist search

for, say, Jimmy Page & Robert Plant, resulting in a price for the duo's "Walking Into Clarksdale" album being displayed on the screen, that to me seems like a bin price and therefore not an advertisement. However, some might argue that if a customer obtained a price from a Web site run by a music specialty merchant and then, instead of buying the album online, bought it at that chain's store, the price would have been functioning as an advertisement.

Another issue that needs to be resolved is how to factor shipping and handling charges into the online advertising mix. In my opinion, if shipping and handling charges brought the Semisonic title to \$13.18, it would still be a violation of MAP. That's because the 40% discount results in a \$10.18 price. Clearly, Amazon is using that price as an advertisement to lure the consumer into making a purchase. So in my interpretation it would constitute a MAP violation. But let's not forget that all this speculation is only my interpretation and that these issues are still under discussion by the majors. As for what executives at Amazon think in regard to the above issues, they didn't return calls seeking comment.

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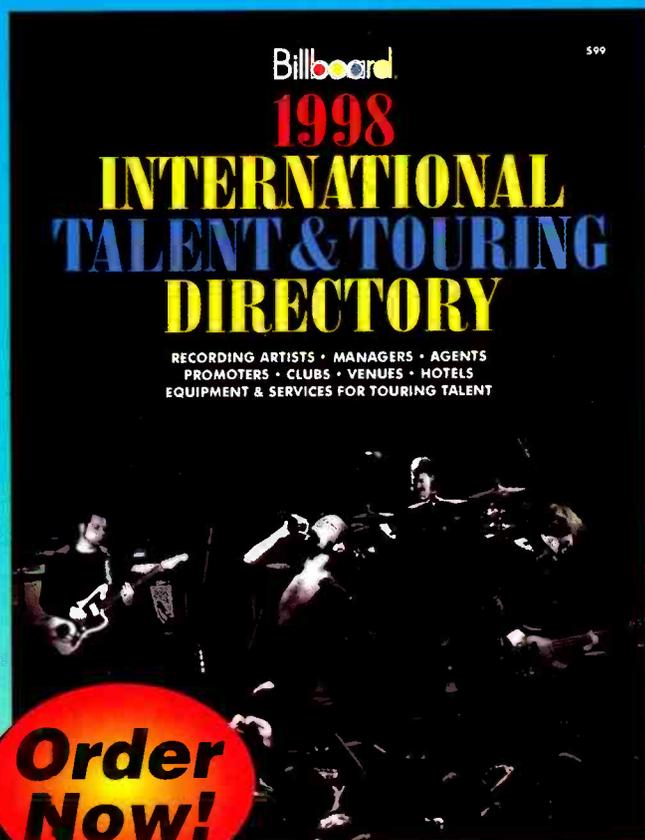
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Merchants & Marketing

DNA Provides Music Sampler At Convention

SACRAMENTO, Calif.—Distribution North America (DNA), which distributes releases from more than 100 record companies, held its first Moving Music Convention in June to showcase that scope of talent to its

labels. More than 200 people attended the three-day event, which commenced with Nova Menco's jazz/flamenco set at the Sacramento Vizcaya music hall, then became afloat on a Friday-evening river cruise accom-

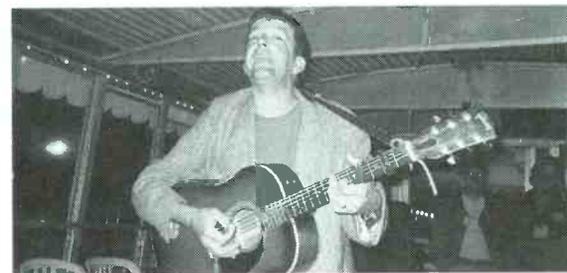
panied by the music of Roy Harper and Peter Case, and rallied with an Afro-Latino finale at Sacramento bar/restaurant Harlow's. Labels came from as far away as Europe to get a taste of this year's talent.



Artists, sales staff, and label executives mingle Saturday evening at Harlow's, where Putumayo sponsored an evening of Afro-Latino music from Ricardo Lemvo and Ozric Tentacles. Shown, from left, are DNA marketing manager Melinda Hawkes; Valley Media senior VP of purchasing Ron Phillips; Lemvo; DNA field marketing rep Steve Robinson; DNA national sales rep Scott Cameron; and Putumayo executive Susan Anderson.



Shown hobnobbing at Putumayo's Afro-Latino night, from left, are Tower Records video advertising manager Bruce Walker, Putumayo recording artist Sam Mangwana, and DNA West Coast regional sales manager Curt Swedlow.



Welk/Vanguard recording artist Peter Case strums some tunes for the DNA folks aboard the River City Queen boat trip.



DNA field marketing rep Judy Rabinovitz, far left, and Orange County sales rep Laura Ellsworth look on as Voiceprint recording artist Roy Harper and sales rep Tim Comerford ham it up, with Outer Music owner Shawn Ahearn on the right.

CHILD'S PLAY

(Continued from page 67)

leased tracks "Moo Kaluka" and "Baloney Sandwich." All tunes were written and performed by Smith and Merrill, as well as by the voice actors of Space Ghost and Zorak: **George Lowe** and **Clay Martin Croker**, respectively. (Croker also supervises animation.) TV commercials for the new album will be running on Cartoon Network, TBS, and TNT.

Lazzo says there's also a possibility of a "Space Ghost Coast To Coast" album featuring an indie rock roster: "We had been in discussions with Matador about doing a record using their artists," he says, "but we also wanted to use other acts, which was a bit of a sticking point for them. We're still trying to find a way to do it, to get it to a place where it's a best-of-indie-music project that also supports independent record stores."

KIDBITS: Grammy-nominated R&B singer/songwriter/producer **Kenny Lattimore** recorded and co-produced "Love Will Find A Way," the closing-credits song for "The Lion King II: Simba's Pride," the direct-to-video sequel to "The Lion King" due Oct. 27. Recorded as a duet with **Heather Headley** (currently on Broadway in "The Lion King"), the track will be available on two albums: Lattimore's Columbia Records release "From The Soul Of Man," out Sept. 8, and Walt Disney Records' soundtrack to the video . . .

Kevin Roth of "Shining Time Station," whose latest release is "Train Song Sing-Alongs," is recording a collection of lullabies and other children's favorites for American Baby magazine, due in late fall . . . Latest from Music for Little People is "A Child's Celebration Of Lullaby," the

seventh recording in its "Celebration Series" of music compilations. It includes sleepy-time airs from **Raffi**, **Maria Muldaur**, **Taj Mahal**, **Jerry Garcia** and **David Grisman**, **Lena Horne**, **the Roches**, **Van Dyke Parks** and **Brian Wilson**, **Harry Nilsson**, and others.

EXECUTIVE TURNTABLE

DISTRIBUTION. Koch International in Port Washington, N.Y., promotes **Michael E. Rosenberg** to senior VP. He was VP of sales and marketing.

Sony Music Distribution in New York promotes **Kevin McGarry** to manager of finance and names **Michael Levin** director of packaging and separations at SMEI Purchasing. They were, respectively, senior staff accountant and associate director of packaging and purchasing at Sony Disc Manufacturing.

Provident Music Distribution in Nashville names **Tom Brown** field account representative. He was territory account manager at Pamplin Music Distribution.

Universal Music and Video Distribution in Los Angeles promotes **Larry Hariton** to senior VP of direct account management. He was VP of direct retail planning and category management.

Alliance Communications Corp. in



ROSENBERG



ARNONE

London names **Bill Dawson** executive VP/managing director of European operations. He was executive VP/COO at Alliance Broadcasting.

HOME VIDEO. Dawn Arnone is promoted to executive director of client operations at Columbia TriStar Home Video in Culver City, Calif. She was director of customer service.

Def Jam Records in New York promotes **Amani Duncan** to national director of visual promotions. She was promotion manager.



Affair In The Desert. Billboard had a full house to celebrate the election of Kmart's Ron Cunningham as video person of the year. The annual event, held during the Video Software Dealers Assn. Convention in Las Vegas, brought together, from left, Billboard associate publisher Irwin Kornfeld; Warner Home Video executives Mark Horak and Jim Cardwell; and John Bohntinsky, Kmart divisional VP, electronics. (For more photos, see page 74.)

Fitness Suppliers Focus On Franchises

As Exercise Market Tightens, Catalog Titles Get Renewed Campaigns

BY CATHY APPLEFELD OLSON
NEW YORK—Suppliers have trimmed their lines to stay healthy in the fitness business (Billboard, July 25). Unlike the bad old days, which were typified by floods of new releases, vendors are now restricting product flow to better exploit catalog titles.

Due to the continued success of the "Crunch" line, Anchor Bay Entertainment in Troy, Mich., will release only two new tapes in the line in October rather than the usual three or four.

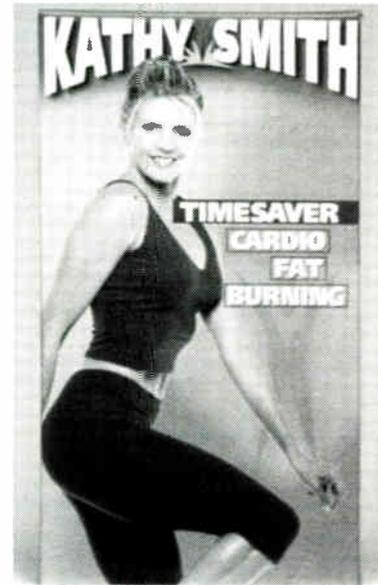
"We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle," says marketing VP Sandra Weisenauer. "That happens when you have such a long line of product. Some good ones really get lost. We want to go back and pull out the good concepts."

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It bundled a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established "Crunch" title was packaged with a T-shirt.

"We will primarily keep doing that kind of promotion with catalog titles," Weisenauer adds. "And we are looking at using some of the older titles for a premium use." PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin.

Anchor Bay does not intend to make over individual "Crunch" titles, as they already have strong retail recognition. "The packaging has such a line look," Weisenauer says. "To redo one or two, I would have to redo the whole line."

Breaking out new product isn't



Sony Music Video has faith in the continued retail performance of fitness mainstay Kathy Smith, a big seller during her Warner Home Video tenure.

easy these days, Weisenauer says. "To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to

(Continued on next page)

Alliances Between Big Chains And Studios Could Squeeze Two-Stop Distributors, Too

TARGET PRACTICE, PART TWO: Independent retailers, who make up the bulk of the membership of the Video Software Dealers Assn. (VSDA), sought and received the sympathy vote at the association's July 8-11 convention in Las Vegas. The big chains—Blockbuster, Hollywood Entertainment, et al.—and the studios have struck an unholy alliance that's driving us out of business, they argued.

Maybe: Even subtracting overheated convention rhetoric, the indies have some valid complaints. But before the last of them folds, another segment of the trade will be virtually squeezed out of existence.

Two-stop distributors are caught in the studios' cross hairs, and Hollywood has an itchy trigger finger. Salvation for largely regional wholesalers like Sight & Sound and WaxWorks/Video-

Works may be as video one-stops, filling holes in retail inventory but rarely touching the original orders. Valley Media, sensing the change, has drastically condensed the network of branch offices and warehouses it bought from Star Video, replacing them with a giant all-media depot in Kentucky.

Major suppliers are starting to apply the same strategy of direct shipment that swept Handleman and Anderson Merchandisers out of the mass merchants that stock sell-through releases. Blockbuster and Hollywood Entertainment buy direct; other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentrak's 1998 annual report, studio plans are "not yet clear," but everyone knows which way the wind is blowing.

On paper, at least, there's no reason to worry about delivery to several thousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediacy have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon.

History hasn't been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, net profits have kept shrinking to less than 1% of sales. Now revenue sharing and depth-of-copy programs threaten to white out what's left.

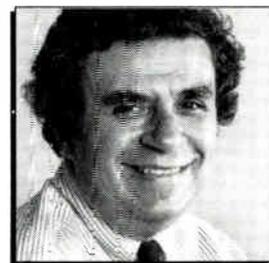
Attending the Independent Video Retailers Group protest meeting during VSDA, National Assn. of Video Distributors executive director **Bill Burton** said, "I'm

as concerned for distribution as for the rest of the industry. These are tenuous times. The scariest part of it is, it all seems to be trial and error. We're building the plane as we fly."

Burton was referring to the explosion of studio depth-of-copy plans that have added to his members' overhead. Hollywood's goal is to shoehorn more rental product into stores; without the extra tapes, retailers will drive off frustrated customers to cable or satellite-delivered pay-per-view. "I'm not sure that any of these premises

are accurate," Burton adds. Accurate or not, they could drive several remaining distributors into the history books.

CORRECTION: We goofed a couple of weeks back in describing DVD's impact on laser-disc (Picture This, Billboard, July 18). Our subject was Image



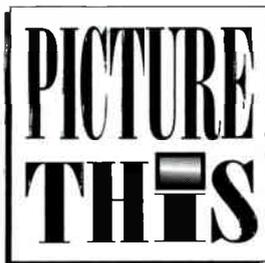
by Seth Goldstein

Entertainment, which said it has suffered in the transition—not Pioneer Entertainment. The information and quotes came from Image's latest quarterly report. Pioneer had nothing to do with it.

'MAN' ALIVE: Maybe there is something new under the sun. DVD International in Mountain Lakes, N.J., has introduced "I'm Your Man," called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, "it was just waiting for DVD," says president **David Goodman**.

"I'm Your Man" takes advantage of the format's programming capabilities, letting players construct their own version of the feature from multiple plots. It's playable anywhere: The movie, which lists for \$29.98, isn't region-coded and can be distributed worldwide. DVD International and producer Planet Theory have two more interactive titles in the works, "Ride For Your Life" and "Bombmeister," each with a wider choice of story-line options.

Goodman thinks he'll deliver 20,000 units, compared with 15,000 for the DVD edition of "Elephant Parts," the **Michael Nesmith** video released on tape in 1981. He has reason to be optimistic, noting that the company has just replicated the 60,000th copy of DVD International's "Video Essentials." "I've got a letter from WAMO [Warner Advanced Media Operations] congratulating me." About 45,000 copies of the home theater instructional have sold through, he says.



Hollywood Conference To Examine DVD Planning, Production Concerns

BY STEVE TRAIMAN

NEW YORK—"DVD Production '98," the only Hollywood-based conference on DVD strategic planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It's co-sponsored by the International Recording Media Assn. (IRMA) and Miller Freeman PSN.

A total of 12 million DVD Video discs were replicated in the U.S. and Canada last year, according to IRMA research. The estimate for 1998 is at least double that number, as part of a 75 million-unit worldwide forecast for video and DVD-ROM.

The panel, "What Does the Consumer Want To See?," will offer studio perspectives on first-generation DVD releases. "The launch has had widespread video industry support," says moderator **Emiel Petrone**, executive VP of Philips DVD Entertainment Group and founder/chairman of the DVD Video Group.

Panelists, including **Paul Culberg** of Columbia TriStar Home Video, **Jeff Fink** of Artisan Entertainment, **Ed Goetz** of Simitar Entertainment, **Michael Karaffa** of New Line Home Video, and **Bill Sondheim** of PolyGram Video, will address such topics as what consumers are buying and what they will be offered.

"There's more to DVD than just creativity," says **J.D. Sussman**, special products VP at Enterprise DVD and moderator of what should be one of the most interesting sessions, "A DVD Producer's Guide To Retail: What's Hot . . . What's Not."

"This session will serve as a reality check," he adds. "Everyone wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios supporting DVD with sufficient [point-of-purchase material], consumer education, and advertising?"

Helping with the answers are **Peter Busch** of the Musicland Group, **John Thrasher** of Tower Video, **Mark Elson** of Dave's Laser Video, consultant **Ben Tenn**, and **Paul Brindze** of Divx Entertainment.

Also on the agenda:

"Tips For Educating Your Customers And The Market About DVD," with **Wendy Moss** of Sony Wonder, **Sarah Bradley** of Abbey Road Interactive, and **Panos Nasopoulos** of Daikin U.S. Comtec Laboratories.

"Making The Most Of The Replicator Relationship" will have **Scott Bartlett** of Sony Disc Manufacturing, **Bob Pfannkuch** of Panasonic Disc Services, **Ram Nomula** of Tech-

(Continued on page 74)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ NO. 1 ★ ★ ★					
1	1	7	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
2	2	9	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
3	3	6	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
4	4	13	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
5	6	4	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
6	5	7	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
7	7	3	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
8	9	3	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
9	10	12	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
10	8	9	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
11	NEW		GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
12	12	3	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
13	11	3	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
14	13	10	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
15	15	14	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
16	16	10	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
17	17	15	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
18	19	18	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
19	14	4	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
20	22	11	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
21	21	13	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
22	20	4	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
23	18	4	SWITCHBACK (R)	Paramount Home Video 331203	Danny Glover Dennis Quaid
24	23	8	DESPERATE MEASURES (R)	Columbia TriStar Home Video 21753	Michael Keaton Andy Garcia
25	24	7	HOME ALONE 3 (PG)	FoxVideo 2763	Alex D. Linz
26	26	19	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
27	27	22	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
28	40	2	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
29	25	8	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
30	35	17	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
31	NEW		PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
32	29	3	HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
33	32	11	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
34	28	15	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
35	NEW		FRENCH EXIT (R)	Columbia TriStar Home Video 26603	Jonathan Silverman Madchen Amick
36	NEW		MA VIE EN ROSE (R)	Columbia TriStar Home Video 29783	Georges Du Fresne
37	30	11	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
38	33	16	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
39	39	14	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
40	31	9	AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy

◆ 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.

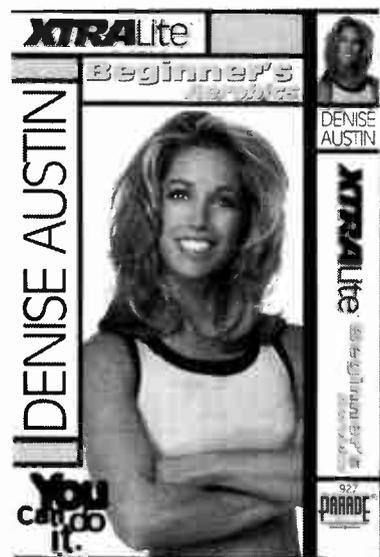
FITNESS SUPPLIERS

(Continued from preceding page)

two to three brands we advertise and market on a regular basis."

Nevertheless, Anchor Bay is willing to take a chance with proven winners, such as Sony Music Video has done picking up Kathy Smith after her Warner Home Video deal expired. Anchor Bay has signed Paula Abdul to create two dance/fitness videos and one walking audiotape for the fall. Abdul's previous fitness videos were released by LIVE Entertainment, now called Artisan.

Sony Music Video has turned to TV and cable as a way to increase sales of its "Grind" catalog. Last September, Sony began airing spots featuring "The Grind Workout: Hip-Hop Aerobics" on A&E, Fox, ESPN2, VH1, the Game Show



PPI Entertainment keeps finding new opportunities for Denise Austin.

Channel, and MSNBC, among other national and local channels.

"It brought the videos to another level of exposure and has been just as beneficial to [traditional] retail as it has been" to direct response, says Alex Beeman, senior director of marketing at Sony Music Video/Sony Wonder. Beeman notes that "Hip-Hop Aerobics," the first "Grind" title, is VideoScan's current best seller, 30,000 units ahead of its closest competitor. She says Sony will air spots featuring other "Grind" titles.

"All of us are doing a lot more with the accounts individually and trying to put together special programs for them," Beeman says. "In January, the 'special gift with purchase' types of programs are big. For Blockbuster this past January, for example, every fitness video title they took in had to have a special program associated with it. They are all looking for added value."

Sony hopes that retailers are also looking for some new products, such as the MTV-based video line "The Daily Burn." The program is a non-dance workout show that airs several times a day. The video line is due in stores this fall.

"If you have exposure and all the right elements, you can successfully launch a new brand," Beeman says. "Thank goodness for all of us in the exercise business, people are looking for change. You can't watch the same video year after year."

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	7	ALL ACCESS VIDEO ▲ ¹ Jive/Zomba Video 41589-3	Backstreet Boys	LF 19.98
2	1	5	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF 19.98
3	3	4	SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse	LF 19.98
4	4	10	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF 14.95
5	7	25	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF 19.98
6	5	35	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF 14.95
7	6	2	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF 19.98
8	8	4	RAY OF LIGHT Warner Reprise Video 3938502	Madonna	VS 5.98
9	10	35	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF 19.95
10	9	27	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF 19.95
11	12	34	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF 19.98
12	16	31	ROMANZA IN CONCERT ● PolyGram Video 4400553973	Andrea Bocelli	LF 24.95
13	14	47	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF 19.98
14	19	6	STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Cornstone R.A.S. MVD Video 38497	Sublime	LF 27.98
15	15	9	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF 29.99
16	13	5	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF 19.98
17	17	23	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF 16.95
18	NEW		DAWN OF THE DAY OF THE NIGHT OF THE PENGUIN Metal Blade Home Video 34015	Gwar	LF 19.95
19	11	3	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF 16.98
20	21	59	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF 19.98
21	20	34	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF 24.98
22	18	39	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF 24.95
23	26	14	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF 29.95
24	22	22	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF 19.98
25	23	13	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF 29.99
26	25	238	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF 89.98
27	31	24	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF 19.98
28	28	36	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF 19.98
29	40	67	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF 19.98
30	38	42	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF 12.95
31	32	94	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF 24.95
32	24	142	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF 19.98
33	30	191	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 9.95
34	RE-ENTRY		SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF 12.95
35	RE-ENTRY		BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF 19.95
36	RE-ENTRY		SELTZER 2: THE LONG FORM VIDEO Forefront Video Chordant Dist. Group 24508	Various Artists	LF 9.95
37	27	18	WOW-GOSPEL 1998 Verity Video 43109-3	Various Artists	LF 19.98
38	39	37	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF 14.98
39	RE-ENTRY		SELENA REMEMBERED EMI Latin Video 77826	Selena	LF 19.98
40	RE-ENTRY		AQUA DIARY MCA Music Video Universal Music Video Dist. 11720	Aqua	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

MERCHANTS & MARKETING

Stagnant Sell-Through Market Could Get DVD Boost, Says VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is hitting a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).

According to statistics from Adams Media Research, sales grew only slightly from 1996 to 1997. In 1996, demand topped off at 600.1 million units, which translated into revenues of \$7.35 billion. In 1997, volume reached 634.9 million cassettes, worth \$7.59 billion.

That growth isn't bad, but it's nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to \$6.2 billion from \$5.4 billion in 1994, Adams says, noting that the market grew by a billion dollars from 1995 to 1996.

Adams doesn't attribute the slowdown to poor title selection or overcrowded shelves.

Rather, the company says, consumers have reached a saturation point. "Historically, households who purchased one video tended to go on to purchase many more," Adams reports.

"So long as new households kept entering the market, sales continued to accelerate," the company adds. But in 1997, "the pool of first-time video buyers began to decline as a percentage of all households, diluting their overall impact."

Thus sell-through is showing the early signs of the dreaded word "maturation," which leads to lower sales expectations.

To no one's surprise, the solution to driving up sales is DVD. The new format has worked for Best Buy, which is carving out a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought, Best Buy has sold 1.5 million—in less than 50% of its 289 stores.

Video merchandise manager **Joe Pagano** says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelf room.

"This is the product they want," Pagano said, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He added that DVD represents 25% of the chain's video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 30-store test that began in May to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that DVD is providing "incremental" sales and does not appear to be cannibalizing VHS catalog sales.

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Tar-

get will have the format in all of its 800 stores by the end of the year. If the mass merchants can reach mainstream buyers, DVD could put sell-through back in the double-digit growth curve in no time.

FRANK TRIBUTES: It was bound to happen sooner than later: **Frank Sinatra** video sets are coming.

First is the "Pal Joey" and "From Here To Eternity" set from Columbia TriStar Home Video.

Priced at \$34.95, it arrives in stores Sept. 22 and is available through the year's end.

On Oct. 6, MGM Home Entertainment is releasing "High Society," "Anchors Aweigh," and "On The Town" in a special slip case. The collection is \$29.92, the lowest price ever for a star gift pack. Other MGM sets featuring **Elizabeth Taylor** and **Humphrey Bogart** are \$44.92.

In other MGM catalog news, the supplier is planning a big party for the 30th anniversary edition of "Chitty-Chitty-Bang-Bang." The title is priced at \$14.95 and arrives in stores Oct. 20.

Celebrating with MGM will be promotional tie-in partners **FAO Schwarz**, **Virgin Atlantic Airways**, and **Ball Park Franks**. **Virgin** and **FAO Schwarz** will conduct a consumer sweepstakes that will award a family vacation to London and a \$1,000 gift certificate to the famous toy store. **Virgin** is sponsoring a 10-city road show that will fly the Chitty-Chitty-Bang-Bang car to **FAO Schwarz** outlets across the country.

Ball Park Franks will kick in a \$5 rebate with a purchase of the video and multiple packages of the brand's hot dogs. A national free-standing insert advertising the offer will go in Sunday papers at street date.

A deluxe-edition soundtrack will be released from **Rykodisc**.

NEW COMPANY: Former **Badfinger** producer **Gary Katz** and **Spartan Financial Corp.** president **Edward Secard** have formed a new video company called **Encore Music Entertainment America**.

The venture will release product in North America from German TV's **Studio Hamburg Fernseh Allianz Gmbh** music archives and plans to produce new music videos for worldwide distribution.

The **Studio Hamburg** archive has shows from the 1960s through the early 1990s, including "Beat Club," "Rockpalast," and "Beat, Beat, Beat." Music Video Distributors has worldwide VHS distribution rights, while **Pioneer Entertainment** has DVD and laserdisc.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
2	2	9	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
3	3	20	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	4	108	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
5	5	12	ANASTASIA	FoxVideo	Animated	1997	G	26.98
6	6	11	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
7	7	6	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
8	9	13	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
9	10	10	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
10	13	114	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
11	8	7	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
12	12	11	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
13	11	2	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
14	14	4	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
15	19	6	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
16	20	10	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
17	NEW ►		SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
18	17	7	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
19	16	3	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
20	15	6	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1997	PG	19.98
21	21	8	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
22	18	9	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
23	24	11	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
24	22	10	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
25	RE-ENTRY		TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
26	NEW ►		RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
27	23	10	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
28	27	7	CON AIR	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack	1997	R	19.99
29	25	24	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
30	28	13	ELMOPALOOZA! ◇	Sony Wonder	The Muppets	1998	NR	12.98
31	30	23	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
32	NEW ►		ROMY & MICHELE'S HIGH SCHOOL REUNION	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow	1997	R	19.98
33	33	2	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	NR	19.95
34	29	26	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ◆	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
35	RE-ENTRY		EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
36	32	14	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
37	37	11	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
38	36	28	ANDREA BOCELLI: ROMANZA IN CONCERT ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
39	31	22	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
40	35	16	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	29.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Billboard Hosts VSDA Soiree

Billboard's party at the Video Software Dealers Assn. Convention, co-hosted by Los Angeles-based DVD specialist Crest National, drew a cross section of conventioners, including indie retailers and studio executives. Everyone, it seemed, participated in the 20-question contest about home video's favorite subject, movies. Lucky guessers walked off with certificates for a digital camcorder, a DVD player, and a 35-inch combination TV/VCR, all from Sony.



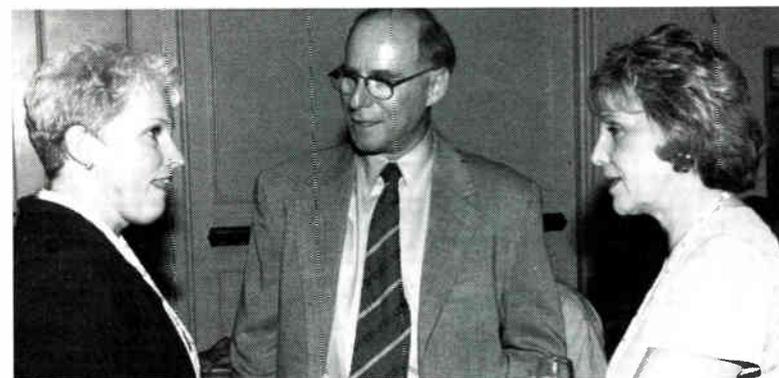
Kmart's Mark Welu, subbing for the absent Ron Cunningham, accepts the video person of the year plaque from home video editor Seth Goldstein, left.



Tim Harris of retailer Country Home Video, right, was a Billboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him a Sony DVD player.



PPI Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culinary) pause to ponder the quality of Las Vegas Hilton smoked salmon.



Ronald Stein, president of Crest National, center, chats with New Line Home Video's Pam Kelley, left, and Crest executive VP Lorraine Ross.



Howard Kowalsky of Handleman, left, and Mark Welu swap convention tall tales.

DVD MAKES GAINS WITH CONSUMERS

(Continued from page 65)

who use PPV said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new formats is recordability.

Yankelovich asked consumers if they have used their VCRs to record programming. Approximately 69% said yes.

"This is a challenge," said Kramer, "because Divx and DVD are not re-

cordable."

The survey showed that 53% of VCR owners were "somewhat interested" in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and Divx support by demographics, the researchers found that the greatest

interest by far comes from gen-X. Some 60% of VCR owners who are "extremely/very interested" in Divx are from this group, while 56% of the most ardent DVD supporters are gen-Xers.

Boomers make up only 26% of those who are most interested in DVD and 30% of those who support Divx.

It's the older consumers, the matures, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in DVD are age 50 or over. And just 10% of the Divx supporters fall into this demographic.

Yankelovich concluded in its report that the home video industry, in order to meet the threat from pay-per-view services, would "have to refocus on problems such as making returns easier . . . and perhaps improve technology by adding DVD."

The researchers added, "DVD is positioned to defeat Divx, although widespread adoption of either format will be limited."

HOLLYWOOD CONFERENCE

(Continued from page 71)

nicolor, John Town of Nimbus, and Richard Marquardt of Warner Advanced Media Operations.

"What's Making It Work: Technologies Behind DVD Titles Of Today & Tomorrow" has Steve Bannerman of Apple Computer QuickTime Group, Kilroy Hughes of Microsoft, and Kevin Halverson of DVD-Audio Working Group 4.

"The Packaging Perspective On Producing A Successful DVD" has

Rob Burdett of Alpha Enterprises, Rick Dixon of Ivy Hill/Warner Media Services, Ed Joyce of Amaray, Richard Roth of Queens Group, Rick Tell of 20th Century Plastics, and Richard Williams of Univenture.

"Decoding DVD's Alphabet Soup: A Preview Of What's To Come" has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skribaof of Gig Media Production.

Billboard

AUGUST 1, 1998

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	21	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	2	21	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
3	NEW▶		THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
4	3	35	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
5	4	15	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
6	6	115	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
7	7	39	PURE PAYTON PolyGram Video 4400464413	19.95
8	5	67	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
9	8	9	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
10	9	87	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
11	10	333	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	12	51	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
13	11	57	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
14	14	23	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
15	17	161	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
16	13	7	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
17	15	57	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
18	16	7	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98
19	18	43	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
20	19	265	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
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DREAMS COME TRUE HOPES TO BREAK THROUGH IN THE U.S.

(Continued from page 13)

to a 1994 collaboration with Earth, Wind & Fire's Maurice White on the single "Wherever You Are" and on "Eternity," the ending theme for U.S.-made animated feature "The Swan Princess." Neither track was released in America, however.

This current venture comes on the heels of the band's signing last August with Virgin, after nine years with Sony. Of its move from Sony to Virgin, which was billed in Japan as the first time a major Japanese act had signed with an American label, the group says that the decision was keyed to its concern over a lack of international exposure.

"For nine years, we have wanted to do something in America, which we believed they could make happen," says Masa from a rehearsal studio in New York's Chelsea neighborhood. "But Japanese Sony was not interested in sending us to the U.S. Their logic was, 'What's wrong with being a huge act in Japan?' We knew what we wanted to do here, but first we had to get the opportunity to sell our record in America."

All involved in the project admit that achieving success will come only through tenacity and an approach that puts the quality of the music—in particular Miwa's rich and colorful vocals—above all other elements.

"From everyone's perspective at Virgin, we've always liked the idea and the challenge of presenting music from different countries to America," says Virgin Records America co-president Ray Cooper. "The company has done very well with the Chemical Brothers, Spice Girls, and the Verve. We feel very positive about the development of this act, and we'll take advantage of that with all guns

blazing."

"There are no guarantees of success. We know this, so does the band," says EMI Recorded Music president Ken Berry. "But one day a Japanese band is going to break in the United States, and we hope it will be Dreams Come True. We're going to do our bit to find out right now."

Shuichi "Shuji" Kodaka, the band's Tokyo-based promoter and GM of MS Artist Products, believes that if there's anyone who can make the dramatic transition, it's this act. "I had been working for a Japanese promoter to introduce American and Western music to Japanese fans, from jazz to classical, you name it," he says. "About two years ago, I met Dreams Come True and realized that they're the one that could be introduced to another market, to Western culture, and succeed."

U.S. retailers, meanwhile, seem cautious. "We're curious and we're watching it, but we've ordered very lightly. My feeling is, just because it's big in Japan doesn't mean it will be huge in the U.S.," says Allison Ward, spokeswoman for Miami-based Spec's Music. "We'll wait to see some marketing strategy behind it and continue to monitor how it's doing. If they're lucky, they could be the next Vanessa-Mae."

But in contrast to virtuoso Mae is the string of Japanese pop acts, like Seiko Matsuda, Toshinobu Kubota, and Nokko, who have tried and failed to break big in the U.S.

Japanese acts who have achieved cult-level success outside of Asia are traditionally alternative/indie-rooted artists like Pizzicato Five, Shonen Knife, Audio Active, Cibo Matto, Hi-Standard, Buffalo Daughter, and Cornelius. Pizzicato Five's three U.S. albums, for example, have sold some 300,000 units in total, according to its management, Chibari Inc.

The ability of left-field Japanese acts to successfully target specific fan bases in the U.S. and other overseas territories, say observers of the Japanese music scene, calls into question the idea of trying to achieve a mainstream breakthrough in the American market.

But since Virgin has invested so much money in the group—the deal is said to have cost the label \$25 million—it would appear to have no choice but to opt for a top-down, pull-out-all-the-stops promotional strategy instead of taking the grass-roots approach favored by Japanese indies and alternative acts.

Ronald Fierstein, president of New York-based AGF Entertainment and the group's manager outside of Japan, stresses that the music of Dreams Come True is universal.

"Their kind of pop music is based upon real talent, as opposed to a confection. Miwa is the real deal, a world-class vocalist, and Masa is a world-class musician," he says. "Their message is very positive and feel-good. I think they can ultimately appeal to a very wide demographic. When you see them perform, it's undeniable that they're real. The trick is going to be to expose them to the American audience."

One important variable that the band took on itself was to absorb U.S. culture, to live it in order to take it on

musically. Miwa has lived in New York for three years, Masa for a year and a half, though they still travel frequently to Japan for commitments at home. Both have a sizable command of English, down to playful street slang, and are convincingly acclimated to life in the States.

In addition, many of the group's musical influences are based on English-speaking singer/songwriters. Masa drums out a list that includes Marvin Gaye, Earth, Wind & Fire, Barry White, Chaka Khan, and, with a playful smile, disco. "I also love the Carpenters, Simon & Garfunkel, the Beatles, the Rolling Stones. I really just love all music. I like to mix up all of these artists for our music, but we also want to create our own sound."

Among the 14 tracks on "Sing Or Die" is first single "Song Of Joy," which, due to the band's schedule in Japan, will not be released to radio and retail in the U.S. until late August or September.

Other songs translated into English from the Japanese version of "Sing Or Die," released there last November, include the soaring "Will To Love" and the soulful, horns-enhanced "Marry Me," along with the pop ditty "Ahaa," the thumpy funk groove "Peace!," and the giddy "Dandelion Hill." The act's music is published by Stay Gold Music Publishing Inc.

U.S. audiences will soon have their chance to weigh in on the group. DCT has already scheduled—and sold out—six introductory showcases in Boston, New York, Washington, D.C., Los Angeles, San Francisco, and Vancouver that run through Aug. 7. The act traditionally tours with a 10-piece band.

The group's live shows in Japan are renowned high-spirited spectacles, complete with festive costumes, elaborate staging, and the fervent antics of the highly personable Miwa.

To prepare for "Song Of Joy's" imminent release, Virgin has ordered remixes by Tony Moran, with another coming from Masa, which will also be serviced to clubs. A video is also slated, according to Fierstein. A second single will hit in January.

"We have Virgin's long-term commitment," Fierstein says. "We're just starting the process off with a big bang with these six showcases." He adds that other "selective promotional avenues of the highest caliber" are due, though he is unable to discuss them at this point.

The worldwide version of the album was released in Japan July 16, entering the album chart there at No. 3. Around the rest of the world, it is slated for release in the U.K., Germany, and Sweden after the new year, with plans also in development for Canada, Malaysia, Singapore, and other nations. A Japanese tour is planned for summer 1999.

Both Masa and Miwa understand that it may take time to break in the U.S. and beyond and that radio could resist. But they remain, as ever, positive.

"There are so many great musicians here right now. If we can have just a small place in that, it would make us very happy," says Masa.

Assistance in preparing this article was provided by Steve McClure in Tokyo.



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Z100, KROQ Among Leaders In Radio Awards Nominations

A *Billboard/Airplay Monitor* staff report.

NEW YORK—And they're off!

More than 490 nominees in 10 formats and nine categories are vying for the annual *Billboard/Airplay Monitor* Radio Awards. Categories include station of the year, PD, marketing director, air personality, syndicated programming, and a new category for record label promotion team.



Overall, four stations earned six nominations each, all located in the top three U.S. radio markets: top 40 WHTZ (Z100) New York, modern KROQ Los Angeles, adult R&B WVAZ (V103) Chicago, and modern adult pioneer KYSR (Star 98.7) Los Angeles. In the country format, WMZQ Washington, D.C., and WQYK-FM Tampa, Fla., tied for most nominations, with four.

The Radio Awards and Seminar will take place Sept. 17-19 at the Pointe Hilton Resort in Phoenix.

In the top 40 category, Z100's six nominations come as the station celebrates its 15th anniversary. It was matched by Chancellor sister station KYSR. Five other stations earned five nods each.

Z100, whose 4.7-5.1 leap in the spring book was its best showing in years, picked up honors in every category—station of the year, PD (for Tom Poleman), assistant PD/music director and air personality (Paul "Cubby" Bryant), promotion/marketing director (Vanessa Beyer), and air personality (Elvis and Elliott morning show).

Also enjoying a strong showing was another heritage mainstream top 40, KIIS Los Angeles. Its five nomi-

nations were for best station, PD Dan Kieley, assistant PD/music director Tracy Austin, promotion/marketing director Von Freeman, and air personality Rick Dees, whose syndicated countdown show was also nominated in the top 40 and AC/adult top 40 categories.

Another heritage power, WXKS-FM (Kiss 108) Boston, attracted four kudos, for station of the year, PD (John Ivey), promotion/marketing director (Trish Ellis), and air personality (Dale Dorman).

Other multiple nominees from major markets: KRBE Houston (station, PD John Peake, and assistant PD/music director Jay Michaels);WSTR (Star 94) Atlanta (PD Dan Bowen and promotion/marketing director Alan Hennes); and KDWB Minneapolis (station and assistant PD/music director Rich Davis).

KYSR also earned a half-dozen nominations. Besides the station itself, PD Angela Perelli, assistant PD/music director Chris Ebbott, promotion/marketing director Robert Lyles, and air personalities Ryan Seacrest and new morning team Jamie, Frank, and Frosty were honored.

Perennial nominee WPLJ New York nabbed four kudos, for best station, PD Scott Shannon, assistant PD/music director Tony Mascaro, and the morning show of Shannon and Todd Pettengill in the air personality category. KFMB (Star 100.7) San Diego also took four honors, for station, PD Tracy Johnson, assistant PD/music director Greg Simms, and air personality duo Jeff and Jer.

Other major-market multiples: KHMZ (Mix 96.5) Houston (station, PD Lorrin Palagi, and assistant PD/music director Rich Anhorn) and WBMX Boston (station, PD Greg Strassell, and assistant PD/music director Michelle Engel, who recently took the PD gig at KBBT Portland, Ore.).

Two longtime rhythmic top 40 outlets landed five nominations each. WBBM-FM (B96) Chicago was honored for best station, PD (Todd Cavanah), music director (Erik Bradley), promotion/marketing director (Michael Biemolt), and air personality (Eddie and Jobo). WJMN (Jam'n 94.5) Boston chalked up kudos for PD Cadillac Jack McCartney, assistant PD/music director Cat Collins (who has since taken the PD job at KQKS Denver), promotion/marketing director Leslie Cipolla, and air personality Diane Steele.

WKTU New York also pulled in five honors. Its nods were for best station, PD (Frankie Blue), music director (Andy Shane), and air personality (Bill Lee and morning duo Hollywood Hamilton and Goumba Johnny).

Co-owned KYLD (Wild 107) San Francisco's four nominations are for best station, PD Michael Martin, assistant PD/music director "Jazzy" Jim Archer, and morning hosts JV and Elvis. KUBE Seattle was the other multiple nominee, with kudos for best station and promotion/marketing director Jay Harmon.

Of all the formats, adult contemporary seemed to spread the honors around to the most stations. Although no one swept all categories, six stations were honored more than once. They included WLTW New York, WASH Washington, D.C., WBEB (B101) Philadelphia, WLIT Chicago, and KBIG Los Angeles.

Nominated for top 40 label promotion teams are 550 Music, Arista, Atlantic, Columbia, and Elektra.

For country radio, it's appropriate that Phoenix's two country stations, KNIX and KMLE, will be duking it out in the station category, where they are nominated against each other and three other stations.

KNIX earned a total of three nominations, including nods for PD Larry Daniels, who has won in that category for the past two years, and music director Buddy Owens, whose father,

Buck Owens, will be delivering the country keynote address at this year's seminar. KMLE scored two nominations, including one for local air personalities Ben Campbell and Brian Egan, the station's morning team.

But it was WMZQ and WQYK-FM that topped the nominations in this year's Radio Awards with four apiece. Both are nominated for station, while WMZQ also scored nominations for PD Mac Daniels, music director Jon Anthony, and morning hosts Gary



Murphy and Jessica Cash. At WQYK, former operations manager Tom Rivers, who was recently promoted to VP/GM, is nominated for PD and local air personality for his morning show, which he continues to co-host for now. Rivers, who won the PD/operations manager title in 1997, is the only individual nominated in more than one category this year. Also, WQYK's Mike Culotta is nominated for promotion/marketing director, where he

is up against WBEE Rochester, N.Y.'s Stephanie Hogerman, WUSN (US99) Chicago's Steve Lee, WPOC Baltimore's Sheila Silverstein, and WWWW (W4) Detroit's Cheryl Sparks.

In addition to KNIX, three other stations earned three nominations each: KEEY (K102) Minneapolis, and rivals WSM-FM and WSIX Nashville. The two Nashville stations are up against each other in the station category, which has been won by WSIX for the past four years.

Including KMLE, a total of seven stations got two nods each: rivals KSCS and KYNG Dallas; WAMZ Louisville, Ky.; WSOC Charlotte, N.C.; WUSN; and WWWW. The two Dallas stations will go head to head in the station category.

Eleven other stations earned one nomination, for a total of 25 country outlets in 21 markets represented in this year's country nominations. Nashville was the most recognized country market, with six nominations in the individual station categories. Phoenix was close behind with five nominations, followed by Dallas,

(Continued on next page)



All In A Day's Work. WNNX (99X) Atlanta "Morning X" co-host Steve Barnes received a surprise birthday gift from staff earlier this month, when he got to introduce President Clinton at a Senate campaign fund-raiser. Past birthday gifts to the jock included throwing the first pitch at an Atlanta Braves game, snatching a walk-on part on a sitcom, and having the mayor proclaim Barnes Day. Ho-hum, the humble lives of radio personalities.

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Radio

PROGRAMMING

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE (IMPRINT & NUMBER/PROMOTION LABEL)	ARTIST
★★★ No. 1 ★★★					
1	1	1	25	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN 6 weeks at No. 1
2	2	2	11	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	3	3	29	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	6	7	9	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
5	5	5	15	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
6	4	6	15	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
7	7	4	23	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
8	8	8	17	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	9	9	28	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
10	10	10	14	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
11	12	14	6	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
12	11	12	27	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
13	13	11	48	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
14	14	13	44	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
15	17	17	13	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
★★★ AIRPOWER ★★★					
16	22	23	4	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
17	15	16	34	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
18	16	15	23	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
19	18	19	55	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
★★★ AIRPOWER ★★★					
20	20	21	9	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
21	21	20	6	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
22	19	18	10	I HONESTLY LOVE YOU MCA NASHVILLE 72053	◆ OLIVIA NEWTON-JOHN
23	24	28	6	CHANCES ARE CAPITOL ALBUM CUT	◆ BOB SEGER & MARTINA MCBRIDE
24	23	27	25	LANDSLIDE REPRISE 44540*	◆ FLEETWOOD MAC
25	28	30	3	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE (IMPRINT & NUMBER/PROMOTION LABEL)	ARTIST
★★★ No. 1 ★★★					
1	3	3	14	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 1 week at No. 1
2	1	1	25	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
3	2	2	21	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
4	5	5	12	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
5	4	4	18	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
6	6	7	16	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
7	7	6	19	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
8	8	9	17	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	10	10	27	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAINE
10	9	8	39	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	12	13	12	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
12	11	11	36	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
13	14	15	32	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
14	13	12	25	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
15	15	16	66	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
16	19	21	5	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
17	22	27	8	I DON'T WANT TO MISS A THING COLUMBIA ALBUM CUT	◆ AEROSMITH
18	18	19	38	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
19	17	17	47	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
20	21	20	12	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
21	16	14	15	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
22	24	29	18	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
★★★ AIRPOWER ★★★					
23	30	31	6	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
24	20	18	14	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
25	23	25	8	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Z100, KROQ AMONG TOP RADIO AWARD NOMINEES

(Continued from preceding page)

Tampa, and Washington, D.C., with four each.

In the network/syndicated program category, the country nominees are ABC Radio/KCCS Productions' "American Country Countdown With Bob Kingsley"; Westwood One's "Country Countdown U.S.A."; Media-America's "Country's Most Wanted"; Jones Radio Networks' "The Crook & Chase Country Countdown"; and Morris International's "NASCAR Country." It's worth noting that "Country's Most Wanted" changed both hosts and syndicators in the middle of the nomination-eligibility period. Previously hosted by former WSIX afternoon jock Carl P. Mayfield and his then sidekick, Dean Warfield, the show was sold by SW Networks to MediaAmerica late last year and signed WSM-FM's Cody and Amie Harper as the new hosts. The network/syndicated program category honors weekly longform or daily shortform programming, but not full syndicated dayparts. Kingsley has won in this category for 11 consecutive years.

Nominated for country label promotion teams are Arista/Nashville, BNA, Epic, MCA Nashville, and Mercury.

ROCK, MODERN ROCK, TRIPLE-A

On the rock front, KROQ picks up the most nominations of any single station, with six entries, while modern sister WBCN Boston is competing in five categories. On the mainstream rock side, overachievers include WRCX (Rock 103.5) Chicago and WRIF Detroit, each with nominations in five categories.

It's a CBS world in the modern rock nominations. KROQ's six nominations include major-market modern rock station, PD (for Kevin Weatherly), music director (Lisa Worden), promotion director (Amy Stevens), and local air personality (Tami Heide and Jed the Fish).

WBCN is vying for station, PD (Oedipus), music director (Steven Strick), promotion director (Larry "Cha-Chi" Loprete), and local air personality (Nik Carter). In other CBS news, modern WHFS Washington, D.C., picked up four nominations—station, PD (Robert Benjamin), promotion director (Mary Kay LeMay), and local air personality (Lou Brutus). The late KOME San Jose, Calif., also picked up four nominations, for station, PD (Jay Taylor), and local air personalities (DJ With No Name and Shark). The CBS modern contingent includes KITS (Live 105) San Francisco and KXTE Las Vegas, with two, and WXRK (K-Rock) New York, with one.

Outside of the CBS family, WNNX (99X) Atlanta is up for four awards: station, PD (Leslie Fram), music director (Sean Demery), and promotion director (Jennifer Nech). KNRK Portland also picked up four nominations in the secondary-market category: station, PD (Mark Hamilton), promotion director (Patty Pastor), and local air personality (Jayn). WRAX Birmingham, Ala., pulls a

nomination hat trick in the modern rock secondary-market category, for station, PD Dave Rossi, and local air personality Beaner.

WRCX and WRIF each picked up one nomination in each of the five principle station categories. WRCX is up for major-market station, along with PD Dave Richards, assistant PD/music director Jo Robinson, promotion director Natalie DiPietro, and local air personality Mancow. WRIF is up for station, PD for Doug Podell, music director for Dave Wellington, promotion director for Heidi Kramer, and local air personality for Drew and Mike.

Other major-market nominees include KIOZ San Diego, up for three: station, music director (Shanon Leder), and promotion director (Shauna Moran). WDVE Pittsburgh, WYSP Philadelphia, and KISW Seattle are each vying for awards in two categories.

Triple-A's three categories are dominated by WXRT Chicago, KFOG San Francisco, KMTT Seattle, and KGSR Austin, Texas. WXRT PD Norm Winer and music director Patty Martin will face KFOG PD Paul Marszalek and music director Bill Evans, KMTT PD Chris Mays and music director Dean Carlson, and KGSR PD Jody Denberg and music director Susan Castle.

The four stations are competing with KBCO Denver for station. The four PDs meet up with KBCO's Dave Benson, but once again WXPB Philadelphia music director Bruce Warren winds his way into that category, making this only the second year a noncommercial outlet has nabbed a nomination. It was Warren who made the ballot last year, too.

Atlantic, Columbia, and Elektra each count a rock showing among the four categories for label promotion team. Epic is up for awards in two categories, including rock. Across the five formats, Capitol is recognized solely for its rock efforts.

R&B INCREASES ADULT NOMS

Finally, for R&B radio, WVOZ (V103) Chicago garners the most R&B nominations, six, and mainstream sister WGCI-FM comes in with three. The Windy City is the most nominated R&B market in the country, with a total of nine nods.

V103 scored a nomination for adult R&B station in a major market, as well as nods for PD Maxx Myrick, music director Jamilah Muhammad, and promotion director Connie Lee Walsh, while afternoon hosts John Monds, Bonnie De Shong, and George Wilburn and legendary oldies host Herb Kent will compete against one another for local air personality.

WGCI-FM is in the running for major-market mainstream R&B station, as well as for music director Jay Alan and morning man Howard McGee, who is nominated for the local air personality award.

WGCI is up against four other outlets for mainstream R&B station, including last year's winner, WQHT

(Hot 97) New York, and WKYS Washington, D.C., each of which claim three nominations this year. WKYS boasts repeat nominations for PD Steve Hegwood and morning man Russ Parr. Recently promoted Hot 97 PD Tracy Cloherty picks up a nomination for music director and promotion director Rocco Macri also adds one to his list.

Several other stations each received three nominations; all are nominated for station in their format and market size, including adult R&B WDAS-FM Philadelphia, whose PD Joe "Butterball" Tamburro and music director Daisy Davis are in the running once again; KKDA-FM (K104) Dallas, with PD Skip Cheatham and morning man Skip Murphy both repeat nominees; WPEG Charlotte, last year's medium-market station, where this year PD Andre Carson and music director Nate Quick are acknowledged; WTLC-FM Indianapolis; WQUE (Q93) and WYLD New Orleans; and KJMS (Smooth 101) Memphis.

After Chicago, Washington, D.C., and New Orleans were top nominated markets, each acknowledged six times, and New York ranked third overall, with five nominations total. D.C. stations nominated include the aforementioned WKYS, as well as WPGC-FM and adult R&B WHUR. In addition to its three nominations, WQHT's sister station adult R&B WRKS picks up two nods, one for adult R&B station and one for morning man/R&B legend Isaac Hayes as local air personality.

There are only two categories in which rivals are competing for titles: local air personality in a major market, where Washington, D.C., morning men Russ Parr (WKYS) and Donnie Simpson (WPGC) go head to head; and music director, which has Vicki Preston at WCHB-FM Detroit (where PD James Alexander was also a nominee this year) going up against WJLB's Janet Gee.

Nominated for R&B label promotion team are Arista, Atlantic, Columbia, Elektra, and Priority.

In the syndicated radio picture, ABC has "The Doug Banks Kickin' The Hits Show" and "The Tom Joyner Movin' On Show," while SuperRadio has Walt "Baby" Love's "Gospel Traxx" and the Parr weekend program. Also nominated is Premier Radio Networks' "Countdown With Walt Baby Love." In the nationally syndicated air personality award, Joyner is once again in the running.

These nominations are the result of preliminary ballots placed in the May 15 issue of the four Airplay Monitor magazines. Readers cast write-in votes. The eligibility period for nominees was May 1997-May 1998. Stations in the top 20 Arbitron markets were eligible for the major-market awards. Other markets were classified in the secondary category for the purposes of these awards.

Final ballots are included in all copies of this issue's Airplay Monitor and only in subscription copies of the Aug. 1 issue of Billboard. Completed ballots must be received no later than Aug. 14.



For Jason Ross, lead singer/songwriter of Seven Mary Three (7M3), the past is a bit cumbersome.

"You're only as famous as your last hit, and people have short memories," says Ross, 25. "The band has grown up a lot since we released the first record, but people grasp that first opinion and constantly compare you to it."

Despite constant connections between 7M3 and the waning grunge movement, and the critical pans the group's last album received, Ross and the boys have put together a new collection of songs, including this issue's No. 24 on Modern Rock Tracks, "Over Your Shoulder."

"The demise of our last record, intertwined

with some personal experiences, inspired the song," the Orlando, Fla., native says. "I tried to create a positive mantra about putting things behind you and looking toward tomorrow. 'Over



Your Shoulder' is a simple three-chord song with a truth that's been said many times before."

Ross compares the message to the notes people leave themselves to think good thoughts. "It's

something you say over and over until you believe and live it. I'm trying to live life more clearly. I put this sticker on my mirror in college that said, 'Everybody wants something from you,' which I saw as cynical and negative. But with this record, I'm beginning to see the same card differently. Maybe they want the best of you."

Ross prefers the softer side of 7M3 and hopes to keep bettering his songwriting. "I think meaning gets displaced by distortion and screaming."

For such a sensitive chap, one wonders how he manages to keep a stiff upper lip in the harsh recording world. "I have the desire to write the perfect song, which is impossible, but you keep getting closer. That's worth staying."

Billboard®

AUGUST 1, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				*** No. 1 ***	
1	1	1	9	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	6	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
3	3	3	10	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
4	4	5	10	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
5	8	12	7	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
6	6	7	10	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
7	5	4	28	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
8	7	6	20	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
9	11	14	10	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
10	17	25	3	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
11	10	9	24	TORN MY OWN PRISON	CREED WIND-UP
12	9	8	24	FUEL RELOAD	METALLICA ELEKTRA/VEEG
13	14	13	14	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
14	15	16	17	SHIMMER SUNBURN	FUEL 550 MUSIC
15	12	11	11	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
16	16	15	11	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
				*** Airpower ***	
17	18	23	4	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
18	13	10	19	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
19	20	19	9	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
20	39	—	2	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
21	19	18	13	HEROES GODZILLA — THE ALBUM	THE WALLFLOWERS EPIC
22	24	26	6	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
23	40	—	12	IN HIDING YIELD	PEARL JAM EPIC
24	27	32	4	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
25	23	22	20	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
26	25	24	11	MONSTERSIDE STONES	ADDICT BIG CAT/2
27	32	35	4	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
28	31	34	7	PARK AVENUE FREAK'ON *ICA	GIRLS AGAINST BOYS DGC/GEFFEN
29	NEW	1		BETTER THAN YOU RELOAD	METALLICA ELEKTRA/VEEG
30	22	17	15	WISHLIST YIELD	PEARL JAM EPIC
31	34	30	6	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
32	26	29	13	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
33	33	31	6	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
34	29	27	23	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
35	36	38	3	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
36	35	37	3	FLY AWAY 5	LENNY KRAVITZ VIRGIN
37	NEW	1		INSIDE OUT EVE 6	EVE 6 RCA
38	30	33	17	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
39	28	21	15	SLAM DUNK DLR BAND	DLR BAND WAWAZAT!!
40	37	36	6	FALLING PERVERSION	GRAVITY KILLS TVT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

AUGUST 1, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				*** No. 1 ***	
1	1	1	17	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
2	2	5	14	INSIDE OUT EVE 6	EVE 6 RCA
3	5	6	7	ONE WEEK STUNT	BARENAKED LADIES REPRISE
4	3	3	17	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
5	4	2	21	SHIMMER SUNBURN	FUEL 550 MUSIC
6	6	4	21	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
7	7	8	8	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
8	8	10	13	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
9	13	21	4	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
10	15	19	6	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
11	11	14	8	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
12	12	13	9	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/VEEG
13	10	9	24	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
14	9	7	11	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
15	19	23	5	HOOC SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
16	17	18	10	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
17	16	16	26	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
18	14	15	15	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEUM ATLANTIC
19	23	30	3	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
20	24	26	6	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
21	21	20	19	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
22	18	11	17	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
23	20	12	17	PUSH IT VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
24	27	34	3	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
25	25	27	6	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/VEEG
26	30	33	3	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
27	37	—	2	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
28	32	—	2	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
29	26	29	5	WISHING I WAS THERE LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
30	35	—	2	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
31	22	17	23	WISHLIST YIELD	PEARL JAM EPIC
32	28	25	18	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
33	39	—	2	SAVE TONIGHT DESIRELESS	EAGLE EYE CHERRY WORK
34	NEW	1		IN HIDING YIELD	PEARL JAM EPIC
35	36	36	6	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
36	29	24	15	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
37	33	31	6	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY COOLSVILLE/EMI-CAPITOL
38	38	35	22	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
39	34	32	11	4 AM CLUMSY	OUR LADY PEACE COLUMBIA
40	NEW	1		ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M



HITS! IN TOKIO

Week of July 05, 1998

- The Boy Is Mine / Brandy & Monica
- Ava Adore / The Smashing Pumpkins
- Ain't That Just The Way / Lutricia McNeal
- Heaven's What I Feel / Gloria Estefan
- Troubled Girl / Karen Ramirez
- Stay / Mica Paris
- Live / Lenny Kravitz
- Say You Love Me / Simply Red
- My Heart Will Go On / Celine Dion
- Star Chasers / 4 Hero
- I'm Not Dreaming / Elisha LaVerne
- The Cup Of Life / Ricky Martin
- Deeper Underground / Jamiroquai
- Life / Des'ree
- Ray Of Light / Madonna
- Life Is A Flower / Ace Of Base
- Everynight, Everyday / Jakaranda
- Circus / Eric Clapton
- Sexy / Los Angeles Invisibles
- Push It / Garbage
- Why Can't We Be Friends? / Smash Mouth
- Stop Listening / Tanita Tikaram
- Story / Suga Shikao
- Your Imagination / Brian Wilson
- Everything's Gonna Be Alright / Sweetbox
- I Saw The Light / Terry Hall
- Anataetsuki / Cocco
- The Wind / The Braids
- Lost Count / Ebba Forsberg
- Black Velveten / Lenny Kravitz
- Diggy Doggy Doo / Flabby
- Hinoatarubasho / Misia
- The Rockafeller Skank / Fatboy Slim
- Too Close / Next
- Yokubou / Holudeiran
- Luxury / Cococure / Maxwell
- Banana / Clara Moreno
- Intergalactic / Beastie Boys
- Torn / Natalie Imbruglia
- Don't Go Away / Oasis
- Operator / Inner Shade
- Battersea / Hooverphonic
- The Hey Song / Speech
- There Will Be Love There - Ainoarubasyo - / The Brilliant Green
- Go Deep / Janet
- Prayer Wheel / Eddi Reader
- La Cour Des Grands' / Youssou N'Dour And Axelle Red
- All Right Now / Thriller U Featuring Ali Campbell
- Body Bumpin' (Yippie-Yi-Yo) / Public Announcement
- We Are Only Human / Sunland

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

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

Edel/Hollywood's Jennifer Paige Makes A Surprise Summer Hit Out Of 'Crush'

THE RUSH FOR 'CRUSH': "Crush," by budding artist Jennifer Paige, represents one of those rare and joyous radio success stories spared of hype. Hand its success to the song itself, a pure uptempo pop summer spritz, at once singable, simplistic, and musically seductive.

In fact, when the track by 24-year-old Paige became a surprise out-of-the-box hit, radio was so instantly entranced that partnering labels Edel America and Hollywood Records were caught off-guard.

"Oh my God, we're just getting photos duplicated, and the video shoot is this weekend," says a Hollywood publicity official four weeks into the song's Hot 100 Airplay run. In this issue, "Crush" moves from No. 33 to 28 on Hot 100 Airplay and No. 40 to 22 on Hot 100 Singles Sales. On Hot 100 Singles, it has raced from No. 33 to 22 to 13.

For Paige, whose Marietta, Ga., roots provide her a gentle, unaffected Southern disposition, the all-essential step onto the charts seemed a natural enough progression. "One thing just led to another," she says. "I guess I acted on blind faith, which actually turned into reality. It kind of feels like it was meant to be, in a sense. Since I started singing at 5 years old, I always expected that I would become a big singing star."

She admits, however, that staring her dream in the face is nothing to take for granted. "It's shocking and overwhelming, sort of like an out-of-body experience," Paige says with a giggle. "The first couple times I heard it on the radio, I came to a dead stop, just staring at the speakers. The first time, I was talking on the phone to my mama and just started screaming."

The story of how the song got onto the radio is one of those tales that will continue to make for a rousing anecdote years down the road, seemingly as pure and non-corporate as Loretta Lynn's innocent mission to get her first record played back in the mid-'60s.

But first, we must back up to Paige's upbringing, in a family filled with musicians and singers. Her brother, less than two years older, is a singer in Nashville; in fact, he was Jennifer's musical partner for years. They sang everywhere from bars and restaurants to churches and coffeehouses—any place in Georgia that would have them. Her grandfather and a scattering of aunts and uncles were all singers as well. "Everyone but my mom and dad," she says. "It seemed to skip them completely."

From an early age, Paige studied dance, drama, and voice at a performing arts school. After her high school graduation, she joined a top 40 cover band and went on the road, singing in hotels and casinos for two years. One night, while playing a gig at Bally's in Las Vegas, she met Cris-

tal Bernard, star of the TV show "Wings" and herself a country singer signed to River North Records

"She needed a demo singer to perform some of her songs and said to me, 'Next time you go through L.A., stop by,'" Paige says. "You know the



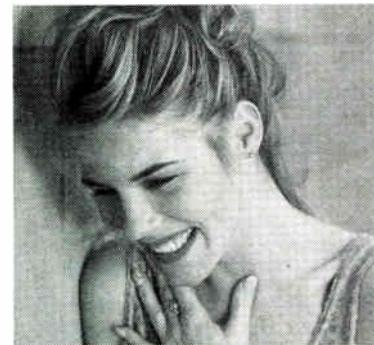
by Chuck Taylor

first thing I did was to schedule a trip. 'I'm going to L.A.'"

The two became fast friends, she says, with Bernard recommending that Paige move to Los Angeles and place herself face forward in the music industry. She promptly did.

"I came out here and did song demos and played in live bands, working for a year before I was signed," she says. "I struggled to make money, but I never had to take another job." Paige adds that while Bernard instilled in her the confidence to pursue her goals, she made her own connections and pulled strings by herself: "Crystal had a famous world, while I had to make my own niche."

Among Paige's early recordings was a version of Aretha Franklin's 1968 hit "Chain Of Fools"; it was



PAIGE

remixed into a dance version, garnering attention from German dance label edel. The record company was looking to expand and wanted to find a pop artist to establish its presence in America. In October 1997, Paige was signed and essentially became the label's beta test.

That's when the anecdotal twist of fate came around, which ultimately turned the song into a hit. "Crush" producer and co-writer Andy Goldmark (Elton John, All-4-One, Patti LaBelle) dropped a copy of the song by top 40 KIIS-FM Los Angeles. "He took it in on a whim, just to let them know I exist," says Paige. "We hadn't released it. There was no picture for the cover—but [KIIS] flipped over it."

That drew the attention of a number of larger labels eager to get a

piece of the Paige pie. Her team decided on Hollywood, with the artist active in the selection process. "It seemed to make sense with Hollywood, because they've been struggling so long," Paige says. "Everyone there is very hungry and energetic. They seem to have really strong team motives."

Meanwhile, KIIS called Paige in for an on-air interview—her first—which contributed to the record's success there. (It's in high rotation.) Says KIIS morning man and syndicated countdown host Rick Dees, "Jennifer is a real natural. She has that just-out-of-Marietta freshness that comes through in her voice and her music."

Dees is obviously not alone. At top 40 KDWB-FM Minneapolis/St. Paul, Minn., one of the 92 mainstream top 40 stations on the song, PD Rob Morris sums it up: "It's a poppy record with a great summer feel to it; it fits the mood of most people out there right now," he says. "Lyrically, it definitely relates to the female lean of the format. It also has that poppy little bit of dance sound that the format can accommodate."

Paige's debut album, just completed and currently being pressed, is due in mid-August. The 11 tracks reside comfortably within pop turf; the album sports primarily midtempo dazzlers and a handful of sumptuous, richly produced ballads.

"The album doesn't over-think itself," Paige says. "I love pop music and wanted to bring an element of old-style singing to the record. I really love any music where people are really passionate about their singing. There isn't so much of that now."

"So much of what's out there is angry and jaded," she adds. "I love songs that evoke a strong emotion—sadness, longing, happiness, doubt—but I'm not a jaded woman. I've got a great family, a great life, and I've learned and grown from positive as well as negative experiences. You don't necessarily need tragedy and disaster to move forward. The album is not cheesy, but it's hopeful rather than angry. I hope people find that refreshing."

Among the artists Paige feels a musical kinship with or admires are Sarah McLachlan, matchbox 20, Counting Crows, Martina McBride, Annie Lennox, and Joni Mitchell—all singers, she says, who "are all so much more real than most." She also enjoys gospel music, particularly the Clark Sisters.

Looking ahead, Paige says she hopes that nearly 20 years of working toward this step will be rewarded with years of hitmaking. "I hope that I'll have grown as an artist in five years. I'm hungry to expand, to write, to be in Hollywood, maybe singing for Disney or a movie someday. Most of all, though, if I can become successful in the music business and hold on to a shot of reality, then I will have succeeded."

As Emmis Programming VP, Smith Focuses On The Locals

OVER THE PAST TWO YEARS, Steve Smith, as Emmis Communications' VP of New York programming, has had increased influence over the group's stations elsewhere, including KPWR (Power 106) Los Angeles, which he helped shift to a more R&B/hip-hop-driven approach, as well as retooled R&B outlet WTLC-FM Indianapolis. Several months ago, Smith relinquished the day-to-day PD duties at WQHT (Hot 97) New York to Tracy Cloherty. Last week, he was upped to Emmis' chainwide VP of programming.

Relocating to Los Angeles, Smith will oversee both KPWR and WQHT while handling the day-to-day operations at Power 106. He'll also consult other Emmis stations, as well as maintain the consultancy he has with Michael Newman. Yet, Smith says, "I won't really be leaving New York. I'll still oversee operations and commute there every month."

Under Cloherty, Hot 97 was up 5.5-5.6 12-plus in the just-released spring Arbitron survey. "Tracy lives and breathes the format," Smith says. "I couldn't have programmed Hot 97 for four years without her. I'm very proud of what she has done, as well as John Mullen at [jazz sister] WQCD and Toya Beasley at [R&B adult WRKS] Kiss. They're all making tremendous moves to strengthen their stations."

Musically, some observers say, Hot 97 has moved a bit to the right recently, becoming slightly more R&B- (and less rap-) driven following the arrival of former WRKS PD Vinny Brown at rival WBLS and that station's move to a somewhat younger approach. Smith says it's business as usual. "It's still New York's hip-hop station with an R&B flava. We're not dayparting any more aggressively than before. Our goal has always been to play the best of both genres."

Smith has been stationed in Los Angeles for a while now—and he spent considerable time in Southern California early in his career. Asked about the differences between Hot 97 and Power 106, he says, "Hot 97 targets African-Americans first and foremost, while Power targets Latinos. Those different lifestyles have to be represented on the air, both musically and between the songs. There's also an attitude difference between the two in general.

"Sometimes, their music tastes

are fairly aligned. Now, however, there's a significant gap between the two. Although artists like Pras and Big Pun are huge on both stations, at Hot 97, Lox, Beenie Man, and DMX rule. L.A. favors Jayo Felony, WC, and Nate Dogg."

Presentationally, "just as New York is more in-your-face musically and L.A. is more melodic, the same goes between songs. I don't

want to say Power is more laid-back, but there is a smoother vibe."

Although fine-tuning is in the works at KPWR, Smith says the current staff is "top-notch. The air staff is never totally set, especially when a lot of great people deserve a shot. They all have great attitudes, are very focused, and work hard."

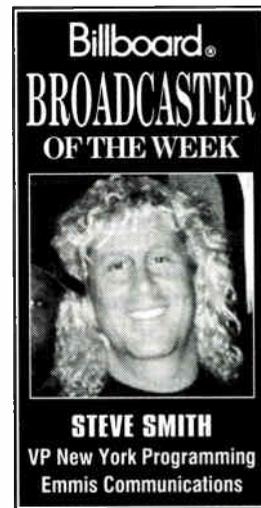
One of Power's challenges in recent years has been the rise of Spanish-language radio in Los Angeles, something that also became an issue in

New York recently with the ascent of WSKQ-FM (Mega 97.9) to a tie for the No. 1 slot. Smith, who notes that he doesn't believe in watching any competitor, says, "We're not competing against them. People look at the 12-plus numbers and say, 'Oh my God, WSKQ is ahead of Hot 97! The top two stations in L.A. are Spanish. What are you going to do?' You do absolutely nothing! Those stations appeal to an entirely different audience, so anything we do to combat them would be absolute death. They target Spanish-speaking Latinos, an entirely different life group. Egewise, it may be difficult to see them above us in the ratings, but changing because of them will only hurt us, make us more vulnerable and less focused."

On top of his Emmis duties, Smith and Newman will continue to consult their growing stable of stations. Recently, they added California outlets KBMB Sacramento, KKXX Bakersfield, KDON Monterey, and KWIN Stockton.

Smith offers his take on the perpetual debate about how to classify Hot 97 and Power 106. "We're not a perfect fit in either [rhythmic top 40 or R&B]. I don't want to get into a drama over it. People want to label us—fine, but please acknowledge the fact that we have a tremendous impact on sales. We want to work with everyone, but we're not about politics. We are all about doing what's right competitively in our markets."

JEFF SILBERMAN



STEVE SMITH
VP New York Programming
Emmis Communications

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MVPA Plans 2 Festivals To Showcase Directors' Work

MVPA EVENTS: Music video directors often create film and visual projects that the general public doesn't get to see. But the Music Video Production Assn. (MVPA) hopes to remedy that situation by presenting two festivals in Los Angeles that will showcase the work of many of the leading directors in the music video industry.

The MVPA's first Director's Cut Film Festival, to be held Thursday (30) at the Vogue Theatre, will feature film shorts from noted video directors. On Sept. 11-13, the MVPA will present its annual Artfest at the Craft and Folk Art Museum. This year's Artfest exhibit is called "911 Emergency" and features painting, sculpture, photography, and performance art.

The Director's Cut Film Festival will include the works of Jonas Akerlund, Tamra Davis, Michel Gondry, and Spike Jonze, among many others. The projects showcased were selected by MVPA board members.

MVPA board member and Oil Factory executive producer Heidi Herzon notes, "The festival shows a great use of sound design and sound effects, which are often underrated." The event runs from 7:30-9 p.m. Admission is \$10 for MVPA members and \$15 for non-members.

Meanwhile, the MVPA is accepting submissions for its Artfest, which is being co-sponsored by MTV and VH1. The MVPA can be contacted at 7022 Mammoth Ave., Van Nuys, Calif. 91405. Part of the Artfest will include a production/art design workshop Sept. 12.

In other MVPA news, the organization is planning to open a Nashville chapter. A meeting will

be held Aug. 6 in Nashville at a location to be determined. Contact Philip Cheney at the Collective in Nashville for more information.

THE EYE



by Carla Hay

DIRECTOR BREAKTHROUGH: It's a touchy subject that many people in the industry don't want to acknowledge: African-American video directors are usually confined to working in R&B and hip-hop, and they're rarely given an opportunity to work in other genres of music.

But widely acclaimed video director Paul Hunter recently broke through the racial stereotyping by lensing rock band Everclear's latest video, "Father Of Mine." The clip was shot in the Los Angeles-area neighborhoods where Everclear front man Art Alexakis spent much of his childhood. It's an effective video that chronicles the life of a boy alienated from his father.

Kudos to Hunter, HSI Productions, Everclear, and Capitol Records for recognizing that talent is truly color-blind.

THIS & THAT: Production company A Band Apart has launched a satellite operation with Minneapolis-based Harder-Fuller Films... BET is planning to open the first African-American-owned movie studio by the end of the year. The initial capital investment is reportedly \$100 million... F.M. Rocks has signed directors Little X, Jamie Morgan, Lance Mungia, and Sanji.



HUNTER

PRODUCTION NOTES

LOS ANGELES

Eric Clapton's "Pilgrim" was directed by Lili Fini Zanuck. Lila McCann shot "Yippy Ky Yay" with director Kasey Walker.

Darren Grant directed Xscape's "My Little Secret" and Kenny Latimore's "Days Like This."

NEW YORK

Onyx shot "Broke Willies" with director Little X.

Hype Williams directed "How's It Goin' Down" with DMX Featuring Faith Evans.

All City shot "Priceless" with director Abdul Malik Abbott.

Luther Vandross' "Nights In Harlem" clip was directed by Kevin Bray.

OTHER CITIES

Billy Ray Cyrus shot "Time For Letting Go" with director Charley Randazzo in Santa Barbara, Calif.

Pressha's "Splackavellie" was directed by J-Reel in Atlanta. The video features actors Shemar Moore and Mori Morrow.

Neil J. Colligan directed BR5-49's "Wild One" clip in Menomonee, Wis.

Steve Urbano directed Chris Taylor's "God Only Knows" in San Antonio.



14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

- 1 Maxwell, Luxury, Cococure
- 2 Cam'ron, Horse & Carriage
- 3 Nicole, Make It Hot
- 4 Aaliyah, Are You That Somebody?
- 5 Montell Jordan, I Can Do That
- 6 John Forte, Ninety Nine
- 7 Mya, Movin' On
- 8 Mariah Carey, My All
- 9 Brandy & Monica, The Boy Is Mine
- 10 ♀ & New Power Generation, The One
- 11 Usher, My Way
- 12 Mase, Lookin' At Me
- 13 Destiny's Child, With Me
- 14 JD Feat. Jay-Z, Money Ain't A Thang
- 15 Janet, You
- 16 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 17 Will Smith, Just The Two Of Us
- 18 Public Announcement, It's About Time
- 19 Myron, Destiny
- 20 Janet, Go Deep
- 21 Black Eyed Peas, Joints & Jams
- 22 Boyz II Men, Doin' Just Fine
- 23 Aretha Franklin, Here We Go Again
- 24 Gerald Levert, Thinkin' Bout It
- 25 Mo Thugs Family, All Good
- 26 MC Lyte, I Can't Make A Mistake
- 27 Voices Of Theory, Say It
- 28 Tyrese, Nobody Else
- 29 Ginuwine, Same Ol' G
- 30 Memphis Bleek & Jay-Z, It's Alright

NEW ONS

- Sparkle, Time To Move On
Luther Vandross, Nights In Harlem
Master P, Goodbye To My In Homies
Willis, Let's Get Freaky
K-Ci & JoJo, Don't Rush (Take Love Slowly)
Indo-G, Remember Me Ballin'
Lord Tariq & Peter Gunz, We Will Ball



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, I Said A Prayer
- 2 Reba/Brooks & Dunn, If You See Him/If You See Her
- 3 Brooks & Dunn, How Long Gone
- 4 LeAnn Rimes, Commitment
- 5 Joe Diffie, Texas Size Heartache

- 6 Faith Hill/W/Tim McGraw, Just To Hear You...
- 7 Clint Black, The Shoes You're Wearing
- 8 Dixie Chicks, There's Your Trouble
- 9 Ty Herndon, A Man Holdin' On
- 10 Trisha Yearwood, There Goes My Baby
- 11 Garth Brooks, To Make You Feel My Love
- 12 Collin Raye, I Can Still Feel You
- 13 Terri Clark, Now That I Found You
- 14 Bryan White, Tree Of Hearts
- 15 Jo Deo Messina, I'm Alright
- 16 Great Divide, Pour Me A Vacation *
- 17 Brady Seals, I Fell *
- 18 Alan Jackson, I'll Go On Loving You
- 19 Mark Wills, Don't Laugh At Me *
- 20 The Wilkinsons, 26 Cents *
- 21 Mark Nesler, Used To The Pain *
- 22 Vince Gill, If You Ever Have Forever In Mind
- 23 Shane Stockton, Gonna Have To Fall *
- 24 Billy Dean, Real Man *
- 25 Dolly Parton, Honky Tonk Songs *
- 26 Sara Evans, Cryin' Game *
- 27 Clint Daniels, A Fool's Progress
- 28 Steve Wariner, Holes In The Floor Of Heaven
- 29 Diamond Rio, You're Gone *
- 30 Michael Peterson, When The Bartender Cries *
- 31 Keith Harling, Coming Back For You *
- 32 Olivia Newton-John, I Honestly Love You
- 33 Charlie Daniels Band, Texas
- 34 Lonestar, Everything's Changed
- 35 Toby Keith, Tired
- 36 The Mavericks, Dance The Night Away
- 37 Faith Hill, This Kiss
- 38 Thompson Brothers Band, Back On The Farm
- 39 David Kersh, Wonderful Tonight
- 40 Bob Seger & Martina McBride, Chances Are
- 41 Holly Holmes, Why'd You Start Lookin' So Good
- 42 Randy Travis, The Hole
- 43 Jeff Carson, Shine On
- 44 Cledus T. Judd, Every Bub In The House Is Blown
- 45 Various Artists, One Heart At A Time
- 46 Shana Petrone, Heaven Bound
- 47 Linda Davis, I Wanna Remember This
- 48 John Berry, Better Than A Biscuit
- 49 Dwight Yoakam, Things Change
- 50 Mindy McCready, The Other Side

* Indicates Hot Shots

NEW ONS

- Alabama, How Do You Fall In Love
BR5-49, Wild One
Heather Myles, True Love
Tracy Lawrence, While You Sleep



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 3 Will Smith, Just The Two Of Us
- 4 Beastie Boys, Intergalactic **
- 5 Goo Goo Dolls, Iris
- 6 Usher, My Way
- 7 Next, Too Close
- 8 Matchbox 20, Real World
- 9 Big Punisher, Still Not A Player
- 10 Aerosmith, I Don't Want To Miss A Thing
- 11 Semisonic, Closing Time
- 12 Aaliyah, Are You That Somebody?
- 13 K-Ci & JoJo, All My Life
- 14 Dave Matthews Band, Stay (Wasting Time) **
- 15 Harvey Danger, Flagpole Sitta
- 16 Rammstein, Du Hast
- 17 Master P, Thinkin' Bout U
- 18 Janet, Go Deep
- 19 Barenaked Ladies, One Week
- 20 Eve 6, Inside Out
- 21 Fall Out Boy, The Way
- 22 Cherry Poppin' Daddies, Zoot Suit Riot
- 23 Rachid, Pride
- 24 Puff Daddy Feat. Jimmy Page, Come With Me
- 25 Madonna, Ray Of Light
- 26 Brian McKnight, Anytime
- 27 Sarah McLachlan, Adia
- 28 Natalie Imbruglia, Torn
- 29 Hanson, River
- 30 Supergrass, We Still Need More
- 31 Green Day, Time Of Your Life
- 32 Metallica, Fuel
- 33 Foo Fighters, Walking After You
- 34 Savage Garden, To The Moon And Back
- 35 Bone Thugs-N-Harmony, War
- 36 Marcy Playground, Sex And Candy
- 37 Lord Tariq & Peter Gunz, Deja Vu
- 38 Natalie Merchant, Kind & Generous
- 39 Mariah Carey, My All
- 40 Usher, Nice & Slow
- 41 The Notorious B.I.G., Me Money Mo Problems
- 42 Chico DeBarge, No Guarantee
- 43 Will Smith, Gettin' Jiggy Wit It
- 44 Mya & Sisqo, It's All About Me
- 45 Def Squad, Full Cooperation
- 46 Sparkle, Be Careful
- 47 ♀ & New Power Generation, The One
- 48 Garbage, I Think I'm Paranoid
- 49 Naughtly By Nature, O.P.P.
- 50 The Notorious B.I.G., Big Poppa

** Indicates MTV Exclusive

NEW ONS

- Brandy (Feat. Mase), Top Of The World
Monica, The First Night
Backstreet Boys, I'll Never Break Your Heart
Brian Setzer Orchestra, Jump Jive An' Wail
The Flys, Got You (Where I Want You)
K-Ci & JoJo, Don't Rush (Take Love Slowly)
Mase, Lookin' At Me
Mya F/SilkK The Shocker, Movin' On



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Shania Twain, You're Still The One
- 3 Goo Goo Dolls, Iris
- 4 Marcy Playground, Sex And Candy
- 5 Aerosmith, I Don't Want To Miss A Thing
- 6 Sarah McLachlan, Adia
- 7 Fall Out Boy, The Way
- 8 Matchbox 20, Real World
- 9 Natalie Merchant, Kind & Generous
- 10 Madonna, Ray Of Light
- 11 Smash Mouth, Walkin' On The Sun
- 12 Third Eye Blind, Semi-Charmed Life
- 13 Green Day, Time Of Your Life
- 14 Bonnie Raitt, One Belief Away
- 15 Sugar Ray, Fly
- 16 The Wallflowers, One Headlight
- 17 Celine Dion, To Love You More
- 18 Paula Cole, I Don't Want To Wait
- 19 Third Eye Blind, How's It Going To Be
- 20 Mariah Carey, My All
- 21 Semisonic, Closing Time
- 22 Fleetwood Mac, Landslide
- 23 Matchbox 20, 3 AM
- 24 Savage Garden, To The Moon And Back
- 25 Barenaked Ladies, One Week
- 26 Brian Setzer Orchestra, Jump Jive An' Wail
- 27 Jewel, Who Will Save Your Soul
- 28 Jewel, You Were Meant For Me
- 29 Sarah McLachlan, Building A Mystery
- 30 Cherry Poppin' Daddies, Zoot Suit Riot
- 31 Rod Stewart, Oh La La
- 32 Edwin McCain, I'll Be
- 33 The B-52's, Debbie
- 34 Bangles, Walk Like An Egyptian
- 35 Melissa Etheridge, Come To My Window
- 36 Spice Girls, You'll Be There
- 37 Billie Myers, Tell Me
- 38 Bananarama, Cruel Summer
- 39 Chris Isaak, Wicked Game
- 40 George Michael, Freedom '90
- 41 Counting Crows, Angels Of The Silences
- 42 Spice Girls, Too Much
- 43 The B-52's, Love Shack
- 44 Men At Work, Down Under
- 45 Michael Jackson, Billie Jean
- 46 J. Geils Band, Centerfold
- 47 Joan Jett & The Blackhearts, I Love Rock
- 48 John Cougar, Jack & Diane
- 49 Rolling Stones, Start Me Up
- 50 Police, Every Breath You Take

NEW ONS

- Natalie Imbruglia, Wishing I Was There
Squirrel Nut Zippers, Suits Are Picking Up The Bill

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 1, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Aaliyah, Are You That Somebody?

BOX TOPS

- Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
Mase, Lookin' At Me
Five, When The Lights Go Out
Mya, Movin' On
Big Punisher, Still Not A Player
Public Announcement, It's About Time
Gerald Levert, Thinkin' About It
Backstreet Boys, I'll Never Break Your Heart
Master P, Thinkin' Bout Yo
Black Eyed Peas, Joints & Jams
Brandy & Monica, The Boy Is Mine
Usher, My Way
Queen Latifah, Bananas/Paper
Lord Tariq & Peter Gunz, We Will Ball
Sarah McLachlan, Adia
Garbage, I Think I'm Paranoid
Limp Bizkit, Sour
Boyz II Men, I Wasn't With It
V.I.P., It's Just My Luck (new)
B.T.K., Peppyrock (new)
Brian Setzer Orchestra, Jump Jive An' Wail (new)
The Flys, Got You (Where I Want You) (new)
Barenaked Ladies, One Week
Madonna, Ray Of Light
Brandy & Monica, The Boy Is Mine
The Smashing Pumpkins, Ava Adore
Goo Goo Dolls, Iris
All Saints, Never Ever
Tragically Hip, Poets
Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
'N Sync, Tearin' Up My Heart
Aerosmith, I Don't Want To Miss A Thing
Puff Daddy F/Jimmy Page, Come With Me

NEW

- Ace Of Base, Cruel Summer
Jesse Powell, I Wasn't With It
K's Choice, Everything For Free
Kane & Abel, Time After Time
Lil' Mo, 5 Minutes
Natalie Imbruglia, Wishing I Was There
Primus, Devil Went Down To Georgia



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Amazing Royal Crowns, Do The Devil
Beastie Boys, Intergalactic
Big Hate, Sugar Glider
Dandy Warhols, Everyday Should Be A Holiday
E-40, Hope I Don't Go Back
The Flys, Got You (Where I Want You)
Heather Nova, London Rain
♀ & The New Power Generation, The One
Xzibit, What U See Is What U Get



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Sloan, She Says What She Means (new)
Dandy Warhols, Everyday Should Be A Holiday (new)
V.I.P., It's Just My Luck (new)
B.T.K., Peppyrock (new)
Brian Setzer Orchestra, Jump Jive An' Wail (new)
The Flys, Got You (Where I Want You) (new)
Barenaked Ladies, One Week
Madonna, Ray Of Light
Brandy & Monica, The Boy Is Mine
The Smashing Pumpkins, Ava Adore
Goo Goo Dolls, Iris
All Saints, Never Ever
Tragically Hip, Poets
Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
'N Sync, Tearin' Up My Heart
Aerosmith, I Don't Want To Miss A Thing
Puff Daddy F/Jimmy Page, Come With Me
Spice Girls, Viva Forever
Love Inc., Broken Bones
Janet, Go Deep



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Aerosmith, I Don't Want To Miss A Thing (Heavy)
Apollo 440, Lost In Space (Heavy)
Beastie Boys, Intergalactic (Heavy)
Bran Van 3000, Drinking In L.A. (Heavy)
Ilya Kuryaki & The Valderramas, Jugo (Heavy)
Jamiroquai, Deeper Underground (Heavy)
E-40, Hope I Don't Go Back (Heavy)
The Flys, Got You (Where I Want You)
Mecano, Stereosexual (Heavy)
Ricky Martin, La Copa De La Vida (Heavy)
Sabina & Paez, Lluve Sobre Mojado (Heavy)
Aterciopelados, El Estuche (Medium)
Garbage, I Think I'm Paranoid (Medium)
Jirafe De Palo, Grita (Medium)
La Barranca, Dia Negro (Medium)
Manu Chao, Clandestina (Medium)
Massive Attack, Teardrop (Medium)
Monster Magnet, Space Lord (Medium)
Soul Asylum, I Will Still Be Laughing (Medium)
Tiro De Gracia, El Juego Verdadero (Medium)
Tori Amos, Spark (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Kosmos Express, Gone
Virgil Taylor, Lord, I Love You
Rich Young Ruler, Take It Anywhere
Plankeye, Some Day
Michael W. Smith, Love Me Good
Three Crosses, Maybe Tonight
Skillet, More Faithful
Steven Curtis Chapman, The Walk
Morgan Cryar, Pray In The USA



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Van Halen, Fire In The Hole
Tori Amos, Spark
Big Bad Voodoo Daddy, You & Me & The Bottle...
Eve 6, Inside Out
Puff Daddy F/Jimmy Page, Come With Me
Janet, Go Deep
All Saints, Never Ever
Aretha Franklin, Here We Go Again
Marcy Playground, St. Joe On The School Bus
Jimi Hendrix, Hey Joe/Sunshine...
Monster Magnet, Space Lord
Dr. Dre & LL Cool J, Zoom
Savage Garden, To The Moon And Back
One Minute Silence, A Waste Of Things...
Bjork, Hunter
B-52's, Debbie
Paul Kelly, Tease Me
Ringo Starr, La De Da
The Temptations, Stay
Garbage, I Think I'm Paranoid



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Tatyana Ali, Day Dreamin'
Brandy & Monica, The Boy Is Mine
Mo Thugs Family, All Good
Usher, My Way
Nicole, Make It Hot
Aaliyah, Are You That Somebody
Cam'ron, Horse & Carriage
Jayo Felony, Watcha Gonna Do
Mya & Sisqo, It's All About Me
Big Punisher, Still Not A Player

JENNIFER KIMBALL DEBUTS ON IMAGINARY ROAD

(Continued from page 1)

vision of what the music should be, leaving no creative place for me," Kimball says. "I was a zero in that equation, but I still loved the music. In some ways, it would've been easier to stay part of the group. I had a whole identity. We were successful and making a decent living, and my personal life was a mess, with my marriage on the rocks. But I couldn't escape the sinking feeling."

In 1994, Kimball sailed out on a sea of instability, doing graphic design and helping other musicians like John Gorka and Catie Curtis in the studio and on the road. But it was through leaving that Kimball regained the confidence and learned the new skills she needed to complete her solo Imaginary Road/PolyGram debut, "Veering From The Wave," due stateside Aug. 18 (see story, this page).

"It was like I walked up to the edge and jumped off. I certainly didn't think I'd end up pursuing the solo option," she says. "I hold no ill feelings. I needed to live. If I hadn't, I wouldn't have been forced to learn to play instruments better, write songs, or sing lead. It's my turn to prove myself a musician now, to be more than the other half of the Story."

Kimball, who is a client of Sherman Oaks, Calif.-based Chapman & Co. Management, admits that making the decision to go solo was only half the battle. "I had written some songs, started playing around Boston and the East Coast, and recorded a demo. My past haunted me with comparisons. Plus, if you aren't in a studio making records or touring your ass off, you are nothing in this business. They act like you fell off the face of the earth and returned from the dead when you call."

She continues, "But even with my past, I got only 'it doesn't fit our label but good luck' letters from practically everyone. Until the call came from Imaginary Road, who came to see me play in a bar and made me a great offer. Lucky me, since it was the only offer."

Imaginary Road president Dawn Atkinson, who started the label with Windham Hill founder Will Ackerman, chuckles at Kimball's humility and says it was talent and moving lyrics, not luck, that landed her the gig.

"I was a big, big fan of the Story and was pleasantly surprised to see Jennifer's name and hear what she had to offer so many years after the split-up. She never wrote for that band, but she probably should have. This is an incredible acoustic singer/songwriter talent that represents why we started the label in the first place."

Ironically, the band that proved stifling to Kimball will actually be a major selling point, according to Atkinson. "It's an odd turn of events, and we don't want to seem like we are riding old popularity, but Story fans were loyal lovers of folk and pop. We know they will

support hearing Jennifer's voice as they have Jonatha's." (Brooke has since gone on to her own solo career, most recently with the album "10¢ Wings" on Refuge/MCA.)

Bob Say, VP of the six-store, Reseda, Calif.-based Moby Disc chain, is blunter about the pull of Kimball's past. "With all the releases coming out in the next couple of months, I wouldn't have carried it or would have passed on a big buy without her connection," he says. "The Story has always done well. Jonatha Brooke's CDs sell also. I know my customers will expect us to have it."

According to SoundScan, the Story's 1991 Elektra debut, "Grace In Gravity," has sold 40,000 copies, and the 1993 follow-up, "The Angel In My House," sold 121,000 units.

"People are interested in the scandal, the breakup. I knew I was going to have to address this with the first album, especially since many of the songs are about love and loss," Kimball says. "I don't think my music is the same as the Story, and it doesn't even come close to Jonatha's, but I have no guilt about soliciting Story lovers. They were loyal, and I owe them a lot. I hope they enjoy it."

Lisa Altman, senior VP of Polygram Classics & Jazz's crossover department, which handles promotion for Imaginary Road artists, will use the Story connection to its advantage but also feels strongly about Kimball's appeal beyond that initial fan base.

Altman says, "Launching an artist like Jennifer Kimball is a challenge, but the timing couldn't be better. And her past gives us a leg up on differentiating her from the expanding female singer/songwriter fray."

PolyGram will use the standard marketing campaign of posters and flats for retail. Kimball, who is booked by Joe Dresslaer at Pretty Polly, is showcasing her new songs across the U.S. this summer, including two August Lilith Fair dates in Wisconsin and Minnesota. There also are plans for a fall tour and in-stores in key markets.

"Once you see her, you'll want this album for home or the car," Altman says. "She is playing some dates with a skeleton crew, like her and a bassist or her and a drummer, and others with a full band."

Also part of the "hear her, love her" theory is the servicing of the first single, "It's A Long Way Home," to triple-A stations July 20. She will also perform at a trade convention for programmers in that format in Boulder, Colo.

Joanne Doody, PD of Boston's WXRV (the River), can't wait to hear the album and spin it for Kimball's home audience. "Her past with the Story is an automatic foot in the door. We still play them. But I've also seen Jennifer singing in a club lately, and she has a great voice, which makes for more anticipation."

Kimball's Collaborators Lend A Hand

BY CARRIE BELL

LOS ANGELES—On the most basic level, "Veering From The Wave" is an examination of where Jennifer Kimball has been and where she plans on going.

"First and foremost, my past affected my lyrics," says the singer, who self-publishes her compositions under Lazlo Art Songs (ASCAP). "After the Story and my divorce, I had to do something to calm the turmoil. It's reflected in all the songs. Most are open-ended like 'An Ordinary Soldier,' which could be about leaving the security of success or not getting along with my parents or both those things and more. But there are some that are more direct, like 'This Is My New Vow,' which is definitely about my decision not to be married or love him anymore. There are happy songs to reflect my new situation."

Kimball, now in her 30s, also found inspiration from musician heroes like the Beatles, Johnny Cash, and traditional country artists. "There are so many influences. Since it's my first album, I'm wearing them on my sleeve," she says.

However, the album's overall atmosphere was cribbed not from a musician at all but from "English Patient" writer Michael Ondaatje.

"I have read several of his novels, and the style affected me tremendously," Kimball says. "I laid the album out like his books—some poetry, fiction, some fact and details paired with a photo... I wanted the

tracks to bleed together, creating one massive piece."

She nurtured the songs at early shows around Boston, which she describes as "a big music town with niche scenes, great clubs, supportive press, and radio stations that play good music all day." Her familiar face and soothing voice won her many jobs as a backup singer, and when it came time to work on "Veering," she asked for return favors.

"It was very thrilling to make music with all these talented musicians, and I was humbled by their dedication to my little project," she says of her all-star folk/pop lineup that includes guitarist Marc Shulman (Suzanne Vega), bassist Zev Katz (Rosanne Cash, Shawn Colvin), vocalist Lucy Kaplansky (Colvin, Nanci Griffith), guitarist Duke Levine (Mary Chapin Carpenter, the Story), bassist Mike Rivard (the Story), and guitarist Larry Campbell (Bob Dylan, k.d. lang, the Story).

Kimball says she learned a lot from her Story experience about how to treat fellow band members, remembering how it felt to be "designated to the support role all the while having ideas or opinions that were dying to get out."

"Yes, literally it's my solo record, but I like to be thrown off balance by what other people do with my songs," she says. "These folks know a lot, and I want to hear it. And they always end up introducing me to new music."

One such example of music sharing by Katz introduced Kimball to

Crowded House and landed a cover of the Neil Finn-penned "Fall At Your Feet" on the record. "I just really fell in love with that song and wanted to include it," Kimball says. "Zev also turned me on to the Beach Boys, who I never much cared for until now. I've started to play 'God Only Knows' live, as well as 'I Can't Help Falling In Love' in Latin. Covers add levity and loosen a crowd. This job can get too serious."

Dawn Atkinson, president of Imaginary Road Records, feels working with old friends enriched Kimball's project.

"Besides all her talent, Jennifer has a kind heart and an open mind," Atkinson says. "She was committed to working with people she respected. She especially wanted Ben Whitman as a producer. He is multitasked and committed to her. They're a winning combination."

Kimball calls the work with Whitman professional healing. "Ben and I had a complete new start where we said goodbye to old roles and found a new friendship."

Kimball hopes to re-create a similar collective experience live. "Most of the time I travel just me and my ukes and guitars because that's what I can afford," she says. "But if I could always do shows the way I wanted, they'd be theatrical. There would be a full band so I could go from a large rock sound with strange chords and moodiness to just me playing my little instrument."

RAMMSTEIN HITS THE U.S.

(Continued from page 13)

through uncompromising lyrics and hard music.

Says Rammstein keyboardist Flake Lorenz, "We see our future in the U.S. market. We've sewn up Germany, and now it's America's turn."

Here, London Records (U.S.) product manager Wayne Pighini says the label got its first glimpse of the band's potential via first-week sales. In December, the group performed 10 U.S. dates with TVT act KMFDM.

"They had a tremendous impact in our markets," says Pighini. "We got the SoundScan figures, and it was no surprise that in markets they visited—such as Austin, Texas, Salt Lake City, and Denver—we saw spikes. We knew that they would have success in the hippest markets, like New York, Los Angeles, and San Francisco, but the tour showed how much impact they could really have."

The act's wild show has provided a few snags, however, in securing appropriate venues.

Dave Levesque, senior music buyer for the 36-store, Troy, Mich.-based Harmony House, says that press, MTV, and a smattering of airplay have maintained the band's profile in the market. Still, he says, Rammstein needs another tour to boost its success.

"The album is building, but unfor-

tunately we've run into a problem where the band hasn't been able to supplement its buzz in Detroit because we don't have a venue that can accommodate their pyrotechnics," says Levesque.

"Now's the time for them to get in here."

London anticipates that Rammstein, which is booked by QBQ in New York and managed by Pilgrim in Berlin, will return to tour the U.S. in September.

In the meantime, London has taken some unique turns to generate excitement for the act.

Pivotal in its early marketing plan was the decision to give away a video that included a clip for the band's first single, "Du Hast" (You Hate), with purchase of the album. London spent \$24,000 to produce the value-added tapes.

"We decided the video was the backbone of our campaign," says Pighini. "We felt that it was the best tool to show people what the band is about. With Rammstein, it's a whole visual and lifestyle market."

The original cut of the video—a takeoff on Quentin Tarantino's film "Reservoir Dogs"—was deemed too shocking by MTV censors because of its violent scenes and had to be

altered.

London took a more casual approach to radio, forsaking set impact dates for a soft sell at key stations. One of the first to fall to "Du Hast" was modern rock WXRK New York, though Rammstein owes most of its success to mainstream rock stations. "Du Hast" is No. 22 on the Mainstream Rock Tracks chart this issue.

The larger-than-life Rammstein has also found a fitting niche on film soundtracks. The band appeared on popular albums for "Lost Highway" and "Mortal Kombat II."

Additionally, the act contributes its cover of "Stripped" to the forthcoming Depeche Mode tribute album, "For The Masses."

Mainstream rock WRCX Chicago, one of the two stations Pighini credits with turning the tide in the act's favor, was immediately drawn to the track in spite of London's low-key approach.

"The [promotion] person, who's no longer with the label, brought us some stuff the first week of January and was like, 'Oh yeah, there's also this thing. We don't know what we're going to do with it, but they're big in Germany,'" says WRCX PD Dave Richards.

"We played it once, and the phones just went out of control."



REGGAE RE-EXAMINES SPIRITUALITY

(Continued from page 1)

finessed.

The same situation hangs over Blunt/TVT artist Bounty Killa, a staunch ghetto realist who made inroads into the hip-hop audience with 1996's "My Xperience" and plans to release a follow-up this year.

If the reggae spectrum extends from carnal to conscious, the younger artists standing firm at the extreme end of the music's conscious business may be the most strikingly original and talented, but their concern with soul salvation rather than dancehall release is making them harder sells in the Spice Girls/Hanson era.

Tall and nobly handsome, reggae chanter Anthony B perfectly embodies the fiery Rasta-youth archetype. Yet he and his producer, Star Trail label owner Richard "Bello" Bell, are concerned with extending his appeal.

While they consistently stick to themes of spirituality (as in "Chant A Prayer") and rebellion (as in his controversial breakthrough single, "Fire Pon Rome"), Anthony B's recent hit "Waan Back," produced by great veteran singer Jimmy Riley, extols the joys of the "forget your troubles" dancehall of the '70s and early '80s.

"I make my lyrics universal so they appeal to everyone, so everyone can get a right understanding from them, not just a national understanding from my perspective or your perspective," says the 22-year-old. "We do something for our music so the next generation to come can be proud to know that we lift a step on Bob Marley himself and feel good.

"We're about doing the Master's work," adds the performer, who this year will tour the East Coast and Midwest, including stops in the crucial yet often overlooked college market. "Music that gwan tell us, 'Shoot your brother in him head; pop off your .45 and kill all the baby pon breast' is devil music. Righteous music tells you to know yourself and love yourself, know the Almighty."

Capleton, who was a "slackness" DJ in the '80s but was among the first to switch to conscious themes, is an even sterner general in Jah's musical army. His onstage partnership with Sizzla—a 22-year-old chanter whose hard-driving yet operatically melodic style and prescient lyrics have dominated the scene for the past year and a half—makes for some of reggae's most convulsive shows. Sizzla brings a complex musical sophistication, while Capleton's intense performing heat could fuel three artists.

Both are consistently high-minded lyricists, but their aura of exclusivity diverges from '70s Rasta-reggae's universality. This begs the question of how wide these artists can go beyond their devoted following. Even at home, they are the focus of a "Burn Jesus" controversy.

The "Jesus" that Capleton and Sizzla attack—along with other accoutrements of the "corrupt West"—is the "white" God foisted on Africans by slavers and colonialists, not the figure with "hair of lamb's wool" described in the New Testament, they

say. But that point isn't always clear, and the burn-this-and-that craze taken up by a faction of Jamaica's Rasta youth has offended the island's Christians and some veteran Rastamen, notably DJ Charlie Chaplin.

"The lyrics are strong and sensible," Chaplin said of Sizzla and others in a Jamaican newspaper. "But it no mek no sense, the cow give the milk and then kick it over. Or, you build a house, and then you go bulldoze it down."

Yet Sizzla and Capleton, who have released two albums on Def Jam and collaborated with state-side rappers, maintain that their battle is against that very divisiveness.

"The real authentic thing you have to know about yourself, about a race, about a nation of people, is never taught in the schools," says Capleton. "The whole trip of divide and rule is still in place, but we [are] supposed to seek on a collective level. Love is the only thing that can govern the people. Money, guns, bombs, and prison cannot govern people. Is love that govern the people, so we have to endorse the authentic love."

'SUNNY INCLUSIVENESS'

No controversies swirl around Luciano, who, more than any other reggae singer today, exudes a sunny inclusiveness that seeks to heal troubled souls. Luciano's lyrics, delivered in a magnificent baritone, serve only matters of the spirit and heart—not romantic love or other worldly concerns.

"What is expressed by me is what's really on the inside," says Luciano. "I'm a spiritual soul, and I

can't express nothing other than spiritual melodies and words that enhance spiritual growth."

"Luciano rapture" may not be running quite as high among reggae fans these days as a year or two ago, but his many intensely visionary and beautifully realized tunes have filled an aching space created by the losses of Marley and Garnet Silk. Luciano's two Xterminator/Island Records releases would have been standouts even among the reggae achievements of the '70s. His live shows are also galvanizing: No one at his Sumfest '96 set will ever forget his performance. Tears ran from thousands of eyes, including those of singer Judy Mowatt of Marley's I-Three harmony trio.

Luciano's exultant yet intricately shadowed music is so captivating live that, despite his "strictly spiritual" credo, his appeal is potentially limitless. Once you've seen him in performance, you're hooked.

But a failure to tour in cities other than traditional reggae markets has kept him from African-American and alternative rock audiences. Without a live impression, new listeners are less inclined to give Luciano's recordings the repeated listens that yield their subtle yet undeniable riches.

Luciano knows that reggae fame is a double-edged sword, and he's already indicated that he doesn't rest easy on a pedestal. "It's a constant growing process," he says. "Once you become part of this musical mission and see its essence, you have to keep doing it until Jah say when.

"Even if I don't tour certain parts, I know that the reggae is still reaching there," he adds. "It's just a matter of my face now appearing on some circuits. My honest feeling is that one does not really have to explode as big as a megastar in order

(Continued on page 87)



SIZZLA



LUCIANO

More Acts Mix Gospel, Reggae

KINGSTON, Jamaica—Music with gospel sentiments rapped and sung over reggae rhythms is among the most popular genres in Jamaica. This is despite a general lack of radio play, with the exception of IRIE-FM.

Kingston even boasts a Christian nightclub, which celebrated its one-year anniversary in April with an all-night gospel concert dubbed Selectors Bashment; profits went to the High Schools Evangelism program.

Only five years earlier, the reggae/gospel group Change sparked an islandwide controversy by appearing alongside reggae act Inner Circle at White River Reggae Bash. But enough artists have been baptized since then for Sunsplash '98 to include a gospel night; it featured Ziggy Soul, Sons & Daughters, Junior Tucker, Carlene Davis, Lieutenant Stitchie, Judy Mowatt, Papa San, and Grace Thrillers.

"It seems like a sudden surge, because some popular artists have now become gospel singers, but it's been a constant growth," observes Davis, a hitmaking reggae veteran who recently released a gospel album, "Jesus Is Only A Prayer Away." In early May, some 10,000 people attended the Rejoice Jamaica concert, held at Kingston's Church on the Rock amphitheater; it featured Davis and special guests Mowatt, San, and Tucker.

"I had to get out and walk a mile from my car to the venue," says Davis. "I couldn't get in, and I was a performer! It was the biggest concert in Jamaica in a long time.

"People are very excited and feel that there's hope for them," Davis continues. "When it comes to gospel music, there's no limit to

how it's produced or arranged, because the key is the message. By us [reggae performers] making that first step, the people are encouraged that there's a better way of life out there. They feel strongly, as I do, that having already had a platform, we are being led to encourage people to move forward and live a spiritual life. Who better to do it than us?"

PAPA'S CONVERSION

San, known as "Marathon Man" for his fast-talking DJ style, is among a tiny minority of reggae rappers who have managed to remain current for nearly two decades. After he was baptized in September '97, San began appearing on gospel shows and speaking at church functions.

"I realized there is only one way," he says, "because there is only one truth, and that's Jesus Christ, who is my Lord and savior, who died on the cross for my sins and [whom] I love." San has just completed his 14th album, which consists entirely of DJ-based gospel tracks. It will be released on his own Survival label.

"There is no risk, because it is not about career," says San. "It is about serving God and doing his will." Tucker plans to release his first gospel album (the 10th of his career) this year on his Don't Test label.

Yet the combination of reggae and gospel still makes for a controversial mix, and objections are being raised from both camps. However, Tucker says, "gospel is a message and not a type of music. Therefore, gospel can be done to any type of music, including reggae."

ELENA OUMANO

Jamaica's Climate Improves For The Music Business

BY ELENA OUMANO

KINGSTON, Jamaica—Major concert and festival promoters are working alongside the Jamaica Tourist Board (JTB) to bring business to the island, helped in part by the nearly year-old Air Jamaica hub (which provides flights to and from five other Caribbean islands) and the recent CARICOM Summit in Montego Bay (which promoted regional cooperation and intercultural exchanges among Caribbean nations).

With its numerous world-class recording studios, multitude of festivals, and a new state-of-the-art entertainment complex being readied for foreign visitors, Jamaica is emerging as an internationally competitive, first-class music venue.

Yet business challenges remain. These include the lack of a CD manufacturing plant, the high duty tax levied by the government on incoming CDs, and the perennial thorn of piracy. Music industry groups, such as the new Jamaican Music Industry Assn. (JMIA), are rising to meet the obstacles head-on.

Next February, the four-story Roxy Entertainment Complex, owned by A.F.R.I. Kollective Ltd., will open its

doors in Montego Bay, thereby boosting the appeal of Jamaica's second-largest city. "Each year, approximately 1 million tourists come to our shores, and 50% of those visitors come because of the reggae phenomenon," says Roxy co-owner Christian Hewitt.

The auditorium, designed by Shem Milson and Wilkie Inc., takes up the building's first two stories and holds 1,500-2,000 people. It will feature a variety of home-grown and international events, including concerts. The multipurpose, multimedia facility will also house a sound stage for music productions, music videos, film productions, offices, and a food court, and it's capable of recording live broadcasts.

On the festival front, Negril Music Fest—held in February and promoted by the JTB, MTV, and Jamaica's Ronnie Nasralla Promotions—featured Boyz II Men. Segments aired on MTV's spring break programming.

This summer, Sumfest's fifth staging expands to six days; it will be held Aug. 2-8 at Catherine Hall and will feature Jamaican stars Beenie Man, Lady Saw, Scare Dem Crew, Anthony B, Yellowman, Dennis Brown, Gregory Isaacs, John Holt, and soca

stars David Rudder and Machel Montano, among others.

20 YEARS OF SPLASH

Sunsplash's 20th staging took place during the winter—Jamaica's other tourist season—Feb. 1-8. It officially joined the annual celebration of Bob Marley's birthday to become known as Bob Marley Week with Reggae Sunsplash. Four nights of concerts in White River Reggae Park in Ocho Rios presented a full spectrum of Jamaican music.

The annual Sting dancehall concerts—held on Boxing Day in Kingston and on New Year's Eve in Montego Bay—scored high marks, with hip-hop artists Busta Rhymes and Lil' Kim.

Rebel Salute, the annual culture/reggae show promoted by artist Tony Rebel and held in January in Mandeville, featured its usual cream-of-the-crop roots artists lineup.

Air Jamaica's elegant Jazz & Blues Festival ran Nov. 7-9, 1997, to a packed crowd on the lawn of Rose Hall Great House in Montego Bay. The festival featured a solid international lineup, including reggae acts and Erykah Badu, George Benson,

Maxi Priest, and the Isley Brothers.

Greater cultural and economic exchange among the Caribbean islands and the rest of the world is also being promoted in Jamaica by hugely successful reggae/soca carnivals, as well as by the year-old weekday-night RJR radio program "The Global Beat," which is hosted by musicologist/author Dermott Hussey.

Reggae Carnival replaced the Soggae festival this year. It launched April 3, with parties running through May, at Kingston's Reggae Carnival village.

Beenie Man's soca single "Jump Up And Wine" performed brilliantly in Trinidad, and Shaggy dueted with Machel Montano for the huge Trinidad & Tobago Carnival hit "Toro Toro."

Jamaica's annual Carnival (patterned on the 150-year-old Trinidad & Tobago Carnival) was formally launched in 1989 by bandleader Byron Lee with about 100 masqueraders. This year, it ran April 12-19, drew support from the Jamaican Cultural Development Commission, and was attended by tens of thousands.

Caribbean Heritagefest '97—held

(Continued on page 87)

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by IRIS and 'I WILL BUY YOU A NEW LIFE' by EVERCLEAR.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including '26 CENTS', '2 WAY STREET', 'THE ACTUAL', 'AOIA', '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 'THE ARMS OF THE ONE WHO LOVES YOU' and 'CHEERS 2 U'.

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Table listing songs alphabetically by title, including 'AVA ADORE', 'BITTER SWEET SYMPHONY', 'BLACK ICE', 'BOOM BYE YAE', etc.

LEFT BANK LAUNCHES LABEL

(Continued from page 1)

style Records, an 18-month-old swing label whose roster includes such up-and-coming groups as Blue Plate Special and the New Morty Show; Motley Records, a reissue label devoted to Motley Crue's catalog; Americoma Records, a new-music imprint run by Motley Crue guitarist Nikki Sixx; and Indivision, an alternative rock label helmed by artist/producer David



HARRY

Cremin that has signed South Carolina female singer/songwriter Pilley and Bay Area rocker James Michael.

BMG will function as Beyond's worldwide distribution partner. For the U.S., the two companies have signed a pressing-and-distribution (P&D) deal, whereas in territories outside the U.S., BMG will license, promote, market, and distribute Beyond's product.

Beyond, which has offices in Nashville, New York, and London, has been staffing up gradually over the past months, partially with Left Bank personnel. Among its executives are CFO Tom Gosney, head of A&R Randy Nicklaus, head of product management Julie Du Brow, and marketing executive Jordan Berliant. Furthermore, Beyond has set up a joint venture called EBT with the Epitaph and Tommy Boy labels for national radio promotion.

Beyond's release schedule kicks off Aug. 11 with "Swing This Baby," a Slimstyle compilation that features Blue Plate Special plus licensed product from genre stalwarts Big Bad Voodoo Daddy, Cherry Poppin' Daddies, the Brian Setzer Orchestra, and Royal Crown Revue. In October, Beyond will follow with two releases from its respective labels: "Coolio's Crowbar Records—Breaking And Entering," a label compilation that

will feature new acts Crazy Chrome, Rated R, Big Blue, Diverse Society (D.V.S.), and Da Wyld Kingdom; and Motley Crue's "Bitter Pills: The Greatest Hits," which will include new tracks produced by onetime Crue associate Bob Rock.

Beyond's release plans for early 1999 include Blondie's "No Exit," an album of new music by the reunited band, which will feature original members Deborah Harry, Chris Stein, Clem Burke, and Jimmy Destri. Also on tap for early '99 is the debut by rock act Al's Not Well.



THE NEW MORTY SHOW

The diversity of Beyond's label and artist roster reflects Left Bank's broad business profile. In its 15-year history, the company has guided the careers of such high-profile artists as the Bee Gees, Clint Black, the Cranberries, Deana Carter, Duran Duran, Dru Hill, En Vogue, Richard Marx, Meat Loaf, John Mellencamp, the Moody Blues, Motley Crue, Sponge, and Tony Toni Toné.

In addition, Left Bank's Strategic Record Research venture has applied demographic research to projects by Michael Bolton, the Smashing Pumpkins, Tina Turner, New Edition, and the Beatles, in addition to its own management clients. Furthermore, in partnership with DDB-Needham Worldwide, Left Bank has created programming and promotions for the likes of the Beatles, Garth Brooks, and Bob Seger.

The company was also involved in the launches of new technology firms Liquid Audio and a2b, and it currently programs the music section of Pepsi's Internet site.

Kovac says Left Bank's experience in different facets of the music business will benefit Beyond as it tries to make an impact in the marketplace.

"Left Bank has always been a company that marketed, promoted, and sold the music that artists made," says Kovac. "Our philosophy was that artists made the music and our job was to get the music to the public."

Left Bank and Beyond COO Jeff Sydney adds, "Left Bank as a management company has always been structured like a record label, with promotion, marketing, A&R, and sales departments, so becoming a full-service record company is a fairly natural step for us. It's really the same job."

For BMG, Beyond's mix of new and established artists and Kovac's track record as a manager proved an irresistible combination.

"The notion of having a base built into a new venture is a compelling one if it's a base you can believe in," says BMG Entertainment North America president/CEO Strauss Zelnick. "There are certain legacy artists who, though credible, don't sell a lot of records. Allen is involved with people who can sell records."

BMG Entertainment International president/CEO Rudi Gassner, who will oversee the Beyond licensing venture outside the U.S., adds, "Allen is one of those rare managers who carries worldwide recognition and respect, and he really understands music. That creates a good foundation for a label."

The Beyond relationship has further significance for BMG because of the distribution company's strength in working with third-party

repertoire.

"We're very interested in this type of relationship," says BMG Distribution president Pete Jones. "It gives us fee income, leverage, and an opportunity to form relationships over time. If you look at Private Music and Windham Hill, those were both P&D deals that became fully owned [by BMG]. Third-party distribution is part of the engine that drives this company."



MOTLEY CRUE

The artists and executives who will be running the various Beyond labels say they feel empowered by the autonomy Kovac has granted.

"My label has its own set of priorities and beliefs, and they fall under the umbrella of Beyond," says Motley Crue's Sixx, whose Americoma imprint will release debuts by Southern rock act Moonshine and 1958, an experimental group led by himself, former Boxing Gandhis member David Darling, and programmer/producer Scott Humphrey.

Slimstyle owner and founder Jack Vaughn, who will continue to run the swing label from its Tucson, Ariz., headquarters, says, "Beyond is very artist-friendly and artist-centric. They're concerned with the quality of the product, and they give us a great deal of autonomy."

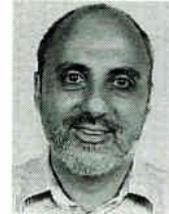
Coolio, who co-owns Crowbar with longtime associate Pete Manriquez, says the Beyond deal has afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to

follow through by writing, performing, and/or producing with his acts.

"I'm the overseer," says Coolio. "My artists bake the cake, and I put the frosting on it."

Manriquez adds that Kovac has taught him the importance of setup. "Everything has to be in sync—publicity, marketing, radio promotion," he says. "We're all on the same page, including my artists."

Other musicians involved with Beyond praise the company's no-nonsense approach. Blondie front woman Harry says, "Beyond wanted to move ahead quickly and make it as simple



KOVAC

as possible. They didn't pull my chain and try to blow it up into some megathinking. It was just, 'Let's make a great record.' That really appealed to me. It's a guerrilla warfare, underground approach."

Similarly, Left Bank management client Barry Gibb of the Bee Gees cites Kovac's "hands-on approach and profound understanding of career development" as building blocks for "a powerful record company that cares." Country star Carter adds, "The folks at Left Bank have always thought out of the box and have methodically figured out ways to allow my music to shine in forums that were anything but generic."

Kovac says he plans to bring to Beyond an artist development philosophy rare in today's music business, which he says has become obsessed with short-term gains.

"We're going to be a company that allows for patience, which is a quality lacking in a business based on quarterly billing," says Kovac.



ZELNICK

JAMAICA'S CLIMATE IMPROVES FOR THE MUSIC BUSINESS

(Continued from page 85)

Oct. 11-12 at Jamworld in Portmore, in the St. Catherine province—showcased what it called "the sights, sounds, and tastes of the Caribbean."

The high point of the annual All That Heritage and Jazz Festival, held Oct. 12-20, 1997, was the Jamaica Drums For World Peace street procession and ceremony, with international drummers led by Senegalist master Mor Thiam.

On the industry side, the Jamaica Federation of Musicians concluded its 11th annual Musicians' Week with the Jamaican Music Award Show, held April 29 at the Wyndham Kingston Hotel. Aimed at attorneys, managers, producers, and behind-the-scenes people in the business, Musicians' Week '98 also sponsored several business seminars.

The local music industry's looming problem is the lack of a CD manufacturing plant. This situation is combined with the high duty tax levied by the government on all incoming CDs, including those recorded on DAT on the island but transferred onto CD abroad, usually in Miami.

This past spring, label owner Janet Davidson, Janet Smith (manager/wife of musician Ernie Smith), and producer/label owner/JMIA head Mikey

Bennett met with Minister of Finance Omar Davidson to propose an arrangement whereby Jamaican product would be taxed on a percentage of the CD-manufacturing costs only.

In a May statement, Bennett described a subsequent meeting with the minister of customs, whom he said "has given her word that, within the very near future, all documentation and instructions will be in place."

Once the downward adjustment in duty is made, Jamaican CD wholesale costs should lower significantly, along with retail CD prices, which

are currently as high as \$20.

The JMIA has also focused attention on the issue of reggae piracy, particularly in the States, where a bustling trade in pirated reggae compilations has been thriving, undisturbed. In March, the FBI and the Recording Industry Assn. of America (RIAA) conducted a sting on reggae pirates in the Bronx, N.Y., after a suspicious CD manufacturer notified the RIAA.

In May, the JMIA held a weeklong anti-piracy campaign to alert and educate the Jamaican public.

REGGAE RE-EXAMINES SPIRITUALITY

(Continued from page 85)

to get that effectiveness in the mission. One can stay in his little corner and transmit messages."

Buju Banton, on the other hand, refuses to be painted into a corner, and that's one of his greatest strengths. Of all the young reggae talents today, no one better elucidates the natural link between dancehall rude *bwoy* and mountain-top Rastaman.

Some have questioned the sincerity of his "transformation" from dancehall's provocative, teenage Mr.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	3	IN YOUR WORLD	TWISTA & THE SPEED WAGON (KREATORS/WARBLANTIC)
2	14	2	THE ROCKAFELLER SKANK	FATBOY SLIM (SKINT/ASTRALWERKS)
3	4	15	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
4	8	5	STAY DREAMHOUSE	(TRAUMA)
5	—	1	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
6	17	6	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)
7	—	1	MOVIN' ON	MIA FEAT. SILK (THE SHOCKER (UNIVERSITY/INTERSCOPE))
8	7	8	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
9	21	2	DELICIOUS	PURE SUGAR (Geffen)
10	12	9	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
11	13	4	I SAID A PRAYER	PAM TILLIS (ARISTA (NASHVILLE))
12	9	18	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
13	—	1	IF YOU COULD READ MY MIND	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (TOMMY BOLT)

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

TO OUR READERS

Theda Sandiford-Waller's Hot 100 Singles Spotlight will return next week.

Billboard HOT 100 SINGLES

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



AUGUST 1, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	2	2	25	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	3	7	MY WAY ● J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	3
4	5	5	10	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	4
5	7	8	6	MAKE IT HOT ● ◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA T. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	5
6	4	6	6	COME WITH ME ● S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEAT. JIMMY PAGE (C) (D) EPIC 78954	4
7	6	4	25	TOO CLOSE ▲ KAYCEE 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
8	13	—	2	NEVER EVER ● C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	8
9	8	7	4	RAY OF LIGHT ● MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDON, D. CURTISS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) MAVERICK 17206/WARNER BROS.	5
10	15	15	9	WHEN THE LIGHTS GO OUT ● E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
11	10	12	18	SAY IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
12	17	22	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	12
13	22	33	5	CRUSH ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	13
14	12	13	19	ALL MY LIFE ● J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
15	26	37	3	CRUEL SUMMER ● CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	15
16	16	16	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) ● W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021	16
17	11	10	16	EVERYBODY (BACKSTREET'S BACK) ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
18	9	9	13	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
19	18	14	35	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
20	20	24	4	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	21	18	7	STOP ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
*** GREATEST GAINER/SALES ***						
22	38	—	2	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	22
23	19	17	17	SEX AND CANDY ● J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
24	24	19	16	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
25	14	11	27	THEY DON'T KNOW ▲ TIM & BOB (JON B., TIM & BOB)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	7
26	28	32	5	CLEOPATRA'S THEME ● D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
27	25	20	17	I GOT THE HOOK UP! ● K.L.C. SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	16
28	29	28	20	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	26
29	30	26	8	STILL NOT A PLAYER ● KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	◆ BIG PUNISHER FEAT. JOE (T) LOUD 65478/RCA	26
30	33	41	24	TO THE MOON AND BACK ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	30
31	44	61	3	WOOF WOOF ● K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
32	34	35	35	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
33	23	23	9	WHATCHA GONE DO? ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	23
34	35	30	23	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
35	27	21	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	3
36	42	49	12	THERE'S YOUR TROUBLE ● P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	36
37	41	42	40	I DON'T WANT TO WAIT ● P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
38	36	29	59	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
39	45	45	5	OOH LA LA ● R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
40	46	38	22	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
41	39	39	33	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
42	37	31	13	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
43	31	27	10	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) ● R. LAWRENCE, D. ANGELETTIE (R. LAWRENCE, D. ANGELETTIE, J. KNIGHT, N. J. WRIGHT, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	25
*** Hot Shot Debut ***						
44	NEW	1	1	INTERGALACTIC ● BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	44
45	48	43	11	HEAVEN'S WHAT I FEEL ● E. ESTEFAN, JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
46	40	36	27	MAKE EM' SAY UHH! ● ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL K.L.C. (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
47	57	62	3	DESTINY ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	47
48	71	—	2	REMEMBER WHEN ● L. BIANCANIELLO (S. WATTERS, M. CALDERAN, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	48
49	84	91	3	SO INTO YOU ● TIM & BOB (TIM & BOB, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	52	55	6	BLACK ICE (SKY HIGH) ● MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	50
*** GREATEST GAINER/AIRPLAY ***						
51	59	68	3	HORSE & CARRIAGE ● POKE & TONE (C. GILES)	◆ CAM'RON FEATURING MASE (T) UNTERMENT 78938/EPIC	51
52	53	59	3	LANDSLIDE ● L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	52
53	32	25	14	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (C. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
54	50	44	19	RAISE THE ROOF ● ◆ LUKE FEATURING NO GOOD BUT SO GOOD 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
55	88	—	2	HEY NOW NOW ● M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ SWIRL 360 (C) (D) (V) MERCURY 566029	55
56	62	54	20	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
57	58	53	5	AVA ADORE ● B. CORGAN, B. WOOD (B. CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
58	54	47	19	CHEERS 2 U ● TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
59	70	71	5	CAN'T WE TRY ● A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL (DUET WITH COLLAGE) (C) (D) (T) (V) ROBBINS 72025	59
60	65	64	5	IF YOU EVER HAVE FOREVER IN MIND ● T. BROWN (V. GILL, T. SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	60
61	63	56	14	DING-A-LING ● DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJs (C) (D) (T) RESTLESS 72961	56
62	66	76	5	2 WAY STREET ● M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSIONS (C) (D) MOTOOWN 860788	62
63	67	63	7	FREAK OUT ● ◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS 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
64	69	67	10	NINETY NINE (FLASH THE MESSAGE) ● W. JEAN, PRAS (J. FAHRENKROG-PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	59
65	NEW	1	1	WHAT I DIDN'T KNOW ● G. MACKILLOP (M. KANO, ATHENAEMUM)	◆ ATHENAEMUM (C) (D) ATLANTIC 84144	65
66	61	58	9	YOU WON'T FORGET ME ● F.M.P. (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
67	80	89	5	MONEY 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	67
68	73	66	6	SPARK ● T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) (V) (X) ATLANTIC 84104	49
69	NEW	1	1	WHAT U SEE IS WHAT U GET ● J. WEST (A. JOINER, J. WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	69
70	60	60	6	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ● R. ROSA, D. CHILD (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
71	72	73	5	HOW DO I SAY I'M SORRY ● K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	71
72	74	80	20	VICTORY ● ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES 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
73	86	75	13	PUSH IT ● GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014/INTERSCOPE	52
74	82	83	19	BITTER SWEET SYMPHONY ● YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCH/UT 32634/VIRGIN	12
75	78	88	4	STEPPING STONE ● D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	75
76	94	94	3	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	76
77	79	72	11	WISHLIST ● B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896	47
78	98	100	8	YOU ONLY HAVE TO SAY YOU LOVE ME ● ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	78
79	51	50	15	DO YOUR THING ● T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) GRAVE 78886	50
80	85	86	10	I HONESTLY LOVE YOU ● D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	67
81	91	84	11	NOW THAT I FOUND YOU ● K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	72
82	68	69	10	ONE HEART AT A TIME ● C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
83	92	57	7	THERE YOU ARE ● L. STEWART (P. L. STEWART, TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	57
84	NEW	1	1	26 CENTS ● T. HASLEDEN R. ZWITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	84
85	83	70	18	MONEY, POWER & RESPECT ● ◆ THE LOX (FEATURING DMX & LIL' KIM) D. ANGELETTIE (R. LAWRENCE, S. JACOBS, J. PHILLIPS, S. COMBS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	17
86	96	77	16	RECOVER YOUR SOUL ● C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
87	NEW	1	1	WHAT THE WORLD NEEDS NOW IS LOVE ● D. ELLIOTT (B. BACHARACH, H. DAVID)	◆ DIONNE WARWICK AND THE HIP-HOP NATION UNITED (C) (D) (T) RIVER NORTH 163024	87
88	NEW	1	1	LOVE FOR FREE ● D. BINGHAM (D. BINGHAM, G. GADDIS, S. CARTER, S. TAYLOR, B. NICHOLAS)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY	88
89	NEW	1	1	DO YOU ● K. PARKER (H. GARDNER, K. PARKER)	◆ HEATHER B. (C) (D) (T) MCA 55452	89
90	NEW	1	1	BOOM BYE YAE ● C. KAFTON (C. KAFTON, REISS, D. HARRY, C. STEIN)	◆ REISS (C) (D) (T) MERCURY 566076	90
91	NEW	1	1	COVER YOU IN KISSES ● C. PETCOZ, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (T) ATLANTIC (NASHVILLE) 84157	91
92	89	90	20	IMAGINATION ● J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) (V) QWEST 17253/W	



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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



AUGUST 1, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1/Hot Shot Debut ***			
1	NEW		1	BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98) 1 week at No. 1	HELLO NASTY	1	
2	1	1	4	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1	
				*** Greatest Gainer ***			
3	136	—	2	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3	
4	2	4	16	SOUNDTRACK ▲ ² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1	
5	4	5	6	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2	
6	3	—	2	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3	
7	10	10	5	SOUNDTRACK ● BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	7	
8	NEW		1	MONICA ARISTA 19011 (10.98/16.98)	THE BOY IS MINE	8	
9	11	9	49	BACKSTREET BOYS ▲ ³ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4	
10	8	8	34	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8	
11	6	6	9	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4	
12	7	7	8	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1	
13	9	3	3	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3	
14	13	11	37	SHANIA TWAIN ▲ ⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2	
15	5	—	2	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5	
16	16	15	72	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5	
17	15	13	13	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10	
18	12	2	3	DEF SQUAD JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2	
19	NEW		1	COUNTING CROWS DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19	
20	17	20	23	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17	
21	18	14	9	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1	
22	14	12	9	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2	
23	21	19	66	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3	
24	22	21	12	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1	
25	19	16	12	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5	
26	39	48	4	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	26	
27	20	17	35	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1	
28	44	56	17	'N SYNC ● RCA 67613 (10.98/16.98)	'N SYNC	28	
29	23	18	7	THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2	
30	24	30	44	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4	
31	34	37	53	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2	
32	30	33	42	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22	
33	NEW		1	TRISHA YEARWOOD MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33	
34	26	27	19	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10	
35	28	25	20	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2	
36	32	34	37	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3	
37	25	31	7	SOUNDTRACK ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25	
38	29	26	57	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6	
39	33	28	32	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1	
40	36	32	9	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8	
41	37	40	31	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37	
42	27	24	7	SOUNDTRACK WALT DISNEY 60631 (10.98/16.98)	MULAN	24	
43	35	29	11	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3	
44	31	23	11	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1	
45	42	47	13	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	42	
46	40	39	19	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29	
47	47	50	17	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43	
48	41	43	13	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7	
49	60	83	6	EVE 6 RCA 67617 (9.98/13.98) HS	EVE 6	49	
50	38	36	11	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7	
51	45	44	43	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13	
52	43	38	43	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33	
53	54	55	67	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25	
54	46	42	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11	

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	NEW		1	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55	
56	59	74	41	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1	
57	52	59	25	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	52	
58	53	57	76	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1	
59	51	58	11	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51	
60	80	108	6	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	60	
61	55	52	8	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25	
62	61	70	21	BIG BAD VOODOO DADDY COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	61	
63	50	46	7	REBA MCENTIRE MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8	
64	48	41	9	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3	
65	49	45	6	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29	
66	87	89	33	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37	
67	58	49	13	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2	
68	57	60	7	GLORIA ESTEFAN EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23	
69	67	63	10	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13	
70	64	68	35	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1	
71	56	22	3	♀ & THE NEW POWER GENERATION NPG 9872 (14.98 CD)	NEWPOWER SOUL	22	
72	76	86	41	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33	
73	62	62	34	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
74	69	69	47	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1	
75	70	64	10	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28	
76	73	73	22	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3	
77	78	88	16	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77	
78	72	72	10	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6	
79	75	65	3	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65	
				*** Heatseeker Impact ***			
80	105	149	7	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	80	
81	66	54	4	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49	
82	74	67	35	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21	
83	79	82	38	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1	
84	NEW		1	JOHN FORTE RUFFHOUSE 68639*/COLUMBIA (10.98 EQ/16.98)	POLY SCI	84	
85	94	95	40	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10	
86	71	66	6	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41	
87	91	87	16	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	86	
88	88	93	16	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73	
89	65	51	7	SOUNDTRACK ● ELEKTRA 62200/EEG (11.98/17.98)	THE X-FILES: THE ALBUM	26	
90	77	77	52	PUFF DADDY & THE FAMILY ▲ ⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1	
91	83	71	7	ONYX JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	10	
92	86	84	59	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2	
93	68	53	5	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	39	
94	82	79	11	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5	
95	90	85	19	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4	
96	63	35	3	RANCID EPITAPH 86497* (10.98/16.98)	LIFE WON'T WAIT	35	
97	85	78	18	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10	
98	84	76	44	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1	
99	93	107	39	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86	
100	97	92	7	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44	
101	NEW		1	ACE OF BASE ARISTA 19021 (10.98/16.98)	CRUEL SUMMER	101	
102	102	103	18	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61	
				*** Pacesetter ***			
103	148	—	2	SOUNDTRACK DREAMWORKS 50051/GEFFEN (10.98/17.98)	SMALL SOLDIERS	103	
104	99	101	103	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13	
105	92	75	9	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	5	
106	89	80	3	VARIOUS ARTISTS EPITAPH 86534 (4.98 CD)	PUNK-O-RAMA III	80	
107	104	104	22	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104	

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

Billboard 200 continued

AUGUST 1, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	98	91	9	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	50
109	81	61	3	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
110	96	99	7	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
111	103	94	6	DWIGHT YOAKAM REPRISE (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
112	95	81	15	SOUNDTRACK ▲ NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
113	100	90	11	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
114	NEW	1	1	THE 69 BOYZ QUADRASOUND/ATLANTIC 83031*/AG (10.98/16.98)	THE WAIT IS OVER	114
115	NEW	1	1	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	115
116	101	96	22	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
117	106	102	48	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
118	149	141	15	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
119	115	123	61	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
120	118	118	16	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
121	NEW	1	1	SEVEN MARY THREE MAMMOTH/ATLANTIC 83114/AG (10.98/16.98)	ORANGE AVE.	121
122	108	97	36	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
123	109	98	3	COWBOY JUNKIES GEFEN 25201 (10.98/16.98)	MILES FROM OUR HOME	98
124	116	113	18	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
125	110	106	25	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
126	124	122	41	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
127	125	124	6	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	124
128	122	120	12	VARIOUS ARTISTS ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
129	114	112	24	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
130	112	111	56	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
131	143	135	15	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
132	119	116	10	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5
133	120	115	30	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
134	126	125	44	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
135	107	105	4	BILLY BRAGG & WILCO ELEKTRA 62204*/EEG (10.98/16.98)	MERMAID AVENUE	90
136	141	172	5	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	132
137	134	136	37	VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
138	139	164	18	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
139	128	134	47	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
140	123	117	15	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
141	127	130	24	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
142	130	126	9	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
143	NEW	1	1	THE TRAGICALLY HIP SIRE 31025 (10.98/16.98) HS	PHANTOM POWER	143
144	117	109	7	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38
145	144	147	53	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
146	121	119	7	VARIOUS ARTISTS COLD FRONT 6340/K-TEL (13.98/17.98)	CLUB MIX '98 VOLUME 2	107
147	137	140	45	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
148	132	128	10	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
149	135	131	45	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
150	111	142	16	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
151	177	—	7	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVENTE	151
152	133	138	31	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
153	113	157	3	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
154	154	177	47	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	131	114	9	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	13
156	155	129	3	BLACK EYED PEAS INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	129
157	129	151	12	FRED HAMMOND & RADICAL FOR CHRIST (PAGES OF LIFE) CHAPTERS I & II VERITY 43110 (11.98/17.98)		51
158	138	127	9	VARIOUS ARTISTS SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
159	174	189	21	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
160	153	173	94	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
161	142	137	42	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
162	145	133	7	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 11742*/MCA (19.98/24.98)	BBC SESSIONS	50
163	157	162	36	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
164	NEW	1	1	SOUNDTRACK SONY CLASSICAL 60627 (11.98 EQ/17.98)	THE MASK OF ZORRO	164
165	156	166	70	AEROSMITH ▲ 2 COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
166	152	100	3	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	100
167	171	—	2	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	167
168	168	167	36	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
169	172	155	42	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
170	NEW	1	1	VARIOUS ARTISTS RENEGADE 11342/WINDHAM HILL (10.98/16.98)	JIM BRICKMAN'S VISIONS OF LOVE	170
171	146	148	57	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
172	169	178	62	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
173	147	146	70	THE NOTORIOUS B.I.G. ▲ 2 BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
174	140	132	6	SLAYER AMERICAN 69192*/COLUMBIA (11.98 EQ/16.98)	DIABOLUS IN MUSICA	31
175	185	194	76	PAULA COLE ▲ 2 IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
176	183	—	56	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	83
177	176	176	15	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
178	163	168	15	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
179	160	158	47	TRISHA YEARWOOD ▲ 2 MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
180	NEW	1	1	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	180
181	161	200	3	VARIOUS ARTISTS BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2	161
182	150	150	13	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
183	NEW	1	1	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	183
184	164	159	36	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (10.98/16.98)	WELCOME TO OUR WORLD	33
185	167	169	45	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
186	165	143	13	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
187	RE-ENTRY	14	14	SEVENDUST TWT 5730 (10.98/15.98) HS	SEVENDUST	165
188	175	154	15	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
189	158	160	31	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
190	182	191	43	BOYZ II MEN ▲ 2 MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
191	162	144	8	THE B-52'S REPRISE 46920/WARNER BROS. (10.98/16.98)	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
192	159	171	12	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
193	166	156	5	MXPX TOOTH & NAIL 540910*/A&M (8.98 EQ/12.98)	SLOWLY GOING THE WAY OF THE BUFFALO	99
194	RE-ENTRY	11	11	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
195	173	175	44	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
196	184	193	21	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
197	189	174	55	PRODIGY ▲ 2 XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
198	179	165	43	CHUMBAWAMBA ▲ 2 REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
199	RE-ENTRY	5	5	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
200	190	184	6	JOE DIFFIE EPIC (NASHVILLE) 69137/SONY (NASHVILLE) (10.98 EQ/16.98)	GREATEST HITS	131

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The 69 Boyz 114	Kenny Chesney 125	Fiend 113	K-Ci & JoJo 38	Monster Magnet 136	LeAnn Rimes 43, 149	The Mask Of Zorro 164	Club Mix '98 Volume 2 146
Ace Of Base 101	Chumbawamba 198	Fleetwood Mac 117	Lenny Kravitz 132	Mo Thugs Family 61	Savage Garden 23	Mulan 42	Jim Brickman's Visions Of Love 170
Aerosmith 165	Eric Clapton 95	John Fogerty 65	Chris LeDoux 180	Rich Mullins And A Ragamuffin Band 153	Semisonic 47	My Best Friend's Wedding 171	The Players Club 97
All Saints 87	Terri Clark 142	Foo Fighters 119	Limp Bizkit 138	MxPx 193	The Brian Setzer Orchestra 26	The Players Club 97	In Music 128
Tori Amos 94	Cleopatra 167	John Forte 84	Lord Tariq & Peter Gunz 144	Mya 45	Sevendust 187	Seleena 172	Millennium Funk Party 183
Aqua 147	C-Murder 124	Jeff Foxworthy 108	LSG 122	Billie Myers 196	Seven Mary Three 121	Small Soldiers 103	Monsters Of Rock 127
The B-52's 191	Paula Cole 175	Fuel 77	Madonna 35	Mystikal 163	Vonda Shepard 50	Streets Is Watching 148	Punk-O-Rama III 106
Jon B. 52	Counting Crows 19	Garbage 69	Marcy Playground 82	Newsboys 109	Kenny Wayne Shepherd Band 126	Titanic 39	Pure Disco 2 137
Backstreet Boys 9	Cowboy Junkies 123	Goodie Mob 140	Matchbox 20 16	Next 41	Silk The Shocker 76	The Wedding Singer 141	Pure Funk 59
Barenaked Ladies 6, 99	Creed 32	Green Day 85	Mase 83	Noreaga 3	Slayer 174	The X-Files: The Album 89	The Source Presents Hip Hop Hits — Volume 1 152
Beastie Boys 1	Elvis Crespo 151	Fred Hammond & Radical For Christ 157	Master P 12, 74	The Notorious B.I.G. 173	The Smashing Pumpkins 29	Sparkle 64	Too Short Records: Nationwide — Independence Day: The Compilation 158
Big Bad Voodoo Daddy 62	Days Of The New 139	Hanson 78	Matchbox 20 16	'N Sync 28	Smash Mouth 145	Spice Girls 36, 58	Ultimate Country Party 115
Big Punisher 25	Chico DeBarge 133	Harvey Danger 80	Dave Matthews Band 24	Onyx 91	Michael W. Smith 192	Stabbing Westward 178	Veggie Tunes 2 181
Black Eyed Peas 156	Def Squad 18	The Jimi Hendrix Experience 162	Maxwell 13	† & The New Power Generation 71	Will Smith 10	Tool 160	Clay Walker 86
Blink 182 185	Destiny's Child 116	Faith Hill 48	Edwin McCain 88	Prodigy 197	Soulija Slim 155	The Tragically Hip 143	Steve Wariner 186
Andrea Bocelli 66, 118, 199	Joe Diffie 200	Natalie Imbruglia 34	Reba McEntire 63	Puff Daddy & The Family 90	SOUNDTRACK	Shania Twain 14	Lucinda Williams 79
Boyz II Men 190	Celine Dion 27	Insane Clown Posse 154	Tim McGraw 92	Bonnie Raitt 131	Anastasia 189	Shania Twain 14	Xscape 75
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Brandy 5	DMX 21	Janet 56	Brian McKnight 51	Collin Raye 55	Bulworth — The Soundtrack 17	Jaci Velasquez 110	Dwight Yoakam 111
Brooks & Dunn 54, 134	Do Or Die 188	Janet 56	Sarah McLachlan 31		Can't Hardly Wait 37	VARIOUS ARTISTS	
Garth Brooks 44, 73	Eightball 105	Janet 56	MC Ren 166		City Of Angels 4		
Busta Rhymes 195	Everclear 72	Wyclef Jean Featuring Refugee Allstars 130	Natale Merchant 40		Dr. Dolittle: The Album 7		
Mariah Carey 98	Fastball 46	Montell Jordan 120	Jo Dee Messina 102		Godzilla — The Album 22		
The Carpenters 150			Metallica 70		Hav Plenty 93		
Cherry Poppin' Daddies 20			Monica 8		Hope Floats 11		

BOUKMAN EKSPERYANS SETS OFF A 'REVOLUTION'

(Continued from page 13)

tion, dancefloor frenzy, and front-line resolve, the set's searing energy kicks off with the first notes of lead tune "Sevelen/Sukiyaki (No More Excuses For The War)" and runs high through all 13 tracks.

"Revolution" culminates nearly three decades of Boukman's tireless efforts for a Haitian revolution of the mind and soul, not of violence. In the past three years, "we've become more of a force for change in Haiti," says Lolo Beaubrun, who shares lead vocals with Manze and is also a popular Haitian TV entertainer and host of a weekly radio show. "The group has also become more radical in the way we want to change. We need another revolution in Haiti."

The nine-member Boukman has always been a world music favorite for blending voodoo excitement with the best of the West. Blistering guitar raves and jangly keyboard riffs evoking Santana, Led Zeppelin, Bob Marley, and Jimi Hendrix flash through surging voodoo drums, Lolo's impassioned wails, Manze's lilting cadences, and the group's hypnotic chanting.

Those incantatory voodoo rhythms pulse even stronger in "Revolution." And Boukman's mix of the familiar and the exotic is more compelling than ever, as are its lyrical calls (translated into English in the liner notes) for humane change.

"This album has younger energy," says Beaubrun, who introduced younger members after the death of 25-year-old Boukman bassist/drummer Michel-Melthon "Olich" Lynch and the departure of Beaubrun's brother to become a producer. "We also discovered another voodoo rhythm in Haiti, the Mandingo rhythm, among an [insular] community of Mandingos in the North, who've kept their rituals and music from Africa. 'Nou Pa Vle Lage (We Don't Want No War)' and 'Tipa Tipa' are based on that rhythm, and it's not far from the reggae rhythm. We can do a lot on it, and it even gives us the opportunity to play ragga-muffin and rap over a voodoo rhythm."

Tuff Gong, meanwhile, "is committing all its resources to make sure everyone is aware of 'Revolution,'" says Tuff Gong U.S.A. president Cassandra Goins. "I am thrilled to be working with Boukman Eksperyans. They are among the most intelligent and sincere groups, and their music is full of a passion anyone can feel."

Marketing strategies include "going back to the foundation of the Haitian community throughout the U.S.," says Goins. "We're involving a lot of Haitian organizations and Haitian businesses" in the awareness effort, including the Salt Lake City-based Haitian Development Network.

THREE-PART RADIO PUSH

Tuff Gong is pursuing an aggressive, three-phase radio campaign and began servicing the album three weeks before street date. "When it comes to radio, 'Revolution' is an album-oriented record," says Goins. "There's no single, but certain tracks will be pushed during the months following release."

The album was serviced to commercial and noncommercial stations that have reggae and world beat shows, college radio, and Haitian radio stations with Creole- and French-

speaking programs. The label also is buying radio ads in major markets with large Haitian populations.

Other strategies include interviews, promotional contests and giveaways, and radio drops for key stations and DJs. Some of these efforts are designed to coincide with the group's Aug. 7-27 nationwide tour with acts including Ivory Coast reggae star Alpha Blondy, as well as its September solo trek through the same territory.

Next, the set goes out to French-Canadian commercial and college radio, supported by interviews, radio drops, ads, and a postcard campaign to music directors and DJs. Phase three in all markets will emphasize tour support, including ticket and CD giveaways.

Boukman also will appear on the public television program "Haitian Experience" sometime in September.

Anticipation at radio before street date is fever-high. "Boukman is a totally spiritual, completely political group, yet you can't stop dancing," says Richard Segan, world music director at WHUS Storrs, Conn. "This will be a No. 1 album for us, no question. Two of their first three albums were No. 1 albums for their years, based on listener response and rotation."

NONTRADITIONAL MUSIC RETAILERS GROW IN U.K.

(Continued from page 3)

Now have also expanded, ending the year with 47 and 34 stores, respectively.

However, Our Price—which in July switched ownership from WHSmith to the Virgin Entertainment Group (Billboard, July 18)—has faded from a peak of 336 stores in 1991 to 235 at the end of last year.

The indie sector has been hardest hit by the rise of the supermarkets. From 1994 to 1997, the number of large indies fell from 282 to 240, the number of medium-sized stores dropped from 397 to 348, and the number of small stores declined from 601 to 497. The BPI also says "other" indie outlets fell from around 800 to 300 in that time.

Richard Wootton, chairman of the British Assn. of Record Dealers and co-owner of the indie store Ainleys, says the fall in the number of "other" outlets may be misleading, as this may represent traders at the margins of the business. Nonetheless, he says, the loss of some 200 more mainstream indie stores is cause for concern.

"It's fairly depressing," he says. "Most indie retailers I speak to continue to find things difficult, but the way the market is going the major chains are also finding it difficult."

"The expansion of the supermarkets—with their passion for creaming off the top sellers and selling them at a discount price—is having a damaging effect on the business," he adds.

Wootton says, though, that labels have recognized that the indie sector, with its traditionally wide stocking policy, is where records from new artists are presented to the public for the first time. Now, he says, labels are acting to preserve the sector's remaining health.

"We're getting more help now with discounts, merchandising equipment,

Retail response is equally enthusiastic. "Revolution" will be the one to put them in their very deserved position as among the most conscious world music groups," enthuses Saliou Lamin Diop, world music buyer for HMV's 86th Street location in New York. "I'm sure it will sell a lot, because Tuff Gong really believes in them."

RETAIL CAMPAIGN

The label's retail strategy also follows a three-part structure, with regional programs in key markets, retail programs to coincide with the tours, and regional programs in select college markets starting in the fall. The label plans to secure end-caps, listening posts, and in-store play in major chains. Independents and mom-and-pops will be serviced additionally by an independent representative, while street teams, working especially vigorously in Caribbean neighborhoods, will maximize visual exposure.

Posters, stickers, and promotional CDs will give the band presence at special events, such as festivals, parades, and fairs. Other strategies include tagging and sniping campaigns at select college campuses and soliciting supervisors of upcoming soundtrack projects.

promotional campaigns, and window displays," Wootton notes. "I don't know whether this is closing the stable door after the horse has bolted, but the question will be whether it's too little, too late."

Wootton says that he believes the indies' rate of decline has stopped increasing, but that he anticipates around 2.5% of stores in the sector will close each year in the foreseeable future.

He argues that the solution for indie stores is to specialize in some way rather than trying to compete with the supermarkets head to head.

The BPI Statistical Handbook also notes that British artists' share of the singles market fell from 60.7% in 1996 to 52.5% last year. The organization says this is due not to a decline in the popularity of domestic acts but to a rise in the success here of continental European artists. The book cites Denmark's Aqua, Germany's Sash!, and Sweden's Cardigans and the Wannadies as examples of those acts' increasing penetration.

British artists' share of the album market rose from 53.1% in 1996 to 58.3% last year, the book reveals. The U.S. share of album sales was steady at 28.4%. However, American acts' share of the sector has been declining since a peak of 38.7% in 1992. Says the BPI book, "It would seem [the Americans'] declining share is inextricably linked with the falling share of rock music, a genre in which British artists are taking a higher proportion of sales via artists such as Oasis, Texas, Radiohead, and the Verve."

The book also notes that the British consumption of music—an average of 3.4 albums per head per year—is no longer the highest in the world, having been surpassed in 1997 by the U.S. and Denmark, both with 3.5 albums bought per person per year.

BETWEEN THE BULLETS



by Geoff Mayfield

FEEDING THE BEAST: You just knew that the **Beastie Boys'** "Hello Nasty" would make a loud entrance. First-day sales at Blockbuster Music were in the range of 17,000 units, a figure that is often larger than what the chain's best seller might do in an entire week. At New England chain Newbury Comics, first-day sales (including those rung at Monday midnight sales) were 30% larger than the amount the **Dave Matthews Band** did earlier this year in its first six days—significant because the Matthews sum represented the largest first-week sales in that web's 20-year history.

Add up all the totals from all the merchants and you indeed have a huge number, as the alternative rap act hauls in 681,500 units for the week, more than triple the 220,000 pieces that placed 1994's "Ill Communication" atop The Billboard 200 in its first week. "Hello Nasty's" total represents the biggest opener by a 1998 album and the second-largest week by any album this year, eclipsed only by the whopping 847,500 that the "Titanic" soundtrack landed in the Feb. 28 issue.

The bow also stands as one of the largest debut weeks since Billboard adopted SoundScan data in May 1991, ranking sixth, seventh, or eighth—depending on how you count. You see, the **Notorious B.I.G.** came in with 689,500 units last year when "Life After Death" dropped shortly after the rapper was killed, but street-date violations brought it on a week early. Similarly, I'm tempted to consider the third week that **Pearl Jam's** "Vitalogy" charted, when it sold 855,500 units, to be its debut, because the first two weeks were based solely on a limited-edition vinyl version, rather than sales of the CD and cassette versions. And, although it did not debut at No. 1, we dare not forget **Guns N' Roses'** "Use Your Illusion I," which had first-week sales of 685,000 units in 1991 the same week that GNR's "Illusion II" opened on top with 770,000 units.

Among albums that have debuted at No. 1 in the SoundScan era, "Hello Nasty" ranks seventh; including all weeks, debut and otherwise, the new **Beastie Boys** total ranks 16th.

Since this is the third No. 1 album in the **Beastie Boys'** career—the group's first, "Licensed To Ill," climbed to No. 1 in its 15th chart week—it is almost astonishing to realize that they have only had three top 10 albums in the '90s. 1992's "Check Your Head" peaked at No. 10, but "Some Old Bullshit" stalled at No. 46 in '94, the '95 EP "Root Down" charted no higher than No. 50, and the oddball instrumental set "The In Sound From Way Out!" peaked at No. 45 in '96.

Why so big this time out? Capitol VP of marketing **Steve Rosenblatt** notes that in the four years since the **Beasties'** last real album, the industry has witnessed breakthroughs by **311**, **Beck**, and other acts who owe a sonic debt to the hip-hop pioneers, and that those successes paved the road for "Hello Nasty." He further notes that even before the record went to radio, influential Los Angeles modern rock outlet **KROQ** found the **Beastie Boys** to be the station's No. 1 research act.

Being an experienced record exec, not to mention a second-generation record rat, Rosenblatt is also quick to credit the **Beastie Boys** for delivering "a really great record" and says his label also did a top-notch job creating awareness of the album's arrival. While those statements may be the perfect illustrations of political correctness, the huge opening-week sum seems to give credence to the compliments.

SWING STREET: Stops on "Live With Regis & Kathie Lee" and "Late Night With Conan O'Brien" help the **Brian Setzer Orchestra** earn a new chart peak, as the swinging act sashays 39-26 with a 43.4% gain on The Billboard 200. This marks a new peak for the group, which has been on a fast track since it charted four weeks ago. It saw a 3% gain in its second week, even though it got pushed back one place on that chart, and last week had an 18% increase when it bounded 48-39.

The album marks Setzer's tallest chart rank since the second **Stray Cats** set, "Rant N' Rave With The Stray Cats," peaked at No. 14 in 1983. His previous high without the Cats came in '86, when the solo album "The Knife Feels Like Justice" rose to No. 45.

On other swing fronts, **Cherry Poppin' Daddies** remain in the top 20, despite a 3.5% decline in units from the prior week, and **Big Bad Voodoo Daddy's** slide down one spot to No. 62 is deceiving because its self-titled set actually realizes a 7% sales boost.

The advance made by these swingers all bodes well for a **Slimstyle/Beyond** compilation that **BMG Distribution** brings to market Aug. 11. A licensing coup, the album features tracks from each of the aforementioned swing acts, as well as **Royal Crown Revue**.

SEEN AND HEARD: "The Tonight Show" helps **matchbox 20** bullet at No. 16 and bolsters the new **Trisha Yearwood** (No. 3 on Top Country Albums, No. 33 on the big chart). "Live With Regis & Kathie Lee" was the music store's hot show two weeks ago, delivering **Billboard 200** bullets for 'N Sync and **Lionel Richie** in the July 18 issue.

WIPO BILL NEARS PASSAGE IN HOUSE; WEB ISSUES REMAIN

(Continued from page 6)

called by the register of copyrights at the request of the House Judiciary and Commerce committees—promises to further complicate the labyrinthine process (*Billboard Bulletin*, July 23).

The House Judiciary Committee, which has jurisdiction over all copyright-related matters, already passed its version this spring (*Billboard*, April 11). Its members, insiders say, are not pleased that the Commerce Committee asked to review the bill—and chose to change certain key provisions following complaints from the consumer electronics lobby and U.S. libraries and universities.

In one amendment passed by the Commerce Committee at the markup session, libraries and universities won greater “fair use” privileges for copyrighted material delivered via the Internet. The amendment calls for the secretary of commerce to conduct a rulemaking procedure two years after the bill becomes law to determine if fair use by students and scholars is adversely affected by the WIPO provisions. If so, a waiver

could set the provisions aside.

Two other amendments will allow consumer electronics engineers to lawfully proceed with encryption research and let legitimate electronics manufacturers use “reverse engineering” that often employs circumvention technology.

Those amendments will be the focus of debate on the House floor, and their inclusion in the final bill is uncertain.

Hilary Rosen, president/CEO of the RIAA, which opposed the amendments, says she is nevertheless relieved that the bill has been marked up and is proceeding to the House floor.

Rosen was expected to be among the officials taking part in the July 23 meeting between the register of copyrights, the RIAA, representatives of online companies, and other parties. The purpose was to discuss the complicated subject of structuring new compulsory licensing for online broadcasters, or Webcasters, who transmit and “stream” sound recordings on the Internet.

The RIAA maintains that Webcasters illegally use record labels’ material without paying proper license fees, an issue taken up by the Digital Media Assn. (DiMA), a Webcaster coalition (*Billboard*, June 27). The RIAA recently blocked a WIPO amendment offered by DiMA that would have given DiMA’s members a licensing exemption. DiMA has said its companies do not want to be held liable for possible copyright infringement when they make “ephemeral” copies of material.

Rosen says the RIAA is trying to create “a workable system for licensing” but does not want a new licensing arrangement “to limit Internet music distribution options in the future.”

Any controversial new amendments to the current House WIPO bill, insiders say, could jeopardize further action on the legislation.

The U.S. is one of 30 nations that must ratify the treaties before they become effective. Thus far, only two, Indonesia and the Republic of Moldova, have completed the process.

NEW LABEL TO PRODUCE GAMES MUSIC

(Continued from page 10)

been “Wipe Out Excel,” which was released by Astralwerks/Virgin in October 1996 and has sold 62,000 units in the U.S., according to SoundScan.

The first release for RED Interactive will be the soundtrack to the next title in the popular “Duke Nukem” series, developed by 3D Realm and distributed by GT Interactive. Executives say it has sold more than 4 million units worldwide. The new game will be released first on the Sony PlayStation platform in September. The soundtrack album will be in stores “probably in late fall,” says De Gooyer. Other versions of the game will be out on the Nintendo platform next March and on CD-ROM for PCs in May or June.

The executives decline to identify which artists will perform on the “Duke” soundtrack because licensing negotiations are in progress, but they say the music will be “hard-edged rock”—mostly remixes of existing tracks and previously unreleased material—by gold and platinum acts. “One or more tracks” will be promoted to radio, Wolk says. In addition, there will be an interactive element, which could include links to online gaming sites. And, to create orig-

inal theme music for the CD-ROM game, Wolk says, “we’re going after a multi-platinum act.”

The label plans to cross-promote the album with the game. The recording will be shipped to computer and gaming stores as well as to traditional music retailers. Executives point out that the subsequent release of the game on different platforms will create new opportunities to market the album.

“The soundtrack will have a 12-month life, minimum,” says Wolk, a self-described “hardcore gamer” who will oversee the new label.

Lon Lindeland, a senior music buyer of soundtracks and pop albums for consumer electronics and software retailer Best Buy, says, “I think it has potential. There is a market, especially with the explosive growth of computer software.”

NEXT ‘UNIGRAM’ TASK: INTEGRATION

(Continued from page 6)

teams have been formed. PolyGram employees are said to be gratified to have been included in the process.

No decisions are likely to be revealed until after Seagram’s proposed acquisition of PolyGram closes, which many observers believe will happen in November.

PLUG.IN IS EPICENTER FOR INTERNET TOPICS

(Continued from page 10)

from 100 affiliate labels, including Twin/Tone, Sub Pop, Rykodisc, Arista, and Bad Boy Entertainment, as well as unsigned artists.

In addition to launching online tracking and licensing initiatives with rights organizations BMI and SESAC—following a previous pact with ASCAP—Liquid has partnered with Platinum Entertainment to make the label’s more than 13,000 songs available for digital download. That announcement sent Platinum stock soaring nearly 40%.

• Launch Media Inc. announced plans to deliver its multimedia content through broadband software

company Arepa. According to Goldberg, Launch will be available through cable modem set-top devices nationally by January.

• Webcaster the DJ.com has changed its name to Spinner.com and announced a partnership with retailer Amazon.com. Additionally, Spinner.com is hosting a new Barenaked Ladies channel as part of a partnership with Warner Bros./Reprise.

• On the custom-compilation front, Atlanta-based MultiPreviews Inc. put the word out about its new online custom compilation service, amplified.com, which will officially bow Friday (31).

Twinbrook To Close

BY CHRIS MORRIS

LOS ANGELES—The jazz-oriented, New York-based distributor Twinbrook Music Inc. has informed its labels that the company will cease doing business, effective Aug. 31 (*Billboard Bulletin*, July 22).

Word that Twinbrook was in financial trouble began to circulate this spring, when several sources claimed that the distributor was not paying many of its labels.

In May, just before the Assn. for Independent Music Convention in Denver, Twinbrook and San Rafael, Calif.-based City Hall Records ended their partnership in Mutual Music (*Billboard*, May 30). The two companies had set up Mutual as a national distribution entity several years ago with Paulstarr Distributing and Rock Bottom Inc.; Minneapolis-based Paulstarr and Atlanta-based Rock Bottom exited the compa-

ny last year (*Billboard*, April 5, 1997).

In a July 15 letter to vendors, Twinbrook president Jay Baney explained that the 1997 bankruptcy filings by four of the firm’s major retail customers had proved “devastating” and left one-third of Twinbrook’s receivables uncollectible.

The letter said that the company hoped to return its current floor inventory to its vendors, adding, “This should be an attractive alternative in comparison to bankruptcy, as it avoids liquidation of Twinbrook’s inventory into the marketplace.”

Baney tells *Billboard* that he met with five firms in an attempt to secure financing to salvage Twinbrook, but these efforts proved fruitless. “[Folding Twinbrook] seemed like a way to minimize the damage,” Baney says. “At least everybody gets their product back.”

ADULT EXHIBITORS

(Continued from page 6)

half” the first year, and by the second year “it would not be attractive enough to go.”

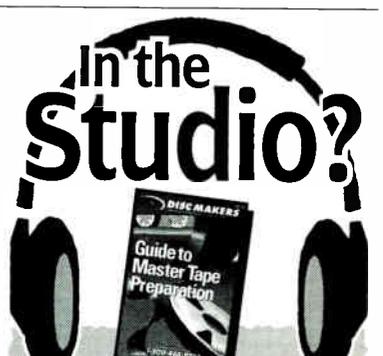
His Exhibit A is the 1995 VSDA Convention in Dallas, where the local district attorney threatened adult exhibitors with arrest. “Attendance dropped tremendously” as a result, James notes.

Clayton attributes the sharp fall-off to something else: “Dallas wasn’t a vacation spot.” The evolution of Las Vegas into a family entertainment town, she says, encouraged many mom-and-pop retailers to bring their children to this year’s convention, which was held July 8-11 in Vegas.

Adult vendors have flocked to the East Coast Video Show (ECVS) in Atlantic City, N.J., which has always given porn greater prominence than

has VSDA. But with the shows under the same management, James worries that ECVS will also downplay the genre.

Vivid won’t exhibit in Atlantic City this year, and James expects other adult suppliers, already committed to 1998, to follow suit in 1999.



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Musician Sampler Offers Slice Of The Cutting Edge

Musician magazine's CD sampler, "A Little On The CD Side, Vol. 30" is now available. Like previous volumes, this edition has the same cutting-edge feel, blending songs from industry veterans and notable newcomers.

Among the highlights of the sampler are Patty Griffin's "One Big Love," (A&M) and a brooding ballad from Ani DiFranco, "As Is," (Righteous Babe) that typifies the indie-minded songstress. The CD also contains "Freedom Ride," a rollicking number from Taj Mahal that is also part of the "Largo" ensemble album (Blue Gorilla/Mercury).

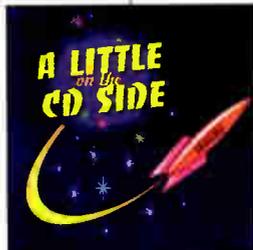
Singer/songwriter Rufus Wainwright (Dreamworks) is among the rich crop of newer artists represented on the new volume. His "Foolish Love" is a memorable piano-driven tune, while Cadence Communications' Shaded Red delivers radio-friendly pop on "Caught." Also worthy of note is "Disadvantage," a heavy rock song

from Sacrifice Isaac (Slipdisc/Mercury), which coincidentally was among the winners of Musician's 1997 Best Unsigned Band Competition.

The Musician CD samplers began in 1991 and are released four times each year. As a corollary to Musician magazine, each edition draws from a wide variety of bands and artists. Musical genres represented include rock, country, jazz, and alternative.

Production on the sampler is done by the staff of Musician after cuts are secured from record companies. The CD is then distributed to Top 40, Rock, and Country Airplay Monitor subscriber stations, music retailers for promotional play, and consumer subscribers. Current and past volumes can be ordered directly from Starr Fulfillment at 609-488-1881.

Any questions or comments on Musician's CD sampler program should be directed to Matt Brown at 615-321-9160.



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'Tis The Season For Burt, Hal, Bob

BACK IN 1965, the Four Seasons recorded an album called "Big Hits By Burt Bacharach... Hal David... Bob Dylan." It may have seemed an unlikely combination, mixing "Anyone Who Had A Heart" with "Like A Rolling Stone," but it produced a hit single ("Don't Think Twice," released under the nom de plume the Wonder Who?) and it presaged a couple of charts in this issue, some 33 years later.

The big hit by Bob Dylan on Hot Country Singles & Tracks is "To Make You Feel My Love" by Garth Brooks (Capitol Nashville). Moving 3-1, it's the first Dylan song to ever top the country chart. The Dylan songbook has been a bountiful source for country artists for many years. Dylan songs that have charted by country acts include "Lay, Lady Lay" (Jim Bean), "Like A Rolling Stone" (Flatt & Scruggs), "It Ain't Me, Babe" (Johnny Cash & June Carter), "Don't Think Twice, It's All Right" (Doc & Merle Watson), and "If Not For You" (Bobby Wright), but of those, only the Cash/Carter duet made the top 10, peaking at No. 4.

Although Dylan has never had a No. 1 on the Hot 100 as an artist, he has written one pop chart-topper: "Mr. Tambourine Man" by the Byrds. Like the Four Seasons album, that single reached pole position in 1965, separating it from the Brooks track by 33 years.

The song by Burt Bacharach and Hal David that makes news this issue was originally a hit in—you guessed it—1965. Although Dionne Warwick originally recorded "What The World Needs Now Is Love," it was released as a single by Jackie DeShannon, who took it to No. 7. The song returned to the Hot 100 in 1971 when Los Angeles DJ Tom Clay combined it with

"Abraham, Martin & John" in a spoken-word single released on Motown's West Coast label Mowest.

Now "What The World Needs" is back for a third time, in a new recording by the woman who first sang it. Recorded with the Hip-Hop Nation United, it enters the chart at No. 87 and extends Warwick's chart span to 35 years and eight months, dating back to the bow of "Don't Make Me Over" in December 1962. Bacharach and David have an even longer chart span, extended now to 40 years and six months, dating back to the debut of Marty Robbins' "The Story Of My Life" in November 1957.

Warwick has now charted in four consecutive decades, as "What The World Needs" is her first Hot 100 entry in the '90s. It is also her first entry on the River North label, after charting on Scepter, Warner Bros., Atlantic, and Arista.



by Fred Bronson

THE BOYS ARE BACK IN TOWN: The Beastie Boys have not only the highest-debuting album on The Billboard 200, as "Hello Nasty" (Grand Royal) opens at the top, but the Hot Shot Debut on the Hot 100, as "Intergalactic" bows at No. 44. It's the highest-charting Beasties single of the '90s, outpointing their only other chart entry this decade, "So What 'Cha Want," No. 93 in 1992.

THE PRICE IS RIGHT: By moving 2-1 on Hot R&B Singles, Kelly Price gives the T-Neck label its seventh chart-topper and its first not recorded by company owners the Isley Brothers. "Friend Of Mine" is the first T-Neck R&B No. 1 since the Isleys' "Don't Say Goodnight" in 1980.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	393,982,000	421,453,000 (UP 7%)
ALBUMS	321,293,000	350,875,000 (UP 9.2%)
SINGLES	72,689,000	70,578,000 (DN 2.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	243,760,000	280,901,000 (UP 15.2%)
CASSETTE	76,822,000	69,140,000 (DN 10%)
OTHER	711,000	834,000 (UP 17.3%)

OVERALL UNIT SALES THIS WEEK

14,773,000

LAST WEEK

14,116,000

CHANGE

UP 4.7%

THIS WEEK 1997

13,417,000

CHANGE

UP 10.1%

ALBUM SALES THIS WEEK

12,699,000

LAST WEEK

11,838,000

CHANGE

UP 7.3%

THIS WEEK 1997

10,968,000

CHANGE

UP 15.8%

SINGLES SALES THIS WEEK

2,074,000

LAST WEEK

2,278,000

CHANGE

DOWN 9%

THIS WEEK 1997

2,449,000

CHANGE

DOWN 15.3%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	44,568,000	39,720,000	DOWN 10.9%
INDEPENDENT	9,836,000	10,392,000	UP 5.7%
MASS MERCHANT	18,275,000	20,417,000	UP 11.7%
NONTRADITIONAL	10,000	49,000	UP 390%

ROUNDED FIGURES

FOR WEEK ENDING 7/19/98

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