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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JUNE 6, 1998

NPR Remains Oasis For Non-Mainstream Music

Despite Format And Funding Concerns, Venerable Network Boosts Many Labels' Acts

BY BILL HOLLAND
 WASHINGTON, D.C.—National Public Radio (NPR) has its critics and ongoing crises, including the never-ending battle against funding cuts and a rising chorus of concern about its programming inching toward the commercial mainstream. But in the eyes of many U.S. record

companies, it can do no wrong. For them, NPR provides unrivaled publicity and air time for non-mainstream acts that translate into exposure of important music—and increased sales.

The nonprofit network, founded in 1970, remains a Camelot for those labels faced with the often-arduous and frustrating task of getting jazz, folk, roots, classical, and world music to the public. The network's tradition of giving its cadre of largely upscale, baby-



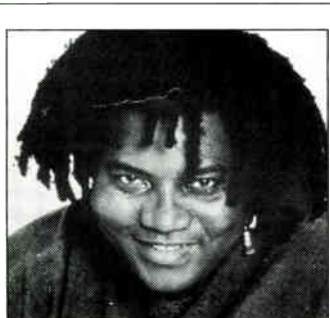
boomer adult listeners big spoonfuls of such music, accompanied by explanatory chats that run anywhere from a minute or two up to a quarter-hour in length, sets NPR apart from any other entity in U.S. radio, placing it more alongside cable-TV music-show counterparts.

Jai St. Laurent-Smyth, publicist at the PolyGram jazz label Verve, puts it in a nutshell. "NPR can make a record happen, especially a jazz record," she says. "We see large sales spikes

when features on our releases run on NPR. I mean, no joke. We can literally gauge it like that. It's amazing."

David Gorman, a producer of re-issue sets and marketing manager at Rhino Records, agrees. "They sell records for us, no doubt about it," he

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Sony's Wes Hopes To Relay European Hit Album Into U.S.

This story was prepared by Dominic Pride and Emmanuel Legrand, editor in chief of Music & Media.

PARIS—Epic is presenting Cameroonian artist Wes to U.S. audiences with the supreme confidence of 3 million singles and close to 700,000 albums sold in Europe.

His debut album, "Welenga," was recorded and produced by Deep Forest producer Eric Sanchez for Columbia France's Saint George imprint. It bows in

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Poly/Uni Exec Setup Still Cloudy EC To Eye Merger's Effects On Euro Mkt.

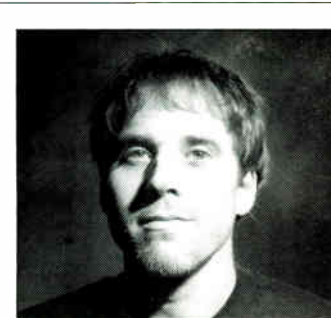
BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—As music industry insiders ponder the organizational shape that a merged PolyGram/Universal will take—who stays, who leaves, whose stars rise or fall?—Europe's competition authority is also eyeing the proposed pact with some interest.

If fair-trade watchdogs feel the combined music group—the world's largest—has too much power, they can delay the deal or block it com-

pletely within the European Union. The European Commission's competition department, DG4, has not yet received the papers detailing the nature of the link between PolyGram and Universal under the Seagram umbrella, says its spokesman, Stefan Rating. Once the relevant documentation is lodged, DG4 has one month to examine the nature of the deal. The department may then take a further four months to investigate the implications of the agreement if

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Low Hoopla But High Hopes As Jack Logan Returns On Parazol

BY CARRIE BELL

LOS ANGELES—Jack Logan has performed on "Late Night With Conan O'Brien," has recorded two albums for a large indie label, and is getting ready to release another, "Little Private Angel," on Parazol June 30. He's also made a music video and was profiled on the "Today" show twice.

But with a generous laugh, Southern drawl, and dirty fingernails, he is the farthest thing from a rock star. By day, the 39-year-old Logan labors in a pants

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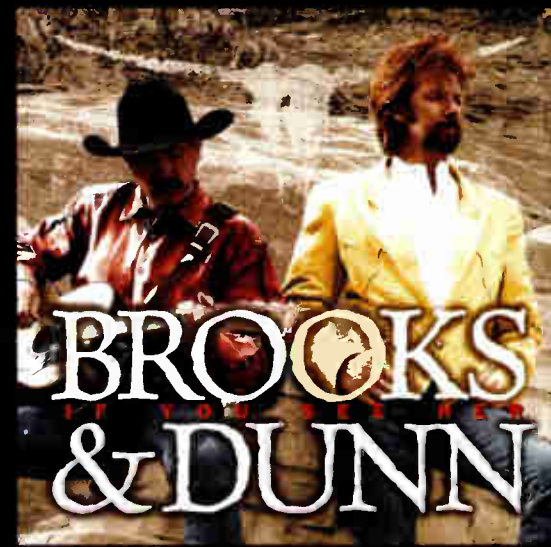
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EMI Group Touts Its Independence

BY MARK SOLOMONS

LONDON—EMI Group chairman Sir Colin Southgate says that the company is “happy to be independent” following Seagram’s agreed \$10.6 billion bid for PolyGram on May 21 (Billboard, May 30).

Playing down ongoing speculation that other suitors might still be stalking EMI, Southgate tells Billboard, “We never got down to detailed discussions with anyone, and now there’s absolutely nobody around. That’s the nice thing about [the Seagram/PolyGram deal]—it takes us out of their eyes. We are settled.”

On May 27 the company announced profit before tax and exceptional items of 307.1 million pounds (\$497.5 million) for the year that ended March 31, down 19.3% from the same period last year but slightly higher than most analysts had expected (Billboard Bulletin, May 28). Revenue, at 2.353 billion pounds (\$3.81 billion), was 6.3% lower.

EMI reported a 43.3 million pound (\$70.1 million) exceptional item, the cost of closing its head office in New York, former EMI Music Worldwide president Jim Fifield’s 12 million pound (\$19.5 million) exit package, and the demerger of retail chain HMV.

The company’s share price closed in London down 2% that day at 520 pence, mirroring a similar drop in the FTSE 100 index.

During his May 27 presentation to analysts, a feisty Southgate claimed that the company ranked third in world market share behind PolyGram and Sony, with 14.8%. That included, he said, 21% of the European and 14% of the Latin American markets and 10% of both Japan and South-east Asia.

In the U.S., Southgate said, EMI had boosted its share in the year to March 31 from 9.7% to 12.9% and pointed to SoundScan figures indicating a 13.6% share for the year to date. He said that “cyclical issues” of currencies and the economic crisis in Asia disguised underlying global sales

growth of 5.8% during the fiscal year, twice the International Federation of the Phonographic Industry’s estimate for 1997.

“There are grounds for arguing that the worst is behind them,” says one London-based media analyst, who adds, “I think the results are pretty respectable. Sterling is weaker, and they’ve got no shortage of funds.”

Market observers point out that with the repayment on May 22 of a 200 million pound (\$324 million) bridging loan to facilitate the demerger of HMV (Billboard, March 7), EMI’s net debt has fallen significantly from fiscal 1997’s 953.5 million

pounds (\$1.54 billion). According to Southgate, the figure is now about 750 million pounds (\$1.21 billion).

The EMI chairman says that during this financial year, he expects EMI to spend an amount similar to last year’s—some 180 million pounds (\$292 million)—on further acquisitions “of labels, catalogs, anything that moves.” He denies rumors that the company has been in talks with PolyGram Music Group president Roger Ames over the possible sale of London Records, in which Ames has a financial stake.

The EMI chairman says that re-

(Continued on page 95)



Pioneering Moment. Top Asian recording artist Jacky Cheung, left, presents PolyGram Far East president Norman Cheng with the first MTV/Billboard Pioneer Award at the Asian Music Conference, held May 18 in Hong Kong (Billboard, May 30). Cheng, who began his career as a musician, was honored for significant contributions to the music industry in Asia. He has been associated with PolyGram for more than 20 years and has played a key role in the expansion of the region’s music markets and in the development of such Asian stars as Cheung, Andy Lau, Leon Lai, and the late Teresa Tang, among others.

Remembering The Woman Who Reported It All

BY BILL HOLLAND

WASHINGTON, D.C.—Mildred P. Hall, who turns 90 on Wednesday (3), is one of the most well-known and respected bylines in this magazine’s history. She was Billboard’s Washington bureau chief from 1955 to 1977, years of growth and great change for the music industry.

In those two decades, long-play, hi-fi vinyl replaced the shellac 78, FM displaced AM radio, and streetwise indie label owners and their renegade rock’n’roll records pushed majors’ placid pop off the charts.

During Hall’s 22-year watch, the record industry transmogrified from a fairly polite business into a much bigger and sometimes unruly phenomenon, its shake, rattle, and rill catching the attention of Washington lawmakers and regulators.

Washington, on the one hand, reacted with a series of probes into payola, promotions, pricing practices, and jukeboxes. On the other, lawmakers saw beyond the occasional aberration and realized the industry needed greater copyright protection than that afforded by the 1909 Copyright Act. In 1971, Congress retooled sound recordings provisions. And in 1978, after a 20-year process, it rewrote the entire Copyright Act.

Hall wrote about all of it—studies, guidelines, bills, and treaties. She waded fearlessly into the gewgaw of the federal bureaucracies: the Justice and Commerce departments, the



MILDRED P. HALL

Library of Congress, the Copyright Office, the Federal Communications Commission, the Federal Trade Commission, even the Internal Revenue Service. Despite that diversity, she made sense of it all.

Thanks to her, Billboard’s Washington coverage of the industry was leagues above the competition—or anybody else, for that matter.

She was good—very good. William D. Littleford, chairman emeritus of Billboard’s parent company, BPI Communications, remembers her fondly. “Mildred was a

great lady,” he says. “She was always on the job, and she always did a great job.”

“She had a very special talent,” says Billboard’s former executive editor Israel Horowitz. “She could write very clearly about complex topics. This is harder than most writers want to admit. I tried my hand at it—that’s how I found out how good she was.”

Hall was modest about her self-starter prowess, but tucked away in her résumé from the late ’50s is one brief line that gives us a glimpse of her pride.

“All stories were initiated in Washington,” she wrote, “and published without alteration in 99% of the issues.”

In 1969, the late Stanley Adams, a songwriter and former president of ASCAP, called her “undoubtedly one of the greatest reporters I’ve ever known.” Adams also confided to former editor in chief Lee Zhitto that he had “never found one fact erroneously reported” in her 22 years of Washington coverage.

At age 70, Hall had to retire—but only because of a bad bout with diverticulitis from which she finally recovered.

Hall came to journalism late, as a 47-year-old working mother. She was in the vanguard of a new generation of non-society-page female journalists. She soon made it into “Who’s Who In American Women.” (However, even in 1962, when she was invit-

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GUEST COMMENTARY

Questions To Ask About Your Customer Service

BY DAVE RUDBARG

Having been in the music retail business for more than 25 years—as everything from a buyer to a warehouse manager to a regional director—I've had a chance to observe up close the many changes this industry has gone through, for better and for worse.

While reading a recent Billboard article on retailers' plans to enhance their in-store environments ("Retailers Experimenting With Design Approaches," Billboard, April 25), therefore, it struck me that something was missing from the discussion: a frank assessment of the current state of employee training and customer service. Though less flashy, perhaps, than talk of new stores and hot releases, the subject is vital to our industry's health and too often overlooked.

To gauge the situation in our own backyards, so to speak, retailers big and small should ask themselves whether they can truly answer "yes" to the following statements:

'What do your customers want? How do you know? When was the last time you asked?'

Dave Rudbarg, a retail consultant, is a music buyer at Crazy Eddie in Wayne, N.J.

1. People enjoy shopping in your store and encourage others to do so.
2. Employees relate to the company's success as their accomplishment.
3. Customers offer suggestions readily, and management listens and takes appropriate actions.

4. Customers buy multiple items and sees accessory purchases as an investment in the quality of their software.

5. Every person leaves your store satisfied and acknowledged.

Consider, too, the following questions: Is your store staffed by people who like working there—and who like themselves? Do the people working there have a say in their jobs, or are they just bodies filling space?

Who are your customers? Who does your staff think they are? What's the relationship between employees and management? Between management and owners? Owners and employees? Does a "team" exist? If not, what would be possible if it did?

When potential employees are inter-

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Few guitarists ever play in a highly influential band. He was in two – at the same time.



MUSIC TELEVISION

U.S. Sales Of Latin Music Soared In '97, RIAA Reports

BY JOHN LANNERT

Spurred by a growing number of retail outlets and improved business practices of stateside Latino labels, the U.S. Hispanic music industry enjoyed a veritable *explosion* last year, according to the 1997 year-end Hispanic music report by the Recording Industry Assn. of America (RIAA).

The RIAA states that in 1997, 44.1 million units of Hispanic product were shipped, with a projected list value of \$490.6 million. The numbers represent a whopping increase of 22% in units and 25% in value from the corresponding 1996 figures.

The RIAA began tracking net shipments of Hispanic product—which it defines as CDs, cassettes, and music videos—from all market channels in January 1996.

RIAA president/CEO Hilary Rosen credits the spike in the U.S. Hispanic sector to an expanding market presence of Latino artists and the growing expertise of the Hispanic labels in getting their prod-

uct to the consumer.

"In the Hispanic market," says Rosen, "new artists are breaking, and in many cases, access to these artists is there for first time in terms of more points of purchase, the rising number of Spanish radio stations, and the increased touring of the artists."

"Also," continues Rosen, "the professionalization of the Latin music market has a tremendous amount to do with the growth last year. These companies have invested in marketing and promotion to reach the audience that is out there and that clear-

(Continued on page 100)



Memorial Day, Sony Style. Thomas D. Mottola, president/CEO of Sony Music Entertainment, and Epic Nashville artist Patty Loveless joined Vice President Al Gore at the 17th annual National Peace Officers Memorial Service in May in Washington, D.C. The event, held on the Capitol's west front, honored the 171 police officers killed during 1997 in the war on crime. Loveless performed "How Can I Help You Say Goodbye" at the ceremony. Pictured, from left, are Mottola, Gore, and Loveless.

NARAS Creates New Grammy Categories, Will Honor Engineers

BY BRADLEY BAMBARGER

NEW YORK—The annual trustees meeting of the National Academy of Recording Arts and Sciences (NARAS) yielded several developments for the coming year, including the creation of three new Grammy categories in the R&B, Latin, and classical genres and a plan to boost educational grants by 25%.

The academy also worked toward developing an awards framework for the future Latin Grammy Awards program (which is slated for late 2000 or early 2001), and the group moved to include recording/mixing engineers in the receipt of Grammy trophies for the best album and best record categories.

The trustees also re-elected chairman Phil Ramone and unanimously affirmed their support of president/CEO Michael Greene. According to Ramone, NARAS is negotiating with Greene to extend his contract, which is scheduled to expire next year.

"There are two things about success: You either believe in the team that got you there, or you change it," Ramone says. "And obviously, we believe in Mike. He has done an amazing job for us, not only with TV but in education and taking a stand for the arts on a national level."

Referring to Greene's much-publicized troubles over allegations of the mishandling of funds and a public feud with New York Mayor Rudolph Giuliani, Ramone says, "Sure, Mike is a controversial character. But most successful people are controversial. And Mike is very successful."

Greene says the vote of support means a lot not only to him but to NARAS as a whole. "It's important after all that L.A. Times nonsense (Continued on page 100)

A Renamed Deluxe Video Has Big Plans

BY SETH GOLDSTEIN

NEW YORK—Last month, Rank Video Services America became Deluxe Video Services, yet another name change for one of the two dominant prerecorded cassette duplicators in the U.S. It's now part of Deluxe Entertainment Services, as the London-based Rank Group makes broader use of Deluxe, Rank's brand name in film processing.

The change to Deluxe Video Services is more than skin-deep. In recent years, the duplicator, once Bell & Howell Video Services, has become a distributor, responsible for the direct shipment of tens of millions of sell-through tapes to mass-merchant outlets.

Prompted by its studio clients—Fox, Universal, Columbia, and Paramount—Deluxe has largely replaced veteran rackjobbers Handleman Co. and Anderson Merchandisers. Deluxe Video Services president David Cuyler estimates that the company reaches at least 8,000 storefronts.

"There are plans for more," says Cuyler, who expects that "all major product will have direct relationships in the next couple of years."

A year ago, Cuyler stepped up the distribution pace with the acquisition of shipper Vidco International & Associates. The purchase, which will likely entail a Vidco name change as well, has already brought Deluxe three clients outside the video world—cosmetics manufacturer Estée Lauder, Time-Life Books, and Ford Motor. In addition, even though it doesn't replicate the discs, Deluxe has staked a claim in the DVD business.

"We're opening up more and more" beyond VHS, Cuyler says. "This is a big, hot, new business. We believe we can make it grow." No other duplicator or replicator has moved this far from its traditional tasks, observers note.

Cuyler credits Vidco with opening doors. But Deluxe has also added packaging and display capabilities meant to enhance prerecorded man-

ufacture. In total, Cuyler says, "we're providing logistic supply-chain services" backed with computerized inventory reports. Cuyler says those reports are applicable to many products, especially those with what he calls "high fashion value."

That was "absolutely not" the case five years ago, Cuyler adds. Video is "where the model got perfected, by putting cassettes directly into Wal-Mart."

DVD is currently getting the treatment. Cuyler has arranged with Warner Advanced Media Operations to replicate discs for smaller suppliers that otherwise would have difficulty securing press time. Deluxe provides packaging and distribution.

"We're excited" about DVD's prospects, Cuyler says, "but there is plenty of replication capacity." Deluxe has no immediate plans to add more.

Meanwhile, Deluxe is enjoying an uptick in duplication volume that Cuyler predicts will put 1998 "marginally" ahead of 1996, the company's best year thus far.

Sell-through took a tumble in the first half of 1997, he adds, and "nobody knew whether it was a lack of titles or a general slowdown. Now, we know."

The title shortage is over, says Cuyler. He thinks this summer's theatrical releases will mean a longer line of direct-to-sell-through candidates this fall.



Nina Easton Teams Up With Risk Music

BY ED CHRISTMAN

NEW YORK—After sitting on the sidelines for more than two years, Nina Easton, co-founder and former co-owner of Ichiban Records, is back in action. The veteran music executive has joined forces with the Risk Music Group, an 18-month-old music company, to launch a new label and a marketing, sales, and distribution company, 404 Music.

Easton, who is president of the new entity, says she was approached by two of the principals in the Los Angeles-based Risk Music Group (RMG), Frank Volpe and John Broadus, to see if she would be interested in setting up an umbrella marketing company to distribute Risk's existing labels, sign other labels to production and distribution deals, and establish a dance/R&B label. That company, 404 Music, released its first album, 20 Hz's "Bass Game," May 5.

Risk Music was formed at the end of 1996, with the financial backing of one of the Oakmark Funds, a family of mutual funds run by Harris Associates, an investment advisory firm with \$11.7 billion in assets under management. Earl Rusnak is the Harris executive overseeing the Risk Music investment. Previously, Risk released its albums through Ichiban and continues to have some releases available through that label.

Volpe says the company is set up

like a full-service label, with Risk Records, which he oversees, specializing in alternative rock and hard-core music and based in Los Angeles. 404 Music specializes in R&B, rap, and dance music and is based in Atlanta. Innerworks Music, which specializes in country and adult contemporary music, is based in Nashville and is overseen by Joe Lamont. RMG Special Products, which puts together compilation albums for retail and the corporate premium market, is based in Atlanta.

Volpe, who used to manage such groups as the Church, the Divinyls, INXS, and Concrete Blonde, says that RMG is the cash-flow part of the business, allowing the other labels to sign and develop talent. As part of that strategy, the company is in the market to buy catalogs.

Easton, who left Ichiban at the end of 1995 and sold her stake in the company in early 1997, spent a year considering her options before deciding to join forces with Risk. "After looking at the structure they had, I thought it was perfect. We all bring different expertise and complement each other," she says.

So far, in addition to issuing the 20 Hz album, the company has created Fusebox, a dance label, as a joint venture with Dance Music Authority, the dance magazine.

In addition, 404 has signed a production deal with Rock Me Right Productions, an R&B production company based in Atlanta, and cut a P&D deal with BLK Fox Entertainment, a management and production company specializing in jazz, rap, and dance. Easton says that 404 wants to limit its distribution portfolio to about 10 outside labels. 404 funnels its releases to a web of regional distributors, including Navarre and Music Distributors Inc.

She reports that, so far, Risk collectively has released three albums, "Bass Game"; Rita Coolidge's "Thinkin' About You" on Innerworks; and "The Drivers' Favorite Songs" compilation on RMG Special Products, with seven more scheduled for release by year's end.

Risk Records has albums from Laughing Us, streeting July 21; Tom Racer, Sept. 1; and My Superhero, Sept. 15. An album by Jack Off Jill, was released last fall through Ichiban.

Innerworks has an album due from Little Creek July 21. It also has released Mary Schneider's "Yodeling The Classics" through the Ichiban deal. Additionally, Innerworks functions as the company's publishing arm.

"The Drivers' Favorite Songs" is a compilation of the favorite songs of NASCAR racers.



EASTON



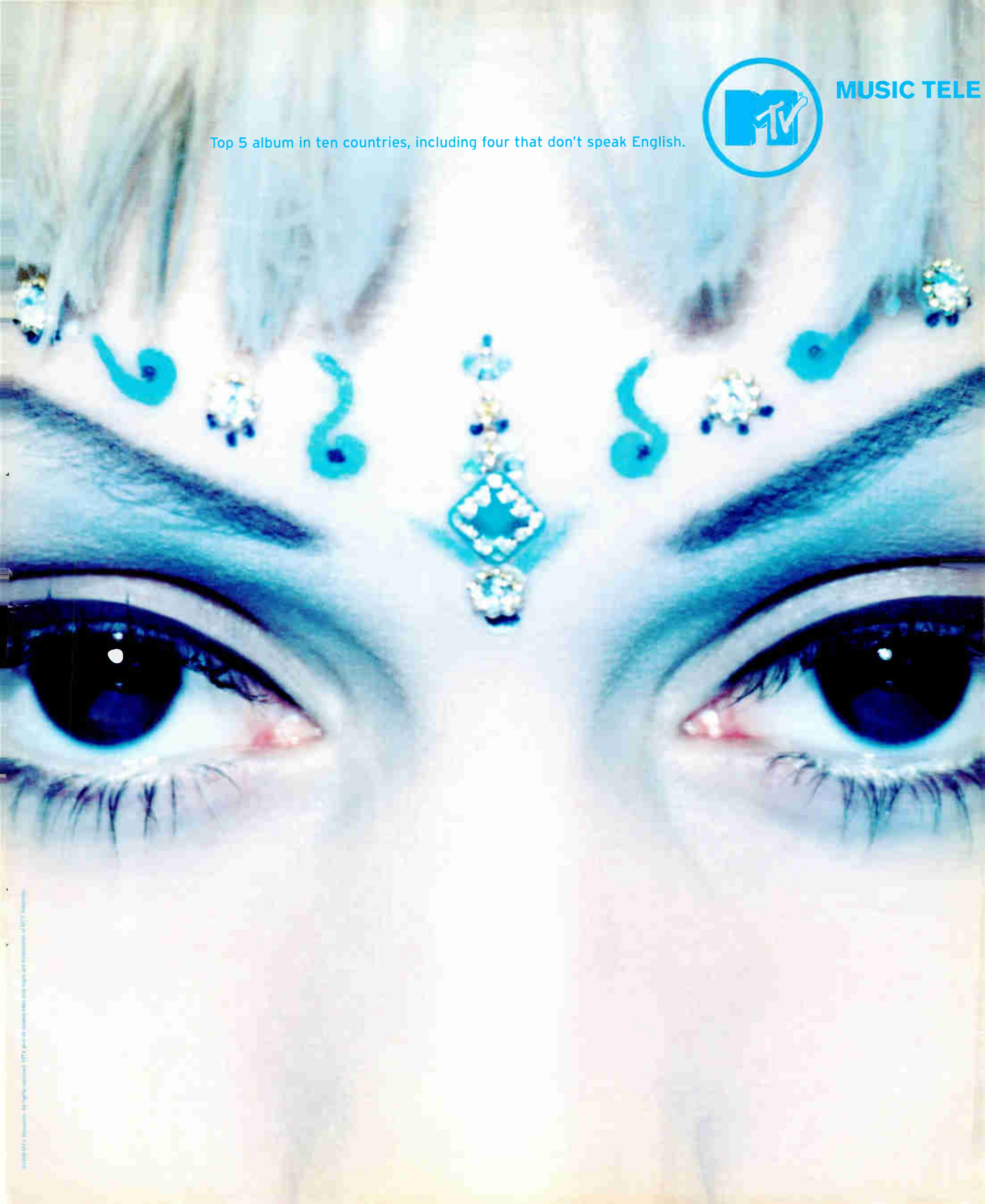
Quixote Settles With RIAA Over Alleged Piracy

BY PAUL VERNA

NEW YORK—In what Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen calls "the largest settlement ever obtained from a CD replicator," Quixote Corp., the former parent company of Disc Manufacturing Inc. (DMI), has agreed to pay the RIAA \$4 million in damages stemming from alleged CD piracy activities.

Although Quixote is no longer in the CD manufacturing business—it sold DMI to Canadian replicator Cinram in early 1997—the alleged infringement took place while Quixote owned DMI, according to Rosen. Consequently, the settlement to the RIAA was made by Quixote, a Chicago-based manufacturing firm that specializes in highway safety products.

Rosen would not detail the nature of Quixote's infringement. However, she says, "their business practices were really lax, and it became a well-known plant for pirates to place illegal orders. You'd be amazed at the kinds of orders that are submitted and accepted for replication at these plants—things that have no artist listings on the CDs; orders shipped on spindles (Continued on page 92)



Top 5 album in ten countries, including four that don't speak English.



MUSIC TELE

Windham Hill, Renegade Ink Deal

BY CHUCK TAYLOR

NEW YORK—The Windham Hill Group has formed an alliance with Renegade Productions, creating a joint venture to be headed by smooth jazz/AC pianist Jim Brickman, a Windham Hill artist, and his manager, David Pringle.

The deal allows for projects initiated, recorded, and produced by Brickman through Renegade to be released through Windham Hill, which will provide distribution, marketing, and promotional support.

Renegade intends to issue as many as four projects within the next year or so, beginning with the July 14 release of "Visions Of Love," a collection of 12 songs featuring Brickman with 14 vocal and instrumental collaborators. Featured artists include Peabo Bryson, Dave Koz, Janis Ian, and Stephen Bishop.

The idea behind the agreement stems from Brickman's success with adding vocals to his own piano-driven compositions. In the last year, "Valentine," featuring vocals from Martina McBride, and "The Gift" with vocals from Colin Ray and Susan Ashton, both reached No. 3 on Billboard's Adult Contemporary chart. Each song crossed to the Hot

100 Airplay and Hot Country Singles & Tracks charts as well.

"The last 14 months for Jim have been like a Cinderella story," says Windham Hill Group president Steve Vining. "He's just busted out of nowhere. Given our relationship and our mutual respect for each other's strengths—his songwriting and producing and our distribution and marketing support—we suggested he start thinking about producing hit vocals for an adult audience."



BRICKMAN

Adds Brickman, "I've always been a songwriter first who happens to play piano. With the success of 'Valentine' and 'The Gift,' it made me realize that a lot of people want to hear this kind of music. There's so much music out there that's negative and a little angry sometimes. We're trying to bring a little more hope and positive energy to the music."

"When we first started, the record companies were all convinced that adults don't buy records, and they were hesitant to sign artists that appeal to adults," says Pringle. "We

found that they only buy the records they really want. Jim connects with so many people through simple melody. Now he's transforming these melodies with words."

The visibility of "Visions Of Love" was magnified by the simultaneous May 19 release of three singles to different radio formats. "After All These Years," a duet with vocalist Anne Cochran, is being worked at AC radio, while "Partners In Crime," featuring saxophonist Koz, has gone to smooth jazz stations. Bryson's self-penned "My Heart Belongs To You" has been released to adult R&B outlets.

The three remaining Windham Hill/Renegade projects in this first phase of the alliance will likely repeat the compilation nature of "Visions Of Love," according to Brickman. "We've already seen that there's a market for these kinds of vocal cuts, and it's something we really believe in," he says. "We've seen that AC really does sell records."

"Plus, the idea of a compilation is a really strong one," he adds. "There are so many soundtracks out there that are doing well. There's an appeal to the consumer for a little variety. That's just what we're hoping to accomplish."

U.K. Rights Group Issues Manifesto Agenda Set For Composers, Songwriters, And Publishers

BY JEFF CLARK-MEADS

LONDON—A new voice for British music has spoken aloud for the first time.

British Music Rights (BMR), an organization that represents composers, songwriters, and publishers, launched its manifesto here May 27 with a call for government help in fighting piracy, protecting rights in the digital arena, and support in preserving the level of music teaching in schools.

BMR is the umbrella body for the Music Publishers Assn., the Alliance of Composers Organisations, and authors' collecting body the Music Alliance.

Though BMR has been in existence since September 1996 and has been presenting its case to British and European politicians since its inception, the manifesto is the group's first public declaration of intent.

One of the manifesto's key points is the call for a government working party to examine all areas of rights in relation to the Internet. The document says authors and publishers are eager

to do business via digital systems but need adequate protections in place before they can proceed.

The manifesto also says politicians need to act to halt the erosion of music teaching in schools. BMR argues that an adequate supply of trained teachers is essential to ensure the continuing effectiveness of music education and that such education is the bedrock of the U.K.'s musical success, the organization states.

Asked how the organization will fit with the British Phonographic Industry, the labels' body, BMR director general Nanette Rigg says there is a large amount of common ground between the two groups. Nonetheless, she contends that it is vital that composers and publishers have their own voice in the political and public arena.

"Creativity has to be valued and nurtured," says Rigg. "The creators and publishers of music have to be the spokespeople for the music industry because they are the people with whom it all starts."



Mister Jones, We Presume. Producer/songwriter Ali "Dee" Theodore and his band Mister Jones recently signed a recording contract with A&M Records. Their debut album, "Hail Mary," is slated for an August release and fuses hip-hop rhythms with guitar-driven melodies. Pictured, from left, are Louis Levin, band co-manager, Louis Levin Management; Julie Levine, band co-manager, Louis Levin Management; Theodore; Al Cafaro, chairman/CEO, A&M Records; and Lauren Zelisko, director of A&R at A&M.

Panasonic Has Olympics For DVD

BY SETH GOLDSTEIN

NEW YORK—Panasonic DVD Publishing, a unit of Panasonic Interactive Media, has gold-medal programming for its first release.

On June 8, DVD Publishing delivers a four-disc series, "The CBS Nagano '98 Winter Olympics," with prices starting at \$21.95 per title. A fifth gift-set package, consisting of the four DVDs, arrives at the same time, its price still undetermined, says Peter Rosenthal, director of DVD software.

Panasonic is a rarity among manufacturers of DVD players. Except for Sony, no others have entered the programming side of the business.

Rosenthal, formerly CFO of Tribeca Productions who moved to Panasonic Interactive headquarters

in Santa Clara, Calif., about three months ago, expects to put plenty of distance between him and putative pursuers. "I've been brought in to set this up and oversee it," he adds.

His timetable indicates that DVD Publishing will have more to market in 1998. "Our targets are somewhere in the neighborhood of 50 to 75 [stock-keeping units] out this year." Already in negotiations, DVD Publishing should have "everything from sports titles to special interest, television, education, movies, and general entertainment," Rosenthal says. "We ought to have two or three things within the next month."

DVD Publishing currently is "laying the groundwork" for its own distribution, according to Rosenthal,

tying where possible into the Panasonic Interactive sales network. His priority was to get the time-sensitive "Nagano" out as quickly as possible, so Rosenthal chose distributor Ingram Entertainment to field the discs. "It's a one-off deal," he says.

The series, an enhanced-for-DVD version of the CBS Video cassettes released earlier, focuses on men's and women's hockey, Olympics highlights, exhibition skating, and competition skating. Rights were acquired from CBS Sports and the U.S. Olympics Committee.

Much of the action was shot on Panasonic equipment in the International Broadcast Center in Nagano, Japan. Panasonic was a world sponsor of the XVII Winter Games.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Virgin Records in Los Angeles names Paul Stewart senior VP of A&R/urban and promotes Brenda Walker to senior director of artist development and Brad Fox to artist development manager. They were, respectively, founder/CEO of Power Move Productions, director of A&R, and artist development coordinator.

Arista Records in New York appoints Sheila Coates VP of urban marketing. She was VP of marketing at Epic Records.

Warner Music Group in Burbank, Calif., names JoAnn Ashman senior VP of information technology. She was VP of sales and services at Pebblesoft Learning.

MCA Records names Wendy Goldstein senior VP of A&R in New York and promotes Jeff Davis to national director of East Coast



STEWART



WALKER



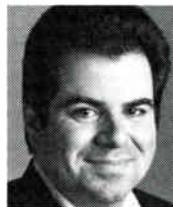
COATES



ASHMAN



GOLDSTEIN



CARDILLO



ARONIS



MA

promotion in Atlanta. They were, respectively, senior A&R at Geffen Records and Atlanta regional promotion manager.

Jim Cardillo is appointed VP of A&R at Velvel Records in New York. He was VP of A&R/marketing at Warner/Chappell Music.

Mercury Records in New York promotes Maria Aronis to senior director of national pop promotion. She was director of promotion and marketing.

Gee Street Records in New York

names Maria Ma senior director of marketing. She was a rep at the Milarepa Fund.

Elektra Entertainment Group in New York promotes Anne Kristoff and Michelle Gutenstein to senior directors of press and artist development. They were directors of press and artist development.

RCA Records appoints Shari Segalini senior director of single sales and merchandising in New York, Dave Remedi senior director of sales/national accounts in

Chicago, Pamela Murphy director of publicity in New York, Michael Bowles director of urban sales in New York, Mike Del Tufo regional label director/sales in New York, Mary Buzard regional label director/sales, Mid-central area, in Detroit, Roger Widynowski publicity assistant in Los Angeles, and Stuart Goldberg manager of tour marketing in New York. They were, respectively, director of single sales at RCA, regional label director at RCA, a publicist at

Schock Inc., associate director of retail sales at RCA, East Coast sales manager at Relativity, Detroit local marketing coordinator at A&M Records, a press department intern at RCA, and Florida local promotion manager at A&M.

Troubadour Records Ltd. in Vancouver promotes Paul Ryan to VP and Nicole Jackson to director of music operations. They were, respectively, director and office manager.

By age 25, she helped five artists go platinum – including herself.



MUSIC TELEVISION

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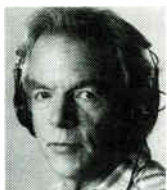
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Gray, Bogosian Speak Up

Veteran Artists Make First Forays On CD

BY BRADLEY BAMBARGER
NEW YORK—Spalding Gray and Eric Bogosian are both notable New York performance artists who have excelled in the realm of spoken word, although the communion between the two's work is like that of apples and oranges.

But Gray and Bogosian do share the fact that, surprisingly enough, neither of them has taken advantage of CD—until now. Gray's debut disc, "It's A Slippery Slope," came out May 19 on Mercury Records, and Bogosian's album, "Pounding Nails In The Floor With My Forehead,"



GRAY



BOGOSIAN

is due June 9 via the Blackbird Recording Co./Sire Records Group.

"It's A Slippery Slope" features a version of the ski-fixated monologue that Gray toured widely (including a residency at New York's Lincoln Center) and published as a Farrar, Straus & Giroux paperback last year. He recorded the album with producer/project catalyst James Taylor in a Martha's Vineyard studio and live in Pittsburgh.

"It's A Slippery Slope" marks a departure for Gray, the author of such crowd-pleasing first-person (Continued on page 16)

Italy's Nek A Latino Success Story

BY JOHN LANNERT and MARK DEZZANI

Italian singing sensation Nek is making inroads into Latin markets. Learning Spanish and recording in that language has helped the multi-platinum singer/songwriter earn gold discs in Latin America, and he returned in May for an introduction to Brazil and to consolidate his Mexican sales of almost 100,000.

Meanwhile, WEA Italy is gearing up for the domestic release of his second album for the label, "In Due" (In Two), at the start of June.

Nek has already broken out beyond his domestic popularity (Global Music Pulse, Billboard, Feb. 28). The singer's advances have been made on the back of a catchy, lost-love ballad, the single "Laura Non C'è" (Laura Is Not There), leading new fans to discover his WEA Italy album, "Lei, Gli Amici E Tutto Il Resto" (Her, Her Friends, And The Others).



NEK

Nek, whose real name is Filippo Neviani, previously recorded three albums for the now-dissolved, state-owned label Fonit Cetra before being signed by WEA in 1995. His debut album for that label has sold more than 550,000 copies in Italy, making it more than five times platinum (100,000 units).

He has sold almost as many copies internationally. "When I switched

labels, I changed my musical style from traditional Italian pop to a more Anglo pop/rock sound," Nek says. He adds that the change was a way of purging what he saw as his previous inexperience and asserting his musical identity.

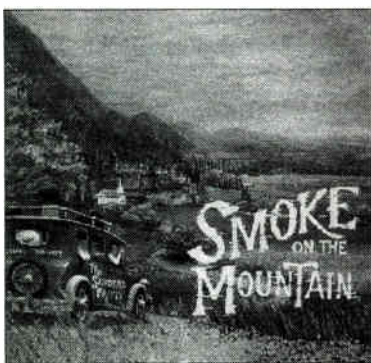
In picking up the pieces of Nek's early career, WEA had to overcome media prejudice about his anti-abortion song "In Te" (In You), which was performed at the 1994 San Remo Song Festival. "Although the media had widely derided Nek for the politics of that song, the fact that he was performing live shows to an enthusiastic crowd of 150,000 in Rimini [Italy] told me that the punters were right and the media had got it wrong," says WEA Italy A&R director Tino Silvestri.

WEA Italy managing director Massimo Guilliani concurred immediately with Silvestri's suggestion to sign Nek. "Despite industry doubts (Continued on page 91)

Daywind Releasing Score To 'Smoke' Musical

BY DEBORAH EVANS PRICE
NASHVILLE—With the June 15 release of "Smoke On The Mountain," Daywind Music Group becomes the first Christian music label to release an album of songs from a long-running New York musical. The album's release coincides with the June reopening of the musical production at Lamb's Theatre in Times Square.

Written by Connie Ray and conceived by Alan Bailey, "Smoke On The Mountain" is a musical comedy about a family performing Southern gospel music in the '30s. The musical was launched eight years ago and has since run more than 500 performances nationwide. According to Samuel French Publishers, it's the second-most-performed show in American regional theater, behind "Pump Boys And Dinettes."



The show's producer, Carolyn Rossi Copeland, wanted an album to accompany the show's reopening and approached Cindy Dupree of the New York-based Dupree Co. to recommend a Nashville label.

"I went to Cindy," Copeland recalls, "and said, 'I'm going to remount this

show in New York. It's been around the country for eight years, and we've never had an album. Do you think you could find somebody in Nashville who would like to produce this album? It's crossover music that's not just Broadway music. It's old traditional hymns and songs that are great Southern, country gospel music.'"

Dupree contacted Daywind, a Hendersonville, Tenn., label known predominantly for releasing Southern gospel, bluegrass, and inspirational product with a roster that includes Sandra Payne, the Steeles, Gold City, the Lewis Family, Greater Vision, and Brian Free & Assurance. Dupree met with Daywind Music Group VP Ed Leonard, and they decided to work together on the project.

The album will feature Dionne (Continued on page 91)

Eddie Blazonczyk Is Still Shakin' On Bel-Aire Set

BY JIM BESSMAN

NEW YORK—Premier Chicago-style polka act Eddie Blazonczyk's Versatones are poised to take their brand of polka—and perhaps the entire genre—to a broader base.

The group will release its 51st album, "Shakin'—Not Stirred," July 4, in time for Blazonczyk's annual five-day Polka Fireworks festival at Seven Springs Resort in Champion, Pa. But while the album, on Blazonczyk's self-manufactured and self-distributed Bel-Aire Records, will initially target the limited traditional polka marketplace, it stands to benefit from



THE VERSATONES

Blazonczyk's increasing exposure beyond that base.

This is due largely to the suburban Chicago bandleader's continuing licensing relationship with Cleveland International, which last (Continued on page 91)

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• Already multi-platinum, platinum or gold in Australia, Spain, Ireland, Denmark, New Zealand, Singapore, UK, Japan, Malaysia, Indonesia, Sweden

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• The follow-up to the 2 million selling debut FORGIVEN, NOT FORGOTTEN

• See them on the TODAY show on June 12

• "Dreams" already on WTMX/Chicago

• U.S. mini tour:
6/13 New York City
6/17 Washington, DC
6/20 Chicago
6/28 San Jose
6/29 Los Angeles



Rancid's 'Life' Could Revive Epitaph

Pop/Punk Vets Call On Several Guests For 'Wolves' Follow-Up

BY CRAIG ROSEN

LOS ANGELES—When the major labels were heavily courting punk powerhouse Rancid in late 1994, one of the reasons the foursome opted to stay at the independent Epitaph label



RANCID

was the support of label president/founder Brett Gurewitz.

More than three years later, Gurewitz—who handed over the reigns of the label while battling a substance abuse problem—is out of the picture. Nonetheless, Rancid and new Epitaph president Andy Kaulkin are gung-ho about the band's "Life Won't Wait," due June 30.

"As long as he's doing well, that's all that really matters to us," guitarist/vocalist Lars Frederiksen says of Gurewitz. "And he's doing well."

Mexico's Diverse Plastilina Mosh Makes Its Capitol Bow

BY CARRIE BORZILLO

LOS ANGELES—Mexico's answer to the Beastie Boys has arrived, and its name is Plastilina Mosh.

Mixing hip-hop beats with rock, jazz, and lounge music and offbeat lyrics à la Beck, the Monterrey, Mexico, duo of Alejandro Rosso and Jonas are giving *rock en español* a new meaning with its debut album, "Aquamosh," due June 30 on Capitol.

"This is a band that doesn't adhere to any geographical restrictions," says Kim Buie, VP of A&R at Capitol (U.S.). "They are from Mexico, but there are several languages [Spanish, English, French, and Japanese] on the record and several stylistic influences, including their own heritage. But they don't limit themselves to just that."

The band's influences are indeed wide-ranging. Before forming Plastilina Mosh in 1996, Jonas played in punk bands, and Rosso had a loungey instrumental jazz project. Rosso grew up on such jazz greats as Thelonious Monk but also listened to everything from the Velvet Underground to Patsy Cline to Burt Bacharach, while Jonas says he's influenced by Nirvana, Beck, the Beastie Boys, and Pizzicato Five.

"In a way it's like 'opposites attract,' but despite that, we are really different in character and in influences; we have the same musical concept," says Rosso. "There are some things on the album that

With Gurewitz's departure and Offspring's 1996 defection to Columbia, it would appear that there's pressure on Rancid and Epitaph to deliver an album that will help revive the label's declining fortunes (Billboard, Nov. 29, 1997).

"That seems to be the question of the month," says Frederiksen. "Once you start intellectualizing about the pressure and things like that, that's when you become stale and regurgitate the old shit."

On "Life Won't Wait," Rancid is anything but stale. Says Kaulkin, "It's an amazing record that shows a lot of growth for the band artistically. It's the best thing they've ever done." To back his belief in the album, Kaulkin says Epitaph will ship 400,000 copies of "Life Won't Wait," the biggest initial shipment of any album in the label's history.

Frederiksen is also feeling confident. "It's our favorite record to date and the best one we have ever done by far," he says.

Such boasting would seem empty save for the fact that Rancid, which many initially dismissed as a mere punk copyist, enjoyed critical acclaim and commercial success with 1995's

"... And Out Come The Wolves." The album, which reached No. 45 on The Billboard 200, sold more than 662,000 units, according to SoundScan, and earned comparisons to the Clash classic "London Calling."

If "Wolves" was Rancid's "London Calling," it's tempting to compare "Life Won't Wait" to the Clash's "Sandinista!"—the group even mentions the name of the Nicaraguan revolutionaries in the rockabilly-inflected "Lady Liberty."

"Life," like "Sandinista!," features
(Continued on page 17)



God At The Roxy. 1500/A&M act God Lives Underwater takes a break following a gig at the Roxy in Los Angeles. Shown, from left, are Kelly Scott of the band Failure; God Lives Underwater's Andrew McGee and Jeff Turzo; 1500 Records co-founder Philip Blaine; God Lives Underwater's David Reilly; A&M senior director of alternative promotion Max Tolkoff; A&M local promotion rep Buddy Deal, and God Lives Underwater's Scott Garrett.

A Short-List Of Notable New Releases; Buena Vista Social Club Comes To NYC

IT SHOULD COME AS no surprise that much of my day (but not as much as I'd like) is spent listening to tapes and CDs. Here's a random sampling of what has come across my desk:

Home Grown, "Act Your Age," Outpost Recordings (out Tuesday [2]): The press material describes this SoCal quartet as a cross between the **Beach Boys** and **NOFX**. Can't say we hear much of either here. To our ears, this is a blending of **Green Day** and **Weezer**, with a kick of ska thrown in. Fun, immensely catchy, peppy stuff (especially "She's Anti," one of those quasi-novelty songs that with the proper clip could be propelled by video play). **Adam Lohrbach's** vocals are ingratiating upon repeated listenings. Success will depend upon whether kids having room for one more record like this in their collection.

Sister Soleil, "Solarium," Universal (July 14): The label debut from this Chicago group fronted by **Stella Katsoudas** ranges from mesmerizing to pretentious. Dance beats and Katsoudas' trancelike vocals, which are by turns redolent of **Madonna** or **Sinéad O'Connor**, as on "Chair," often make the project compelling, as do "Blind" (which features backing vocals from **Peter Gabriel**) and the wrenching "Little Girl." On the other hand, tracks like "AOL," which features rapping, and "Liar" are totally expendable. A mixed bag if there ever was one.

Flick, "The Perfect Kellulight," Facility/Columbia (June 30): The title says it all, doesn't it? Just kidding, what the hell is a Kellulight? Similar to its name, this album is kind of muddy and indecipherable. That's not to say it doesn't have its moments. Helmed by teen brothers **Oran** and **Trevor Thornton**, Flick mines rock territory that ranges from the dreamy, electric guitar-laden "Electric Pear" to the dreamy, electric guitar-laden "Radio Song." Because of that similarity, it's easy to glide through the whole record without realizing the songs have even changed. Interesting not necessarily for what's here, but for what might develop.

Arnold, "Hillside," Creation/Columbia (July 7): As the album opens with the moody "Fleas Don't Fly," these British lads seem to have listened to way too much **Pink Floyd**. Luckily, the music veers into a number of other directions, like the airy, spare title track or the '60s-ish "Fishsounds" or the **Radiohead**-like "Windsor Park." A nice effort.

Cowboy Junkies, "Miles From Our Home," Geffen (June 30): For years, the Cowboy Junkies have been the aural equivalent of **Sleepy Time Tea** for me. Either they've changed or I've gotten used to their languorous appeal. While the band will never meet anyone's definition of perky, the title track (and first single) is a toe-

tapper, worthy of much airplay, similar to 1996's "Common Disaster." Rocker "Hollow As A Bone" has true bite. Even the slow songs have a verve that the band has not previously possessed.

STUFF: Grammy winner **Buena Vista Social Club** will play its only U.S. date July 1 at New York's Carnegie Hall. The collection of Cuban musicians, led by **Ry Cooder**, has performed only one other live date, in April in Amsterdam... With rumors swirling that he's left his post as VP of A&R at Atlantic to become a consultant, **Tim Sommer** says not so fast. "No agreement has been reached yet," he says. "I'm delighted to be making quality records for Atlantic and hope to continue to do so." Sommer is at work on new **Hootie & the Blowfish** and **Duncan Sheik** records...

What would Jerry say? **Grateful Dead** tape archivist **Dick Latvala** and Dead roadie **Steve Parish** will appear on the QVC Shopping Network on Friday (5) to flog "Dick's Picks #11," the latest in Latvala's ongoing series of Dead music... **Bauhaus**, those goth groovesters of yore, is reuniting for two shows, July 10-11 at Los Angeles' Palladium Theater. The performances, which are being taped for possible release, will feature original members **Daniel Ash**, **Peter Murphy**, **David J**, and **Kevin Haskins**.

CONTINENTAL DRIFT UPDATE: **Tripping Daisy**, the Dallas band who was one of the first acts ever featured in Continental Drift five years ago, will release its third Island Records album, "Jesus Hits Like The Atom Bomb," July 7... On a sad note, **Blix Street Records** has released "Songbird," a posthumous release by **Eva Cassidy**, a Washington, D.C.-based singer who swept the Washington Area Music Awards a few years ago, following her death from cancer. Cassidy had a tremendously pleasing clear voice that undoubtedly would have reached millions, if not for her all-too-early departure. **Blix Street** is based in North Hollywood, Calif.

UP AND COMERS: **Roz Winter** and **Steve Gaspar** are the winners of the John Lennon Songwriting Contest. The pair's song "Healer Of Hearts" will be recorded by **BeBe Winans** and will also be featured in an episode of "Touched By An Angel"... As the winner of **Lilith Fair's Acoustic Talent Search** in New York, **Eden White**, music director of off-Broadway's "School House Rock Live!" will appear at the festival's Jones Beach date in Wantagh, N.Y.

CORRECTION: **Kim Fox** is on DreamWorks, not Geffen, as stated here last issue.



PLASTILINA MOSH

are more Jonas' mood and some that I put more input into." Because of the album's stylistic diversity, the duo looked for producers who could make the tracks

gel as one cohesive unit, ultimately co-producing the project with **Tom Rothrock** and **Rob Schnapf** (Beck, Foo Fighters, Elliott Smith). "They really made it sound like a solid album," adds Jonas.

"Aquamosh" was released Feb. 24 in Mexico on Tombola Recordings/EMI Mexico. It includes additional production by **Nickelbag** artist **Sukia**, Mexico City's Grammy-nominated **Café Tacuba**, and **Jason Roberts** of **Cypress Hill**. It has sold approximately 100,000 copies in the duo's native country, which constitutes a gold record there. The track "Mr. P Mosh" has held the No. 1 spot on MTV Latin America for seven weeks.

(Continued on page 14)



by Melinda Newman

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Newsboys' New Release On Star Song A True Group Effort

BY DEBORAH EVANS PRICE

NASHVILLE—With the departure of lead vocalist John James and the absence of producer Steve Taylor, consumers and industry insiders alike will be looking closely at the Newsboys' new *Star Song*/Virgin release, "Step Up To The Microphone," to see how the band survived the changes and ensuing challenges.

Drummer Peter Furler came out from behind the kit to take over as front man as well as to assume all

the producer's responsibilities on the new release, available worldwide June 30. The band wrote all the songs together, working extensively in Furler's home studio.

"This album is more a band album than ever before," says *Star Song*'s VP of artist development, Mark Campbell. "It was really a group effort that caused them to pull together and get the best out of everybody. They had something to prove . . . and they certainly stepped up and did it."

The Newsboys are Furler, guitarist Jody Davis, bassist Phil Joel, keyboardist Jeff Frankenstein, and drummer Duncan Phillips. "We all stepped up and took on a whole lot more. Each person has taken on different responsibilities in different areas," says Joel, who helped Furler out by taking a larger role on vocals.

"I can't say it was a shock that James moved on, so it didn't rock the boat immensely. Peter has a great voice," continues Joel. "He's had to take on being a front man,

and he's doing a great job."

Furler and Joel say that James left to pursue other interests and that there are no hard feelings. The other big shift in the Newsboys' sound comes from the absence of producer Taylor, whose time has recently been taken up with launching his own label, Squint Entertainment. "Peter really stretched us," Joel says. "I'm pleased with the honesty of the record. Most of the songs stem from conversations we've had on the bus about issues in our lives."

"There were a lot of challenges going into this record," Furler adds, "but I think that made us more creative . . . I'm really proud of the album lyrically. It's really a very personal record."

"It's a great album. I like it a lot," says Glenn Herman, manager of merchandising services for the San Luis Obispo, Calif.-based Parable Group, which includes 330 Christian retailers in North America. "I think that there were a lot of people questioning whether this album would really measure up . . . I think they've matched and surpassed [their previous efforts]. They've done a fantastic job."

Herman thinks the album will appeal to longtime fans who expect certain things from the Newsboys, but it will also throw listeners a few curves. "You can hear some of where they were before, and just a step up," he says. "But on certain songs, there's an element that's new to the Newsboys."

Phil Fox, Virgin director of product management, thinks the project will also have strong appeal to mainstream consumers. "They've written a wonderful record," he says, "and we're fortunate enough to be able to service it into our world."

Star Song began promoting the album with the April 21 release of a CD maxi-single to Christian retail that contained "Entertaining Angels," the first single to Christian radio; remixes of previous hits "Shine" (renamed "Shine 2000") and "Not Ashamed"; and an unfinished track from the forthcoming album. The piece retailed for \$6.99/CD and \$2.99/cassette and included a coupon good for \$4 off the album.

According to Campbell, the label is also courting church youth pastors. "We sent 35,000 youth pastors a taste of the album with this [CD maxi-single]," he says. "Everything we've done is driving toward that June 30 release date to try to get the album to explode on that day. Also, we really believe if we reach the kids while they're still in school, there'll be a buzz throughout high schools and colleges [saying,] 'Remember, this summer we've got to go to the store June 30 and get the Newsboys record.'"

The band will be on tour this fall, performing 60 dates between September and December. The label is utilizing Inter'linc, a Nashville organization that deals with church

youth groups, and Teen Mania, a Dallas-based organization that coordinates short-term mission trips for Christian teenagers. From January through May, the Newsboys performed at numerous Teen Mania weekend events.

"Step Up To The Microphone" is being distributed to the Christian retail market through EMI Christian Music Group's Chordant Distribution and to the mainstream through EMI Music Distribution. Christian retail outlets are receiving "party kits" to promote the project, and they include T-shirts, posters, pictures, and merchandising materials to create displays. Campbell estimates 250 stores will participate. He says that for the release week the label plans special promotional events in 20 markets, combining radio and retail. The Newsboys will also be appearing in



NEWSBOYS

certain markets the first two weeks the record is out. The band will be headlining the annual Creation Fest, held near Mount Union, Pa., the weekend before street date.

Virgin is putting a major push behind the Newsboys. "We know we already have a large fan base out there, and we just have to capitalize on where that fan base is," says Fox. "As radio stations in the secular market are playing the record, we plan to let that direct other portions of our campaign, such as consumer ads and additional retail placement."

The single, "Woo Hoo," will go to mainstream radio June 16. According to Fox, Virgin will promote the single to top 40, rock, alternative, hot AC, and modern AC stations. The label plans to take the band on a radio promo tour and also will have the Newsboys playing in mainstream rock clubs. Fox says the Newsboys will get the same treatment Virgin provides any new band it is trying to break, but he adds that the label is sympathetic to the needs of its core Christian audience.

"We also plan to have fairly extensive price and positioning at retail," says Fox. "We're looking at larger retailers like Musicland and Camelot and mass merchants like Kmart and Wal-Mart."

The Newsboys are managed by Franklin, Tenn.-based First Company Management and booked by Vanguard Entertainment. Their fall tour will also feature Third Day and the Waiting.

MEXICO'S DIVERSE PLASTILINA MOSH MAKES ITS CAPITOL BOW

(Continued from page 12)

using the act in newspaper and magazine advertisements in Mexico.

Camilo Lara, A&R manager for Tombola/EMI Mexico, says the key contributor to *Plastilina Mosh*'s success was the support of MTV Latin America. Lara notes that the starring role of soft-porn actress Lyn May in the "Mr. P Mosh" video helped attract the video network's interest.

Capitol, in conjunction with EMI Latin's marketing department, is hoping to mirror EMI Mexico's success in the U.S. with an onslaught of marketing tactics, which last year began with simple word-of-mouth methods and sending the tape to industry tastemakers like the Dust Brothers.

The Dust Brothers wanted to produce the album but couldn't due to time constraints, so they suggested Sukia. Still, the duo's familiar name—and the names of Rothrock and Schnapf—are partially responsible for getting people in the U.S. to initially notice *Plastilina Mosh*, which is managed by Dave Lumian and Laurel Stearns of Twist Management. Other notable guests on the album include Beck drummer Joey Waronker and French singer April March.

Capitol is already off to a healthy start in the U.S. The setup single

for modern rock radio—the Spanish-language "Mr. P Mosh," which was serviced in March on the promotional four-song EP "Hecho En Mexico" to indie retailers, small chains, and college radio—has been played on the influential modern rock stations KROQ Los Angeles and XTRA-FM (91X) San Diego. Its video has aired on the M2 network and on MTV's "120 Minutes" and the now-defunct "Indie Outing." In addition, in April ESPN2 aired the clip for the first official U.S. single, the English-language, harmonica-driven "Monster Truck."

On KROQ, afternoon drive jock Jed the Fish chose "Mr. P Mosh" as his "Catch Of The Day" three times in April and aired it on his Westwood One syndicated countdown show "Out Of Order" and weekends on KROQ. 91X's music director/night jock, Chris Muckley, also gave the song some special attention as "Muckley's New Toy" for one week in April.

With their high Hispanic populations, the Los Angeles and San Diego markets are a natural for a Mexican rock band. Yet Muckley adds that *Plastilina Mosh* isn't just for Hispanic fans.

"I think anyone who's open-minded about music, who doesn't mind crossing the language barrier, will like this," says Muckley.

"They have something people will want to hear."

Jed the Fish echoes that thought but adds that Hispanic audiences are definitely a part of the mix. "[Hispanics] don't have alternative music they can call their own," says Jed, "and finally here's a band from Mexico that fits at alternative radio."

The band is also getting added exposure in the U.S. through the shoe manufacturer Dr. Marten, maker of Doc Martens. The company is distributing 400,000 copies of a sampler CD to participating Doc Martens retailers through June. The CDs are given to people who purchase the company's footwear. "Monster Truck," which will be serviced to modern rock radio in August, is included on the promotional CD.

"There's an awareness for this band that most of my bands don't have," says Phil Costello, senior VP of promotion and marketing at Capitol (U.S.). "They blur the lines, and I think the U.S. market is ready for the lines to be blurred by bands like *Plastilina Mosh* and others who pioneered this route, whether it's Molotov or Los Fabulosos Cadillacs or Café Tacuba."

More awareness will come when the band, which is booked by Pinnacle Entertainment, opens for the critically acclaimed Cornershop June 13 in San Francisco and June 15 in Los Angeles. The rest of the tour, which will include six to 12 shows with Spanish-language bands and some dates with non-Spanish groups, is being planned for July and August, according to Buie, who adds that the U.S. marketing plan is 85% aimed at the Anglo market.

EMI Latin also serviced 3,000 copies of the "Mr. P Mosh" CD single to Latin clubs in May, targeting Los Angeles, New York, Miami, Texas, and Washington, D.C. In March and April, two-song cassettes of "Niño Bomba" and "Mr. P Mosh" were given away at Los Fabulosos Cadillacs tour dates.

"Aquamosh" will be released on EMI in Brazil, Argentina, Chile, and Venezuela in June; it was released in Spain on May 1, according to Lara.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	FleetCenter Boston	May 15-16	\$1,563,121 \$49.50/\$39.50	35,642 two sellouts	Blackstone Entertainment (Don Law Co.)
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Mile High Stadium Denver	May 24	\$1,525,705 \$45/\$20	53,410 sellout	PACE Touring
CRYSTAL METHOD, GREEN DAY, SCOTT WEILAND, FOO FIGHTERS, B-52'S, MIGHTY MIGHTY BOSSTONES, BARENAKED LADIES, EVERCLEAR, WYCLEF JEAN, MARCY PLAYGROUND, SOUL COUGHING, OTHERS	Robert F. Kennedy Memorial Stadium Washington, D.C.	May 23	\$1,492,775 \$25	64,102 sellout	Cellar Door Concerts of D.C. WHFS
GARTH BROOKS TRISHA YEARWOOD	Freedom Hall Coliseum Louisville, Ky.	May 20-23	\$1,456,240 \$20	73,592 four sellouts	Varnell Enterprises
GEORGE STRAIT TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Cougar Stadium Provo, Utah	May 23	\$1,200,630 \$47.40/\$21.50	39,608 sellout	PACE Touring
ERIC CLAPTON	OomeArena, Louisiana Superdome New Orleans	May 20	\$804,525 \$55/\$35	16,915 sellout	Beaver Prods.
ERIC CLAPTON	Compaq Center Houston	May 19	\$705,678 \$61.25/\$51.25	11,819 sellout	Beaver Prods.
JIMMY PAGE & ROBERT PLANT	Ice Palace Tampa, Fla.	May 20	\$521,455 \$45/\$35	12,297 13,000	Beaver Prods.
VAN HALEN KENNY WAYNE SHEPHERD	Coca-Cola Starplex Amphitheatre Dallas	May 16	\$400,825 \$39/\$22.50/\$10	13,789 14,000	Universal Concerts
VAN HALEN KENNY WAYNE SHEPHERD	FleetCenter Boston	May 21	\$363,730 \$35/\$25	12,073 15,000	Blackstone Entertainment (Don Law Co.)

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QUESTIONS TO ASK ABOUT CUSTOMER SERVICE

(Continued from page 4)

viewed, what criteria are followed? Does your company have a "vision?" Do employees know this vision, and do they care about it and participate in it?

Are specific, measurable results required and communicated in a way that encourages and empowers people? Do your employees actually know what you think their job is? What do they think it is?

Is your job fun? If not now, was it ever? When did it change? What would be possible if it were fun for you and others?

What steps have you taken, if any, to create your company's future? What is the difference between a company that thrives and one that survives?

What do your customers want and need? How do you know this? When was the last time you asked?

When was the last time you related to your own environment as a customer? Would you shop there if it

wasn't yours?

What needs and wants do you have when you go shopping? How often are they met? What's the experience like when they are? When they're not?

How much is the way your store is set up a reflection of your personal musical taste? Does it match the customers' tastes, wants, and needs? Do you know or care?

Do your employees' presentations match the commitment (if any) your company has to serving customers?

When was the last time you thanked somebody and really meant it? When was the last time someone thanked you and you knew they really meant it?

Providing great service to the end customer—the consumer—is more than a kindness. It is smart business. And even as the overall business picture brightens, the U.S. music retail industry would be unwise to forget this very basic lesson.

SPALDING GRAY, ERIC BOGOSIAN SPEAK UP ON CD

(Continued from page 11)

classics as "Swimming To Cambodia" (an Obie-winning work that was also made into a dark-horse hit film by Jonathan Demme), "Terrors Of Pleasure," "Monster In A Box," and "Gray's Anatomy." Performances of the comedic yet deeply personal "It's A Slippery Slope" earned Gray his first hate mail, for its blunt recounting of his breakup with his longtime girlfriend (and collaborator).

"I've always said that I'm a collage artist, working from the scraps of my life," Gray says. "And 'It's A Slippery Slope' is a watershed work for me in that, for better or worse, I admit to the dark side. For the first time, though, I have enemies in my audience."

Bogosian's work has always been about confrontation, albeit in the form of fictional characters that reflect various societal ills. Bogosian's searing play "Talk Radio" was made into a 1988 feature film starring him and directed by Oliver Stone; his recent ensemble drama "subURbia" came out as a Richard Linklater film last year. Recorded live last December at New York's Knitting Factory, "Pounding Nails In The Floor With My Forehead" is the latest in a line of one-man shows that includes "Sex, Drugs & Rock'n'Roll" (available as an MPI video).

"When anything is bothering me—whether it's other people bothering me or me bothering me—it's great to get onstage and blast it out," Bogosian says. "And the solo shows are all about me throwing this shit at the audience and seeing how they react. But laughter really does help defuse the frustration of life."

While Bogosian's attitude is punk rock compared with Gray's old-school SoHo approach, it is Gray who is often the more improvisational and revealing. Bogosian's material is thoroughly composed despite its verve, and "it's definitely not me up there," he says. "It's like a rock show." Gray's work is by its nature confessional, and "even after a piece has been put in print," he says, "it evolves as my life evolves."

The essence of Gray's art touched Taylor, who sees "It's A Slippery Slope" as a piece about coping with change. And he was impressed with its execution. "Spalding doesn't read that stuff," Taylor says. "There's a couple of notes, but it's basically coming out of his head. It's amazing to see. I learned a lot from him."

Gray performs "It's A Slippery Slope" May 29-30 at Minneapolis' Guthrie Theater; the new CD and audiobook cassette will be sold there and at the Tribeca Performing Arts Center in New York, where he performs June 11-12. Beyond the theater, Gray appears in high-profile ad campaigns for Rockport, Virgin Atlantic Airways, and Coach.

Both Gray's and Bogosian's faces are also familiar via Hollywood. Gray has been featured in such films as "The Killing Fields" and "King Of The Hill," and he has had a recurring role on the TV show "The Nanny." Bogosian starred in "Under Siege 2" and is featured in the HBO movie "A Bright Shining Lie." Regarding the written word, Gray's novel "Impossi-

ble Vacation" was published by Knopf and his monologues by various publishers, with a future hardback due from Farrar, Straus & Giroux. All of Bogosian's plays and solo texts are available from Theatre Communications Group, and he just inked a deal with Simon & Schuster for a fiction work.

The broad backgrounds of Gray and Bogosian make their work tailor-made for the culturally aware customers at Borders Books & Music, according to buyer Brian McClemons. "We're in the



TAYLOR

unique position in that we have an audience across the country that's familiar with both Gray's and Bogosian's writing," he says, adding that the chain has a great track record with such titles as Bogosian's screenplay for "subURbia" and Gray's "Monster In A Box" audiobook (Ten Speed Press).

In taking "It's A Slippery Slope" to market, Mercury has gone the literary route, placing a full-page ad in the summer issue of the British quarterly Granta (which has a circulation of 50,000). The label also mailed a postcard advertising the CD (and simultaneously released audiobook) to 16,000 people on a list compiled from Granta and frequent Gray performance spots PS. 122 in New York and the University of California Los Angeles.

The "It's A Slippery Slope" postcard and Granta ad are tagged to Borders, and a listening station program with the chain is in store for June through August. Indie retail will also be key, according to Howard Wulkan, PolyGram Group Distribution's Independent Label Sales national director;

who singles out such outlets as the Nebraska chain Homer's and the Crow's Nest in Chicago.

Mercury's machinery has experience with spoken-word projects, since its Mouth Almighty imprint has released several titles successfully in the field (Billboard, March 28). Issued in December, "Closed On Account Of Rabies: Poems And Tales Of Edgar Allan Poe"—featuring the voices of such icons as Iggy Pop and Christopher Walken—is the most popular Mouth Almighty set, reports Mercury product development director Ken Weinstein. The label has shipped 25,000 units of "Rabies," with some 5,200 sold so far, according to SoundScan.

"Pounding Nails" is the young Blackbird's first spoken-word title. According to the label's director of marketing, Greg Bielawski, Blackbird's tack for the album is not only to spark interest with sniping in Bogosian's strongholds of New York, Los Angeles, Chicago, Boston, and San Francisco but to take advantage of morning radio shows across the country in need of comedy bits. The label is servicing a sampler of some of the disc's more radio-friendly moments to stations of various formats, emphasizing rock.

Bielawski says Blackbird plans retail listening station placement for "Pounding Nails" at such outlets as Tower Records, Barnes & Noble, and Borders in July.

Gray is represented by International Creative Management and Washington Square Arts; Bogosian is represented by the William Morris Agency.

Assistance in preparing this story was provided by Paul Verna and Corina Cristea.

Gray, Bogosian Pick Their Faves

Spalding Gray

- Raymond Carver, "Where I'm Calling From," read by Peter Riegert (Random House, 1989): "'Cathedral' in this book is one of the most beautiful short stories," Gray says. "It's spiritual materialism—God is in the details, in other words. Carver could imply so much with just a few images, and Peter Riegert captures his working-class tone just right. I could listen to it every night."

- John Updike, "Selected Stories," read by the author (Random House, 1985): "Updike takes me back to New England, to my people," Gray says. "He's a genius at articulating the inarticulateness of these WASP families. And it's rare that an author can read his or her own work effectively. I would much rather listen to Alec Guinness read T.S. Eliot's 'Four Quartets' than listen to T.S. Eliot, who is incredibly dry. But Updike has the perfect tone and rhythm for his words."

Eric Bogosian

- Various artists, "The Beat Generation" (Word Beat/Rhino, 1992): "Anything with Lloyd Buckley on it I love," Bogosian says. "He rapped these loony stories about everything from the story of Jesus to stoned trips to the supermarket. It was wild stuff for the '50s. The set also has Jack Kerouac reading with some jazz guys playing behind him, and that's been a big influence on me. The musicality of the words, the beat, is so important. The rhythm of the language can transcend the thing that's being said."

- Robert Klein, "Child Of The '50s" (Rhino, 1973/1990): "Robert Klein is the missing link between Lenny Bruce and Richard Pryor," Bogosian says. "He had a real hip-cat way of laying out a line and was doing riffs on this real New York stuff like junkies and homeless people before anyone. Like Frank Zappa and Mad magazine, Klein was in tune with that darkly funny side of life."

SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

ON CAMPUS: As MTV Films prepares to raise the curtain on its first live-action movie, the collegiate comedy "Dead Man On Campus," expectations are understandably high for the soundtrack, which speaks volumes about popular culture. DreamWorks Records delivers a suitably representative conglomeration of pop and harder-edged songs courtesy of a class of hipsters that includes the **Chemical Brothers**, **Elastica**, **Supergrass** (whose song is the first single, "We Still Need More"), **Blur**, **Soul Coughing**, and **Marilyn Manson**, who performs a cover of **David Bowie's** "Golden Years." (Bowie is having a soundtrack revival of sorts. "Golden Years" marks the second cover of his to grace a soundtrack this season, following the **Wallflowers'** reading of "Heroes" for "Godzilla.")

The "Dead Man On Campus" soundtrack was executive-produced by the **Dust Brothers**, who also contribute a track to the album, due in stores July 21. The duo originally was slated to do all the music for the film, which is being released by Paramount and initially was conceived along darker lines. As the film took on a lighter persona, the Brothers' role segued from music creation to supervision and production. "We changed the focus to be a bit more pop while maintaining the edginess," says **Michael Simpson**.

Much of the comedic turn can be attributed to **Alan Cohn**, who directed MTV's zany series "Pirate TV" and helped create "The Real World"; Cohn makes his theatrical directorial debut with "Dead Man On Campus." "There were intentions to make it a little darker, but as we went along I thought what really needed to come out was the comedy, and the Dust Brothers came along for the ride," Cohn says. Simpson and fellow Dust Brother **John King**, who are currently at work on the soundtrack to "South Park" creators **Trey Parker** and **Matt Stone's** "Orgasmo"—shaded Cohn's pop musical leanings with the inclusion of such up-and-coming acts as **Jonathan Fire Eater** and **Creeper Lagoon**.

Simpson says the duo fulfilled almost its entire wish list for contributing artists with the exceptions of **Beck** and **Snoop Doggy Dogg**.

Cohn says helping out in the song-selection process provided a chance to relive his own dorm days as he pored through boxes of CDs to find the perfect tracks to frame the ensemble cast. "I tried to give each character his own theme. One listens to British pop; one listens to heavier stuff, etc.," he says. "This is a college movie, and when I went to school it was nonstop music. I lived with a guy who listened to heavy jazz, really avant-garde stuff, then the guy down the hall listened to classical. The cacophony of music in college was so tremendous, I really had fun with that and giving each character his own sound."

Cohn got so involved with the music that he even wrote a song for the film that appears on the album as an unlisted track. The so-called "Sperm Song," produced by the Dust Brothers, is sung by one of the vainer students, who proclaims that his words are his sperm. "I knew this character really well and just knew what kind of song to write," Cohn says. And the director is still busy writing. He is creating seven promos for MTV that will spotlight different characters from the movie and is finalizing a few additional music cues for the film.

"In a lot of ways, the most fun part of making the movie was working with people who I am mesmerized by," Cohn says. "Everyone wants to work with the Dust Brothers, and here they are producing my 2½-chord song."

THROUGH THE YEARS: You'd have to be hiding under a rock to miss the fact that Warner Bros. is celebrating its 75th anniversary this year. Now the ripple effect of promotions emanating from Burbank, Calif., is extending to film music by way of a four-CD boxed set from Rhino Entertainment. Due Tuesday (2), the 84-track collection boasts some of the most popular movie music of the 20th century. The highlights, which range from **Barbra Streisand's** "Evergreen" to **Madonna's** "Who's That Girl," are too numerous to list. The set clocks in at more than five hours and boasts an impressive array of Oscar and Grammy winners, as well as a handful of tracks that are making their debut on CD. The set is packaged with an 84-page booklet detailing Warner Bros.' film music history; extensive liner notes, and essays by set co-producer **George Feltenstein** and music historian **Rudy Behlmer**, among others.

On a totally different nostalgia tip, a second album of "Simpsons" music is headed to retail Sept. 1 on Rhino. "Go Simpsonic With The Simpsons" comprises more than 60 tracks of songs, theme and underscore music, and interstitial dialogue and four never-before-heard outtakes, including "We Love To Smoke," a duet from Marge's sisters, Selma and Patty.

PRODUCTION NOTES: Roadrunner Records punk band **Trona** is making an artistic entry into film soundtracks. "Red River," the title track from the group's current album, will be featured in the documentary "Condo Painting," about the life of Chicago painter **George Condo**.

RANCID

(Continued from page 12)

several guest appearances and has the band—Frederiksen, singer/guitarist **Tim Armstrong**, bassist **Matt Freeman**, and drummer **Brett Reed**—delving into a number of musical styles. The group's songs are published by I Want to Go Where the Action Is Music/BMI.

Roddy Radiation, **Lynval Golding**, and **Neville Staples** of the **Specials** lend guitar and vocal support to "Hooligans," a collaboration **Frederiksen** calls "a dream come true."

Also guesting is **Mighty Mighty Bosstones** front man **Dicky Barrett** on "Cash, Culture & Violence."

Others featured include **Hepcat**, an act signed to **Armstrong's** **Hellcat** label, on "Hoover Street," while dancehall artist **Buju Banton** is featured on the old-school ska-flavored title track.

That song and "Hoover Street" were recorded in Jamaica. During the visit, the group had a run-in with local police, who pulled their car over; **Frederiksen** recalls.

"Me and Tim and this guy we call **Rude Boy** were in the car and **Buju** was driving," he says. "They were smoking pot, and **Buju** was so involved in the song 'Life Won't Wait,' he was writing lyrics as he was driving, and he ran a stop sign. But when the cops pulled us over; they recognized him off the bat, because he's kind of like the new **Bob Marley** down there." **Banton** introduced the police officers to the members of **Rancid**, and the police started grooving to the band's music.

"It was one of the strangest things I've ever seen in my life," **Frederiksen** adds. "I thought we were all going to jail, but I guess we had our 'get out of jail free' card—i.e., **Buju Banton**."

As in the past, **Rancid's** promotional push will heavily emphasize touring. The band, now managed by **Gold Mountain's** **John Silva** and booked by **Stormy Shepherd**, is scheduled to travel to Europe for dates in early June and will play the **Warped** tour, beginning June 30, when it returns to the States.

On the radio front, "Bloodclot" is scheduled to go to modern rock and college stations the first week of June, with an accompanying video-clip set to arrive at MTV and other video outlets.

Aside from the traditional outlets, **Kaulkin** says, **Epitaph** will continue to spread the word about **Rancid** in the streets with sniping, direct mail, and E-mail. "Rancid's popularity is not based primarily on hit songs," he says. "It's something that we have built up through the punk rock scene, and they have a very loyal following."

Retailers have also noted this phenomenon. "I've already visited most of the major retailers, and everyone seems to be excited," **Kaulkin** says.

Bob Bell, new-release buyer for the 220-store, **Torrance, Calif.**-based **Wherehouse Entertainment**, shares **Kaulkin's** enthusiasm. "It should be very big," he says. "The last one did well, and **Epitaph** has done a great job of setting this one up. There's certainly a lot of variety on the record—a lot of different sounds on there that I think radio will gravitate toward."

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ERIC BOGOSIAN

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"FERCE AND RIOTOUS! ALTERNATELY
HILARIOUS AND SCARY!" THE NEW YORK TIMES



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	6	11	ALL SAINTS	ALL SAINTS
2	3	9	SYLK-E. FYNE	RAW SYLK
3	NEW		GARY ALLAN	IT WOULD BE YOU
4	NEW		SEAN LENNON	INTO THE SUN
5	4	14	JAGGED EDGE	A JAGGED ERA
6	9	21	SEVENDUST	SEVENDUST
7	5	3	MARK WILLS	WISH YOU WERE HERE
8	8	15	BEENIE MAN	MANY MOODS OF MOSES
9	10	35	ALEJANDRO FERNANDEZ	ME ESTOY ENAMORANDO
10	7	5	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 4
11	15	8	HARVEY DANGER	WHERE HAVE ALL THE MERRYMAKERS GONE?
12	18	5	THE URGE	MASTER OF STYLES
13	NEW		DELIRIOUS	KING OF FOOLS
14	20	21	COAL CHAMBER	COAL CHAMBER
15	16	21	AVALON	A MAZE OF GRACE
16	22	6	RAMMSTEIN	SEHNSUCHT
17	13	14	DAVID KERSH	IF I NEVER STOP LOVING YOU
18	11	45	MICHAEL PETERSON	MICHAEL PETERSON
19	29	6	BLACK LAB	YOUR BODY ABOVE ME
20	17	13	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	INOLVIDABLE
21	14	2	VICTOR MANUELLE	IRONIAS
22	37	3	EVE 6	EVE 6
23	26	6	ELVIS CRESPO	SUAVEMENTE
24	12	4	FUGAZI	END HITS
25	24	31	CHARLIE ZAA	SENTIMIENTOS

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	23	7	ALEJANDRO SANZ	WEA LATINA 20281 (8.98/13.98)	MAS
27	32	59	DAFT PUNK	SOMA 42609*/MIRGIN (10.98/16.98)	HOMEWORK
28	21	54	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
29	28	10	MORCHEEBA	CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM
30	35	30	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
31	31	9	GOD LIVES UNDERWATER	1500 540871*/A&M (8.98 EQ/12.98)	LIFE IN THE SO-CALLED SPACE AGE
32	27	7	KEIKO MATSUI	COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
33	NEW		VOICES OF THEORY	H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
34	25	7	DAVINA LOUD	67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
35	36	30	ROY D. MERCER	CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
36	33	11	JIMMY RAY	EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
37	34	9	CLEDUS T. JUDD	RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
38	40	22	ROY D. MERCER	CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
39	38	15	MONO ECHO	536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
40	49	5	BROTHER CANE	VIRGIN 45561 (10.98/16.98)	WISHPOOL
41	45	6	CLUTCH	COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
42	30	35	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
43	46	38	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98)	SWEET THING
44	RE-ENTRY		MAIRE BRENNAN	WORD 69143/EPIC (10.98 EQ/15.98)	PERFECT TIME
45	19	3	ALLFRUMTHA I	PRIORITY 50588* (10.98/16.98)	ALLFRUMTHA I
46	47	7	JOHN SCOFIELD	VERVE 539979 (16.98 EQ CD)	A GO GO
47	42	7	THE SUICIDE MACHINES	HOLLYWOOD 162060* (8.98 EQ/12.98)	BATTLE HYMNS
48	48	3	7 MILE CRAVE	68043/EPIC (10.98 EQ/16.98)	7 MILE
49	RE-ENTRY		ALANA DAVIS	ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
50	50	39	DIANA KRALL	IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES

POPULAR UPRIISINGS

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

PAC 10: Surfdog/Hollywood act Sprung Monkey continues to light up the Pacific Regional Roundup



In Transit. Sinead Lohan's debut album, "Who Do You Think I Am," was a critical and commercial breakthrough for the artist in her home territory of Ireland and the U.K. Now Interscope is looking to import the singer's success here with the release of her latest effort, "No Mermaid," Aug. 11. Lohan, who will play the Lilith Fair June 19-21 and begins club dates Monday (1), is anticipating playing the new material. "There was such a big gap between recording the two albums that it really feels like I'm beginning all over again," says Lohan. "The new stuff is a brand-new thing, and it represents much better what I'm about now."

top 10, placing at No. 9 this issue with its latest album,

"Mr. Funny Face."

The San Diego-based act is clocking heavy airplay at hometown modern rock outlet XTRA (91X) with its single "Get 'Em Outta Here." Meanwhile, the song is making an impact at stations up and down the Cali coast, including KROQ Los Angeles, KITS San Francisco, and KWOD Sacramento, Calif.

Sprung Monkey begins its tour with Unwritten Law Wednesday (3), followed by dates opening for Jimmie's Chicken Shack. Beginning July 30 in Philadelphia, the band plays 10 dates on the Warped tour.

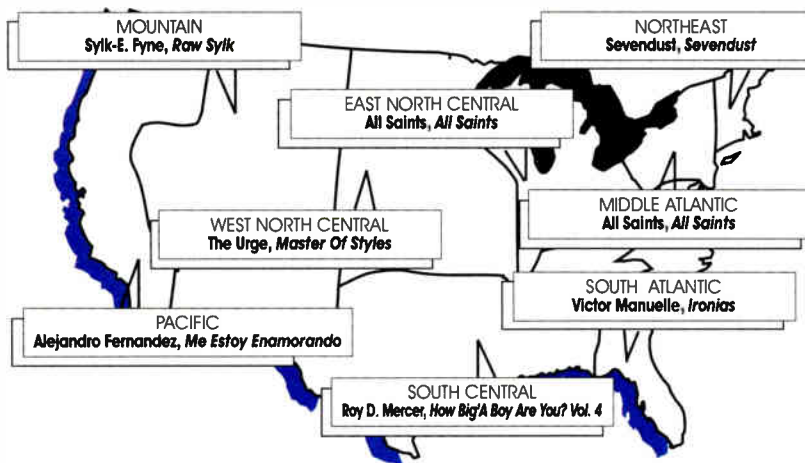
SLOW GROW: Geffen Records has plans to quietly build a new signing, Eugene, Ore.-based singer/songwriter Lael Alderman, throughout the summer.

According to Geffen A&R executive Linc Wheeler, who signed Alderman after hearing his thoughtful debut, "Slow Drag," on indie Red Planet, the artist will spend the remainder of the year working on demos and touring in the Pacific Northwest.



Man Of Stone. Keith Harling continues his run on Country Music Television with a video for "Papa Bear," lensed by "Lois & Clark" star Dean Cain. The track is the first single from his MCA Nashville debut, "Write It In Stone."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
- Sylk-E. Fyne Raw Sylk
 - Rammstein Sehnsucht
 - Gary Allan It Would Be You
 - Mark Wills Wish You Were Here
 - Daft Punk Homework
 - Sevendust Sevendust
 - David Kersh If I Never Stop Loving You
 - Michael Peterson Michael Peterson
 - Alejandro Fernandez Me Estoy Enamorando
 - Alana Davis Blame It On Me

- NORTHEAST**
- Sevendust Sevendust
 - Beenie Man Many Moods Of Moses
 - Derrick Milan And Peter's Rock Mass Choir Over And Over
 - Rammstein Sehnsucht
 - Sean Lennon Into The Sun
 - Harvey Danger Where Have All The Merry-makers Gone?
 - Two Skinny J's Supermercado
 - Coal Chamber Coal Chamber
 - Big Wreck In Loving Memory Of...
 - All Saints All Saints

"There are definitely going to be some songs on the new album from 'Slow Drag,' but [Alderman and band members] are also working on some demos," says Wheeler. "I'm a real fan of that record, but at this point, he's writing a lot of great new songs also. The idea is just to let him develop and get some touring under his belt."

Tentative plans have Alderman, who is managed by Sherman Oaks, Calif.-based Syndicate Management, recording his Geffen debut near the end of the year.

BUBBLING UP: S.O.A.P., the act made up of Danish sisters Heidi and Line Sorenson (Billboard, May 9), is beginning to build a story in the West North Central territory with its self-titled debut on Crave, thanks to

top 40 airplay of its "This Is How We Party" single.

The next single from the act, whose album is certified gold in Denmark (25,000 units), will be "Stand By You." It ships at the end of June.

ROADWORK: Sire act

Guster has been added to the H.O.R.D.E. tour. The band, which is also playing with Widespread Panic and G. Love & Special Sauce this summer in support of its "Goldfly" album, will join



Coming Of Age. Rufus Wainwright, son of Loudon Wainwright III and Kate McGarrigle of the McGarrigle Sisters, was nominated for a Juno at age 14. Years later, the singer/songwriter is living up to his early promise on his self-titled DreamWorks debut. The album was produced by Jon Brion (Aimee Mann, Jellyfish) and features string arrangements by Van Dyke Parks.

H.O.R.D.E. Aug. 28 in Mountain View, Calif.

Epic recording artists the Mayfield Four, whose debut album, "Fallout," was released May 26, will open for Creed through June 19. The band appears Wednesday (3) in Raleigh, N.C.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

TODD SNIDER

Viva Satellite
PRODUCER: John Hampton
MCA 11726

Third album by bluesy rock troubadour Todd Snider, formerly on Jimmy Buffett's MCA-affiliated Margaritaville label, stands out for its sharp writing and its balls-to-the-wall delivery. Sounding at times like a happy marriage between John Hiatt and Mojo Nixon, Snider is at once a serious tunesmith with a knack for memorable melodies and insightful lyrics, and a court jester who loves to explore the tawdry side of life. Highlights of a brilliantly re-recorded album include energetic opener "Rocket Fuel," replacements-reminiscent "Yesterdays And Used To Be's," the Tom Petty-inspired "Out All Night," and the lovely acoustic ballads "Can't Complain" and "Doublewide Blues." An album with potential at triple-A, college, and mainstream rock outlets.

R & B

XSCAPE

Traces Of My Lipstick
PRODUCER: Jermaine Dupri
Columbia/SO So Def 68042

"Traces Of My Lipstick," Xscape's third album, is full of tracks that listeners of all ages will be able to identify with. The quartet shows a phenomenal level of versatility on this project, which showcases not only the group's two strongest vocalists—sisters LaTocha and Tamika Scott—but also Kandi Burruss and Tameka "Tiny" Cottle. Xscape's current single, the Diane Warren ballad "The Arms Of The One Who Loves You," shows that the group can sing with a style and grace reminiscent of Mariah Carey and En Vogue; that track reached No. 5 on Billboard's Hot R&B Singles chart. Other noteworthy cuts include "All I Need," "Do You Know," "One Of Those Love Songs," and "Softest Place On Earth."

LATIN

BANDA MAGUEY

Lágrimas De Sangre
PRODUCER: Ernesto Solano
RCA/BMG 57959

On its solid label debut, this veteran 12-man group from Mexico freshens up the *banda* and Mexican *cumbia* genres with a breezy, romantic disc brimming with crisp arrangements that sport flashy synth flourishes and *tumbao* piano flavorings. Regional Mexican radio is sure to embrace the slow-pulsing love song "Quiero Volver," galloping *cumbia* thumper "1000 Vueltas," and perky, reggae/*cumbia* shaker "María María."

COUNTRY

REBA McENTIRE

If You See Him
PRODUCERS: David Malloy & Reba
MCA 70019

Following in the footsteps of Wynonna Judd and Janet Jackson, Reba McEntire is now just "Reba" on the CD and the CD cover, although it's "Reba McEntire" on the jewel box spine. On the charts, she's "Reba." In any case, she is continuing to evolve as country's one-stop diva. She even got Microsoft to design her a custom "Reba Browser" on this enhanced CD. Musically, McEntire continues to polish and hone her own particular brand of

SPOTLIGHT



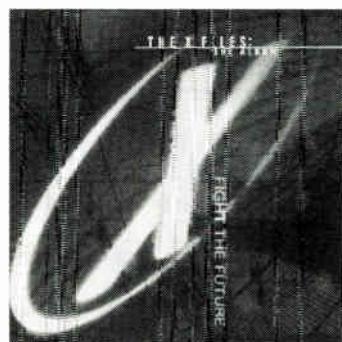
DAVID HIDALGO/VIJI KRISHNAN/MARTIN SIMPSON/PUVALUR SRINIVASAN

Kambara Music In Native Tongues
PRODUCER: Kavichandran Alexander
Water Lily Acoustics 63

Beyond being one of the world music albums of the year, "Kambara Music In Native Tongues" is a cross-cultural fusion of the most organic kind—in the tradition of the wonderful Water Lily Acoustics disc "Meeting By The River" with Ry Cooder and V.M. Bhatt that won a Grammy in '93. Dedicated to the "architects of rock'n'roll," this disc features the quartet of Los Lobos' David Hidalgo on *bajo sexto*, accordion, and vocals; folk ace Martin Simpson on guitar and vocals; South Indian virtuoso Viji Krishnan on violin and vocals; and Puvalur Srinivasan on the *mridangam* drum. The group interprets vintage numbers by the likes of Merle Haggard and Richard Thompson with an eye toward combining Anglo, Indian, and Hispanic traditions into a new, one-world chamber music. The deeply felt reinvigoration of the country classic "He'll Have To Go" attests to that achievement, as does the loping, lovely Hidalgo/Simpson instrumental "The Slow Pageant." The Santa Barbara, Calif.-based Water Lily Acoustics is distributed by DNA.

high-gloss country pop. Top writers such as Josh Leo, Gary Burr, Frank J. Myers, Gary Baker, Patty Griffin, Sunny Russ, Marc Beeson, Robert Byrne, and Rick Bowles continue to supply her with well-crafted mini-dramas charged with taut but controlled energy. Nobody does it better.

SPOTLIGHT



VARIOUS ARTISTS

The X-Files: The Album
PRODUCERS: Various
Elektra 62200

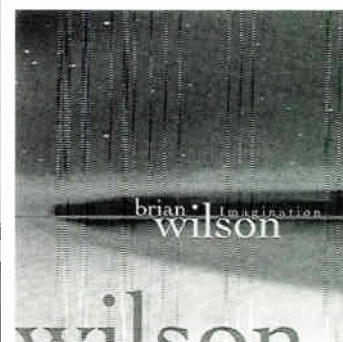
Like the 1991 soundtrack to "Until The End Of The World," the album that accompanies the highly anticipated film "The X-Files" not only features high-profile participants but happens to include some of their most lucid work. From Tonic's catchy "Flower Man" to the Dust Brothers' "The X-Files Theme" to Foo Fighters' fluid, uncharacteristically mellow "Walking After You," this album overflows with inspiration. Other excellent tracks on a consistently good album include Ween's "Beacon Light," the Cardigans' "Deuce," Sarah McLachlan's atmospheric "Black," and cuts by Soul Coughing, Bjork, and Filter. Among the intelligently conceived remakes are two collaborations: Sting and Aswad's peppy version of the Police's dark hit "Invisible Sun" and a reinvention of the Doors' "Crystal Ship" by X and Ray Manzarek. Considering the participants didn't have the benefit of viewing the film when writing their material, it's especially remarkable that they came up with such a cohesive and enjoyable piece of work.

SHANE STOCKTON

Stories I Could Tell
PRODUCER: Mark Wright
Decca 70021

Shane Stockton's debut album is an impressive package. He has an easy, confident voice and considerable writing talent. He wrote nine of the 10 songs here and co-

SPOTLIGHT



BRIAN WILSON

Imagination
PRODUCERS: Brian Wilson, Joe Thomas
Giant/Warner Bros. 24703

Thirty-four years after the Beach Boys released their radiant "All Summer Long," the band's founder uncorks a solo record that equals the sunny tunefulness of that classic collection. Wilson shines both vocally and compositionally on this stunning 11-song project, which features delightful collaborations with Jimmy Buffett, J.S. Souther, and Carole Bayer Sager. The first single, "Your Imagination," is a ravishing romp, full of the lush harmonies and balmy bounce that make for superior top-down safari music. But there's rarer a weak cut in this rich pool of ballads and pop storytelling, which also includes winning new editions of "Keep An Eye On Summer" and "Let Him Run Wild," and the affecting "She Says That She Needs Me," a revamped reading of "Sheri She Needs Me"—Brian's unissued '64 session gem, with new lyrics by Bayer Sager. More poignant still is "Lay Down Burden," in which Wilson reflects on the recent loss of loved ones, such as his mother, Audree, and his brother Carl. In sum, a real treasure from a towering figure in the rock'n'roll pantheon.

wrote the other one, a modern Western swing number called "I Didn't Know." Though rooted in traditional country, Stockton is comfortably at home with a saga song like "Geronimo" or a small-town-slice-of-life number like "Billy Saw The Light." The current single, "What If

VITAL REISSUES®

THE JIMI HENDRIX EXPERIENCE

BBC Sessions
COMPILATION PRODUCERS: Janie Hendrix, Eddie Kramer, John McDermott

Experience Hendrix/MCA 11742

Like the acclaimed BBC recordings of the Beatles, Led Zeppelin, Dire Straits, and others, the Jimi Hendrix BBC sessions feature outstanding performances captured with far more detail and intimacy than most live recordings—and even some studio recordings—of the period. (Interestingly, most BBC recordings were cut live in a radio studio, making them an amalgam of live and studio dates.) Furthermore, the BBC material, because it has been diligently controlled by the British, state-owned broadcasting concern, has not been as widely bootlegged as other non-album tracks. In the case of Hendrix, most of the songs on this two-CD compilation were recorded in 1967, during the early, heady days of the Jimi Hendrix Experience, not too long after the guitarist migrated from the U.S. to the U.K. in search of recogni-

tion. Among the material he essayed (before committing it to vinyl) on the groundbreaking "Are You Experienced?" album of mid-'67) are such classics as "Foxy Lady," "Hey Joe," and "Fire." Other tracks include off-the-cuff renditions of blues classics like Muddy Waters' "(I'm Your) Hoochie Koochie Man" and Howlin' Wolf's "Killing Floor," as well as the Beatles' "Day Tripper." Disc 2 concludes with material recorded on BBC Television in 1969, including Hendrix's blistering rendition of Cream's "Sunshine Of Your Love," from Lulu's "A Happening For Lulu" program. Vital stuff indeed.

RITCHIE VALENS

Ritchie Valens In Come On, Let's Go!
REISSUE PRODUCER: Gary Tanenbaum
Del-Fi 2359

Few artists have achieved as exalted a place in the rock'n'roll pantheon with as little recorded output as Richard Valenzuela, aka Ritchie Valens. The Latin rock star—who died before his 18th

birthday in the plane crash that also took the lives of Buddy Holly and the Big Bopper—earned a reputation as a forever-young rock icon on the strength of just three singles: "Come On, Let's Go," "Donna," and "La Bamba." This Del-Fi compilation was released by label founder Bob Keane in response to fans' requests for archival material. Packaged in a handsome, colorful box with informative essays and excellent, rare photographs, this three-disc set collects all of Valens' Del-Fi sides, recorded at Gold Star Studios; many of the same songs recorded in demo form at Keane's home studio prior to the Gold Star sessions; outtakes from the demo and Gold Star dates; and a never-before-released live recording of Valens' homecoming concert at Pacoima Jr. High School. Although the recording quality of the latter (and of some of the demos) is poor, the material presents a fascinating view of the formative stages in the career of an eventual legend.

RAP

VARIOUS ARTISTS

Hip Hop Independents Day Vol. 1
PRODUCERS: Mike Weiss, Mack A. Docious
Nervous 20288

A compilation of strictly independently released hip-hop music, "Independents Day" offers listeners a much-needed break from the highly commercial leanings of today's hip-hop fare. The MCs are hungry, displaying their brand of hip-hop in a variety of angles different from those exposed in the mainstream. For these MCs, it seems skill and actually having a personal agenda take precedence over going platinum. The fresh new material, new voices, and new lyrical flows are the biggest selling points of the compilation, unless you're a strong advocate for self-empowerment. In that case, the determination of a select few who cared enough to put the project together will get a rise outta you.

CLASSICAL

★ ANDRÁS SCHIFF: SCHUMANN

PRODUCER: Christopher Raeburn
Teldec 0630-14566

András Schiff's star may not shine as brightly as most of the other top pianists of his generation, but in his specialties—Bach, Schubert, Bartók—there are few who can better him in touch or taste. Here, he extends his hand to Schumann and four of the über-Romantic composer's more shadowy collections of miniatures: "Kreisleriana," "Nächstücke," "Gesänge Der Frühe," and "Geister-Variationen." The result is one of Schiff's finest albums and an ideal introduction to Schumann at his most poetic. Highlights: the songful, touching "Geister" variations and a take on "Kreisleriana" that makes it not just a web of notes but an ecstatic fantasy.

CONTEMPORARY CHRISTIAN

BRIAN FREE & ASSURANCE

Doing This For You
PRODUCER: Garry Jones
White Field Music

With a "Today" show appearance under their belt and a song of the year award from the Southern Gospel Music Assn. for the hit "For God So Loved," Brian Free & Assurance continue to be one of the most successful of the young acts carrying the Southern gospel torch in the '90s. The group, composed of Free, Randy Crawford, Bob Caldwell, and Jon McBroom, has perfected its signature vocal blend with more than 200 dates per year. The a cappella opening cut, "The Heavenly Parade," is a stunner, as is the vocal medley that concludes the project. In between, the album is filled with strong cuts, including the buoyant "I'm Living Well," the mellow "What A Difference A Day Makes," and "I'm Doing This For You," one of the most beautiful ballads to emerge from the Southern gospel field this year. Contact: 800-251-3633.

FOR THE RECORD

Contrary to a review of the "Godzilla" soundtrack in the May 23 issue, most of the soundtrack's participants—including Foo Fighters, Days Of The New, Silverchair, Jamiroquai, Michael Penn, and Joey Deluxe—wrote material especially for the film.

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

Reviews & Previews

SINGLES EDITED BY LARRY FLICK

POP

▶ AEROSMITH I Don't Want To Miss A Thing

(4:58)
PRODUCER: Matt Serletic
WRITER: D. Warren
PUBLISHERS: Realsongs/Touchstone Pictures Songs, ASCAP
Columbia/Sony Music Soundtrax 41241 (c/o Sony) (cassette single)

If you're among the many who adore Aerosmith when it indulges in power balladry à la "Angel," then you're in for a real treat. This tune from the imminent soundtrack to "Armageddon" shows the enduring rock troupe happily giving in to the romance of superstar tunesmith Diane Warren's sweet tune—but with an appropriate dash of guitar-juiced melodrama. Steven Tyler's signature belting is so intensely over the top that he frequently seems to be shrieking. It's a high-voltage performance that is matched by a collision of rock-styled instrumentation and grand, faux-classical orchestration. It's a recipe that will prove irresistible to programmers at top 40 and AC formats.

▶ THE VERVE Lucky Man (4:20)

PRODUCERS: Youth, the Verve
WRITER: R. Ashcroft
PUBLISHER: EMI-Virgin, ASCAP
REMIXER: Chris Potter
Virgin 12794 (cassette single)

"Urban Hymns" spawns another likely smash in the form of this richly textured rock ballad. Richard Ashcroft's composition is allowed to breathe as a largely acoustic recording for several minutes before the track blossoms with a full-throttle electric-guitar blast and a rush of symphonic strings. All the while, the lead vocal oozes with irony and enough subtext to fill a book. It's a neat trick to craft a single that is smart enough to please snobs while keeping it brisk and infectious enough to entice the masses. But that's precisely what the Verve (with ample assistance from co-producer Youth) has accomplished. The chorus will keep you coming back to "Lucky Man," but you will also likely discover something new within the arrangement every time.

RICKY MARTIN The Cup Of Life (4:37)

PRODUCERS: Robi Rosa, Desmond Child
WRITERS: R. Rosa, D. Child, L.G. Escobar
PUBLISHERS: Draco Cornelius/Desmophobia/PolyGram, ASCAP
REMIXER: Pablo Flores

Columbia 78932 (c/o Sony) (cassette single)
Martin is put to good use on the official song of the World Cup. He chants with relentless energy over a salsa-spiced dance beat. Besides being a nifty musical souvenir from the sporting event, the single allows Martin another chance to court mainstream pop audiences and show 'em why he's among the hotter heartthrobs in Latin music. By the way, he tends to his core audience by including a Spanish-language version of the song, as well as new mixes of the massive "(Uno, Dos, Tres) Maria." Look for "The Cup Of Life" on Columbia's forthcoming multi-act compilation, "Music Of The World Cup."

JOCELYN ENRIQUEZ Get Into The Rhythm (3:11)

PRODUCER: Glenn Gutierrez
WRITER: G. Gutierrez
PUBLISHERS: Rhythm Vision/Tea Girl, BMI
REMIXERS: Harlem Knight, Steve Chavez, Albert Castillo, Charles Chavez
Classified/Timber!/Tommy Boy 442 (cassette single)
Enriquez wears her club diva stripes with pride on this rousing dance twirler. Sadly, she isn't given a whole lot to sing beyond the title refrain. But she belts it as if her life depended on it,

leaving the listener hungry to hear more. Glenn Gutierrez's original production glistens with an old-school freestyle sheen, while Harlem Knight kicks a rumbling disco-house sound that will earn props from both crossover radio tastemakers and club enthusiasts. Meanwhile, partners Steve Chavez, Albert Castillo, and Charles Chavez build a sturdy bridge between the two genres.

R & B

LEVI LITTLE Pick Up The Phone (3:56)

PRODUCERS: Ken Wilson, Charlie Criswell, Levi Little
WRITER: not listed
PUBLISHER: not listed

White Label 001 (CO promo)
Levi Little, a former member of BLACKstreet, embarks on a solo career via former MCA president of black music Ken Wilson's new White Label. A cute little ballad, "Pick Up The Phone" should establish Little as a viable air-play contender for adult-driven "quiet storm" radio sessions. Though the song leaves no exceptional impression, programmers are sure to rope on to this track, as both Little and Wilson have name and face recognition. His skills, of course, are undeniable, and if "Pick Up" is successful, expect to hear more from Little.

RELL FEATURING JAY-Z Love For Free (no timing listed)

PRODUCERS: Dinky Bingham, Barry Salter
WRITERS: O. Bingham, G. Gaddis, S. Carter, S. Taylor
PUBLISHER: not listed

Roc-A-Fella 221 (c/o Def Jam) (cassette single)
Another R&B entry from the burgeoning Roc-A-Fella Records, "Love For Free" is an "OK" track from upcoming stylist Rell. It's not that he lacks talent—he actually struts a bit of vocal confidence on the track. It's just that the catchiest production portion doesn't figure prominently enough to grab listeners' attention. Both Rell and Roc-A-Fella have potential at being R&B powerhouses, but "Love" is not the cut to take them there, unless they step up to the plate with a strong remix. Any takers?

★ GWEN McCRAE Girlfriend's Boyfriend (4:01)

PRODUCERS: Billy Osborne, Stevie V.
WRITERS: B. Osborne, B.L. Eager
PUBLISHER: Brenda Eager, ASCAP

Ichiban 486 (cassette single)
Import hounds probably already know this sleek slow jam from its U.K. release last winter: Veteran belter McCrae (who made serious waves with "Rocking Chair" during the '70s) aims to let stateside listeners know that she still has vocal chops on this grinding R&B ballad. Her delivery is now undercut with a worldly rasp that suits the old-school soul sound of this tune quite well. The truth is that McCrae may struggle to get attention amid the endless parade of jeep-conscious ingénues, which is a downright shame given the potency of this heartfelt view of love gone wrong. It's certainly more empathetic than almost anything else offered by a lot of those inexperienced kids.

COUNTRY

▶ FAITH HILL WITH TIM MCGRAW Just To Hear You Say That You Love Me (4:28)

PRODUCERS: Dann Huff, Faith Hill
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP

Warner Bros. 9297 (CO promo)
Hill and McGraw's last vocal collaboration, "It's Your Love," spent six weeks at No. 1 on Billboard's Hot Country Singles & Tracks, and it racked up countless accolades. With the momentum they have going into this record (separately and together, their careers are on fire), this looks destined to be another big hit—and deservedly so. It's a well-written tune, and Hill delivers it with full-throated passion. When McGraw comes in, backing up his Mrs., it's easy to see why they are being called the George

Jones and Tammy Wynette of their generation. This is a beautiful ballad loaded with star power, and it should push all the right buttons at radio and the cash register.

▶ DIAMOND RIO You're Gone (3:31)

PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: J. Vezner, P. Williams
PUBLISHERS: Warner-Tamerlane/Minnesota Man, BMI; WB/Hillabeans, ASCAP
Arista 3127 (CO promo)

Jon Vezner and Paul Williams have written a song that grabs the listeners by the ears immediately with the opening lines "I said hello I think I'm broken/ And though I was only jokin'/It took me by surprise when you agreed/I was trying to be clever/For the life of me I never/Would have guessed how far the simple truth would lead." This is an incredible song, and Diamond Rio lead vocalist Marty Roe delivers the powerful poetry in a voice that perfectly conveys the complex emotions in the lyric. The production by the talented Mike Clute and the Rio boys is clean and uncluttered, letting the vocal and piano drive home the impact of the lyric. This is just the first single from a great new album that shows these guys plan to hang on to that Country Music Assn. vocal group trophy they recaptured last fall.

▶ PATTY LOVELESS High On Love (2:59)

PRODUCER: Emory Gordy Jr.
WRITERS: Kostas, J. Hanna
PUBLISHERS: PolyGram International/Seven Angels/Jeff Diggs/Bug, BMI

Epic 78920 (c/o Sony) (CO promo)
Loveless is known for her powerful way with a poignant ballad. But on this new single she reminds radio that a country girl can let loose and kick up her heels. Gordy's production is crisp and punchy, and Loveless' vocals are full of sass and energy. This has summertime radio hit written all over it, and programmers should continue to sing her praises.

★ BELLAMY BROTHERS Tough Love (3:38)

PRODUCERS: Bellamy Brothers, Randy Hiebert
WRITER: H. Bellamy
PUBLISHERS: Bellamy Brothers/EMI, ASCAP
Bellamy Brothers/Intersound 003 (CO promo)
Brother Howard sings lead on this lush, lilting ode to the challenges of love. It has a rich retro feel that showcases a different side of this talented act. David Bellamy says they were going for a "Billy Sherrill style" production on this single, and they certainly achieve the warm, classic sound associated with one of Nashville's true production geniuses. Howard's lead vocal is reminiscent of the late Roy Orbison's vocal dramatics.

DANCE

▶ CLUB 69 Alright (8:56)

PRODUCER: Peter Rauhofer
WRITER: R. Clark
PUBLISHER: Greyhouse, ASCAP
REMIXERS: Peter Rauhofer, Hex Hector, Oliver Strumm, Razor & Go

Twisted America 55425 (12-inch single)
The follow-up to "Much Better" is another percolating house anthem that provides an excellent showcase for featured singer Suzanne Palmer. This woman is a major star waiting to be embraced. Her chemistry with Club 69 mastermind Peter Rauhofer is formidable, as they plow through Roland Clark's composition. Although it's hard to imagine improving upon this stellar track, Hex Hector (another deserving star on the rise) manages to bring an armful of new ideas to the table. Mostly, he anchors the tune with a hearty bassline and a flourish of keyboards that create promise for its transition into the pop arena.

MARINA Totally Fabu (6:52)

PRODUCER: Marina
WRITERS: Marina, T. Marinello
PUBLISHER: Kamen Entertainment Group, ASCAP
REMIXERS: Trujillo, Richie Santana, Anthony Acid

MRK 70241 (12-inch single)
Marina inches closer to the across-the-board club hit that she's been working so hard to achieve with this quirky deep-houser. She exudes lip-licking sensuality while strutting and stomping over a solid, self-produced bassline. Added turntable incentive is provided by a feisty dub by up-and-comer Trujillo and a stormin' mainstream mix by Richie Santana and Anthony Acid. It adds up to a package that deserves a close listen. Contact: 212-575-4660.

A C

LITTLE FEAT Loco Motives (5:10)

PRODUCERS: Bill Payne Paul Barrere
WRITERS: P. Barrere, F. Tackett
PUBLISHER: Feat, ASCAP
CMC International 87267 (c/o BMG) (cassette single)
While their '70s-era contemporaries struggle to reconcile life in the '90s, Little Feat just keeps playin' as if time has stood still. While that would be a negative in the life of most bands, it has proved to be the fuel for Little Feat's

NEW & NOTEWORTHY

CLEOPATRA Cleopatra's Theme (3:51)

PRODUCERS: Damien Mendia
WRITERS: C. Higgins, Z. Higgins, Y. Higgins, T. Scretton, K. Hayes
PUBLISHER: EMI, ASCAP
REMIXERS: Dennis Charles, Ronnie Wilson, Brooklyn Funk

Maverick 9244 (c/o Warner Bros.) (cassette single)
Are ya ready for the female equivalent of Hanson? This U.K. teen trio has already won the ardent approval of kids throughout much of Europe on the strength of a light-funk groove, a candy-sweet chorus, and charmingly girlish harmonies. Precocious lead singer Cleopatra Higgins has the makings of a baby diva, as she vamps with a surprisingly soulful hand. Early reaction from top 40 programmers here hints that this adorable sister act's music will be on the lips of mall-America within seconds. "Cleopatra's Theme" is just one of numerous tasty treats to be discovered on the forthcoming full-length debut, "Comin' Atcha!" You'll be hearing just about all of 'em soon enough.

BILLY CRAWFORD Urgently In Love (3:39)

PRODUCER: Eve Nelson
WRITERS: E. Nelson, B. O'Reilly
PUBLISHERS: Eve Nelson/Bernadette O'Reilly, BMI
REMIXERS: Johnny Jam, Delgado

V2 27533 (cassette single)
Speaking of prodigious young folks, Crawford waves the banner for the boys on a thumpin', disco-charged ditty that crackles with hit potential. He, too, performs with a maturity that belies his teen years, swaggering with notable flair over a muscular bassline and blippy keyboards. He is joined by Nona Hendryx, who adds a bit of ornery energy that suits the track well. Eve Nelson's solid, R&B-inflected production is enhanced by radio-ready remixes by Aqua masterminds Johnny Jam and Delgado. They do an excellent job pumping up the chorus to anthemic appeal, while never drawing the ear's focus away from Crawford's vocal. A fine preview into the lad's fine eponymous debut.

durability. On this crackling, live-sounding cut from the new album "Under The Radio," they whip through a Cajun-spiked rock ditty that will have loyalists ready to boogie. And it might even lure a few uninitiated punters to the fold.

ROCK TRACKS

★ EVA TROUT Drivetime Radio (no timing listed)

PRODUCERS: Rob Taylor, Eva Trout
WRITER: not listed
PUBLISHER: not listed

Trauma 74000 (cassette single)
Several seconds into this strumming rocker and you'll be wondering from which part of America's heartland this band hails. But the truth is that this outfit, fronted by the wildly charismatic Bek-Jean Stewart, is actually from Australia. Clearly, they've been studying their John Fogerty, John Mellancamp, and Emmylou Harris records quite closely, as "Drivetime Radio" unfolds with twangy guitars, accordion riffs, and old-fashioned Hammond organ lines. Factor in a super-sticky hook and smart lyrics, and you have the makings of mainstream rock and triple-A radio staple. Be sure to check out the band's fine eponymous debut album.

LILI HAYDN Stranger (4:12)

PRODUCER: Lili Haydn
WRITERS: L. Haydn, M. Sherrod, L. Weinstock
PUBLISHERS: Quan Yin, BMI/Zodrog/BMG, ASCAP

Atlantic 8392 (CO promo)
Haydn's impassioned use of her violin as the primary instrument in this uptempo rock tune would turn more heads if the '80s hadn't trained us to think synth when we hear real strings. Haydn's breathy, Sheila E.-meets-Siouxsie Sioux vocals and the restrained keyboard/percussion breakdown near the song's end also give "Stranger" a decidedly last-decade feel, but its accessible melody and rock sensibility lend it hit potential today.

SCOTT WEILAND Opposite Octave Reaction (3:31)

PRODUCERS: Scott Weiland, Tracy Chisholm
WRITER: not listed
PUBLISHER: Foxy Dead Girl, ASCAP
Atlantic 8566 (CO promo)
Surely no one will mistake Weiland for Eddie Vedder this time out, as a sneeringly overconfident vocal delivery has replaced Weiland's STP-era moan. This song's predictable harmonies and chord changes are occasionally given depth by an echoey string line (lifted, perhaps intentionally, from a Beatles tune), but the bulk of "Opposite Octave Reaction" is recycled and self-referential. This fuzz guitar anthem may well be carried to success during the current, tepid glam-rock revival but not because of its brilliant musical foresight.

RAP

▶ 69 BOYZ Woof Woof (4:14)

PRODUCERS: K. Mills, Thrill Da Playa
WRITER: V. Bryant
PUBLISHER: QuadraSound/Warner Chappell, BMI

Atlantic 8552 (cassette single)
Anything these guys touch goes gold, and "Woof Woof" is destined to follow in the same chart and sales footsteps as their previous work, especially if it's placed prominently in Eddie Murphy's upcoming flick, "Dr. Doolittle." Another party anthem with a slower tempo but a fresh, bass-infused R&B sample, "Woof" will satisfy fans who are eager for more 69 Boyz fare. They won't be turned off by the tempo, as the group's musical allure is as infectious as ever, with the rpm being an attempt to reel in listeners who aren't into the usual fast-paced bass tracks. The single uses an audience responsive "woof" call, and the rappers give shout-outs to all the U.S. regions and popular black colleges to ensure unfettered radio and club play.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

THE NEWLYWED GAME: HOT, WILD & OUTRAGEOUS

Game Show Originals/Ede Productions
60 minutes, \$14.95

Less brain-bending than "Jeopardy" and a whole lot more fun than guessing the price of a refrigerator, "The Newlywed Game" is one of TV's guilty pleasures. Campy and at times ridiculous, the show revealed the "secrets" lives of married couples even if they were often embellished for the camera. Talk show host-cum-marriage counselor Bob Eubanks invites viewers to reminisce along with him about some of the show's most over-the-top hilarious moments during his 22 years as host. "The Newlywed Game" was not only entertaining but also mirrored the existing social mores during its long run. In case the questions and answers aren't enough to keep viewers interested, they'll probably get a kick out of the clothing styles and hairdos that Eubanks and his guests sported throughout the years. Contact: 800-492-1122.

MYSTERY QUEST!

National Geographic Kids Video/Warner Home Video
27 minutes, \$12.95

This newest title in the National Geographic series that presents a child's-eye view of the universe tackles some of the earth's most intriguing phenomena. Fortunately, the material is presented in a way that makes sense to a 10-year-old, as well as to an adult. The giant stone faces of Easter Island, Stonehenge, and the mysterious circular patterns that appear in crop fields in various locales around the world top the list of ancient puzzles historians and others have struggled to explain through the years. When these mysteries are tackled by Captain Rip Ranyon and his fellow travelers on the roving alien spaceship, the result is an education and comedy routine wrapped up in one. The jokes are corny, but the information offered is great for school research reports.

GROUNDLING MARSH: TREASURES ARE FOR SHARING

Lyrick Studios
55 minutes, \$12.99

"Treasures" is the first of two programs from this popular public TV series to make its way to video courtesy of the creators of "Barney." Featuring Muppet-like characters and nature themes, "Groundling Marsh" seeks to teach kids aged 3-8 positive values and a love of mother earth. In this program, the Groundlings discover a treasure poem (a distant cousin of the treasure map that's more fun to read) and set off to find the hidden prize. During their quest, they uncover a gem of intangible value—the story of the lost marsh—and learn that sharing is the best way to enjoy any treasure. Colorful characters and even more colorful, stylized scenes of mossy meadows, hidden caves, and other natural settings make this title an attention-grabber. Also new in the series is "Courageous Adventures," a lesson in courage and good judgment.

DANCETIME: 500 YEARS OF SOCIAL DANCE

Dancetime Publications
45 minutes each, \$39.95 each

A dance historian has cobbled together this rich overview of the evolution of dance—and, by association, courtship—in Western society from the 15th century to the present day. The first volume looks at the 15th through 19th centuries, and the second is devoted solely to the 20th century. Rather than just conduct interviews

about various dances, creator Carol Teten lets the moves, music, and costumes speak for themselves. More than 60 musical selections and 100 period costumes within a total of 38 dances are represented. The result is more of a stage production than documentary, but it's a thoroughly enjoyable experience. Contact: 415-453-2989.

CENTENARIANS TELL IT LIKE IT IS

Matrix Video
55 minutes, \$19.98

Here's a group of people who have really been there, done that. In this video, these centenarians give the characters in "Cocoon" a run for the money in the category of feisty elders. Twenty-five members of the over-100 club speak their mind on a variety of topics ranging from politics to premarital sex. As life expectancy for many populations continues to stretch, viewers will listen with interest as these senior citizens share their secrets to longevity. It is also fascinating, as well as a bit humbling, to hear their accounts of the first time they made a telephone call, the first time they saw a car, and so many other first uses of technologies we take for granted. Contact: 800-289-0758.

LOU REED: ROCK AND ROLL HEART

WinStar Home Entertainment
50 minutes, \$19.98

This comprehensive and entirely col-

lectible documentary is a must-have for fans who've been rocking and rolling with Lou Reed for more than three decades. The consummate artist has come a long way from the days of playing in a high school band that Reed says was so bad it had to keep changing its name so it could get additional gigs. This program, initially seen on public TV, covers all the critical points in Reed's still-evolving career, from the formation of the Velvet Underground to the band's rise to popularity in Andy Warhol's nurturing microcosm to Reed's emergence as a solo artist. Casting both a laudatory and a critical ear toward Reed, director Timothy Greenfield-Sanders melds current and past interviews from Reed with such peers as David Byrne, Philip Glass, David Bowie, Suzanne Vega, and several music critics. Performance footage is abundant, as are wonderful scenes of "the scene" that gave rise to Reed's unique musical signature.

ULTIMATE ADVENTURE

Unapix/Miramax
45 minutes, \$14.98

Those people whose thrill quotient is at the extreme high end of the scale will enjoy this compilation of stunts and escapades featuring modern-day French explorer Nicolas Hulot and his daredevil pals. For others, some of Hulot's exploits

may come off as just a little too gratuitous to be taken seriously. This particular batch of feats, which is accompanied by a dramatic narrative that is quick to point out the life-threatening dangers lurking at each juncture, mainly takes place on water. Hulot's playground encompasses the rapid-rife Zambezi River in Africa, which he navigates on a craft that looks like a combination raft and surfboard. Other locales include a snake-like waterway in New Zealand, where he checks in at a "hydrospeed" race, and a deep-sea dive, where he spends some quality time with a pack of 180-pound eels. The program shines in the segments that provide a window to adventure as well as a history lesson, best illustrated by Hulot's visit to a mysterious "floating" city in Myanmar.

ENTER * ACTIVE

BY DOUG REECE

REDNECK RAMPAGE RIDES AGAIN

Interplay Productions
Windows CD-ROM

This latest release in Interplay's "Redneck Rampage" series basks in the white-trash glory we've come to expect from hill-billy heroes Leonard & Bubba. Whether it's blasting away at ATF agents or

strange creatures, this deep-fried, twisted road trip through Jerry Springer's America is always good for a gut-busting laugh. Still, all the comedy would be for naught if it wasn't for the game's ability to provide a compelling story line and some challenging moments. An appropriately unsavory and hilarious soundtrack is provided by Mojo Nixon.

SANITARIUM

ASC Games
PC CD-ROM

As with any other good adventure game, the strength lies in the story line and not in flashy graphics or action sequences. This three-disc, nine-episode set starts with players finding themselves trapped in a dilapidated building that's part asylum, part mad scientist laboratory. The player is only vaguely aware of his identity and is masked by gauze bandages. It's an intriguing start to what quickly becomes one of the more surreal gaming experiences. Gamers are familiar with point-and-click clues, puzzles that need to be solved in order to progress, and battle fights, but what sets "Sanitarium" apart is its compelling-mystery story line. That aspect is sorely missing in many other games. The game also works because there's no shortage of interplay with the multitude of characters that players run into throughout their game journey.

KARAOKE.COM

www.karaoke.com

As its banner accurately boasts, karaoke has a home on the Internet with Karaoke.Com, just the place for wanna-be crooners with a few bucks to spare. Created and maintained by Karaoke Direct, a Baltimore-based retail outlet, Karaoke.Com is a one-stop shopping center with all the features of a successful retail site. First and foremost, the selection is massive, offering shoppers a wide assortment of both laserdisc and DVD karaoke titles. Several search options exist to help narrow down selections, and the store's entire catalog is available for download. Karaoke hardware is also available, including amplifiers, a wide variety of karaoke players, speakers, and satellite television systems. The equipment and discs aren't necessarily cheap, but if the wallet's willing, Karaoke.Com is sure to bring out the Neil Diamond or Garth Brooks in every music fan.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

ALIEN VOICES: THE INVISIBLE MAN

Scripted by Nat Segaloff and John de Lancie
Based on the novel by H.G. Wells

Performed by a full cast

Simon & Schuster Audio

2 hours, \$18

ISBN 0-671-58104-X

With the "Alien Voices" series, actors Leonard Nimoy and John de Lancie are almost single-handedly reviving radio-style dramatizations. Their latest effort, an adaptation of Wells' "The Invisible Man," may be their best yet. De Lancie is in fine form as Herbert Griffin, a brilliant young medical student who discovers the secret of invisibility. Nimoy gives a fun turn as Kemp, the pompous, cowardly professor who tries to steal Griffin's work. When Griffin attempts to discredit Kemp, the professor turns the tables on him, and Griffin impulsively uses his invisibility formula to escape, only to find that its effects are irreversible. Unable to function in society as an invisible man, Griffin turns to crime and, ultimately, madness. Written in the late 19th century when scientific discoveries were progressing rapidly, this work (like Mary Shelley's "Frankenstein") warns that there are some areas that should not be meddled with. Rounding out the cast are other "Star Trek" actors, including Kate Mulgrew of the television series "Voyager" and Nana Visitor of "Deep Space Nine." As always, production values are first-rate.

IN PRINT

MAKING PEOPLE'S MUSIC

MOE ASCH AND FOLKWAYS RECORDS

By Peter D. Goldsmith
Smithsonian Institution Press
468 pages, \$34.95

The first full-length study of Folkways Records, now operated by the Smithsonian Institution, and its founder, Moses "Moe" Asch, arrives just in time for the celebration of the company's 50th anniversary, which was officially marked May 1.

Anthropologist/academic Peter D. Goldsmith has turned up a mountain of fresh research about Folkways' pathfinding folkloric recordings. But "Making People's Music" is in the end a severely flawed book that never reveals the elusive personality of Asch, who ran the label until his death in 1986.

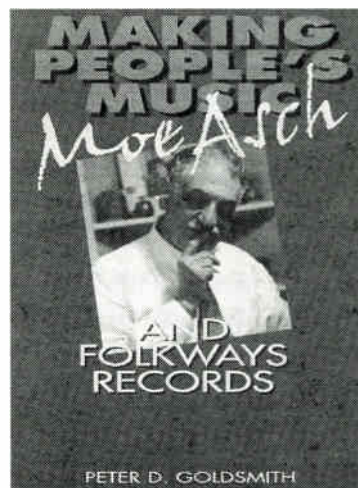
The son of Sholem Asch, a Polish Jew who became the best-known Yiddish writer of his era, Moe Asch was born in 1905 and bounced between Europe and the U.S. with his peripatetic family as a youth. Schooled as a radio engineer, Asch acquired a fascination with American folklore through his exposure to John Lomax's collection of cowboy songs. Settling in New York during the '20s, Asch established himself as a radio and public address technician before moving into recording studio work.

He inaugurated his first label, Asch Records, in the early '40s with a recording of cantorial music, but he soon found his true calling by recording bluesman Lead Belly and folk singer/songwriter Woody Guthrie. While Asch was a record man of fine and eclectic tastes, he was a horrendous businessman: The Folkways imprint was founded

(with a little legal subterfuge, in hidden partnership with his longtime colleague Marian Distler) in 1948, not long after his second label, Disc, collapsed in bankruptcy.

Left-tilting, but wary of the ideological dogma that brought down many of his associates during the anti-Communist witchhunts of the '50s, Asch ended up recording a body of work that fired the highly politicized U.S. "folk revival" of the '50s and '60s.

Beyond his ability to sympathetically record such important folk artists as Lead Belly, Guthrie, and Pete Seeger, Asch also employed an open-door policy that led to fruitful associations with other record men and folklorists. During the '50s and '60s, he issued important field recordings and studio sessions cut by such formidable producers as Harold Courlander, John Cohen, and Mike Seeger (who were also members of the Folkways act the



New Lost City Ramblers), as well as Sam Charters, Ralph Rinzler, Guy Carawan, and Irwin Silber. These men helped bring together one of the most diverse and enduring catalogs of folk, blues, and world music ever issued by an American record company.

Ultimately, Folkways abided in spite of Asch's business acumen; though he was the first to record Bob Dylan and probably could have signed Joan Baez, he basically ceded the commercial folk market to such adroit competitors as Elektra and Vanguard. Folkways emerges here as a beautiful yet quixotic enterprise.

The label's history is presented in depth, but Goldsmith completely fails to deliver Asch the man. The reader frequently hears of his brusque manners, volcanic temper, and oddball business methods, but his inner life is never revealed. His extramarital affair with Distler lasted for two decades, yet the nature of their personal and professional relationship is virtually never probed; when Goldsmith reveals that she committed suicide in 1965, it comes as a complete shock.

The book is also unnecessarily digressive (especially in certain obscure political tangents) and poorly indexed, and it breaks down chronologically near its end, when Goldsmith backpedals furiously to take in Carawan's recordings of the '60s civil rights movement.

Definitely not for the general reader, "Making People's Music" still offers the folk enthusiast a wealth of hitherto-untold facts about Asch's seminal company.

CHRIS MORRIS

Columbia Plots Slow Build For Maxwell's 'Embrya' Album

BY ANITA M. SAMUELS

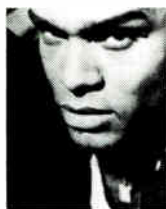
LOS ANGELES—According to executives at Columbia Records, anticipation for the June 30 release of "Embrya," Maxwell's sophomore album, continues to grow. But rather than rush to meet the demand and risk oversaturating the market, the label intends to take its time unwrapping its marketing plan.

The album is expected to have a simultaneous international release. In July, the singer will go on an international promotional tour that will include the U.K. and other territories such as France, the Netherlands, and Germany for press, TV, and retail. Japan and other Asian territories are expected to be added to the tour.

According to Michael Mauldin, president of the black music division of Columbia Records (U.S.) and senior VP of Columbia Records

Group (U.S.), the label wants to stick with an "offbeat" campaign that is similar to the way the company marketed the singer's debut album, "Urban Hang Suite."

With that in mind, Mauldin says, there won't be an accelerated rush to radio, retail, or video. "We are anticipating



MAXWELL

having really good sales in our first week, but we want to do it correctly, but deliberately slow it down," he says. "There's a lot to be said about the way we ultimately 'undress' the project."

Although the first single, "Luxury: Cococure," went to radio as a promotional single May 19, there are no

plans for a commercial release. According to L.T. Blassingame, senior director of marketing for Columbia Records (U.S.), as well as product manager for "Embrya," the single will be worked at R&B and crossover radio first and then top 40. Internationally the single as yet has no release date.

"It's definitely going to be a ladies' record," says Kathy Brown, PD of R&B mainstream WWIN Baltimore. "Women have been waiting on Maxwell, and he is definitely going to please them with this single."

The single garnered 137 spins at

R&B radio for the week ending May 24.

The album's 11 tracks were written, sung, and produced by the vocalist except for "DrownDeep: Hula," "Know These Things: Shouldn't You," and "Gravity: Pushing To Pull," which were co-written and produced by Stuart Matthewman. The lyrics, credited to "Musze," Maxwell's alter ego, read much like poetry, evolving into themes that encompass sensuality, unity, and a profound respect of womanhood.

Overall, the vocalist says, the album is "like a story that unfolds." But listeners who hope to learn more about

the personality of the intensely private singer by way of his lyrics may be a little disappointed. "I like people to apply themselves to my music," he says. "I don't want it to be about who I'm dating or whether I want to have kids. I don't want the music to be about my life."

In addition, Maxwell, who is of West Indian/Puerto Rican descent, pays homage to his mixed heritage in the song "I'm You: You Are Me And We Are You (Pt Me & You)," in which he sings two verses in Spanish. "I had to represent," he says. "I love Latin

(Continued on page 28)

Davenport Revels In 'Eclectic' Tag On Her V2 Debut Solo Set

BY JANINE COVENEY

LOS ANGELES—Former Brand New Heavies front woman N'Dea Davenport brings her innovative, risk-taking spirit to her first solo album, due on V2 Records June 30.

"For the mass majority of my life, I've always been a bit of a guinea pig," says the singer/songwriter/producer. "That's not always the most elegant or comfortable situation to be in, the groundbreaker... but one of the reasons I do music is to continuously open doors for new music and new ideas."

Davenport—who has in the past collaborated with such diverse artists as rapmeister Guru on his "Jazzmatazz" project, Malcolm McLaren, Natalie Merchant, Herbie Hancock on his forthcoming *Headhunters* reunion album, and Daniel Lanois—presents a range of musical styles on her 13-track eponymous album.

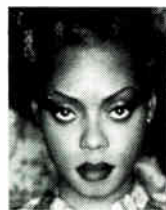
All radio formats will have plenty to choose from: the familiar acid-jazz grooves of "Underneath A Red Moon" and "Whatever It Takes," the bluesy candor of "Save Your Love For Me," the Euro-trance feel of "When The Night Falls," her faithful remake of rocker Neil Young's "Old Man," or the New Orleans second-line style of "Get-away" with the Rebirth Brass Band.

While Davenport called on producer Lanois to helm the project, he ended up guesting on co-composition "Real Life" leaving the majority of the production to Davenport. Her childhood friend and R&B *Wonderkind* Dallas Austin contributed four tracks.

The first single, "Bring It On," is a smooth retro soul groove. Produced and co-written by Austin, the single was delivered to R&B, adult R&B, top 40, and triple-A formats May 11, according to V2 head of promotion Matt Pollack.

A Hex Hector dance mix of "Bring

It On" was serviced to club DJs in March, while mix show and college stations received two versions of hip-hop producer Premier's remix, available with and without the rhyme skills of Gang Starr partner Guru. Adult R&B formats received a Tony



DAVENPORT

Maserati remix, "so we're covered in every single format," notes Caron Veazey, head of marketing for V2.

"We want to feed the base that she had with the Heavies, [which is] urban and crossover," says Pollack. "But this is a very sophisticated and special record; we have broad plans of crossing it from urban into top 40, adult, and triple-A."

Already airing the single are KDKO Denver and WHUR Washington, D.C. "She is indicative of the kind of artist that fulfills the expectation the audience has of the 'HUR sound... in terms of being fresh and different and yet familiar," says Hector Hannibal, PD of WHUR. "The Heavies really did well in D.C., and I think that's the major reason I'm so into her now."

The video for "Bring It On," lensed by noted fashion photographer Ellen von Unwerth in Davenport's adopted hometown of New Orleans, has been serviced to MTV, VH1, BET, and MuchMusic.

Veazey adds that a promotional CD, with five songs from the new album and four Brand New Heavies tracks, has been delivered to retailers for advance in-store play.

"It's a darn good record," says George Daniels of Chicago-based

(Continued on page 27)

Mike City Knows Few 'Limits' On Debut Set; Patti LaBelle's Broadway Show To Be Taped

MIKE'S 'CITY': The ability to sing, write, produce, and perform has clearly become a prerequisite for being a "singer." A number of new vocalists, such as Mya, Kelly Price, Ricky Jones, and Rachid, understand that expanding their talents early in the game is the best way to maintain a career over the long term.

Such is also the case for newcomer Mike City, a vocalist who incorporates rap, jazz, and R&B in his music. His debut album, "City Limits," is slated for release June 30 on Intersound Urban/Platinum.

The 28-year-old artist, who has a bachelor's degree in voice from North Carolina Central University in Durham, N.C., has been in the business off and on since he was 11 as part of a family gospel act on the now-defunct T.K. Records (the very same label that was home to KC & the Sunshine Band).

Although the singer says he isn't as mainstream as he'd like to be, his talents are being recognized by other music industry executives (whom he says he isn't at liberty to name) and other artists such as Dionne Warwick. Warwick asked him to participate in the rerecording of her song "What The World Needs Now Is Love" (The Rhythm and the Blues, Billboard, May 30).

"The industry is finally taking notice," says City.

In some instances, City sounds like a cross between the vocal style of the group Coolbone and the harmonies and instrumentation of the jazz act Impromptu. "The album is about different situations, but it's mostly about positive stuff. I like having fun. I intentionally didn't put any curses on the album. When I was coming up, you didn't have people cursing on records. I wanted to come a little different," he says.

The vocalist also says that the album has a lot of live instrumentation. "I don't rely on sampling too much," says City, who plays bass, keyboards, drums, and other percussion instruments. City says his vision is to "make songs that stand the test of time."

The singer notes that some of his jazz influences actually come from such rappers as A Tribe Called Quest, De La Soul, and Gang Starr. Some of his other influences include Steely Dan and Earth, Wind & Fire. "But I don't sit around listening to old records all day. I already have melodies that are in my head," he says. "I believe I have a worldwide sound."

City's songs are danceable yet offer lyrics that address several topics in the same track. "Have A Little Fun" talks about the elements that ruin a good

party—from the knucklehead who wants to show how tough he is by shooting off a few rounds to the girls who get mad because they aren't being "sweated" or "pushed up on." On "Why Do We Do," City offers some sound advice to women involved in abusive relationships, in addition to addressing the issue of false rape accusations. "The Ruler" discusses the plight of young black men with guns and how having a relationship with God can help alleviate the "troubles of the world."

As a producer, City has worked with a number of rappers and R&B singers, including Brownstone, Rappin' 4-Tay, and Suga T. For now, City is content with working on his music. "I want to make family music, songs that matter," he says.



by Anita M. Samuels

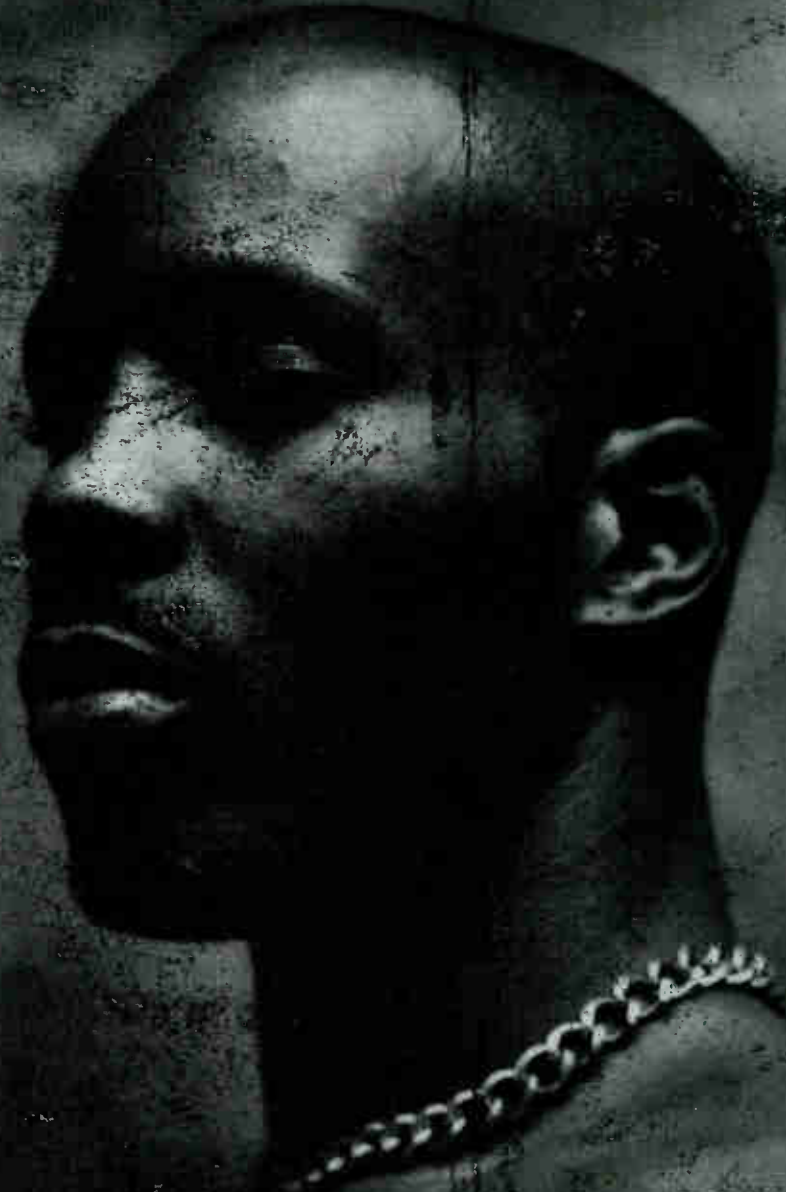


PATTI ON 'BROADWAY': The 80-minute special "Patti LaBelle In Concert On Broadway," to be taped live Tuesday-Wednesday (2-3) at the Hammerstein Ballroom in New York, will feature a wide range of her music from the '60s, '70s, and '80s. LaBelle will be joined by

Mariah Carey and Luther Vandross. The concert will premiere nationally during the PBS pledge drive in August. LaBelle has also recorded a live album that is due to be released in September on MCA Records.

ARENEWED EFFORT: On Aug. 4, the newly formed Urban Advisory Committee and the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) will offer an invitation-only panel discussion that will address the state of R&B music from a managerial perspective. Lucy Ryans Raouf, who heads the Artistic Control department, along with her associate Leotis Clyburn, will participate in the panel. The goal of the panel is similar to the goal of NARAS, which is to reach out to those in every genre of music. In short, the committee is hoping to elaborate on the efforts of Sean "Puffy" Combs, who earlier this year urged industry members to become more active in the Grammy voting process for R&B music. The committee's plan is to assist NARAS in gaining members from the R&B community and to advise the current academy leadership of issues that are important to that community.

Jon Marcus, executive director of NARAS, says that in addition to the panel, the committee has suggested a series of meetings between the NARAS leadership and the R&B community to help spread the word about the benefits of membership and participation in NARAS.



DAMX

THE STREETS HAVE SPOKEN

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JUNE 6, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'I GOT THE HOOK UP!' by Master P, and 'WHAT YOU WANT' by Mase.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'SWING MY WAY' by K.P. & Envyy, 'RE-ENTRY' by Jay-Z, and 'LIL' RED BOAT' by Lil' Lewis.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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Hot R&B Airplay

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

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

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

HOT R&B RECURRENT AIRPLAY

1	2	9	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/VEEG)	14	13	25	CAN WE	SWV (JIVE)
2	1	5	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	15	16	34	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
3	3	2	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	16	12	17	I CAN LOVE YOU	MARY J. BLIGE (MCA)
4	6	2	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	17	22	29	THE SWEETEST THING	REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)
5	8	10	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	18	10	8	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
6	4	4	5 STEPS	DRU HILL (ISLAND)	19	15	23	FOR YOU	KENNY LATTIMORE (COLUMBIA)
7	7	6	EVERYTHING	MARY J. BLIGE (MCA)	20	17	2	DANGEROUS	BUSTA RHYMES (ELEKTRA/VEEG)
8	5	6	A DREAM	MARY J. BLIGE (ARISTA)	21	19	8	BUTTA LOVE	NEXT (ARISTA)
9	9	16	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	22	23	17	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
10	20	39	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	23	—	11	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
11	11	11	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	24	25	31	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
12	14	16	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	25	—	30	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
13	18	11	FEEL SO GOOD	MASE (BAD BOY/ARISTA)					

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

R&B SINGLES A-Z

56	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	56	LIVE PARTY	LIL' JOE WEIN, BMJ/Hanck, BMJ/Longitude, BMJ
57	6 A.M. (WE BE ROLLIN')	57	TOO SLOW U BLOW	BLM/True Rap, BMJ/Nine-Twenty Four, BMJ/Aaron Babyboy, ASCAP/Magic Melodie Man, ASCAP/Metro Beat, BMJ
58	ALL MY LIFE	58	ALL MY LOVE	LIL' LU, BMJ/EMI Blackwood, BMJ/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
59	I DREAMING	59	THE ARMS OF THE ONE WHO LOVES YOU	Realsongs, ASCAP) WBM
60	BEAUTIFUL BLACK PEOPLE	60	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	Jones, ASCAP/RZO, BMJ/Careers-BMG, BMJ/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL/WBM
61	BODY BUMPIN' YIPPIE-YI-YO	61	BODY ROCK	Medina Sound, BMJ/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMJ/period, ASCAP) HL/WBM
62	THE BOY IS MINE	62	BRING IT ON	Fred Jenkins III, BMJ/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
63	BRING IT ON	63	BRING IT ON	My Dog Luna, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP/Rondor, PRS/Nuthouse, ASCAP) HL
64	CHANGE YOUR WAYS	64	CHEERS 2 U	Playa (Def Jam/Mercury)
65	CHEERS 2 U	65	CHOKO	B.L.H.U.N.T., BMJ/Fict, BMJ
66	CLOCK STRIKES	66	CLOCK STRIKES	Virginia Beach, ASCAP/Magoo, ASCAP/WB, ASCAP/Music Corp. Of America, BMJ) HL/WBM
67	COME & GET IT	67	COME & GET IT	GCAM, ASCAP/Big-N-Mage, BMJ
68	COME OVER TO MY PLACE	68	CRAZY FOR YOU	MCA, BMJ) HL
69	DING-A-LING	69	DING-A-LING	Afro-ican, BMJ
70	DO YOUR THING	70	DO YOUR THING	Chocolate Factory, ASCAP/Copyright Control
71	FATHER	71	FATHER	LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMJ/Jumping Bean, BMJ) HL
72	FREAK IT	72	FREAK IT	21st Century, ASCAP/Smith & Lewis, BMJ/Hooping Crane, BMJ/Ground Control, BMJ/EMI Blackwood, BMJ) HL
73	FULL COOPERATION	73	FULL COOPERATION	Erick Sermon, ASCAP/Illitic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMJ
74	GET AT ME DOG	74	GET AT ME DOG	Boomer X, ASCAP/Copyright Control/Damon Blackmon, ASCAP/Frankly, BMJ
75	GETTIN' JIGGY WIT IT	75	GETTIN' JIGGY WIT IT	Treyball, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMJ/Sony/ATV Songs, BMJ/Gambi, BMJ/Warner Chappell, ASCAP/Warner-Tamerlane, BMJ) HL/WBM
76	GITTY UP	76	GITTY UP	PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
77	GONE TILL NOVEMBER	77	GONE TILL NOVEMBER	Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/LF Fam, ASCAP) HL
78	GOT'S LIKE COME ON THROUGH	78	GOT'S LIKE COME ON THROUGH	Duck Low, ASCAP/Remidi, ASCAP
79	HE GOT GAME	79	HE GOT GAME	Bring The Noise, BMJ/Def, BMJ/Cotillion, BMJ/Ten East, BMJ/Springalo Toones, BMJ/Richie Furay, BMJ/Copyright Control
80	HOLD ON TO YOUR DREAMS	80	HOLD ON TO YOUR DREAMS	Mafundi, BMJ
81	I DON'T EVER WANT TO SEE YOU AGAIN	81	I DON'T EVER WANT TO SEE YOU AGAIN	Vanderpool, BMJ/Ensign, BMJ) HL
82	IF YOU THINK I'M JIGGY	82	IF YOU THINK I'M JIGGY	Sheek Louchon, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackman, ASCAP/Music Of Unclef, ASCAP/Full Keel, ASCAP) HL/WBM
83	I GET LONELY	83	I GET LONELY	Janet (Feat. Blackstreet), BMJ/EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM
84	I GOT THE HOOK UP!	84	I GOT THE HOOK UP!	Big P, BMJ/Burnin Avenue, BMJ
85	IMAGINATION	85	IMAGINATION	So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
86	IT'S ALL ABOUT ME	86	IT'S ALL ABOUT ME	D'Extraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMJ/Perfect, BMJ) WB, ASCAP) WBM
87	I WANNA GET NEXT TO YOU	87	I WANNA GET NEXT TO YOU	MCA, BMJ
88	JAM ON IT	88	JAM ON IT	Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
89	JUST BE STRAIGHT WITH ME	89	JUST BE STRAIGHT WITH ME	Big P, BMJ/Burnin Ave., BMJ/EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM
90	LET'S RIDE	90	LET'S RIDE	Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMJ) BMJ
91	LIKE WE DO	91	LIKE WE DO	Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP)
92	LIL' RED BOAT	92	LIL' RED BOAT	EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM
93	LOST TO LOVE	93	LOST TO LOVE	Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMJ)
94	LOVE FOR FREE	94	LOVE FOR FREE	Dinky B, ASCAP/Rel South, ASCAP/BMD, ASCAP/Lil Lu, BMJ/Music & Media International, BMJ)
95	LOVE LETTERS	95	LOVE LETTERS	LeoSun, ASCAP/Avemal, ASCAP/Irving, BMJ/Rondor, PRS/EMI April, ASCAP)
96	MAKE EM' SAY UHH!	96	MAKE EM' SAY UHH!	Burnin Ave., BMJ) BMJ P, BMJ
97	A MILLION AND ONE QUESTIONS/THE CITY IS MINE	97	A MILLION AND ONE QUESTIONS/THE CITY IS MINE	Lil Lu, BMJ/EMI Blackwood, BMJ/Gifted Pearl, ASCAP/Warner-Tamerlane, BMJ/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMJ/Night River, ASCAP) HL/WBM
98	MOAN & GROAN	98	MOAN & GROAN	GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
99	MONEY, POWER & RESPECT	99	MONEY, POWER & RESPECT	Sheek Louchon, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMJ) WB, ASCAP) HL/WBM
100	THE MOST BEAUTIFUL GIRL	100	THE MOST BEAUTIFUL GIRL	Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMJ
1	MY ALL/BREAKDOWN	1	MY ALL/BREAKDOWN	Sony/ATV, BMJ/Rye, BMJ/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
2	MY BODY	2	MY BODY	Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
3	NICE & SLOW	3	NICE & SLOW	So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R.I.V., ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
4	NINETY NINE (FLASH THE MESSAGE)	4	NINETY NINE (FLASH THE MESSAGE)	EMI, ASCAP/Additional Hate, ASCAP/EMI April, ASCAP) HL
5	NO, NO, NO	5	NO, NO, NO	3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMJ/Sung Mele, BMJ/Ms. Mary's, BMJ/Milkman/Nitty & Capone, BMJ) WBM
6	N.O.R.E.	6	N.O.R.E.	Suite 1202, BMJ/Jose Luis Gotcha, BMJ/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMJ/Jumping Bean, BMJ)
7	OFF THE HOOK	7	OFF THE HOOK	Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquartz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
8	OUT OF SIGHT (YO)	8	OUT OF SIGHT (YO)	All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/AI West, BMJ) HL
9	THE PARTY CONTINUES	9	THE PARTY CONTINUES	EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/Air Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMJ) HL/WBM
10	RAIN	10	RAIN	Bam Jams, BMJ/MCA, BMJ) HL
11	RAISE THE ROOF	11	RAISE THE ROOF	LCM Deep South, BMJ/Warner-Tamerlane, BMJ/Ensign, BMJ/Pha-eva-pha, BMJ/Warner Chappell, BMJ) HL/WBM
12	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	12	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	Bilsum, BMJ/Wabastone, ASCAP/Pure Delite, BMJ)
13	REALITY	13	REALITY	Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38				

Billboard TOP R&B ALBUMS

JUNE 6, 1998

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
			★★★ No. 1/HOT SHOT DEBUT ★★★		
1	NEW ▶	1	DMX DEF JAM 558227*/MERCURY (10.98/EQ/16.98) 1 week at No. 1	IT'S DARK AND HELL IS HOT	1
			★★★ GREATEST GAINER/HEATSEEKER IMPACT ★★★		
2	73	2	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
			★★★ PACESETTER/HEATSEEKER IMPACT ★★★		
3	NEW ▶	1	EIGHTBALL SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
4	60	99	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
5	1	2	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
6	2	1	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
7	NEW ▶	1	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
8	4	6	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
9	5	5	JON B. ● YAB YUM/550 MUSIC 67805/EPIC (10.98/EQ/16.98)	COOL RELAX	5
10	3	—	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98/EQ/12.98)	STREETS IS WATCHING	3
11	6	—	XSCAPE SO SO DEF 68042/COLUMBIA (10.98/EQ/16.98)	TRACES OF MY LIPSTICK	6
12	7	4	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
13	8	3	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98/EQ/17.98)	THE PLAYERS CLUB	2
14	13	10	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98/EQ/16.98)	ANYTIME	1
15	12	12	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
16	10	9	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
17	14	14	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
18	9	8	SOUNDTRACK UNTERENTAINMENT 69364/EPIC (11.98/EQ/17.98)	WOO	8
19	11	7	WC RED ANT/LONDON 828957/ISLAND (10.98/EQ/16.98)	THE SHADIEST ONE	2
20	15	19	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
21	19	16	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
22	20	22	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
23	18	29	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
24	16	11	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/MIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
25	17	13	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
26	26	23	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	19
27	25	21	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98/EQ/16.98)	LET'S RIDE	8
28	21	17	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
29	27	25	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
30	23	18	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
31	30	24	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
32	31	27	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
33	22	15	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98/EQ/16.98)	HE GOT GAME (SOUNDTRACK)	10
34	28	20	GANG STARR ● NOO TRYBE 45585*/MIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
35	29	31	MARIAH CAREY ▲ COLUMBIA 67835 (10.98/EQ/17.98)	BUTTERFLY	3
36	32	30	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
37	35	39	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98/EQ/16.98) HS	A JAGGED ERA	19
38	36	38	WILL SMITH ▲ COLUMBIA 68683* (10.98/EQ/17.98)	BIG WILLIE STYLE	9
39	41	43	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
40	34	26	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
41	46	48	DESTINY'S CHILD COLUMBIA 67728* (10.98/EQ/16.98)	DESTINY'S CHILD	14
42	39	33	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
43	33	28	AZ NOO TRYBE 56715*/MIRGIN (10.98/16.98)	PIECES OF A MAN	5
44	40	37	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/EQ/16.98)	ALL WORK, NO PLAY	14
45	24	—	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	24
46	42	44	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
47	37	41	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	13

48	47	46	45	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
49	45	36	9	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
50	44	45	11	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
51	50	40	58	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
52	43	51	13	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	35
53	38	35	5	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	14
54	51	42	10	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98/EQ/16.98)	THE PILLAGE	1
55	58	59	3	VARIOUS ARTISTS OPEN MIC 1129*/RAWKUS (13.98/17.98)	LYRICIST LOUNGE VOLUME ONE	55
56	48	57	28	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	48
57	49	50	9	PLAYA DEF JAM 536386*/MERCURY (8.98/EQ/12.98)	CHEERS 2 U	19
58	52	56	28	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
59	63	52	10	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
60	55	60	30	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98/EQ/16.98)	IN MY LIFETIME, VOL. 1	2
61	56	55	48	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98/EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
62	57	54	28	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
63	53	53	7	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
64	65	64	62	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
65	62	34	6	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98) HS	DON'T GIVE UP	34
66	67	58	18	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
67	68	49	53	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
68	64	61	37	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
69	NEW ▶	1	1	VOICES OF THEORY H.O.L.A. 341016 (10.98/EQ/16.98) HS	VOICES OF THEORY	69
70	70	65	9	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	47
71	54	47	8	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
72	66	62	7	DAVINA LOUD 67536*/RCA (10.98/16.98) HS	BEST OF BOTH WORLDS	34
73	71	69	66	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
74	NEW ▶	1	1	BLAC MONKS RAP-A-LOT 45787/MIRGIN (10.98/16.98)	NO MERCY	74
75	77	73	29	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
76	NEW ▶	1	1	VARIOUS ARTISTS SWERVE 54262/LIGHTYEAR (10.98/16.98)	3 BEAM CIRCUS	76
77	72	79	3	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98/EQ/17.98)	PURE FUNK	72
78	75	67	27	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
79	61	—	4	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	61
80	69	74	29	KAREN CLARK-SHEARD ISLAND 524397 (10.98/EQ/17.98) HS	FINALLY KAREN	28
81	74	63	13	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
82	78	66	35	BOYZ II MEN ▲ MOTOWN 530819* (11.98/EQ/17.98)	EVOLUTION	1
83	82	75	4	7 MILE CRAVE 68043/EPIC (10.98/EQ/16.98) HS	7 MILE	64
84	59	32	3	ALLFRUMTHA I PRIORITY 50588* (10.98/16.98) HS	ALLFRUMTHA I	32
85	79	76	82	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
86	96	86	34	LUTHER VANDROSS ● ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 LV 68220/EPIC (10.98/EQ/17.98)		17
87	95	85	8	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
88	84	71	27	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
89	RE-ENTRY	18	18	CHRISTY ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98/EQ/17.98) HS	GHETTO CYRANO	23
90	83	72	32	UNCLE SAM ● STONECREEK 67731/EPIC (10.98/EQ/16.98) HS	UNCLE SAM	24
91	76	68	36	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
92	90	87	36	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
93	86	81	79	DRU HILL ▲ ISLAND 524306 (10.98/EQ/16.98) HS	DRU HILL	5
94	81	70	43	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/EQ/16.98) HS	TIME FOR HEALING	24
95	97	82	48	PATTI LABELLE ● MCA 11642 (10.98/16.98)	FLAME	10
96	RE-ENTRY	26	26	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
97	99	—	14	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
98	85	88	30	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
99	RE-ENTRY	18	18	WILL DOWNING MOTOWN 536350 (10.98/EQ/16.98) HS	INVITATION ONLY	30
100	80	77	5	WITCHDOCTOR ORGANIZEO NOIZE 90146*/INTERSCOPE (10.98/16.98) HS	...A.S.W.A.T. HEALIN' RITUAL	37

○ 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.

DAVENPORT REVELS IN 'ECLECTIC' TAG ON HER V2 DEBUT SOLO SET

(Continued from page 22)

George's Music Room. "I've been playing it in the store, and the response has been pretty good. With in-store play, you give the quick bio on her being from the Brand New Heavies, and people are interested."

The album's international release starts with a June 22 street date in the U.K., Benelux, and Scandinavia. France bows June 26, Germany on June 29, Italy July 2, Australasia July 6, and Japan July 18.

Most of the release dates coincide with promotional or tour dates, as the

singer makes her third international trip in June/July. In April she showcased in Hamburg, Stockholm, and Oslo, while in early May she had dates in London, Paris, and Milan.

In mid-June, the artist is scheduled to do showcases in New York, D.C., Atlanta, Chicago, San Francisco, and Los Angeles. Davenport joins the Lilith Fair tour June 28. (The artist recorded the duet "Break Your Heart" with fellow Lilith performer Natalie Merchant for the latter's new Elektra album.)

In most territories, Davenport is known for last year's Brand New Heavies album, released outside the U.S. on London/ffrr. With the pioneering acid-jazz group she scored hits like "Dream On Dreamer" and "Never Stop."

In addition to personal appearances, radio and TV will form the crux of the international campaign in the early stages, says V2's international label manager Julia Connolly. "Bring It On" gets an international release beginning Monday (8), while

the second single "Underneath The Red Moon" will follow in July.

Davenport had already been signed as a solo artist to Delicious Vinyl Records in Los Angeles when the label got the idea to have her collaborate with its new British discovery. The transition from Delicious Vinyl to Red Ant, which acquired a piece of Delicious last year, brought Davenport face to face with new manager Kent Belden, who had been brought to Red Ant as a product manager. The two hit it off, and when it

became clear that Delicious wasn't in a position to fully finance or market her new solo project, Belden suggested V2, the British imprint headed by Richard Branson and distributed through BMG.

Davenport's music is published through EMI Music (ASCAP). She is booked by Cara Lewis of the William Morris Agency.

Assistance in preparing this story was provided by Dominic Pride in London.



DATU FAISON'S RHYTHM SECTION

MOESHA'S FAN BASE: Back in 1994, when Brandy entered the R&B scene with "I Wanna Be Down" (Atlantic), that song sold a modest 5,500 units in its first week. Now, four years and a TV show later, "The Boy Is Mine," the first single from her sophomore set, which also features Arista's Monica, scans 307,000 units at the overall panel. Naturally, it wins the No. 1 crown on Hot R&B Singles Sales and Hot R&B Singles; it debuted a week early on both charts due to pre-street-date sales. Audience for the tune stands at 43.7 million listeners, which is the second-highest sum on the chart behind Next's "Too Close" (Arista), which still holds down 45.2 million. The first complete week of sales for "Boy" represents the largest debut in the SoundScan era on Hot R&B Singles Sales. Brandy's album, "Never Say Never," hits retail June 9.

DOG'S WORLD: For those who don't follow hip-hop too closely, DMX's album "It's Dark And Hell Is Hot" (Def Jam/Mercury) didn't just come out of the blue to earn the No. 1 slot on both Top R&B Albums and The Billboard 200, selling more than 251,000 units in its first week at retail. The rapper's single "Get At Me Dog" held down the No. 1 position on Hot Dance Music/Maxi-Singles Sales for 10 weeks and is one of the biggest club anthems of the year. The rapper was also a featured guest on the Lo's "Money, Power & Respect" (Bad Boy/Arista), which hit No. 1 on Hot Rap Singles, and LL Cool J's "4,3,2,1," as well as Ice Cube's "We Be Clubbin'" (Heavyweight/A&M), to name a few. From June 17 through the end of July, DMX will headline Def Jam's 30-city Survival of the Illest tour, which kicks off in Hampton, Va.

FAT JAM: Keeping in the tradition of great crowd-participation records like DJ Kool's "Let Me Clear My Throat" and "The Water Dance" (CLR/American/Warner Bros.), "Where You @?" by Fatman Scoop & Crooklyn Clan (AV8) is a club jam making noise on Hot R&B Singles, moving 79-77. Released independently on the AV8 label, the record was serviced nationally to mix-show DJs and club outlets by Scoop himself, who is an air personality on WQHT (Hot 97) New York and a former rap promotion manager at Tommy Boy. "I heard DJ Kool and got the idea to do the same type of club participation record using samples with live elements," he says. "I'm not a thug. I don't own a Benz. I wanna make the good-time record that makes people put it on each other in the club," Scoop tells the Rhythm Section. Key stations include KBXX Houston (17 plays), WPHI Philadelphia (13 plays), WQHT (nine plays), and WPGC Washington, D.C. (seven plays).

ROUND TWO: In its first chart run, Jay-Z's "The City Is Mine" (Roc-A-Fella/Def Jam/Mercury) enjoyed a 20-week stint before being moved to recurrent status, which is what happens to titles once they fall below the top 50 of the chart and are older than 20 weeks. The single's B-side, "One Million One Questions," has been gaining for several weeks since "City" peaked in airplay. Billboard policy states that a song may be moved from recurrent status and re-enter if it garners enough points to enter the top 50 of the chart. With airplay support on 39 stations and an audience of 3.7 million listeners, the song achieves that requirement at No. 50.

R&B

MAXWELL

(Continued from page 22)

music. I want to do a whole Latin album one day."

Don Jenner, president of Columbia Records (U.S.), says Maxwell is headstrong in a "positive way." "He has a clear-cut vision of what he wants to do. 'Urban Hang Suite' was one of the most critically acclaimed debuts ever, and he does possess the singular vision for what he wants to achieve musically both on record and onstage and even about the art that surrounds his music. It's not about having a pretty picture on an album cover," he says.

According to SoundScan, "Urban Hang Suite," released in April 1996, has sold 1.3 million copies. In 1997 Columbia released "Maxwell MTV Unplugged," an EP, and that set has sold 286,000 copies, according to SoundScan.

His remake of Kate Bush's "This Woman's Work" and a gospel-flavored cover of Nine Inch Nails' "Closer," from the EP, afforded the singer the opportunity to further showcase his vocal and musical versatility. He later recorded a Spanish-language version of "Whenever Wherever Whatever," from "Urban Hang Suite," as a promotional single.

"Anticipation is huge on our part," says Vince Szydlowski, music product manager for retailer Virgin Entertainment Group Inc. in Los Angeles. "We are expecting large orders and then, of course, a lot of crossover sales between dance, urban, and other genres. He just appeals to so many different sectors of our customer base. He is what we consider to be a heritage artist for us, meaning someone who is very endearing to the Virgin Megastores, and we'll do whatever we can to promote him."

A video is planned for "Luxury: Cococure." Mauldin says it may be shot in the U.K. during the first week of June. It will be serviced in mid-June to BET, MTV, the Box, and local video outlets. In addition, Blassingame says, a contest is being planned for July.

For the most part, marketing plans for Maxwell are still a work in progress. According to Mauldin, the vocalist is on an advance promotional tour. "He's reacquainting himself with people in the industry," he says.

Mauldin also says that the label is planning for the artist to do nationwide in-stores after the album's release, as well as international touring for the end of the year.

Maxwell performed "Luxury: Cococure" on the Essence Music Awards May 21 on the Fox network (the Rhythm and the Blues, Billboard, May 30), and other TV appearances are planned. "We try to make sure we represent him highly, not just on a stage," says Mauldin.

Blassingame says part of the campaign will include trade advertisements, as well as cable and video channel ads, which will include some 15- and 30-second teaser spots.

Maxwell is managed by Randy Hoffman of Hoffman Entertainment and is booked by the William Morris Agency. His music is licensed internationally through Sony Music Publishing.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	2	10	MONEY, POWER & RESPECT (C) (D) (T) (X) BAD BOY 79155/ARISTA	THE LOX (FEAT. DMX & LIL' KIM) 1 week at No. 1
2	3	5	11	RAISE THE ROOF (C) (D) (T) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
3	1	1	6	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
4	5	7	9	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
5	6	4	10	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
6	4	3	12	VICTORY (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
7	NEW ▶	1	1	NINETY NINE (FLASH THE MESSAGE) (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
8	8	9	13	WHO AM I (C) (T) (X) 2 HARD 6160/VP	BEENIE MAN
9	7	6	16	GET AT ME DOG (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
10	9	10	24	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
11	10	8	17	ROMEO AND JULIET (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FYNFE FEAT. CHILL
12	11	12	19	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
13	13	11	7	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
14	15	14	12	DO FOR LOVE (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
15	12	16	20	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
16	16	15	20	WHAT YOU WANT (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
17	14	13	11	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
18	17	40	10	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY)
19	18	17	16	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
★ ★ ★ GREATEST GAINER ★ ★ ★					
20	20	24	5	CHOKE (C) (T) (X) SELECT 25059	B.L.H.U.N.T.
21	22	20	11	STILL PO' PIMPIN' (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	DO OR DIE FEAT. JOHNNY P AND TWISTA
22	19	19	11	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
23	24	25	18	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
24	26	26	20	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
25	21	18	8	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
26	23	21	8	JAM ON IT (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
27	NEW ▶	1	1	LIKE WE DO (C) (D) DREAMWORKS 59009	P.A.
28	34	33	7	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
29	28	22	13	JUST BE STRAIGHT WITH ME (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B, DICK
30	31	27	26	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
31	29	32	27	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
32	25	28	6	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
33	30	30	7	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
34	41	39	5	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJs
35	35	34	4	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
36	38	37	7	SHAWTY FREAK A LIL' SUNITIN' (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	LIL' JON & THE EAST SIDE BOYZ FEAT. JAZZE PHA
37	32	—	2	N.O.R.E. (T) PENALTY 0232/TOMMY BOY	NOREAGA
38	36	23	23	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
39	40	31	16	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH
40	37	—	2	SINFUL (C) (D) (T) MTUME 55426/MCA	COSMIC SLOP SHOP
41	44	48	14	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
42	33	36	22	DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
43	46	—	2	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND	SOUTHSIDE CONN X SHUN FEAT. L.A. SNO & STYLZ
44	39	38	15	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
45	27	35	32	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
46	NEW ▶	1	1	GIRLS (C) (D) (T) ICHIBAN 950	DJ SMURF
47	50	49	39	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
48	RE-ENTRY	11	11	ALL MY LOVE (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEAT. ERIC WILLIAMS
49	RE-ENTRY	16	16	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
50	RE-ENTRY	7	7	TAKE YOUR TIME (C) (T) (X) ALL NET 2290	KOMPOZUR

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	8	THE WAY I PARLAY TROOP (WARRIOR/ICHIBAN)	14	12	9	HERE COMES THE HORNS DELINQUENT HABITS (RCA)
2	1	2	LOVE HURTS JUANITA DAILEY (WOO/ICHIBAN)	15	14	35	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
3	4	2	NO STOPPIN' THE JIVE ALL STARS FEAT. JANE BLAZE, KISHO AND IBC WANDALZ (LIVE)	16	15	9	SABROSURA D.J. LAZ (PANDISC)
4	5	8	DO YOU HEATHER B. (FREEZE/REPLAY)	17	18	2	IF YOU DON'T KNOW KILLAH PRIEST (GEFFEN)
5	3	2	IF YOU WERE MINE TAMI HERT (550 MUSIC/EPIC)	18	16	7	I KNOW YOU WANT ME... NASTYBOY KLUCK FEAT. CECE PENISTON (NASTYBOY)
6	—	1	GIRLS DJ SMURF (ICHIBAN)	19	25	10	BLAST FIRST PARIS (UNLEASHED/WHIRLING)
7	—	1	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)	20	17	2	STREET LIFE LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
8	8	5	60 WAYZ VERONICA (H.O.L.A./RED ANT)	21	—	14	SOMEONE TO HOLD VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A./RED ANT)
9	13	14	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)	22	—	14	ILL NA NA 12 GAUGE (POWER/T.Y.S.)
10	9	10	THEY BE JUMPIN MICHAEL LONG FEAT. KCHILL & TETRAZ (MAJOR TURNOUT/SO LONG/ALDOUS)	23	—	4	OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
11	11	2	GET YO ASS IN THE WATER AND SWIM LIKE ME! GEORGE CLINTON (DOUGLAS/GRAVITY)	24	—	15	IT'S ABOUT TIME L.A. NASH FEATURING JEW'ELL (MENES)
12	—	1	I GOT IT MADE BIG REGG (FULLY LOADED)	25	—	1	SOMETHING INSIDE ME KAI (TIDAL WAVE/GEFFEN)
13	7	8	LET IT GO NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)	Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.			

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Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400. Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

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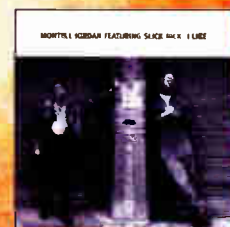
Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before May 29th are subject to a \$75.00 administrative fee. Cancellations received between May 29 and June 19th are subject to a \$175 administrative fee. No refunds will be issued after June 19th.



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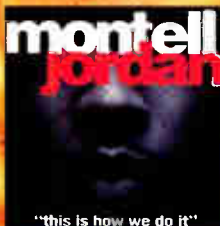
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R&B

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- Kool & The Gang
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- The O'Jays
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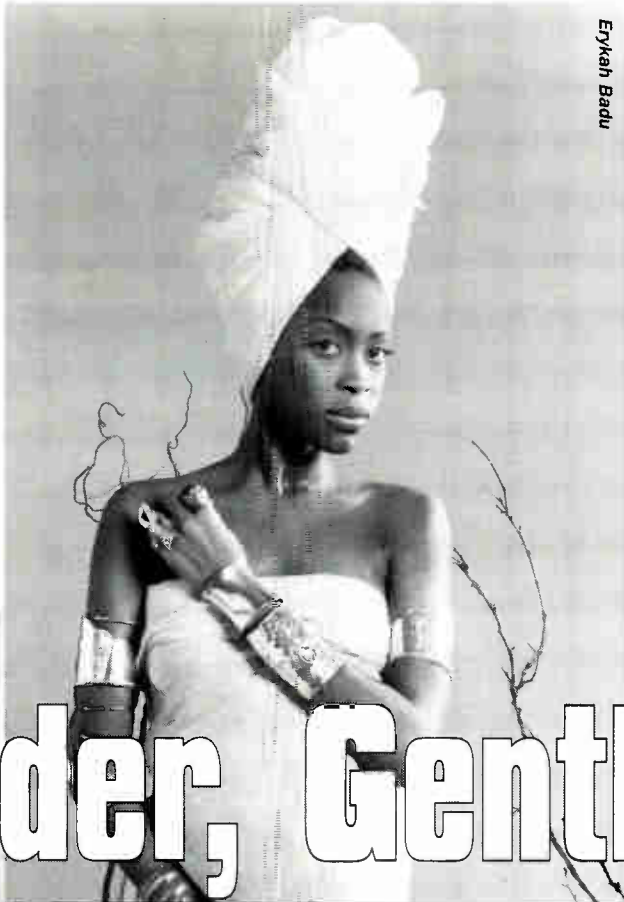


R&B music is taking a turn for the positive. The evidence comes at a time when audiences seem to be tired of watching and listening to rough-looking, scantily clad women spewing filth from their mouths. Even with the overabundance of R&B lyrics that often sound like gangsta rap, some men have actually begun to foster a "seen-one-seen-it-all" attitude, which suggests that, at the end of the day—despite how well records like these sell—men still want some mystery and sensitivity in women. Today's listeners, both male and female, want songs that reflect heartfelt relationships, ones their children can listen to.

Thankfully, today's new artists, as well as some veterans, are opting for songs that bring not only a resurgence of romance, but also such family-value concepts as monogamy, commitment, spirituality and marriage. Many new artists say that such songs seem to offer them more of an opportunity for longevity in the industry. D'Angelo capitalized on the idea with his debut album, "Brown Sugar," and a host of others followed the trend. Among them is Maxwell, whose debut album, "Maxwell's Urban Hang Suite," begins with a '90s-style lyrical courtship



K-Ci & JoJo



Erykah Badu

that artists and writers tend to shy away from the responsibility of being a role model. "Sometimes, writers put out negativity or something that doesn't represent anything," she says. "A lot of times, the lyrics are the only thing you will hear from a writer, and you have to be very careful, because it comes with a lot of responsibility. No matter what song I sing, I want it to be something that I can play when my kids are in the house."

For Brandy, on Atlantic Records, this type of music has been the standard. Her "Brandy" debut album was full of songs that revolved around her lifestyle and familial relationships. Her latest album, "Never Say Never," is along the same themes but with decidedly mature content, from the frustrations of growing up in the business to the joys of falling in love at a young age. While she doesn't adhere to being a role model, the singer says that the idea of a role model should be based on a person's "work ethics and dedication to reach goals, as well as the determination to overcome all odds. If I am considered a role model," she says, "I'd rather it be based on those reasons, not on how I live my life."

HEALING TIME

Hiriam Hicks, senior VP of Island black music, says that right now there is a need for positive music. "After going through a

BY ANITA M. SAMUELS

AKinder, Gentler R&B?

Artists Question Negative Stereotypes And Focus On The Positive

that culminates in a marriage proposal.

Kedar Massenburg, CEO of Kedar Entertainment and senior VP of Universal Records, says song lyrics that ring true always have longevity. "Joe's 'All The Things Your Man Won't Do' and Chico DeBarge's 'No Guarantee' are actual situations that people can relate to most times," he says.

A CHANGE OF PACE

K-Ci & JoJo's album "Love Always" was a different approach for them, with songs such as "All My Life," which has stayed at the top of the charts for several weeks. They admit that they wanted a change of pace, implementing sincerity and sensitivity in their music. Citing their earlier experiences recording with their group Jodeci, JoJo has said that he wanted to make music that his daughter could listen to.

"We have been fortunate with K-Ci & JoJo," says Hank Shocklee, senior VP of R&B music at MCA (U.S.) in Los Angeles. "They're now becoming known to mainstream America more than they were as Jodeci," he says. Overall, Schocklee says that artists are definitely becoming more conscious of the material they put out. "These songs appeal to everyone. 'All My Life' doesn't have references to any particular area; it's a person song, not a male or a female song. It definitely appeals to a larger audience," says Shocklee, who credits a lot of the duo's success to timing. "The timing has been right for a thanksgiving song, in the manner of Cheryl 'Pepsi' Riley's anthem-styled song 'Thanks For My Child.' We live in a society that doesn't give thanks for what we already have; this song struck a nerve with everybody.

"People are more receptive to inspirational songs; they don't think they're corny or sappy anymore," he says. From a female perspective, Aretha Franklin's "A Rose Is Still A Rose" on Arista Records is sure to become an encouraging anthem in an age when women are still fighting to deflect negative images and gain respect from men.

The resurgence of artists such as Erykah Badu, says Massenburg, isn't new. The elements that she and other artists on his label encompass is what he considers to be "pure" soul music. "Pure soul music will always be around, because it touches the soul," he says. What's also apparent, he adds, is a return to what he calls "real music" with live instrumentation, much on the order of R&B music from the '60s and '70s. "It will always have a place in music, not so much because it's new but anything that's synthetic will eventually wear itself out," he says.



Brandy

Badu also has helped pave the way for other artists, such as Angel Grant on FlyteTyme Records, who also has a spiritual essence to her music.

R-E-S-P-E-C-T

Such artists as Mya on Interscope, Davina on Loud, Kelly Price on Teaneck/Island Black Music and Eboni Foster on MCA are using their music to preserve positive images of women. Mya says she is bringing back respect and self-confidence to women her age. "It's not necessary for me to show all my stuff. I want to get across through my music that I'm a confident woman," she says. Foster says she is also hard at work attempting to escape the "tomboy" and "hoochie" images that tend to get far more attention than the lyrics. Female groups like SWV and Xscape, who initially dressed like carbon copies of male hip-hop groups, have seemingly shed those looks for dresses, skirts and heels.

In the case of singers who are also songwriters, some are finding that their dual roles are important. Price, whose debut album, "Soul Of A Woman," will be released in mid-June, says

period of negativity, gangsta rap and disrespecting women, people are ready to go back to love songs," he says. "Now it's time for healing. People want to hear that now, especially with gospel artists like Kirk Franklin. Island Records was built on this type of music, with the Isley Brothers, Dru Hill and Kelly Price. This kind of music is priceless; this is what we are going into the next millennium with."

Gordon Chambers, a New York-based songwriter, says he has always been about positive lyrics. "That's all I ever intend to be about," he adds. "As a songwriter, I felt like I was trying to be a new kind of Stevie Wonder in a 'sex-me-up' wilderness." His songwriting credits include work for Anita Baker and Brownstone. Every few months, Chambers says, he gets renewed hope. He met several children who were entering talent shows and wanted to sing his song "Missing You" (Brandy, Tamia, Gladys Knight and Chaka Khan). "Music with positive lyrics can touch little children if they're exposed to it. It just has to do with whether the record companies are going to look past the quick dollar and have some kind of responsibility," he says.

YOU BETTER THINK

Many male artists, such as Sam Salter, Color Me Badd and Carl Henry, are helping to change the sound of the music by singing lyrics—some of which they write themselves—that make the listener think. Salter, who records on LaFace Records, says one of his songs, "I Love You Both," was the result of a conversation with some male friends who had stated that they wouldn't date a woman who already had children. Universal Records recording artist Rachid is an artist who takes morals and values just one step further by crafting songs that discuss mother/son relationships and male soul-searching.

Epic recording artists Color Me Badd say they are inspired by such artists as Maxwell and Badu and credit changing times as their reason for having more mature lyrics—a switch from their "I Wanna Sex You Up" days. Michelle Joyce, VP of marketing and artist development at Epic Records, says she thinks there will be more concentrated "lifestyle" marketing for this type of music. "I think more labels will have to spend more money in order to effectively break these acts," says Joyce, who notes that Eddie Stokes, Hardeman and other Epic acts all encompass songs with messages people can relate to.

However, Hicks points out that, although labels have a responsibility to people in general, it's still a business. What helps is that new artists are taking the risk to change the direction of their lyrics. Many artists still get caught up in the over-used catch phrases that they think reflect reality. "A lot of artists think 'keeping it real' means 'straight from the 'hood,'" says Price. "If they did in fact have some kind of education or at least one parent that cared and instilled some values, they'd know that it doesn't mean acting like a fool." ■



6

5

ALIYAH

ALL-4-ONE

ANITA BAKER

BRANDY

MAIA CAMPBELL

CHANGING FACES

RANDY CRAWFORD

**DR. DOLOITTLE
THE ALBUM**

FAT JOE

CLIFF JONES

JUNIOR M.A.F.A.

LIL' CEASE

LIL' KIM

MARK MORRISON

QUAD CITY DJ's

RAY J

NICOLE RENÉE

ROBIN S.

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Radio WARS

As More R&B Artists Make It In The Mainstream, Formats Fight Over Whose Is Whose

BY JANINE COVENEY

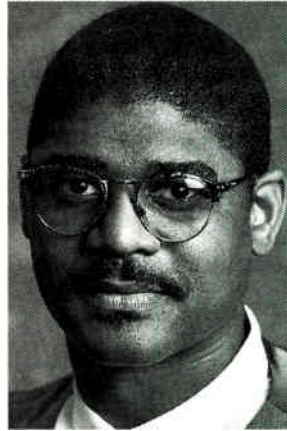
While R&B mainstream radio stations earn their market ratings by spinning the hottest R&B and hip-hop hits, top 40 and rhythm crossover stations also play many of the hot tracks by African-American artists, in addition to straight pop and some rock fare. Names like K-Ci & JoJo, Usher, Brian McKnight, Mariah Carey, Janet Jackson, Boyz II Men, Puff Daddy and Mary J. Blige have become pop stars, thanks to their play on non-R&B formats.

But when it comes time to take these artists on the road with an itinerary of station visits or performances/appearances at station-sponsored events, conflicts can arise. Oftentimes, R&B stations lay claim to an R&B artist's time because they were the format that first broke the artist. Top 40/rhythm crossover outlets also claim the artist, since his or her record is being spun in regular rotation on that format. Some markets are particularly competitive in this arena, like Washington, D.C., competitors WKYS and WPGC. Once classified as R&B and rhythm crossover, respectively, format redefinitions have put both stations into dual reporting categories. The same goes for Los Angeles' R&B mainstream/crossover outlets KKBT and KPWR, as well as top 40 outlet KIIS.

So how do the record labels cope with the demands of two differently targeted radio formats? Do the top 40 and black-music promotion departments find themselves at odds in coordinating schedules to satisfy the needs of their formats?

POP COORDINATION

"It happens at every major record label that has those successes. We had that at Columbia with the Fugees, Maxwell to some degree, Cypress Hill to a degree," notes Ken James, national director of R&B promotion for MCA (U.S.), who says that his department coordinates artist itineraries with the pop-promotion departments with as little conflict as possible. "If you have truly established a black base for a particular artist, that is your base and you have to be true to that base, especially with the situation here at MCA. We work so well with our pop and crossover counterparts, we discuss all of those kinds of potential problems.



MCA's Ken James

"For instance, 'PGC [Washington] may want K-Ci & JoJo at the same time 'KYS would, where KISS might have played the record first or championed the record first," James continues. "Because they really service K-Ci & JoJo's true base, we would give them the consideration first, though there would always be exceptions. Sometimes stations are going to be pissed."

Michelle Madison, VP of urban promotion, West Coast, for Elektra (U.S.), also has seen her share of jockeying between formats for simultaneous access to artists. "Here at Elektra, [the pop and urban departments] work together. We have to [in order] to keep the playing field fair when it comes to who gets who. We look at who played a record first, versus, 'Well, it's an urban act and the urban stations should get it first.'"

Madison notes that popular Elektra rapper Busta Rhymes, as well as bass-music debut artists K.P. & Envyi ("Swing My Way"),

Continued on page 44

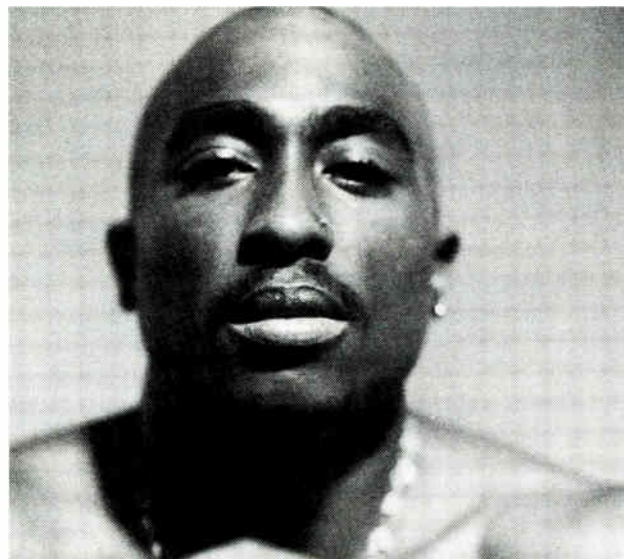
Topping The Charts

A YEAR-TO-DATE RUNDOWN

The recaps in this spotlight represent a year-to-date peek at how the races are shaping up for Billboard's Hot R&B Singles, Top R&B Albums and the unpublished Top R&B Catalog Albums standings for the 1998 Year In Music issue. The lists were garnered from information on those charts from the Dec. 6, 1997, issue through the May 9 issue.

The rankings for Top R&B Albums and Top R&B Catalog Albums are determined by using sales units as calculated by SoundScan for each week a title appears on the chart. Top R&B Singles rankings are determined by combining SoundScan sales data with radio audience impressions as monitored by Broadcast Data Systems (BDS) and radio points gathered from playlist reports made by stations in smaller markets. In the Top R&B Artists categories, there are two instances where points are split because the artists in the act have ongoing solo careers. K-Ci and JoJo of the group Jodeci, and LSG members Gerald Levert, Keith Sweat and Johnny Gill have their total points divided equally.

These recaps were compiled by R&B chart manager Datu Faison with assistance from Anthony Colombo, Michael Cusson and Alex Vitoulis.



No. 1 2Pac

TOP R&B ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 R U STILL DOWN? (REMEMBER ME)—2Pac—Amaru/Jive
- 2 LIVE—Erykah Badu—Kedar/Universal
- 3 LEVERT.SWEAT.GILL—LSG—EastWest/EEG
- 4 MY WAY—Usher—LaFace/Arista
- 5 HARLEM WORLD—Mase—Bad Boy/Arista
- 6 ANYTIME—Brian McKnight—Motown
- 7 CHARGE IT 2 DA GAME—Silkk The Shocker—No Limit/Priority
- 8 UNPREDICTABLE—Mystikal—Big Boy/No Limit/Jive
- 9 LOVE ALWAYS—K-Ci & JoJo—MCA
- 10 SOUL FOOD—Soundtrack—LaFace/Arista
- 11 THE VELVET ROPE—Janet—Virgin
- 12 MONEY, POWER & RESPECT—The Lox—Bad Boy/Arista
- 13 MY HOMIES—Scarface—Rap-A-Lot/Virgin
- 14 BUTTERFLY—Mariah Carey—Columbia
- 15 WELCOME TO OUR WORLD—Timbaland And Magoo—Blackground/Atlantic/AG
- 16 LIFE OR DEATH—C-Murder—No Limit/Priority
- 17 NO WAY OUT—Puff Daddy & The Family—Bad Boy/Arista
- 18 GHETTO D—Master P—No Limit/Priority
- 19 IN MY LIFETIME, VOL. 1—Jay-Z—Roc-A-Fella/Def Jam/Mercury
- 20 THE PLAYERS CLUB—Soundtrack—Heavyweight/A&M
- 21 BIG WILLIE STYLE—Will Smith—Columbia
- 22 SHARE MY WORLD—Mary J. Blige—MCA

- 23 ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD—Young Bleed—No Limit/Priority
- 24 WHEN DISASTER STRIKES...—Busta Rhymes—Elektra/EEG
- 25 IN THA BEGINNING...THERE WAS RAP—Various Artists—Priority
- 26 THE FIRM — THE ALBUM—NAS Escobar, Foxy Brown, AZ And Nature—Aftermath/Interscope
- 27 COOL RELAX—Jon B.—Yab Yum/550 Music/Epic
- 28 I GOT THE HOOK-UP!—Soundtrack—No Limit/Priority
- 29 THE 18TH LETTER—Rakim—Universal
- 30 LONG TIME NO SEE—Chico DeBarge—Kedar/Universal
- 31 EVOLUTION—Boyz II Men—Motown
- 32 MY MELODY—Queen Pen—Lil' Mar/Interscope
- 33 ALL THAT I AM—Joe—Jive
- 34 NO MORE GLORY—MJG—Suave House/Universal
- 35 RATED NEXT—Next—Arista
- 36 THE PILLAGE—Cappadonna—Razor Sharp/Epic Street/Epic
- 37 DRU HILL—Dru Hill—Island
- 38 KENNY G GREATEST HITS—Kenny G—Arista
- 39 STILL STANDING—Goodie Mob—LaFace/Arista
- 40 MOMENT OF TRUTH—Gang Starr—Noo Trybe/Virgin
- 41 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 42 WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
- 43 UNCLE SAM—Uncle Sam—Stonecreek/Epic
- 44 PHENOMENON—LL Cool J—Def Jam/Mercury
- 45 LIFE AFTER DEATH—The Notorious B.I.G.—Bad Boy/Arista
- 46 RETALIATION, REVENGE AND GET BACK—Daz Dillinger—Death Row/Priority
- 47 RELEASE SOME TENSION—SWU—RCA
- 48 SUPA DUBA FLY—Missy "Misdemeanor" Elliott—EastWest/EEG
- 49 TIL MY CASKET DROPS—C-BO—AWOL/Noo Trybe/Virgin
- 50 TIME FOR HEALING—Sounds Of Blackness—Perspective/A&M

TOP R&B ALBUM ARTISTS

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

- 1 2PAC (1) Amaru/Jive
(1) Death Row/Interscope
(1) Death Row/Interscope/Island
- 2 ERYKAH BADU (2) Kedar/Universal
- 3 USHER (1) LaFace/Arista
- 4 MASE (1) Bad Boy/Arista
- 5 BRIAN MCKNIGHT (1) Motown
- 6 SILKK THE SHOCKER (2) No Limit/Priority
- 7 MYSTIKAL (1) Big Boy/No Limit/Jive
- 8 JANET JACKSON (1) Virgin
- 9 MASTER P (2) No Limit/Priority
- 10 THE LOX (1) Bad Boy/Arista
- 11 SCARFACE (1) Rap-A-Lot/Noo Trybe/Virgin
(1) Rap-A-Lot/Virgin
- 12 MARIAH CAREY (1) Columbia
- 13 TIMBALAND AND MAGOO (1) Blackground/Atlantic/AG
- 14 C-MURDER (1) No Limit/Priority
- 15 PUFF DADDY (1) Bad Boy/Arista
- 16 JAY-Z (1) Roc-A-Fella/Def Jam/Mercury
- 17 WILL SMITH (1) Columbia
- 18 MARY J. BLIGE (1) MCA
- 19 YOUNG BLEED (1) No Limit/Priority
- 20 BUSTA RHYMES (1) Elektra/EEG
- 21 JON B. (1) Yab Yum/550 Music/Epic
- T22 K-CI (1) MCA
- T22 JOJO (1) MCA
- T24 JOHNNY GILL (1) EastWest
- T24 GERALD LEVERT (1) EastWest
- T24 KEITH SWEAT (1) EastWest

Continued on page 38



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1998 topics*

music • exploring the generation gap
marketing • from ethnic to urban
fashion • the new urban chic
music • the lab • a producer's panel
sports marketing • playas & players
film • from the small screen to the big screen
music • ladies first • for women only
radio • overnight sensation • mix show djs
music retail • the money store
television • from turntable to the tube
style • image building 101
urban world film festival • panels and screenings
power clinic • the 10 commandments of urban marketing

power clinic • the anatomy of a hit
power clinic • the pulse of america • a focus study
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*Panel topics and events are subject to change



R&B CHARTS

Continued from page 38

- 10 **DEJA VU (UPTOWN BABY)**—Lord Tariq & Peter Gunz—Codeine/Columbia
- 11 **YOU MAKE ME WANNA...**—Usher—LaFace/Arista
- 12 **BODY BUMPIN' YIPPIE-YI-YO**—Public Announcement—A&M
- 13 **BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS**—Puff Daddy & The Family (Featuring The Notorious B.I.G. & Mase)—Bad Boy/Arista
- 14 **SWING MY WAY**—K.P. & Envyi—EastWest/EEG
- 15 **ALL MY LIFE**—K-Ci & Jojo—MCA
- 16 **WHAT ABOUT US**—Total—LaFace/Arista
- 17 **GONE TILL NOVEMBER**—Wyclef Jean—Ruffhouse/Columbia
- 18 **BUTTA LOVE**—Next—Arista
- 19 **DANGEROUS**—Busta Rhymes—Elektra/EEG
- 20 **TOGETHER AGAIN**—Janet—Virgin
- 21 **ROMEO AND JULIET**—Sylk-E. Fyne Featuring Chill—Grand Jury/RCA
- 22 **A ROSE IS STILL A ROSE**—Aretha Franklin—Arista
- 23 **AM I DREAMING**—Ol' Skool [Featuring Keith Sweat & Xscape]—Keia/Universal
- 24 **MY LOVE IS THE SHHH!**—Somethin' For The People Featuring Trina & Tamara—Wamer Bros.
- 25 **THEY DON'T KNOW/ARE U STILL DOWN**—Jon B.—Yab Yum/550 Music/Epic
- 26 **SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)**—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest/EEG
- 27 **FEEL SO GOOD**—Mase—Bad Boy/Arista
- 28 **IT'S ALL ABOUT ME**—Mya & Sisqo—University/Interscope
- 29 **MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silk The Shocker, Mia X & Mystikal—No Limit/Priority
- 30 **EVERYTHING**—Mary J. Blige—MCA
- 31 **DO FOR LOVE**—2Pac Featuring Eric Williams—Amaru/Jive
- 32 **STRAWBERRIES**—Smooth—Perspective/A&M
- 33 **GET AT ME DOG**—DMX (Featuring Sheek)—Def Jam/Mercury
- 34 **RAIN**—SWV—RCA
- 35 **THE PARTY CONTINUES**—JD Featuring Da Brat—So So Def/Columbia
- 36 **I CARE 'BOUT YOU**—Milestone—LaFace/Arista
- 37 **GETTIN' JIGGY WIT IT**—Will Smith—Columbia
- 38 **I WONDER IF HEAVEN GOT A GHETTO**—2Pac—Amaru/Jive
- 39 **OFF THE HOOK**—Jody Watley—Atlantic
- 40 **MONEY, POWER & RESPECT**—The Lox [Featuring DMX & Lil' Kim]—Bad Boy/Arista
- 41 **ALL I DO**—Somethin' For The People—Wamer Bros.
- 42 **IMAGINATION**—Tania—Qwest/Wamer Bros.
- 43 **VICTORY**—Puff Daddy & The Family Featuring The Notorious B.I.G. & Busta Rhymes—Bad Boy/Arista
- 44 **BRING IT ON**—Keith Washington—Silas/MCA
- 45 **FATHER**—LL Cool J—Def Jam/Mercury
- 46 **THE ONE I GAVE MY HEART TO**—Aaliyah—Blackground/Atlantic
- 47 **JUST CLOWNIN'**—WC—Payday/ffr/Island
- 48 **THEY LIKE IT SLOW**—H-Town—Relativity
- 49 **ALL MY LOVE**—Queen Pen Featuring Eric Williams—Lil' Man/Interscope
- 50 **4 SEASONS OF LONELINESS**—Boyz II Men—Motown

TOP R&B SINGLES ARTISTS

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

- 1 **USHER** (2) LaFace/Arista
- 2 **NEXT** (2) Arista
- 3 **DESTINY'S CHILD** (1) Columbia (1) No Limit/Priority
- 4 **BOYZ II MEN** (2) Motown
- 5 **MASE** (4) Bad Boy/Arista (1) Mercury
- 6 **DRU HILL** (2) Island (1) LaFace/Arista (1) Violator/Def Jam/Mercury
- 7 **UNCLE SAM** (1) Stonecreek/Epic
- 8 **TOTAL** (1) Bad Boy/Arista (1) LaFace/Arista
- 9 **PUBLIC ANNOUNCEMENT** (1) A&M
- 10 **BUSTA RHYMES** (2) Elektra/EEG (1) Bad Boy/Arista
- 11 **K.P. & ENVYI** (1) EastWest/EEG
- 12 **WYCLEF JEAN** (1) Ruffhouse/Columbia
- 13 **KEITH SWEAT** (1) EastWest (1) Keia
- 14 **JANET JACKSON** (1) Virgin
- 15 **MASTER P** (5) No Limit/Priority (1) Def Jam/Mercury
- 16 **ARETHA FRANKLIN** (1) Arista
- 17 **JON B.** (2) Yab Yum/550 Music/Epic
- 18 **THE NOTORIOUS B.I.G.** (4) Bad Boy/Arista
- 19 **2PAC** (2) Amaru/Jive
- 20 **MARY J. BLIGE** (2) MCA

Continued on page 44

THE BUSINESS OF MANAGING

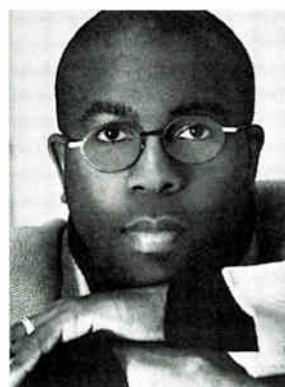
Any media discussion of how recording artists and performers handle their financial dealings generally has been considered off-limits. Multifaceted music man Kashif, however, did devote a chapter of his 1995 best-selling book, "Everything You Better Know About The Record Industry," to understanding the difference between a business manager and an accountant. "The chapter explains in detail when an artist might need either or both," says Kashif. "The bottom line is that every artist needs to know how to add, subtract and multiply!"

In light of recent bankruptcy proceedings instituted by Toni Braxton and, a few years ago, by TLC, a forum on the subject seems both appropriate and timely. Comments from various artists, attorneys and managers uniformly reveal the pitfalls that often befall both new and established acts in dealing with the area of financial management as well as some of the remedies and solutions that are readily available.

FINANCIAL FOUNDATIONS

Multiplatinum-selling Elektra recording artist, writer and producer Keith Sweat entered the music business in 1987 with a clear advantage: He had worked on the New York Stock Exchange as a brokerage assistant. "Certainly, coming from a financial background gave me the knowledge to handle my own affairs. I have had the same person as a business manager since 1992, but before that I did everything myself," says Sweat, who notes that a common problem for new artists "is not understanding the tax system. You get into a certain tax bracket, and you don't realize that 40% of your income goes to taxes. I've seen other artists go through that. They go through this flamboyancy thing—spend, spend, spend—and then it takes years playing catch-up with the IRS."

When he first started out in 1992, multitasking music man Brian McKnight admits, "My finances were a mess. It was the hardest thing in the world to get a [big] check and hand it over to someone else. You think the money is going to last forever. But after two or three years of frivolous spending, I started asking myself, 'How do I secure my future and the future of my family?' I've had the same business manager, Carrie Hausner, for the past four years. We sit down once a month and go over everything. I know I want to live a certain way, so we figure out how much I need to earn, how much I need to save and how to get the right tax breaks."



Kashif

McKnight's manager, Herb Trawick, says it's incumbent upon artist management to establish the kind of relationship where "you can advise your client about how to make income happen. As a manager, I know before anybody else what money is going to be coming in. You have to come up with a master plan. With Brian now, it's really about long-range planning, dealing with experts who know about pension funds, insurance and so on. It was difficult at the beginning, because, like so many other artists, he didn't come from having a lot of money. He's had an unusually lucrative career because of his work as a producer."

GET SERIOUS

Other artists whose experiences haven't been in any area outside of recording and performing have faced different challenges. Cheryl "Salt" James of Salt-N-Pepa says that much of what the group has discovered "was a learning process. When we started out [in 1985], we didn't know or care anything about the business. It was all about the travel, the fans, the excitement

of making music. The manager we had at the time told us what we were getting paid, and the monies came through them. It took a long time for us to get to the point where we were signing our own checks. It's so easy to become so overwhelmed with record-company executives, attorneys and accountants to the point where you almost become afraid of them. You can become so dependent on them, and you forget that they work for you!"

"This is a business, and there's no getting around it," says James. "But it's still a trip for me: Every day, before I do my workout or write a song, I deal with the business stuff."

MAXIMIZING PEAKS

Entertainment attorney Kendall A. Minter, counsel to Sales, Goodloe & Golden, says that he advises clients of the importance of getting capable and well-connected business management. "Tax and planning, the day-to-day management of finances, are all essential to the financial well-being of any artist or producer," he says. Minter, whose client roster includes Kirk Franklin, Roy Ayers, Goodie Mobb, Onyx and Lena Horne, adds, "Most [new] artists have a three-to-five-year 'peak' and, just like athletes, they have to maximize their career and investment opportunities during that period. I've experienced too many situations where people have not retained proper advisors and have been faced with tax debts, foreclosure and even bankruptcy due to poor planning, extravagant spending or ego-lifestyle-driven expenditures."

While it isn't inherently the responsibility of artist management to deal with the financial affairs of its clients, Kojo Bentil, VP and general manager of Kedar Entertainment, says that, "unofficially, once you've established a personal relationship with an artist, you can make suggestions and recommendations. A lot of artists don't realize during the course of recording an album, there are a lot of ancillary costs—long-distance phone calls made from the studio, car service—and so much is charged back [to the artist]. As an artist manager, I recommend that my clients get a business manager to handle their financial affairs, always with the caveat that they don't ever get to the point where they let someone else sign their checks."

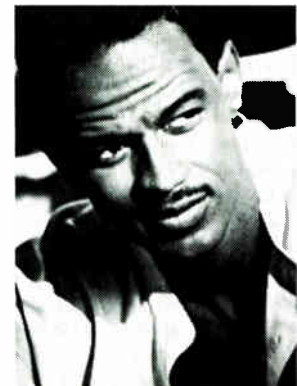
Prominent New York entertainment attorney Louise West counsels clients on the importance of hiring a business manager. "But it's up to the client to take the initiative," she says. "Once they have a business manager, the artist will usually invite me to come in and discuss whatever agreements he or she has."

With all the publicity surrounding multiplatinum recording artist Toni Braxton's bankruptcy filing, Columbia Records' Kenny Lattimore says, "I spoke with her on the phone and told her how I admire her, and how important it was for artists like myself that she's coming out [on 'The Oprah Winfrey Show'] saying how she didn't handle certain aspects of her career correctly." Lattimore, whose debut album, "For You," has achieved gold status, says he can "relate to what Toni went through. I've been through the full spectrum. Now I am using a business manager for advice—like if I should buy a house, or how I should invest—but I've set up a system now where the bills come in and I have my manager's assistant send them to me, wherever I am."

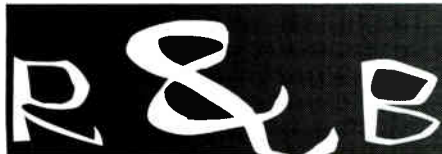
Addressing an area that many artists—old and new—often ignore, veteran artist and business manager Fred Moultrie, currently a consultant to the Los Angeles office of the firm Moss Adams, LLP, says, "Anyone who has reached platinum sales or beyond should consider an audit of both a record company and publishing company." Finally, author and musician Kashif reveals that his company, Brooklyn Boy Books Entertainment & Information, is about to unleash a software program, due in September, "that automatically estimates and calculates record royalties." It's another tool that will help recording artists gain and maintain further control of their finances. ■

R&B Artists Can Get Rich Quick, But Should Pay Attention To Business Managers To Keep Their Books In The Black

BY DAVID NATHAN



Brian McKnight



Backatcha!

3rd Legg	Ced Black and G-Money Compilation	G-Lo	Lou Pride	Shadows
A-Town Players	Chism	GA Girlz	M. Doc	Sharks
Alexander O'Neal	Chris Hicks	Heinous Bienfang	Mannish Man	Shooga Macc Daddi
Angel Sessions	Chris Ho	Icy Mo' Quad	MC Madness	Spearhead X
Ashford & Simpson with Maya Angelou	Cleveland Fats	Jim Morgan	Michael Whittaker	The Kartel
Bad Blood	Da Organization	Jimmy Dawkins	Mike City Presents - N.C. All Star Project	The Nati
Bad Boys Of Bass	Dean James	Juanita Dailey	Millie Jackson	The Syndicate
Bass Attack! Compilation	DJ DMD	K-Rino	Mr. King George	Theodis Ealey
Big Buccet	DJ Quad	K.B. & Lil' Flee of Street Military	Mr. Sandman	Tim "Bishop" Brown and the Miracle Mass Choir
Big Duke	DJ Smurf	Keith Robinson	Night Vision Soundtrack	Tom Principato
Bigga Than Life	Doezha Mac'n Compilation	Kool Ace	Nils	Toot Suite
Blues Boy Willie	Don Diego	L.A. Jazz Syndicate	Ny'a	Top Authority
BOB	Dotsero	L.A. Voices Of Watts	Ollie Woodson	Tru Vision
Bob Thompson	drivin n cryin	Lil' Jon & The East Side Boyz	Plado	U.D.I.
Bobby Messano & NBO	Elizabeth Gutierrez y Texas Fire	Lisa Cerbone	Quadmater Uno	Vaughn Smith
Brent Jones and the T.P. Mobb	Fam Bam Clicc	Little Mike & The Tornados	Quarter & 1/2	Vernon Garrett
Bushwick Bill	Fleshtones	Lonnie Liston Smith	Saafir	Willie Hill
	Francine Reed	Lost Souls	Sandra Hall	Wilson Meadows
			Savannah Taylor	



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ARTISTS BEING HEARD AROUND THE WORLD

MUNICH—The German trio of Astrid North (vocals), Tex Super (bass, trumpet, guitar, keyboards) and B.La (drums, keyboards, percussion) came together in 1995 as the R&B ensemble Cultured Pearls. Their 1996 debut album, "Sing Dela Sing" (WEA), achieved critical acclaim while their debut single, "Tic Toc," achieved top 40 airplay status and a 10-week run on the German singles chart, peaking at No. 65. "We consider the group to be a long-term artist-development project," says Markus Bruns, head of A&R at WEA Music in Hamburg. "From the very beginning, we worked on building up the group's credibility as a live act and have gotten a lot of



Cultured Pearls

mileage from the great songs on the albums." The group's sophomore album, "Space Age Honeymoon," released last autumn, includes laid-back soul ballads such as "Mr. Lonely," as well as mid- and up-tempo songs with pop, rock and rave elements. Music and lyrics are written by the band and produced by Jens Krause of Peppermint Park Studio in Hannover. Lead singer Astrid North also has penned songs recorded by Randy Crawford. North's sensual vocals are underlined by flowing string accompaniment with a soft samba percussion on the title track. The dramatic "You're Fired" could qualify as a James Bond theme song, while the infectious single "Sugar Sugar Honey" became a top 20 airplay hit, peaking at No. 72 on the official Musikmarkt charts last November. The song's video was put in rotation by VIVA, as well as by MTV's German channel, setting up this spring's single, "Silverball," a flowing guitar-oriented ballad. In March and April, the group played a 22-city tour of German clubs, including a sold-out concert before 1,500 fans at the Grosse Freiheit club in Hamburg. "Space Age Honeymoon" has been released in Austria, Switzerland, the Czech Republic, Denmark, Finland, Sweden, Greece, Hungary, Poland and Japan. After promoting the album in Austria via a "Mountain Mania" campaign conducted by Austrian radio station O3, the group went on to perform on Finland's major TV show "Don't Forget Your Toothbrush" in April. The group did a promo tour of Japan in May, and the third Cultured Pearl album is scheduled for release late this year. —ELLIE WEINERT

PARIS—The French duo Native, featuring sisters Laura and Chris Mayne, developed an ear for R&B music during their childhood. "Chris and I grew up in the same bedroom," remembers older sister Laura, age 30. "We didn't have permission to stay out of the house. So to keep entertained, we sang along with our parents' records—Aretha Franklin, Marvin Gaye and Barbra Streisand, to name but a few." After studying classical music, the two sisters joined their elder brother in a hard-rock combo before building a solid reputation as back-up singers. In 1993, the pair released its first "Native" album for BMG Ariola, which sold more than 400,000 units, according to the label, and in 1994 the duo won a Victoire award as the French music industry's best newcomers. The two earned further exposure as the French voices featured in the local release of the Disney film "Pocahontas." It took Native four years to complete a second album, "Les Couleurs De L'Amour (The Colors Of Love)," which was released in April 1997. Bolstered by the success of their debut, the singers gathered an international cast of supporting musicians and composers, including guitarist James Harrah (who has played with Madonna), bassist Abraham Laboriel



Native

Continued on page 44

Rhythm & BRITS

U.K. IS BLUE OVER U.S. RADIO'S RELUCTANCE TO BREAK ACTS

BY PAUL SEXTON

LONDON—Spotters of British R&B talent on the Billboard charts of late might be tempted to conclude that Mark Morrison is not just a soul success story but our sole success story.

Closer examination of the U.S. pop and R&B surveys of the past year reveals a somewhat brighter picture of the U.K.'s transatlantic crossings, but still confirms that Morrison's major breakthrough with "Return Of The Mack" (on the Atlantic label) remains an unusual occurrence.

Check closer still, and it becomes clear that British acts of an R&B persuasion sometimes find a warmer welcome outside of the format's radio fraternity than within it.

CRAZY FOR MORRISON

Morrison's "Return Of The Mack" album is certified platinum in the U.S., but he struggled to follow through on the single's momentum when the next single, "Crazy," stopped short of the Hot 100. Morrison's much-publicized imprisonment in the U.K. can hardly be viewed as a smart career move, but by this April, he had secured a lower Hot 100 placing for another single, "Moan & Groan," which was also halfway up the Hot R&B Singles chart by mid-April.

One of the brightest new British acts of the 1997-98 season has been London's All Saints, whose first two domestic smash hits, "I Know Where It's At" and "Never Ever," bridged the pop-soul divide across Europe. In the U.S., where the group appears on London/Island, early acceptance came largely at pop radio, helping "I Know" to No. 36 on Billboard's Hot 100 Singles chart in March.

London did not push "I Know Where It's At" at R&B radio, recognizing that, for all its soulful feel, it was essentially a pop single. Says London U.S. president Peter Koepke, "Nobody felt that 'I Know' was a track that could sustain life at black radio, but everyone feels that 'Never Ever' is." That song was being worked at pop by the label at press time, but Koepke notes the early interest of several R&B programmers.

The London Records executive feels that the infrastructure of urban radio in the U.S. continues to make it hard for international acts to jump into that market right out of the box.

"I think you'll find most European artists in the [U.S.] R&B market will first have to have pop success to get noticed in that format. It's generally very hard for [British] artists, no matter whether they're black or white, to have black success. I can't think of too many that have. It's more to do with the programmers of R&B radio, who feel culturally, I guess, not as familiar with R&B from England."

Some U.K.-based R&B acts have been able to boost their international credibility by having American talent in the ranks. The Brand New Heavies, signed in Britain to frrr/London, have used the services of two consecutive American vocalists, N'Dea Davenport and Siedah Garrett. The latter's assured, authentic tones on the group's 1997 set, "Shelter," helped the group's U.S. label, Delicious Vinyl/Red Ant, take the album to No. 29 on the Top R&B Albums chart, while cuts such as "Sometimes" took the band into the Top Club Play chart; that song also climbed to No. 20 on the Hot R&B Singles chart.

JAMIROQUAI BREAKTHROUGH

Perhaps the most notable breakthrough of the past year for British R&B-influenced music on the American scene has been that of Jamiroquai. Long a European success story for the Sony S2 label, the group once accused of being a mere Stevie Wonder soundalike has grown into its own style and added a substantial

American audience in the process.

Jamiroquai had previously enjoyed a measure of U.S. acceptance, notably on the Club Play chart with "Space Cowboy," from its 1994 album "Return Of The Space Cowboy," but nothing on the scale of its third album, "Traveling Without Moving." Released in the U.S. on Work/Epic, the album spent more than a year on The Billboard 200 and is certified platinum.

But Jamiroquai's belated American achievements cannot be claimed as the triumph of R&B radio, according to the band's London-based press representative, Dave Woolf, who has worked with the band since the earliest days. "They've had a lot of attention through their black-music peers, in things like *Vibe* magazine," says Woolf, "but their success in the States is chiefly through MTV. 'Virtual Insanity' [the lead track from 'Moving'] wasn't released as a single, but it was heavily rotated on MTV and went on to win four MTV [Video Music] Awards."

Woolf feels that promotional avenues such as video channels often offer better support for acts, such as Jamiroquai, that not only have their European-ness held against them in some quarters but also fall between the cracks of the mainstream U.S. radio formats.

"It's to do with the structure within labels," he says. "The general rule is that black-music departments work black acts."

ALI FOR ONE

One Londoner who has steered his ship at least some distance through the difficult waters of R&B radio formatting of late is Island Records artist Ali. His "Love Letters" single was in rotation at 23 reporters to R&B Airplay Monitor's radio panels by early April, including mainstream R&B outlet WZHT (Hot 105) in Montgomery, Ala., where the song shared airspace with the likes of Boyz II Men, Aretha Franklin and Next.

"A record is a record," says the station's PD/MD, Michael Long, pointing out that he tries never to prejudge a new artist.

Long was not told in advance of Ali's national origins and says it is unlikely to be a positive marketing play for labels to do so when they have a Britsoul act on their hands.

"Just keep your mouth shut," he says. "I didn't realize Mark Morrison was from the U.K. at first."

In London, Dave Woolf is now co-managing a Midlands-born contemporary-soul chanteuse who is undergoing a major-label career relaunch. Beverley Knight, previously signed to Dome Records, is now signed worldwide to EMI and will have her first single for it, "Made It Back," released this spring on Parlophone's Rhythm Series label, with the album "Prodigal Sista" to follow in August.

British fans have long held Knight in the vanguard of British soul talent, thanks to singles such as the U.K. top 40 entry "Flavour Of The Old School" and, with domestic media interest rebuilding around her, believe that she might be the next artist to give domestic R&B some American profile.

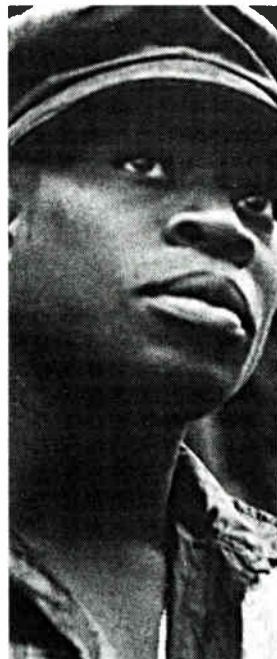
"She's probably got the best shot out of a lot of U.K. R&B acts," says Woolf, "but to break a [British] act in the States you have to have them out there and work very, very hard."

FOREIGN MARKETS

WZHT's Long also feels that "the almighty dollar" will continue to speak persuasively when it comes to the marketing budgets required to take new soul artists to an environment that is foreign in more ways than one.

At London Records, Koepke concurs with the programmer's earlier point about Mark Morrison and suggests that the British soulsters most likely to win the backing of R&B radio programmers could be the ones who do not wear their nationality on their sleeve.

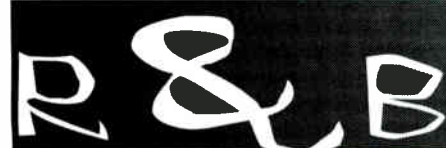
"People don't even think of [Morrison] as English," says Koepke. "They don't know where he's from. With R&B radio, it's not a global thing; they're very reluctant to play anything that's happening outside their community." ■



Ali



Mark Morrison



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EXECUTIVE PRODUCER: MASTER P



RADIO WARS

Continued from page 36

have received a lot of interest from both mainstream R&B outlets and rhythm crossover stations.

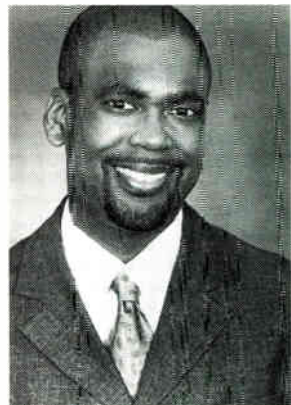
CROSSOVER EXPERTS

Lionel Ridenour, senior VP, black music, Arista (U.S.), notes that his label has a lot of experience in moving R&B artists into the "crossover" realm. With a roster that includes Whitney Houston, Aretha Franklin, Puff Daddy, Faith, Monica, Usher and Toni Braxton, the company's promotional game plan for its artists in any genre includes plans for simultaneous crossover.

"We start off with the general rule, and it is very well understood—because we have so much experience in this realm—that we know what the base is. There is no guessing," states Ridenour. "While we recognize the base, we also recognize the potential of selling more albums beyond the base. We don't use a custody system, but if we have to use that word, then it is a joint-custody thing. Any place that the stations cannot work it out between them—like if someone is going to have a fit about who gets the act first—then we won't bring him in at all."

Earlier this year, the label put promotional dollars into a road trip for young LaFace vocalist Usher, who has developed beyond the level of doing track dates to performing concerts. "He'll still come in for interviews, and the stations are pretty civil about it. If the stations cannot be mature about the fact that there are certain tradeoffs, then we would rather not deal with it, because we are not going to jeopardize or hurt our artists," states Ridenour. "In the instance where we have both stations [in the market] requesting him, like both [R&B mainstream] 'KYS and [rhythm crossover] 'PGC [in Washington, D.C.] we try to facilitate it, try to work it out in some way. It's a worst-case scenario not to use an artist in the market because of radio wars."

Ridenour points out that while some singles hit at both for-



Arista's Lionel Ridenour

mats simultaneously, the more common situation is that a record builds at R&B first before it crosses over into top 40/crossover airplay.

"[R&B stations] are going to want the act a lot sooner. Top 40s are going to want them when they are on the way down in spins at R&B. They very rarely hit at the same time," he says. "[The R&B and top 40 stations] usually don't want the artists at the same time the crossovers do. And the so-called crossovers are equally urban stations—it's just like having two urbans in the same marketplace, like with WPHI and WUSL in Philly."

Frequently, the term "crossover" has been applied to other markets, such as Arista's attempts to take Usher's heartfelt ballad sounds to the AC format, and to Elektra's current campaign to not only break African-American rock-leaning acts Rebekah and Dakota Moon in pop/rock formats, but to gain acceptance and airplay at mainstream R&B radio as well. But these executives say that the most frequent phenomenon in crossing over a successful act from R&B to top 40/crossover is that once that big hit single is over, most artists have trouble retaining their newfound pop status through subsequent singles.

"Top 40 does abandon artists. That's why you have to hold on to your base," says James. "You will get a song like [K-Ci & JoJo's] 'All My Life' being a huge hit. But let's say the next record we come with, [top 40 stations] decide they don't like. They feel 'it's not as big a record, we're not going to deal with it.' But R&B radio will stay with it, and that's where your loyalties lie. You wouldn't take [pop band] Aqua and abandon Aqua's base at pop radio and try to totally go after urban radio. You just wouldn't do that." ■

GLOBAL PULSE

Continued from page 42

(Al Jarreau), composer Diane Warren and producer Jon Lind (Vanessa Williams, Earth, Wind & Fire) to get a "blacker sound." Turning its back on pop to find a more soulful feel, Native found its audience with its second album, which was certified gold (100,000 units) in France earlier this year. The title song was released as the album's third single and has received widespread airplay at radio stations regardless of format. Yet Native's greatest strength remains its live shows. The sisters have toured extensively over the past few months, including a sold-out show at the legendary Olympia Theatre in Paris in February, which resulted in a return booking in May. The two also have shown strong commitments to social causes—they chose their name to declare themselves citizens of the world—and performed April 22 in Belfort at a concert to mark the 150th anniversary of the abolition of slavery.

—CECILE TESSEYRE

STOCKHOLM—Music has finally become a serious and personal matter for Swedish R&B star Titiyo, now that she has realized it's her way of making a living. A five-year hiatus from recording allowed the 30-year-old singer to bring her talent to a higher level of maturity and also generated enormous expectations within the music industry and among her fans. Her "comeback" album, "Extended" (Superstudio Orange/Diesel/Warner), and the hit single "Before The Day" earned Titiyo a 1997 Swedish Grammy Award for best female pop/rock performance. In making "Extended," she collaborated with her Superstudio/Diesel labelmates, Stephen Simmonds and Eagle-Eye Cherry (who is also her brother), as well as longtime producer Magnus Frykberg on writing songs and honing her vocals. "I sing much better now," Titiyo says with a laugh. "Previously, I tended to be almost ignorant about my voice, saying, 'I don't need to sing any better than this!' Since this album is more 'Titiyo,' it means the voice is more mellow and less up-tempo than before." She distinguishes herself from competing R&B divas with her soft touch and wistful singing, accompanied by heavy soul- and blues-infused beats. Her musical inspirations are as diverse as Joni Mitchell, Jeff Buckley, Mary J. Blige, Maria Callas, Maxwell, the Verve and Radiohead. Diesel Music's director of international marketing, Nutta Hultman, says, "Titiyo has always been affiliated with us because [Diesel Music's managing director] Torbjorn [Steen] used to be her manager. She is one of two or maybe three top-class female artists from Sweden. She is simply outstanding." According to Hultman, Diesel will make some adjustments to the "Extended" album with the intention of an international launch this summer through Warner Music.



Titiyo

—KAI LOFTHUS

R&B SINGLES ARTISTS

Continued from page 40

- 21 **DA BRAT** (3) So So Def/Columbia (1) EastWest/EEG (1) Undeas/Tommy Boy/Atlantic
- 22 **SOMETHIN' FOR THE PEOPLE** (2) Warner Bros.
- 23 **SILKK THE SHOCKER** (2) No Limit/Priority (1) Def Jam/Mercury
- 24 **LL COOL J** (3) Def Jam/Mercury
- T25 **JOHNNY GILL** (1) EastWest
- T25 **GERALD LEVERT** (1) EastWest

TOP R&B SINGLES IMPRINTS

Pos. **IMPRINT (No. Of Charted Singles)**

- 1 **LAFACE** (7)
- 2 **BAD BOY** (9)
- 3 **EASTWEST** (7)
- 4 **DEF JAM** (15)
- 5 **ARISTA** (4)
- 6 **COLUMBIA** (5)
- 7 **MOTOWN** (4)
- 8 **MCA** (5)
- 9 **STONECREEK** (1)
- 10 **WARNER BROS.** (5)

TOP R&B SINGLES LABELS

Pos. **LABEL (No. Of Charted Singles)**

- 1 **ARISTA** (20)
- 2 **COLUMBIA** (13)
- 3 **ELEKTRA ENTERTAINMENT** (10)
- 4 **MERCURY** (16)
- 5 **EPIC** (9)



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TOP R&B CATALOG ALBUMS

Pos. **TITLE—Artist—Imprint/Label**

- 1 **GHETTO'S TRYING TO KILL ME**—Master P—No Limit/Priority
- 2 **GIVE LOVE AT CHRISTMAS**—The Temptations—Motown
- 3 **LEGEND**—Bob Marley And The Wailers—Tuff Gong/Island
- 4 **MIRACLES — THE HOLIDAY ALBUM**—Kenny G—Arista
- 5 **GREATEST HITS**—Al Green—The Right Stuff
- 6 **READY TO DIE**—The Notorious B.I.G.—Bad Boy/Arista
- 7 **THE BEST OF SADE**—Sade—Epic
- 8 **ME AGAINST THE WORLD**—2Pac—Interscope/Priority
- 9 **KIND OF BLUE**—Miles Davis—Legacy/Columbia
- 10 **LICENSED TO ILL**—Beastie Boys—Def Jam/Mercury
- 11 **ALL EYEZ ON ME**—2Pac—Death Row/Interscope/Island
- 12 **CHRISTMAS SONG**—Nat King Cole—Capitol
- 13 **ENTER THE WU-TANG (36 CHAMBERS)**—Wu-Tang Clan—Loud/RCA
- 14 **EVERY GREAT MOTOWN HIT**—Marvin Gaye—Motown
- 15 **MERRY CHRISTMAS**—Mariah Carey—Columbia

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Preparing To Take A View Of Clubland At The Summit

IT'S THAT TIME of year again. We are fast approaching the fifth edition of the Billboard Dance Music Summit, which will gather the cream of clubland's crop July 8-10 at the Marriott in Chicago.

Similar to previous years, this event will provide afternoons filled with opportunities to do business and gain a little industry education, while offering evenings brimming over with top-notch artist/DJ showcases.

Once again, we are conducting a pilgrimage to Chicago, the birthplace of house music—which continues to be dance's dominant and most enduring subgenre. No, it's not a beach or resort town, but we've never intended to provide a vacation suitable for tax write-offs. As dance music rolls through its most challenging period of change since the unceremonious murder of disco in 1979, it's vital to our community to revisit our roots, take stock of where dance music is today, and seriously focus on survival. In other words, it's time to roll up our sleeves and get to work.

More than 10 years after a small posse of producers, DJs, and artists in Chicago joined forces to resurrect the spirit lost at the end of the disco era, you can still feel the intangible yet liberating energy of dance music in nearly every nook and cranny of the city. As clubland's citizens deal with the ongoing drama of the day, pausing to soak in that energy is essential. We are optimistic that the historic and healing vibes of Chicago and its dance music forefathers



by Larry Flick

will touch each and every person who attends.

The Summit will be launched with a keynote address by **Rob DiStefano**, who as president of Twisted America has proved that dance music is more than merely a transient trend. We'll also use the keynote forum to introduce several forward-reaching movements in dance music—most notably Streetsounds' brilliant new weekly Internet club program on Pseudo.com.

Panel topics will range from identifying the changes in single distribution to the status of electronica. Our community's obsession with awards will be dissected during a panel that will feature recent Grammy winner **Frankie Knuckles**. Meanwhile, **Soul Solution**, **Roger Sanchez**, **Brinsley Evans**, **Prince Quick Mix**, and **Steve "Silk" Hurley** are among the heavyweights confirmed to appear during the producers' throwdown.

One of the most popular parts of last year's Summit, "The A&R Jury" will return in expanded form. On July 9-10, a dozen high-level industry execs will be on hand to evaluate demo tapes and offer career advice in short private sessions. Last year's "A&R Jury" actually resulted in several acts being

signed to label deals.

Nightlife at the Summit will begin with our signature event, Clubland Unplugged, which places some of the best voices in dance music in a jazzy, live environment. Fast-rising producer/musician **Tim Gant** will serve as music director for a show that will feature a rare band performance by club superstar **Crystal Waters**, among others. We've heard the material she's planning to perform, and we warn you that you'll be gagging with glee. Miss Thing sounds like a young **Lena Horne** in this setting.

Other nights will feature performances by **Pure Sugar**, **Michelle Weeks**, **Kevin Aviance**, **Sabrina Johnston**, and **Taana Gardner**, among countless others. Also, we'll celebrate **Danny Tenaglia** and **Hurley's** long-awaited respective albums, "Tourism" and "Voices Of Life," with a handful of performers from both landmark sets.

A new element of the Summit's showcases this year is Billboard's New Artist Discovery Contest, which allows unknown talent a chance to strut their stuff during our invitation-only soirees. Performance slots are July 9-10 at venues to be announced. Billboard is not liable for artist travel and lodging. The deadline for submissions has been extended to June 12. We'll be judging those submissions... so make 'em good! Contact **Michele Quigley** at 212-536-5088 for further information.

This is only a hint of what we're planning for this year's Summit. Watch this space for details as they unfold. We look forward to seeing you July 8-10 in Chicago—and sparking a little proactive change together.

CLUB DOMINATION: Renegade West Coast indie Om Records and World Domination Recordings have just inked distribution and marketing partnership.

The pact will allow San Francisco-based Om, best known for releases by **Mushroom Jazz** and **Deep Concentration**, and the Los Angeles-rooted World Domination, whose roster includes **Perfume Tree** and **Loop Guru**, to share distribution, marketing, and promotion resources.

In the deal, Om's releases will be distributed through World Domination by the Alternative Distribution Alliance. In turn, Om will provide support to World Domination through joint efforts in retail, radio, and street promotion.

"It's about strength in numbers," says **Dave Allen**, president of World Domination. "It is important for independent labels to join forces wherever possible to help level the playing field."

Om's first release under the new relationship is the fab album "What's On Your Mind" and the cor-



A New Union. Narcotic Records principles Roger Sanchez and Karen Langjahr have just inked a U.S. distribution deal with clubland's mighty Strictly Rhythm Records. "It's good to be part of a family," says Sanchez. "This deal will allow us to get records to people we couldn't reach before." Narcotic's first release with Strictly Rhythm will be a revision of Chic's disco classic "I Want Your Love." Pictured, from left, are Elissa Jane Joyce, Chill Media; David Werchen; Mark Finklestein, president of Strictly Rhythm; Jermaine Britton, Narcotic; and Langjahr. Pictured seated is Sanchez.

responding single "If I Fall" by **Naked Music NYC**, due June 23. Also on the horizon is "Pulled Apart," the stunning, must-hear debut by chanteuse **Terra Deva**.

The two companies are collaborating on the promotion of World Domination's atmospheric electronic project "Feeler" by **Perfume Tree**.

IN THE MIX: Now that "So In Love With You" is fast approaching classic status among circuit-party regulars all over the world, **Duke** is about to unveil his fine eponymous debut album on Radio Universe/Universal Records. It's a surprisingly potent collection that shows the U.K.-rooted artist, born **Mark Adams**, flexing the voice of a serious soulman.

First of all, if you're expecting jit-

tery disco, you're in for disappointment. Much of the set shuffles at a midtempo pace. Even "So In Love With You" is featured here in a slower, almost **George Michael**-esque light. If you can get past the absence of heavy disco atmosphere, you'll discover arrangements that capture the essence of the acid-jazz and rare-groove movements and soak 'em in the pop juice needed to generate mass consumer approval. The singles prospects are knee-deep, starting with the chunky, funk-fortified "Greater Than."

Remember **Love & Rockets**? The '80s-era act formed by ex-Bauhaus members **Daniel Ash**, **David J**, and **Kevin Haskins** is back with "Resurrection Hex," an ear-tickler that hints at a major comeback.

In its original form, the Red Ant single wriggles with equal parts raw funk and smooth electro-pop. In the hands of **Deep Dish**, the song becomes an intense head trip that gives both house enthusiasts and alterna-heads something meaty to nosh on. Each of the three remixes is thick with sumptuous sound effects and exemplary bass and keyboard lines. You don't want to miss this one.

Add A&M upstart **David Holmes** to the growing list of club-bred composers making the transition to film scoring.

During a breather from promoting his first album, he added the music to "Out Of Sight," a Jersey Films release starring **George Clooney** and **Jennifer Lopez**. The soundtrack is due in late June, and it shows Holmes at his most mature and melodic. It's becoming increasingly clear that this lad is headed for great things. The good news is that he's still committed to the turntables, as evidenced by the release of "Stop Arresting Artists," four-record boxed collection of intense, underground-savvy jams.

Kulay Dives Into Dance Pool

BY GEOFF BURPEE

HONG KONG—The funky, tropical vibes of Philippines trio Kulay are set to hit dancefloors worldwide, as Sony's Dance Pool division prepares its global game plan for the act.

The style-conscious U.K. market will be among the first to taste Kulay, as the group showcases May 28 in London to support the release of "Vibestation," due June 29 on Incredible—Sony's U.K. imprint headed by former Ministry of Sound label chief Lynn Cosgrave.

Kulay's composer/DJ Boom Dayupay credits his education in spinning discs to a previous musical life in Toronto and Vancouver, but says it took the free and easy tropical heat of the Manila scene to find the atmosphere that spawned the infectious grooves on "Vibestation," the

trio's Sony debut. "I love the vibe here," says Dayupay. "The radio plays newer and more fierce stuff than in North America."

"In Canada, you get stuck in a certain vibe because that's what's around you all the time," he continues. "Here, you have a Philippine vibe, a tropical vibe. In a niche market, it gives you a kind of confidence that you can do anything."

The 17-track album combines two of the Philippines' greatest passions: relentless dance beats and pure, funky, soulful vocals. Dayupay says it

was always important for him to ground the more modern elements of technobeat and hip-hop in the Kulay sound with more earthy, classic R&B vibes.

"Lyrically, I come from a hip-hop point of view. R&B these days
(Continued on next page)



KULAY

Billboard. HOT Dance Breakouts

JUNE 6, 1998

CLUB PLAY

1. SWEET FREEDOM SHAWN CHRISTOPHER 4 PLAY
2. TESTIFY BYRON STINGILY NERVOUS
3. ANNIHILATE MAJOR NORTH EMPIRE STATE
4. FOR THIS MAU MAU 4 PLAY
5. DREAMS THE CORRS LAVA

MAXI-SINGLES SALES

1. BRING IT ON N'DEA DAVENPORT V2
2. SELECTIONS DJ KRUSH MO' WAX
3. RESURRECTION HEX LOVE AND ROCKETS RED ANT
4. SIMPLE MAN WINK (FEATURING THE INTERPRETERS) OVUM
5. WHATUON LATANYA FEAT. TWISTA SILUNT

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	3	8	A ROSE IS STILL A ROSE ARISTA 13484 1 week at No. 1	◆ ARETHA FRANKLIN
2	1	2	8	SHOUT TO THE TOP JBO 27520/V2	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
3	5	13	7	SUNCHYME ETERNAL/KINETIC 44517/REPRISE	◆ DARIO G
4	10	27	3	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	6	12	6	MIDNIGHT BIG BEAT 84088/ATLANTIC	ROBIN S.
6	7	11	8	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
7	3	1	9	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
8	4	5	10	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
9	14	21	6	GET INTO THE RHYTHM CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
10	16	25	5	BEAUTIFUL DAY TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY
11	8	9	9	HANDS TO HEAVEN GEFFEN 22402	PURE SUGAR
12	9	4	10	TWISTED FFRR/LONDON 570111/ISLAND	WAYNE G
13	11	7	9	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
14	17	24	6	BUMPIN' AND JUMPIN' NERVOUS 20303	KIM ENGLISH
15	22	31	5	WHERE DO WE GO STRICTLY RHYTHM 12538	WAMDUE PROJECT
16	26	35	4	GIVE ME RHYTHM EDEL AMERICA 9163	BLACK CONNECTION
17	21	28	6	I NEED LOVE GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
18	25	33	5	HISTORY REPEATING DREAMWORKS/GRAND ROYAL 057/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
19	15	17	8	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
20	20	22	8	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
21	31	36	4	MY ALL COLUMBIA 78822	◆ MARIAH CAREY
22	13	14	11	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
23	27	30	5	HORNEY PEPPERMINT JAM IMPORT	MOUSSE T
24	28	29	7	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
★★★ Power Pick ★★★					
25	34	45	3	THE DAY DEFINITY 003 BOBBY D'AMBROSIO FEAT. MICHELLE WEEKS	
26	18	10	11	I GOT A MAN SFP 9620	SHAMPALE CARTIER
27	39	—	2	HEAVEN'S WHAT I FEEL EPIC 78908	◆ GLORIA ESTEFAN
28	37	46	3	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
29	19	8	11	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
30	12	6	12	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
31	24	16	12	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
32	38	42	4	A LITTLE BIT OF MY LOVE VELOCITY 61012	SCOTT WOZNIAK FEATURING ALTHEA MCQUEEN
33	36	38	5	PRIDE UNIVERSAL PROMO	◆ RACHID
34	30	26	7	PROLOGUE JACKPOT 1009/4 PLAY	TENTH CHAPTER
35	29	18	12	MIRACLE RCA PROMO	◆ OLIVE
36	41	47	3	KEEP IT SHINING MOONSHINE 88450	E.K.O.
37	23	19	12	THANK YOU ATLANTIC 84085	BEBE WINANS
38	40	37	6	DAY FOR NIGHT ECHO PROMO/WARNER BROS.	MOLOKO
39	45	—	2	DON'T GO LOSE IT BABY POPULAR PROMO	ROZALLA
40	43	48	4	MADAZULU 550 MUSIC 78767/EPIC	◆ DEEP FOREST
41	47	49	3	YOU WON'T FORGET ME RCA 65427	◆ LA BOUCHE
★★★ Hot Shot Debut ★★★					
42	NEW ▶	1	1	HERE'S WHERE THE STORY ENDS VIRGIN UNDERGROUND 38639/VIRGIN	TIN TIN OUT
43	32	23	11	I GET LONELY VIRGIN 38632	◆ JANET
44	42	43	4	YOUR LOVE IS TAKING ME OVER DEEPER 0014	KNIGHT BREED
45	46	—	2	HEAD INTERSCOPE PROMO	TRANSISTER
46	NEW ▶	1	1	STOP VIRGIN PROMO	◆ SPICE GIRLS
47	NEW ▶	1	1	WHY'D YA LET HER INTERHIT 54021/PRIORITY	BARRY HARRIS
48	49	—	2	REACH OUT PREACHER SAVE THE VINYL 57517/LOGIC	TODD TERRY
49	NEW ▶	1	1	LOVE WILL COME SONY DISCOS 82788	RAY GUELL
50	NEW ▶	1	1	OUTLAW RCA PROMO	OLIVE

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Greatest Gainer ★★★					
1	33	—	2	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 1 week at No. 1	◆ BRANDY & MONICA
2	2	1	5	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
3	1	2	4	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
4	7	5	15	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
5	4	3	16	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	◆ DMX (FEATURING SHEEK OF THE LOX)
6	3	6	12	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
7	11	—	2	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DARIO G
8	9	8	8	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX [FEAT. DMX & LIL' KIM]
9	6	7	3	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78908	◆ GLORIA ESTEFAN
10	5	4	6	TURN IT UP (REMIX)/FIRE IT UP (T) (X) ELEKTRA 63844/EEG	◆ BUSTA RHYMES
11	14	12	8	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
12	8	11	11	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
★★★ Hot Shot Debut ★★★					
13	NEW ▶	1	1	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
14	13	9	5	VICTORY (T) (X) BAD BOY 79164/ARISTA	◆ PJFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
15	12	10	4	WHERE DO WE GO FROM HERE? (M) (T) (X) MODERN VOICES 005	◆ TONY MASCOLO
16	10	13	11	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
17	15	15	9	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
18	25	—	2	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) (T) JIVE 42505	◆ IMAJIN FEAT. KEITH MURRAY
19	17	18	20	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
20	20	14	6	CLOCK STRIKES (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ TIMBALAND AND MAGOO
21	19	19	28	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
22	16	—	2	NINETY NINE (FLASH THE MESSAGE) (T) (X) RUFFHOUSE 78770/COLUMBIA	◆ JOHN FORTE
23	28	28	18	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
24	29	21	22	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
25	37	26	19	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
26	34	—	2	N.O.R.E. (T) PENALTY 0232/TOMMY BOY	◆ NOREAGA
27	30	22	16	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
28	NEW ▶	1	1	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
29	22	20	8	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
30	18	16	11	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
31	RE-ENTRY	7	7	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
32	23	24	17	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
33	26	17	9	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
34	NEW ▶	1	1	TESTIFY (T) NERVOUS 20308	BYRON STINGILY
35	RE-ENTRY	16	16	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
36	RE-ENTRY	8	8	THANK YOU (T) (X) ATLANTIC 84085/AG	BEBE WINANS
37	NEW ▶	1	1	HE GOT GAME (T) DEF JAM 568927/MERCURY	◆ PUBLIC ENEMY (FEATURING STEPHEN STILLS)
38	39	—	7	HANDS TO HEAVEN (T) GEFFEN 22405	PURE SUGAR
39	RE-ENTRY	33	33	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
40	NEW ▶	1	1	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
41	27	—	5	SUPERHERO (T) (X) COLUMBIA 78787	◆ DAZE
42	48	23	14	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
43	45	—	48	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
44	36	25	9	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
45	RE-ENTRY	16	16	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
46	47	37	3	GET INTO THE RHYTHM (T) (X) CLASSIFIED/TIMBER! 461/TOMMY BOY	JOCELYN ENRIQUEZ
47	NEW ▶	1	1	ALRIGHT (T) (X) TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
48	31	—	2	IN MY LIFE (T) SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
49	40	32	15	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
50	RE-ENTRY	2	2	IT'S OVER (IT'S UNDER) (T) (X) REFUGE/TWISTED 55438/MCA	DOLLSHEAD

○ 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.

KULAY DIVES INTO DANCE POOL

(Continued from preceding page)

is just so 'I love you baby, I love you baby' and all that. I wanted something more honest, more funky."

While Dayupay raps, the album's searing-hot vocals come courtesy of Kulay's Radha Cuadrado.

"When I met him, Boom was way ahead of the music scene here," Cuadrado says. "Asia is such a ballad market. I was trained classically and I know how to sing that, but I'm into Aretha Franklin, Otis Redding, and old R&B. Boom taught

me how to sing that way."

A second singer, Canadian model Jeannie Oakman, joined Kulay in late 1997. "I came in as a performer because they needed the third voice for the live shows," says Oakman.

The trio has been building on its Sony deal by hitting Manila stages and relentlessly writing and rehearsing material in Dayupay's home studio.

That dedication pays off with the

opening track from "Vibestation," a skin-tight dance number titled "Delicious." Employing sensuous, close-miked vocals, hip-hop beats, scratch, and a cornucopia of R&B references, this and many of the tracks that follow wear the balance beautifully.

These qualities have also won Kulay many friends and admirers, starting with label management at Sony Philippines. Managing director Wally Chamsay signed and

boosted the group as a major priority.

"Dance Pool has gone the extra distance to get an act from the Philippines and straight into the U.K. market," he says.

Guy Brulez, VP of the London-based Sony Dance Pool, recalls screening the video for "Delicious" at a MIDEM listening conference in January: "I was simply knocked out by the quality of the music. The video was fantastic."

Cosgrave says Dance Pool will initially try to break Kulay within the U.K. market, where Sony flew the band in mid-May for a cameo in a still-untitled Columbia/TriStar film.

A vinyl test pressing of "Delicious" went out in April to BBC Radio One and has been played every week in May on Pete Tong's "Essential Selection." "It's such a distinctive sound," Cosgrave says. "The signs are really good."



Mirror, Mirror On The Wall. Randy Travis and his wife/manager, Elizabeth, recently surprised the DreamWorks Nashville staff with a custom Southwestern mirror for their conference room. Pictured, from left, are Elizabeth Travis; Abbe Nameche, senior level administrator; Suzanne Durham, Southwest radio promotion and marketing; James Stroud, principal executive and co-producer of Travis' label debut, "You And You Alone"; Wayne Halper, GM of operations; Johnny Rose, head of marketing; Travis; Bob Mitchell, West Coast radio promotion and marketing; Jerad Sloan, head of technology and creative services; and Allison Brown, head of A&R.

Arista's Diamond Rio Makes Timely Return

BY DEBORAH EVANS PRICE

NASHVILLE—An ad campaign for a brand of wine once used the slogan "We will deliver no wine before its time." The same could be said of Diamond Rio's sixth Arista/Nashville album, "Unbelievable," due July 28.

"We've been working on this since back before the greatest-hits album came out," says lead vocalist Marty Roe. "There are several songs on the album we had done even before we finished 'That's How Your Love Makes Me Feel' [a No. 1 single from the hits project] and put out the greatest-hits album."

For the band members, Roe says, having the luxury of time made a dif-

ference. "We recorded these songs and lived with them for a while," he says. "When you do that, some of them go away, and some grow on you."

"(I Will) Start All Over Again" is one cut that stood the test of time. "If someone had never heard Diamond Rio before, that's the song I'd



DIAMOND RIO

play for them," Roe says.

"I'm so proud of these guys," says Arista/Nashville senior VP/GM Mike Dungan. "I think it's the greatest collection of songs they've ever come to the table with at one time. And I think it [shows] a real maturing of the band's sound. They're singing better. They're playing better. It's a solidly delivered record. They really

took time to get the songs right, and I think the end result proves it."

Diamond Rio includes Roe, keyboardist Dan Truman, lead guitarist Jimmy Olander, drummer Brian Prout, bass guitarist Dana Williams, and Gene Johnson on mandolin and harmony vocals. After 18 months of searching for—and then recording—the best songs it could find, the band delivers a strong collection of songs by such stellar writers as Gordon Kennedy, Mark D. Sanders, R.J. "Mutt" Lange, and Annie Roboff.

"We really try to find songs that we can't hear someone else doing," says producer Mike Clute. "It helps keep your individuality. The fact is, we have three voices, six players, and the instruments they use. That's the palette. We're not bringing in a bunch of other people."

One of those songs is the first single from the album, "You're Gone," written by Paul Williams and Jon Vezner. Williams says that he and Vezner were talking about the late Tom Jans (Williams' old friend) and other people who influenced their lives.

(Continued on page 51)

Suzy Bogguss Comes Back With 'Love'; International Showcase Added To Fan Fair

GIVE ME SOME WHEELS: Suzy Bogguss has been one of Music City's more intriguing stories over the past decade or so. A yodeling singer from small-town Illinois, she once booked her own shows as she drove in a camper from gig to gig. In 1985 she headed for Nashville, where she waitressed and eventually did a bare-budget album with Wendy Waldeman. The following year, she headlined at Dollywood and hawked her album there.

Then Capitol Nashville president Jim Foglesong heard the album and signed her immediately. Her progress was gradual, but she eventually garnered one platinum album and three gold ones, won the 1992 Country Music Assn. Horizon Award, and notched a string of such distinctive hits as "Give Me Some Wheels," "Outbound Plane," and "Aces."

She has also run through a string of Capitol Nashville presidents and has more seniority than perhaps anyone else at the label. Foglesong gave way to the flamboyant Jimmy Bowen, who changed the label to Liberty Records. Bowen gave way to Scott Hendricks, who changed the label back to Capitol Nashville. The current label head, Pat Quigley, came on board last year.

Along the way, Bogguss has had ups and downs. Her last album sold 51,000 copies, according to SoundScan. Now Bogguss, Quigley, and Capitol Nashville are looking to change that with her new album, "Nobody Love, Nobody Gets Hurt," to be released Tuesday (2). Co-produced by Bogguss and her husband, Doug Crider, the album is her strongest work to date. The album's writers include Bogguss, Crider, Skip Ewing, Matraca Berg, Stephony Smith, Julie Miller, Tony Arata, Kim Richey, Cathy Majeski, Sunny Russ, and Bobbie Cryner. The album's title song, a gritty tale about a convenience store robbery, is especially striking.

"That song really got me," Bogguss tells Nashville Scene. "That was the last song Doug heard at the publisher. I think they were afraid to play it for him. I was getting ready to leave for the airport, and he came home and shoved the tape in my hand and said to try to listen to it on the way to the airport. I had 15 things on my mind, but I popped it in the player and started listening. It caught me right off the bat. I called him, crying my eyes out, saying, 'Put that song on hold!'"

Bogguss should benefit from Quigley's aggressive

new radio advertising campaigns, which include the controversial practice of paying for back-announcing. "When you hear her on the radio, you know who it is, and I want to reinforce that because she's been away from radio for a while," Quigley tells Nashville Scene. "She has such a distinctive voice. So I already have the aural icon. What I don't have yet is the visual icon."

Quigley says her current single, "Somebody To Love" (at No. 39 on this issue's Hot Country Singles & Tracks), was a natural. "It's a great upbeat Suzy song and gives radio what they want," he says. "The next single will be 'Just Enough Rope,' which is geared much younger. It's a clear Generation X kind of thing. That gets us into a younger market. I've been looking at the Arbitrons for

country music and see that teenagers don't want to have anything to do with country music. Basically, if you're under 24, country is off your radar screen. In focus groups, they tell us, 'Your music doesn't talk to me. It talks to my mom and dad.' So, what we want to do is keep the mom and dad but talk to [younger



by Chet Flippo

fans], too. That's where a song like 'Just Enough Rope' fits."

The third single, Quigley says, will be "Nobody Love, Nobody Gets Hurt." He says the song is pure poetry and cites it as a reason he decided to pursue the back-announcing deal; he wants to brand Bogguss' identity to that song. "If that song comes on when you're driving," he says, "you're going to pull over to the side of the road and listen. This is not a song you dance to. This is a song that changes your life, because it talks about your life, about your kid's life, your kid's friends' lives. This is about country life. There's something going on in the South with that kind of crime that used to happen in the cities. That song reflects everyday life. We're asking our artists to reach out and make good country music by making lyrics that are more relevant. That's a way to get all the audiences, including the younger ones."

ON THE ROW: An international show is being added to this year's Fan Fair, which will be held June 15-19 at the Tennessee State Fairgrounds. Canada's Duane Steele and Australian artists Gina Jeffreys, Shanley Del, and Troy Cassar-Daley will perform on the fair's opening day. John Tesh will host the show. Tickets to Fan Fair are still available.



Columbia's Brokop Takes A Write Turn

BY JIM BESSMAN

NEW YORK—Lisa Brokop didn't write the title track of her Columbia Records debut, "When You Get To Be You," but she feels the title clearly states her current career status.

"That's exactly what this album is—me getting to be me," she says, noting the two-year gap between her self-titled second Capitol Nashville album and the new disc, which was produced by Paul Worley and Dann Huff and is due July 14. "I really felt that I had time to grow and live a little bit—and write songs. That's the major difference: I co-wrote eight of the 10 songs. And when people hear the album, they say they know Lisa Brokop a little better."

Mike Kraski, senior VP of sales/marketing at label parent Sony Nashville, agrees that Brokop's songwriting is key. "Having co-written eight songs is really a major statement, considering she didn't contribute a single song on her first two albums," he says. "Her songwriting abilities, when matched with her singing, give her an opportunity not only to be successful but an important force in our format. We all knew from day one that she's an incredibly distinctive, powerful, and passionate vocalist."

And a lucky one, Brokop feels, who's "fortunate to have a second shot" with Columbia.

"I didn't have a deal or management at one point," says Brokop, now a client of William N. Carter Career Management. "Part of me was saying, 'I had one chance, and that was it,' and the other was, 'I'll be darned if I let this get me down!'"

She hooked up with Carter a year

and a half ago, and they decided she should "lay low," she says. "Sony came to Bill, and he told me to go in and talk to [Sony Music Nashville president] Allen Butler myself, because if he went in, he'd do all the talking. So I went in, and it went well. And taking the year and a half off was really good for me. I felt like I was starting to forget why I love this business and needed time to regroup and refocus. Now I have a newfound strength."

Brokop, a Vancouver native who released an indie album in Canada prior to her 1994 Capitol Nashville debut, "Every Little Girl's Dream,"



BROKOP

was able to spend almost all of last year at home in Nashville. "I was on the road almost all the time when I made the last two albums," she says, noting that while she has "technically" written songs since she was 12, her heavy travel schedule got in the way of her exercising her craft.

"It's like if you're not working out every day, your muscles get flabby," says Brokop, who publishes through Canada's Socan-affiliated Libre Publishing. "I wasn't able to focus on songwriting and get good at it, but this time I was able to write twice a day, sometimes, with great writers."

The set's first single, "How Do I Let Go," was co-written with Karen Taylor-Good; they actually wrote it 2½ years ago. "We were both going through tough times, and it all spilled out onto the paper," says Brokop of the "really emotional, heartfelt" song.

(Continued on page 51)

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 6, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	4	5	8	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
2	2	3	14	HOLES IN THE FLOOR OF HEAVEN S. WARINER (S. WARINER, B. KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	2
3	3	4	18	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	3
4	5	7	13	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	TIM MCGRAW (C) (D) (V) CURB 73056	4
5	1	1	15	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
6	7	9	15	I DO (CHERISH YOU) C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (C) (D) (V) MERCURY 568602	6
7	8	10	6	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	7
8	9	14	11	COMMITMENT W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	LEANN RIMES (C) (D) (V) CURB 73055/MCG	8
9	6	2	14	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	2
10	11	18	14	THAT'S WHY I'M HERE B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	KENNY CHESNEY (C) (D) (V) BNA 65399	10
11	12	15	9	THE SHOES YOU'RE WEARING C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (C) (D) (V) RCA 65454	11
12	14	16	17	IT WOULD BE YOU M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	GARY ALLAN (C) (D) (V) DECCA 72039	12
13	15	19	19	SAY WHEN D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	LONESTAR (C) (D) (V) BNA 65395	13
14	10	6	25	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
15	13	11	21	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
*** AIRPOWER ***						
16	19	25	10	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	TERRI CLARK (C) (D) (V) MERCURY 568746	16
*** AIRPOWER ***						
17	24	35	7	I CAN STILL FEEL YOU C. RAYE, P. WORLEY, B. J. WALKER, JR. (K. TRIBBLE, T. HYLER)	COLLIN RAYE EPIC ALBUM CUT	17
18	20	21	13	I MIGHT EVEN QUIT LOVIN' YOU M. WRIGHT (M. CHESNUTT, R. SPRINGER, S. MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	18
19	21	23	11	A MAN HOLDIN' ON B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	TY HERNDON (C) (D) EPIC 78904	19
20	31	38	21	FROM THIS MOMENT ON R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	20
21	33	41	4	TO MAKE YOU FEEL MY LOVE A. REYNOLDS (B. DYLAN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	21
22	28	37	5	THERE GOES MY BABY T. BROWN, T. YEARWOOD (A. ROBOFF, A. ROMAN)	TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	22
23	23	28	10	TEXAS SIZE HEARTACHE D. COOK (Z. TURNER, L. WILSON)	JOE DIFFIE EPIC ALBUM CUT	23
24	22	24	13	MATCHES K. STEGALL (R. SPRINGER, S. EWING)	SAMMY KERSHAW (C) (V) MERCURY 568524	22
25	25	29	9	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	DIXIE CHICKS (C) (D) MONUMENT 78899	25
26	17	12	19	DREAM WALKIN' J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 574950	5
27	27	32	14	PAPA BEAR W. WILSON (K. HARLING)	KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	27
28	18	13	20	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
29	32	33	10	BUCKAROO M. WRIGHT (M. D. SANDERS, E. HILL)	LEE ANN WOMACK (V) DECCA 72041	29
30	26	20	25	THEN WHAT? J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
31	34	39	7	HAPPY GIRL M. MCBRIDE, P. WORLEY (A. ROBOFF, B. N. CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	31
32	16	8	19	TOO GOOD TO BE TRUE R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	8
33	40	48	4	I SAID A PRAYER B. J. WALKER, JR., P. TILLIS (L. SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	33
34	41	43	5	BIG TIME S. HENDRICKS (P. NELSON, L. BOONE, K. BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	34
35	42	54	6	THINGS CHANGE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	35
36	39	42	11	I ALREADY DO T. BROWN (G. BURR, C. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 72044	36
37	55	—	2	JUST TO HEAR YOU SAY THAT YOU LOVE ME D. HUFF, F. HILL (D. WARREN)	FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	37
38	44	53	4	STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	LARI WHITE LYRIC STREET ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	44	9	SOMEBODY TO LOVE D. CRIDER, S. BOGGUSS (S. BOGGUSS, D. CRIDER, M. BERG)	SUZY BOGGUSS (C) (D) (V) CAPITOL NASHVILLE 58699	39
40	35	17	13	LOVE WORKING ON YOU C. PETOZZ (C. WISEMAN, JIM COLLINS)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
41	38	31	19	TO HAVE YOU BACK AGAIN E. GORDY, JR. (A. ROBOFF, A. ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
42	37	36	15	I SAW THE LIGHT C. HOWARD (T. RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
43	51	59	3	I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	43
44	46	49	6	ORDINARY PEOPLE J. STROUD, C. WALKER (C. WISEMAN, E. HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	44
45	36	34	9	BAD DAY TO LET YOU GO B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, B. DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
46	45	46	7	ALWAYS WILL B. MAHER (H. STINSON, J. HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	45
47	48	56	4	NO END TO THIS ROAD S. HENDRICKS, T. DUBOIS (N. THRASHER, M. DULANEY, K. BLAZY)	RESTLESS HEART RCA ALBUM CUT	47
48	61	—	2	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	VINCE GILL MCA NASHVILLE ALBUM CUT	48
49	54	70	3	DOUBLE VINE PARADISE J. STROUD, T. KEITH (P. THORN, B. MADDOX)	TOBY KEITH (V) MERCURY 568928	49
50	53	57	6	DANCE IN THE BOAT R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN, C. BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	50
51	52	55	12	WONDERFUL TONIGHT P. MCMAKIN (E. CLAPTON)	DAVID KERSH CURB ALBUM CUT	51
52	65	—	2	YOU'RE GONE M. D. CLUTE, DIAMOND RIO (J. VEZNER, P. WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	52
53	57	61	4	WHY'D YOU START LOOKIN' SO GOOD P. DAVIS, E. SEAY (P. DAVIS)	MONTY HOLMES BANG II ALBUM CUT	53
54	49	52	10	THAT'S WHERE YOU'RE WRONG D. JOHNSON, J. HOBBS (J. CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	49
55	58	64	5	THIS SMALL DIVIDE C. FARREN (J. SELLERS, G. BURR)	JASON SELLERS FEATURING MARTINA MCBRIDE BNA ALBUM CUT	55
56	68	—	2	COVER YOU IN KISSES C. PETOZZ, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	56
57	67	—	2	WHEN THE BARTENDER CRIES R. E. ORRALL, J. LEO (M. PETERSON, H. DAVIS)	MICHAEL PETERSON REPRISE ALBUM CUT	57
*** Hot Shot Debut ***						
58	NEW	—	1	HIGH ON LOVE E. GORDY, JR. (KOSTAS, J. HANNA)	PATTY LOVELESS EPIC ALBUM CUT	58
59	64	72	4	I WANNA REMEMBER THIS W. WILSON (J. KIMBALL, A. ROBOFF)	LINDA DAVIS DREAMWORKS ALBUM CUT	59
60	50	51	9	WHEN THE WRONG ONE LOVES YOU RIGHT D. COOK (L. SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
61	60	66	3	THE STRONG ONE B. MEVIS (C. RAWSON, B. HILL)	MILA MASON (C) (D) (V) ATLANTIC 84116	60
62	63	62	6	OVER MY SHOULDER C. HOWARD (M. HUMMON, R. MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	62
63	NEW	—	1	THE OTHER SIDE D. MALLOY (M. D. SANDERS, D. MALLOY, B. DIPIERO)	MINDY MCCREADY BNA ALBUM CUT	63
64	66	73	3	HOW DO I LET GO P. WORLEY, D. HUFF (K. GOOD, L. BROKOP)	LISA BROKOP COLUMBIA ALBUM CUT	64
65	62	60	8	DRIVIN' MY LIFE AWAY F. LIDDELL, G. DROMAN (E. RABBITT, D. MALLOY, E. STEVENS)	RHETT AKINS (V) DECCA 72049	56
66	NEW	—	1	USED TO THE PAIN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	66
67	59	47	17	SHE'S GOT THAT LOOK IN HER EYES D. COOK, ALABAMA (R. OWEN, T. GENTRY)	ALABAMA (C) (D) (V) RCA 65409	21
68	73	—	6	HOLDING HER AND LOVING YOU NOT LISTED (W. ALDRIDGE, T. BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	68
69	74	69	3	FAITH P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, S. HUTCHISON)	BIG HOUSE (C) (D) (V) MCA NASHVILLE 72052	69
70	69	—	2	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	VARIOUS ARTISTS (C) (D) ATLANTIC 84117	69
71	RE-ENTRY	19	19	LEAVING OCTOBER J. SLATE, D. JOHNSON (D. WOMACK, T. DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
72	NEW	—	1	DANCE THE NIGHT AWAY R. MALO, D. COOK (R. MALO)	THE MAVERICKS MCA NASHVILLE ALBUM CUT	72
73	70	67	15	A WOMAN'S TEARS G. MORRIS (M. KING, J. HARGROVE, M. CHRISTIAN)	MATT KING ATLANTIC ALBUM CUT	46
74	72	75	6	TOTALLY COMMITTED J. HOLLIHAN, JR., D. GRAU (J. FOXWORTHY, J. HOLLIHAN, JR.)	JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
75	RE-ENTRY	3	3	I SHOULD'VE KNOWN B. GALLIMORE, S. SMITH (M. CRITTENDEN, E. SILVER)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	72

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

Billboard Top Country Singles Sales

JUNE 6, 1998

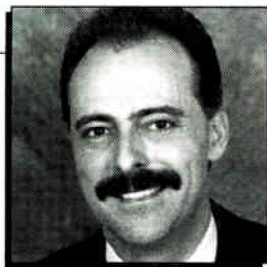
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	18	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN 12 weeks at No. 1
2	2	2	8	COMMITMENT ● CURB 73055	LEANN RIMES
3	3	3	12	THIS KISS WARNER BROS. 17247	FAITH HILL
4	4	4	51	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
5	5	5	13	BYE BYE/I'M ALRIGHT CURB 73034	JO DEE MESSINA
6	15	—	2	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
7	6	6	7	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
8	8	11	6	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
9	7	8	15	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
10	13	13	5	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
11	10	10	9	I DO (CHERISH YOU) MERCURY 568602	MARK WILLS
12	9	7	8	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
13	14	9	6	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	14	14	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
15	16	15	5	A MAN HOLDIN' ON EPIC 78904/SONY	TY HERNDON
16	12	12	19	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
17	20	20	4	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
18	19	—	2	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
19	18	17	14	IT WOULD BE YOU DECCA 72039/MCA NASHVILLE	GARY ALLAN
20	17	16	18	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
21	21	19	16	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
22	22	21	12	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN
23	23	18	30	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
24	NEW	—	1	THE SHOES YOU'RE WEARING RCA 65454/RLG	CLINT BLACK
25	NEW	—	1	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER

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

COUNTRY CORNER



by Wade Jessen

THE BRIDGE WASHED OUT: Since the May 25, 1991, dawn of the SoundScan era, "Hope Floats" (Capitol) has the highest debut for a motion picture soundtrack on Top Country Albums, popping on at No. 7 with more than 32,000 scans and entering The Billboard 200 at No. 40. The soundtrack to "Honeymoon In Vegas" held the prior opening-week benchmark, when it bowed at No. 13 on Top Country Albums in the Sept. 5, 1992, issue with approximately 16,000 units.

Although "Hope Floats" doesn't hit screens until May 29, the soundtrack got a healthy head start from the typical pre-promotion and country airplay for Garth Brooks' reading of "To Make You Feel My Love." With 2,791 plays, that track, which is also included on "The Limited Series" boxed set (holding at No. 1 on Top Country Albums), rises 33-21 on Hot Country Singles & Tracks, up 607 spins. Brian Rhoades, New York-based director of national pop promotion for Capitol, says that the Brooks track is also being worked at AC and top 40 signals, and that "Chances Are," a duet with Bob Seger and Martina McBride, will be pushed at AC outlets. Other country acts on the set include Trisha Yearwood, Lyle Lovett, Deana Carter, the Mavericks, and Lila McCann.

On the video side, a clip for the Brooks single is in heavy rotation at CMT, and one for the Seger/McBride song has been serviced to all video ports, including CMT and Great American Country. John Hendricks, director of programming for the latter, says he's been slotting the duet clip in a feature show. "We have a show called 'The Other Side Of Country,' and we've played the video about six times so far. It doesn't sound like much of a country song to me, but it's Martina and it's from a soundtrack, so we're testing the waters a little." Hendricks says his network is not airing "To Make You Feel My Love." At press time, CMT had not yet added the duet clip to its playlist.

WALTZ ACROSS TEXAS: With 5,711 plays, George Strait (MCA Nashville) fattens his No. 1 tally as "I Just Want To Dance With You" rises 4-1 on Hot Country Singles & Tracks, up 277 spins. The lead single from Strait's "One Step At A Time" is his 34th title to peak at the top of the page since "Fool Hearted Memory" blasted to No. 1 in the Aug. 28, 1982, issue.

Meanwhile, with more than 57,000 scans, "One Step At A Time" is the fourth-biggest seller on Top Country Albums.

QUEEN OF THE SILVER DOLLAR: As Terri Clark's "Now That I Found You" (Mercury) reaches Airpower status on Hot Country Singles & Tracks, her "How I Feel" bows at No. 10 on Top Country Albums with approximately 17,500 units. This feat marks Clark's first top 10 debut on the country chart and ties her prior opening-week sales, when "Just The Same" popped on at No. 11 with 17,500 pieces in the Nov. 23, 1996, Billboard.

Clark's single is airing on 161 of our 163 monitored country stations, and she's joined in the Airpower circle by Collin Raye's "I Can Still Feel You" (Epic), which rises 24-17 with spins at 159 stations.

ARISTA'S DIAMOND RIO MAKES TIMELY RETURN

(Continued from page 49)

"It just seemed like what we should write about are the people who are no longer in our lives who had a positive effect on us," Williams says. And it just poured out of us. The people that pass through our lives—we remember what they say to us, and we remember how they touch us."

"It's beautifully written," says Dungan of the song. "It's powerful. It's touching. It's just the kind of song radio needs right now."

The single is at No. 51 on this issue's Hot Country Singles and Tracks chart. "It's the best song of the year by the greatest band country music has ever seen," says John Boyle, music director at KGRT-FM Las Cruces, N.M. "It's not overly produced, where a song like that could be. When you listen to it, it's just the piano and Marty Roe singing, and then the rest of the band kicks in. It's one of those songs, too, that anyone who has been through a relationship breakup can instantly

relate to. I heard it once and added it immediately. When we started playing it, without even soliciting any response from the audience, people were calling wanting to know the name of the song."

The past year has been a good one for Diamond Rio. After having won the Country Music Assn.'s vocal group of the year accolade in 1992 and 1993, the band reclaimed it last fall in the wake of the hit "That's How Your Love Makes Me Feel." The group was also inducted into the Grand Ole Opry, becoming the first group asked to join in 14 years.

According to Dungan, the marketing campaign for the new record includes TV advertising as well as ads on syndicated radio programs. "We'll also do spot buys in select markets," he says of further radio buys. "And of course, we're going to load it up on price and positioning at retail."

He says there'll be a concerted

effort to help consumers connect the music with the band. "One of the things we need to do with these guys, and with any band, is to really drive home that visual," he says, adding that the video for "You're Gone" should help alleviate that problem. "We're going to use this video as the guts of our TV spots and make sure people connect that look with this song and this band."

Diamond Rio is managed by Barry Coburn at Ten Ten Management. They are still booked by William Morris. Coburn says he plans to increase the band's visibility on TV and is also exploring movie soundtrack opportunities.

"The band has built a great base," he says. "But we want to create awareness on other areas. I recently visited with film people in L.A. and got great reaction to the songs on the album. From the soundtrack standpoint, they have tremendous appeal."

COLUMBIA'S BROKOP TAKES A WRITE TURN

(Continued from page 49)

Written more recently, with Sam Gogin and Bob Regan, is "Ain't Enough Roses," which Brokop calls "a really fun song" that differs from the rest of the album in its near-acoustic, sassy blues-flavored sound. (Though its male-bashing attitude scored with female listeners during Brokop's initial performances of it, she stresses that she's really tired of that particular theme and had actually intended to write something quite the opposite.) But "Cool Summer Night," one of three album cuts co-written with Cyril Rawson and Ron Harbin, has garnered the greatest response during Brokop's extensive pre-release radio tour.

"From the feedback we had gotten from radio, our sense was that they really like her voice but feel she's a very quiet and shy person—which isn't the Lisa Brokop I've come to know," says Kraski. "So we've been getting her out early to let people know what a charming, engaging personality she is and get a sense of the tremendous talent she possesses."

Columbia, which presented Bro-

kop to 100 radio programmers during a Caribbean cruise in March, has since sent her out to visit reporting country stations; she covers as many as four cities a day, performing both solo and with a full band.

"She came in and did a couple things from the new album on the air and in the conference room, and now we're playing her over and over again because she knocked us all out," says Jim Asker, PD/air personality at WMJC Long Island, N.Y.

"This woman came in who was kind of quiet and unassuming, and then she started singing and knocked it out of the park," he adds. "Her voice is so strong and convincing and real—which is refreshing these days, because we're falling into the same thing with women artists that happened with the male 'hat' acts a few years ago: There are so many new ones out there who are so similar that you can't pick one out of the lineup. But Lisa's record stands out, and we get plenty of calls from people asking who she is."

The label is now looking to further

solidify Brokop's identity with a media strategy that will include meet-the-artist meals where possible and mailings of advance material, including the "How Do I Let Go" video. Kraski says the label is placing a heavy emphasis on national and regional video outlets—for which Brokop has already taped liners—as well as Sony's World Wide Web site and a base of 20,000 "aggressive" country consumers.

Seconding Asker's comments, Kraski notes that to distinguish Brokop from the current "glut of female artists," a new "youthful yet mature look" has been created for her. "We felt her image was all over the place, so we found a look that is stunning and that she's comfortable with that will remain consistent and help separate her visually," he says.

Meanwhile, Brokop has summer dates set for Canada, where she is booked by Feldman & Associates. Handled by William Morris in the U.S., she hopes to play domestic dates prior to performing in her home country.

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

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

- | | | | | | | | |
|----|--|----|--|----|--|----|---|
| 46 | ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI) HL | 31 | BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 63 | THE OTHER SIDE (Starstruck Angel, BMI/Malloy's Toys, BMI/Little Big Town, BMI/American Made, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) | 35 | THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 45 | BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) WBM | 58 | HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) | 9 | OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/SharonDipity, ASCAP/Puckaleisia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM | 5 | THIS KISS (Puckaleisia, BMI/Nomad-Noman, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM |
| 34 | BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Grand Musique, ASCAP) HL/WBM | 68 | HOLDING HER AND LOVING YOU (Rick Hall, ASCAP) WBM | 62 | OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI) HL/WBM | 55 | THIS SMALL DIVIDE (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL |
| 29 | BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL | 2 | HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM | 17 | PAPA BEAR (Music Corp. Of America, BMI) HL | 41 | TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM |
| 15 | BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM | 64 | HOW DO I LET GO (W.B.M., SESAC/Good, SESAC/WB, ASCAP) WBM | 23 | SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL | 21 | TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC) WBM |
| 8 | COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM | 36 | I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL | 67 | SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM | 32 | TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM |
| 56 | COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP) HL | 17 | I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 11 | THE SHOES YOU'RE WEARING (Blackened, BMI) WBM | 74 | TOTALLY COMMITTED (Max Laffs, BMI/James Hollihan, ASCAP) |
| 50 | DANCE IN THE BOAT (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) HL/WBM | 40 | LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM | 39 | SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI) WBM | 14 | TWO PINA COLADAS (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP) |
| 72 | DANCE THE NIGHT AWAY (EMI Blackwood, BMI/Rumbalo, BMI) | 19 | A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL | 38 | STEPPING STONE (LaSangs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM | 66 | USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) |
| 49 | DOUBLE WIDE PARADISE (Bugle, BMI/Yo Man, BMI/Illegal, BMI/Fame, BMI) | 24 | MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM | 61 | THE STRONG ONE (Patty's Head, SOCAN/Balmur, SOCAN/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM | 57 | WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM |
| 26 | DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL | 47 | NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reyson, BMI) HL/WBM | 23 | TEXAS SIE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 60 | WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL |
| 65 | DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL | 16 | NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Anessa Corish, ASCAP) HL/WBM | 10 | THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 53 | WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM |
| 69 | FAITH (MCA, ASCAP/Shinin' Stone Cold, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) HL | 4 | ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM | 30 | THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM | 73 | A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chap-pell, ASCAP/Loghythm, BMI) WBM |
| 20 | FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Them Young Boys, ASCAP/Stam Webb, SESAC) HL/WBM | 43 | I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 22 | THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM | 51 | WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL |
| | | 3 | I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/When It Rains, BMI) HL/WBM | 25 | THERE'S YOUR TROUBLE (Tom Collins, BMI/Magna-song, BMI) WBM | 52 | YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hilabeans, ASCAP) WBM |
| | | | | | | 28 | YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |

Billboard TOP COUNTRY ALBUMS

JUNE 6, 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	3	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	3 weeks at No. 1 THE LIMITED SERIES	1
2	2	2	3	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
3	4	4	29	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	3	3	5	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
5	5	5	5	FAITH HILL WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	6	6	26	GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
★★★ Hot Shot Debut ★★★						
7	NEW	1	1	SOUNDTRACK CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	7
8	7	7	51	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
9	NEW	1	1	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	9
10	NEW	1	1	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
11	8	—	2	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
12	12	13	17	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
13	10	9	5	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
14	11	8	37	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
15	9	—	2	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
★★★ Greatest Gainer ★★★						
16	19	22	7	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	16
17	14	12	36	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
18	13	10	39	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
19	18	19	45	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
20	15	14	39	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
21	16	11	5	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
22	22	18	10	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
23	17	15	3	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
24	NEW	1	1	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	24
25	20	20	29	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
26	21	17	57	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
27	23	16	43	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
28	24	25	3	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	24
29	27	31	5	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
30	25	21	98	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	1
31	26	23	59	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
32	28	26	32	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
33	29	24	39	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
34	31	27	90	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
35	35	38	14	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
36	30	28	49	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
37	NEW	1	1	HAL KETCHUM CURB 77895 (10.98/16.98)	I SAW THE LIGHT	37

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	32	30	45	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
39	33	29	48	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
40	36	33	11	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
41	34	32	4	SOUNDTRACK DECCA 70027/MCA NASHVILLE (10.98/17.98)	BLACK DOG	30
42	37	34	54	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
43	38	36	82	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
44	44	49	31	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
45	39	37	67	LEANN RIMES ▲ ⁷ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
46	45	42	87	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
47	42	43	9	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
48	48	51	55	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
49	41	35	35	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
50	40	40	31	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
51	43	41	7	GEORGE JONES MCA NASHVILLE 70005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	37
52	NEW	1	1	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	52
53	47	44	29	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
54	52	53	51	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
55	46	39	34	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
56	50	47	100	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
57	51	48	35	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
58	61	59	37	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
59	57	50	31	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
60	53	60	8	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	53
61	58	57	45	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
62	56	56	50	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
63	54	45	9	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
64	59	54	51	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
65	55	—	2	JOE ELY MCA NASHVILLE 70031 (10.98/16.98)	TWISTIN' IN THE WIND	55
66	64	65	7	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS II	59
67	60	58	17	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
68	NEW	1	1	KEITH HARLING MCA NASHVILLE 70024 (10.98/16.98)	WRITE IT IN STONE	68
69	65	46	14	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
★★★ Pacesetter ★★★						
70	73	66	42	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
71	68	62	27	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
72	62	55	13	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
73	70	68	33	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
74	66	63	44	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
75	RE-ENTRY	56	56	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9

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®**
JUNE 6, 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	30 weeks at No. 1 THE WOMAN IN ME	172
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	135
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	198
4	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	179
5	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	208
6	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	218
7	5	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	123
8	10	GEORGE STRAIT ▲ ⁹ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	296
9	11	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	583
10	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	366
11	7	GARTH BROOKS ▲ ¹⁴ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	373
12	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	441
13	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	61

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	534
15	13	TAMMY WYNETTE EPIC 67539/SONY (5.98 EQ/9.98)	SUPER HITS	5
16	17	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	38
17	—	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	92
18	16	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	612
19	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	136
20	20	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	203
21	22	DAVID ALLAN COE COLUMBIA 53311/SONY (5.98 EQ/9.98)	SUPER HITS	2
22	19	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	373
23	21	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	184
24	24	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	115
25	—	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	118

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.

THE
1998

WORLD MUSIC AWARDS

10th Anniversary



MARIAH CAREY

World's best-selling recording artist of the year
World's best-selling R & B artist of the year



ANDREA BOCELLI

World's best-selling classical artist of the year
World's best-selling Italian artist of the year



PUFF DADDY

World's best-selling rap artist of the year
World's best-selling new artist of the year



NO DOUBT

World's best-selling rock artists of the year
World's best-selling alternative artists of the year
World's best-selling American group of the year



BACKSTREET BOYS

World's best-selling dance artists of the year
World's best-selling R & B group of the year



LEANN RIMES

World's best-selling country artist of the year
World's best-selling American artist of the year



SAVAGE GARDEN

World's best-selling Australian artist of the year



EISLEY MIGUEL

World's best-selling Latin artist of the year



AQUA

World's best-selling Scandinavian artists of the year



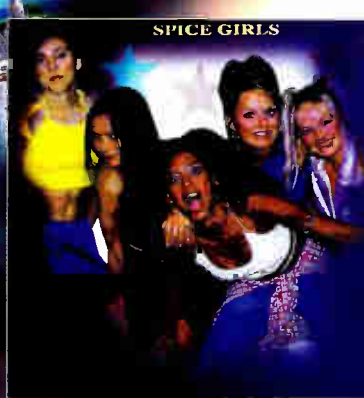
DJ BOBO

World's best-selling Swiss recording artist of the year



HANSON

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SPICE GIRLS

World's best-selling pop artists of the year
World's best-selling British artists of the year



CELINE DION

World's best-selling Canadian artist of the year



PASCAL OBISPO

World's best-selling French artist of the year



WES

World's best-selling African artist of the year



AMR DIAB

World's best-selling Middle Eastern artist of the year



SHAKIRA

World's best-selling Latin female artist of the year



MONICA NARANJO

World's best-selling Spanish female artist of the year



SO PRA CONTRARIAR

World's best-selling Brazilian artists of the year
World's best-selling Latin group of the year



ANDRE RIEU

World's best-selling Benelux artist of the year

MOMENTS AT THE TAPING OF THE 1998 WORLD MUSIC AWARDS

MONTE-CARLO - The 1998 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 6th, and featured the year's chart-topping artists and hottest performers. The winners performed their greatest selling hit before an enthusiastic live audience of 1,000 people with 10,000 excited fans following the show on two giant screens on Larvotto Beach just outside the Sporting-Club.



THE 1998 WORLD MUSIC AWARDS



PEOPLE AT THE 1998 WORLD MUSIC AWARDS

The 1998 World Music Awards provided a rare occasion for Royalty. Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the guests who attended the event this year.

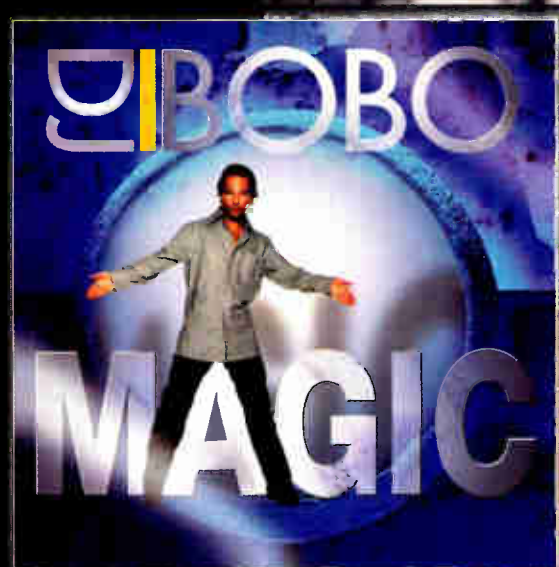


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Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. 	
			★★ NO. 1 ★★	
1	2	4	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE 3 weeks at No. 1
2	1	37	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
3	3	10	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
4	5	29	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	14	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
6	NEW		VARIOUS ARTISTS ROCKETTOWN 1529/WORD	EXODUS
7	NEW		DELIRIOUS SPARROW 1676/CHORDANT	KING OF FOOLS
8	7	9	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
9	9	21	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
10	10	5	PETRA WORD 9967	GOD FIXATION
11	6	8	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
12	8	7	4HIM BENSON 82205/PROVIDENT	OBVIOUS
13	13	31	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
14	11	37	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
15	15	30	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
16	12	36	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
17	16	9	MAIRE BRENNAN WORD 9965	PERFECT TIME
18	14	17	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
19	17	89	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
20	26	21	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
21	28	13	DELIRIOUS SPARROW 1622/CHORDANT	CUTTING EDGE
22	21	67	RICH MULLINS REUNION 16205/PROVIDENT	SONGS
23	25	13	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
24	22	12	CRYSTAL LEWIS MYRRH 5041/WORD	GOLD
25	18	7	VARIOUS ARTISTS BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
26	24	12	THE INSYDERZ SQUINT 7035/WORD	THE INSYDERZ PRESENT SKALLELUJA!
27	20	5	MARGARET BECKER SPARROW 1552/CHORDANT	FALLING FORWARD
28	27	7	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
29	19	65	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
30	23	30	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
31	NEW		VARIOUS ARTISTS SPRING HOUSE 0804/CHORDANT	HAWAIIAN HOMECOMING: THE GAITHER VOCAL BAND AND FRIENDS... FROM MAUI
32	33	51	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
33	32	12	WAYNE WATSON WORD 9972	THE WAY HOME
34	38	8	BIG TENT REVIVAL ARDENT/FOREFRONT 5186/CHORDANT	AMPLIFIER
35	34	14	SOUNDTRACK SPARROW/DECCA 53059/MCA NASHVILLE	THE APOSTLE
36	36	6	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
37	35	38	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
38	RE-ENTRY		CRYSTAL LEWIS MYRRH 5039/WORD	BEAUTY FOR ASHES
39	RE-ENTRY		AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
40	40	39	CHRIS RICE ROCKETTOWN 1528/WORD	DEEP ENOUGH TO DREAM

○ 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.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

SOUTHERN GOSPEL HONOREES: The second Southern Gospel Music Assn. Awards and Hall of Fame Inductions were held May 20 at the Park Vista in Gatlinburg, Tenn. The Gaither Vocal Band and Brian Free & Assurance were among the performers, and Gold City, the Cathedrals, the Hoppers, Ivan Parker, and Karen Peck Gooch were among those honored. A list of the winners follows.

Album of the year: "What A Great Lifestyle," Gold City.

Song of the year: "For God So Loved," written by Terry and Barbi Franklin, recorded by Brian Free & Assurance

Producer: Chris White.

Arranger: Steve Maudlin.

Musician: Anthony Burger.

Male group: the Cathedrals.

Mixed group: the Hoppers.

Female vocalist: Karen Peck Gooch.

Male vocalist: Squire Parsons.

New artist: the Ruppes.

Solo artist: Ivan Parker.

Songwriter: Phil Cross.

Hall of Fame inductees: Ben Speer, Eldridge Fox, George Younce.

Concert promoter: Frank Arnold.

Disc jockey: Rodney Baucom, WXRI Winston-

Salem, N.C.

Marketing campaign: Cafe Daywind/Daywind Music Group.

Impact Award: "Gaither Vocal" series.

Radio promoter: Rhonda Thompson.

Radio station: WJBZ Knoxville, Tenn.

Recorded music packaging: "You're Not Alone," the Kingsmen.

Studio musician: Gary Prim.

Studio recording engineer: Kevin McManus.

Television show: "Southern Stage," Sevierville, Tenn.

Video: "You're Not Alone," the Kingsmen.

EATON IS BACK: For all of you who love the lyrical depth and musical integrity Chris Eaton brings to any project, you'll be happy to know he has a new release on Cadence Communications, "What Kind Of Love." Following his last Sparrow album, "Wonderful World," Eaton embarked on a heavy tour schedule with label-mates Out Of The Grey, Twila Paris, and Phil Keaggy and then did the Young Messiah tour. "By that time, I had forgotten who I was," he says with a laugh. "That's the reason why I went home to England for a year . . . It's been a really good process in my life to be at home. I needed to re-look at exactly what it was God wanted me to do. And God's got a sense of humor, because I'm back in Nashville."

Eaton says he made the record "not knowing who my partners were going to be," but after meeting with the people at Cadence, he realized he'd found his new label home. He's happy with the environment at a smaller, aggressive label. "I feel so comfortable," he says. "It's like God has given me back that rich freedom of music that I used to love when I was a kid. 'Wonderful World' was kind of a personal vigil, and I wouldn't change anything about it, but there's something new now, and I'm at peace."

(Continued on next page)

Classical KEEPING SCORE



by Bradley Bambarger

MAHLER IN MEMORIAM: German conductor Klaus Tennstedt passed away in January at age 71, his prime having been undercut by a decade of recurring illness. Nonetheless, his considerable achievements—leading such ensembles as the London Philharmonic Orchestra, the North German Radio Symphony, the Minnesota Orchestra, and the Kiel Opera, as well as making a string of inspired records for EMI Classics—were celebrated by Gramophone magazine in 1994 with a Lifetime Achievement Award. Among his recordings, Tennstedt essayed Wagner orchestral excerpts with distinction, and his disc of Brahms' Violin Concerto with Kennedy was justifiably popular. But his true legacy stands with his Mahler cycle with the London Philharmonic, which EMI just reissued as a limited-edition, budget-priced 12-disc boxed set.

Titled "The Memorial Edition," the set includes Mahler's nine symphonies and the adagio from the unfinished Tenth, as well as "Das Lied Von Der Erde" (all recorded from 1978-87). It would have been nice if EMI had invested in fresh remasterings or at least a retrospective booklet on Tennstedt's career and relationship to Mahler's music; the discs appear as compiled in '92, with no biographical notes—only a new maroon box to collect them as a set. Still, it is a wonderful collection musically, full of the intensely humanistic interpreta-

tion that earned Tennstedt his admirers. In fact, there are few better ways for music lovers to avail themselves of Mahler than with this affordable edition. Tennstedt's readings may not be as precise as Boulez's or as majestic as Bernstein's, yet they mediate between those two poles with uncommon élan.

For instance, Tennstedt's finale of Symphony No. 1 is terrifying and beautiful by turns, balancing the juxtapositions of grotesque irony and gut-wrenching earnestness with a depth and immediacy surpassing the likes of, say, Chailly on the contemporary side and Walter on the classic end. Likewise, Tennstedt thrills in the opening pages of Symphonies No. 2 and No. 6 as few have, and his sensitivity in the *adagio* of the Fifth and "The Farewell" of "Das Lied Von Der Erde" maximizes the sentiment while minimizing sentimentality. His Gramophone Award-winning Symphony No. 8 is distinguished by its rapt finale, which was suitably included as one of EMI's golden moments in the label's lavish centennial boxed set. In Gramophone's obituary for Tennstedt, EMI senior VP of A&R Peter Alward offered a testimony to the conductor's talent that serves as a fitting epigraph for the Mahler edition; he described Tennstedt as an artist of "blatant honesty . . . a natural channel from composer to audience."

IN A DIFFERENT SORT OF HOMAGE, the ambitious new Winter & Winter label is offering pianist Uri Caine's offbeat take on Mahler, which features a cast of New York avant-jazzers emphasizing the composer's sense of irony and affection for folk forms, as well as his Jewish heritage. Titled "Urlicht (Primal Light)," the disc has more in common with New York's edgy Knitting Factory scene than any classical school, although its estimable musicianship and irreverent freshness helped it earn best new Mahler album honors last year from the International Mahler Society.

Hardcore Mahler buffs may bristle at some of Caine's arrangements on "Urlicht": The recasting of one of the

(Continued on next page)

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Top Gospel Albums

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	5	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 4 weeks at No. 1	(PAGES OF LIFE) CHAPTERS I & II
2	2	9	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
3	3	53	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
4	4	17	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	30	BEBE WINANS ATLANTIC B3041/AG	BEBE WINANS
6	5	29	KAREN CLARK-SHEARD ISLAND 524397 [PS]	FINALLY KAREN
7	7	31	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [PS]	STRENGTH
8	8	82	DONNIE MCCLURKIN WARNER ALLIANCE 46297 [PS]	DONNIE MCCLURKIN
9	9	78	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
10	11	7	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC [PS]	DON'T GIVE UP
11	10	48	VICKIE WINANS CGI 161279	LIVE IN DETROIT
12	23	10	DERRICK MILAN AND PETER'S ROCK MASS CHOIR NINE 2224/SOUND OF GOSPEL	OVER AND OVER
13	12	4	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
14	15	64	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
15	14	45	THE CANTON SPIRITUALS VERITY 43021 [PS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
16	13	56	SHIRLEY CAESAR WORD 6B003/EPIC [PS]	A MIRACLE IN HARLEM
17	16	19	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [PS]	LIVE IN OAKLAND — HOME AGAIN
18	18	82	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
19	17	3	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN AGAIN
20	21	13	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
21	NEW		LAMAR CAMPBELL & SPIRIT OF PRAISE EMI 20222	LAMAR CAMPBELL & SPIRIT OF PRAISE
22	20	104	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [PS]	THE SPIRIT OF DAVID
23	NEW		LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
24	19	54	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [PS]	LIVE IN LONDON AT WEMBLEY
25	22	53	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
26	28	62	KURT CARR SINGERS GOSPO CENTRIC 7213B	NO ONE ELSE
27	26	49	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
28	RE-ENTRY		THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
29	29	54	VIRTUE VERITY 43020	VIRTUE
30	33	67	CARLTON PEARSON WARNER ALLIANCE 46354 [PS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
31	35	2	CHICAGO MASS CHOIR CGI 161381	KEEP YOUR MIND ON JESUS
32	30	98	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
33	RE-ENTRY		THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
34	24	34	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
35	NEW		DETRICK HADDON & UNITY PRAISE CGI 161375	THIS IS MY STORY
36	32	13	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
37	27	17	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10239	GOD'S PROMISE
38	31	67	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
39	25	54	MARVIN SAPP WORD 6B039/EPIC	GRACE AND MERCY
40	36	13	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE

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. [PS] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

LaShun Pace, one of the brightest stars in the Savoy galaxy has just gotten a little brighter. Her many wonderful fans expect great gospel music from LaShun with every album and "Just Because God Said It" makes it so.



Artists & Music



by Lisa Collins

UNITY IN THE COMMUNITY: It's OK to sell out but not "sell out"? That was the underlying theme at the third annual Bobby Jones Gospel Recording Industry Executive Retreat, where the focus settled on improving the status of artists and executives in the industry. Nearly 80 industry professionals turned out for the event, which was held May 20-21 at the Rio Hotel in Las Vegas.

The keynote address, given by the Rev. James Meeks of the Chicago-based Salem Baptist Church, centered on not selling out our souls and sounds for petty cash and instead making the talents and songs that have meant so much culturally and spiritually count more economically. Meeks urged industry executives to revisit the idea of pulling together a consortium of churches across the country to help in the effort for more broad-based retail and expanded distribution. Executives Jerry Mannery (Malaco Records), Brian Spears (Crystal Rose), Chuck Myricks (Word), Myra Walker (CGI), Shawn Tate (EMI Gospel), and Claude Lataillade (B-Rite) joined promoter Al Wash, manager Joe Williams, and Bobby Jones (host of BET's "Bobby Jones Gospel") in a call to pool collective resources so that industry standards can be raised and improved. Seminars covered a range of issues, from production to radio airplay and distribution. The two-day retreat also featured inspiring performances from Albertina Walker, Vickie Winans, and James Moore.

KEEPING SCORE

(Continued from preceding page)

"Kindertotenlieder" as a bossa nova is definitely wacky, and some may not cotton to a cantor intoning "The Farewell" from "Das Lied Von Der Erde." But the rough-and-tumble jazz band setting of the opening of Symphony No. 5 and "Der Tambour'sell" from "Des Knaben Wunderhorn" is inspired (with Dave Douglas on trumpet and Joey Baron on drums), as is the klezmer reworking of the "Bruder Martin" motif of Symphony No. 1 and "Urlicht" episode of Symphony No. 2 (with Mark Feldman on violin). And clarinetist extraordinaire Don Byron, DJ Olive, and Caine himself shine on a gorgeous treatment of the *adagietto* from Symphony No. 5 that you would have to be pretty hard-hearted (and hard-headed) to not fall for—whether you're a classical listener or a jazz fan.

The 40-year-old Caine first started listening to Mahler as a teenager in Philadelphia and later studied his works with composer George Rochberg by day (while sitting in with jazz cats by dark). His Mahler arrangements debuted in '94 as live accompaniment to a silent documentary of the composer's life. Caine's goal was to reflect the "kaleidoscopic quality of Mahler's music, the feeling that he's having this identity crisis right before your eyes," he says. "I wanted to stress the contrasts of complexity and simplicity, the feelings of loss and feelings of wildness, the high art and the street music." While admitting

STAYING POWER: Aleho Records is prepping the July 27 release of the GMWA Women Of Worship's latest offering, "Forever," which was recorded last year in Cincinnati at the annual meeting of the Gospel Music Workshop of America (GMWA). "Forever," the fifth release for the label's flagship act, features Kathy Taylor singing lead on "I Got My Joy Back," a tune she also wrote.

The release is one of three projects Aleho CEO Al Hobbs is excited about. Two new acts will round out his summer release slate. They are Joy Norris & the Atlanta Youth Chorale and Salathiel, a new female saxophonist. Both are set for mid-July releases.

In the meantime, Hobbs, who heads up the GMWA's Gospel Announcers Guild, is celebrating his fifth-year anniversary in business. "This is a milestone year for us," notes Hobbs. "Remember, the age-old adage about if you can stay in business five years and survive it . . . well, I'm still here."

BRIEFLY: More than 10,000 turned out at Detroit's Cobo Arena last month for the God's World '98, which featured performances by Shirley Caesar, the Canton Spirituals, Kurt Carr, Karen Clark, and John P. Kee & the New Life Community Choir. The show is put on annually by Detroit retailer Larry Robinson, owner of God's World. The three-hour long concert was videotaped for broadcast later this year on cable.

A new star on the gospel/church circuit just might have been born with the self-titled, May 19 debut of Bishop G.E. Patterson & the Soul Winners Conference Mass Choir on Memphis-based Podium Records. Gospel announcers throughout the South are fielding a record high number of requests for the release . . . It looks like Kirk Franklin could be hitting the road again in October. And despite the huge losses sustained by Al Wash on his Power 98 tour, the Dallas-based promoter reports that there will be a Power 99.

that his treatments are "experiments that may not all work," Caine says the health of the art demands continual "push and pull. And this is certainly in the spirit of Mahler—he never stuck by conventions."

Packaged in a striking recycled-paperboard case typical of Winter & Winter productions, "Urlicht" was issued in Europe last spring (selling more than 30,000 copies, according to the label) and comes out June 9 in North America via Allegro Corp. Two volumes of "Voches De Sardin-

na" and a disc of Bach cello suites by Paolo Beschi are also due in June, along with jazz sage Paul Motian's gurgling "Sound Of Love" featuring guitarist Bill Frisell and saxist Joe Lovano. Future releases include a set of Schubert piano trios, Caine's "Wagner & Venice," and his straight-ahead jazz disc "Blue Wail." Caine plays Mahler at the Montreal Jazz Festival and the Knitting Factory in June before touring the arrangements through Germany and Italy this summer and the U.K. this fall.

HIGHER GROUND

(Continued from preceding page)

The singer/songwriter has been busy this spring. In addition to select U.S. appearances, including Gary Chapman's "Sam's Place" radio show, Eaton will be touring Europe in June as the opening act for Art Garfunkel.

NEWS NOTES: On May 15, Steven Curtis Chapman performed "A Concert Of Hope" at Kentucky's Heath High School, site of the December 1997 shooting deaths of three teenagers attending a prayer meeting. Proceeds from the concert will help defray medical expenses incurred by the victims' families, as well as benefit a scholarship fund, a counseling fund, and the upkeep of the memorial garden . . . Essential Records has signed the group Mukala, fronted by noted

Nashville songwriter Dan Muckala. Look for the album release in September . . . Congratulations to Cindy Wilt on her position as the new creative director at Word/Idea Publishing. Wilt makes the move from Benson, where she was instrumental (read: doggedly tenacious) in getting Dottie Rambo's "I Go To The Rock" cut by Whitney Houston on "The Preacher's Wife" soundtrack . . . The Osborn Brothers, III Tyme Out, Jim & Jesse & the Virginia Boys, Bill Carlisle, and former Louisiana Gov. Jimmie Davis were among the participants at the 11th annual Lewis Family Homecoming in Lincolnton, Ga. One of the highlights of the event was 92-year-old Pop Lewis leading the audience in singing "The Gloryland Way."

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	\$ 349	\$ 525

FORMAT: Rock Country R&B Top 40 other _____

FIRST NAME: _____ LAST NAME: _____

COMPANY: _____ TITLE: _____

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PHONE: _____ FAX: _____ E-MAIL: _____

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CREDIT CARD #: _____ EXP. DATE: _____

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(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received on or before July 17 are subject to a \$75.00 administrative fee. Cancellations received between
July 17 and August 28 are subject to a \$175 administrative fee. No refunds will be issued after August 28



Studio Action

ARTISTS & MUSIC

SSL Bows Hi-End Digital Music Mixer

BY PAUL VERNA

AMSTERDAM—Solid State Logic (SSL), the industry leader in large-format analog consoles for the music recording and mixing market, introduced its long-rumored digital music board May 15 at the Audio Engineering Society (AES) Convention here.

Marketed under the name Axiom-MT, the high-resolution board is based on SSL's popular Axiom postproduction mixer, which was introduced at the fall 1994 AES Convention in San Francisco. The new board is also compatible with SSL's other digital mixers, the Aysis broadcast board, and the Avant film console.

The Axiom-MT—which is scheduled to ship in October—features 48 multitrack buses, 12 main mix buses, 12 auxiliary buses, and more than 200 mix returns, according to an SSL statement. Every parameter on

the board is instantly resettable and can be dynamically automated.

The board also sports a "bay swapping" feature, which lets users swap eight-channel groups, thereby controlling all parameters from the sweet spot. A flexible console, the Axiom-MT can be configured as a 96-channel, 200-input system with only 48 faders, a key consideration for mobile recordists and space-limited installations.

The Axiom-MT is the industry's first large-scale mixing board built for surround sound from the ground up. Its center section is designed for 5.1-channel monitoring, and its panning controls let engineers place signals anywhere within the multichannel spectrum.

"The key things are the all-digital signal path and the 5.1-channel capabilities," says marketing

director John Andrews. "People want surround sound. Everyone's used to it in the theater, and now they want it at home. This console is ready for 5.1. It's got surround-sound panning on the small and large faders, it's got a 5.1 compressor in the center section for the overall output, and it can simultaneously mix 5.1 and stereo."

Andrews added that the Axiom-MT is a logical progression in SSL's digital program. "We had a phase-development plan from the Axiom introduction that was a sort of toe in the water digitally," he notes. "This is what we believe the concept should be, based on the digital technology. We think we've hit the spot."

Andrews says that introducing a digital product for the music multitrack user wasn't a radical idea. "To a certain extent, it was a sort of inevitability," he observes. "We've done the broadcast one; we've done the production one; we've done the film one. So what else is left to do?"

When it ships this fall, the Axiom-MT will compete with such other digital music boards as the Neve Capricorn, which experienced substantial growing pains



Solid State Logic marketing director John Andrews proudly displays the company's new digital music console, the Axiom-MT, on the floor of the Audio Engineering Society Convention in Amsterdam. (Photo: David Goggin)

before achieving critical mass, and the Sony Oxford, which has only been installed in a handful of studios in the 2½ years since it was introduced.

Andrews—a veteran of Neve who participated in the planning stages of the Capricorn—says the Axiom-MT differs from its competitors in that it offers users a

"seamless transition" from SSL's familiar analog products.

With a working model at the SSL booth here, high-profile users—from Bob Clearmountain to executives from such top European studios as Abbey Road in London and MG Sound in Vienna—marveled at the console's ease of use and its pristine sound.

Walters-Storyk Opens Offices In Switzerland And Argentina

NEW YORK—The Walters-Storyk Design Group (WSDG), which in recent years has taken on an increasing number of projects outside its U.S. home base, has opened offices in Basel, Switzerland, and Buenos Aires. The satellite locations will allow the Highland, N.Y.-based studio architecture and design firm to closely monitor its ongoing work in South America and Europe, as well as take on new projects in those regions, according to WSDG principal John Storyk.

In Switzerland, the WSDG office will be headed by Dirk Noy, an audio engineer, systems designer, and acoustical measurement analyst. Noy is a graduate of Full Sail Center for the Recording Arts in Winter Park, Fla., and holds a diploma in experimental solid state physics from the University of Basel. As head of WSDG Europe, Noy will be in charge of trade shows, client support, and project management, according to Storyk.

WSDG's South American office will be headed by Sergio Molho, owner of Fingers Multimedia, a successful radio and TV production facility in the Argentinian capital. Molho had previously worked with WSDG on various projects, including Circo Beat Studios for rock star Fito Páez in Buenos Aires and AR Studios in Rio de Janeiro, Brazil.

Although the locations of its two new offices are strategic, Storyk says the emphasis was less on geography than on the individuals involved. "These positions have been developed around key people," he says. "Frankly, if I could have gotten them to move to Highland I would have closed the satellite offices.

They're two of the smartest, most amazing people I've met in a while."

With its increasingly global focus, WSDG attended for the first time the European Audio Engineering Society Convention in Amsterdam, which was held May 16-19.

In addition to its new personnel in Argentina and Switzerland, WSDG is represented in Brazil by Carlos Duttweller, in Malaysia by Steven Loh, in Mexico by Gerardo Rocha, in Los Angeles by Robert Margouloff, and in New York by Sam Berkow.

Storyk estimates that half of WSDG's projects are in the U.S. and half in the rest of the world; of the American projects, 50% are in New York, he says.

Among the firm's new areas of business are high-end residential home-theater projects, including a penthouse listening room for Arista Records president Clive Davis that was featured in a design magazine.

"There haven't been that many companies that take responsibility for lighting, air conditioning, acoustics, and boxes," says Storyk. "We're having fun doing those projects."

A four-time winner of Mix magazine's Technical Excellence and Creativity Award for outstanding achievement in acoustics and facility design, the 28-year-old WSDG has designed and built more than 900 recording, video, and broadcast studios. Its credits range from the historic Electric Lady complex in New York—for which original owner Jimi Hendrix commissioned Storyk—to the \$12 million Synchronsound Studio in Kuala Lumpur, Malaysia, and the new, state-of-the-art Hunter College Distance Learning Center in New York.

PAUL VERNA

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 30, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	I GET LONELY Janet (Feat. Blackstreet) J. Jam, T. Lewis, J. Jackson, T. Riley (Virgin)	THIS KISS Faith Hill/ B. Gallimore (Warner Bros.)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)	TURN IT UP (Remix/FIRE IT UP) Busta Rhymes/ Busta Rhymes (Elektra)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee, D. Lighty	FLYTE TYME (Edina, MN) Steve Hodge	LOUD (Nashville) Julian King Marty Williams	CHARLES FISHER'S HOME STUDIO Charles Fisher	SOUNDTRACK (New York) Vinny Nicoletti
RECORDING CONSOLE(S)	Mackie 64 analog	Harrison Series 10	SSL 4000G	Ampex ATR124	SSL 6040
RECORDER(S)	Akai DR16	Otari MTR 100 dolby SR	Mitsubishi X-850	Mackie 32.8	Otari MTR90
MASTER TAPE	3M 996	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	FLYTE TYME (Edina, MN) Steve Hodge	IMAGE (Hollywood, CA) Chris Lord-Alge	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pala	SOUNDTRACKS (New York) Vinny Nicoletti
CONSOLE(S)	SSL 4072G	Harrison MTR 100 dolby SR	SSL 4056E	SSL E series/Neve VRP 72	SSL 6056E/G computer
RECORDER(S)	Studer 827	Sonic Solutions	Sony 3348	Ampex ATR 102/Studer A827	Otari MTR90
MASTER TAPE	Quantegy 499	Hard disc	Ampex 467	Quantegy 499/456	Quantegy 499
MASTERING Engineer	HIT FACTORY Chris Gehringer	BERNIE GRUNDMAN Brian Gardner	THE MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	BMG	EMI-LTD	WEA	Sony	WEA

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Artists & Music

Texaco, JVC Fests Eliminate Overlap

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

NAME THAT THEME: A summer season of serious insomnia for music junkies sets in Monday (1) with the Texaco New York Jazz Festival, the 11th edition of a sprawling, left-of-mainstream bash known until 1997 as What Is Jazz? This year's answer will be provided with nearly 350 performances—by acts ranging from Lester Bowie's Brass Fantasy to Ravi Shankar—on four Knitting Factory stages and at 10 other venues.

Round two of New York's month-long jam begins June 15, with the 26th run of the more reserved JVC Jazz Festival New York. A guitar-studded Herb Ellis tribute and a Latin show with Celia Cruz, Tito Puente, and Arturo Sandoval bookend the JVC fest, which features 37

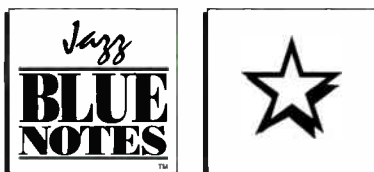
presses similar relief over the re-scheduling. "I am very pleased that Michael Dorf moved his festival," he says. "Now the artists in both festivals will get real examination by the press. It makes New York a real jazz mecca for the entire month of June."

Competition for artists may have influenced the makeup of the festivals' programs, according to sources. But Wein contends that the JVC event, held mostly uptown, has its own, separate agenda. "That [Texaco] festival is a downtown scene," he says. "It has a different image than our festival. There's no need for us to copy [it]."

However, Dorf notes, both groups sought a certain eclectic jazz diva. "There were some overlaps this year, in terms of competitive bidding," he says. "Cassandra Wilson is somebody who I would have loved to have and hopefully will in the future... George and I can't book the same artist and feel comfortable selling tickets." (Wilson plays JVC June 23 at Carnegie Hall.)

The two festivals yield some spillover into retail outlets. "Most definitely, from the JVC, you can have a very good sell-off from certain artists that perform there," says Craig Neely, manager and buyer for the jazz department at HMV Records at 34th Street and Sixth Avenue. The store has provided label-sponsored endcap displays for artists appearing at JVC.

The Texaco festival has prompted similar purchases downtown at the Tower Records at Broadway and Fourth Street. "People are going [to the fest] to discover something new that they haven't heard before, and they think, 'Tower Records is in this area—why don't we take a walk and see if they have anything there,'" says Larry Isacson, jazz manager and a buyer for several departments. "I'm sure at the time there are sales increases. I try and jump on top of it and get the stuff into the store before the artists come in to play. People's awareness is certainly heightened. Hopefully, that bleeds directly into increased sales activity."



multi-bill concerts scheduled for Carnegie Hall, Avery Fisher Hall, and seven other stages.

After nearly a decade of sharing nearly identical dates, the organizers of the two festivals are offering a new timetable that partially eliminates the conflict. Knitting Factory owner Michael Dorf bumped up the \$1 million-plus Texaco fest by two weeks. "We made a decision that, rather than try to cannibalize or step on JVC Jazz, it might be better to move," Dorf says. "Putting them on top of each other made it difficult for [the press] to actually cover it. That was one of the reasons. For those consumers, as well, who want to see as much as possible, I didn't want to force them to make those tough choices."

Festival Productions head George Wein, whose \$2 million JVC festival in recent years has made several adventurous programming moves likely influenced by Dorf's bills, ex-

Billboard

JUNE 6, 1998

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★		
1	NEW		REGGAE GOLD 1998	VP 1529	VARIOUS ARTISTS
2	1	23	MANY MOODS OF MOSES	SHOCKING VIBES 1513*/VP	BEENIE MAN
3	2	26	INNA HEIGHTS	GERMAIN 2068*/VP	BUJU BANTON
4	3	23	BEST OF BOB MARLEY	MADACY 7420	BOB MARLEY
5	4	7	DANCEHALL KINGS III	BLUNT 6330*/TVT	VARIOUS ARTISTS
6	8	10	THE COMPLETE WAILERS 1967-1972 PART I	JAD 1002/KOCH	BOB MARLEY
7	6	22	MAVERICK A STRIKE	550 MUSIC 68506/EPIC	FINLEY QUAYE
8	5	28	STRICTLY THE BEST 19	VP 1519*	VARIOUS ARTISTS
9	7	53	REGGAE GOLD 1997	VP 1509*	VARIOUS ARTISTS
10	10	18	RIGHT ON TIME	HELLCAT 80406*/EPITAPH	HEPCAT
11	NEW		ON DA REGGAE TIP WITH BOBBY KONDETS & JABBA: MASSIVE B STYLE	BLUNT 6350*/TVT	VARIOUS ARTISTS
12	11	5	RASTANTHOLOGY	WISE MAN DOCTRINE 3	STEEL PULSE
13	12	26	STRICTLY THE BEST 20	VP 1520*	VARIOUS ARTISTS
14	13	35	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993)	VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
15	RE-ENTRY		MIDNIGHT LOVER	VIRGIN 44487*	SHAGGY

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★		
1	2	35	ROMANZA	PHILIPS 539207	ANDREA BOCELLI
2	1	34	THE BOOK OF SECRETS	QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	36	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
4	5	8	GYPSY SOUL-NEW FLAMENCO	NARADA 45506/VIRGIN	VARIOUS ARTISTS
5	6	13	DEEP FOREST III — COMPARSA	550 MUSIC 68726	DEEP FOREST
6	7	6	DUALITY	4 AD 46854/WARNER BROS.	LISA GERRARD & PIETER BOURKE
7	9	12	LANDMARKS	ATLANTIC 83083/AG	CLANNAD
8	8	12	MAMALOSHEN	NONESUCH 79459/AG	MANDY PATINKIN
9	11	38	COMPAS	NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
10	13	16	INTRODUCING... RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
11	10	64	MICHAEL FLATLEY'S LORD OF THE DANCE	PHILIPS 533757	RONAN HARDIMAN
12	RE-ENTRY		A TODA CUBA LE GUSTA	WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	12	27	CELTIC MOODS	VIRGIN 44951	VARIOUS ARTISTS
14	14	11	SENSUAL SENSUAL	ATLANTIC 83080/AG	B-TRIBE
15	15	11	LEAHY	NARADA 42955/VIRGIN	LEAHY

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★		
1	1	33	TROUBLE IS...	REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
2	2	29	DEUCES WILD	MCA 11711	B.B. KING
3	3	69	LIE TO ME	A&M 540640	JONNY LANG
4	4	16	BLUES BROTHERS 2000	UNIVERSAL 53116	SOUNDTRACK
5	6	43	LIVE AT CARNEGIE HALL	EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	7	7	SACRED ISLAND	PRIVATE MUSIC 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
7	5	29	CONTAGIOUS	MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	8	33	ONE OF THE FORTUNATE FEW	CURB 53042/RISING TIDE	DELBERT MCCLINTON
9	9	101	JUST LIKE YOU	OKEH 67316/EPIC	KEB' MO'
10	10	15	ESSENTIAL WOMEN IN BLUES	HOUSE OF BLUES 161257	VARIOUS ARTISTS
11	13	11	LIVE IN NYC '97	POINTBLANK 45527/VIRGIN	JOHNNY WINTER
12	11	3	JUST WON'T BURN	tone-cool 1164/ROUNDER	SUSAN TEDESCHI
13	RE-ENTRY		SENIOR BLUES	PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL
14	15	4	THE AUTHORIZED BOOTLEG	BLUE THUMB 7013/GRP	ROBBEN FORD & THE BLUE LINE
15	RE-ENTRY		LIVE ON BEALE STREET	MALACO 7489	BOBBY "BLUE" BLAND

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

Roy Rogers



Pleasure and Pain

This new set from Grammy-nominated producer, composer and guitarist Roy Rogers reflects his many interests in exploring new musical directions based on American music roots. Ranging from tender ballads and folk stories to raucous bar songs and sensuous instrumentals, with just the right touches of texture and color.

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July 2 Portland OR
11 Los Angeles CA
17 Milan ITALY
21 Oslo NORWAY

Produced by Roy Rogers and Arne Frager

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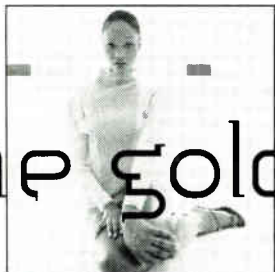
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Songwriters & Publishers

ARTISTS & MUSIC

Exec Sees Promise Of Print Gains Warner's Anton To Develop Localized Int'l Approach

BY IRV LICHTMAN

NEW YORK—It's been a fact for years that the world is flat as far as music print revenue is concerned. Yet Fred Anton, who recently added the title of president to his role as COO of Warner Bros. Publications, says a more well-rounded business is taking shape.

At Warner Bros. Publications, Anton is working on two strategies to help boost his company's revenue, which he says is globally around \$80 million. (In U.S. trade, Warner is second only to Hal Leonard Corp., which reportedly does in excess of \$80 million in the U.S. alone; it does not have an international setup.)

Print music sales worldwide are approximately \$600 million, of which the U.S. accounts for about \$200 million, according to surveys by the National Music Publishers' Assn. The industry has shown small percentage gains in recent years.

One growth concept at Warner is to aggressively explore situations in foreign markets where acts with anticipated worldwide appeal can be signed and where local production of music folios can take place; another is to move onto a more technologically advanced Internet setup—with crucial dealer links—to develop a "breadth and scope" of catalog sales that individual dealers can no longer maintain as inventory.

At this writing, Anton, who joined the print company in 1996 from sis-

ter firm WarnerVision Entertainment and was previously a VP of Time Warner, is in the midst of a weeklong trek to Argentina, Brazil, Chile, and Mexico.

It is in these Latin markets, which boast strong offices for parent company Warner/Chappell Music, where Anton intends to offer a higher print profile and implement a broader international strategy.

He'll be hiring staff to "take advantage of local acts who have worldwide appeal."

Anton, who reports to Jay Morgenstern, executive VP of Warner/Chappell Music and CEO of Warner Bros. Publications, says that worldwide, Warner will use localized music print manufacture.

In Australia, he says, it "made more sense to make and print" locally music folios by Aussie artist Tommy Emmanuel, who happens to have a manager based in the U.S. Celine Dion has had one of her three Warner folios printed in the U.K. because "the process was already under way there." Also, a Spanish affiliate of Italy's Carisch has printed some product by Italian acts who have wide acceptance in both countries. The Spanish firm also supplies print for South America for "acts that travel well there," says Anton.

Italy, Anton adds, is a particularly strong example of localized manufacture of music print. While Warner revenue is split evenly between the U.S. and the rest of the key world markets, the Italian input is about 65%, with the remaining 35% stemming from imported goods or third-party deals.

Partly because of this foreign sensibility, Anton reports, Warner Bros.

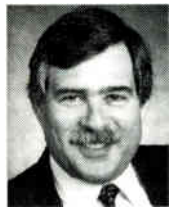
Publications showed a 6% gain in revenue in 1997 against a profit increase of 35%. "We took a look at our operation on a global basis rather than looking at things on an individual basis."

While the Internet already offers some music print outlets, Anton says future developments, along with tie-ins with retailers, will make it worthwhile to offer a broad swath of product that the great majority of retailers can no longer stock.

On the Internet, he says, "consumers will find what they want at a time when they hear a song they want to play immediately. It may not be around for five years or so, but some form of Web TV—not at a desktop [computer]—will be utilized. The viewer might hear something he likes and print it up right away to play. There will be no need to warehouse product that sells on a oneseay-twosey basis when it's stored digitally on a disc." Anton adds that a retailer's World Wide Web site link is how the product will be sold.

It is hoped that these initiatives will raise the profile of print sales to a level more common in decades past, when a million-selling single sheet was "not a big thing," says Anton. The peak in such sales today, he adds, is about 100,000. A good seller in song folios is about 25,000, and as high as 50,000 for an artist of the pull of Dion.

A key strength of the Warner catalog, says Anton, is diversity and depth, so that "we get a tremendous continuous demand in the pop market and can blend the pop into our educational business, sort of crossing over pop into another market."



ANTON

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
I JUST WANT TO DANCE WITH YOU	Roger Cook, John Prine	Big Ears/ASCAP, Bruised Oranges/ASCAP, Bug/BMI, EMI/BMI
HOT R&B SINGLES		
THE BOY IS MINE	Rodney Jerkins, Brandy, Lashawn Daniels, Fred Jerkins III, Japhe Tejeda	EMI Blackwood/BMI, Bran-Bran/BMI, EMI Blackwood/SESAC, Famous/BMI, Henchi/BMI, EMI/BMI
HOT RAP SINGLES		
MONEY, POWER, RESPECT	Sean Jacobs, J. Phillips, D. Styles, E. Simmons, Deric Angelette, Ron Lawrence, J. Smith	Sheek Louchlon/ASCAP, Jae's wons/ASCAP, Paniro's/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Boomer X/ASCAP, Mystery Man/BMI, WB/ASCAP
HOT LATIN TRACKS		
SUAVENTEMENTE	Elvis Crespo	Sony/ATV/BMI

Hal Leonard Makes Jobete Print Deal; Imbruglia Writer Aligns With BMG

HAL LEONARD/JOBETE TIES: Hal Leonard Corp. has made a music print deal for the Jobete Music catalog with Martin Bandier, chairman of EMI Music Publishing, which owns half of the Berry Gordy-founded company. EMI Music Publishing music print also flows through Hal Leonard Corp. Previously, Jobete Music had a long relationship with Warner Bros. Publications. According to Keith Mardak, president of Hal Leonard Corp., his company wants to expand print coverage of the vaunted Jobete Music songs to such specialized print markets as the book trade and seek more educational usage in band and choral products.

CAMPISIE'S BMG DEAL: Colin Campsie—a writer/producer who co-wrote two songs on Natalie Imbruglia's global smash album "Left Of The Middle" (RCA)—has made a publishing deal with Dalmatian Songs/BMG Music Publishing U.K. One Campsie contribution to the album, "Wishing I Was There," was released as a single May 18. The song's other co-writers, Imbruglia and Phil Thornalley, are signed to BMG Music Publishing U.K.

WHAT MADE SAMMY RUN: The Songwriters' Hall Of Fame will earn a share of the proceeds of a new two-CD set paying tribute to the late lyricist Sammy Cahn, the Hall's longtime president. The compilation, "It's Magic," features 10 tracks on each CD, with performances by Frank Sinatra, Nat "King" Cole, Tony Bennett, Perry Como, Louis Armstrong, Mario Lanza, Julie Andrews, the Four Aces, Bobby Darin, Dean Martin, Doris Day, and Harry James. For each set sold, \$2.15 will benefit the Hall. The album was manufactured by EMI-Capitol Special Products, which licensed many tracks from their original labels. The set will also be given to attendees at the

annual Songwriters' Hall of Fame dinner June 10 in New York.

THE KINDEST CUTS: Herb Jordan of Beverly Hills, Calif.-based JordanEast Entertainment—which represents several songwriters as well as the Billy Strayhorn catalog—reports a string of singles releases that feature co-writer credit for one of his clients, Annie Roboff, who had a hit several seasons back with "Walkin' Away" by Diamond Rio.

Out or due soon are Roboff-penned cuts by Faith Hill ("This Kiss," co-written by Robin Lerner and Beth Nielsen Chapman, another JordanEast writer); Patty Loveless ("To Have You Back Again," co-written by Arnie Roman); Trisha Yearwood

("There Goes My Baby," also co-written with Roman); Martina McBride ("Happy Girl," with Chapman as co-writer); Olivia New-

ton-John ("Precious Love," with Newton-John as co-writer); Kevin Sharp ("Love Is All That Really Matters," with Roman as co-writer); and Linda Davis ("I Wanna Remember This," co-written with Jennifer Kimball).

In another activity, Roboff and Chapman have co-written a cut with Bonnie Raitt, "Meet Me Halfway," from Raitt's new album. The team has also produced a Chapman recording, "Godspeed," which will be released on a DreamWorks album inspired by the upcoming animated film "Prince Of Egypt."

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

1. Bob Dylan, "Time Out Of Mind."
2. Tori Amos, "Little Earthquakes."
3. AC/DC, "Bonfire" (guitar tab).
4. Pink Floyd, "The Wall" (guitar tab).
5. Tom Waits, "Beautiful Maladies."



by Irv Lichtman



Picture Of Success. Songwriter Larry Dvoskin has made a worldwide co-publishing deal with Godfrey-Cass Music. He co-wrote three songs with Meredith Brooks for her album "Blurring The Edges," including the new single "Stop." Shown with plaques celebrating sales of 3 million units of the album, from left, are Robin Godfrey-Cass, Dvoskin, and attorney Jonathan Blaufarb.



Experience To Experience. Sony/ATV Music Publishing recently completed arrangements to subpublish outside the U.S. songs and other compositions by Jimi Hendrix in a deal with Experience Hendrix L.L.C. Shown, from left, are Richard Rowe, president of Sony/ATV Music Publishing; Janie Hendrix of Experience Hendrix L.L.C.; Jody Graham Dunitz, executive VP of Sony/ATV Music; Peter Shukat of the law firm Shukat, Arrow, Hafer & Weber; and Merrill Wasserman, VP of international acquisitions and affiliate relations at Sony/ATV Music.

Spanish-Language Stations On The Rise

LATINO RADIO RISING: As ratings for Arbitron's winter '98 book continue to come in, it's becoming more clear than ever that Spanish-language music is a ratings force, especially in the two largest U.S. markets—New York and Los Angeles.

In case you didn't know, tropical station WSKQ-FM New York has moved into second place in that city, according to Arbitron's winter '98 book. The station scored a 6.1 rating, its fourth straight ratings increase. Also in New York, pop/recurrent station WPAT-FM realized a ratings uptick for the third consecutive book; it landed a 3.5.

In Los Angeles, two Spanish-language stations ran 1-2 for the second book in a row. Regional Mexican KSCA-FM edged out L.A.'s longtime market leader, KLVE-FM, 5.4 to 5.3 to ease into the top slot for the first time. Pop/recurrent KLVE-FM had ruled the L.A. market for two years.

In addition, KSCA-FM, which scored its fifth straight ratings jump in L.A., kited 3.2-4.6 to land in fourth place in nearby Riverside, Calif., which is ranked as the 29th-biggest radio market. Also leaping strongly 2.1-3.4 in L.A. was regional Mexican station KLAX-FM, a former No. 1 station there.

Latino music stations retained prominent positions in Miami, the 11th-ranked market, and San Antonio, Texas, ranked 33rd. Miami's pop/recurrent WAMR-FM stayed in fifth place for the fourth book running



by John Lannert

with a 4.5-4.7 move. Its pop/recurrent counterpart, WRMA-FM, was in sixth place with a 3.9, unchanged from the winter book. Up 2.4-3.4 was oldies station WCMQ-FM.

San Antonio's former No. 1 station KXTN-FM slipped from third to fourth place, but the Tejano outlet's ratings stayed relatively stable, down only 6.2-6.1.

In Chicago, no Spanish music stations were in the rating book's upper echelon. Still, the third-largest U.S. radio market has become a battlefield for two regional Mexican stations. WLEY-FM, which jumped from 1.7 to 2.5 in the winter book, slid 2.5-2.3, while its veteran regional Mexican counterpart, WOJO-FM, rose 1.8-2.2.

In San Francisco, as in Chicago, there were no top-rated Spanish-language stations. Yet pop station KBRG-FM broke out of a yearlong funk to land a 1.4, the highest rating for a Spanish station in the country's fourth-biggest radio market. Sliding badly was regional Mexican KZOL-FM, which swooned 2.4-1.3.

Enjoying a nice spike in Houston, the ninth-largest radio market, was KQQK-FM, up 2.6-3.1. Ratings for

the Tejano station rose for the third book in a row.

HIZZONER, JOHNNY VENTURA: *Felicidades* go out to Sony Discos merengue titan Johnny Ventura, who on May 16 was elected mayor of Santo Domingo, Dominican Republic. Ventura captured 61% of the vote in a three-way race for a position considered to be the second most powerful in the nation after the presidency.

It was a bittersweet triumph for Ventura, 58, who was paired on his Dominican Revolutionary Party's ticket with the DRP's longtime leader, José Francisco Peña Gómez. Peña Gómez—a close friend of Ventura's and one of the few Afro-Latino leaders in Latin America—died of cancer just six days before the election. His wife, Peggy Cabral, is slated to serve as Ventura's deputy mayor.

Led by Ventura, the DRP had the best electoral showing in its history; the party won a majority of congressional and mayoral posts.

However, merengue's beloved bad boy Fernandito Villalona was defeated in his bid for a senate seat in the province of Dajabón.

Ventura says his new political responsibilities won't keep him out *(Continued on next page)*

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1 A PESAR DE TODOS (Sony Discos, ASCAP)
 - 2 AMIGA MIA (Copyright Control)
 - 4 ASI FUE (BMG, ASCAP)
 - 21 BANDOLERA (EMO, ASCAP)
 - 5 COMO DUELE (Caribbean Waves, ASCAP/Vireli, ASCAP)
 - 38 COMO ME HACES FALTA (Crisma, SESAC)
 - 10 CORAZON PRDHBIDO (FIPP, BMI)
 - 25 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)
 - 40 EL RELOJ (Peer Int'l., BMI)
 - 37 EL ULTIMO ROMANTICO (A.T. Music, BMI)
 - 29 EN EL JARDIN (FIPP, BMI)
 - 19 ERES MI DROGA (Copyright Control)
 - 32 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)
 - 6 HUELE A PELIGRO (Manzmusic, SACM)
 - 23 LA COPA DE LA VIOA (Traco Cornelius, BMI/DESMO-PHOBIA, ASCAP/Musicalcala, SGAE)
 - 36 LAURA NO ESTA (Copyright Control)
 - 13 LLORAN LAS ROSAS (Rubet, ASCAP)
 - 33 LO QUIERO OLVIDAR (B&C, ASCAP)
 - 24 ME HACES FALTA TU (Edimonsa, ASCAP)
 - 27 NO HAY RAZON (New Edition EMOA, SESAC)
 - 3 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 12 NO SE OLVIDAR (FIPP, BMI)
 - 8 POR MUJERES COMO TU (Vander, ASCAP)
 - 21 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
 - 22 QUE CHULADA DE MUJER (Copyright Control)
 - 30 QUIERO VOLAR CONTIGO (TN Ediciones, BMI)
 - 14 SABOR A MI (Peer Int'l., BMI)
 - 7 SE ME ROMPE EL ALMA (Gilfran, BMI/Nelia, BMI)
 - 31 SENTIMIENTOS (Copyright Control)
 - 26 SI TE VAS (Songs Of PolyGram Int'l, BMI)
 - 18 SI TU SUPIERAS (FIPP, BMI)
 - 28 SI TU SUPIERAS (FIPP, BMI)
 - 1 SUAVEMENTE (Sony/ATV, BMI)
 - 10 SEGUIRE (Mafiola, ASCAP)
 - 34 TU OPDRTUNIDAD (Warner/Chappell)
 - 17 UNA FAN ENAMORADA (EMI April, ASCAP)
 - 9 VOY A PINTAR MI RAYA (De Luna, BMI)
 - 1 VUELVE (Sony Discos, ASCAP)
 - 16 Y TU COMO ESTAS [E TU COME STAI] (Copyright Control)
 - 39 YO NACI PARA AMARTE (FIPP, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	7	ELVIS CRESPO SONY DISCOS	SUAVEMENTE R.CORA, E.CRESPO, L.A. CRUZ (E.CRESPO)
2	7	9	6	ALEJANDRO SANZ WEA LATINA	AMIGA MIA E.RUFFINENGO, M.A.ARENAS (A.SANZ)
3	2	3	5	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO, PENA, M.ANTHONY, J.LUGO (FARIAS)
*** GREATEST GAINER ***					
4	9	6	20	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
5	3	14	5	MANNY MANUEL MERENGAZOR/RMM	COMO DUELE R.ORLANDO, R.VAZQUEZ, W.DRULLARD (R.VAZQUEZ)
6	5	8	5	MYRIAM HERNANDEZ SONY DISCOS	HUELE A PELIGRO H.GATICA (A.MANZANERO)
7	16	—	2	VICTOR MANUELLE SONY DISCOS	SE ME ROMPE EL ALMA R.SANCHEZ, V.MANUELLE (G.FRANCISCO)
8	17	13	8	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
9	15	12	17	RICKY MARTIN SONY DISCOS	VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
10	21	29	3	GLORIA ESTEFAN EPIC/SONY DISCOS	CORAZON PROHIBIDO E.ESTEFAN JR., T.MORAN (K.SANTANDER, G.ESTEFAN)
11	8	5	15	LOS TEMERARIOS FONOVISIA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
12	6	4	16	ALEJANDRO FERNANDEZ SONY DISCOS	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
13	11	15	9	CRISTIAN ARIOLA/BMG LATIN	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
14	31	—	2	LUIS MIGUEL WEA LATINA	SABOR A MI L.MIGUEL, B.SILVETTI (A.CARRILLO)
15	12	11	31	ANA GABRIEL SONY DISCOS	A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
16	13	10	7	YURI RODVEN/POLYGRAM LATINO	Y TU COMO ESTAS A.ZEPEDA (C.BAGLIONI)
17	19	19	14	SERVANDO Y FLORENTINO WEA LATINA	UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
18	10	7	38	ALEJANDRO FERNANDEZ SONY DISCOS	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
19	18	17	12	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
20	37	33	27	BANDA ARKANGEL R-15 LUNA/FONOVISIA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRA)
21	24	—	2	KARIS EMD	BANDOLERA E.MONTANEZ, R.CORA (E.CRESPO)
22	35	—	3	EZEQUIEL PENA FONOVISIA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ, P.MARTINEZ, J.GUIZAR)
23	4	2	11	RICKY MARTIN SONY DISCOS	LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)
24	25	26	11	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA, AVANTE)
25	20	22	11	JOSE GUADALUPE ESPARZA FONOVISIA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
26	36	35	18	MARC ANTHONY RMM	SI TE VAS A.CUCCO, PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)
27	26	25	3	SON BY FOUR RJO	NO HAY RAZON O.ALFANNO (O.ALFANNO)
28	28	20	13	TONY VEGA RMM	SI TU SUPIERAS H.RAMIREZ, L.INFANTE (K.SANTANDER)
29	RE-ENTRY	22		ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS	EN EL JARDIN E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
30	23	32	4	LOS TIGRES DEL NORTE FONOVISIA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENIA)
31	29	24	19	GRUPO LIMITE RODVEN/POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
32	34	27	18	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
33	27	—	5	GISSELLE RCA/BMG LATIN	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA, B.CRUZ)
34	NEW ▶	1		GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
35	33	39	3	LOS PALOMINOS SONY DISCOS	TE SEGUIRE M.LICHTENBERGER JR. (E.R.RAMIREZ)
36	38	21	4	NEK WEA LATINA	LAURA NO ESTA R.D'ANGELI, M.VARINI (NEK, R.DIAZ, M.DIAZ, M.VARINI, A.DE SANCTIS)
37	14	16	7	ALVARO TORRES EMI LATIN	EL ULTIMO ROMANTICO A.TORRES (A.TORRES)
38	22	23	5	ANA BARBARA FONOVISIA	COMO ME HACES FALTA M.A.SOLIS (M.A.SOLIS)
39	NEW ▶	1		ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
40	RE-ENTRY	26		LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS	15 STATIONS	15 STATIONS	69 STATIONS	15 STATIONS	69 STATIONS
1 ALEJANDRO SANZ WEA LATINA	1 ELVIS CRESPO SONY DISCOS	1 INTOCABLE EMI LATIN	1 ERES MI DROGA	1 ALEJANDRO FERNANDEZ SONY DISCOS	1 ERES MI DROGA
2 MYRIAM HERNANDEZ SONY DISCOS	2 MARC ANTHONY RMM	2 BANDA ARKANGEL R-15 LUNA/FONOVISIA	2 VOY A...	2 NO ME CONOCES	2 BANDA ARKANGEL R-15 LUNA/FONOVISIA
3 RICKY MARTIN SONY DISCOS	3 MANNY MANUEL MERENGAZOR/RMM	3 PEPE AGUILAR MUSART/BALBOA	3 POR MUJERES COMO TU	4 VICTOR MANUELLE SONY DISCOS	3 PEPE AGUILAR MUSART/BALBOA
4 JUAN GABRIEL ARIOLA/BMG LATIN	4 VICTOR MANUELLE SONY DISCOS	4 EZEQUIEL PENA FONOVISIA	4 QUE CHULADA DE MUJER	5 ALEJANDRO SANZ WEA LATINA	4 EZEQUIEL PENA FONOVISIA
5 GLORIA ESTEFAN EPIC/SONY DISCOS	5 ALEJANDRO SANZ WEA LATINA	5 LOS ANGELES AZULES DISA/EMI LATIN	5 ME HACES FALTA TU	6 SERVANDO Y FLORENTINO WEA LATINA	5 LOS ANGELES AZULES DISA/EMI LATIN
6 CRISTIAN ARIOLA/BMG LATIN	6 SERVANDO Y FLORENTINO WEA LATINA	6 JOSE GUADALUPE ESPARZA FONOVISIA	6 DEJA QUE TE QUIERA	7 KARIS EMD	6 JOSE GUADALUPE ESPARZA FONOVISIA
7 YURI RODVEN/POLYGRAM LATINO	7 KARIS EMD	7 LOS TEMERARIOS FONOVISIA	7 POR QUE TE CONOCI	8 SON BY FOUR RJO	7 LOS TEMERARIOS FONOVISIA
8 ELVIS CRESPO SONY DISCOS	8 BANDOLERA	8 LOS TIGRES DEL NORTE FONOVISIA	8 QUIERO VOLAR	9 MARC ANTHONY RMM	8 LOS TIGRES DEL NORTE FONOVISIA
9 MANNY MANUEL MERENGAZOR/RMM	9 SON BY FOUR RJO	9 GRUPO LIMITE RODVEN/POLYGRAM LATINO	9 SENTIMIENTOS	10 TONY VEGA RMM	9 GRUPO LIMITE RODVEN/POLYGRAM LATINO
10 CRISTIAN ARIOLA/BMG LATIN	10 NO HAY RAZON	10 LOS TUCANES DE TIJUANA EMI LATIN	10 HACEMOS BONITA PAREJA	11 GISELLE RCA/BMG LATIN	10 LOS TUCANES DE TIJUANA EMI LATIN
11 LUIS MIGUEL WEA LATINA	11 MARC ANTHONY RMM	11 GRUPO LIMITE RODVEN/POLYGRAM LATINO	11 HACEMOS BONITA PAREJA	12 YURI RODVEN/POLYGRAM LATINO	11 GRUPO LIMITE RODVEN/POLYGRAM LATINO
12 VICTOR MANUELLE SONY DISCOS	12 SI TE VAS	12 LOS PALOMINOS SONY DISCOS	12 TE SEGUIRE	13 INDIA RMM	12 LOS PALOMINOS SONY DISCOS
13 MARC ANTHONY RMM	13 TONY VEGA RMM	13 BANDOLERA	13 LAURA NO ESTA	14 RICKY MARTIN SONY DISCOS	13 BANDOLERA
14 ALEJANDRO FERNANDEZ SONY DISCOS	14 SI TU SUPIERAS	14 NEK WEA LATINA	14 LAURA NO ESTA	15 MELINA LEON TROPIC/SONY DISCOS	14 RICKY MARTIN SONY DISCOS
15 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS	15 GISELLE RCA/BMG LATIN	15 LA COPA DE LA VIDA	15 LAURA NO ESTA	16 Y TU COMO ESTAS [E TU COME STAI] (Copyright Control)	15 MELINA LEON TROPIC/SONY DISCOS

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

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Artists & Music

NOTAS

(Continued from preceding page)

of the recording studio. He's currently working on his 100th disc, a compilation project.

BILLBOARD DOINGS: The advertising deadline for Billboard's 1998 International Latin Music Buyer's Guide is June 22. The directory is slated to be published Aug. 12. For more information, contact Joellen Sommer at 212-536-5094

Also, for those who like to plan ahead, Billboard's 10th annual International Latin Music Conference is slated for April 20-22 at the Fontainebleu Hotel in Miami Beach.

STATESIDE BRIEFS: RMM has signed Raúl Paz, a Cuban artist residing in France; he melds traditional tropical rhythms and contemporary vibes. His label debut is set for August.

Two salsa stars, Sony Discos' Jerry Rivera and RMM's Domingo Quiñones, are headlining the bill June 13 at Celebration of Community, a Philip Morris-sponsored performance that will be part of New York's 116th Street Festival. Also slated to play are merengue act Manikkomio and salsa veteran Lefty Pérez.

Upcoming Celebration of Community shows are scheduled to take place Aug. 9 at the 14th annual Chicago Pan-American Festival and

Oct. 25 at the Raices Festival in Orlando, Fla. Cárdenas/ Fernández & Associates are promoting the shows.

Just out on Triloka/Mercury is **Bio Ritmo's** major-label debut, "Rumba Baby Rumba!," a frolicsome Afro-Cuban/R&B/lounge album laced with considerable dollops of '90s Anglo disposition. Based in Richmond, Va., this hard-swinging ensemble has toured with the Squirrel Nut Zippers, G. Love & Special Sauce, Wilco, and Tito Puente.

Fernando Ramos has been named GM of BMG Puerto Rico. He formerly was GM of Tropix Music.

MARTIN'S CUP IS FILLING UP: In the May 23 Billboard, Ricky Martin's World Cup theme, "La Copa De La Vida" (Sony Discos), reached No. 2 on both Hot Latin Tracks and on Eurochart, the latter of which is a compiled chart of European countries. Also, "La Copa De La Vida" moved 2-1 on France's singles chart in the May 23 issue and slipped 2-3 on Spain's singles chart.

MAMÁ MAYO: Boosted by the traditionally strong Mother's Day weekend, sales in May of titles appearing on The Billboard Latin 50 were 475,000 units, up 9% from the 436,500 pieces moved in May 1997.

Sales in May rose 34% compared with April sales, which were 354,000 pieces. An extra sales week in May accounted for that sales jump. However, weekly sales in May averaged 95,000 units compared with the April weekly sales mean of 88,500 pieces.

Sales in the first five months of the year were 2,017,000 units, up 13% from the 1,784,000 pieces sold in the same period last year.

Sales of the titles entered on the pop chart in May were 174,000 pieces, a 10% increase from the same period in 1997 (158,000 units). Sales of the albums on the tropical/salsa chart (140,000 units) nearly doubled the numbers moved in May 1997 (74,000 units). By contrast, sales of the albums on the regional Mexican chart in May of this year declined to 137,500 units, an 18% drop from last year, when 167,500 pieces were sold.

CHART NOTES, RETAIL: After a 14-week absence from the top spot, Alejandro Fernández's "Me Estoy Enamorando" (Sony Discos) moves 3-1 this issue to return to No. 1 on The Billboard Latin 50. Sales of Fernández's gold disc, at 6,000 units, were unchanged for the week, but sales drops by Selena's No. 2 entry, "Anthology" (EMI Latin), and Ricky Martin's No. 3 disc, "Vuelve" (Sony Discos), let "Me Estoy Enamorando" ascend the throne.

Also this issue, "Me Estoy Enamorando" ended the 13-week run by "Vuelve" at No. 1 on the pop genre chart. "Anthology" stays comfortably atop the regional Mexican chart for the seventh consecutive issue. Sales of Víctor Manuelle's album "Ironías" (Sony Discos) tanked 20% to 4,000 pieces, but the hit salsa title retains the top rung of the tropical/salsa chart for the second issue in a row.

The Memorial Day weekend didn't prove a boon for the U.S. Latino market. Sales came in this issue at 89,000 units, down 10% from the 98,000 units sold the previous week.

CHART NOTES, RADIO: As Elvis Crespo's "Suavemente" (Sony Discos) stays at No. 1 on Hot Latin Tracks for the fourth successive issue, the runaway merengue smash ties a mark as the longest-running tropical chart-topper on Hot Latin Tracks. That chart feat was first achieved last December by Marc Anthony's salsa hit "Y Hubo Alguien" (RMM). Armed with a 3 million audience impression advantage over Alejandro Sanz's fast-rising No. 2 entry, "Amiga Mía" (WEA Latina), "Suavemente" seems a lock to establish a new record next issue.

As it stands, "Suavemente" rules the tropical/salsa chart for the third issue in a row. Intocable's "Eres Mi Droga" (EMI Latin) stays at No. 1 on the regional Mexican chart for the second issue running. Sanz's "Amiga Mía" hits the top of the pop chart for the first time.

Assistance in preparing this column was provided by Karl Ross in San Juan, Puerto Rico.

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 ★ ★ ★					
1	3	35	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 [PS]	ME ESTOY ENAMORANDO
2	1	7	SELENA	EMI LATIN 94110	ANTHOLOGY
3	2	15	RICKY MARTIN	SONY DISCOS 82653	VUELVE
4	5	25	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 [PS]	INOLVIDABLE
5	4	3	VICTOR MANUELLE	SONY DISCOS 82717 [PS]	IRONIAS
6	8	6	ELVIS CRESPO	SONY DISCOS 82634 [PS]	SUAVEMENTE
7	7	49	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS [PS]	SENTIMIENTOS
8	6	25	ALEJANDRO SANZ	WEA LATINA 20281 [PS]	MAS
9	9	35	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG [PS]	BUENA VISTA SOCIAL CLUB
★ ★ ★ GREATEST GAINER ★ ★ ★					
10	10	33	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
11	12	29	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
12	11	42	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
13	15	8	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
14	16	31	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO [PS]	SENTIMIENTOS
15	14	4	MANNY MANUEL	MERENGAZO 82222/RMM [PS]	ES MI TIEMPO
16	13	6	LOS PALOMINOS	SONY DISCOS 82677	TE SEGUIRE
17	17	16	LOS TEMERARIOS	FONOVISA 0515 [PS]	COMO TE RECUERDO
18	18	30	ANA GABRIEL	SONY DISCOS 82563 [PS]	CON UN MISMO CORAZON
19	19	37	INDIA	RMM 82157 [PS]	SOBRE EL FUEGO
20	21	48	INTOCABLE	EMI LATIN 56694 [PS]	IV
21	20	26	LOS TUCANES DE TIJUANA	EMI LATIN 23461 [PS]	DE FIESTA CON...
22	30	8	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
23	26	8	LOS ORIGINALES DE SAN JUAN	EMI LATIN 93617	ESTOS SI SON CORRIDAZOS
24	23	23	LOS TIGRES DEL NORTE	FONOVISA 6072 [PS]	ASI COMO TU
25	24	49	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
26	22	34	CRISTIAN	ARIOLA 52205/BMG LATIN	LO MEJOR DE MI
27	32	41	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
28	27	29	EROS RAMAZZOTTI	DDD 53047/BMG LATIN	EROS
29	34	9	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
30	39	24	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
31	38	8	MECANO	ARIOLA 56659/BMG LATIN	ANA JOSE NACHO
32	25	84	GRUPO LIMITE	RODVEN 533302/POLYGRAM LATINO [PS]	PARTIENDOME EL ALMA
33	31	21	BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4
34	28	17	JUAN GABRIEL	ARIOLA 53172/BMG LATIN	CELEBRANDO 25 ANOS DE...
35	29	4	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
36	41	41	DLG	SONY DISCOS 82340	SWING ON
37	33	30	CRISTIAN	UNIVERSAL LATINO 40092 [PS]	MIS MEJORES MOMENTOS
38	36	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
39	RE-ENTRY		AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
40	42	13	LOS HURACANES DEL NORTE	FONOVISA 6074	AIRES DE MI NORTE
41	RE-ENTRY		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
42	37	26	GRUPO MANIA	SONY DISCOS 82438	ALTO HONOR
43	35	4	FIEL A LA VEGA	CDT 71072	A QUIEN LE PUEDA INTERESAR
44	45	12	TONY VEGA	RMM 82220	HOY QUIERO CANTARTE
45	40	4	GRUPO MOJADO	FONOVISA 9648	COMO PEZ EN EL AGUA
46	RE-ENTRY		SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
47	49	40	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
48	46	3	VARIOUS ARTISTS	BEAST 54052/SIMITAR	D.J. LATIN MIX '98
49	50	53	OLGA TANON	WEA LATINA 18733 [PS]	LLEVAME CONTIGO
50	RE-ENTRY		SHAKIRA	SONY DISCOS 82512	THE REMIXES
POP			TROPICAL/SALSA		
1	ALEJANDRO FERNANDEZ	SONY DISCOS ME ESTOY ENAMORANDO	1	VICTOR MANUELLE	SONY DISCOS IRONIAS
2	RICKY MARTIN	SONY DISCOS VUELVE	2	ELVIS CRESPO	SONY DISCOS SUAVEMENTE
3	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS INOLVIDABLE	3	CHARLIE ZAA	SONOLUX/SONY DISCOS SENTIMIENTOS
4	ALEJANDRO SANZ	WEA LATINA MAS	4	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB
5	MANA	WEA LATINA SUENOS LIQUIDOS	5	MARC ANTHONY	RMM CONTRA LA CORRIENTE
6	LUIS MIGUEL	WEA LATINA ROMANCES	6	MANNY MANUEL	MERENGAZO/RMM ES MI TIEMPO
7	CRISTIAN	ARIOLA/BMG LATIN LO MEJOR DE MI	7	INDIA	RMM SOBRE EL FUEGO
8	GIPSY KINGS	NONESUCH/ATLANTIC/AG COMPAS	8	TITO NIEVES	EMI LATIN DALE CARA A LA VIDA
9	EROS RAMAZZOTTI	DDD/BMG LATIN EROS	9	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ
10	MECANO	ARIOLA/BMG LATIN ANA JOSE NACHO	10	DLG	SONY DISCOS SWING ON
11	JUAN GABRIEL	ARIOLA/BMG LATIN CELEBRANDO 25 ANOS DE...	11	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA
12	CRISTIAN	UNIVERSAL LATINO MIS MEJORES MOMENTOS	12	GRUPO MANIA	SONY DISCOS ALTO HONOR
13	FIEL A LA VEGA	CDT A QUIEN LE PUEDA INTERESAR	13	TONY VEGA	RMM HOY QUIERO CANTARTE
14	THALIA	EMI LATIN AMOR A LA MEXICANA	14	SERVANDO Y FLORENTINO	WEA LATINA LOS PRIMERA
15	VARIOUS ARTISTS	BEAST/D.J. LATIN MIX '98	15	OLGA TANON	WEA LATINA LLEVAME CONTIGO
REGIONAL MEXICAN			REGIONAL MEXICAN		
1	SELENA	EMI LATIN ANTHOLOGY	2	LOS ANGELES AZULES	DISA/EMI LATIN CONFESIONES DE AMOR
3	GRUPO LIMITE	RODVEN/POLYGRAM LATINO SENTIMIENTOS	4	LOS PALOMINOS	SONY DISCOS TE SEGUIRE
5	LOS TEMERARIOS	FONOVISA COMO TE RECUERDO	6	ANA GABRIEL	SONY DISCOS CON UN MISMO CORAZON
7	INTOCABLE	EMI LATIN IV	8	LOS TUCANES DE TIJUANA	EMI LATIN DE FIESTA CON...
9	PEPE AGUILAR	MUSART/BALBOA CON MARIACHI	10	LOS ORIGINALES DE SAN JUAN	EMI LATIN ESTOS SI SON CORRIDAZOS
11	LOS TIGRES DEL NORTE	FONOVISA ASI COMO TU	12	SELENA	EMI LATIN EXITOS Y RECUERDOS
13	GRUPO LIMITE	RODVEN/POLYGRAM LATINO PARTIENDOME EL ALMA	14	BANDA ARKANGEL R-15	LUNA/FONOVISA LA 4 X4
15	GRUPO BRYNDIS	DISA/EMI LATIN 14 SUPER CUMBIAS			

Albuns 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 million 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. [PS] indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Crisis Builds At France's Adami President, Three Executives Accused Of Breach Of Trust

BY RÉMI BOUTON

PARIS—The crisis at French artists' rights collecting body Adami is continuing with the resignation of the man brought in to end the society's problems.

President Maurice Vallier is stepping down after being accused of breach of trust under a lawsuit initiated six years ago by Adami members Serge Vincent and Simone Rieutor. Vallier had been in the post for less than two months, having been elected in the spring and given the specific task of sorting out Adami's financial and management crisis (Billboard, April 18).

Vallier has been accused of breach of trust by the judge investigating Vincent and Rieutor's complaint of financial mismanagement

at the collecting society. The judge has also made the same accusation against three other leading Adami executives: general secretary Frederic Bard and board members François Parrot and Christian James.



Parrot and James are, respectively, Adami's financial and administration managers. Parrot was Adami's general secretary and James was the society's

GM during the period under investigation.

They have both resigned from the board but retain their current executive posts within the organization.

Adami manager Patrick Boiron says he is "surprised" at the investigating judge's decision but says he does not want to comment before a meeting of Adami's administrative council June 2.

However, one source within the Adami organization says, "I hope that this council will help to clarify the situation and that the people charged will resign."

Among the charges, Bard is accused misappropriation of corporate funds.

Of Vallier's position, Boiron says, "Maurice Vallier stays only for the interim, and a new election will probably be held next fall in September."

Vallier's resignation and the latest accusations are a victory for Vincent, who, five years ago, founded an association called Protection des Ayants Droits, which aims to call Adami management to account.

Vincent's progress is rooted in a report on Adami by France's Ministry of Culture, which was released last year. The report concluded that Adami had paid unjustified expenses and had created delays in distribution of royalties to rights holders.

As a result, Boiron and former president Jean-Claude Petit embarked on a series of reforms aimed at greater efficiency and transparency of operations. Composer/conductor Petit, who was elected president three years ago to reform the society, was forced into resignation last April when his attempts to change Adami's management rules were blocked by the society's general assembly.

Aussie Court Rules For TV To Pay Music Royalties

BY CHRISTIE ELIEZER

CANBERRA, Australia—In a landmark ruling, the High Court of Australia has declared that TV stations have to pay royalties to record companies and recording artists for music used in TV programs. The 3-2 decision, handed down May 20, particularly affects sports, infotainment, and current-affairs shows that use a great volume of music. Until the ruling, all TV networks paid was \$12,000 Australian (\$7,400) a year for the broadcasting of recordings as background music for test patterns.

The case was brought by the Phonographic Performance Co. of Australia (PPCA) against the Federation of Australian Commercial Television Stations in 1996.

The High Court heard the example of the Australian film "The Big Steal," which in October 1995 used a track titled "Dancing In The Storm" by BMG Australia act Boom Crash Opera. The court ruled that screening the movie on TV meant the recording was broadcast separately from the movie soundtrack.

The court found that BMG had exclusive right to broadcast the Boom Crash Opera song and could license the song's use.

"Copyright in published sound recordings, which otherwise would be infringed under [the Copyright Act] by the making of a broadcast of that sound recording, will not be infringed if there is in force a determination by the Copyright Tribunal . . . of amounts payable for the broadcasting of the sound recordings in question," the majority judges said.

They added that if a song's copyright owner had no right to control copying or broadcasting of the song, there would be significant scope for exploitation.

The PPCA states that the ruling will increase the annual license fees commercial stations pay for the use of sound recordings from around a total of \$40,000 Australian (\$25,000) to up to \$3 million Australian (\$1.8 million). This would almost double the PPCA's current annual distribution of about \$4 million Australian (\$2.5 million).

newsline...

GERMAN COLLECTION SOCIETY GEMA reports revenue 4.1% higher in fiscal 1997, at \$792.8 million. Total distributions were up from \$660 million in 1996 to \$685.6 million. The growth was across the board in performing rights and mechanical rights, particularly for CDs. According to chairman Prof. Reinhold Kreile—whose contract has just been extended for another five years—GEMA's cost-cutting measures are bearing fruit. "GEMA will be intensifying its international activities to ensure that holders of music copyrights receive just remuneration for the use of their intellectual property in the global markets," he adds. **WOLFGANG SPAHR**

UNIVERSAL WILL START OPERATIONS IN FINLAND July 1, with its first releases expected in August. It is the last of the six multinationals to start a subsidiary in the territory. Until now, MCA/Universal product has been released in Finland through a licensing deal with BMG Finland. Music industry veteran Anne Laaksonen has been named managing director of the new company. She was formerly an executive at EMI, co-owner of independent label Reel Art, and, most recently, owner of PR company Promotion House. Most of the other key positions will be announced in June. **ANTTI ISOKANGAS**



JAPANESE PERFORMANCE/MECHANICAL RIGHTS SOCIETY JASRAC'S copyright fee collections for the year ending March 31 were up 4% to 94.3 billion yen (\$693.4 million), the society announced May 20. Performance right royalty collections were up 10.2% to 29.8 billion yen (\$219.1 million), thanks mainly to aggressive collection of karaoke fees, which rose 13.1% to 11.1 billion yen (\$81.6 million). Mechanicals were 2.4% higher at 50.5 billion yen (\$371.3 million), while online karaoke fees—a separate category—slipped 11.1% to 6.4 billion yen (\$47.1 million). **STEVE MCCLURE**

A U.K. GOVERNMENT COMMITTEE has called for a single regulator for all U.K. media, including public broadcaster the BBC. A report for the Department of Culture, Media and Sport recommends urgent legislation to form a department of communications. A number of commercial radio companies have lobbied for such a move, but the U.K.'s Commercial Radio Companies Assn. says that it "is disappointed that the committee has chosen to recommend a single regulator rather than media-specific regulators." A new body would regulate all broadcasting, telecommunications, and the communications infrastructure, according to the committee's findings. It would also take responsibility for the BBC's broadcast content, which is currently governed from within the corporation. The BBC says it will reject any move to form a single regulator. **MIKE MCGEEVER**

SONY MUSIC ENTERTAINMENT EUROPE has promoted Richard Ogden from senior VP of marketing to senior VP. A former managing director of Polydor Records U.K. and of MPL Communications, the company representing Paul and Linda McCartney, Ogden joined Sony in 1993. He reports to Paul Russell, president of Sony Music Entertainment Europe. **SONY**

MUNICH-BASED DANCE LABEL KOSMO RECORDS has struck a new, worldwide licensing deal with BMG, giving the major access to top European dance crossover acts such as Da Hool, Phil Fuldner, Novy Vs. Eniac, and Nalin. The label has had a deal with BMG Germany-Switzerland-Austria/Eastern Europe since July 1995; the new deal, lasting until 2001, brings Kosmo's roster under the BMG umbrella for most territories. The second album from Da Hool, whose single "Meet Her At The Love Parade" sold 250,000 copies in Germany alone, will now go through BMG in Europe, as opposed to indies and other majors. **DOMINIC PRIDE**

EPIC GERMANY has secured European rights to productions from Los Angeles-based Lavish Records. Under the deal, Lavish, headed by president/founder Shiro Gutzie, will work with U.S. producers and production companies to make records tailored to the needs of the German market. Gutzie says that he will find "American productions with the European approach to music." Among producers lined up are Denzil Foster, Thomas McElroy, Emmanuel Dean, Michael "Flip" Joyner, Fuzzy, Marlon McClain, and Wendell Wellmann. **DOMINIC PRIDE**

Dutch Chart Moves With The Times

AMSTERDAM—The Dutch music industry will be getting its chart four days earlier.

Starting Monday (1), the Mega Album Top 100 chart will be released Mondays at 9 a.m. instead of Fridays.

Mega Top 100 managing director Machgiel Bakker says the chart's new electronic data-gathering systems are being used to increase the speed with which information can be released.

"Compared to the past, we can now directly show the important sales over the weekend, only 15 hours after the last bar-code registration, which makes our chart not only more accurate but also more up-to-date," says

Bakker. "Hot new releases by the likes of Garbage and Lenny Kravitz will now be instantly visible."

Bakker adds, "As a result, the consumer will get a fresher chart, too. Instead of 11 days, it will now be only four days old."

Apart from the new publication date, Mega Top 100 has introduced two new charts for the Dutch market: a bubbling-under listing Monday and a mid-week chart Thursday.

ROBERT TILLI



HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/01/98			GERMANY (Media Control) 05/26/98			U.K. (Chart-Track) 05/25/98			FRANCE (SNEP/IFOP/Tite-Live) 05/23/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	PINK SPIDER HIDE WITH SPREAD BEAVER UNIVER- SAL VICTOR	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC	1	1	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	1	1	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/SONY
2	6	TIMING BLACK BISCUITS BMG JAPAN	2	2	STAND BY ME 4 THE CAUSE RCA	2	3	UNDER THE BRIDGE ALL SAINTS LONDON	2	2	LA TRIBU DE DANA MANAU POLYDOR
3	4	SOUL LOVE GLAY PLATINUM	3	3	OUT OF THE DARK FALCO EMI	3	7	STRANDED LUTRICIA MCNEAL WILDSTAR	3	3	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
4	3	DESTINY MY LITTLE LOVER TOY'S FACTORY	4	4	MY HEART WILL GO ON CELINE DION COLUMBIA	4	9	DANCE THE NIGHT AWAY MAVERICKS MCA	4	9	PATA PATA GAWLO COUNBA RCA/BMG
5	2	YUWAKU GLAY PLATINUM	5	6	HIGH THE LIGHTHOUSE FAMILY POLYDOR	5	8	DREAMS THE CORRS LAVA/ATLANTIC	5	NEW	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
6	NEW	ILLUMINATI MALICE MIZER COLUMBIA	6	NEW	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDEL	6	2	TURN BACK TIME AQUA UNIVERSAL	6	4	NEVER EVER ALL SAINTS BARCLAY/POLYGRAM
7	8	ROCKET DIVE HIDE WITH SPREAD BEAVER UNI- VERSAL VICTOR	7	7	WANNABE YOUR LOVER YOUNG DEENAY WEA	7	5	LAST THING ON MY MIND STEPS JIVE	7	8	LA FIESTA PATRICK SEBASTIAN POLYDOR
8	5	TAISETSU SMAP VICTOR	8	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	8	13	GONE TILL NOVEMBER WYCLEF JEAN RUFFHOUSE/COLUMBIA	8	15	FEEL IT THE TAMPERER FEATURING MAYA SCOR- PIO/POLYGRAM
9	15	THERE WILL BE LOVE THERE THE BRILLIANT GREEN SONY	9	11	ALL MY LIFE K-CI & JOJO UNIVERSAL	9	20	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS ALL AROUND THE WORLD	9	10	ANGELS ROBBIE WILLIAMS EMI
10	NEW	LOVE & PEACE TOKIO SONY	10	12	WITHOUT YOU SQUEEZER EMI	10	NEW	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	10	6	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
11	14	NAGAI AIDA KIRORO VICTOR	11	14	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	11	16	AVA ADORE SMASHING PUMPKINS HUT/VIRGIN	11	11	FROZEN MADONNA MAVERICK/WEA
12	13	HEART/YOU MASAHARU FUKUYAMA BMG JAPAN	12	10	REMEMBER THE TIME NANA MOTOR MUSIC	12	10	HOT STUFF ARSENAL FOOTBALL CLUB GRAPEVINE	12	NEW	MY ALL MARIAH CAREY COLUMBIA
13	11	JET COASTER ROMANCE KINKI KIDS JOHNNY'S ENTERTAINMENT	13	16	TURN IT UP BUSTA RHYMES EASTWEST	13	10	SAY YOU LOVE ME SIMPLY RED EASTWEST	13	7	DIABLO 666 PANIC RECORDS/POLYGRAM
14	7	SUMMER SUNSET RYOKO HIROSUE WARNER MUSIC JAPAN	14	8	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	14	11	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	14	13	TOGETHER AGAIN JANET JACKSON VIRGIN
15	NEW	TSUTSUMIKOMU YONI . . . MISIA BMG JAPAN	15	17	LAURA NON C'E NEK WEA	15	14	LIFE AIN'T EASY CLEOPATRA WEA	15	5	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
16	12	GLACIAL LOVE SIAM SHADE SONY	16	13	TABULA RASA MELLOWBAG & FREUNDESKREIS DOWNBEAT/WEA	16	NEW	RAY OF LIGHT MADONNA MAVERICK/WEA	16	12	YOYO TIME STRETCHER SONY
17	9	MAKE LOVE PENICILLIN EASTWEST JAPAN	17	18	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	17	19	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	17	14	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
18	10	NOSTALGIA NANASE AIKAWA CUTTING EDGE	18	15	ALANE WES EPIC	18	NEW	MADE IT BACK BEVERLEY KNIGHT PARLOPHONE RHYTHM	18	RE	TORN NATALIE IMBRUGLIA BMG
19	NEW	HINO ATARU BASYO MISIA BMG JAPAN	19	9	GUILDHO HAT EUCH LIEB! GUILDHO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE EMI	19	NEW	DEEPER LOVE (SYMPHONIC PARADISE) B.B.E. POSITIVA	19	RE	DON'T SAY GOODBYE 2 BE 3 EMI
20	NEW	KAWAITA SAKEBI FIELD OF VIEW COLUMBIA	20	NEW	NO, NO, NO DESTINY'S CHILD COLUMBIA	20	NEW	OOH LA LA ROD STEWART WARNER BROS.	20	18	TON INVITATION LOUISE ATTAQUE ATMOSPHERIQUE/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	1	NEW	SIMPLY RED BLUE EASTWEST	1	11	SIMPLY RED BLUE EASTWEST	1	5	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS- PHERIQUE/SONY
2	NEW	SOPHIA ALIVE TOY'S FACTORY	2	1	MODERN TALKING BACK FOR GOOD ARIOLA	2	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	2	2	PASCAL OBISPO LIVE 98 EPIC
3	1	COCCO KUMUI UTA VICTOR	3	2	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	3	2	CATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA	3	4	SUPREME NTM SUPREME NTM EPIC
4	4	NORIYUKI MAKIHARA SMILING III—THE BEST OF NORIYUKI MAKIHARA WARNER MUSIC JAPAN	4	NEW	NANA FATHER MOTOR MUSIC	4	10	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	4	3	ZAZIE MADE IN LOVE MERCURY
5	3	EVERY LITTLE THING TIME TO DESTINATION AVEV TRAX	5	5	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	9	VARIOUS ARTISTS TOP OF THE POPS SUMMER '98 POLYGRAM TV	5	7	LARA FABIAN PURE POLYDOR
6	2	SPEED RISE TOY'S FACTORY	6	12	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	6	5	MASSIVE ATTACK MEZZANINE CIRC/VIRGIN	6	1	GARBAGE VERSION 2.0 MUSHROOM/BMG
7	NEW	TRF UNITE AVEV TRAX	7	7	MADONNA RAY OF LIGHT MAVERICK/WEA	7	1	GARBAGE VERSION 2.0 MUSHROOM	7	8	SOUNDTRACK TITANIC SONY CLASSICAL
8	5	MAYO OKAMOTO HELLO TOKUMA JAPAN	8	11	SOUNDTRACK TITANIC SONY CLASSICAL	8	NEW	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRISE	8	11	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	7	SOUNDTRACK TITANIC SONY CLASSICAL	9	NEW	FALCO THE HIT-SINGLES EASTWEST	9	13	VARIOUS ARTISTS FANTAZIA—BRITISH ANTHEMS SUMMERTIME FANTAZIA	9	13	SOUNDTRACK TAXI SMALL/SONY
10	6	SOUNDTRACK GODZILLA EPIC/SONY	10	3	GUILDHO HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	10	4	MADONNA RAY OF LIGHT MAVERICK/WEA	10	NEW	ANDRE RIEU BAL A VIENNE PHILIPS/POLYGRAM
11	8	U A AMETORA VICTOR	11	9	LENNY KRAVITZ 5 VIRGIN	11	7	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	11	12	FLORENT PAGNY SAVOIR AIMER MERCURY
12	NEW	ICEMAN DIGIRYZM MUTATION EPIC/SONY	12	8	EROS RAMAZZOTTI EROS ARIOLA	12	6	ALL SAINTS ALL SAINTS LONDON	12	15	MADONNA RAY OF LIGHT MAVERICK/WEA
13	NEW	YUMI TANIMURA BEGINNING OF LOVE ENDING OF HEART SONY	13	6	D.J. BOBO MAGIC EROS	13	18	MAVERICKS TRAMPOLINE UNIVERSAL	13	6	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA
14	NEW	VARIOUS ARTISTS STUDIO GHIBLI SONGS TOKUMA JAPAN	14	13	ROSENSTOLZ ALLES GUTE POLYDOR	14	NEW	VARIOUS ARTISTS SMASH HITS SUMMER 98 VIR- GIN/EMI	14	9	LENNY KRAVITZ 5 DELABEL/VIRGIN
15	NEW	CHISATO MORITAKA THIS SUMMER WILL BE MORE BETTER ZETIMA	15	4	GARBAGE VERSION 2.0 RCA	15	NEW	BOYZONE WHERE WE BELONG POLYDOR	15	NEW	THE VERVE URBAN HYMNS VIRGIN
16	9	GLOBE LOVE AGAIN AVEV TRAX	16	10	MASSIVE ATTACK MEZZANINE VIRGIN	16	12	THE VERVE URBAN HYMNS HUT/VIRGIN	16	14	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY
17	10	LENNY KRAVITZ 5 TOSHIBA-EMI	17	NEW	FLASCHENPOST REINHARD MEY INTERCORD	17	NEW	VARIOUS ARTISTS DAVE PEARCE'S DANCE ANTHEMS POLYGRAM TV	17	19	ERA ERA MERCURY
18	18	GLAY REVIEW—THE BEST OF GLAY PLATINUM	18	RE	PETER MAFFAY BEGEGNUNGEN ARIOLA	18	14	VARIOUS ARTISTS THE BEST CLUB ANTHEMS . . . EVER! 3 VIRGIN/EMI	18	10	MASSIVE ATTACK MEZZANINE DELABEL/VIRGIN
19	NEW	T-SQUARE GRAVITY SONY	19	16	GUANO APES PROUD LIKE A GOD ARIOLA	19	RE	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	NEW	ALL SAINTS ALL SAINTS BARCLAY/POLYGRAM
20	12	SEIKO MATSUDA FOREVER MERCURY MUSIC	20	14	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	20	19	JAMES THE BEST OF FONTANA/MERCURY	20	16	MANU CHAO CLANDESTINO VIRGIN

HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN		
06/06/98						(AFYVE/ALEF MB) 05/20/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	1	RAY OF LIGHT MADONNA MAVERICK/WEA/GINGER	1	1	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA
2	2	FEEL IT THE TAMPERER FEATURING MAYA TIME	2	2	MY HEART WILL GO ON CELINE DION COLUMBIA	2	2	LUIS MIGUEL ROMANCES WARNER MUSIC
3	3	LA COPA DE LA VIDA RICKY MARTIN TRISTAR/COLUMBIA	3	3	EL CLUB DE LOS HUMILDES MECANO ARIOLA	3	3	MECANO ANA, JOSE, NACHO ARIOLA
4	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	4	4	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GINGER	4	4	RICKY MARTIN VUELVE COLUMBIA
5	5	EIN SCHWEIN NAMENS MAENNER DIE AERZTE	5	5	PUSH IT GARBAGE RCA	5	4	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC
6	6	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	6	7	BIG MISTAKE NATALIE IMBRUGLIA RCA	6	6	ALEJANDRO SANZ MAS WARNER MUSIC
7	10	HIGH THE LIGHTHOUSE FAMILY POLYOR/WILDCARD	7	6	DR. JONES AQUA UNIVERSAL	7	7	SOUNDTRACK TITANIC SONY CLASSICAL
8	NEW	STAND BY ME 4 THE CAUSE RCA	8	8	FROZEN MADONNA MAVERICK/WARNER	8	NEW	LENNY KRAVITZ 5 VIRGIN
9	9	RAY OF LIGHT MADONNA MAVERICK/SIRE	9	NEW	IF YOU CAN'T SAY NO LENNY KRAVITZ VIRGIN	9	NEW	MODERN TALKING BACK FOR GOOD ARIOLA
10	NEW	STRANDED LUTRICIA MCNEAL SILJEMARK/CNR/WILO-STAR	10	NEW	MY ALL MARIAH CAREY COLUMBIA	10	9	AQUA AQUARIUM UNIVERSAL
1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	2	SIMPLY RED BLUE EASTWEST	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	2	2	LUIS MIGUEL ROMANCES WARNER MUSIC
3	1	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	3	3	MECANO ANA, JOSE, NACHO ARIOLA	3	3	MECANO ANA, JOSE, NACHO ARIOLA
4	4	GARBAGE VERSION 2.0 MUSHROOM/BMG	4	5	RICKY MARTIN VUELVE COLUMBIA	4	5	RICKY MARTIN VUELVE COLUMBIA
5	3	SOUNDTRACK TITANIC SONY CLASSICAL	5	4	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC	5	4	LUIS MIGUEL TODOS LOS ROMANCES WARNER MUSIC
6	5	MASSIVE ATTACK MEZZANINE CIRCA/VIRGIN	6	6	ALEJANDRO SANZ MAS WARNER MUSIC	6	6	ALEJANDRO SANZ MAS WARNER MUSIC
7	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	7	7	SOUNDTRACK TITANIC SONY CLASSICAL	7	7	SOUNDTRACK TITANIC SONY CLASSICAL
8	7	LENNY KRAVITZ 5 VIRGIN	8	NEW	LENNY KRAVITZ 5 VIRGIN	8	NEW	LENNY KRAVITZ 5 VIRGIN
9	8	MODERN TALKING BACK FOR GOOD HANSA/BMG	9	NEW	MODERN TALKING BACK FOR GOOD ARIOLA	9	NEW	MODERN TALKING BACK FOR GOOD ARIOLA
10	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	10	9	AQUA AQUARIUM UNIVERSAL	10	9	AQUA AQUARIUM UNIVERSAL
1	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILDCARD/POLYOR						

MALAYSIA			HONG KONG		
(RIM) 05/26/98			(IFPI Hong Kong Group) 05/17/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 4 EMI	1	1	GALLEN LO SECRET OF THE HEART NICE TRACK
2	2	VARIOUS ARTISTS GERGASI WARNER MUSIC	2	NEW	LEO KOO HEAR ME FLY BMG
3	3	THE CORRS TALK ON CORNERS WARNER MUSIC	3	3	PRISCILLA CHAN TIME IN A BOTTLE CINEPOLY
4	8	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	4	2	KELLY CHAN LOVER'S CONCERTO GO EAST
5	5	SPoon SPOON LIFE RECORDS	5	7	WILLIAM SO THE BEST OF WILLIAM SO GO EAST
6	7	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	6	8	SALLY YEH TRUST IN MY HEART WARNER
7	10	M. NASIR TERBAIK BMG MUSIC	7	6	RONALD CHENG TIME, PLACE AND FACES POLYGRAM
8	4	VARIOUS ARTISTS MAX 3 WARNER MUSIC	8	10	MAVIS FAN DARLING CINEPOLY
9	NEW	SLAM DALAM HARAPAN BMG MUSIC	9	4	JORDAN CHAN I'LL WASH AWAY YOUR BLUES BMG
10	6	VARIOUS ARTISTS TITANIC DANCE MUSIC STREET	10	5	LEON LAI YEARNING POLYGRAM

IRELAND			BELGIUM		
(IRMA/Chart-Track) 05/21/98			(Promuvi) 05/29/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	FEEL IT THE TAMPERER FEATURING MAYA PEPPER	1	2	LAST THING ON MY MIND STEPS ZOMBA/ROUGH TRADE
2	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	2	10	DIVA DANA INTERNATIONAL CNR/ARCADE
3	4	UNDER THE BRIDGE ALL SAINTS LONDON	3	1	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
4	6	TURN BACK TIME AQUA UNIVERSAL	4	7	FEEL IT THE TAMPERER FEATURING MAYA ZOMBA/ROUGH TRADE
5	NEW	GONE TILL NOVEMBER WYCLEF JEAN RUFFHOUSE/COLUMBIA	5	5	SPREAD THE WORD AROUND FIOCCO OUTLINE/ANTLER-SUBWAY/EMI
6	8	DREAMS THE CORRS LAVA/ATLANTIC	6	3	DIS OUI MELANIE COHL AMO/EMI
7	3	ALL THAT I NEED BOYZONE POLYOR	7	6	CASANOVA ULTIMATE KAOS POLYOR
8	NEW	SEX ON THE BEACH T-SPOON CONTROL	8	4	MY HEART WILL GO ON CELINE DION COLUMBIA
9	NEW	DANCE THE NIGHT AWAY MAVERICKS MCA	9	9	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
10	7	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	10	NEW	LILALI KIM KAY EMI
1	NEW	ALBUMS	1	2	ALBUMS
2	1	SIMPLY RED BLUE EASTWEST	2	3	GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA
3	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	3	1	MAURANE L'UN POUR L'AUTRE POLYOR
4	8	FRANK SINATRA MY WAY—THE BEST OF VOL. 1 REPRIS	4	4	SOUNDTRACK TITANIC SONY CLASSICAL
5	6	THE VERVE URBAN HYMNS HUT/VIRGIN	5	5	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
6	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	6	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	7	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	7	6	AQUA AQUARIUM UNIVERSAL
8	9	SOUNDTRACK THE FULL MONTY RCA VICTOR	8	NEW	PASCAL OBISPO OBISPO LIVE SONY
9	3	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	9	NEW	MODERN TALKING BACK FOR GOOD BMG-ARIOLA
10	2	JEFF BUCKLEY SKETCHES (FOR MY SWEETHEART, THE DRUNK) COLUMBIA	10	10	EMMA SHAPPLIN CARMINE MEO EMI
1	NEW	MASSIVE ATTACK MEZZANINE CIRCA			K'S CHOICE COCOON CRASH DOUBLE T/SONY

AUSTRIA			SWITZERLAND		
(Austrian IFPI/Austria Top 40) 05/26/98			(Media Control Switzerland) 05/31/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NO TENGO DINERO LOS UMBRELLOS VIRGIN	1	1	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM
2	2	EIN SCHWEIN NAMENS MAENNER DIE AERZTE POLYGRAM	2	5	STAND BY ME 4 THE CAUSE BMG
3	3	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG	3	3	HIGH THE LIGHTHOUSE FAMILY POLYGRAM
4	5	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	4	2	MY HEART WILL GO ON CELINE DION SONY
5	4	ALANE WES SONY	5	4	OUT OF THE DARK FALCO EMI
6	NEW	OCEAN OF LIGHT IN-MOOD FEATURING JULIETTE UNIVERSAL	6	10	LAURA NON C'E NEK WARNER
7	6	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	7	6	TABULA RASA MELLOWBAG & FREUNDESKREIS WARNER
8	8	MY HEART WILL GO ON CELINE DION SONY	8	7	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING BMG
9	NEW	HIGH THE LIGHTHOUSE FAMILY POLYGRAM	9	NEW	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS PHONOG
10	NEW	I REMEMBER THE TIME NANA POLYGRAM	10	8	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
1	NEW	ALBUMS	1	1	ALBUMS
2	6	SIMPLY RED BLUE WARNER	2	2	DJ BOBO MAGIC EAMS
3	2	NEK LEI GLI AMICI E'TUTTO IL RESTO WARNER	3	NEW	MODERN TALKING BACK FOR GOOD BMG
4	1	MODERN TALKING BACK FOR GOOD BMG	4	3	SIMPLY RED BLUE WARNER
5	3	LENNY KRAVITZ 5 EMI/VIRGIN	5	4	LENNY KRAVITZ 5 EMI
6	NEW	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	6	5	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
7	NEW	EROS RAMAZZOTTI EROS BMG	7	8	MADONNA RAY OF LIGHT MAVERICK/WARNER
8	5	NICK CAVE & THE BAD SEEDS BEST OF EMI	8	5	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
9	4	MASSIVE ATTACK MEZZANINE VIRGIN	9	9	SAVAGE GARDEN SAVAGE GARDEN SONY
10	7	GARBAGE VERSION 2.0 BMG	10	NEW	NANA FATHER POLYGRAM
1	NEW	AUSTRIA 3 AUSTRIA 3 BMG			SOUNDTRACK TITANIC SONY CLASSICAL

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

JAPAN: Cocco (pronounced "ko-ko") has experienced one of the fastest rises to the top of the pop heap in recent memory here. She is just one of several female singers to have come out of Japan's southernmost prefecture of Okinawa in the last few years. But unlike idol-style acts there like Namie Amuro, Speed, and Max, Cocco's style is much more rock-oriented, with a decided grunge flavor. She debuted on Tower Records' indie-style bounce label in late 1996 and later signed with Victor Entertainment's Speedstar label. Cocco's second full album—"Kumui Uta" (Lullaby), released by Victor May 13—entered the Japanese charts at No. 1 the week of May 25, something seldom achieved by an artist as unconventional as Cocco; it's No. 3 in this issue's chart. "Kumui Uta" has so far shipped 500,000 units, including an initial shipment of 300,000. Cocco will play the 9,000-seat Nippon Budokan in September. **STEVE McCLURE**



COCCO

U.K.: EastWest Records U.K. has shipped some 1.2 million copies of Simply Red's "Blue" album worldwide. In this issue's charts, it goes to No. 1 in its home market as well as in Ireland, Germany, and Austria and on Music & Media's Top 100 Albums. "Blue" is in the top five in Switzerland (at No. 3), Italy (No. 4), Sweden (No. 5), and Portugal (No. 5). In the U.S., where "Blue" is on Elektra, it enters The Billboard 200 at No. 145 this issue. **DOMINIC PRIDE**

AUSTRIA: A charity album for the homeless has turned into a platinum hit for Austria 3. The brainchild of Austrian pop star Rainhard Fendrich, the live, unplugged "Austria 3" album is a mix of humor, ballads, and pop; it's at No. 10 this week. It features Fendrich and Austro-pop stalwarts Wolfgang Ambros and Georg Danzer performing their own hits, including Fendrich's "I Am From Austria," Danzer's "Weisse Pferde" (White Horses), and Ambros' "Zwick's Mi" (Pinch Me). It has sold more than 50,000 copies, keeping it in the top 10 for weeks. Thanks to the album's success, a second release is scheduled for June. More than 100,000 fans have seen the trio on tour, and dates are planned in Austria and Germany in coming weeks. **SUSAN LADIKA SCHUHMYER**

INDIA: Carving a distinct identity in the crowded music-TV market, the 4-year-old network Channel V has rewritten the book on Indian humor. One of its biggest success stories is "The Udhm Singh Show." The character of Singh, played by choreographer-turned-TV personality Munish Makhija, is a rustic election "fixer" from north India's Haryana state. Speaking in a chaste dialect, Singh sheds new light on music videos. "I really take the mickey out of all things Western," says Makhija, "but of course it's all in good spirit, and the enormous viewer feedback proves it." Coming up next is an album of remixed Hindi film songs featuring Singh's humorous voice-overs; it's called "Jaat In The Mix" (Rustic In The Mix) and is due on BMG Crescendo in June. **NYAY BHUSHAN**



MAKHUJA

NYAY BHUSHAN

NORWAY: Jostein Gaarder's philosophy novel "Sophie's World" has been translated into 44 languages and has sold 15 million copies worldwide, according to its publisher, Aschehoug. Now it has been adapted for a German-language musical to be premiered at the Schlossfestspiele festival in Ettlingen, Germany, this summer. The show will be performed 30 to 40 times between June 12 and August, and it will be accompanied by a 12-track CD, "Songs From Sophie's World—The Musical" (PolyGram Norway). The first single—"Gloria: A Thousand Years' Night," performed by female R&B singer Noora (Warner Music) and Reza Aghamir from the Norwegian male choir Gli Scapoli (Philips/PolyGram)—was released May 29. The album will be released Aug. 24 in Norway and Germany. "We hope this will open the doors for further stagings outside Germany," says PolyGram Norway product manager Jørn Dalchow. **KAI R. LOFTHUS**

BELGIUM: With more than 140,000 units sold of its international debut, "A New Stereophonic Sound Spectacular," and releases in 17 countries, the Belgian act Hooverphonic is on the edge of a major worldwide breakthrough with "Blue Wonder Power Milk." The set gets a U.S. release July 14 through Epic. For this new album, Sony Music Belgium gave studio wizards Alex Callier and Frank Duchêne full artistic license, and the 13 crisp songs are topped off with Geike Arnaert's vocals. The first single, "Club Montepulciano," focuses on the London club scene, while the album, co-produced by Mark Plati, includes a stunning rendition of Dave Berry's "Strange Effect." The band will support Massive Attack across northern Europe and Germany prior to playing the two-day Torhout/Werchter festival in its native country July 4 and 5. **MARC MAES**



HOOVERPHONIC

FINLAND: Influential Finnish folk music group Värttinä has signed a worldwide deal with BMG Classics' new world music label, which was to be called Unisphere (Billboard Bulletin, May 26) but is facing objections from EMI's Hemisphere imprint. The label—co-founded by BMG Classics and Paddy Moloney of the group the Chieftains—will release Värttinä's seventh album, "Vihma," in August. "Vihma" is expected to continue the band's move from traditional Finnish folk music toward a more contemporary and experimental style. This summer Värttinä will also tour in Japan and Europe. Värttinä's previous album, "Kokko," was released in 1996 on Warner Music's Nonesuch label. Meanwhile, Värttinä's 1991 breakthrough album, "Oi Dai," has gone platinum here, selling 50,000 copies. **ANTTI ISOKANGAS**

Barbarians At The Gate? IFPI Council Debates A Future Fraught With Change

BY ADAM WHITE

KUALA LUMPUR, Malaysia—They didn't wear name badges, but agents of change made their presence felt at the 1998 council meeting of the International Federation of the Phonographic Industry (IFPI), held May 11-14 in this Asian capital.

Two of these figurative forces, piracy and new technology, were well-known to the 150 delegates gathered at Kuala Lumpur's Regent Hotel, but they remained as powerful and formidable as ever. The third one ("slow growth/no growth") was making a return visit to world music markets, and was all the more unwelcome for it. The fourth agent was fresh leadership at the IFPI itself, arriving at the behest of the multinational record companies, and the fifth was industry consolidation, given its most tangible form by the Seagram acquisition of PolyGram—swiftly dubbed "UniGram Records" by one council meeting attendee.

"In the last two years, we have seen a serious increase in the level of CD piracy, fueled by an explosion in CD manufacturing capacity," said federa-

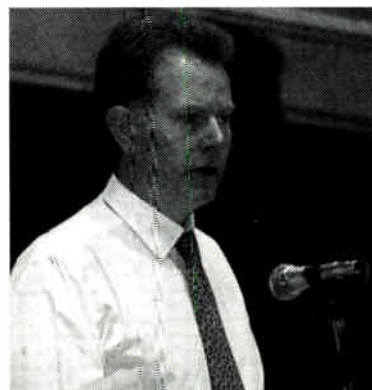
tion chairman David Fine in his May 13 address to the council. (Billboard was given a copy of his remarks but was not permitted access to the meeting.)

Fine noted that one in every three sound carriers produced is a pirate copy and referred to "increasing links with piracy and organized crime." He also said, "The fear now . . . is that Russia and the Commonwealth of Independent States could become the next world center for illegal CD production, and preventing this happening is a priority for us."

The following day, PolyGram Continental Europe president Rick Dobbis chaired a workshop titled "Piracy: The Global Menace" and declared, "We must count on each other to share in this fight." Workshop participants concluded that there should be continued pressure on replicating equipment manufacturers and raw materials suppliers to deal only with honest customers; that artists should be educated about the issue and help in anti-piracy PR campaigns; that settlement monies from successful prosecutions should be plowed back into the fight; and that retailers everywhere should be persuaded to contribute (as they do in the U.K.) money to the cause.

"We are owners as well as sponsors of this effort to reclaim our business [from pirates] for us and for our artists," said Dobbis. He also said that he was pleased the IFPI council had voted in Kuala Lumpur for additional resources to be allocated for the battle—specifically, to fund the worldwide program planned by the organization's newly formed anti-piracy enforcement division, headed by ex-Hong Kong policeman Iain Grant.

The promise and perils of new technology, including the home delivery of music through the Internet, underpinned much of the council



International Federation of the Phonographic Industry director general Nic Garnett urges conference delegates to take charge of the music industry's future before others do.

meeting agenda.

"The Internet is a mixed blessing for the recording industry," said Fine. "Many companies now have an Internet presence, and the commercial pirates and bootleggers have for the time being disappeared from blatant public view. They have, however, largely been replaced by hobbyist pirates posting 'MP3' files of near-CD quality onto Internet sites."

During a panel on "The Music Industry: Into The Next Century," British Phonographic Industry director general John Deacon said that "the biggest threat to our business will be from companies which may not exist at present." He added, "We have to make sure that consumers find our product more attractive than [making] it themselves."

Nobuo Ikeguchi, chairman of the Recording Industry Assn. of Japan (RIAJ), said that private copying and "nonphysical distribution" of music will gain momentum in future, and he reported that 60 million blank Mini-Discs were sold in Japan last year, while "less than \$4 million was paid

to record companies for [home] Mini-Disc copying."

At the same time, Ikeguchi said that the record industry should embrace outside companies that are pioneers in new software and hardware. "The RIAJ has begun looking at our membership criteria with a view to changing our constitution [to allow different types of firms to join]."

Peter Zombik, joint managing director of the German national IFPI group, fretted that "we have lost parts of our industry to outside agencies." He continued, "More and more, we rent rights; we are not the holders of rights. And what will keep artists from contracting directly with our enemies? We must make sure that the artists need us as much as ever."

To illustrate the danger of losing touch with the creative community, Zombik said that at one German music company he had recently counted "41 people in information technology and two in A&R."

In a related point, Recording Industry Assn. of America (RIAA)

(Continued on page 70)

Two IFPI Officers Detail The Extent Of Business, Piracy Problems In Asia

Two of the International Federation of the Phonographic Industry's (IFPI) key officers in Asia, Michael Smellie and J.C. Giouw, gave somber presentations to the council meeting, reflecting the region's market conditions and the effect of piracy's grip.

Chairman of the IFPI Asia/Pacific regional board and senior VP at BMG Entertainment International, Smellie warned that emerging statistics from IFPI national groups show a continuing downward business trend. The last quarter of 1997 was marked by an approximately 40% drop in sales in the area's music markets, he said, but "as first-quarter figures begin to come through, it's clear that the 40% drop was not a one-time issue."

The market in Thailand, for example, has "almost been wiped out," said Smellie. The value of the Malaysian business dropped by almost 30% in the first three months, when measured in U.S. dollars, and figures from South Korea were dramatically bad, too.

"In Korea, the distribution chain virtually collapsed overnight," the BMG executive noted. "There are tens of millions in U.S. dollars in bad debt there, and the same can be said at retail." Even in some of the stronger economies, retail sales have taken a significant hit. "It would be a very brave person investing in retail in the region at the moment. For one

(Continued on page 70)

All The Facts And Stats About IFPI

- The total number of International Federation of the Phonographic Industry (IFPI) members as of March this year was 1,307 in 74 countries, up from 1,206 in 72 countries in 1996. Latvia and Lithuania are the two newly represented nations. The organization has national groups in 39 countries, down from 41 in 1996. The Recording Industry Assn. of Pakistan was disbanded in May 1997, and the IFPI council withdrew recognition from the Saudi Arabian Recording Assn. this past March.

- The federation's fiscal year runs July 1 to June 30. Expenses for 1996-97 were 8.57 million pounds (\$14.2 million), and income was 9.05 million pounds (\$15 million). Income is largely derived from IFPI national groups—which, in turn, derive income from member record companies. In the most recent fiscal year, those groups paid 0.075% of their 1994 sales and rights income to IFPI.

- Staffing is the single largest annual expense for the trade group, and it spent nearly 4 million pounds (\$6.6 million) on staff in 1996-97. It employs about 120 people worldwide. When Jay Berman takes office as chairman/CEO on Jan. 1, 1999, his annual salary will, it is estimated, be in the region of \$1.2 million. However, most of that expense will be separately funded by the multinational record companies.

- Attendees to the council meeting were told that the IFPI board will be amending the organization's statutes to reflect Berman's combined post of chairman/CEO. At present, these posts are separate, held by David Fine and Nic Garnett, respectively. The paperwork will be sent to members for postal ballot "in the next month," they were told.

- BMG Entertainment senior VP Joel Schoenfeld and Universal Music Group executive VP Larry Kenswil chaired workshops on "The New WIPO Treaties" and "Communication And Delivery On The Internet," respectively. Asked Schoenfeld, "Are we doing enough to present a coherent picture of how these [WIPO] treaties are not only in the interest of the recording industry but in the public interest as well?"

- Dr. Norbert Thurow, retired head of the German IFPI

(Continued on page 69)

'Transparency' Urged In Election Of Indies

Independent record companies are well-represented among the 90-odd members of the International Federation of the Phonographic Industry (IFPI) council but are not as plentiful on the decision-making, 26-member main board of directors. On that, there are four indies, designated as "category 4" members.

This quartet is elected by the council, but the nominations procedure—said to be in the hands of the majors-dominated executive committees of IFPI's regional boards—would benefit from greater transparency, judging by the comments of one Kuala Lumpur delegate.

"It does seem to the U.K. national group that it is not an entirely democratic method," said British Phonographic Industry director general John Deacon, speaking May 14, the last day of the council meeting.

"There are a large number of independent members of IFPI, and they don't all get the opportunity to have their names put forward for election. The board should look into this," he said.

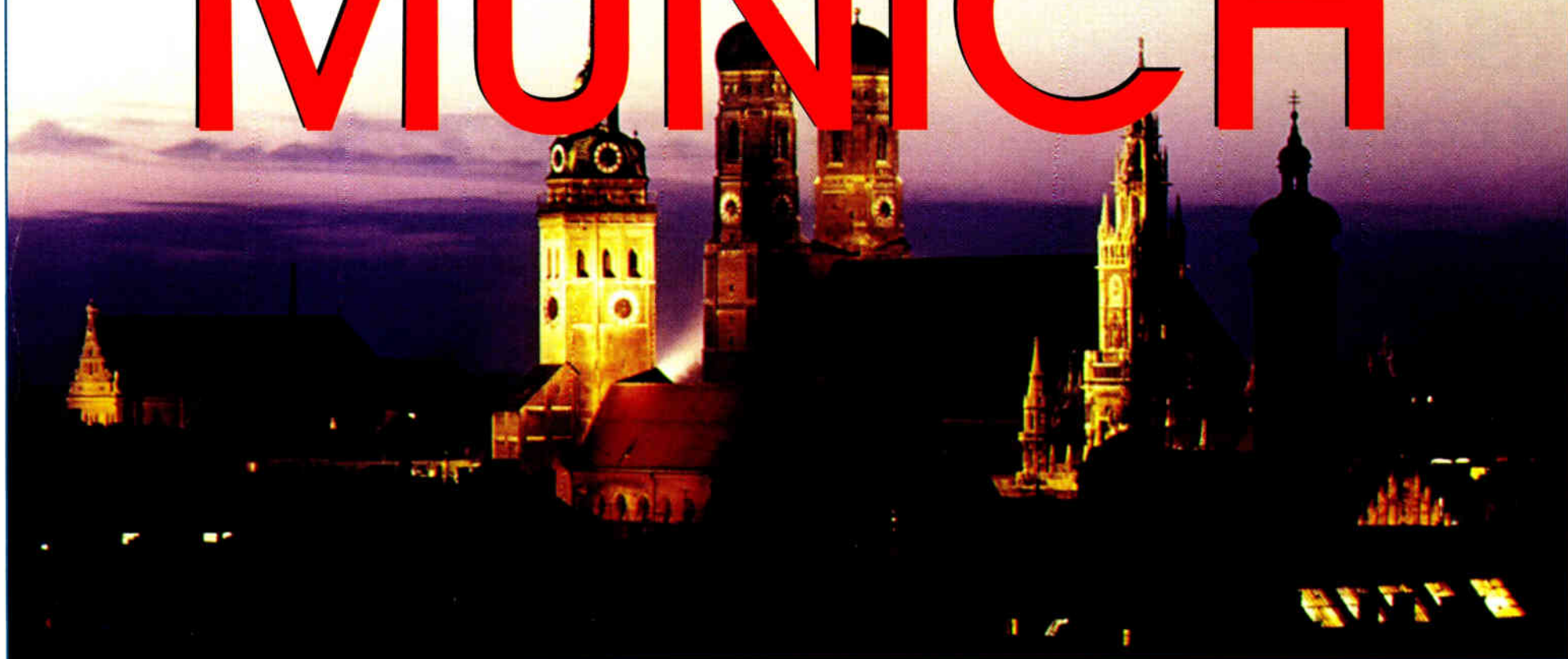
(Members of the board were present to hear Deacon's com-

(Continued on page 69)



Bang A Gong. Observed by International Federation of the Phonographic Industry (IFPI) chairman David Fine, right, Recording Industry Assn. of Malaysia chairman Rick Loh declares the 1998 IFPI council meeting open.

MUNICH



T H E B I L L B O A R D S P O T L I G H T

CULTURE, NATURE AND BEER: This Place HAS IT ALL

'Bavaria's Monaco' Is Germany's Most Easygoing City, And That Allows Its Citizens To Concentrate On Being Creative BY ELLIE WEINERT

MUNICH—To most of the world, Munich is synonymous with beer-drinking, lederhosen and the spirit of warmth that the Germans call "gemütlichkeit." The capital of the German state of Bavaria, founded in 1158, Munich is home to the Oktoberfest; the world's most famous beer hall, the Hofbrauhaus; and the Bavarian Motor Works (BMW), whose cars have come to symbolize German efficiency, diligence and "savoir vivre."

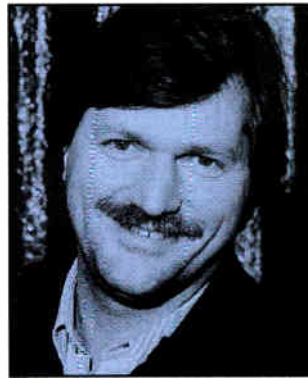
This "cosmopolitan city with a heart" has a population of 1.3 million. It is indisputably a cultural city with its many universities and churches, 44 museums, art galleries, castles, the Bavarian State Opera house, 41 theaters, cabarets, concert halls and the Olympic grounds built for the 1972 Olympic Games.

To understand what has made this one of Germany's music centers—home to the "Munich sound" of the mid-'70s, and the German offices of BMG and Virgin Records—first consider the relaxed, creative ambiance and quality of life that Munich offers.

BEER GARDENS AT DAWN

Sidewalk cafés and beer gardens are open for business at dawn—even on a cold winter's day. Beer gardens are a way of life here—you can bring your picnic basket of food and buy your mug of beer and socialize with friends, neighbors or complete strangers.

Along the banks of the Isar River, which runs right through the city, you can find sunbathers, joggers, soccer games, barbecue sites, spots for river rafting and miles of



From left: BMG's Thomas M. Stein, Virgin artist Nicki, Siegel Musikverlage's Joachim Neubauer

bicycle paths. The city's English Garden provides opportunities for horseback riding, kayaking and, in winter, cross-country skiing. Within a 20-minute drive, you will find yourself in farmland with a view of the Alps on the horizon and, due to Munich's central location within Europe, you can fly to any capital city for business or for pleasure within a few hours. In short, Munich's inhabitants enjoy life in full—poised between culture and nature.

Thomas M. Stein is president of BMG Entertainment International GSA & Eastern Europe, based in Munich. He recalls that BMG's original record company, Ariola, was founded in Guetersloh in 1958. "In the late '60s, it was decided to move the company to Munich," he says. "Then and today, [our location in Munich] proves a lot easier to meet business partners and artists in a metropolis that has, over the

years, developed into one of Germany's major music-production centers.

"Some of the best studios and session musicians can be found here, which enables us to produce a lot of our artists locally," says Stein. "Due to the high concentration of media companies based in Munich, the cooperation of advertising agencies, film companies, the print media and concert agencies is convenient and stimulating. The vibrant concert and club scene here contributes to the city's creative atmosphere, too: All

international top stars include Munich in their tour schedule, and the city's DJs spin some of Europe's freshest club sounds."

Udo Lange, managing director of Virgin Schallplatten, finds Munich is a capable operations base, though his current roster is made up of acts from other German cities, such as Frankfurt, Krefeld, Kassel, and Salzgitter. "I do not consider company location of major importance since our A&R work and the entire promotion is nationwide," Lange says, adding, "If I were to copy the policy of other companies, I would have to set up offices in all these cities."

MUNICH SOUNDED THE '70S

In the '70s, Kraut-rock groups such as Munich's Amon Duul and Embryo achieved international cult status. However, it wasn't until 1975 that the so-termed "Munich sound" put the city on the global music map. At that time, Munich was attracting such artists as T-Rex, Deep Purple, Led Zeppelin, ELO, the Rolling Stones and Queen, who recorded at Giorgio Moroder's Musicland Studio.

Internationally successful acts who recorded in Munich during that era include Donna Summer ("Love To Love You Baby"), signed to Global Records and produced by Pete Bellotte and Giorgio Moroder, and Jupiter recording acts Penny McLean ("Lady Bump"), Dee D. Jackson ("Automatic Lover") and Silver Convention (Grammy-winning "Fly, Robin Fly," produced by Silvester Levay and Michael

Continued on page 66

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JENNY EVANS

Making Munich her home since 1976, London-born Jenny Evans has become such a part of the Munich scene that she is almost considered a local. In addition to making a name for herself with sophisticated, artistic performances at Munich's top jazz spots, she spent five years running Jenny's Place, a club in the bohemian Schwabing district that attracted jazz lovers from near and far. Evans, whose previous tours have taken her to Russia and Japan, has been described by *Time* magazine as one of the best jazz singers in Europe and has worked with the likes of Al Grey, Buddy Tate, Benny Bailey and Leo Wright. Her current Enja Records album, recorded with trumpet player Dusko Goykovich (who has worked with Maynard Ferguson and Woody Herman's big band), is titled "Shiny Stockings" and is produced by drummer Rudi Martini. In addition to Evans' original repertoire, the CD includes such standards as "All Of Me," "Willow Weep For Me," "Honeysuckle Rose" and Duke Ellington's "Caravan."

PETRA PERLE

Petra Perle's outrageous show personality as MC of schmaltzy Schlagerdisco parties qualifies her as the local figurehead of the "new German schlager" movement—a movement she helped initiate. Five years ago, she and Conny Sü Prem, owner of Traumwelt Records, launched the Real Grand Prix De La Chanson, an annual event that spoofs the middle-of-the-road sounds of German schlager music. Timed each year to offset the established Eurovision Song Contest, the event spawned a movement and attracts listeners who grew up with the '70s and '80s schlager tunes that their parents enjoyed. The new schlager has come to signify care-free partying and dancing to new arrangements of old-fashioned MOR tunes. Perle's latest contri-

CULTURE, NATURE & BEER

Continued from page 65

Kunze), who topped the Billboard charts with three consecutive singles.

"I find that Munich and Los Angeles have a certain similarity in lifestyle. [Munich is] easygoing as far as leisure time is concerned and not as tough as Berlin or Frankfurt, which are more comparable to New York," notes Harold Faltermeyer, two-time Grammy-winning composer. "After the international success of the so-called 'Munich sound' in the '70s, many creative heads left Munich for more expansive grounds. I worked in L.A. from 1978 until 1991, but I never forgot my roots. I personally feel that Munich has that certain musical potential due to its size and its location."

Composer, producer, label owner and music publisher Ralph Siegel was born and raised in Munich and studied in Nashville, Paris and Milan. He stayed true to his Bavarian roots, however, and returned to helm Siegel Musikverlage, a music-publishing company his father founded in 1949

tribution to the genre is the Traumwelt/BSC Records single, "Danke, Meister!" The song is an ode to Guildo Horn, the so-called "master" of traditional schlager, who was tapped to represent Germany at this year's Eurovision Song Contest in Birmingham, England. "Five years of work were not in vain," says Perle wryly, "because they brought about innovation and paved the way for Guildo Horn to travel to Birmingham."

that now boasts the talents of Alfons Weindorf, Michael Hofman de Boer and Dr. Bernd Meinunger, among others. Siegel holds the honor of being the most successful German composer in the history of the Eurovision Song Contest, which he first won in 1982 with the song "Ein Bisschen Frieden (A Little Bit Of Peace)," sung by the then-16-year-old artist Nicole. Three years earlier, Siegel's group Dschinghis Khan participated in the Eurovision Song Contest, held in Israel. Its entry, a song also called "Dschinghis Khan," was the first German-language recording to hit No. 1 in Israel and went on to international success. Dschinghis Khan is also the only German act to land three singles simultaneously in Japan's top 20.

CREATIVE NEXUS

"The creativity in Munich is evident," says Joachim Neubauer, managing director of Siegel Musikverlage. "Many of our artists, composers, lyricists and partners, and many of the studio facilities we use are based in and around Munich and, most importantly, our distribution partner,

BMG's German headquarters, are in Munich, too.

"Also, Munich has a certain touch that is almost southern European," says Neubauer. "I always feel the Italians are right in calling Munich 'Monaco di Baviera'—you can't say more [than that] about the spirit of this city."

Nicole, after more than a decade of continued success since her Eurovision victory, continues to be a priority for Siegel's Jupiter label. The company has won Echo Awards—Germany's equivalent of the Grammy—with Nicole, Angela Wiedl and Angelika Milster. Also on the label are Heintje Simons, Bettina Stein, Ana Gonzalez, the boy group Verliebte Jungs, Kopenick, Jody & Joy, Sharon, Fancy and Alexander M. Helmer.

During the past two decades, Munich has brought forth such internationally successful artists as Munchener Freiheit (Sony Music), Sandra and Enigma (Virgin) and Klaus Doldinger's Passport (WEA), as well as new age project Cusco (Prudence/BSC).

Internationally successful writers and producers from Munich

Doch Was Ihr Wollt—Ich Geh' Jetzt!" (Do Whatever You Want—I'm Leaving Now!) on its own Blickpunkt-Pop label and followed with the April '98 EP "Thonträger." In the course of its short career, the band has appeared with acts such as Green Day, Tocotronic, Throw That Beat!, the Bates and Motorpsychos, and toured 19 key cities in Germany and Austria this spring, making appearances on local Munich TV. Also, the band has logged its second consecutive year at the major rock festival "Rock Im Park" in Nuremberg, appearing in the "Alternatent" with such acts as Chumbawamba, Propellerheads, Bootsy Collins, Fischmob and Alabama 3.

ENGEL WIDER WILLEN

The Munich foursome Engel Wider Willen took its name from a term that translates into English as "angels against their will," which refers to castrated Medieval choirmen who sang with very

MUNICH

Local Noise

Billboard correspondent **Ellie Weinert** offers a look at Munich artists currently in the spotlight.



From left: Jenny Evans, Sportfreunde Stiller, Engel Wider Willen and Petra Perle

high voices. This quartet features tenor vocalist Hermann Voges, Siegfried Rossert on bass and guitar, Martin Ruhland's percussion and Thomas Simmerl on drums in a mixture of crossover rock and polyphonic vocals. Originally signed to Munich-based Trans-former Records, the band made waves with a controversial techno version of Charles Gounod's "Ave Maria." "Scheinheilig," its debut album for Koch International, has received rave reviews from many critics. ■

include Harold Faltermeyer, Giorgio Moroder, Sylvester Levay, Michael Kunze, Keith Forsey, Michael Cretu (Enigma), Eberhard Schoener, Dietmar Kawohl, Michael Holm and Klaus Schultze (Cusco).

Homegrown talent includes rock singer Peter Maffay (BMG Ariola), singer/songwriter Konstantin Wecker (Global Records), jazz-rock band X-Zone headed by Wolfgang Schmidt (Global), jazz singer Jenny Evans (Enja), Nicki (Virgin) and local hero Petra Perle (Traumwelt/BSC Music), who is a leading figure in the new German schlager movement.

Furthermore, record companies from throughout Germany have picked up Munich talent, such as rock 'n' roll group Spider Murphy Gang (EMI/Electrola), crossover punk/grunge band Freaky Fukin' Weirdoz (edel) and German hip-hop band Blumentopf (Four/Columbia).

Virgin's Lange sums it up best by saying, "Munich is probably the most easygoing of all major German cities. At first, that doesn't sound very enticing. But in reality, it means providing room to concentrate on being creative." ■



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- 24.7.1998 Künzelsau, Schloßpark
- 25.7.1998 Mühlendorf/Inn, Antenne Bayern
- 26.7.1998 Bonn, Museumsmeile
- 28.7.1998 Rostock, Stadthalle
- 29.7.1998 Dresden, Elbufer
- 31.7.1998 Halle/Westf., Gerry Weber Stadion
- 01.8.1998 Halle/Saale, Peißnitzbühne
- 02.8.1998 Schwarzenberg, Waldbühne

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Across from midnight

- 10.7.1998 Fulda, Domplatz
- 19.7.1998 Vechta, Stoppelmarkt

Whitney Houston 20. + 21. Juni Halle, Gerry Weber Stadion



Tito & Tarantula

- Festivaltour im Sommer '98
und
- 15.06.98 Oberhausen, Turbinenhalle
 - 19.6.98 Braunschweig, Meier Music Hall
 - 25.6.98 Ulm, Zeltfest
 - 9.7.98 Aachen, Katschhof
 - 14.7.98 Mannheim, Capitol
 - 15.7.98 Göttingen, Outpost
 - 24.8.98 Berlin, Tempodrom

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23./24.05.1998 München, Theresienwiese



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concert

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- 16.6.1998 Kamenz, Hutbergbühne
- 17.6.1998 Karlsruhe, Schwarzwaldhalle
- 18.6.1998 Neumarkt, Jurahalle
- 20.6.1998 Bocholt, Stadion
- 21.6.1998 Hamburg, Sporthalle
- 22.6.1998 Berlin, Velodrom
- 27.6.1998 Halle/Saale, Eissporthalle
- 28.6.1998 München, Olympiahalle
- 30.6.1998 Stuttgart, Schleyerhalle
- 25.9.1998 Bayreuth, Oberfrankenhalle
- 26.9.1998 Hanau, A. Schärttner Halle
- 6.10.1998 Rostock, Sport u. Kongressz.
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MUNICH

Vital STATISTICS



ARENAS & CONCERT HALLS

Circus Krone, Marsstr. 43, 80335; cap. 2,500. Shows: Chris Rea, the Verve, the Dubliners.

Deutsches Theater, Schwantalerstr. 13, 80336; cap. 1,562. Shows: Shirley MacLaine, Lido, David Copperfield.

Konigsplatz, Konigsplatz, 80333; cap. 10,000. Shows: Liza Minelli, Andrea Bocelli, Eros Ramazzotti.

Olympic Hall, Spiridon-Louis-Ring 21, 80809; cap. 8,900 seats plus 3,300 arena standing room. Shows: Tina Turner, Spice Girls, "Lord Of The Dance."

Olympic Stadium, Spiridon-Louis-Ring 21, 80809; cap. 80,000. Shows: Michael Jackson, Rolling Stones, Billy Joel & Elton John.

Philharmonic Hall, (Home of Munich Philharmonic and annual Munich Film Festival) Rosenheimer Str. 5, 81667; cap. 3,553. Shows: Liza

Minelli, Herbie Hancock, Joe Jackson. **Rudi-Sedlmayer-Halle**, Grasweg 74, 81373; cap. 7,000. Shows: Gipsy Kings, Status Quo, Earth, Wind & Fire.

Zenith, Lilienthalallee 35, 80939; cap. 5,500. Shows: Joe Cocker, Modern Talking, Phish.

CLUBS

Bongo Bar, Grafinger Str. 6, 81671; cap. 450. Shows: Herman Brood, Conner Reeves, cabaret, schlager.

Hotel Bayerischer Hof Night Club, Promenadeplatz 2-6, 80333; cap. 400. Shows: Al Jarreau, Chick Corea, Oscar Peterson, Carla Bley.

Incognito, Grafinger Str. 6, 81671; cap. 700. Shows: Roger Chapman, Climax Blues Band, Canned Heat, Willie Nelson.

Kunstpark (Arts Park), Ost Grafinger Str. 6, 81671; cap. 100-2,200. (Renovated factory buildings now various park venues.) Shows: Steve Winwood, New Model Army, Motorhead, Busta Rhymes, Massive Attack, Alabama 3.

Muffathalle, Zellstr. 4, 81667; cap. 1,000. Shows: Meredith Brooks, Gary

Barlow, Lokua Kanza, Bootsy Collins. **Wirtshaus Im Schlachthof**, Zenettistr. 9, 80337; cap. 600. Shows: Paul Carrack, Spencer Davis Group, Richie Havens, Heather Nova.



Bayerischer Rundfunk (98.5 FM), Rundfunkplatz 1, 80335. Format: top 40.

Bayern 3 (98.5 FM), Antenne Bayern, Munchener Str. 20, 85774 Unterföhring. Format: top 40.

Radio Charivari (95.5 FM), Paul-Heysel-Str. 2-4, 80336. Format: European hit radio.

Radio Energy (93.3 FM), Pestalozzistr. 23, 80469. Format: European hit radio, rock; affiliate of France's NRG Radio.

Radio Gong 2000 (96.3 FM), Franz-Josef-Str. 14, 80801. Format: top 40.



Drogerie Muller, Marienplatz, 80331. Chain drugstore with CD department.

Karstadt, Neuhauserstr. 44, 80331. Chain department store with chart-oriented CD department.

Media-Markt, Ingolstadter Str. 62, 80939. Home-electronics and computer store with CD department.

Pro-Markt, Gleichmannstr. 10, 81241 and Pasinger Str. 94, 81241. Home-electronics and computer store with CD department.

Saturn-Hansa, Schwantaler Str. 115, 80339 and Pelkovenstr. 155, 80992. Home-electronics shops and chain retailer.

WOM (World Of Music), National chain with 19 locations, including two in Munich: Sonnenstrasse 12, 80331. and Kaufinger Str. 15, 80331.



BMG Ariola Munich, Steinhauser Str. 1-3, 81677. Headquarters of BMG in Germany. Full roster of styles from MOR to pop, rock, dance and classical.

BSC Music, Fuchsbühl 46, 82057 Icking. New age, instrumental, new German schlager.

Enja Records, Frundsbergstr. 36, 80634. Long-established jazz label.

Global Records, Frundsbergstr. 33, 80634. Pop, rock, schlager and dance; distributed by BMG.

Jupiter Records, Friedastr. 22, 81479. Pop, rock, schlager and dance; distributed by BMG.

Koch International, Lochhamer Str. 9, 82152 Planegg/Munich. Schlager, volksmusik, rock and classical.

Lawine Records, Schongauerstr. 13, 81377. Comedy, modern volksmusik, hardrock; distributed by BMG and EFA.

Marlboro Music, Flossergasse 7/III, 81369. Pop, rock, dance and

country; distributed by edel.

Trikont Schallplatten, Kistlerstr. 1, 81539. Niche label specializing in traditional volksmusik, klezmer and jazz.

Virgin Schallplatten, Herzogstr. 64, 80803. German headquarters of Virgin Records with full roster of pop, rock and dance music; distributed by EMI.

Winter & Winter Music, Osterwaldstr. 10/Haus 19, 80805. Jazz and classical; distributed by edel classics & edel contraire.



Arco Studios, Kreilerstr. 22, 81673. Sessions: Orchestral and soundtrack work; Konstantin Wecker. Marvin Gaye recorded here.

Downtown Studio, Augustenstr. 60, 80333. Sessions: Le Mystere Des Voix Des Bulgares.

J.K.'s Master Mix Musikstudios, Munchener Str. 135, 85774 Unterföhring. Sessions: Laura Branigan, Pur, Pe Werner, Anne Murray, Nazareth, Eros Ramazzotti.

Olympia Studios, Friedasstr. 22, 81479. Sessions: Nicole.

Park Studio, Klenzestr. 1a, 82327 Tutzing. Sessions: Peter Maffay, Ian Anderson, David Clayton-Thomas, Chaka Khan, Joshua Kadison, Bobby Kimball, Al DiMeola, Nik Kershaw.

Pilot Studios, Rumlfordstr. 15, 80469. Sessions: Munchener Freiheit, Nicki, Spider Murphy Gang, Six Was Nine, Della Miles.

Union Studios, Allescherstr. 16, 81479. Sessions: Film and TV soundtracks.

Weryton Studios, Munchener Str. 11a, 85774 Unterföhring/Munich. Sessions: Patrick Lindner, Hansi Hinterseer.



Bravo, Bauer Verlag, Charles-de-Gaulle-Ring 8, 81737; circ. 1.3 million. Europe's No. 1 teen magazine.

Hammer, Werinherstr. 71, 81541; circ. 70,000. Hard rock, heavy metal fan magazine.

Musikexpress/Sounds, Werinherstr. 71, 81541; circ. 95,000. Pop-rock consumer magazine.

Musikmarkt, Furstenriederstr. 265, 81377; circ. 12,000. Weekly music-trade paper in its 40th year.

Musikwoche, Stahlgruberring 11a, 81829; circ. 5,700. Weekly music trade paper in its fifth year.

Musix, Elsenheimer Str. 59, 80687; circ. 220,000. Concert guide listings.

Popcorn (circ. 313,500) & Pop-Rocky (circ. 223,000), Werinherstr. 71, 81541. Teen magazines.

Satum Szene, Arabella Str. 33, 81925; circ. 200,000. Free magazine of chain retailer.

WOM Journal, Lucille-Grahn-Str. 37, 81675; circ. 800,000. Trend-setting free magazine of chain retailer.

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Naive Plans A Round Of Growth

Cash Infusion To Fund Acquisition Of Catalogs, Distributor

BY RÉMI BOUTON

PARIS—Patrick Zelnik's Naive music group is about to embark on a series of acquisitions and developments financed by a new partner in the company.

Finance house Edouard Stern has taken a 10% stake in Naive, for an undisclosed amount.

Naive was founded at the end of 1997 by former Virgin France chairman Zelnik and advertising agency Euro RSCG joint president Eric Tong Cuong (Billboard, Sept. 20, 1997). Naive not only aims to cover the record business but wants to be present across the whole cultural goods sector.

'This money will help us in the day-to-day activities and the development of Naive'

"This fresh money will help us in the day-to-day activities and the development of Naive," comments Zelnik. "It will also support the acquisition of outside catalogs and/or a distribution company."

According to a source close to Naive, "the company is poised to announce the acquisition of a French indie record company and distributor in a couple of weeks."

Sources list one of France's leading indie labels and distributors, Auvidis, specializing in classical, world music, soundtracks, and children's music, as Zelnik's first choice. Neither Zelnik nor Auvidis chief executive Louis Bricard would comment.

Former Sony Music executive

Frédéric Rebet has become a partner in Naive, as has former PolyGram France chairman Gilles Paire. "Each one holds between 5 and 10% of Naive," says Zelnik.

The first Naive releases are due in September. Among them is the soundtrack to the French film "Tokyo Eyes," presented at the Cannes Film Festival; the soundtrack is tied to a book published by sister company Actes Sud.

"We want to sign artists able to express their art by different ways, and it is especially the case in the electronic music area," explains Rebet, who also serves as GM of Naive Records and Naive's music publishing unit.

Still located in the building of book publisher Actes Sud, Naive, which has a staff of six, plans to move to a new location in the fall.

FACTS AND STATS ABOUT IFPI

(Continued from page 64)

national group, was presented with the IFPI medal in Kuala Lumpur for services to the organization. "He brought a huge degree of skill and expertise [to IFPI]," said chairman David Fine in announcing the honor. Responded Thurow, "I had a wonderful, challenging job in a wonderful industry, with the support and friendship of colleagues. Who could ask for more from one's professional life?" Among previous recipients of the IFPI medal are Robbert Stuyt, Ian Thomas, Bhaskar Menon, and Nesuhi Ertegun. Thurow is the 14th.

• Another long-serving national group officer, Ernesto Magrani, managing director of Italy's Federazione Industria Musicale Italiana (FIMI), was also recognized in Kuala Lumpur. He is retiring from the trade group at the end of June to spend more time on his other business interests.

• Malaysia's national IFPI group, the Recording Industry Assn. of Malaysia (RIM), played host to council meeting attendees with a welcoming reception and, on the closing night, a gala dinner and show. A number of the country's top recording acts, including

Raihan, Sheila Majid, Camelia, Innunedo, and KRU, performed for dinner guests. RIM's current chairman, Sony Music Malaysia managing director Rick Loh, also addressed the council meeting and noted that his country's music market had doubled in size between 1993 and 1997. This year, he conceded, the market will shrink.

• Malaysia's minister of energy, telecommunications, and posts, Datuk Leo Moggie, gave a keynote speech May 14 at the Regent Hotel. He invited "players from music and related industries" to take part in the country's Multimedia Super Corridor (MSC) initiative, while noting that 129 companies (none, so far, in music) have been given MSC accreditation status to date. "We will conduct research and development into new recording methods in MSC," he said, adding that the country's revamped copyright statutes assured all who take part that their interests would be fully protected by law. Moggie also said that the number of Internet users in Asia had increased from 11 million to more than 18 million during 1996-97.

'TRANSPARENCY' URGED IN ELECTION OF INDIES

(Continued from page 64)

ments, but most, if not all, members of its executive committee had departed the Malaysian capital by then.)

In response to Deacon, IFPI chairman David Fine noted that the board had originally asked an independent label chief—now no longer on the board—to devise the election procedure, but he agreed that "it will be reviewed."

The four independents voted onto the main board in Kuala Lumpur were existing "category 4" representatives Eduardo Baptista (Musart, Mexico), Jack Dimenstein (Musikvertrieb, Switzerland), and Akinori Inaba (Pony Canyon, Japan), and a new candidate, Michael Haentjes (edel, Germany).

There was a fifth indie contender for the main board, existing member Franz Koch (Koch International, Austria), but he subsequently withdrew his name.

Thus, the four candidates were elected to the four main board slots.

"The independents have an effective platform within IFPI," director general Nic Garnett told Billboard, "and it's always been safeguarded by the constitution. This issue [of indie underrepresentation] is overplayed."

Incoming IFPI chairman Jay Berman added, "What are the defining issues of IFPI which are not of concern to the independents? Not piracy, not rights

[protection]." Nevertheless, he said, "it's very important to have independents as a resource and to be able to call upon it. To sustain and maintain that relationship is in IFPI's interest."

The chairman of a highly regarded European independent label said later, "It's not a matter of the big-picture issues. We can all agree on those. It's at a national level where there are issues specific to the independents, and their voice is generally drowned out by the majors."

Added the head of another European indie who has long contributed to IFPI affairs, "I'm sorry to say that, at board level, the majors basically don't want the independents."

ADAM WHITE

P'Gram Inks Licensing Deal With Vietnam Label

BY JOHN LEFEVRE

HO CHI MINH CITY, Vietnam—State-owned Sai Gon Audio-CD and Phuong Nam Film have signed a licensing agreement with PolyGram to manufacture and distribute CDs and cassettes in this country. The move is the first direct representation of a major label in Vietnam.

The deal will allow the two companies to license original CDs, tapes, and their covers and mass-produce copies at Sai Gon Audio-CD's factory in Ho Chi Minh City, with the two companies also obtaining sole distribution rights for Vietnam.

The deal also sees PolyGram gaining rights to distribute in the U.S. and Europe CDs and tapes containing music from the two Vietnamese companies. According to Sai Gon Audio-CD, the company plans to distribute music from 10 artists in Vietnam, while Phuong Nam Film is considering nine artists, primarily from the pop/rock field.

The PolyGram license comes a little more than three months after Vietnam and the U.S. signed a copyright agreement, under which the two countries agreed to recognize and protect the intellectual property of citizens of each country. The mutual-protection treaty was brokered by U.S. Secretary of State Madeleine Albright last summer here (Billboard, July 19, 1997).

Despite this, though, pirate CDs, audiotapes, and videotapes—primarily smuggled into Vietnam from China—are still readily available in Hanoi and Ho Chi Minh City, with traders making no attempt to conceal them from authorities and no apparent sign of enforcement. The two Vietnamese companies declined to reveal which artists they will be bringing into Vietnam officially, though both said they would avoid duplicating the efforts of the other.

The director of Phuong Nam Film, Phan Thi Le, says, "If Sai Gon Audio-CD purchases the Carpenters, Boyz II Men, or Santana, we will concern ourselves with Abba, Elton John, and a range of Chinese songs."

The artists mentioned by Le provide a good example of the sort of music the two companies feel will appeal to local consumers. Other Western artists popular in Vietnam include Michael Bolton, the Bee Gees, Kenny Rogers, Celine Dion, the Rolling Stones, and Michael Learns To Rock.

While prices for these legally produced CDs will be considerably higher than the 25,000 dong (\$1.92) charged for smuggled bootleg copies, both companies are confident that consumers will pay a premium for legal copies.

The announcement of the copyright arrangement follows the application by PolyGram in May 1997 and by EMI Music in June to enter into joint-ven-

ture arrangements with Vietnamese companies to produce and distribute legal recordings in the country.

These applications followed the opening in Ho Chi Minh City by Sai Gon Audio-CD of a \$2 million computer disc and CD manufacturing system from Swiss firm Robin capable of pressing 35,000 discs a day.

When PolyGram applied to the government last year to enter into distribution arrangements in Vietnam, it also said it was considering using Vietnam as a base to produce CDs and cassettes for export to other countries.

So far, PolyGram has not pursued this plan. Though the company declines to comment on the issue, part of the problem is understood to be that any disc or tape produced in the staunchly communist country must undergo inspection by the Ministry of Culture, which charges a fee for each inspection, prior to being exported.

Attempts so far this year by the local music industry to have this requirement scrapped and have inspections only carried out on master CDs and tapes, with a general approval number being used for all subsequent copies, have been fruitless, resulting in almost no Vietnamese-produced CDs, audiotapes, or videotapes being exported.

With authorized CDs expected to retail in Ho Chi Minh City and Hanoi for the equivalent of approximately \$10, a question that arises is whether people here—in a country where the average annual wage is the equivalent of \$250—will be prepared to pay a premium for legal discs, the quality of which is virtually indistinguishable from that of Chinese pirate discs. However, with a population of 74 million to target, this country undoubtedly has the potential to provide many '70s pop/rock stars with additional royalty payments.

Last May, Frankie Chow, director of business development for PolyGram Far East, said, "It's interesting and surprising to see which artists are popular here [in Vietnam]. Vietnamese listeners don't care if it's a new song or an old song, so long as it's a good song. I think artists like the Carpenters, the Bee Gees, and Abba will prove to be most popular here. [PolyGram's licensees] are free to choose whatever they like, whatever is suitable to the market. They have started with pop music first. Later, they will make a selection of jazz and classical titles."

While PolyGram initially sees Vietnam as an inbound market, it is believed the company still has long-term plans that include signing and recording local Vietnamese artists for distribution in foreign countries. More than 2 million Vietnamese live outside the country.

PolyGram

IFPI COUNCIL DEBATES FUTURE CHANGES

(Continued from page 64)

president/CEO Hilary Rosen reminded the Kuala Lumpur delegates that record industry trade associations exist to help members expand their business as much as to protect it. "All of a sudden," she said, "record companies have started to think about consumers and what they want. Our job as a national group is to facilitate that."

Referring to the German IFPI group's 1997 contract with Deutsche Telekom for the latter's online Music on Demand service, Rosen said, "We must not turn into collecting societies to the extent that we focus on collecting pennies [for our members] as opposed to, say, helping them sell singles. We are not in the licensing business."

Zombik retorted that Rosen was not in possession of all the facts. "Only record companies dictated [the terms of] that deal," he said.

The candor of Rosen's remarks, content aside, may also have given many of the IFPI delegates a hint of their likely future under incoming chairman Jason (Jay) Berman, who previously served as RIAA chairman. Although he has said he does not intend to remake the IFPI in the image of the U.S. organization (Billboard, May 23), it is doubtful that Berman has been hired to maintain the status quo. If nothing else, he will be a full-time chairman starting Jan. 1, 1999, whereas the incumbent, Fine, is not.

Berman himself downplayed this in Kuala Lumpur. "I don't anticipate a lot of changes in the way IFPI has

operated," he told Billboard. Nevertheless, he was approached to become chairman by members of the 11-strong executive committee, which powerfully influences the trade group's direction. "I didn't go out and search for this role," he said.

Berman's remuneration as IFPI chairman will be mostly funded by the multinational record companies—prompting one board member in Kuala Lumpur to joke that there should be a prompt allocation of the shared costs before the six majors become five.

This "UniGram" factor ensured that cocktail chatter and dinner dialogue at the Regent was lively, even though details of Seagram's takeover bid were sparse. Also notable was the coincidental presence of so many PolyGram executives, past and present. They included two of the most senior: former president David Fine, who, until last year, was chairman of the company's supervisory board, and Robbert Stuyt, who has been serving on its board of management. Of course, some of the PolyGram contingent—and the (smaller) crew from Universal Music International—acknowledged that the combination of the two companies would lead to consolidation and job losses.

So when Fine, speaking as IFPI chairman, told the Kuala Lumpur conclave that "the next two [years] look set to be even busier" than the last two, the understatement could hardly have been greater.

BUSINESS, PIRACY PROBLEMS IN ASIA

(Continued from page 64)

thing, you won't get any money from the banks."

As for the long-term implications, Smellie said, "There is no doubt that the amount of money for developing artists in the region will be far lower. Also, many of the independent music companies—for example, in Thailand—are in imminent danger of collapse, if they haven't done so already."

In jeopardy, too, is the IFPI's ability to influence and deal with governments in Asia. Matters such as copyright legislation, digital transmission laws, and anti-piracy will take a back seat to more pressing concerns, said Smellie. "Now the focus of governments is to prevent riots, feed people, and try to stem rising unemployment."

On the "bright side," Smellie said, the region's music industry will become much tougher, more disciplined, and more focused—and closer to industry standards elsewhere in the world. He concluded, "I and my colleagues [at other companies] are re-programming ourselves to deal with the challenges of restructuring and modernization."

Indeed, said Giouw, IFPI's Hong Kong-based regional director, "we still have to get on with our job." He offered an audiovisual presentation that included downbeat news about piracy's penetration but a more optimistic sense of how mainland China

authorities have tackled the problem, fulfilling pledges made previously. "Today, China is a net importer of pirate discs rather than a net exporter."

Giouw screened TV news footage of raids in Shenzhen and in Guangdong, where a CD plant was hidden underground. "Our people couldn't find it at first," he explained, "but they smelled the plastic when they went into the buildings, so they knew it was there." He also noted the painstaking nature of anti-piracy work. For instance, a farmhouse was identified as a production site of illegal discs because "it was consuming so much electricity."

The IFPI official also noted that annual output of CD plants in Macau is 200 million discs, "but there is no domestic demand there." The island is extremely dangerous, he said, and more or less controlled by triads (organized crime). Pirates may not be triad members, but they can buy protection from triads.

"Fighting piracy in Asia is almost equal to fighting terrorism," Giouw concluded.

Watching television pictures of gun-toting troops and munitions used to gain access to pirate plants, IFPI council members, in the air-conditioned cool of the Regent Hotel, were not inclined to disagree.

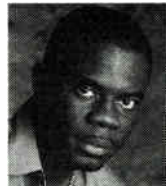
ADAM WHITE

Nova Scotian Follows Different Beat

Jamie Sparks Brings Out The R&B In Atlantic Province

BY LARRY LeBLANC

TORONTO—Singer/multi-instrumentalist Jamie Sparks hopes that Canadians not only take notice of his superb R&B-flavored debut album "The Time," released locally March 12 by his own Smash Track Productions, but that they also discover there's more to Nova Scotian music than Celtic and grunge rock acts.



SPARKS

Despite his win as best dance/hip-hop artist at the East Coast Music Awards in February, the 23-year-old R&B artist from Dartmouth (located across Halifax Harbour to the east of Halifax) is still little-known outside of the area. However, he has many enthusiastic music industry and media supporters throughout Atlantic Canada.

"Jamie is very good," says George Gregory, music director at AC station CJCB in Sydney, Nova Scotia. "There's a bit of an [Atlantic Canada] urban scene, but many of these artists aim their product [to other parts of Canada]. They don't think Maritimers will be interested in it."

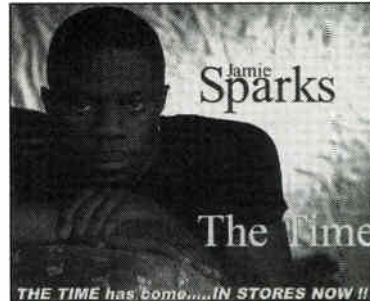
With limited mainstream radio airplay of the album's leadoff single, "Can I Get Your Number," also released March 12, Sparks remains significantly lesser-known than the province's top stars: Cape Breton's Celtic-styled Natalie MacMaster, Ashley MacIsaac, and the Rankin Family and Halifax grunge rockers Sloan.

"Record companies here don't support my type of music," says Sparks. "They are all into Celtic, folk, or grunge/alternative music. I'm an outsider [here], but I don't mind that. It makes people look at me harder. For years, I've been sending [major labels in Toronto] demo tapes, and I've gotten back comments that their A&R funds are depleted. Then they'll sign several more rock bands and still have three Celtic bands from [Atlantic Canada] on their roster. I wonder what's going through their heads."

Adds Sparks, "My driving force behind [recording the album] is that I work as a personal computer banking specialist at the Canadian Imperial Bank of Commerce, and I don't want to work there for the rest of my life. Not that it's a bad job, but it's not my dream job. I also want people to know [Nova Scotia has] an [African-Canadian] community, and we have been here for years."

African-Canadians, numbering 30,000 in the province, according to Statistics Canada, have, in fact, a rich and diverse history in Nova Scotia. The first African slave in Canada was Mattieu da Costa, an interpreter of the French and Micmac languages who arrived in

1605 with French explorer Pierre Du Gua De Mont, founder of Port-Royal. It was black slaves who built the British colony of Halifax in 1749. Following the American Revolution, 3,500 British loyalists fled to Nova Scotia, 10% being black slaves or black freedmen, settling in the Annapolis Valley with a few settlements near Shel-



bourne, Guysborough, and Halifax.

After the War of 1812, 2,000 African-American refugees, loyal to Britain, were evacuated to Nova Scotia and nearby New Brunswick. The majority of African-Nova Scotians today are descendants of this group. The final wave of black immigration to Nova Scotia consisted of laborers from the Caribbean, mainly Barbados, who came to work in the steel industry in Sydney.

With music in the African-Canadian communities of Nova Scotia traditionally centered around churches, it's hardly surprising that Sparks, born in Halifax and raised in nearby Cherry Brook, began singing at the Cherry Brook United Baptist Church as a youngster. Belonging to a family of eight children, Sparks also performed at churches throughout Nova Scotia with the family's gospel group, the Sparks Family, while in his teens. Three of Sparks' siblings, singer/actress Carrie, guitarist/actor Jeremiah, and guitarist Richard, also work in entertainment.

"My mother was the driving force of the family group," says

Sparks. "She'd tell us we had to sing, and we did. There were no options."

Two songs on his album, "My Early Days" and "My Father's House," warmly chronicle Sparks' idyllic childhood in rural Cherry Brook (population 500). "In 'Early Days' everything in there is exactly the way it was," he says. "The playgrounds and going to the store to buy penny candy."

In public school, Sparks studied classical music and learned to play saxophone and bass. While in junior high school, he worked as a DJ at house parties and dances. Listening to records, he'd try to figure out ways to improve on them. Soon afterward, he began developing his own songs, all instrumentals.

"I wanted to be an instrumentalist," says Sparks. "When I got to high school and I started writing more, I figured I had to put some lyrics together in order to get people to recognize the music. I wanted someone to help me write lyrics because I didn't feel I could write good lyrics. I also didn't think my voice was good enough. However, I couldn't find people to do those things, so I worked on my singing and on my songwriting. It all just came together."

Following stints with two local cover bands, Tropical Waves in 1994 and Banna Afrique in 1995, Sparks decided to concentrate on a solo career. In 1996 he released a seven-song EP, "Jamie Sparks: Git Wit U," on Smash Track Productions, but it failed to garner the attention he expected. "I figured I needed something stronger," he says.

Recorded at Sustain Recording in Dartmouth from May to December 1997, "The Time" was produced by Sparks, who also played all the instruments, except for some guitar overdubs by his brother Richard and Warren Roberts. There are also backup vocals by Monetta James, Lindsay Drummond, and rapper Gary James.

Maritimers Show African Edge

TORONTO—A handful of African-Nova Scotian musicians have made their mark in Canada over the years.

Cy McLean led a popular Canadian band in the 1940s. Other, more recent, notable acts include legendary Canadian jazz tenor saxophonist Charles (Bucky) Adams and guitarist Nelson Symonds, as well as the a cappella vocal quartet Four The Moment and gospel groups the Gospel Heirs and the 63-member Nova Scotia Mass Choir.

One of the first signs of Nova Scotia's emerging R&B scene was the compilation album "Underground Presents A Traditional East Coast

Album," released locally in Halifax by Chocolate Thunder Productions in September 1997. The album features R&B singer Jamie Sparks and hip-hop acts Papa Grand, Shy Love, and Bonshah.

"The perception of [Atlantic Canada] is Celtic and alternative [musics], but there's now a lot of hip-hop coming from here," says Mike Greatorex, store manager at Sam the Record Man in Halifax.

"Who's to say that [only] fiddle music is Maritime music?" asks the compilation's producer, Stacey Perry. "Why can't there be hip-hop-styled Maritime music?"

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Code System Set For Christian Music Labels, Retailers Prepare For New Categorization Method

BY PATRICIA BATES

NASHVILLE—As Christian music keeps expanding, the Christian Music Trade Assn. (CMTA) has implemented a way for labels to identify music sub-categories through a six-letter code placed next to the UPC symbol on CDs, cassettes, and VHS tapes.

For years, Christian artists, managers, and labels didn't want to categorize their music, said Frank Breeden, Gospel Music Assn. president and CMTA executive director, as he explained CMTA codes to more than 450 members of Christian Music and Video Retailers (CMVR) at Gospel Music Week, held in April here. However, he said, owners of Christian Bookseller Assn. (CBA) stores need a code like the CMTA's to train employees.

"Standardization is long overdue," said Dean Diehl, VP/GM of Brentwood Records.



Bill Conine, president of Diamante Music Group, says the new codes for Christian CD product may be "difficult to implement." Conine, on the far right, was at the Christian Music and Video Retailers conference during Gospel Music Week when the codes were announced. Also pictured above, from left, are Word Distribution president Roland Lundy, the Corner Store's Stephen Stotenburg, the Corner Store's Luana Stotenburg, Pamplin Music distribution VP Tom Ramsey, EMI Christian Music president Bill Hearn; and Pamplin Music executive VP Mike Schatz. (Photo: Patricia Bates)

"It may be difficult to implement," adds Bill Conine, president of Diamante Music Group. "It will also take some time to convince our artists that this is necessary."

Christian record labels will decide where their acts belong in the 22 main genres and 42 sub-genres under the CMTA system. Codes are scheduled to be imprinted on all new Christian albums by Sept. 1 and on each label's top 50 backlist titles by April 1, 1999.

"The CMTA code will be mandatory for every new Christian album," Breeden told CMVR. "This system is designed to assist you. It is our

goal to have 100% participation."

For example, under the plan, an album by a ska band would be coded AMSKXX; the code will be located in the upper-right-hand corner in a white zone beside the UPC bar symbol. The AM indicates "alternative/modern," the SK means "ska," and the XX means "no theme."

The CMTA code arrives just as distributors like Chordant and Diamante are "identifying" their own Christian music. This year, Chordant is offering "Bio-Talkers," a product

that lets fans read about 70 singers or vocal groups before deciding on a purchase. This year Chordant will also present acts through video/audio sampler kiosks and on TV monitors that display overlays of the graphics from their current albums and/or VHS tapes.

Last year, Diamante sent a wall chart to CBA retailers that noted Christian bands that "sound like" those in the mainstream.

Consumers won't know what the (Continued on page 76)

Rhino, Discovery Link For Music Product Label's Upcoming Titles Will Tie In With Network's Programming

BY JIM BESSMAN

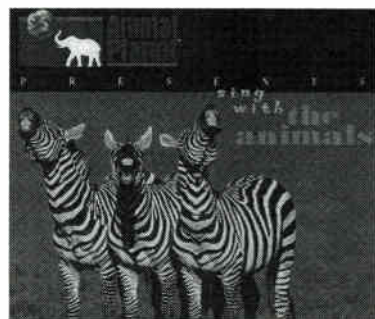
NEW YORK—Rhino Entertainment and Discovery Communications Inc. have partnered to create audio product on the Rhino label based on Discovery's cable programming.

The product will be sold at Discovery's specialty retail stores, as well as through Rhino's normal music retail distribution and mail-order channels.

The initial releases under the multi-year pact, to be released June 30, are "Discovery Channel Presents: Great Chefs' Dinner Music," featuring soft-jazz music culled from Rhino's Atlantic Jazz Gallery catalog; "Travel Channel Presents: Songs From Around The World," involving licensed world music from such artists as Ottmar Liebert, Strunz & Farah, and Johnny Clegg & Savuka; and "Animal Planet Presents: Sing With The Animals," containing animal-themed songs geared to children, including "The Lion Sleeps Tonight," and "Surfin' Bird."

Discovery Channel, Travel Channel, and Animal Planet are three of the cable channels operated by parent company Discovery Communications Inc. under its Discover Networks U.S. unit. Its Discovery Enterprises Worldwide unit, meanwhile, houses Discovery Channel Retail, which owns 128 retail outlets. These are mostly mall-based and include 13 Discovery stores and the 120-store Nature Company chain, which was acquired a year and a half ago and is gradually being converted into Discovery stores.

Music product, notes Discovery Enterprises senior VP Ray Cooper, is a very important product category at the Discovery stores, mirroring an increased emphasis on music in the



Discovery Networks' programming.

"Many times we'll look [at programming] and say, 'There may be a marketable soundtrack,' so we'll acquire the music," says Cooper. "But we haven't had a distribution partner to get access to [music] retail."

According to Cooper, extensive market research showed that Discovery viewers and consumers were interested in music that conveyed the same "sense of learning about the environment" that is manifested in the Discovery Channel's "Explore your world" tag line.

"We learned that people readily accept the same message via different platforms; hence, our drive into retail," he says. "So we looked for a strong partner in the music industry to help turn our video offerings into music product consistent with the 'Explore your world' theme and the message of the Discovery brand, but not necessarily derived from our programming soundtracks."

Rhino's catalog-compiling strengths made it the winning candidate. A prior partnership in which Rhino compiled two premium albums for Discovery's flagship stores in San Francisco and the new MCI Center in Washington, D.C. also helped tip the scales.

"It's a real natural," says Rhino's senior VP of strategic marketing, Neil Werde, of the new alliance. "The Discovery networks offer great pro-

MTV Networks, CDnow Make Marketing Deal

BY CARLA HAY

NEW YORK—MTV Networks and online retailer CDnow have joined forces for a three-year integrated marketing deal, which will go into effect in June.

Under the terms of the deal, CDnow, MTV, and VH1 will implement cross-promotions through online retailing and content, event sponsorships, and on-air advertising (Billboard Bulletin, May 20).

The agreement will also provide \$22.5 million in cash and stock to MTV Networks during the course of the three-year deal.

MTV/VH1 senior VP of programming enterprises Matt Farber says, "We chose CDnow because their sole business is the music transaction business online, and they've created a leading brand name in their field, just as MTV and VH1 have. CDnow's marketing strategies also mutually complement MTV's and VH1's strategies."

Under the new marketing deal, MTV and VH1's online sites on the World Wide Web and America Online will provide links to and promote CDnow. In turn, CDnow's Web site will include music news provided exclusively by MTV and VH1.

Founded in 1994, Jenkintown, Pa.-based CDnow says it has approximately 250,000 music items in stock. The retailer reports that as of the first quarter of 1998 it had added 135,000 new customers for a total of 432,000 who have purchased recordings from its Web site. It has the leading market share for online music sales.

New York-based MTV Networks had previously been aligned with online retailer Music Boulevard, but that deal has expired. Although CDnow will be the exclusive online retailer for the 1998 MTV Video Music Awards, Farber stops short of saying that CDnow will be the exclusive online partner for all MTV and VH1 ventures.

"Right now, we have the flexibility to do our core business, and that doesn't preclude working with other music retailers. We may work with Music Boulevard or other retailers in the future," he says.

CDnow president/CEO Jason Olim said in a prepared statement, "This alliance with MTV and VH1... affords CDnow the opportunity to take its integrated marketing strategy to the next level. [MTV and VH1] are the only brands that have the true horsepower to move consumers from their televisions to their computers, and that's what marketing convergence is all about."

A CDnow spokeswoman said that company officials had no further comment on the deal because "CDnow is in the middle of a second public offering."

CDnow's 1998 first-quarter revenue increased 288% to \$10 million, from \$2.6 million in the same period a year ago. Its net loss was \$9.2 million, compared with a \$544,000 loss for the first quarter of 1997.

CDNOW



newsline...

RENTRAK, the revenue-sharing videocassette distributor, reports that net profit rose 34.3% in the fiscal year that ended March 31 to \$4.7 million from \$3.5 million (excluding a one-time royalty transaction last year that produced \$4.4 million in earnings). Revenue increased 5.6% to \$122.8 million from \$116.3 million.

The company says the number of video outlets serviced by Rentrak's pay-per-transaction system rose to 9,898 at fiscal year's end from 5,491 the year before, with the addition of 3,306 Blockbuster stores in March. In the fourth quarter, net income rose to \$1.3 million from \$1.2 million on a 12.7% increase in revenue to \$35 million.

TDK says that sales of recording media, which include blank cassettes and optical discs, rose 6.1% in the fiscal year that ended March 31 to 160.3 billion yen (\$1.2 billion). The Tokyo-based company says that videotape prices "stabilized after a prolonged slump" and that volume was up. But it adds that "persistent weakness in the audiotape market" continued. MiniDisc "results were strong," says TDK.

MUSICLAND says that its Sam Goody music chain has entered into a massive summer cross-marketing promotion with Pepsi. As part of the "Pepsi Pop Culture" program, consumers can match words on specially marked containers of Pepsi soft drinks to complete popular phrases (for example, "hasta la vista, baby") and win prizes such as a dinner with Arnold Schwarzenegger at Planet Hollywood, a \$25,000 shopping spree at Mall of America with Alyssa Milano, and free CDs.

ALPHA ENTERPRISES, a manufacturer of security products for video and music retailers, says that Borders Books & Music has contracted with Alpha as its exclusive supplier of CD keepers. Alpha also says that it has developed new security packaging for DVD media.

3DO, a developer of video and computer games, reports that net profit rose 69% to \$22.5 million for the year that ended March 31 from \$13.3 million the year before. Revenue declined sharply, however, to \$38.9 million from \$92.3 million a year earlier, because the company sold its hardware business last June.

HANDLEMAN, the distributor of music and video, says it will transfer product distribution from its Atlanta and Baltimore facilities to its automated distribution center in Indianapolis this summer in order to "improve inventory management and provide improved levels of service to those customers formerly supplied" out of those two cities.

ROADRUNNER, an independent label, has added a movie soundtrack company, Motion Entertainment, to its list of associated labels. Independent filmmaker Takoma Productions has created Motion Entertainment to release soundtracks for its films.

TRIMARK HOLDINGS, an independent film and video distributor, reports a net profit of \$153,000 for the third fiscal quarter, which ended March 31, a rise of 82% from the same period last year. Revenue increased 80.6% to \$24.6 million. The rise in revenue was attributed to the home video distribution of "Eve's Bayou," the highest-selling rental video in the company's history. Before the end of the quarter, Trimark released the Wayne Wang film "Chinese Box."

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Willies Finds Its Groove In Urban Sounds

Mid-Atlantic Chain Attracts Loyal Fans By Focusing On R&B And Related Styles

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—In music retailers' tireless dance to stand out from the pack, Willies grooves to a decidedly urban beat.

The Richmond, Va.-based chain is making a splash in the mid-Atlantic market with its 13 existing stores scattered between Maryland and North Carolina, and it has mapped out an aggressive expansion plan that includes opening at least five additional stores this summer.

Willies president Lew Rosenfeld says seven years ago he decided the time was ripe to fill a niche he believed the major chains were largely ignoring and the individual mom-and-pop stores couldn't sufficiently cover.



Lew Rosenfeld, president of 13-store Willies chain, converses with the store's mascot, Willie.

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

"The concept was to open urban record stores that specialized strictly in urban music; that's all we sell," he says. "When we opened our first

Willies

store in Richmond in November 1991, there was nobody that was specializing in this product in any significant manner. It was more mom-and-pop operations, and the major stores that carried it just touched on it."

Rosenfeld and his partner, John Walsh, know a thing or two about the business of running a retail chain; both were regional general managers at Nobody Beats the Wiz for more than 20 years.

(The Nobody Beats the Wiz logo was once upon a time used by two different companies, each owned by a different branch of the Jemal family. The Washington, D.C. entity went under the name Douglas Hi-Fi and eventually was taken over by the Cartaret, N.J.-based company, which subsequently pulled out of Washington when it had financial difficulties.)

Willies' two current Washington, D.C.-area stores are housed in former Wiz locations, although Rosenfeld says the moves into those locations were more by coincidence than by design.

Willies defines urban music as R&B, rap, hip-hop, and go-go, as well as the ancillary genres of jazz, reggae, and gospel. "We try to do a

lot of what I call 'plus' business—selling gospel, jazz, and reggae," Rosenfeld says. "We strongly promote those genres."

He notes Willies' jazz numbers have picked up significantly during the past year, with the genre now accounting for about 10% to 15% of sales. "The contemporary jazz sound is so close to an R&B sound that it is just a natural," he says. "We play a jazz tape in stores every day from opening to 1 p.m., and that seems to really work for us." As R&B and hip-hop music continues to infiltrate film, Rosenfeld says, soundtracks also have become a big seller at the chain.

As well as stocking current hits on CD and cassette, Willies stores also carry a considerable amount of vinyl that the company buys direct from the major distributors as well as from various "underground suppliers" and boutique labels.

"We sell everything that's available on vinyl," Rosenfeld says, noting that business remains strong for 12-inch disco singles.



Richmond, Va.-based Willies has 13 stores between Maryland and North Carolina.

Ancillary products like music videos, storage bins, and cases make up about 5% of Willies' annual sales. "We are particularly successful with gospel videos," Rosenfeld says. He reports that the chain's music sales break out into 57% CD, 28% cassette, and 15% vinyl.

A typical Willies store encompasses 2,000-2,500 square feet and carries 6,000-8,000 titles, although its existing two Washington-area stores are about 4,000 square feet each, according to Rosenfeld.

As opposed to some urban-oriented indie stores that are heavy on the "street" atmosphere, Willies stores are well-lit and arranged on a customer-friendly grid that features an abundance of colorful displays. Rosenfeld says he prides himself on the fact that every store has a top-quality sound system that plays tapes custom-made to feature current hits in each city they service.

"We have very well-fixture, well-sounding, well-decorated record stores that you will want to shop in," Rosenfeld says.

To encourage what he calls a "family atmosphere," Rosenfeld says the stores don't play songs with profane lyrics. "For us to play a song in the store, they have to have

(Continued on next page)

EXECUTIVE TURNTABLE

PURCHASING. Sony Music Entertainment in New York appoints **Bob Wipper** VP of purchasing and promotes **Keith Sachs** to VP of procurement and strategic sourcing of the new purchasing department. They were, respectively, VP of manufacturing purchasing at Sony Disc Manufacturing and VP/controller of staff services at Sony Music.



WIPPER



SACHS

VP at the Lippin Group.

MTV Latin America in Mexico City appoints **Leonor Santillanes** manager of media relations. She was manager of public relations at Coca-Cola.

NEW MEDIA. ORIGIN Systems in Austin, Texas, names **Christopher McKibbin** COO. He was COO/CFO at Electronic Arts Canada.

CDnet in New York promotes **Russell A. Kern** to director of business development. He was a partner and director of strategic planning.

HOME VIDEO. Bonneville Worldwide Entertainment (BWE) names **Joe Petrone** VP of sales and marketing for BWE Video in Encino, Calif., and **Beth Rome** sales director, East Coast, in Edison, N.J. They were, respectively, VP of sales at BWE and regional sales director, East Coast, at Full Moon Studios.

MUSIC VIDEO. VH1 in New York names **Rod Granger** director of corporate communications. He was a

'Seinfeld' Viewing Reveals AFIM-Goers' Lack Of Focus

SITCOM BLUES: As this is written, the 1998 Assn. for Independent Music (AFIM) Convention in Denver is still fresh in the memory, so forgive Declarations of Independents for indulging in one last curmudgeonly reflection about the just-concluded confab.

Certain events have a way of exemplifying the tone and tenor of a trade get-together. For us, AFIM '98's symbolic moment came on the night of May 14.

As the hour approached midnight, we toddled down to the Windows room in the host hotel, the Adam's Mark, to visit the AFIM "hospitality suite." This is where convention attendees have traditionally gathered to drink, chase members of the opposite sex, and kibitz. They also exchange ideas, analyze the state of the industry, and engage in heated debate, sometimes to the rare point of exchanging blows (not for nothing has the room come to be known as the "hostility suite").

Imagine our astonishment when, upon arriving at the suite after 11 p.m., we discovered what appeared to be at least 80 AFIM conferees, seated as motionless as figures in an Etruscan wall painting in front of a big-screen TV, silently taking in a videotaped replay of NBC's two-hour "Seinfeld" finale.

The entire convention was fundamentally stopped dead by a sitcom.

Slightly stupefied by this historically unprecedented tableau, we wandered the hotel in search of signs of life. We came upon a trio of veteran representatives from three competing distributors chewing over business in a sparsely populated bar.



by Chris Morris

When we recounted our encounter with tube-induced inertia, one of the wholesalers gazed over his martini glass and said in disbelief, "You gotta be kidding."

In fairness to AFIM's organizers, the conversion of the hospitality suite into a family den was not instigated by the trade group: We learned that a number of attendees had threatened to blow off an evening event at the Denver Museum of Natural History if a "Seinfeld" screening was not arranged, and AFIM capitulated.

L'affaire Jerry seems to us representative of an overwhelming lassitude that enveloped AFIM this year. In sharp contrast to last year's sortie in New Orleans—a vibrant trade sit-down rife with tumultuous undercurrents and chock-a-block with business intrigue and music galore—the Denver show was virtually devoid of electricity or urgency.

Excuse us, but, given the state of the affairs in the independent music business—in the music business at large—it struck us as downright weird that some conventioners would travel thousands of miles, at an expense of hundreds of dollars, for a convention, and then drop everything to watch TV.

During AFIM this year, we had

conversations with longtime observers that focused on a plethora of brewing causes for concern on the indie front.

The distribution landscape is as small and constricted as it's been in decades. The number of independent labels and releases continues to skyrocket, as open shelf space at retail continues to shrink. The Internet hangs in the air as a factor that could fundamentally change the record business within the decade. The industry at large appears to be entering yet another period of massive consolidation, on both the retail and label levels. At least one well-established indie label is about to seal a deal with the majors, and others may be thinking about following suit. Many indie companies are still recovering from the hits they took from retail bankruptcies or from the fall of Alliance Entertainment.

And, in the face of all this, many saw fit to put business on hold to watch Kramer get goofy one more time.

Might we get a grip? Declarations of Independents humbly suggests that indies shake off the cobwebs and start thinking about their business. Plan for an uncertain future. Explore your options. Learn as much as you can. Discuss things with your peers. Innovate.

And, please, when necessary, fire up the VCR.

FLAG WAVING: "New Orleans Big Beat" is both the title of a new album on Atlanta's Landslide Records and a style of music inaugurated by the album's author, Crescent City bandleader/producer/arranger/trumpeter

Dave Bartholomew.

Now 77 years old, Bartholomew has been playing for nearly 60 years: Like Louis Armstrong before him, he received his first musical schooling performing on riverboats that trolled between New Orleans and Minnesota.

"I used to work on the boats," Bartholomew recalls. "I loved working for [riverboat bandleader] Fats Pinchon. You had to be a musician, and you had to have character."

A veteran of NoLa's many big bands, Bartholomew learned to arrange music during his army service, in the 196th AFG Band in Europe. He brought his knowledge to bear in a series of famous R&B recordings he cut (mostly for the Imperial label) in the early '50s.

The list of performers whose sessions he helmed is staggering: Fats Domino (in whose touring band he served for decades), Lloyd Price, Smiley Lewis, Shirley & Lee, James Booker, Archibald, Bobby Mitchell, Snooks Eaglin, and Sugar Boy Crawford. He cut some music as a vocalist in his own right as well: You may be unaware that Chuck Berry's lone No. 1 hit, "My Ding-A-Ling," was a Bartholomew original.

He fabricated a vast, brawling sound, braced with a fat, stomping four/four rhythm base, to back the (mostly piano-playing) artists he recorded. Today, they call it the "big

beat."

"It's gotta be like the foundation of a house," Bartholomew says. "The beat starts from the rhythm section... It's like you build a building—you got to have a good foundation to stand on."

"I'd go into [Cosmo Matassa's] studio and say, 'OK, Coz, let's get the rhythm together.' And he'd say, 'No, man, you can't do that, we're overloading everything already!' The people dance by the beat. You got to have a rhythm to dance to."

The big beat is about as brazen as it gets on the new Landslide release. In some cases utilizing a lineup not dissimilar from the 19-piece group (seven saxes, six brass players, and a six-piece rhythm section) he has employed at the New Orleans Jazz & Heritage Festival, Bartholomew enthusiastically attacks a strong selection of New Orleans standards and originals. For the full-on bayou flavor, check out "Jazz Fest In New Orleans," a Domino medley, "Down At The Zoo" (also known as "They All Asked For You"), Professor Longhair's "Mardi Gras In New Orleans," or the lush swinger "I Dream Of You." Heavenly.

Bartholomew, who will be inducted into the Songwriters Hall of Fame in June, can't afford to tour with a lineup as massive as the one heard on "Big Beat." But, he says, "if [the album] happens, what we'll do is go on and follow up."

WILLIES FINDS ITS GROOVE IN URBAN SOUNDS

(Continued from preceding page)

a clean version," he says. However, he notes that albums sporting parental-advisory stickers are selling up a storm. "That's all they want," he says.

"They" refers primarily to high school and university students; Rosenfeld says they account for about 70% of Willies' business. The company has incorporated ways to better reach the university population in its expansion plans. For example, the next Willies store in the D.C. area will be adjacent to the Howard University campus.

"We have one store in front of Carolina A&T in Greensboro [N.C.], another store within walking distance of Johnson C. Smith University in Charlotte [N.C.], and another one coming in front of Howard," he says, adding that the chain does "see a tremendous market" at universities where African-Americans make up large portions of the student body.

To cater to the typically hyper-discerning student body, Willies is positioning itself as an expert in its music field. "We try to keep a knowledgeable staff," Rosenfeld



R&B and related musical genres are an important part of the sales mix at the Willies chain.

says. "I think what makes us different is that we offer excellent service and knowledge to the consumer." For example, the company recently hired a gospel expert who formerly worked at Universal Records in Philadelphia to buy product and set up specific gospel departments in each store. Willies also employs working disc jockeys to sell music in several stores.

Rosenfeld says the stores' reputation for customer service is the primary reason customers select Willies over some competitors that may offer the same product for a

lower price. Willies typically sells CDs for \$12.99. "We have some situations where we are situated between a Best Buy and a Circuit City, and the customers come to us," he says.

Willies is also aggressive in its promotional activities, which include in-store artist appearances, contests, and advertising on R&B radio. Also helping get the word out are community-oriented promotions, including a recent situation in which the company provided gift certificates to high school students who performed particularly well, Rosenfeld says.

And for those wondering who Willie is, they need only walk into any Willies store for an answer. The 9-year-old Amazon yellow nape parrot is featured prominently in store displays and has been known to make in-store appearances from time to time. Not surprisingly, Willie loves the music his namesake sells, according to proud papa Rosenfeld. "He's into urban music, but he only likes the ballads," he says. "He sings to them at home."



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Alliance Pushing To Finish The Reorganization Process

WITH THE FILING of Alliance's Chapter 11 stand-alone reorganization plan with the court, the race is on. The company is pushing to complete the process, trying to avoid anything that could derail the plan. So far, the pre-petition banking group, which supplied the revolver, and the six majors are in favor of the plan, while the unsecured creditors' committee, which consists of bondholders and other trade vendors, are not yet on board.

The plan, as filed, has the banks, which were secured, converting practically all their claims to equity, leaving them with a collective ownership stake of 87.5% in the reorganized company. The six majors get to split \$5 million, which comes out to approximately 7 cents on the dollar. That's in addition to about 30 cents on the dollar realized through 546-G process, whereby Alliance returned inventory to the majors, allowing them to reduce their pre-petition claims in exchange for providing new credit to Alliance equal to the amount of the company's product returns. The unsecured creditors, meanwhile, will get warrants to buy stock in the reorganized company, the price and the amount of which will be determined by negotiations.

After the banks get their 87.5% equity stake, the other 12.5% will be

held in the company's treasury, presumably for possible distribution to senior Alliance management and for whatever warrants are issued to the unsecured creditors.

So where does the process go from here?

Well, Alliance has scheduled a June 23 disclosure hearing at which a bankruptcy court judge will rule whether the plan can be distributed to all creditors to vote on. If the court rules that the plan can be distrib-

uted, a follow-up hearing will likely be scheduled sometime in July. The votes would be due before the second hearing, and in order for the plan to be approved it must be supported by at least 50% of the creditors in terms of numbers and by at least two-thirds of the pre-petition debt in terms of dollars.

With the unsecured creditors' committee so far appearing to be opposed to the Alliance Chapter 11 reorganization plan, the stage is set for one of two things to happen. Negotiations on the warrants to be allocated to unsecured creditors might yield a payout big enough to satisfy them so that they would drop their opposition. Or, the company and the banking group could attempt a "cram down," which would allow the debtor and the senior creditors to

(Continued on page 76)

RETAIL TRACK

by Ed Christman



Disney

TRACK



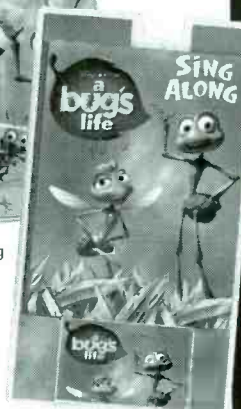
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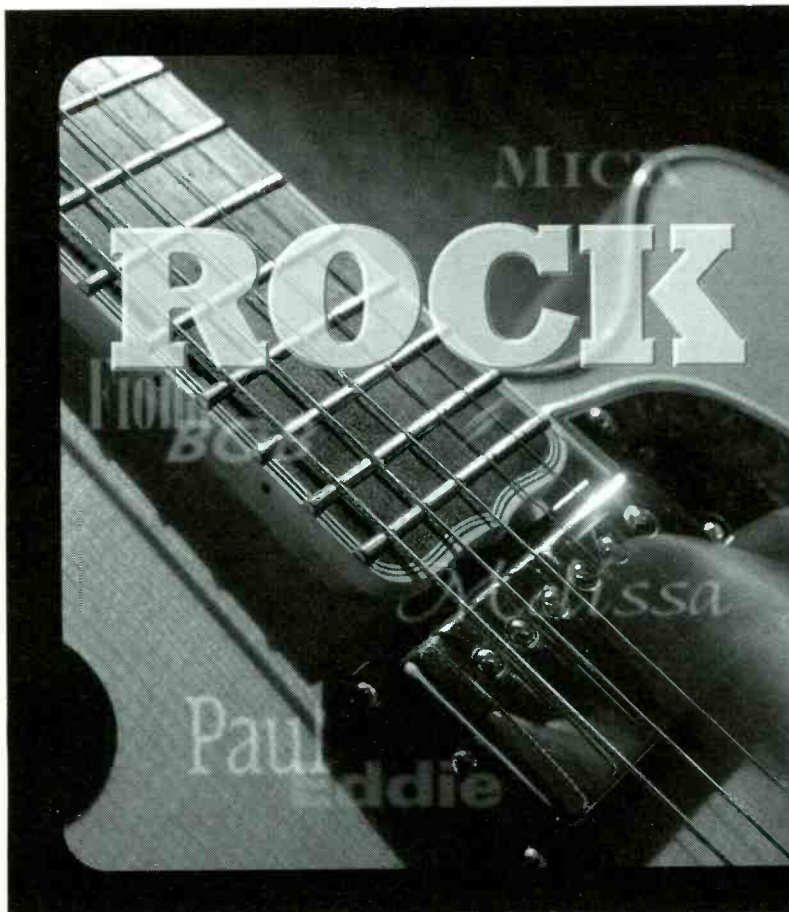
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Black 47's Kirwan Cuts Colorful 'Kids' Set

Pirate Moon Release Mixes Irish-Slanted Storytelling With Rock Attitude

IRISH TIES: "I'm appalled at pop culture and what it's doing to kids—'South Park,' things like that. It's turning them into cynics," says Larry Kirwan, leader of New York-based Irish rock band Black 47. "I want to keep kids young, tell them stories that encourage them to use their imagination."

That's the main reason Kirwan recorded his first children's album, "Keltic Kids," released on his own Pirate Moon Records. Replete with Irish-accented tunes about cowboys, buccaneers, leprechauns, and fairy horses and delivered in robust Black



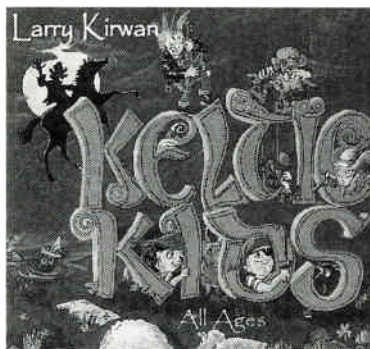
by Moira McCormick

47 style, "Keltic Kids" achieves Kirwan's goal in colorful, highly entertaining fashion. It's not the least bit sugary: "Billy The Kid" gets "shot through the heart" by Pat Garrett; the dad in "The Boy Who Couldn't

Sleep" is "in the kitchen drinkin' beer"; and in "I Won't Play With My Brother," a long-suffering younger sibling declares, "I'd beat him to jello but I'm still only 4."

But it is real, as Kirwan points out. "Billy The Kid" is a true story, dads (and moms) sometimes do quaff a brew, and tormented little brothers have been known to entertain revenge fantasies.

The 11 tracks on "Keltic Kids" combine Kirwan's unfettered flights of fancy with his astute and funny observations on the way kids think. This is especially evident on tracks such as "I Wanta Be Five," in which the kindergarten protagonist is determined to stay that age forever. A playwright as well as a musician



and the father of 10- and 8-year-old boys, Kirwan has an enchanting way with the language, which is evident throughout "Keltic Kids." The *señorita* in "Billy The Kid" has eyes "as black as collapsin' stars." In "Don't Ever Lose Your Dreams," he recalls childhood daydreams of a realm where "only sorcerers could explain/The magick letters I used for my name." The fairy horse in "Hookedy Crookedy" "can kick the stars right out of the sky." In "The Boy Who Couldn't Sleep," a father's advice to a wakeful son to count sheep results in a citywide ovine stampede: "Help us, please, cried the Mayor of New York/Or these sheep'll take over the whole wide world."

Throughout, Kirwan exhibits not only his poetic Irish soul, but a striking sense that he's never drifted far from his own enchanted boyhood world.

"I grew up in Wexford, Ireland, and it was a magical place," says Kirwan. "TV was not really a big thing. There was a lot of interaction between people, telling stories to grab kids' attention and allow their imaginations to run wild."

By focusing on pirates, cowboys, and the sorts of fantasy roles that enraptured kids a generation or two ago, Kirwan designed "Keltic Kids" to engender its own magic.

He stresses that even though he wanted the album "to get kids back in touch with their childhood," he did not want the music to "play down."

Prominent children's performer Tom Chapin was an inspiration in that regard, he says, in that Chapin's fully produced and realized records "are made for all time, as it were."

(Continued on next page)

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	3	125	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	1	8	VEGGIE TUNES EVERLAND 8438/WORD (6.98/10.98)	VEGGIE TUNES
3	5	144	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	2	12	SESAME STREET MUPPETS SONY WONDER 63432/EPIC (9.98 EQ/13.98)	ELMOPALOOZA!
5	4	77	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	6	142	BARNEY ▲ ³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
7	7	11	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
8	8	28	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
9	11	144	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
10	9	108	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
11	10	74	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
12	12	96	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
13	13	80	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	15	107	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
15	22	88	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	16	11	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
17	23	17	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
18	17	122	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
19	25	110	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
20	20	52	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
21	18	23	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
22	14	78	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
23	21	29	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS
24	19	43	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
25	24	4	MY FIRST SING-ALONG WALT DISNEY 60630 (6.98 Cassette)	WINNIE THE POOH: TIGGERIFIC SONGS

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.

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 ▲ ¹ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE 42 weeks at No. 1	261
2	2	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	29
3	6	FRANK SINATRA ▲ REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS!	27
4	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	354
5	8	FRANK SINATRA ● CAPITOL 92160/EMI-CAPITOL (7.98/11.98)	THE CAPITOL COLLECTORS SERIES	2
6	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	466
7	25	FRANK SINATRA CAPITOL 99225/EMI-CAPITOL (10.98/15.98)	THE BEST OF THE CAPITOL YEARS	2
8	7	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	108
9	4	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	115
10	13	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	379
11	9	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	347
12	21	FRANK SINATRA ▲ ³ CAPITOL 89611/EMI-CAPITOL (10.98/16.98)	DUETS	40
13	10	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	119
14	12	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	187
15	11	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1105
16	—	FRANK SINATRA REPRISE 2274/WARNER BROS. (7.98/11.98)	FRANK SINATRA'S GREATEST HITS, VOL. 2	18
17	15	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	365
18	16	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	425
19	41	FRANK SINATRA CAPITOL 31723/EMI-CAPITOL (11.98/17.98)	SINATRA 80TH — LIVE IN CONCERT	11
20	17	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	228
21	18	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	152
22	14	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	477
23	20	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	396
24	19	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	302
25	26	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	191
26	24	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	162
27	—	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) [HS]	BRINGING DOWN THE HORSE	99
28	23	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	115
29	29	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	385
30	22	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	169
31	27	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	148
32	—	FRANK SINATRA ▲ CAPITOL 28103/EMI-CAPITOL (11.98/17.98)	DUETS II	19
33	31	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	222
34	32	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	87
35	34	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	163
36	35	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	79
37	30	SELENA ▲ ² EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	53
38	33	AC/DC ▲ ¹⁵ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	218
39	37	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	60
40	40	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	377
41	44	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	253
42	38	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	394
43	39	EAGLES ▲ ⁴ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	182
44	—	FRANK SINATRA WITH COUNT BASIE ● REPRISE 46947/WARNER BROS. (11.98 CD)	SINATRA AT THE SANDS	45
45	28	STEVE MILLER BAND ▲ ⁴ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	350
46	36	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	135
47	—	RAGE AGAINST THE MACHINE ▲ ¹ EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	167
48	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	75
49	43	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	63
50	46	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	427

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.

Merchants & Marketing

CODE SYSTEM SET FOR CHRISTIAN MUSIC

(Continued from page 71)

codes mean; only members of the trade will need to understand them. On the six-letter code, the first two letters will indicate one of the following: alternative/modern (AM), children's (CH), choral (CR), classical (CL), comedy (CO), contemporary/pop (CP), country (CW), dance (DA), gospel (GS), inspirational (IP), instrumental (IN), jazz (JZ), performance trax (PT), praise and worship (PW), rap/hip-hop (RP), rock (RK), soundtrack (ST), southern gospel (SG), Latin/Spanish (LS), urban/R&B (UR), vocal (VO), and wedding (WD).

"We all know of performers whose careers have been drastically affected by being miscategorized," says Melinda Scruggs-Gales, VP of Warner Christian Distribution, who was 1998 chairman of Gospel Music Week. "If I had my way, we wouldn't have these. But the retailers have to understand how to get the CDs from the back room to the shelf."

The third and fourth letters of the CMTA code will note 42 subgenres. Some examples: a cappella (AA), adult contemporary/inspirational (AC), alternative/modern (AM),

bluegrass (BG), Catholic (CA), Celtic (CE), children's (CH), choral (CR), classical (CL), collection (CT), comedy (CO), compilation (CM), contemporary/pop (CP), country (CW), dance (DA), folk (FL); gospel (GS), hard rock (HR), hymns (HY), instrumental (IN), jazz (JZ), Latin/Spanish (LS), lullabies (LB), Messianic (MS), metal (MT), musical (MU), orchestral (OR), piano (PI), praise and worship (PW), punk (PK), rap/hip-hop (RP), reggae (RG), rock (RK), singles (SI), ska (SK), soundtrack (ST), southern gospel (SG), traditional (TD), urban/R&B (UR), world (WO), youth (YH), and no subcategory (XX).

'SILENT SALESMAN'

"It adds a silent salesman to the music department," says Mark Funderburg, VP of sales/distribution and GM of Word Distribution. "I know that with our Word Distribution artists like Out Of Eden and Anointed, there's been a tendency to display them with black gospel, although they don't belong there."

The CMTA code will mean uniformity for Christian music, which saw revenue increases of 32% in 1997 and 30% in 1996, according to SoundScan. Most Christian listeners buy albums from more than one CBA store, says CBA president Bill Anderson, and with the CMTA code they'll be able to make purchases more easily.

"There are some music departments that still classify dc Talk under rap, because that's how they got started in the business," says Bill Simmons, manager of operations for Cedar Springs Christian Stores, Knoxville, Tenn. This points to another issue: When an artist tran-

scends a genre, the CMTA code will somehow have to reflect it.

Diamante ministers to the "subculture and underground" that others may not with its albums, says Conine. "We're known for our product that reaches beyond the church," he says. For the label's audience, the CMTA code will target those individuals who have likely never visited a CBA store before.

SEASONAL THEMES

Eleven overall themes are designated in the fifth and sixth letters of the code: Christmas (CS), Easter (EA), enhanced CD (CD), Father's Day (FD), graduation (GR), Mother's Day (MD), patriotic (PA), Thanksgiving (TG), Valentine's Day (VT), Wedding (WD), and no theme (XX).

"We all know there are seasons when there are a lot of people coming to buy from you," Jim Van Hook, president of Brentwood, Tenn.-based Provident Music Distribution, told CMVR members during Gospel Music Week. "We all know what

June looks like and what Christmas looks like each year." In terms of timing themed releases, he says, the industry is "making progress" and will be helped by the CMTA code.

For instance, Chordant recently discovered that by doing specialized marketing around Valentine's Day, its income went up 51% on those albums. However, there was only a 16% gain for non-promoted album titles. This year, Chordant has offered free Mother's Day and Father's Day greeting cards when patrons buy an album by Avalon, Carman, Rebecca St. James, Twila Paris, Steven Curtis Chapman, or select other names.

Under the CMTA code, CBA retailers will have the service, depth of catalog, and quality that will make the public want to buy at their stores, Bill Hearn, president of EMI Christian Music Group, told the retailers. "Music can be a drawing card [to youth] and for bringing in long-term traffic," he says. "We've listened to our CBA stores, and we're aggressively responding to your needs."

RETAIL TRACK

(Continued from page 74)

win out over the dissenting creditors, even if the senior creditors fail to meet the criteria of half of creditors and two-thirds of dollar volume. In such instances, if the senior creditors can prove that the reorganization plan provides the same amount or more than if the company were liquidated, and that the plan is in the best interest of the creditors, then the court would approve a "cram down," which I think is legal jargon for shoving the reorganization plan down the junior creditors' throats.

While Alliance is racing to the finish line, it still must first sell its two record labels, Castle Communications and Concord Jazz, the proceeds of which will go to the banking group. In a court hearing May 21, four interested parties showed up for an auction of the Castle label. They were Rutland Trust, Snapper Music, 411 Music, and Sony Music. The last entity didn't make a bid that day other than to express interest. Alliance backed the bid of Rutland Trust, which offered to

pay \$27.5 million for Castle in a stock transaction. The lawyer for 411 Music said that the company was willing to pay \$31 million for an asset purchase and later upped the bid to \$33 million but hadn't posted the \$2 million in cash as required by the court. The lawyer added that 411 was being financed by CAK, Charles Koppelman's finance company, apparently through the securitization of the Castle catalog, and BMG.

Snapper Music, a U.K.-based company, bid \$34 million but said that other than \$13 million in equity, it was still lining up its debt financing, which it hoped to raise through the securitization of the Castle catalog. Alliance urged the judge to approve the Rutland bid, but the unsecured creditors' committee asked for more time to see if a higher bid could be realized. The judge agreed and gave the interested parties 30 days to get their financing together and dot their i's and cross their t's, with June 25 set for the new auction date.

CHILD'S PLAY

(Continued from preceding page)

"Keltic Kids" sports full-bodied rock'n'roll production à la Black 47. In fact, many of the band members perform on it, including saxophonist Geoffrey Blythe, trombonist Fred Parcells, bassist Andrew Good-sight, and drummer Thomas Hamlin. Guest stars include Rosanne Cash, who contributes lead vocals to "Billy The Kid" and "Arlo" (a tribute to a courageous 11-year-old fan of the band who has AIDS), and guitarist G.E. Smith.

As he does in Black 47, on "Keltic

Kids" Kirwan has reworked a couple of traditional Irish tunes with new, in this case age-appropriate, lyrics. "Whiskey In The Jar" has morphed into leadoff track "The Pirate Boy," and "The Wild Rover" lends its tune and chorus to "I Won't Play With My Brother" ("And it's no nay never/No nay never no more/Will I play with my brother/No never no more"). Kirwan also includes the venerable standard "Wild Colonial Boy."

"Black 47 has always had a strong intergenerational following," Kirwan observes, "with everyone from 3 to 93 sharing the music."

"Keltic Kids'" distribution illustrates that wide-ranging appeal. New York-based wholesaler Twinbrook is handling distribution to major music chains such as Tower Records; Silo Music of Waterbury, Vt., is covering children's specialty retail; and Irish distributors like Rego Irish Records, Irish Visions, Dara Records, and Irish Records International are taking care of ethnic specialty shops.

Kirwan acknowledges that "being in Black 47 doesn't hurt" when it comes to approaching store buyers with "Keltic Kids."

The album is dedicated to the late Johnny Byrne, who engineered and mixed the record prior to his death from an accidental fall last year.

"He was the one who really pushed this project along," says Kirwan, who notes that Byrne showed up at his door at 9 a.m., ready to record, one day after Kirwan was kicking the idea around with him. "Keltic Kids," he says, is "a great testament to Johnny."



KIRWAN



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Home Video

MERCHANTS & MARKETING



Treadmill To Success. DreamWorks celebrated the May 5 release of its first direct-to-sell-through title, "Mousehunt," with an atypical Hollywood runaround. Olympic silver medalist Mark Crear did laps inside a giant treadmill at Universal Studios in Los Angeles in an attempt to set a Guinness record for the world's largest mouse wheel. Universal Studios Home Video is distributing the movie, which stars Nathan Lane and retails for \$22.99 suggested list.

More Indies Make A Go At Sell-Through Many Companies Seek Niche Markets In A Competitive Industry

BY EILEEN FITZPATRICK

LOS ANGELES—Shrinking shelf space and increasing competition has made the sell-through business tougher than it was five years ago, but that's not stopping at least two new independents from jumping into the market.

In July, start-up label York Home Video will begin test-marketing "Hot Line," a series of erotic videos re-priced for sale. The series, which aired on cable's Showtime network, has been a successful rental line, according to company president Tanya York.

"It's niche product, and we're being conservative by targeting only certain accounts," says York. "We have excellent relationships with our rental chains, and we're confident they'll carry our sell-through product."

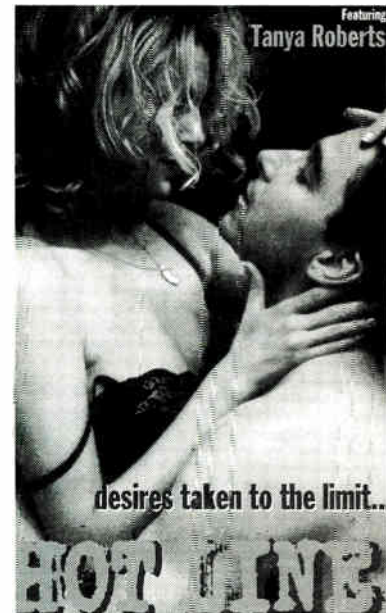
Overall, the sell-through market was down 7% in 1998's first quarter, according to VideoScan. Thus, for independent labels, finding the right niche is the key to success.

Bonneville Worldwide Entertainment, another newcomer, has been dabbling in sell-through for the past year with a line of family-friendly features aimed at specific demographic groups. Recently, Bonneville put together a 12-title collection of African-American-oriented movies that it sold in supermarkets as an in-and-out promotion near checkout counters.

"Supermarkets want family product, but you have to give them a reason to carry it," says president Robin Montgomery. "We have the only African-American library of films that have a no-sex, no-drugs, no-violence message. We were able to break the product into the supermarkets for Black History Month."

Bonneville is compiling a package of Spanish-American titles from its Wonderworks catalog; it plans to market the series under the name "Via."

"Indie labels have to think like marketers, not like a filmmaker," Montgomery adds. "If you're trying to get a permanent [stock-keeping unit], you're never going to get it. But if you say, 'Let me be a part-time vendor four times a year,' you can become very rich."



Newcomer York Home Video's erotic "Hot Line" series is priced to sell.

Another Bonneville promotion will target Catholic audiences with two features about the life of Pope John Paul II; the package celebrates the pontiff's 20th anniversary in October. The pair, which Montgomery affectionately refers to as "the pope pack," includes the PBS documentary "Pope John Paul II: The Conscience Of The World" and "From A Far Country," a docudrama starring Sam Neill. Each will be sold for \$14.95.

While Bonneville has found its niche with wholesome products, another
(Continued on page 79)

Warner Relinquishes Its Leadership Role In DVD; 'The Graduate' To Arrive On Disc

WEIGHT WATCHER: Perhaps the most startling development in DVD is the speed with which Warner Home Video's software dominance has declined.

Late last year, Warner accounted for about one-third of all titles in stores and a higher proportion of units. Now it's barely 10%, according to the latest count from Nimbus Manufacturing, which issues weekly release updates. In its May 20 report, Nimbus credits Warner with 142 programs of 1,362 shipped or announced through September. Warner-owned labels New Line, HBO, Reprise, and Turner add 52, raising the studio's share to about 14%, well below that high-water mark.

Of course, this is as it should be. Warner helped jump-start the business to the point where everyone (minus Fox and Paramount) could safely begin to deliver discs. Predictably, also, Warner Home Video president Warren Lieberfarb rarely mounts the DVD soapbox these days, except perhaps to trash Divx. Once, he had been DVD's most vocal spokesman.

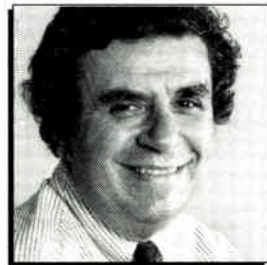
Probably the clearest indication that the baton has been passed is the fact that Warner will not host what had become a semiannual event in Las Vegas, a luncheon featuring studio and retail heavyweights, each of whom rose to document the format's great start. The endorsements were delivered during the International Consumer Electronics and Video Software Dealers Assn. (VSDA) shows in January and July, respectively. At this year's VSDA, July 8-11 in Las Vegas, the job of boosting DVD falls naturally to the DVD Video Group.

Nimbus' snapshot shows that Simitar Entertainment has overtaken Warner in the release derby with 143 titles—a fivefold increase over its Sept. 30, 1997, total; at the time, Warner had 72. Coming on strong are Columbia TriStar, with 87; Universal Studios Home Video, with 81, all of them released in the nine months from November to July; Image Entertainment, with 72 (and double that if its five distribution deals are included); Pioneer, with 70; and MGM Home Entertainment, with 63. MGM's total would have been higher except that it has discontinued six James Bond releases, including "Dr. No," "Moonraker," and "From Russia With Love," and postponed five others, among them "The Maltese Falcon," "Casablanca," and "The Treasure Of The Sierra Madre," Nimbus indicates.

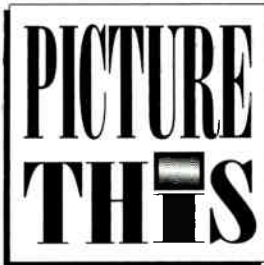
More than a dozen vendors have shipped or sched-

uled 25 to 45 titles and should be stepping up output as the year progresses. Count among them Buena Vista Home Entertainment, which has barely tapped the Disney catalog.

DVDOINGS: PolyGram Video releases "The Graduate" Aug. 25 at \$29.95, including an interview with Dustin Hoffman, behind-the-scenes footage, and the original theatrical trailer. The VHS edition arrives June 30 at \$14.95. . . . Palm Pictures, Chris Blackwell's newly formed movie venture, offers "Mandela, Son Of Africa, Father Of A Nation." It will retail for \$29.95. . . . MGM Home Entertainment released "Brainstorm" and "Life-force" May 26 at \$24.98 list. . . . New Line Home Video adds "Dark City," due July 28 at \$24.98, to its Platinum Series.



by Seth Goldstein

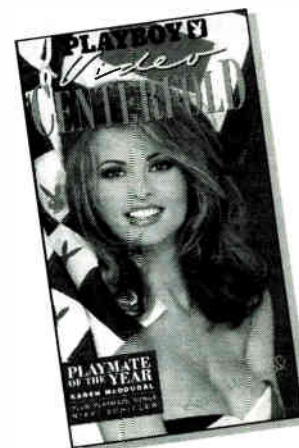


Universal Studios Home Video busses "Kissing A Fool," starring "Friends" David Schwimmer, July 21. Suggested price of the embrace: \$24.98. . . . Columbia TriStar ships five titles June 30. "The Replacement Killers," "The Freshman," and "Boyz In The Hood" carry a minimum advertised price of \$24.98. "El Mariachi"/"Desperado," two movies directed by Robert Rodriguez, is \$39.95.

Due from Simitar June 30, all \$19.98 suggested list: "Body Of Influence 2," "Breeders," "Dark Planet," "Diary Of A Serial Killer," "Freedom Strike," "Last Breath," "Love To Kill," "Payne Stewart's DVD Guide To Golf Etiquette," and "Scorned II" . . . Putumayo World Music enters the home video market this fall with a documentary, "Celtic Tides," which will be available on VHS and DVD. Stamford Media Group in Stamford, Conn., will handle sales and marketing.

Digital Video Express has chosen Queens Group's Q-Pack to house its Divx discs. The size of a jewel box and made of high-impact styrene and paperboard, the Q-Pack will be customized later this year to carry the Divx logo molded on the spine. . . . Abbey Road Interactive is authoring 10 titles for Warner Vision International for the European market as part of a long-term agreement. First off the presses are Madonna's "Girlie Show," Eric Clapton's "Unplugged," the 3 Tenors' "Live In Concert 1994," Fleetwood Mac's "The Dance," and Adventures in Motion Pictures' "Swan Lake" . . . Nimbus CD International is investing \$22 million to increase worldwide replication capacity to 28 million discs, including Divx.

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VSDA Does About-Face, Gets Involved With AFI Campaign

DOWN TO THE WIRE: The Video Software Dealers Assn. (VSDA), taking a 180-degree turn on the American Film Institute's (AFI) "100 Years . . . 100 Movies" promotion, has committed to conducting a consumer and retail sweepstakes to tie into the plan.

In March, AFI announced that 13 studios would take part in a retail promotion that would highlight 100 American movies, judged the best ever made. The selections, to date a secret, will be revealed during a June 16 CBS special (Billboard, March 28).

At the time, the VSDA had decided not to participate in the program because the association was unable to come to financial terms with the AFI. But all that has changed, and from June 8 through Aug. 6, more than 15,000 video storefronts are expected to participate in the VSDA-sponsored contest, according to the trade organization's president, **Jeffrey Eves**.

"For a long time, we wanted to find a way for video stores to become a full partner in AFI's campaign," Eves comments, "but AFI's focus is to build around the CBS June 16 telecast. We weren't interested in a one-night promotion and wanted to sustain it for a period of about eight weeks."

Eves says the VSDA decided the only way to achieve this goal and generate store traffic was to create and fund its own retail promotion. "This works better than buying an ad on a single TV show," he maintains.

The sweepstakes will ask consumers to write their three favorite movies on an entry form. The winner will receive a trip to Los Angeles to attend the AFI's Lifetime Achievement Award show in February 1999. One retailer will also

win the trip.

Eves hopes the campaign will turn into a long-awaited industry awareness campaign. "If this model works, we can use it again." Other prizes include a Sony DVD player, one of which will also go to a retailer.

With the airdate for the AFI program fast approaching, Eves says, VSDA will be working overtime to get materials to stores in time for them to cross-promote the CBS special and the sweepstakes.

Point-of-purchase materials sporting the AFI logo and endorsement will go directly to dealers beginning in June.

"It took some time to see that the needs of our members were adequately met, and we went to the 11th hour on this," Eves says. "But we're going to have something together before the clock strikes 12."

SINATRA TRIBUTE: Retailers looking for Frank Sinatra music videos will find a treasure chest at Warner Reprise.

Warner's nine-title "Frank Sinatra: The Reprise Collection," in three volumes, is probably the most comprehensive grouping of his concerts available on video. Performances include "Sinatra In Concert At Royal Festival Hall," "Sinatra: The Main Event," "A Man And His Music," "Sinatra: Ole Blue Eyes Is Back," and "Frank Sinatra Does His Thing." The package retails for approximately \$210, or \$19.98 per tape.

Simitar Entertainment is playing its respects to "the Voice" with "Frank Sinatra: Relive The Magic," a biopic highlighting his path from teen heartthrob to showbiz legend. The 90-minute program, priced at \$9.95, is available as a video/CD combo pack at \$14.95 suggested list.

SHELF TALK



by Eileen Fitzpatrick

Rentrak Signs U.K. Stores, But Vendors Not In Yet

BY SAM ANDREWS

LONDON—Retailers are willing to share, but vendors are not—at least not publicly. Rentrak U.K., an arm of the U.S. revenue-sharing operation, recently announced that it has signed up its first stores.

However, none of Britain's suppliers have committed, despite many rumors linking studios to revenue-sharing schemes. Rentrak itself claimed that it has "commitments" from studios and independents, lacking only final confirmations.

Chairman Ron Berger says, "We already have a June product lineup, including titles from several major studios, but we are not announcing any details for a week or two. We

want to try to get as many titles together as we can."

Berger recently made presentations in London and Birmingham, describing a gradual rollout of Rentrak's pay-per-transaction (PPT) scheme to make sure it runs smoothly. U.K. operations GM Vince Sears says Rentrak would take on a limited number of stores over the next three to six months.

According to Berger, "Retailers were very receptive to the program we were bringing in. VCR [usage] rates in Britain are some of the lowest in the world, and they are convinced there ought to be a way of dramatically increasing the overall size

(Continued on page 81)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	4	ANASTASIA	FoxVideo	Animated	1997	G	26.98
2	2	5	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
3	5	3	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
4	3	12	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	6	3	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
6	10	2	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
7	4	106	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
8	11	2	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
9	7	5	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
10	8	3	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997	R	14.95
11	14	2	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
12	RE-ENTRY		CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. ♦	Columbia TriStar Home Video 12643	Richard Dreyfuss Teri Garr	1977	PG	19.95
13	22	2	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video Universal Music Video Dist. PBV0817	Traci Bingham	1998	NR	19.98
14	NEW ▶		STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
15	12	6	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
16	9	8	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
17	18	16	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
18	13	6	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
19	21	84	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
20	19	8	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
21	24	3	GROSSE POINT BLANK	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver	1996	R	19.99
22	20	15	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
23	15	12	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
24	16	2	SPAWN	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White	1996	R	19.98
25	NEW ▶		AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
26	26	2	GAMERA: GUARDIAN OF THE UNIVERSE	A.D.V. Films 003	Tsuyoshi Ihara Akira Onodera	1995	NR	19.98
27	NEW ▶		THE GIANT OF THUNDER MOUNTAIN	Plaza Entertainment, Inc. 1750-1	Richard Kiel Jack Elam	1998	PG	12.95
28	17	4	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
29	31	16	SPICE GIRLS: GIRL POWER! LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
30	23	21	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
31	40	3	GODZILLA-KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond Burr	1956	NR	12.95
32	34	6	BLUE VELVET	MGM/UA Home Video Warner Home Video 206863	Kyle MacLachlan Isabella Rossellini	1986	R	14.95
33	33	9	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
34	28	2	THE X-FILES BOX SET. VOL. 6	FoxVideo	David Duchovny Gillian Anderson	1998	NR	39.98
35	38	25	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
36	25	10	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
37	30	8	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
38	32	22	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
39	27	29	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
40	39	14	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95

● 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.

MORE INDIES

(Continued from page 77)

indie, Anchor Bay Entertainment, is a house of horror. "If they're dead, we've got 'em," says VP of acquisitions Jay Douglas about the company's catalog of horror hits, which includes "Evil Dead 2" and the original "Halloween."

Anchor Bay GM Dan Witt says that in addition to having good niche product, suppliers must constantly work with retailers to make sure their titles are included in various genre-specific in-store marketing promotions.

"We do a good job at teaming with our customers on marketing," he says, "because we couldn't do it alone."

Witt notes that in addition to keeping track of in-store product promotions, Anchor Bay also tries to support retailers with value-added premiums or sweepstakes promotions. Like other suppliers, major and minor, Anchor Bay also capitalizes on anniversaries and current theatrical blockbusters.

For example, the subsidiary of rack-jobber Handleman rereleased five "Godzilla" titles to take advantage of the new TriStar Pictures release. The titles list for \$9.95. Other indies, including Simitar Entertainment, have launched similar "Godzilla" promotions.

Anchor Bay is also planning an extensive 20th-anniversary celebration for "Halloween" this fall, including a special edition that features an updated interview with Jamie Lee Curtis and never-before-seen footage. The release will coincide with the opening of "Halloween: H2O," the latest in the series. It's scheduled to reach theaters in late August from Dimension Films.

The anniversary edition, priced at \$29.98, will include an ever-popular giveaway: a snow globe. A DVD version will also be released, but the price point hasn't been determined.

Licensing a strong product line that performs at retail can let an independent establish a track record. However, when licenses expire, suppliers are left with a major hole to fill.

Last year, Artisan Entertainment, formerly LIVE Home Video, lost a lucrative collection of holiday-themed product to Golden Book Video, which owned the line. The six-title collection sold 3 million units annually, says Artisan president of sales and distribution Jeff Fink, who wasn't entirely unhappy about the defection.

"It sold a lot, but sales began leveling off," he notes. "It had become a tarnished asset."

Artisan's licenses are still in place for the heavyweight features "Terminator 2," "Total Recall," and "Basic Instinct," all from the Caroleo Pictures library. Fink says these deals won't expire until after the year 2000. Nevertheless, he's already renegotiating their renewals.

As for kid vid, Fink says, Artisan has more than made up the lost Golden Book sales through a new agreement with Hallmark Home Entertainment, which recently sold 2.5 million copies of "Annabelle's Wish" and 500,000 of "Mrs. Santa Claus." Artisan itself produced "The Littlest Angel," a 300,000-unit success.

Retailers say that despite the intense competition from major studio releases, there's room for good independent sell-through product.

"It helps fill a niche, especially with urban product that the studios don't want to touch," says one buyer at a major chain. "It rounds out our catalog, and the margins are good."

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COUNTER DISPLAY



FLOOR DISPLAY

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
2	4	6	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
3	3	7	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
4	2	5	COPLAND (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
5	11	3	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
6	5	4	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
7	37	2	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
8	6	10	THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
9	10	3	MOUSE HUNT (PG)	Universal Studios Home Video 82585	Nathan Lane Lee Evans
10	7	9	I KNOW WHAT YOU DID LAST SUMMER (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
11	12	7	RED CORNER (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
12	8	5	FLUBBER (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
13	14	2	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
14	9	11	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
15	13	14	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
16	18	6	THE ICE STORM (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
17	15	7	SEVEN YEARS IN TIBET (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
18	17	3	FOR RICHER OR POORER (PG-13)	Universal Studios Home Video 83375	Tim Allen Kirstie Alley
19	NEW ▶		PLAYING GOD (R)	Touchstone Home Video Buena Vista Home Entertainment 10443	David Duchovny Timothy Hutton
20	19	8	U-TURN (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
21	16	4	ANASTASIA (G)	FoxVideo	Animated
22	20	11	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
23	22	13	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
24	26	18	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
25	23	4	MRS. BROWN (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
26	21	9	ULEE'S GOLD (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
27	NEW ▶		AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
28	NEW ▶		STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
29	25	10	MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
30	29	9	IN THE COMPANY OF MEN (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
31	24	8	BEAN (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
32	27	12	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
33	28	5	THE HOUSE OF YES (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
34	32	15	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
35	31	12	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
36	34	8	ONE NIGHT STAND (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
37	38	2	TWISTED (NR)	Plaza Entertainment, Inc. 7773	Geoffrey Rush Rachel Ward
38	NEW ▶		BLACKJACK (R)	Dimension Home Video Buena Vista Home Entertainment 1435503	Dolph Lundgren
39	NEW ▶		AN AMERICAN WEREWOLF IN PARIS (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355003	Tom Everett Scott Julie Delpy
40	NEW ▶		WASHINGTON SQUARE (PG)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1044203	Jennifer Jason Leigh Ben Chaplin

◆ 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.

'Reunion' Success Reveals A Vital Country Vid Market

BY JIM BESSMAN

NEW YORK—Using Bill Gaither's immensely successful "Homecoming" Southern gospel series as a model, similar cassettes of older-generation country music stars singing and reminiscing together have been launched via direct response—prompting yet another Gaither series that's proving as popular as the first.

The five-tape "Country's Family Reunion 2" officially arrived May 2, courtesy of a one-hour special on the TNN cable network, which has been instrumental in pushing Gaither's gospel videos. But "Reunion 2" has already gone out in raw form to some 2,000 buyers of the first series. For one price, those buyers were offered unedited and unmixed advance versions of "Reunion 2," as well as copies of the finished versions.

"It shows how hungry people are for this kind of product," says Larry Black, president of Lebanon, Tenn.-based Gabriel Communications, which supplies the videos through its Caleb Group label.

Like last year's initial five-piece set, the second lot features informally taped performances and recollections by legendary country stars. The second set includes Bill Anderson, Jean Shepard, Stonewall Jackson, Little Jimmy Dickens, Skeeter Davis, Jeanne Pruett, Jimmy C. Newman, and Wilma Lee Cooper.

"These traditional country artists have been left to the side, without record contracts or radio," Black continues. "But here we have all these consumers in middle America who have turned off radio because they don't like the sound-alikes of today's country music and feel that a lot of the music is more rock'n'roll. That's why 2,000 [people] sent in \$80 sight-unseen for the new videos."

Black says 14,000 people purchased complete sets of the first "Country's Family Reunion" series, which was made up of four hour-plus volumes sold individually for \$19.95. A fifth tape, "Stories From The Golden Age Of Country," was given away free to buyers of the set. The same offer applies to buyers of the second series.

More tapes may be on the way. Black is considering offering two cassettes of behind-the-scenes material at a single price of \$29.95.

"We've been the recipients of the good perception among 800-number consumers that Gaither has engendered in this kind of product," Black says. "They sell their tapes at \$29.95 and get an up-sell of 40% from those who buy a second tape. We've had 97% take the entire series at once."

"So Gaither's really created a place for us in the market. Many of his buyers want us because they like traditional country music, too."

Gaither has a huge marketing advantage in his brand-name value and his lifetime of promoting his music to his audience, Black notes.

"Our only medium at the moment is TNN, and they keep trying to 'young it up' in their programming—which doesn't work with this product," he says.

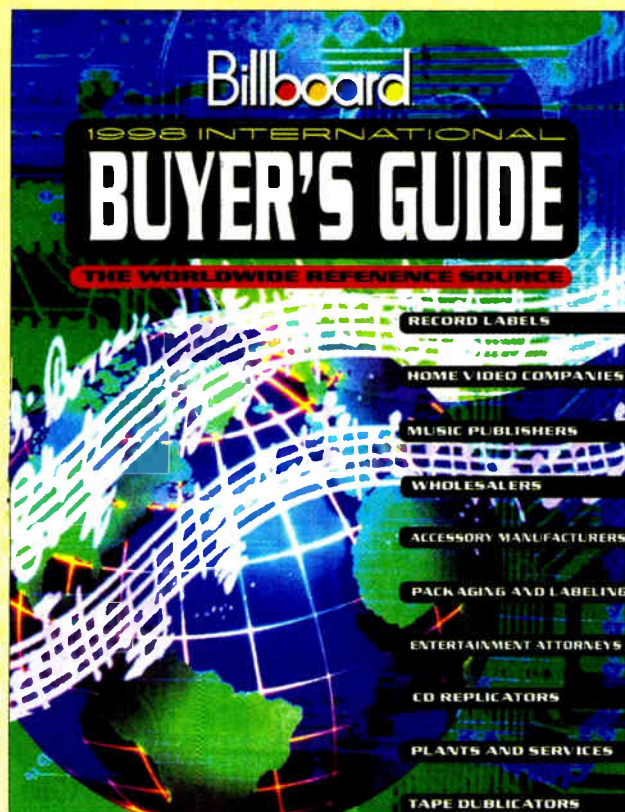
"But my feeling is that there are 70 million Americans 50 and older, and
(Continued on next page)

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	2	STREETS IS WATCHING Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
2	NEW ▶		HAWAIIAN HOMECOMING Spring Hill Video 44355	Bill & Gloria Gaither	LF	29.99
3	3	27	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
4	4	17	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
5	2	19	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
6	5	27	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
7	7	26	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
8	6	39	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
9	10	15	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
10	9	23	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
11	11	26	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
12	13	9	AFTER DARK Roadrunner Video 987	Type O Negative	LF	19.98
13	8	5	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
14	12	31	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
15	20	51	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
16	17	60	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
17	16	28	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
18	14	5	MY ALL Columbia Music Video Sony Music Video 78846	Mariah Carey	VS	3.95
19	18	5	MICHAEL CRAWFORD IN CONCERT Warner Home Video 36420	Michael Crawford	LF	19.98
20	15	14	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
21	22	134	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
22	19	86	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
23	34	14	LIVE IN HYDE PARK Warner Reprise Video 3-38473	Eric Clapton	LF	19.98
24	36	44	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
25	33	2	WWJD Forefront Video Chordant Dist. Group 4506	Various Artists	LF	19.95
26	29	16	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	LF	19.98
27	30	28	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
28	35	74	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
29	31	4	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
30	27	17	THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
31	21	6	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	LF	29.95
32	RE-ENTRY		THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
33	28	230	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
34	23	7	LIVE IN CONCERT MVD Video 50028	Backstreet Boys	LF	19.95
35	38	61	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
36	32	35	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
37	24	183	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
38	37	154	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
39	25	30	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
40	39	19	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	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.

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SUCCESS OF 'REUNION' SERIES REVEALS A VITAL COUNTRY VIDEO MARKET

(Continued from preceding page)

nobody's programming to them—but they don't complain. They just buy tapes like Gaither's and turn on the VCR."

Buoyed by an astonishing 15% response of first-set buyers to advance purchase of the second, Black says he's now engaged the Nashville-based Moonstone Media to explore mass-market retail.

"These artists are still very hot

overseas, so there's a strong potential for the product there. It's the kind of stuff you wish you could write," Black says, citing the banter between Jimmy Dean and Little Jimmy Dickens, a member of the Country Music Hall of Fame. "It's like live TV in the classic Carol Burnett-Harvey Korman sense, with one-liners flying so fast that you can't help but wonder at what's going on."

But, as Grand Ole Opry star Bill Anderson notes, the "Country's Family Reunion" tapes offer far more than entertainment value.

"We've already lost two from the first series in Grandpa Jones and Justin Tubb, so even though they provide wonderful entertainment today, at some point in time they will become history," says Anderson, who stars in both series.

RENTRAK SIGNS U.K. STORES, BUT VENDORS NOT IN YET

(Continued from page 78)

of the market."

Berger is also aware that the discrepancy between the price per unit paid by the large chains and the independents makes PPT attractive. "There is a feeling that the playing field is not level, and Rentrak might be a way of stabilizing the situation."

First to sign were two leading rental chains, Vidbiz and Primetime. Vidbiz's Michael Senker, who with Primetime's Chris Simpson was instrumental in getting Rentrak to

explore the U.K. market, says he wants to find out exactly what PPT delivers. "On the one side you've got people saying it's the greatest thing since sliced bread, and on the other, people saying it's not. I want to try it for a while to see what happens."

Simpson says he would be conducting a 10-store test, adding that he would be exploring a variety of copy-depth deals while examining the wealth of data PPT offers.

Senker adds, "I need to make an

informed argument as opposed to conjecture, which is how I'm running my business at the moment."

Blockbuster U.K. isn't participating. Managing director Nick Shepherd says, "It's all down to the economics of how much you make. In video, the margin available is not particularly rich, and if I were to share revenue from a movie and give more away, I'd go broke. The cost structure of the business in the U.K. is different from the States."

Billboard

JUNE 6, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	1	13	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS	PolyGram Video 4400464433	19.95
2	2	13	GRETZKY: THE GREAT ONE AND THE NEXT ONES	FoxVideo (CBS/Fox) 2758	14.98
3	3	27	THE OFFICIAL 1997 WORLD SERIES VIDEO	Orion Home Video 91097	19.98
4	NEW	▶	CHICAGO BULLS: GIVE ME FIVE!	FoxVideo (CBS/Fox) 2768	19.98
5	4	7	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO	Winstar Home Entertainment 71027	19.98
6	5	31	PURE PAYTON	PolyGram Video 4400464413	19.95
7	8	79	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	Orion Home Video 96002	14.98
8	6	107	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
9	7	325	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
10	11	49	NBA AT 50	FoxVideo (CBS/Fox) 8450	19.98
11	10	15	NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
12	14	153	LESLIE NIELSEN'S BAD GOLF MADE EASIER	ABC Video 45003	19.98
13	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	29.98
14	9	49	MUHAMMAD ALI: THE WHOLE STORY	Warner Home Video D5586	109.98
15	13	79	NFL: 100 GREATEST FOLLIES	PolyGram Video 8006326733	19.95
16	15	31	FOOTBALL FOLLIES	PolyGram Video 4400475033	9.95
17	12	257	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
18	16	43	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) 4098	14.98
19	RE-ENTRY		THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
20	19	3	THE ICE PRINCESS	Winstar Home Entertainment 71074	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	33	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
2	3	79	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
3	2	33	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Parade Video 908	12.98
4	5	189	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
5	7	23	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
6	8	13	CRUNCH: BEST ABS AND ARMS	Anchor Bay Entertainment SV10093	9.98
7	4	143	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
8	6	125	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
9	10	9	CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment SV10285	9.99
10	9	7	CRUNCH: BURN & FIRM IN 30 MINUTES	Anchor Bay Entertainment SV10284	9.99
11	14	23	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
12	15	169	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
13	12	29	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
14	11	71	THE FIRM: ABS, HIPS & THIGHS SCULPTING	BMG Video 80114-3	19.98
15	RE-ENTRY		CRUNCH: WASHBOARD ABS	Anchor Bay Entertainment SV10026	9.99
16	18	5	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING	Sony Music Video 49331	14.98
17	17	103	ALI MACGRAW'S YOGA MIND & BODY	Warner Home Video 35826	19.98
18	20	17	BUNS OF STEEL 2000 WITH TAMILEE WEBB	WarnerVision Entertainment 226	14.95
19	13	45	CRUNCH: TURBO SCULPT	Anchor Bay Entertainment SV10027	9.98
20	16	23	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT	BMG Video 80343-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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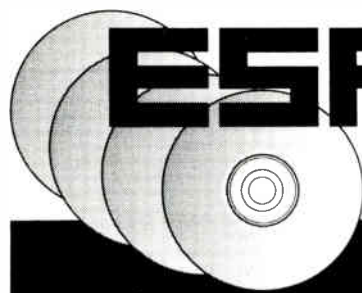


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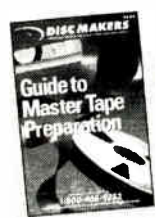
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A Royal Wedding. Affirming their vows to Chancellor Media Corp., the morning teams serving the company's New York outlets recently met for a celebratory dinner in Greenwich Village. Pictured in the bottom row, from left, are top 40 WHTZ's (Z100) Elliott Seagal, top 40/dance WKTU's Hollywood Hamilton, Z100's Elvis Duran and Christine Nagy, WKTU's Michelle Visage, hot AC WBIG's (Big 105) Patti Steele, AC WLTW's (Lite FM) Valerie Smaldone, Big 105's Danny Bonaduce, and classic rock WAQX's (Q104) Darien O'Toole and Shawn Kelly. In the top row, from left, are WKTU's Goumba Johnny, WXKS (Kiss 108) Boston's Billy Costa and Matt Seigal, Q104's Mike George, and Lite FM's Steve Roy.

AC Surges, N/T Drops In Winter Arbitrons

This story was prepared by Airplay Monitor editor Sean Ross.

NEW YORK—Whatever Monica Lewinsky may have done for President Clinton, she didn't do much for news/talk stations this past winter, judging from Billboard/Airplay Monitor's national Arbitron winter numbers. AC stations, however, had their best book in nearly four years, apparently benefiting from country radio's misfortunes. R&B stations were off slightly—with upper-demo losses that suggested the format's increasingly hip-hop-driven nature might finally be exiling some adults—while rock and top 40 were flat.

N/T stations had a good fall book and no reason to expect anything but a better winter. But N/T, while still the leading format in Arbitron's 94 continuous-measurement markets, was off 16.5-16.2 12-plus this winter. It was down in all dayparts except middays, where it was up 17.1-17.3. Although that could mean Rush Limbaugh and all midday talkers were benefiting from Intergrate, that 17.3 share is only two-tenths higher than where the

format was in winter '97 and winter '96.

The No. 2 format, AC, was up 14.4-15.1 for its best book since fall '94, although that's still short of the 17-18 shares the format was commanding before its slide began in the mid-'90s. AC was up in every daypart. It was off 8.8-8.5 in teens, news that won't disturb any AC sales manager, but it rose in every other demo, including 18-34 (15.7-16.7), 25-54 (16.7-17.7), 35-64 (16.1-17.0), 18-plus women (18.9-19.8), and men (10.7-11.4).

A few things seem to be happening on the AC front. One is that AC, not top 40, seems to be the beneficiary of country's ongoing decline; country was off 10.3-9.8 12-plus this time. Country seemed to stabilize several books ago, but this slide was the sharpest since winter '96, when the format lost an entire share. Country had its lowest number since summer '90. And it's not that far from the 9.2 level, where the format started its rise in 1989. Its teen number—again, a demo that few stations target—was down 5.8-5.2, its lowest number in that demo since summer '91.

Part of country's decline is explained by the smaller number of stations. As faltering country outlets exit the format, not all of their listening is being reclaimed by rivals. Last fall, 257 country stations were rated in the continuous-measurement markets, down from 319 in summer '95. This book, it was 250.

Then there's the format's recent musical changes. Many country PDs have refocused their efforts on upper demos, adding more gold and midtempo music. Yet the 25-54 and 35-64 demos were down more sharply than the 18-34 group. That reinforces the claims of some PDs that younger listeners are, in some cases, more enthusiastic about hearing some oldies again than older listeners.

But those drops—coupled with AC's gains and recent programming changes in both formats—suggest that an increasingly perky and current-driven AC may be claiming the “new, uptempo, but adult-friendly” franchise that made country such a potent force in the early '90s. It also suggests that

(Continued on next page)

newsline...

ROBERT W. MORGAN DIES. Los Angeles radio legend Robert W. Morgan, 60, most recently the morning host at oldies KRTH L.A., lost his lengthy battle with lung cancer May 22. Morgan, who retired in January, was part of the legendary '60s air staff at L.A.'s KHJ. Long thought of as the template for morning men during top 40's AM heyday, Morgan's oft-acerbic on-air style was also a clear forerunner of Don Imus in the early '70s and, by extension, an entire generation of shock jocks. Morgan was a former Billboard air personality of the year winner.

HISPANIC POPULATION SOARING. Following last issue's lead Programming piece on the solid stance of Spanish-formatted radio, Interep has just released a study predicting that by 2010, the Hispanic market will be the No. 1 ethnic group. Since 1980, the U.S. Hispanic population has nearly doubled to 28 million. Currently, one in 10 Americans is Hispanic. Nearly 85% of all U.S. Hispanics live in just 10 states, while more than half live in California and Texas.

BRA-SIERRE-O. The New York Daily News reports that top 40/dance WKTU New York's plan to stretch “bras across the Hudson” was recently shot down by the U.S. Coast Guard, which said the stunt would interfere with local commerce. WKTU had collected 10,000 bras from listeners and celebrities, including Gloria Estefan, Naomi Campbell, and Celine Dion. The bras were ultimately headed to California sculptor Nicolino for a bra tapestry in Washington, D.C., to raise awareness of breast cancer.

DISNEY SIGNS ST. LOUIS. ABC has acquired another AM, WIBV St. Louis, to carry its Radio Disney kids' format. With the station's inclusion, the network will have affiliates in 23 markets, including Los Angeles, San Francisco, Boston, Atlanta, and Seattle.

VW FOR WABC. Adding to radio's Beatlemania, news/talk WABC New York brought the music back alive over Memorial Day with all-Beatles programming for 12 hours, including music and taped interviews with the band from 1965-66, when the station was commonly known as W*A*Beatles*C (and for this day, as W*A*Beetle*C). The promotion culminated in a Volkswagen Beetle giveaway. Among the hosts were WABC veterans Mike Gallagher, Scott Shannon, and Curtis Sliwa and Ron Kuby (Curtis and Kuby).

KROQ Gives Away Beetles For Living In One

BY DYLAN SIEGLER

Anyone who's ever been on a road trip can attest that two weeks together in a small car distills conversation to its basest elements.

That would explain why the four contestants in modern rock KROQ Los Angeles' “Live In It & Win It” contest say they spent two weeks talking about sex, death, and “going to the bathroom.”

In an inventive if sadistic promotion, KROQ morning show DJs Kevin and Bean chose four listeners to spend two weeks together in a 1998 Volkswagen Beetle, promising to give the car to the contestant who held out the longest.

From among thousands of entries, four finalists were chosen from postcard entries that included age, weight, and “why you should choose me” statements of 20 or fewer words.

“We looked for an interesting mix of people,” says Bean, who, along with Kevin and KROQ promotion director Amy Stevens, chose the finalists.

Twenty-four-year-old Heidi Crevier, a former Miss Victorville (Calif.) beauty queen, was chosen because she “showed a lot of spunk,” according to Bean. Doug Goodreau, a mortician, promised to oust the other finalists using body odor and

gory tales from the mortuary. Eighteen-year-old junior college student Jessica Milligan says she pledged

totalled his first car, so “we knew he'd really, really want it,” says Bean.

Ample-bodied Big Tad, a morning show rep, was also thrown in to pose an extra challenge to the contestants, though he was not eligible to win. Contestants were not allowed to do anything in the car besides eat, drink, sleep, and interact and were

(Continued on next page)

PROMOTIONS & MARKETING

her love for Kevin and Bean, and 23-year-old Eric Shouse had recently



Better than players on “The Price Is Right,” all four tenacious contestants took home Volkswagen Beetles in KROQ's “Live In It & Win” contest. Shown, from left, are morning co-host Kevin; contestants Heidi Crevier, Doug Goodreau, Eric Shouse, and Jessica Milligan; and co-host Bean.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	21	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 9 weeks at No. 1
2	3	3	17	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	2	2	15	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	4	20	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	6	15	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
6	7	7	26	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
7	6	5	19	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
8	9	8	13	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
9	8	9	36	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
10	11	11	40	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
11	12	12	12	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
12	13	15	9	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
13	10	10	15	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
14	17	16	7	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
15	14	13	47	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
16	16	20	6	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
17	18	21	7	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
				AIRPOWER	
18	23	26	3	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
19	15	14	33	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
20	19	18	11	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
21	21	19	17	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
22	22	22	6	MY ALL COLUMBIA 78821	◆ MARIAH CAREY
23	24	24	4	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
24	25	25	5	ONE BELIEF AWAY CAPITOL ALBUM CUT	◆ BONNIE RAITT
25	30	—	2	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	17	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 7 weeks at No. 1
2	2	2	31	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	4	4	13	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
4	5	6	10	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
5	3	3	28	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
6	6	7	19	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
7	7	5	17	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
8	10	16	6	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
9	8	8	39	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
10	13	11	11	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
11	12	21	4	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
12	14	17	7	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONDA SHEPARD
13	9	9	30	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
14	15	18	9	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
15	11	10	15	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
16	21	26	8	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
17	16	15	58	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
18	18	14	49	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
19	17	12	46	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
20	25	27	6	ZOOT SUIT RIOT MOJO ALBUM CUT/UNIVERSAL	◆ CHERRY POPPIN' DADDIES
21	20	19	17	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
22	24	25	5	HEROES EPIC ALBUM CUT	◆ THE WALLFLOWERS
23	22	20	20	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
24	19	13	14	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
25	23	22	25	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

AC SURGES, N/T DROPS IN WINTER ARBITRONS

(Continued from preceding page)

some of the adults who might normally be making their way back to top 40 are stopping at AC (or adult top 40) on the way.

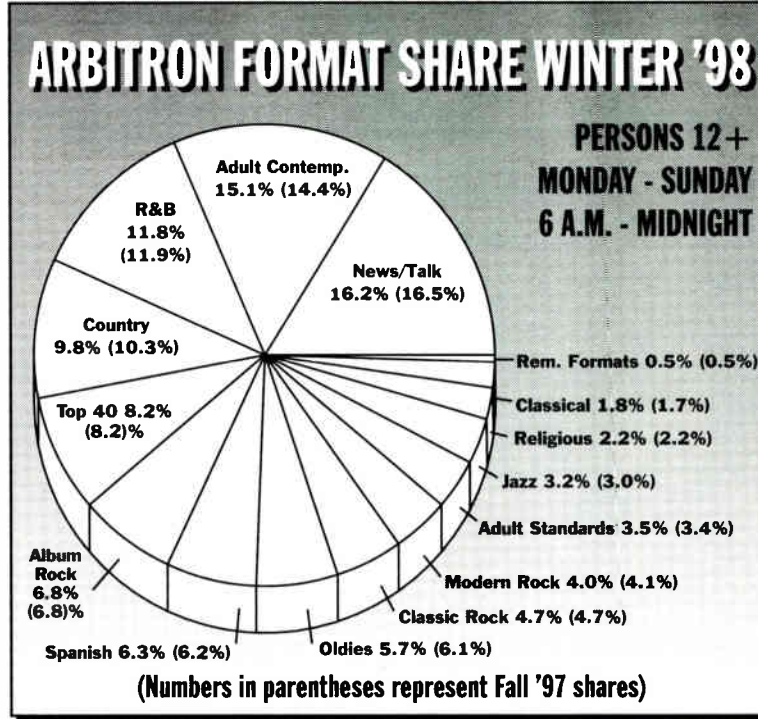
Top 40, which fell sharply during the fall after six months of growth in early '97, was again flat in the winter, holding at an 8.2 share 12-plus. Top 40 was up slightly at nights (11.6-11.8), in teens (30.2-30.7), 18-34 (12.2-12.4), 35-64 (4.1-4.2), and adult women (7.6-7.7), but it was off in 25-54 (6.6-6.5) and adult males (5.4-5.3). This suggests that while the format may not be getting cannibalized by adult top 40 and modern AC stations that differ from top 40 by only a few titles, those formats have managed to stem top 40's growth.

R&B had recently been on a major growth spurt, with one record-setting book after another since early and mid-'96. This time, it's off one-tenth, 11.9-11.8; that includes both mainstream and adult R&B outlets.

R&B had its highest teen number ever but was flat 18-34 and off 25-54 (11.4-11.1) and 35-64 (9.3-9.0). It was up in nights (18.4-18.7, another best-ever number) but flat in mornings and afternoons and off in mid-days (9.3-9.0).

When we break out numbers for adult R&B stations, they remain solid in 25-54, holding at 5.1. Now consider that many mainstream R&B stations are more hip-hop-driven than ever and that some of the stations that would normally move most rap out of middays when the kids go back to school didn't do so last fall. If mainstream R&B is losing in 25-54 and middays, perhaps mainstream PDs need to reconsider their dayparting.

(It's worth noting that if you look at the 35-64 demo, mainstream R&B outlets hold firm while adult R&B stations were off sharply, 5.4-4.9. Then again, mainstream R&B's



number in that demo, 4.1, was already small to begin with. And, unlike someone in the 25-34 cell who can listen to either mainstream or adult R&B with equal comfort, listeners in the 35-64 group have more likely chosen one camp or the other. Jazz stations, in any event, were up 3.0-3.2 12-plus, their first good book since summer '96. This suggests they might also be picking up a disenfranchised R&B listener or two.)

Rock formats were flat or down slightly this time out, with album rock holding at a 6.8 share 12-plus—still tied for its second-lowest book since we started the national Arbitron survey 10 years ago. Classic rock slipped one-tenth of a share (4.7-4.6). Modern rock, which was also solid at a 4.1 for the last year, was finally off slightly, 4.1-4.0.

As with top 40, we've believed for

the past few books that the new modern adult stations were stunting modern AC's growth but not cannibalizing its existing numbers. This winter, modern was up slightly in 25-54 and 35-64 but off in teens, which suggests the recent musical softening by some modern rock outlets has made the format's demographic profile a little older but hasn't had much overall effect.

In other format news, the Spanish format tied its best-ever book, up 6.2-6.3 12-plus. Oldies stations were off 6.1-5.8; while those losses were across the board, many oldies PDs are worried that there aren't many listeners left for the format younger than age 40. Adult standards outlets were up 3.4-3.5. Classical was up 1.7-1.8, despite the recent losses of several major-market outlets. Religious stations were flat at 2.2.

KROQ GIVES AWAY BEETLES FOR LIVING IN ONE

(Continued from preceding page)

given 10-minute breaks every three hours.

In-car conversation material quickly degenerated into "something you'd usually only discuss with your best friend or your sister," says Milligan, ranging from sexual exploits to death to personal bathroom experiences.

As a result, curious KROQ listeners and other voyeurs frequented the contest's World Wide Web site (including real-time camera and sound files) and listened to the morning show for contestants' conversations with Kevin and Bean using the in-car microphone.

The conversations were so fueled, in fact, that "we got burned a couple of times because they were cussing and stuff, and we had to cut out on the delay," admits Kevin.

Meanwhile, "the chances that all four [contestants] would have stayed the entire two weeks were inconceivable," says Bean. But while Big

Tad emerged from the Beetle after only two days, the four contestants rallied their spirits and lasted until May 6, when the contest ended. So who drove home in the Beetle?

About 10 days into the contest, says Bean, "it was apparent that everyone was going to stay, and we had a lot of listeners who called up and said that all the contestants should win cars."

The contestants, parked at Citywalk in front of Universal Studios Hollywood, also heard that welcome suggestion from the crowds of gawking visitors they attracted daily. So Kevin and Bean lobbied station management to obtain three more of the hard-to-get vehicles. Volkswagen of Santa Monica, the car dealership tied in to the contest, was able to deliver the extra Beetles.

After prying their achy bodies from the car, the contestants were subjected to a tiebreaker match of "rock/paper/scissors," which deter-

mined the winner hierarchy.

"I thought I had won the [\$1,000] second prize, which would have been cool," says Shouse, who came in third in the tiebreaker. Shouse says he wore "a true look of shock" when he opened his prize envelope and realized he had won a new car, too. Milligan, the fourth-place winner, took home the car the group had lived in.

While many other stations are tying in with the Beetle, it was the human-interest angle of the KROQ contest that drew TV news crews and more than 12 million Web site hits, according to Bean.

"It's hard to get on the news in L.A.," Bean points out, "but we put a unique enough spin on it" that the contest resulted in "enormous visibility" for KROQ, as well as for Universal Studios, Volkswagen of Santa Monica, and EarthCam, the Internet camera company.

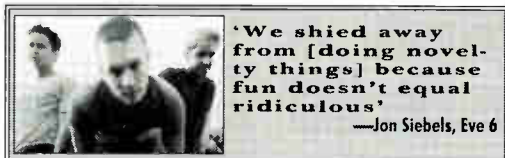
Adds Kevin, "It went better than any [contest] we've ever done."

Eve 6 has come full circle. After a childhood weaned on traffic, Hot Dog on a Stick, and KROQ Los Angeles, the L.A. teen trio now has Southern California hipsters rocking out in cars and malls to its RCA single, "Inside Out," on the influential modern rock station.

"It's exciting to know that the station that influenced much of the music I discovered is now introducing people to us," says guitarist Jon Siebels. "To hear it on the station you grew up with gives you more of a sense of accomplishment than on other cities' stations. Plus, everyone knows what an influence KROQ has on other modern rock stations."

Apparently they're already listening; "Inside Out" is this issue's No. 15 on Modern Rock Tracks.

"The radio play gets more people to come see us live in places like Chicago and Memphis. Maybe now when we do shows back home, there will be more people than our friends in the crowd."



'We shied away from [doing novelty things] because fun doesn't equal ridiculous' —Jon Siebels, Eve 6

A sound reminiscent of Green Day doesn't hurt Eve 6, which yanked its name from an "X-Files" episode. Neither does the group's combination of musical passion, angst, youthful exuberance, and

supportive parents.

"Our parents realized we had this great opportunity, and for them to stand in the way would have been dumb and selfish," Siebels says. "People have been cool with our age, especially RCA. We were signed as juniors in high school, but they gave us time to develop and fool around in the studio without worrying about getting jobs."

But age has been an issue a few times, like when the group's members have to stay in a venue's back room or outside because they aren't old enough to drink at the clubs they perform at. "The worst was when we were looking at video treatments. People had us doing 'ha-ha' novelty things. We shied away from that, because fun doesn't equal ridiculous."

Billboard®

JUNE 6, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	3	3	11	I LIE IN THE BED I MAKE 1 week at No. 1	BROTHER CANE VIRGIN
2	1	1	20	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
3	4	4	16	TORN MY OWN PRISON	CREED WIND-UP
4	2	2	8	MOST HIGH WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
5	5	8	5	HEROES GODZILLA THE ALBUM	THE WALLFLOWERS EPIC
6	6	6	6	FIRE IN THE HOLE VAN HALEN 3	VAN HALEN WARNER BROS.
7	7	9	7	WISHLIST YIELD	PEARL JAM EPIC
8	9	11	16	FUEL RELOAD	METALLICA ELEKTRA/EEG
9	12	16	12	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
10	8	5	23	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
11	14	20	3	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
12	10	7	15	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
13	13	14	7	SLAM DUNK DLR BAND	DLR BAND WAWAZAT!!
14	15	13	12	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
15	16	12	19	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
16	11	10	25	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
★★★AIRPOWER★★★					
17	28	—	2	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
18	17	15	41	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
19	20	23	8	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
20	18	18	46	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
21	19	17	9	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
22	24	25	6	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
23	23	24	6	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
24	26	34	3	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
25	22	22	10	SHE'S GONE PILGRIM	ERIC CLAPTON REPRISE
26	27	26	9	SHIMMER SUNBURN	FUEL 550 MUSIC
27	30	—	2	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
28	25	21	16	USE THE MAN CRYPTIC WRITINGS	MEGADETH CAPITOL
29	32	—	2	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
30	31	28	5	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
31	29	27	7	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
32	34	33	3	THAT SONG IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
33	33	29	5	BE QUIET AND DRIVE (FAR AWAY) AROUND THE FUR	DEFTONES MAVERICK/WARNER BROS.
34	40	—	2	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
35	36	36	3	MONSTERSIDE STONES	ADDICT BIG CAT/V2
36	NEW	1	1	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
37	39	37	4	AT THE WATER STEGOSAURUS	STEGOSAURUS REPRISE
38	37	38	3	LUCY CAMEL	CAMEL 41/GEFFEN
39	RE-ENTRY	2	2	HOME THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
40	NEW	1	1	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN

Billboard®

JUNE 6, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
★★★No. 1★★★					
1	1	2	13	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
2	3	3	9	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
3	2	1	16	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
4	6	9	3	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
5	4	4	9	DON'T DRINK THE WATER BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
6	5	5	9	PUSH IT GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
7	7	8	13	SHIMMER SUNBURN	FUEL 550 MUSIC
8	8	7	15	WISHLIST YIELD	PEARL JAM EPIC
9	11	11	9	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
10	10	10	5	HEROES GODZILLA THE ALBUM	THE WALLFLOWERS EPIC
11	9	6	18	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
12	12	15	9	JUMP RIGHT IN MASTER OF STYLES	THE URGE IMMORTAL/EPIC
13	15	14	7	SPARK FROM THE CHOIRGIRL HOTEL	TORI AMOS ATLANTIC
14	14	13	10	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
15	20	27	6	INSIDE OUT EVE 6	EVE 6 RCA
16	13	12	32	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
17	17	22	7	REDUNDANT NIMROD.	GREEN DAY REPRISE
★★★AIRPOWER★★★					
18	24	24	6	LUCKY MAN URBAN HYMNS	THE VERVE VCHUT/VIRGIN
19	16	18	14	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
20	18	16	28	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
21	23	25	7	WHAT I DIDN'T KNOW [RADIANCE]	ATHENAEM ATLANTIC
22	27	31	5	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
23	19	17	21	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
24	26	26	6	I WILL STILL BE LAUGHING CANDY FROM A STRANGER	SOUL ASYLUM COLUMBIA
25	29	28	11	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
26	21	19	12	LOSING A WHOLE YEAR THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
27	28	32	5	SONG FOR THE DUMPED WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
28	25	21	17	TORN LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
29	22	20	13	FROM YOUR MOUTH LIFE IN THE SO-CALLED SPACE AGE	GOD LIVES UNDERWATER 1500/A&M
30	30	33	7	TIME AGO YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
31	32	34	10	UNINVITED CITY OF ANGELS SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
32	33	35	4	KIND & GENEROUS OPHELIA	NATALIE MERCHANT ELEKTRA/EEG
33	31	29	15	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
34	38	—	2	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDUG/HOLLYWOOD
35	37	—	2	DEBBIE TIME CAPSULE: SONGS FOR A FUTURE GENERATION	THE B-52'S REPRISE
36	39	40	3	4 AM CLUMSY	OUR LADY PEACE COLUMBIA
37	NEW	1	1	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
38	36	37	23	GIVEN TO FLY YIELD	PEARL JAM EPIC
39	34	30	14	CUT YOU IN BOGGY DEPOT	JERRY CANTRELL COLUMBIA
40	40	39	4	IF YOU CAN'T SAY NO	LENNY KRAVITZ VIRGIN



HITS!
IN
TOKIO

Week of May 10, 1998

- My Heart Will Go On / Celine Dion
- Falling For You / Tamia
- Ain't That Just The Way / Lutricia McNeal
- Everything's Gonna Be Alright / Sweetbox
- Lay Me Down / Meja
- Push It / Garbage
- Black Velveten / Lenny Kravitz
- Brighter Days / Sybil
- Rewind / Celestia
- Teardrop / Massive Attack
- Ray Of Light / Madonna
- Dreams / The Corrs
- My Father's Eyes / Eric Clapton
- Found A Cure / Ultra Nate
- Rock Your Baby / Lisa Maxwell
- Tsutsumikomuyouni... / Misia
- Frozen / Madonna
- Not Alone / Bernard Butler
- Brimful Of Asha / Cornershop
- All My Life / K-Ci And Jojo
- Toro / UA
- The Hey Song / Speech
- Picture Of You / Boyzone
- Kokomo / Baha Men
- Yuganda Taiyou / UA
- Stop / Spice Girls
- A Rose Is Still A Rose / Aretha Franklin
- Forget Me Not / Bonnie Pink
- You're Still The One / Shania Twain
- Why Can't We Be Friends? / Smash Mouth
- Real Love / Speech
- The Cup Of Life / Ricky Martin
- Earthbound / Conner Reeves
- Kingyo / Bonnie Pink
- Torn / Natalie Imbruglia
- No, No, No / Destiny's Child
- Lovely Daze / Jazzy Jeff And Fresh Prince
- Don't Go Away / Dasis
- Kiss The Rain / Billie Myers
- I Want You Back '98 / Jackson 5 Featuring Black Rob
- The Continental / Eliane Elias
- Ainoshirushi / Puffy
- The Arms Of The One Who Loves You / Xscape
- Lizard / The Mopeds
- Long Walk Back / Danny Wilde And The Rembrandts
- Royalty / Gang Starr Featuring K-Ci & Jojo
- Marmalade / Cosa Nostra
- Madazulu / Deep Forest
- Walking On The Sun / Smash Mouth
- Deeper Underground / Jamiroquai

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>

'Ally McBeal's' Vonda Shepard Is A Pop Success And She Plays One On TV

PAY DIRT: Pulling herself away from an ardent autograph-seeking crowd at a New York radio station gig, **Vonda Shepard** smiles broadly and confides with wonder, "I sold 143,000 albums my first week. I just found out I'm going to debut at No. 7. Can you believe it?"

After all these years—nearly 20 peddling her songwriting and vocal talents—the 34-year-old, Los Angeles-based performer has at last graduated from the all-too-common status of "struggling artist" into a full-blown hit act, complete with the trimmings: a headlining cross-country tour, the talk-show circuit, and a hit single so infectious that it's in line to become the first summer anthem of the year.

As the singer who appears in and performs all music used in the wildly popular Monday-night Fox TV comedy "Ally McBeal," Shepard's series theme "Searchin' My Soul" has become an out-of-the-box hit at top 40, adult top 40, modern adult, and adult contemporary radio. It is No. 16 this issue on Hot 100 Airplay (no commercial single is available). The album, "Songs From Ally McBeal (TV Soundtrack)," slides to No. 9 on The Billboard 200 in its third week, with total sales of 361,000, according to SoundScan. In Canada, the album is already gold (for sales of 50,000 units).

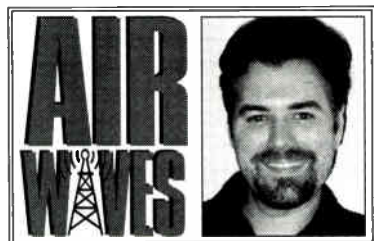
When AirWaves spoke with Shepard four months ago (AirWaves, Billboard, Feb. 21), she was a week away from being signed to a label deal with 550 Music for her album, filled with hope but still uncertain of how the project would fare once it was unleashed outside the realm of the TV show.

Now, after experiencing a taste of success (her 1987 duet with Dan Hill, "Can't We Try," hit the Hot 100 top 10 but failed to ignite her career) and years of challenge (she has been signed with Warner Bros. and Reprise in the past), she is at last cashing in on her tenacity.

"You sit and you wonder your whole life if this is ever going to happen. And then it does, and you can't believe it," says Shepard's manager, Gail

Gellman. "She's worked so hard and for so long; she's living in the moment and not taking any of it for granted."

For Shepard's part, she is less in a state of disbelief than "gratitude, really," she says. "I don't want to say disbelief because I feel life is about cause



by Chuck Taylor

and effect in a lot of ways. I feel thankful. I feel a kind of peace about my life since I'm out of the frustration phase and into the manifestation phase."

Nowhere is this more obvious than onstage the night following that aforementioned New York station appearance. On one of the first dates of her tour, at New York's Irving Plaza, Shepard looks out into the audience, occasionally glancing at faces as if she is awed by the unquestioning support. These fans are not only singing along with her most recent work, but also with songs from her four previous albums (available on Malibu, Calif.-based Vesper Alley Records, headed by Gellman).

"It hasn't been that long since I was playing to 35 and 40 people in New York. To see 200-1,000 people cheering with smiles on their faces is very flattering and very exciting," she says.

"I feel an excitement from the audience, like they're sharing in this phenomenon," she adds. "Some seem to have some history of my career. I just feel an incredible amount of support from people. It makes me so happy to see a sea of people singing lyrics to my first album."

During her 90-minute set, Shepard performs a generous helping of the songs available on the soundtrack album, which features standards like

"Walk Away Renee," "Hooked On A Feeling," and "The End Of The World," along with four of her own compositions, "Searchin' My Soul," the reflective "The Wildest Times Of The World," the semi-autobiographical "Maryland," and the uncertainty-riddled "Will You Marry Me?," a song that will be used in an episode early next season. That track is also slated as a future radio single.

Shepard's own compositions are often more folk/rock-oriented, with the pursuit of dreams as a common thematic thread. In a live setting, they serve as an ideal contrast to the often far-from-subtle soundbite songs from the soundtrack, like "It's In His Kiss (The Shoop Shoop Song)."

"I do try and balance the two in concert," Shepard says. "I feel a little empty if I don't do enough of my own stuff. I don't want people to feel disappointed if I don't do enough of the standards, but I feel a need to do these for myself. Luckily, I'm seeing people react well."

Not to say that Shepard isn't keenly aware of just what a break was presented to her when she was signed to "Ally McBeal."

She was hand-picked by show creator David E. Kelley, who was familiar with her music through wife and Shepard pal Michelle Pfeiffer. In each episode, Shepard not only sings—as herself—in the cast's after-business-hours meeting place (Regatta), but performs songs, most often chosen by Kelley, that are meant to reflect the emotions of lead character McBeal, played by Calista Flockhart.

"I'm still surprised by the phenomenal success of the show," Shepard notes. With that, "I had hoped that with perseverance, I would have some kind of success in the world, but I had no idea it would be of this magnitude."

Shepard will continue to dot the country with tour dates and radio station concerts for the next few months while the show is on summer hiatus and will make the rounds on "The Rosie O'Donnell Show," "The View," and "Live With Regis & Kathie Lee" in the next month or so.

Then, she will begin recording her next solo album, which she hopes to have on the streets by next March. (Her deal with 550 for the "Ally McBeal" project was a one-shot, so expect a bidding war.)

In the meantime, the reinvigorated artist is doing her best to enjoy the fruits of newfound success, all the while keeping in mind the long-term efforts behind it.

Says Shepard with a spirited laugh, "I guess there's something to grinding away at something every day, now that I know that you can actually hit what you're working toward."

E-mail radio editor Chuck Taylor at ctaylor@billboard.com.

WYNY Vet Kerr Returns To Country On N.Y.'s Y107

WHEN JIM KERR signed on May 26 as the new morning man at WWXY (Y107) New York, the first record he played was the Desert Rose Band's "Start All Over Again." That's because Kerr, a veteran New York jock, will be reconnecting with the country audience he left behind after departing New York's last country station, WYNY, in 1993.

Since then, Kerr spent three years at hot AC WMXV New York and did a brief stint at cross-town jazz station WQCD, which was sold just a few weeks after he started there. But Kerr says his previous experience of working in country radio made him a better man. He felt at home with the country audience and says, "I've been looking forward to reconnecting with them since I left."

"I like the audience and the artists, and my own personality seems to fit [country]," he says. "Especially in the '90s, it seems that the general-market radio industry is looking for two kinds of morning personalities. You have to be an outrageous, in-your-face, cynical, mean-spirited guy with attitude or you're an announcer with no personality at all."

What he does is "an informative, entertaining, friendly, family kind of show," says Kerr. "Not to say we don't say things that make people laugh, [but] I'm not a comedian. Comedy's gentler cousin, humor, finds a place on my show."

"I try to visualize in my head a radio on top of the refrigerator and a young mother pouring a bowl of cereal for her young kids," he continues. "I want to entertain her, but I also don't want to say something that will make her turn the radio off. Not to say that I'm bland. I will use adult material in a way that goes over kids' heads. [But] I wouldn't go on the air as one morning person did in New York a few weeks ago and talk about how I had just purchased my wife new breasts. I can't help but believe that there is a percentage of the population that wants something else."

Although he's worked in various formats, Kerr says he's tried not to change his personality and his presentation. But on occasion, "PDs would hear my performance and say, 'We want something more outrageous.' That's often been at their peril," he says.

Now, Kerr adds, "I'm glad to have an opportunity to work for a company that tells me they're hir-

ing me because they want me to be me. I don't have to conform to any cookie-cutter morning DJ pattern."

Kerr launched his radio career at the age of 14 in the late '60s at a country station in Ypsilanti, Mich. He remained a country fan through subsequent non-country jobs at WKNR Detroit, WDAI and WLS Chicago, and WPLJ New York, which was album rock and

top 40 at various times during his 15 years there. As morning man, Kerr says, he helped take WPLJ to No. 1 12-plus in both formats. In 1990, he returned to country as morning man at WYNY.



Kerr's background includes extensive work in talk radio. From '89-'93, he was the principal fill-in host for "The Rush Limbaugh Show." He's also subbed for CBS Radio's Gil Gross and Mary Matalin

and Westwood One's Jim Bohannon. That work, he says, "gives me an opportunity to reach an audience that transcends formats."

Kerr says he believes in Big City's concept—implemented in New York, Los Angeles, and Chicago—of buying suburban class-A stations on the same frequency and simulcasting them for better market coverage. Y107 is simulcast in New York, New Jersey, and Allentown, Pa. (WWXY, WWVY, WWZY, and WRNJ). Big City calls the process "synchronized total-market coverage." Kerr says the Big City plan "took some creative thinking, because a small company can't get into the major markets right now." The Y107 signals will get a power boost at about the same time as Kerr's sign-on.

Although plans for the show's content and format were still being worked out at press time, Kerr says, "obviously, we want to create a program that will draw upon the strength that I have from my heritage in the market, but at the same time look forward [to creating] some things that are new."

Because he's been out of the country format for a few years and had no exposure to the music in the period between WYNY's demise and Y107's launch, Kerr says he's had some catching up to do. "There are a lot of new artists," he says. "I left [WYNY] in '93, and it's incredible the percentage of the artists on the Billboard charts who hadn't even had their first hit" by then. "I've been spending a lot of time at HMV buying records and bringing them home." **PHYLIS STARK**



550 Music's Vonda Shepard is interviewed by WHTZ (Z100) New York music director Paul "Cubby" Bryant during the station's recent "Acoustic Cafe." She performed the next evening at New York's Irving Plaza. (Photo: Chuck Pulin)

Radio

PROGRAMMING

WINTER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98	Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
HONOLULU—(59)													
KIKI-AM-FM	top 40/rhythm	11.2	9.9	12.1	12.2	10.6	KBDS	top 40/rhythm	8.2	8.5	8.4	8.9	6.6
KSSK-FM	AC	11.6	11.0	9.8	10.9	8.8	KLBN	Spanish	5.2	6.0	3.9	4.6	5.9
KCCN-FM	Hawaiian	7.6	8.1	9.1	8.1	8.2	KJWL	adult std	6.1	4.4	5.2	5.8	5.6
KINE	Hawaiian	4.8	7.5	8.1	7.7	8.2	KOQO-AM-FM	Spanish	3.7	4.3	3.0	5.3	5.3
KUMU-FM	easy	6.3	5.9	4.9	5.4	6.3	KVSR	AC	5.6	6.3	5.5	5.0	5.2
KQMQ-AM-FM	top 40/rhythm	7.5	5.5	8.7	6.4	6.1	KEZL	jazz	3.3	3.2	2.8	2.5	4.8
KULA/KRTR	AC	9.6	7.2	5.9	5.3	6.1	KFSO	oldies	3.9	3.7	5.5	4.4	4.0
KSSK-AM	AC	8.8	7.0	5.7	4.8	5.2	KJFX	cls rock	2.6	4.0	4.0	3.6	4.0
KXME	top 40	—	—	—	2.0	5.0	KSUS	country	4.9	4.6	6.6	3.6	4.0
KGMZ	oldies	3.2	5.5	5.3	5.9	4.3	KNAX	country	3.2	4.0	4.6	3.5	3.5
KPOI	modern	3.0	4.3	4.7	3.7	3.3	KRNC	Spanish	1.7	3.2	3.0	3.6	3.3
KUCD	AC	2.4	2.0	1.8	3.0	3.3	KSOF	AC	3.9	3.5	3.5	3.0	3.2
KHVV	N/T	3.9	4.0	4.2	2.6	3.2	KRZR	album	5.2	4.8	4.5	4.4	2.8
KKLV	cls rock	2.4	3.3	3.4	2.5	2.8	KRZR	AC	4.5	4.0	3.4	2.5	2.8
KHUL	R&B oldies	2.2	1.9	1.4	2.3	2.6	KFRR	modern	2.9	2.6	3.1	2.6	2.7
KUMU-AM	adult std	2.0	2.4	1.4	1.8	2.2	KFAA	top 40/rhythm	.4	—	—	—	2.1
KHNR	N/T	1.0	1.3	1.6	1.3	1.7	KSEQ	top 40/rhythm	—	.5	.8	1.8	2.0
KAIM-FM	religious	1.2	1.4	1.3	1.3	1.4	KFRE	N/T	1.2	1.1	1.1	1.5	1.9
KCCN-AM	Hawaiian	1.7	1.1	1.4	2.0	1.4	KMPH	N/T	1.0	1.0	1.3	.9	1.5
KNDI	religious	1.0	.8	.9	.9	1.2	KZFO	Spanish	1.1	1.8	1.6	1.8	1.3
KGU	N/T	.8	1.0	.7	2.3	1.1	KGST	Spanish	1.2	1.4	1.5	1.0	1.1
TULSA, OKLA.—(60)													
KRMG	N/T	8.3	8.4	9.4	7.8	11.2	KLAV	cls rock	8.3	11.6	9.8	9.9	9.8
KWEN	country	11.9	10.7	10.5	10.0	10.8	WSNX-FM	top 40	6.0	7.2	7.4	7.1	7.2
KMOD	album	7.9	7.5	8.3	8.4	7.4	WBCT	country	8.3	7.0	7.9	7.8	7.1
KHTT	top 40	7.0	7.1	6.7	7.7	7.2	WOOD-AM	N/T	6.8	7.3	7.3	5.5	7.1
KMYZ-FM	modern	5.3	6.6	6.5	6.4	5.9	WOOD-FM	AC	7.0	6.3	5.0	6.0	7.1
KQLL-FM	oldies	3.7	4.5	4.5	6.0	5.8	WGRD	modern	6.3	5.9	7.5	7.9	6.2
KBEZ	AC	6.3	5.3	5.9	5.2	5.4	WLHT	AC	6.5	5.4	5.4	5.6	5.6
KRAV	AC	4.6	5.0	4.0	4.1	4.8	WKLU	album	4.0	4.3	3.6	3.1	4.2
KV00-AM	country	4.4	3.1	4.5	4.5	4.5	WVTI	top 40	2.8	3.2	2.7	2.4	4.1
KJSR	cls rock	5.0	6.6	6.5	7.0	4.4	WODJ	oldies	4.3	4.0	4.2	3.8	3.8
KEMX/KXOJ-FM	religious	3.1	4.8	4.6	4.4	3.7	WCUZ-FM	country	4.7	3.8	2.8	4.3	3.5
KV00-FM	country	4.6	4.3	4.0	4.2	3.7	WQFN	jazz	1.8	2.2	3.8	3.2	3.3
KJMM	R&B	4.5	4.8	2.3	2.9	3.0	WMJH	adult std	2.3	3.2	3.3	3.1	3.2
KCFM	classical	1.4	2.1	1.9	2.2	2.9	WJOK	religious	2.7	2.9	2.8	2.6	2.5
KGTO	adult std	3.1	2.5	2.5	2.7	2.7	WFRG	classical	2.9	1.7	2.5	3.2	2.1
KOAS	jazz	2.4	2.8	2.5	2.6	2.4	WFUR-FM	religious	2.0	1.1	1.8	2.1	1.6
KMRX	AC	—	—	—	—	1.8	WMUS-FM	country	1.9	2.1	2.2	2.0	1.6
KCKI	country	2.6	2.8	3.3	2.4	1.5	WKWM	R&B adult	1.4	1.1	2.4	1.5	1.0
KQLL-AM	sports	.9	.4	.8	.8	1.0	GRAND RAPIDS, MICH.—(65)						
TUCSON, ARIZ.—(61)													
KIIM	country	11.4	13.5	12.0	14.2	10.5	WZVO	top 40	12.6	13.6	13.4	13.1	11.7
KMXZ	AC	9.0	9.3	8.8	8.4	9.5	WZZO	album	7.0	8.2	9.0	8.7	9.9
KRQQ	top 40	7.6	9.5	9.4	8.9	7.4	WLEV	AC	8.5	7.0	8.6	8.8	9.4
KLPX	album	6.3	6.9	6.9	7.1	6.2	WODE	oldies	10.3	10.0	11.3	9.3	9.4
KNST	N/T	5.7	6.1	5.8	5.3	5.6	WCTO	country	8.1	8.9	8.9	11.4	9.1
KHYT	'70s oldies	5.7	4.1	5.2	5.2	5.5	WAEB-AM	N/T	5.3	4.0	3.9	4.7	4.7
KOHT	top 40/rhythm	6.0	3.7	3.8	2.2	5.2	WKAP	adult std	3.7	5.2	3.8	4.4	4.0
KWFM-FM	oldies	4.9	5.7	4.9	4.4	5.1	WYSP	album	1.7	1.7	2.7	2.5	3.3
KZPT	AC	4.6	3.7	3.6	3.3	5.1	WEST	adult std	1.7	2.0	1.4	2.3	2.1
KCEE	adult std	5.8	2.8	4.2	3.5	4.2	WHQ	top 40	1.2	1.8	1.6	1.3	1.7
KFMA	modern	4.3	5.6	4.0	4.0	2.7	WMGK	cls rock	1.5	1.7	1.8	1.6	1.6
KGTV	adult std	1.7	1.6	1.6	2.4	2.7	WRNJ-FM	country	2.6	2.6	2.3	2.0	1.4
KXEW	Spanish	1.1	1.1	1.9	1.7	1.9	WBYN	religious	1.5	.7	1.1	1.2	1.2
KZLZ	Spanish	1.7	2.5	2.3	1.3	1.8	WYNS	country	.6	1.2	1.2	.9	1.1
KFFN	sports	.7	.6	1.0	1.1	1.7	WGPA	AC	1.4	.6	.7	.9	1.0
KTRZ	Spanish	2.5	2.1	1.0	.8	1.6	WUSL	R&B	.9	2.3	1.2	1.1	1.0
KCUB	country	.8	1.0	1.9	1.9	1.3	ALLEN TOWN, PA.—(66)						
KTUC	N/T	1.4	.9	1.0	1.6	1.1	WAEB-FM	top 40	12.6	13.6	13.4	13.1	11.7
KEVT	Spanish	.7	—	.4	—	1.0	WZZO	album	7.0	8.2	9.0	8.7	9.9
KYOT	jazz	5	1.1	.5	.4	1.0	WLEV	AC	8.5	7.0	8.6	8.8	9.4
McALLEN, TEXAS—(62)													
KBFM	top 40	11.6	13.0	14.0	15.0	14.5	WODE	oldies	10.3	10.0	11.3	9.3	9.4
KGBT-AM-FM	Spanish	16.8	14.4	14.6	12.9	13.1	WCTO	country	8.1	8.9	8.9	11.4	9.1
KKPS	Spanish	6.5	7.7	7.2	9.5	7.0	WAEB-AM	N/T	5.3	4.0	3.9	4.7	4.7
KVLY	AC	6.9	8.5	7.3	8.9	7.9	WKAP	adult std	3.7	5.2	3.8	4.4	4.0
KTEX	country	5.8	6.3	7.2	8.1	7.4	WYSP	album	1.7	1.7	2.7	2.5	3.3
KFRQ	album	6.7	5.6	4.2	4.7	7.1	WEST	adult std	1.7	2.0	1.4	2.3	2.1
KIWW	Spanish	9.7	9.1	10.1	7.6	6.8	WHQ	top 40	1.2	1.8	1.6	1.3	1.7
KTJN/KTJX/KBOR	Spanish	5.2	6.1	6.0	5.0	4.3	WMGK	cls rock	1.5	1.7	1.8	1.6	1.6
XAAA	easy	3.7	3.2	2.7	2.7	3.2	WRNJ-FM	country	2.6	2.6	2.3	2.0	1.4
KURV	N/T	2.5	2.6	1.6	2.2	2.2	WBYN	religious	1.5	.7	1.1	1.2	1.2
KIRT	Spanish	1.7	1.7	1.4	2.1	2.1	WYNS	country	.6	1.2	1.2	.9	1.1
KSOX-FM	oldies	1.9	2.3	1.5	1.9	2.0	WGPA	AC	1.4	.6	.7	.9	1.0
KRGE	religious	2.3	1.8	1.6	1.2	1.2	WUSL	R&B	.9	2.3	1.2	1.1	1.0
XVTH	Spanish	1.4	1.7	1.3	1.0	1.2	AKRON, OHIO—(67)						
KESO	Spanish	—	.4	.4	.8	1.0	WQMX	country	6.9	7.5	8.2	7.8	7.5
WILKES BARRE, PA.—(63)													
WKRF/WKRF	top 40	11.9	11.8	13.1	12.9	10.7	WMJI	oldies	6.4	6.4	5.7	5.0	6.7
WGGY	country	10.7	10.4	8.7	8.6	9.8	WKOD	AC	6.6	5.4	4.9	5.8	5.7
WEZ	cls rock	5.1	5.9	5.6	5.7	7.8	WVOK	AC	6.0	5.8	4.8	5.9	5.5
WMGS	AC	6.5	7.1	7.4	9.8	7.7	WONE-FM	album	7.0	6.4	6.3	5.5	5.3
WNAK	adult std	4.4	3.4	3.0	3.8	5.1	WNIR	N/T	5.5	4.9	6.0	5.9	5.2
WBHT/WEHR-FM	top 40	4.7	3.7	5.0	5.1	4.6	WNCX	album	4.7	4.1	4.2	5.0	5.0
WZMT	album	4.2	5.4	5.6	4.1	4.2	WZAK	R&B	3.1	3.6	3.9	3.9	4.6
WBAX/WEJL	adult std	4.7	3.8	3.5	3.8	4.1	WZMX	AC	1.9	2.4	1.5	2.0	3.6
WJL/WJL/WGQ/WLP	N/T	4.5	3.7	3.7	5.1	3.6	WMMS	album	3.8	3.3	3.8	3.6	3.3
WARM/WQV AM-FM	N/T	3.9	3.5	3.3	3.1	3.1	WTAM	N/T	2.6	2.4	3.3	2.2	3.2
WDLS/WSGD	oldies	2.5	2.0	3.1	3.4	2.5	WQAL	AC	2.9	2.9	2.6	3.5	3.0
WODE	oldies	1.0	1.8	1.8	1.8	2.5	WENZ	modern	2.5	2.7	3.1	3.0	2.9
WWF/WWSH	AC	2.0	2.9	2.4	2.1	2.1	WAKR	N/T	4.0	4.5	4.0	3.0	2.8
WSBG	AC	1.4	1.8	2.4	1.8	2.0	WGAR	country	4.1	3.3	4.7	3.4	2.7
WZZO	album	1.0	1.1	1.4	.8	2.0	WRMR	adult std	4.0	3.8	3.5	3.3	2.6
WICK	easy	1.5	.7	1.2	.8	1.6	WZJM	top 40	1.7	1.7	2.0	2.0	2.6
WKAB	oldies	1.1	1.9	1.6	1.3	1.6	WVNW	jazz	2.0	1.6	1.9	2.0	2.4
WQFM	oldies	1.5	2.3	2.4	2.4	1.5							

Viewers To Rule VH1 For A Week; Denver's Music Link Turns 10

VH1 VIEWERS' CHOICE: Beginning July 20, VH1 will for the first time devote an entire week to viewers' choice programming.

"We wanted to create a more interactive environment for our viewers, and we'll probably have this specialty programming every year," says VH1 VP of programming/development Lauren Zalaznick.

The week will include a poll in which viewers choose their favorites in various music-related categories. Voting will be done by phone or via the Internet, and the winners will be revealed during a one-hour special, "VH1 Viewers Vote," which premieres 9 p.m. EDT on July 25.

The "VH1 Viewers Vote" nominations are:

VH1 video of the year: Mariah Carey, "Honey"; Madonna, "Ray Of Light"; Sarah McLachlan, "Building A Mystery"; the Rolling Stones, "Anybody Seen My Baby"; the Wallflowers, "Heroes."

Best male artist: Bono, Eric Clapton, Jakob Dylan, Mick Jagger, Dave Matthews.

Best female artist: Carey, Celine Dion, Jewel, Madonna, McLachlan.

Best soundtrack: "City Of Angels," "Godzilla," "Soul Food," "Titanic," "The Wedding Singer."

Best musician in a movie: Jon Bon Jovi in "No Looking Back," Willie Nelson in "Wag The Dog," Will Smith in "Men In Black," Spice Girls in "Spice World," Mark Wahlberg in "Boogie Nights."

Best soul artist: Babyface, Erykah Badu, Boyz II Men, Aretha Franklin, Brian McKnight.

Diva of the year: Carey, Dion, Gloria Estefan, Franklin, Shania Twain.

Legend of the year: Bob Dylan, Fleetwood Mac, Franklin, Elton John, the Rolling Stones.

Best new artist: Badu, Paula

Cole, Natalie Imbruglia, matchbox 20, Third Eye Blind.

Sexiest video: Fiona Apple, "Criminal"; Carey, "Honey"; Janet, "I Get Lonely"; Lisa Stansfield, "Never Never Gonna Give You Up"; Twain, "You're Still The One."

Best concert tour: Fleetwood Mac, The Dance; the Lilith Fair; Jimmy Page and Robert Plant, Walking into Everywhere; the Rolling Stones, Bridges to Babylon.

Zalaznick says nominations were based on "sales figures and critical acclaim for VH1 artists who made an impact from June 1, 1997, to May 31, 1998."

Programming blocks during the viewers' choice week will also include favorite episodes of "Behind The Music" and "Storytellers" as voted on by viewers.

MUSIC LINK ANNIVERSARY: Denver-based Music Link Productions is celebrating its 10th anniversary with several events taking place July 23-26 in the Denver metro area.

Music Link Productions produces the modern rock show "Music Link," the electronica show "BPM," and the punk/ska show "Punk TV," which can all be seen late nights on local PBS affiliate KBDI-TV. Music Link also produces electronic press kits and concert footage for major-label artists.

The anniversary events—ranging from a cocktail party to a getaway trip to Vail, Colo.—will be invitation-only to members of the music industry, except for a July 24 concert televised on "Music Link" that will feature Colorado bands.

"The secret to our success is that we have a healthy cash flow," says Music Link president Mike Drumm. "We also have high-end production values, and we're sensitive to our niche audience. We've also been able to maintain good relationships with retail and the labels."

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Brandy & Monica, The Boy Is Mine
- 2 Usher, My Way
- 3 Charli Baltimore, Money
- 4 Pras Michel F/0l Dirty Bastard, Ghetto Supastar
- 5 Janet, I Get Lonely
- 6 Public Enemy, He Got Game
- 7 Chico DeBarge, No Guarantee
- 8 Boyz II Men, Can't Let Her Go
- 9 Big Punisher, Still Not A Player
- 10 Beenie Man, Who Am I
- 11 The Lox, Money, Power & Respect
- 12 Sparkle, Be Careful
- 13 Next, Too Close
- 14 Mya & Sisqo, It's All About Me
- 15 Xscape, The Arms Of The One Who Loves You
- 16 Public Announcement, Body Bumpin'
- 17 Busta Rhymes, Turn It Up
- 18 Montell Jordan W/Master P, Let's Ride
- 19 Babyface & Des'ree, Fire
- 20 Mariah Carey, My All
- 21 LSG, Door #1
- 22 Will Smith, Just The Two Of Us
- 23 Playa, Cheers 2 U
- 24 Imajin, Shorty (You Keep Playin' With My Mind)
- 25 Eightball, Pure Uncut
- 26 Christion, I Wanna Get Next To You
- 27 Brian McKnight, The Only One For Me
- 28 Jody Watley, Off The Hook
- 29 Jon B., They Don't Know
- 30 Voices Of Theory, Say It

*** NEW ONS ***

- Blackstreet, I Can't Get You (Out Of My Mind)
Fastfo, Minnie The Moocher
69 Boyz, Woof Woof
Mariah Carey, My All (Remix)
Amari, Callin'
Lionel Richie, Time



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Toby Keith, Dream Walkin'
- 2 Reba/Brooks & Dunn, If You See Him/If You See Her
- 3 Garth Brooks, To Make You Feel My Love
- 4 Shania Twain, You're Still The One
- 5 Steve Wariner, Holes In The Floor Of Heaven
- 6 Tim McGraw, One Of These Days

- 7 Mark Wills, I Do
- 8 Clint Black, The Shoes You're Wearing
- 9 Tracy Byrd, I'm From The Country
- 10 Jo Dee Messina, I'm Alright
- 11 John Michael Montgomery, Love Working On You
- 12 Faith Hill, This Kiss
- 13 LeAnn Rimes, Commitment
- 14 Kenny Chesney, That's Why I'm Here
- 15 Olivia Newton-John, I Honestly Love You *
- 16 The Mavericks, Dance The Night Away *
- 17 Jeff Foxworthy, Totally Committed *
- 18 Vince Gill, If You Ever Have Forever In Mind
- 19 David Kersh, Wonderful Tonight *
- 20 Dwight Yoakam, Things Change *
- 21 John Berry, Over My Shoulder *
- 22 Collin Raye, I Can Still Feel You *
- 23 George Jones, Wild Irish Rose
- 24 Trisha Yearwood, There Goes My Baby *
- 25 Various Artists, One Heart At A Time *
- 26 Clay Walker, Then What
- 27 Michael Peterson, Too Good To Be True
- 28 Keith Harling, Papa Bear
- 29 Gary Allan, It Would Be You
- 30 Randy Travis, Out Of My Bones
- 31 Dixie Chicks, There's Your Trouble *
- 32 Thompson Brothers Band, Back On The Farm *
- 33 Big House, Faith *
- 34 Deryl Dodd, Time On My Hands
- 35 Lisa Brokop, How Do I Let Go
- 36 Philip Claypool, Looking Up From A Long Way Down
- 37 Derailers, Just One More Time
- 38 Lee Ann Womack, Buckaroo
- 39 Jason Sellers, This Small Divide
- 40 Hal Ketchum, I Saw The Light
- 41 Ty Herndon, A Man Holdin' On
- 42 Cledus T Judd, Wives Do It All The Time
- 43 Terri Clark, Now That I Found You
- 44 Gil Grand, Famous First Words
- 45 Allison Moore, A Soft Place To Fall
- 46 Rhett Akins, Drivin' My Life Away
- 47 Mark Nesler, Used To The Pain
- 48 Sherrie Austin, Put Your Heart Into It
- 49 Chely Wright, I Already Do
- 50 Sammy Kershaw, Matches

*** NEW ONS ***

- David Lee Murphy, We Can't All Be Angels
Mindy McCready, The Other Side Of This Kiss
Randy Travis, The Hole

*** NEW ONS ***

- David Lee Murphy, We Can't All Be Angels
Mindy McCready, The Other Side Of This Kiss
Randy Travis, The Hole

*** NEW ONS ***

- David Lee Murphy, We Can't All Be Angels
Mindy McCready, The Other Side Of This Kiss
Randy Travis, The Hole



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brandy & Monica, The Boy Is Mine
- 2 Mariah Carey, My All
- 3 Janet, I Get Lonely
- 4 K-Ci & JoJo, All My Life
- 5 Brian McKnight, Anytime
- 6 Next, Too Close
- 7 Natalie Imbruglia, Torn
- 8 Goo Goo Dolls, Iris **
- 9 Madonna, Ray Of Light
- 10 The Wallflowers, Heroes
- 11 Dave Matthews Band, Don't Drink The Water
- 12 Matchbox 20, Real World
- 13 Puff Daddy & The Family, Victory
- 14 Will Smith, Just The Two Of Us
- 15 Destiny's Child, No, No, No
- 16 Fastball, The Way
- 17 Semisonic, Closing Time
- 18 Lenny Kravitz, If You Can't Say No
- 19 Garbage, Push It
- 20 Cleopatra, Cleopatra's Theme
- 21 Sparkle, Be Careful
- 22 Will Smith, Gettin' Jiggy Wit It
- 23 Shania Twain, You're Still The One
- 24 Tori Amos, Spark
- 25 Cherry Poppin' Daddies, Zoot Suit Riot
- 26 Master P, Make Em Say Uhh!
- 27 Pras Michel F/0l Dirty Bastard, Ghetto Supastar
- 28 Matchbox 20, 3 AM
- 29 Marcy Playground, Sex And Candy
- 30 Ice Cube, We Be Clubbin
- 31 Lord Tariq & Peter Gunz, Deja Vu
- 32 Usher, Nice & Slow
- 33 Everclear, I Will Buy You A New Life
- 34 Montell Jordan W/Master P, Let's Ride
- 35 Mya & Sisqo, It's All About Me
- 36 Green Day, Redundant
- 37 Hanson, Weird
- 38 Green Day, Time Of Your Life
- 39 Backstreet Boys, Everybody
- 40 Nirvana, Smells Like Teen Spirit!
- 41 Beastie Boys, Sabotage
- 42 R. Kelly, I Believe I Can Fly
- 43 Puff Daddy & Faith Evans, I'll Be
- 44 Will Smith, Men In Black
- 45 Usher, My Way
- 46 Metallica, Fuel
- 47 The Notorious B.I.G., Mo Money Mo Problems
- 48 Puff Daddy, Been Around The World
- 49 Busta Rhymes, Turn It Up
- 50 Metallica, The Unforgiven II

*** NEW ONS ***

- The Smashing Pumpkins, Ava Adore
Jon B., They Don't Know
Master P, I Got The Hook Up
Xscape, The Arms Of The One Who Loves You

*** NEW ONS ***

- The Smashing Pumpkins, Ava Adore
Jon B., They Don't Know
Master P, I Got The Hook Up
Xscape, The Arms Of The One Who Loves You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Savage Garden, Truly Madly Deeply
- 3 Marcy Playground, Sex And Candy
- 4 Madonna, Ray Of Light
- 5 Fastball, The Way
- 6 Vonda Shepard, Searchin' My Soul
- 7 Shania Twain, You're Still The One
- 8 Mariah Carey, My All
- 9 Matchbox 20, 3 AM
- 10 Celine Dion, My Heart Will Go On
- 11 Aretha Franklin, A Rose Is Still A Rose
- 12 Madonna, Frozen
- 13 Dave Matthews Band, Don't Drink The Water
- 14 Paula Cole, Me
- 15 Sarah McLachlan, Adia
- 16 The Wallflowers, Heroes
- 17 Celine Dion, To Love You More
- 18 Gloria Estefan, Heaven's What I Feel
- 19 Matchbox 20, Push
- 20 Bonnie Raitt, One Belief Away
- 21 Sugar Ray, Fly
- 22 Smash Mouth, Walkin' On The Sun
- 23 Fleetwood Mac, Landslide
- 24 The Wallflowers, One Headlight
- 25 Matchbox 20, Real World
- 26 Sister Hazel, All For You
- 27 Third Eye Blind, Semi-Charmed Life
- 28 Third Eye Blind, How's It Going To Be
- 29 Edwin McCain, I'll Be
- 30 Babyface & Des'ree, Fire
- 31 Chumbawamba, Tubthumping
- 32 Goo Goo Dolls, Iris
- 33 Paula Cole, I Don't Want To Wait
- 34 Ben Folds Five, Brick
- 35 Janet, I Get Lonely
- 36 Ebbas Forsberg, Lost Count
- 37 Jewel, Foolish Games
- 38 Rick Astley, Never Gonna Give You Up
- 39 Tom Petty & The Heartbreakers, Don't Come...
- 40 Tears For Fears, Shout
- 41 Sheryl Crow, All I Wanna Do
- 42 Shawn Colvin, Nothin' On Me
- 43 Sarah McLachlan, Sweet Surrender
- 44 Kinks, Come Dancing
- 45 Cyndi Lauper, Girls Just Want To Have Fun
- 46 Nena, 99 Luftballons
- 47 Gloria Gaynor, I Will Survive
- 48 Steve Miller Band, Abracadabra
- 49 Sinead O'connor, Nothing Compares 2 U
- 50 U2, One

*** NEW ONS ***

- Rod Stewart, Ooh La La
Janet, Go Deep
Xscape, The Arms Of The One Who Loves You

*** NEW ONS ***

- Rod Stewart, Ooh La La
Janet, Go Deep
Xscape, The Arms Of The One Who Loves You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 6, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mo Thugs Family, All Good

BOX TOPS

- Pras, Ghetto Supastar
Eightball, Pure Uncut
King T, Got It Locked
Five, When The Lights Go Out
Usher, My Way
Sparkle, Be Careful
Tori Amos, Spark
Big Punisher, Still Not A Player
Sarah McLachlan, Adia
Unwritten Law, Teenage Suicide
Cleopatra, Cleopatra's Theme
Nicole, Make It Hot
Backstreet Boys, Everybody
Master P, I Got The Hook-Up
Mya, It's All About Me
Yousou N' Dour & Canibus, How Come
Xscape, The Arms Of The One Who Loves You
Celine Dion, My Heart Will Go On
Mariah Carey, My All
Scarface, Sex Faces
Madonna, Ray Of Light
Spice Girls, Stop
Jon B., They Don't Know
Destiny's Child, With Me
Three 6 Mafia, Late Night Tip
Next, Too Close
Sunz Of Man, Shining Star
Rammstein, Du Hast

NEW

- Bjork, Hunter
Ice Cube, My Loved Ones
Insane Clown Posse, Hokus Pokus
Jayo Felony, Watcha Gonna Do
N'Dea Davenport, Bring It On
'N Sync, Tearin' Up My Heart
Smash Mouth, Can't Get Enough Of You Baby
Soulja Slim, From What I Was Told
Tami Davis, How Do I Say That I'm Sorry



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Goo Goo Dolls, Iris
WC, Cheddar
Chopper One, A Punk Named Josh
Sonic Youth, Sunday
Natalie Merchant, Kind & Generous
Rebekah, Sin So Well
Tricky, Broken Homes



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 'N Sync, Tearin' Up My Heart (new)
Harvey Danger, Flagpole Sitta (new)
Brandy & Monica, The Boy Is Mine (new)
Tori Amos, Spark (new)
Earthboy, Showers Over Everyone (new)
The Moffatts, I'll Be There For You (new)
Temperance, Hands Of Time (new)
Garbage, Push It
The Tea Party, Release
Sarah McLachlan, Adia
Spice Girls, Stop
The Rascalz, Northern Touch
Fastball, The Way
The Verve, Lucky Man
Next, Too Close
Matthew Good Band, Indestructible
Big Wreck, That Song
The Watchmen, Stereo
Love Inc., Broken Bones
Robyn, Do You Really Want Me



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Alejandro Sanz, Amiga Mia (Heavy)
Billie Myers, Kiss The Rain (Heavy)
Dave Matthews Band, Don't Drink The Water (Heavy)
Finley Quaye, Your Love Gets Sweeter (Heavy)
Ilya Kuryaki & The Valderramas, Jugo (Heavy)
Sonic Youth, Sunday
Natalie Merchant, Kind & Generous (Heavy)
Rebekah, Sin So Well (Heavy)
Tricky, Broken Homes (Medium)
Dario G, Sunchyme (Medium)
Dimitri From Paris, Sacre Francois (Medium)
Goo Goo Dolls, Iris (Medium)
Green Day, Redundant (Medium)
La Gusana Ciega, No Me Tientes (Medium)
Los Rabanes, Tu Me Disparas Balas (Medium)
Natalie Imbruglia, Big Mistake (Medium)
Pulp, This Is Hardcore (Medium)
Save Ferris, The World Is New (Medium)
Spaceloc, Carry On (Medium)
Supergrass, Late In The Day (Medium)
Therapy, The Church Of Noise (Medium)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Geoff Moore & Distance, Homerun
The Supertones, The Supertones Strike Back
dc Talk, Jesus Freak
Jars Of Clay, Flood
Audio Adrenaline, Never Gonna Be As Big As Jesus
Prodigal, Just Like Real Life
Tammy Trent, Welcome Home
Jennifer Knapp, Undo Me
Jaci Velasquez, On My Knees
Reba McEntire, What If
Point Of Grace, That's The Way It's Meant To Be
Between Thieves, To The End



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Tori Amos, Spark
Big Bad Voodoo Daddy, You & Me & The Bottle...
Cornershop, Sleep On The Left Side
Eve 6, Inside Out
Charli Baltimore, Money
Lenny Kravitz, If You Can't Say No
Matchbox 20, Real World
Iron Maiden, The Angel & The Gambler
Robbie Robertson, Unbound
Semisonic, Closing Time
10-Speed, Space Queen
Dr. Dre & LL Cool J, Zoom
Soul Asylum, I Will Still Be Laughing
Tami Davis, How Do I...
Third Eye Blind, Losing A Whole Year
Green Day, Redundant
Sprung Monkey, Get 'Em Outta Here
2 Skinnee J's, Riot Nrrrd
Boyz II Men, Can't Let Her Go
Fuel, Shimmer



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mya, It's All About Me
Big Punisher, Still Not A Player
WC, Cheddar
Tania, Imagination
Master P, I Got The Hook-Up
Next, Too Close
Backstreet Boys, Everybody
Sparkle, Be Careful
Tupac, Do For Love
Janet, I Get Lonely (Remix)

EDDIE BLAZONCZYK IS STILL SHAKIN' ON BEL-AIRE SET

(Continued from page 11)

year released its second Blazonczyk compilation and is now servicing mainstream chains with Blazonczyk product.

But Blazonczyk's Versatones are also getting out to newer audiences. The band has recently played clubs in Nashville and San Diego and has prestigious gigs slated at Dayton, Ohio's National Folk Festival June 20-21 and at New York's Central Park Summerstage Aug. 1.

Meanwhile, Eddie Blazonczyk Jr., a Versatone for 10 years, has assumed control of his father's band—more or less.

"I had open-heart surgery a couple years ago, and the doctor told me to take it easy," says Blazonczyk Sr., whose name is pronounced "Blah-zon-chick" but who is known far and wide as "Eddie B." "Junior was going to start up his own band, so I told him this was a great opportunity for him. Now he's responsible for everything—booking, transportation, lodging, payroll. All I do is show up and play!"

Not quite so, says Blazonczyk Jr. "I'm the leader of the band—on paper," he says, "but the man is still Eddie! He's the one who the people want to see, and he's still fronting and MC'ing—and he's what the band's all about."

Eddie Blazonczyk's Versatones—which, besides Senior on bass and lead vocals and Junior on concertina, includes Eric Noltkamper on accordion and keyboards, Rich Kois on trumpet and clarinet, Joe O'Such on trumpet, and Pete Pirucki on drums—are famous for the so-called "push"-style Chicago polka sound that is their trademark. Junior describes the push sound as "the driving rhythm which is anchored by the heavy [accordion] bellows-shake and pushing drum and then [amplified by] heavy brass and soulful polka vocals."

"Shakin'—Not Stirred" was recorded once again in the back room studio/rehearsal space of Bel-Aire Enterprises, the mom-and-pop polka/package-goods store operation run by the Blazonczyks in Bridgeview, Ill. (The Bel-Aire name originated in 1957, when Blazonczyk started a rock'n'roll band under the name Eddie Bell & His Bell-Aires; he's been fielding one Versatones group or another since 1963.)

The new material is a typical Versatones mix of old Polish folk songs ("Boy From Krakow Polka"), pop song covers (Teresa Brewer's "Ricochet Romance"), country covers (Roy Clark's "Someone Needs You More"), and originals like "Cajun Polka Queen," on which Blazonczyk Jr. plays fiddle.

"Back in the '70s, the Versatones had a fantastic fiddle player who was a real crowd pleaser," he says. "I'm kind of a hacker, but when I bring it out, it really stirs the crowd."

The Versatones usually have a new album out each year in time for Polka Fireworks, but skipped last year while Blazonczyk Jr. acclimated himself with his new leadership role. "When's the new album coming out? When's the new album coming out? That's all we've been hearing for two years—so it's much anticipated," says Blazonczyk Sr.

"I can't wait to get the cellophane off and cue it up, and then get Eddie B. on the phone for an interview," says polka broadcaster/promoter Bill Flynn, who gets in at least three Versatones tunes during each of his seven-hour polka shows on Binghamton, N.Y., station WNBF. "He's the man, and people are always requesting his songs because they grew up on them—and he always gives them what they want."

Bel-Aire traditionally services

some 525 polka radio programmers, as well as the polka music stores it deals with directly. But Cleveland International has opened the door for Blazonczyk product at major retailers like Wal-Mart, Best Buy, National Record Mart, and Camelot Music.

At the last chain, based in North Canton, Ohio, adult business unit buyer Eddie Wilner is looking to do a July sales promotion in the retailer's 40 top polka stores tying in with the Polka Fireworks fest.

"That's a good place to start," says Wilner, noting that polka has been an underexploited genre that could become a priority if store people were properly educated about it. "I know [Blazonczyk's] got a following, having worked at a radio station in western Pennsylvania that had a Sunday-afternoon polka show. So I'll try to get ahead of the new [Bel-Aire] album."

Cleveland International president Steve Popovich, though, is looking ahead to Summerstage to promote Blazonczyk product and will reprise for the event the kielbasa feast he brought to Nashville's Boardwalk Cafe, where the Versatones performed before an ecstatic Music Row crowd and were joined onstage by Cowboy Jack Clement and Riders In The Sky's accordionist and "Cowpolka King" Joey Miskulin.

"He's got a magical personality that comes through in his music and can attract anybody," says Popovich of Blazonczyk Sr.

Says the younger Blazonczyk, "We're trying to get people past the 'polka' stigma, that it's all just 'She's Too Fat For Me' or 'Beer Barrel Polka'—when it's really happy, snappy music that gives you a better life. If we can only get people in the door we can convert them, so we're very excited about playing Central Park—we're only sorry it's only a 50-minute set!"

Another Act In Finance Pact

New Co. Securitizes Dusty Springfield Masters

NEW YORK—New deals—and dealmakers—continue to arise in the growing business of securitizing copyright ownership.

RZO Cos.—the New York-based business management firm that last year played a role in the birth of intellectual-property financing with its client David Bowie—has made a similar arrangement with 250 masters mostly owned by Dusty Springfield.

The arrangement is the first such financing by Entertainment Finance International, a joint venture established in April between RZO and Prudential Insurance, with which the Bowie deal was worked out. The bond seller in the Bowie deal was David Pullman, who recently set copyright financing for the famed Motown-era writing team of Holland-Dozier-Holland.

The Springfield transaction, according to RZO, involves all masters featuring Springfield since 1960. In some instances where ownership of masters resided with her label, Mercury Records, Mercury "got an assignment to pay us [her royalties]

instead of her," says an RZO principal, William Zysblat.

Mercury recently released the three-CD set "The Dusty Springfield Anthology."

Zysblat says the joint venture with Prudential Insurance as "an end buyer" ensures confidentiality for entertainers who don't wish public disclosure of their recording or publishing royalty income. Bowie, he says, didn't object to public awareness of some terms of his securitization, which was reported at \$55 million.

Apparently, Springfield preferred that her terms not be disclosed, although the securitization of her master assets is said not to exceed \$10 million.

Another division of Prudential, Prudential Securities, is teamed with veteran music man Charles Koppelman in another venture in which copyrights are to be securitized. That relationship has yet to announce its first tie-in with a copyright owner, however.

In addition to Bowie and Springfield, RZO represents the Rolling Stones and Crosby, Stills & Nash.

IRV LIGHTMAN

DAYWIND RELEASING SCORE TO 'SMOKE' MUSICAL

(Continued from page 11)

Gardner, who has a role in the production. The remainder of the songs will be performed not by the cast members but by well-known Southern gospel artists, including Jeff Steele, Jeff Easter, Jason Crabb, and, in a special appearance, Mark Lowry. Cynthia Clawson, who won a part in the production but was ultimately unable to take the role, will also perform on the album.

Instead of recording the show live in New York, Leonard says, the decision was made to feature established Southern gospel acts who were familiar to the marketplace.

"We thought that by using well-known Southern gospel artists in this traditional play soundtrack, we could take it to that [gospel] market and have it embraced, which would not only benefit the sales of the album but also bring attention to the play," says Leonard. "There are probably a lot of Southern gospel fans who've never even heard of 'Smoke On The Mountain,' but the fact that there's an album out there of artists they recognize cross-markets both."

The musical sports 24 songs; the album includes 18 cuts interspersed with the show's dialogue. Among those songs are "I'll Fly Away," "Rock Of Ages," "Angel Band," "The Church In The Wildwood," and "I Wouldn't Take Nothing For My Journey Now." The album was produced by Wayne Haun, managing producer for Daywind. The play's director, Alan Bailey, flew down from New York to participate in the sessions.

"The songs are great, and we really tried hard to give it an original-cast-recording feel," says Leonard. "We set the studio up in such a way

to capture the sound as you would hear it onstage."

Haun says the most challenging thing about producing the album was "holding true to the authenticity of the music, because . . . you had to keep it in the style of the '30s. You had to sort of unlearn some things to keep it simple and classic."

The project will be distributed to the Christian market by Daywind's sister company, New Day Christian Distributors, and to the mainstream market via Memphis-based Select-O-Hits. It will also be available at performances of the musical around the country.

Leonard says the album will be marketed via ads in *Singing News*, a Southern gospel consumer publication. Singles will be serviced to more than 1,900 Southern gospel stations.

Plans also call for targeted promotional efforts in the cities where the musical is being performed, possibly including in-store appearances by cast members at retail. Point-of-purchase materials will include shelf-talkers, flats, and counter displays. The label also is in negotiations with Cracker Barrel Country Stores to devise a promotion surrounding the project, and it will approach mainstream retailers in the Times Square area regarding potential tie-ins.

Additionally, the album will be promoted via the Southern Gospel Today in-store radio network, which is currently in more than 600 stores.

According to Leonard, the label is also negotiating the possibility of staging the play during 1999's National Quartet Convention, an annual Southern gospel music convention now in its 41st year.

ITALY'S NEK A LATINO SUCCESS STORY

(Continued from page 11)

about Nek's future, we were convinced of his potential and started from scratch, treating him as a new artist," says Giulliani. "We spent 18 months fine-tuning his songs and letting Nek develop [an] image that he was comfortable with."

"Lei, Gli Amici . . ." was released in the summer of 1996, with the lead single, "Dimmi Cose" (Tell Me What), helping spark initial album sales of 100,000. "When Nek debuted 'Laura Non C'è' at 1997's San Remo Festival, domestic sales exploded, and Nek's career began unfolding internationally," says Giulliani. "Laura Non C'è" and another new song, "Sei Grande" (You're Great), were added to the album.

To enhance Nek's international potential, a Spanish version of the hit "Laura Non C'è," titled "Laura No Está," was released in Spain, and the album was rush-released in May 1997 with six tracks in Spanish and four in their original Italian. A complete Spanish version was ready by last September. Since then, Nek has sold 300,000 albums in Spain and 100,000 in France, with the single "Laura Non C'è" selling 250,000 copies in France, according to WEA Italy.

By July 1997, Nek's album had received the International Federa-

tion of the Phonographic Industry's Platinum Award for 1 million sales throughout Europe. "Laura Non C'è" has also charted in Switzerland, Belgium, Portugal, Sweden, and Finland. Solid airplay now promises a breakthrough in Germany.

Since January, the album has been released in Europe, South America, South Korea, and Malaysia, and it was slated for May 25 release in Japan.

Michael Galbe, senior marketing manager for Warner Music Latin America, says Latin American marketing and promotion campaigns for Nek began in February with a six-week promotional trip, starting in Argentina, where the single "Laura No Está" became a hit and his album went gold (30,000 units sold). Subsequent promotional stops were made in Colombia, Mexico, the U.S., and Puerto Rico.

Galbe says Nek's album is "very close to going gold" (100,000) in Mexico. Each Latin American country released the album in the first quarter.

In May, Nek returned to the region for another promotional tour, beginning again in Argentina. He also will visit Brazil for the first time, as well as Mexico. He is expected to embark on a concert tour of Latin America at the end of the year.

Historically, the close linguistic

similarity of Italian to Spanish has allowed the easy translation of Italian-language songs into Spanish.

Numerous Hispanic artists and several Italian stars have scored hit albums in Spanish with songs originally penned in Italian. Galbe says the recent smash albums by Warner songstress Laura Pausini and BMG idol Eros Ramazzotti encouraged Warner to release Nek's album.

"We felt Nek's album lent itself to the Latin American market," says Galbe. "He already had translated a few songs into Spanish when the Italian album came out. When the single 'Laura No Está' was released last year in Spain and it became a hit, he decided to record the entire album in Spanish. We timed our marketing campaign around the release of the album."

Since Argentina has such a high number of residents of Italian ancestry, Warner put out a version of Nek's album with half of the songs in Spanish and half in Italian. Galbe says that Nek showed his commitment to promoting himself in Latin America by learning Spanish.

"It was elementary when he first started doing promotion, but now that he had done so much promotion for the record, he can speak Spanish very well," says Galbe.

NPR STILL AN OASIS FOR NON-MAINSTREAM ACTS

(Continued from page 1)

says. "They're grand. The day the Ray Charles set came out [in September 1997], they did a huge segment on it that was really a miracle, saleswise."

Gorman explains why he thinks the NPR treatment works with listeners. "If a regular radio station plays something from one of our boxes, unless the announcer takes the time to say something or talk about the tune or the artist, it's just another song that listeners have heard all their life."

"But on NPR, they'll give the entire background of the artist—not just why you should have this collection of big Ray Charles hits, but also the significance of Ray Charles as an artist. NPR is almost the media equivalent to what we do in the liner notes of our boxed sets."

NPR program staples such as "Morning Edition" and "All Things Considered" continue to thrive because listeners apparently enjoy not just the music segments but the

range and color of the other cultural and arts features. Another attraction is the leisurely length of the extended reports, unique to today's radio, about subjects and happenings from the other side of the country or the globe—including those about music and musicians.

Increasingly, people today find themselves spending more time in their cars. NPR fare, through its 500 stations nationwide, is a respite from hit-oriented commercial radio and the increasing sameness of many formats.

Some of those on-the-highway listeners are musicians, starved like many listeners for a break from commercial radio.

Dan Sorenson, bass player with the Mollys—a constantly touring, as-yet-unsigned Tucson, Ariz.-based folk/rock group that offers a rootsy, original mix of Tex-Mex border music and Celtic tunes—admits he's addicted, if not always a fan.

"I'm a confirmed listener; I'm pretty familiar with the left end of the dial," he says. "It's the only place where I'm going to have any chance of hearing the kind of music I like or want to learn about while I'm on the road."

'A REAL ALTERNATIVE'

Award-winning guitarist John Scofield agrees. "I listen to NPR all the time," he says. "It's a real alternative, and it fills in the gaps. Funny, but I listen only in my car—never at home. But I find out about a lot of stuff. Not just music, although I've heard about some albums I'd never have known about. But also about books, literature, poetry. Sometimes the tone of voice gets me, but it's more humorous than annoying—it's like a holdover from another era."

However, despite the feedback from core fans, NPR is being cautioned by some cultural critics to keep to its high road and reject suggestions from some member stations to make its in-depth, longform reports shorter and snappier and replace some of its music shows with low-calorie versions.

For example, NPR's classical music programming is being threatened by calls from some member stations for "dumbed-down" programs that can compete more effectively with "lite" commercial classical radio.

During a seminar at the Assn. of Music Personnel in Public Radio Conference in February in Los Angeles, Martin Goldsmith, host of NPR's "Performance Today," cautioned against public stations echoing the "lowest common denominator" concerns of commercial outlets and stressed that public radio should continue to present itself as an alternative. On the same panel, KUSC Los Angeles GM Brenda Pennell defended her station's decision to drop "Performance Today" and advocated risk-averse programming (Keeping Score, Billboard, March 14).

Siriol Evans, manager of media relations at NPR, rejects the "dumbed-down" phrasing. However, she says, as a result of demographic research NPR has changed some its programming to reflect a "lighter" tone.

"One thing we found out is that on weekends, during weekend day-

parts, NPR listeners want to have the same top-quality programming but perhaps with a different twist," she says. "We know that on a Saturday afternoon, for example, they're interested in hearing music that might be derived from American traditions [roots, blues, country] and something a little bit fun."

Nonetheless, she adds, there is plenty of "serious" music to be found that listeners clearly enjoy.

A CLASSICAL SANCTUARY

In a 13-minute interview that aired on "All Things Considered" May 1, a Deutsche Grammophon artist, superstar violinist Anne-Sophie Mutter, talked about the importance of Polish composer Krzysztof Penderecki and his Violin Concerto No. 2, which she had just recorded.

Penderecki, who is often mentioned as one of today's paramount living composers, wrote the piece especially for Mutter and conducts the London Symphony Orchestra on the recording. It is a piece as far from the "lite" category as possible.

Still, according to Glenn Petry, director of publicity for Deutsche Grammophon (U.S.), sales of the album went through the roof and the album quickly entered Billboard's Top Classical Albums chart as a direct result of the broadcast.

"The record had been out for a while, and it had never charted," Petry says. "But the week after this interview, it popped in out of nowhere. It's a triumph for new music, which is notoriously difficult to sell, much less chart . . . They're the only ones in radio who can take the time to explore things like this."

Shanachie's Frank Ritchie, who works in marketing and radio promotion, says his label services at least six NPR producers and hosts. The effort pays off.

"We've been fortunate enough to have NPR do pieces on three of our projects just in the last month," he told Billboard in April. "They did a seven-minute piece on this great new album of Burmese piano music. They did a piece on folk artist Norman Blake and one on our klezmer music releases . . . You can see the reorders."

QUIXOTE SETTLES WITH RIAA OVER ALLEGED DMI CD PIRACY

(Continued from page 6)

in small quantities to brokers outside the country; specific requests that the source identification [SID] codes be omitted; entire albums and compilations of well-known artists on no-name labels."

Asked whether the new Cinram/DMI entity was involved in any wrongdoing, Rosen says, "We have no accusations to file against them." However, without revealing any company names, she adds that the RIAA has "several ongoing investigations" pending.

Executives at Quixote and Cinram/DMI could not be reached for comment by press time.

The settlement from Quixote is remarkable in that it involves a company that, even before it was acquired by one of its main rivals, was considered the largest independent CD

While label staffers genuflect at NPR's prowess in producing segments that feature their artists, entertain and inform audiences, and help bring home the bacon, all isn't always heaven inside the walls of NPR's Washington headquarters.

In recent years, the funding crunch has meant no new staff for over-worked veterans. There were embarrassing sexual discrimination lawsuits in the mid-'90s and turf battles.

There was also the April departure of NPR president/CEO Delano Lewis after four years on the job. NPR soon will announce that Peter Jablow, NPR's current COO, will take the reins as acting president/CEO effective Aug. 1.

Critics see the fund-squeezed organization taking on the trappings of its commercial counterparts and grumble that NPR's programming may soon look and sound like a version of commercial radio.

Also, while no critic can point to a conflict of interest, some are concerned about the possibility that programming decisions could eventually be shaped by relationships to programs' corporate "underwriters." These range from public-interest groups to science and entertainment companies.

Counters Evans, "A fire wall exists between our news and cultural divisions and our development divisions. They operate separate and apart from one another."

FOR-PROFIT APPROACHES

NPR was chartered by Congress as the "people's radio." It's now seen by some as a funds-hungry giant in denial, an organization that often asks for nonprofit discounts while tying itself—and its programming and future—to for-profit schemes.

NPR hasn't produced an annual report since 1993.

Sometimes the network's ideas pay off—NPR has made millions from leasing space on its satellite to other groups. But another fund-raising move—a 1996 decision to take NPR's in-house, state-of-the-art recording studio to the public arena and compete with Washington-area commercial studios—backfired when the owners of local recording studios, many of whom spent years to amass

equipment and clients, cried foul, angered that NPR had been able to secure its dreamland studio from manufacturers either free or at cost due to its nonprofit status (Billboard, May 11, 1996).

Other outreach for-profit efforts have been more successful, if modest, including a joint effort with Dorian Records to release albums featuring "early music."

The performing right collection groups ASCAP and BMI have taken sharp note of NPR's activities. The groups argue that since the last music-licensing rate agreement two decades ago, the network is no longer the pure nonprofit it once was and can well afford to pay rates closer to those paid by commercial stations.

According to ASCAP and BMI, while NPR is providing its palette of non-mainstream music fare, it might be doing so on the cheap at the expense of its creators. The performing right groups have made a case that NPR is trying to avoid paying fair music-license fees by hiding behind its once-perceived nonprofit status. The issue is unresolved, and negotiations among the parties have proved fruitless.

The sum involved in the ongoing dispute over owed license fees amounts to about \$70 million. The case is being mediated by the Copyright Arbitration Royalty Panel within the Copyright Office.

Criticisms and concerns aside, label executives and music fans generally agree that there's still nothing on the airwaves comparable to the venerable network.

"Their integrity is amazing. They'll only take the very best," says Deutsche Grammophon's Petry of NPR's producers. "You just can't plop down any old artist."

Verve's St. Laurent-Smyth agrees. "They're looking for human-interest stories with the music," she says. "They want a story to tell, along with the music. We find they're very receptive if we have a good human-interest story with a release, and we're always on the lookout to bring those to their attention."

Assistance in preparing this story was provided by Bradley Bambarger in New York.

Key Programs

Select cultural and music programs produced by NPR.

"All Things Considered":

News and cultural stories, weekdays (two hours) and weekends (one hour). RRC/Arbitron 1997 audience estimate: 7.2 million, weekdays; 1.4 million, weekends. Average quarter-hour audience (listeners tuned into any given feature), 615,400. Debuted in 1971. Carried by virtually all NPR member stations.

"Morning Edition": News and cultural stories, weekdays (two hours). RRC/Arbitron audience estimate: 7.5 million, weekdays. Average quarter-hour audience, 890,100. Debuted in 1979. Carried by 85% of NPR member stations.

"Performance Today": An 11-year-old show featuring taped "live" classical music performances from the Washington, D.C., studios and locations around the country. Ninety-one new programs per quarter.

"Anthem": A recently introduced, two-hour weekend entertainment and information show with taped, "live" roots and world music performances. Thirteen new programs per quarter.

"Marian McPartland's Piano Jazz": A 19-year-old program featuring taped interviews and solo and duo performances. Nine new programs per quarter.

"Jazz Profiles": Hosted by singer Nancy Wilson. Inaugurated in 1996. Features interviews and archival recordings. Thirteen new programs per quarter.

"The Thistle And Shamrock": A 15-year-old program featuring recorded music and live performances of Celtic music from Scotland, Ireland, and the U.S. Seven new programs per quarter.

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 'TORN' by Natalie Imbruglia and 'Truly Madly Deeply' by Savage Garden.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'Ghetto Supastar' by Pras Michel and 'Still Not a Player' by Big Punisher.

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 been on the Hot 100 for 20 or more weeks.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 or more weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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 Boy Is Mine' by Brandy & Monica and 'Too Close' by Next.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'A Rose is Still a Rose' by Aretha Franklin and 'Bye Bye' by Jo Dee Messina.

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 or more weeks.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 or more weeks.

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 **SoundScan**

JUNE 6, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	23	—	2	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	1	2	17	TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (V) (X) ARISTA 13456	1
3	3	4	17	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	2
4	2	1	5	MY ALL ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
5	4	3	3	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
6	5	5	8	EVERYBODY (BACKSTREET'S BACK) ● L. POP, M. MARTIN (L. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
7	7	8	6	THE ARMS OF THE ONE WHO LOVES YOU ● G. ROCHE (D. WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	7
8	9	9	11	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
9	8	7	27	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
10	6	6	13	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZLIK, G. LANGAN, P. MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 9764/INTERSCAPE	6
11	11	12	9	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
12	10	10	16	BODY BUMPIN' YIPPIE-YI-YO ▲ E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
13	12	11	14	LET'S RIDE ▲ B. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	2
14	28	—	2	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	14
15	13	15	14	I WANT YOU BACK ● D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (V) (X) RCA 65348	13
16	15	14	12	FROZEN ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
17	14	13	5	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
18	17	17	15	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
19	21	16	28	NO, NO, NO ▲ W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	3
20	20	28	9	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	20
				*** Greatest Gainer/Airplay ***		
21	30	33	10	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	21
				*** Greatest Gainer/Sales ***		
22	37	38	19	THEY DON'T KNOW ● TIM & BOB (JON B. TIM & BOB)	◆ JON B. (C) (D) Y&B 78793/550 MUSIC	22
23	24	20	25	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
24	18	27	8	LOOKING THROUGH YOUR EYES ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
25	16	25	19	MAKE EM' SAY UHH! ● KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
26	26	30	11	RAISE THE ROOF ● L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	26
27	19	19	10	MONEY, POWER & RESPECT ● D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	17
28	25	22	27	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
29	29	34	3	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	29
30	32	32	32	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
31	31	45	12	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	31
32	22	21	12	VICTORY ● PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	19
33	27	31	51	HOW DO I LIVE ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
34	36	26	20	NICE & SLOW ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
35	35	23	19	WHAT YOU WANT ● N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
36	33	24	15	MY HEART WILL GO ON ● W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
37	34	18	17	ROMEO AND JULIET ● G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6
38	43	43	11	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	38
39	38	29	26	DEJA VU (UPTOWN BABY) ● KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
40	39	36	18	GONE TILL NOVEMBER ▲ W. JEAN (N. JEAN, T. KELLY, O. HARVEY, JR.)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
41	44	44	42	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
42	41	37	12	IMAGINATION ● J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	37
43	56	—	2	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	43
44	40	40	13	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEEIN' MAN (C) (T) (X) 2 HARD 6160/VP	40
				*** Hot Shot Debut ***		
45	NEW	—	1	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) RELATIVITY 1691	45
46	45	41	31	KISS THE RAIN D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
47	48	47	35	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
48	46	39	15	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	42	35	9	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
50	47	48	3	WISHLIST B. O'BRIEN, PEARL JAM (E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 78896*	47
51	52	49	11	BITTER SWEET SYMPHONY YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
52	49	42	6	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
53	51	51	8	THIS IS HOW WE PARTY REEMEE, HOLGER (REEMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	51
54	54	53	5	PUSH IT GARBAGE (GARBAGE, B. WILSON, R. CHRISTIAN, H. AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014*/INTERSCOPE	52
55	50	46	13	A ROSE IS STILL A ROSE ● L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26
56	NEW	—	1	YOU WON'T FORGET ME FMP (F. REUTHER, L. MCCRAY, P. BISCHOF, FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	56
57	53	50	12	DO FOR LOVE ● SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
58	59	55	8	RECOVER YOUR SOUL C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
59	62	57	18	LOVE YOU DOWN C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
60	55	54	14	THE NUMMERS' DANCE L. MCKENNIFF (L. MCKENNIFF)	◆ LOREENA MCKENNIFF (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
61	57	56	13	BYE BYE B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
62	58	52	14	THE PARTY CONTINUES ● J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENNINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
63	93	—	2	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	63
64	NEW	—	1	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCLAUGHLIN, FIVE)	◆ FIVE (C) (D) ARISTA 13495	64
65	61	67	7	I JUST WANT TO DANCE WITH YOU T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	61
66	60	58	11	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	50
67	64	82	4	THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	64
68	74	—	2	NINETY NINE (FLASH THE MESSAGE) W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K. KARGES, J. FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	68
69	71	—	2	I HONESTLY LOVE YOU D. FOSTER, T. BROWN (P. ALLEN, J. BARRY)	◆ OLIVIA NEWTON-JOHN (C) (D) (V) MCA NASHVILLE 72053	69
70	65	66	7	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	65
71	85	—	2	HOOKED ON A FEELING (OOGA-CHAKA) D. KASEN (M. JAMES)	◆ BABY TALK (X) PETER PAN 4409*/PPI	71
72	73	77	20	IN A DREAM J. TUCCI, B. BROWN (R. TAYLOR, WEBER)	◆ ROCKELL (C) (D) (T) (X) ROBBINS 72012	72
73	63	72	10	I'M FROM THE COUNTRY T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BRAD (C) (D) (V) MCA NASHVILLE 72040	63
74	68	64	10	THE UNFORGIVEN II B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
75	67	63	12	JUST BE STRAIGHT WITH ME ● CRAIG B. SILKK (THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, J. HARRIS III, T. LEWIS)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, J. HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53309/PRIORITY	57
76	69	65	13	MY HEART WILL GO ON ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (D) (T) (X) INTERHIT 54020/PRIORITY	58
77	83	85	6	DING-A-LING DA JOINT, D. RAHMING, Q. MAQ, R. KEYZ (T. HALLUMS, D. RAHMING)	◆ HI-TOWN DJS (C) (D) (T) RESTLESS 72961	77
78	66	62	16	ARE YOU JIMMY RAY? ● C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
79	86	89	3	NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY (NASHVILLE) 568746	79
80	75	80	5	I DO (CHERISH YOU) C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLIS (C) (D) (V) MERCURY (NASHVILLE) 568602	75
81	78	69	11	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	62
82	88	—	2	KNOW WHAT YOU MEAN D. KORTCHMAR (P. PIKE, W. SUTTON, S. BARRON)	◆ SISTER 7 (C) (D) ARISTA AUSTIN 13095/ARISTA	82
83	70	68	7	OUT OF MY BONES J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	64
84	77	73	19	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
85	72	59	17	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
86	NEW	—	1	I WANNA GET NEXT TO YOU DAVE G. (ROLLS ROYCE, N. WHITFIELD)	◆ CHRISTION (C) (D) ROC-A-FELLA/DEF JAM 568476/MERCURY	86
87	89	74	6	ONE OF THESE DAYS B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	74
88	76	60	11	RAIN B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	25
89	80	70	12	A PROMISE I MAKE M. MORE, A. LOGAN (G. KENNEDY, W. KIRKPATRICK, T. SIMS, A. LOGAN, M. MORE)	◆ <	

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

MINE YOURS HERS: After a full week of sales, **Brandy & Monica's** "The Boy Is Mine" (Atlantic) leaps 23-1 on the Hot 100, becoming the first No. 1 single for both artists. Previously, Brandy's highest-charting Hot 100 single was "Sittin' Up In My Room" (Arista), while Monica's was "Don't Take It Personal (Just One Of Dem Days)" (Rowdy/Arista), both of which stalled at No. 2. Last issue, "The Boy Is Mine" bowed a week early due to street-date violations. In its first complete week of sales, "The Boy Is Mine" scanned 307,000 units to cruise 63-1 on Hot 100 Singles Sales. The single was sale-priced at select accounts during the survey period.

The last single to scan numbers in this range was **Celine Dion's** "My Heart Will Go On" (550 Music), which moved 360,000 units in its first week at retail (Billboard, Feb. 28). The leading week for a single, of course, belongs to **Elton John's** "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M), which had 3.4 million scans last year its first week out, more than 1 million in its second week, and more than 700,000 in its third. **Whitney Houston's** "I Will Always Love You" (Arista) had the fourth-largest week of the SoundScan era, with 632,000 units in the Jan. 9, 1993, issue. The Monica/Brandy single ranks at No. 21.

DODGED BULLETS: Singles sales were soft during the week that led into the Memorial Day weekend, so every title that gained at retail, no matter how modest an improvement, earned a bullet on Hot 100 Singles Sales. This issue, only 14 titles meet the criteria; the sales chart's average for the year is 26 bullets. The low number of Hot 100 Airplay bullets can be attributed to specialty radio programming that occurred during the Memorial Day weekend. The average number of bullets on Hot 100 Airplay is 35. This issue, there are only 25 bullets on that chart. As a result, the bullet count for the Hot 100 is off, too. The average number of bulletted titles on the Hot 100 is 32; however, this issue there are only 24, the lowest number so far this year.

'80S AGAIN: Months ago, before "The Wedding Singer" hit theaters, Hot 100 Singles Spotlight told you that the '80s revival was about to break wide open. Many readers thought I was crazy, while others flooded my E-mail with their observations about the decade of decadence. While nearly every single by **Puff Daddy** uses an '80s sample, naysayers may also consider a few other examples of current songs sampling hits from the '80s. At No. 68 on the Hot 100, **John Forte's** "Ninety Nine [Flash The Message]" (Ruffhouse/Columbia) samples **Nena's** 1983 single "99 Luftballons." **Will Smith's** latest, "Just The Two Of Us" (Columbia), which enters Hot 100 Airplay at No. 67 with 10.6 million audience impressions, borrows liberally from **Grover Washington Jr.'s** song of the same name. At No. 38, with 21 million audience impressions on Hot 100 Airplay, **Pras Michael Featuring Ol' Dirty Bastard & Mya's** "Ghetto Supastar (That Is What You Are)" (Interscope) samples **Kenny Rogers & Dolly Parton's** "Islands In The Stream."

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

SONY'S WES HOPES TO RELAY EUROPEAN HIT ALBUM INTO U.S.

(Continued from page 1)

the U.S. June 20. Meanwhile, his first single, "Alane," is set to break the record on Music & Media's Eurochart Hot 100 for the longest-charting single: This week is its 53rd on that chart.

In Europe, Wes Madiko's career is to be given another push by his involvement with Sony's World Cup compilation, "Allez! Ola! Olé!" (Billboard, April 25). A single, "Midiwa Bol" (I Love Football), has European releases that began May 18 to tie in with the World Cup football tournament taking place this summer in France. With the second single, Sony is hoping to spread Wes' popularity into southern Europe and the Nordic region, which did not respond as favorably as central Europe did to "Alane."

About half of Wes' single and album sales to date have been in France, his country of signing. TV was the initial key for the impact of "Alane," a song in Wes' native Bantu language with a straightforward dance/pop beat and an irresistible choral refrain. The song was the official "summer song" at French TV station TF1 last year, guaranteeing frequent exposure during promotional spots and between programs.

Radio showed strong interest in "Alane" from the start, and the single benefited from a tie-in campaign with French networks RTL and Fun Radio last summer.

Sony says the single's popularity directly spurred album sales: In France, Wes has sold some 1.5 million singles, and the album has gone platinum with 300,000 sales.

In France, the Wes phenomenon went far beyond traditional world music buyers and into mainstream outlets, such as hypermarkets, as **Ruby Rungen**, head of the *musiques du monde* (world music) section at FNAC's Montparnasse store in Paris, attests. She says she was surprised by Wes' massive success, "as at the very same time there were many record releases which were potential summer hits and which enjoyed massive advertising."

Once Wes was established in France, neighboring territories, including Belgium, the Netherlands, Germany, and Switzerland, fell like dominoes to the single, which again helped promote sales of the album. The single is slowly working its way southeast in Europe, with a current No. 1 in Austria.

Columbia France managing director **Olivier Montfort** comments, "First you need a success in your own country, and then you look at the territories that are most likely to be interested. In our case, it was Belgium, which opened the doors to Holland and then Germany." A performance on German TV show "Wetten Dass" was instrumental in breaking the artist in Germany. The video was also extensively played on music TV stations across Europe.

The song first started to cross over into neighboring regions of Belgium and Germany before vacationers returning from France made it a hit in the Netherlands.

Fritz Lauterbach, music editor at regional German top 40 station **Radio Salü** in Saarbrücken, is serviced directly by French record companies and picked up on "Alane" in February. "Our signal covers the French border region up to Metz," says Lauterbach. "Alane" is one of those songs that just become popular on both sides of the border."

In the Netherlands, **Sky Radio** music director **Frans van Dun** heard "Alane" while on vacation in France: "When I got back to Holland, I phoned Sony and told them they have a hit on their hands."

Richard Ogden, senior VP for Sony Music Europe, says, "We did this with old-fashioned methods. We had a great video which appeals to kids as well as adults, and also we had an artist who was prepared to promote everywhere."

Wes, who lives in France, says, "I didn't expect such a success." That a song sung in Bantu can find fans across Europe is, he says, "a symbol

of a new era where music is the only remaining common language on Earth."

Sony Music Entertainment Europe president **Paul Russell** says, "Wes has an incredibly upbeat and happy personality." He adds that "one of the key reasons for his success is that he is not trying to be something that he isn't."

For the week ending Saturday (6), "Alane" is at No. 33 on Music & Media's Hot 100 Singles, set to surpass the previous longest-charting single, **Ace Of Base's** "All That She Wants (Mega)," with 55 weeks five years ago.

Sony Music is hoping that the club route will help Wes make inroads into the U.S. market, just as it did in the U.K. British sales of 100,000-plus for "Alane" were helped by the tune's popularity at clubs, aided by mixes from the likes of **Todd Terry** and **Trouser Enthusiasts**.

However, during this summer's World Cup, the artist will be in demand in Europe, where Wes' home team, **Cameroon**, has qualified for the World Cup in France. The second single, "Midiwa Bol," recorded for "Allez! Ola! Olé!," has been added to new pressings of the European version of "Welenga" and is on the U.S. version. **Scandinavia**, **Italy**, and **Spain** are potential candidates for using this single to break the album. Says **Ogden**, "We want him in Europe for the World Cup." As a result, intensive promotion of "Welenga" in the U.S. will come later this year.

In the U.S., "Midiwa Bol" will also be released as a single, but Sony is pinning its hopes on a third single, "We Don't Need No War," a duet with U.S. singer **Laurnea** that is due for a fall release.

Assistance in preparing this story was provided by **Christian Lorenz**, talent and music business editor for Music & Media, and **Cécile Tesseyre** in Paris.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	8	2	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)
2	—	1	BABY BE THERE	NU FLAVOR (REPRISE)
3	6	10	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
4	21	2	WHATUON	LATANYA FEATURING TWISTA (BLUNT/TVT)
5	9	12	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
6	10	3	THERE GOES MY BABY	TRISHA YEARWOOD (MCA NASHVILLE)
7	14	5	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
8	2	6	CRAZY FOR YOU	EBONI FOSTER (HENDRIX/MCA)
9	4	11	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
10	7	7	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
11	5	2	HE GOT GAME	PUBLIC ENEMY (FEAT. STEPHEN STILLS) (DEF JAM/MERCURY)
12	13	7	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
13	17	8	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
14	—	1	LOVE FOR FREE	RELL (FEAT. JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
15	11	8	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARIOLA DANCE/BMG LATIN)
16	—	1	N.O.R.E.	NOREAGA (PENALTY/TOMMY BOY)
17	—	1	CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	RICKY MARTIN (COLUMBIA)
18	—	1	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
19	22	3	ALL MY LIFE	KRAZI & JUDO (UNDER THE COVER)
20	—	1	YOUR IMAGINATION	BRIAN WILSON (GIANT/REPRISE)
21	15	5	LIL' RED BOAT	ANGEL GRANT (FLYTE TYME/UNIVERSAL)
22	12	16	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)
23	23	2	I'LL BE THERE FOR YOU	SOLID HARMONIE (JIVE)
24	16	11	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
25	19	8	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)

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

EMI GROUP

(Continued from page 3)

structuring of the company's European operations is now complete but that further job cuts will be made in Japan, where the A&R focus is to switch to domestic artists. And he is bearish about short-term prospects in Asia.

"Seventy-five [staffers] have gone already, and another 100 are to go this year and maybe another 125 after that," he says of the company's Toshiba-EMI joint venture, adding that the redundancies will not require further provisioning by the group. "We will see an improvement, because we took the hit early in the game," Southgate tells Billboard.

"It's going to be a little while before we're back to where we were [in Japan]," he adds. "The market's flat and has switched to domestic repertoire."

Southgate warns that in Asia generally, "we're not going to make money there this year. We might break even."

Launch Plans Satellite Channel

BY DOUG REECE

LOS ANGELES—Launch Media Inc., working in conjunction with one of its strategic investors, the Intel Corp., has announced plans to launch a personalized, satellite-delivered music news and entertainment channel in the first half of 1999.

The new service, which will be delivered to subscribers' PCs by an undetermined home satellite company such as DirecTV or Echostar, will merge content from the company's World Wide Web site at www.mylaunch.com and its Launch entertainment CD-ROM. As with its Web site, users will be able to customize content by inputting preferences.

According to Launch Media Inc. CEO **Dave Goldberg**, the bulk of the program will be delivered on a weekly or monthly basis via satellite and will be bolstered by occasional news and information content distributed through more standard Internet connections.

A payment structure has not yet

been determined.

Similar to broadband offerings through telephone companies' digital subscriber lines, satellite delivery offers a richer, quicker multimedia experience.

The success of the new channel will be reliant on the number of home satellite customers willing to try the new service, in addition to the amount of memory on a subscriber's hard drive—an issue computer companies are moving aggressively to address.

Though Goldberg is confident that satellite-delivered services can approach the modest numbers being posted by cable modem broadband companies such as @home, he acknowledges that prospects in the U.S. are still unknown.

In Europe, however, where the lack of an extensive cable infrastructure makes satellite delivery attractive, Goldberg anticipates a great opportunity.

THE Billboard 200

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



JUNE 6, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	DMX DEF JAM 558227/MERCURY (10.98 EQ/16.98) 1 week at No. 1	*** No. 1/HOT SHOT DEBUT *** IT'S DARK AND HELL IS HOT	1
2	2	3	8	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	2
3	NEW		1	SPARKLE ROCK LAND 90149/INTERSCOPE (10.98/16.98) HS	*** HEATSEEKER IMPACT *** SPARKLE	3
4	NEW		1	SOUNDTRACK EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	4
5	NEW		1	EIGHTBALL SUAVE HOUSE 53127/UNIVERSAL (19.98/25.98)	LOST	5
6	1	1	3	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
7	4	2	4	DAVE MATTHEWS BAND RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
8	NEW		1	NATALIE MERCHANT ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
9	7	7	3	VONDA SHEPARD 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
10	3	4	3	LEANN RIMES CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
11	8	10	41	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
12	5	6	24	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
13	NEW		1	SOULJA SLIM NO LIMIT 53547/PRIORITY (10.98/16.98) HS	*** HEATSEEKER IMPACT *** GIVE IT 2 'EM RAW	13
14	11	14	29	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	12	12	58	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
16	14	11	4	BIG PUNISHER LOUD 67512/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
17	10	9	27	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
18	15	15	49	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
19	20	24	5	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	19
20	6	—	2	HANSON MERCURY 558399 (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
21	9	13	5	GEORGE STRAIT MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
22	19	16	11	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
23	13	—	2	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
24	23	18	12	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
25	24	23	26	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
26	22	21	64	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
27	17	17	5	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
28	18	5	3	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
29	16	8	3	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
30	25	26	36	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
31	26	19	7	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
32	34	36	11	FASTBALL HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	32
33	21	20	26	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
34	28	—	2	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
35	35	38	15	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	35
36	30	34	34	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
37	29	22	11	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
38	NEW		1	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	38
39	38	32	45	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
40	NEW		1	SOUNDTRACK CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	40
41	32	35	27	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
42	31	25	10	SOUNDTRACK ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
43	33	41	35	JON B. ● Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
44	37	30	35	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
45	42	39	39	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
46	44	54	23	NEXT ● ARISTA 18973 (10.98/15.98) HS	RATED NEXT	44
47	47	47	59	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
48	27	—	2	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	27
49	36	—	2	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)	5	36
50	43	44	29	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
51	45	53	44	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
52	39	46	51	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
53	48	50	36	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1

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54	41	31	5	JIMMY PAGE & ROBERT PLANT ● ATLANTIC 83092*/AG (10.98/16.98)	WALKING INTO CLARKSDALE	8
55	40	28	4	PUBLIC ENEMY DEF JAM 558130*/MERCURY (10.98 EQ/16.98)	HE GOT GAME (SOUNDTRACK)	26
56	46	40	33	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
57	49	29	4	VARIOUS ARTISTS LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC ARISTA 19007 (19.98/24.98)	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
58	55	49	14	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
59	50	33	7	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
60	78	98	32	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
61	71	71	33	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
62	57	55	8	MONTELL JORDAN ● DEF JAM 53698*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
63	61	64	27	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
64	NEW		1	JEFF FOXWORTHY WARNER BROS. (NASHVILLE) 46861 (10.98/16.98)	TOTALLY COMMITTED	64
65	74	70	9	SEMISONIC MCA 11733 (8.98/12.98) HS	FEELING STRANGELY FINE	65
66	51	43	7	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
67	54	27	4	JIMMY BUFFETT MARGARITAVILLE 524485/ISLAND (10.98 EQ/16.98)	DON'T STOP THE CARNIVAL	15
68	65	65	30	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
69	67	63	48	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
70	NEW		1	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
71	58	—	2	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	58
72	56	42	7	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
73	123	132	8	EDWIN MCCAIN LAVA/ATLANTIC 82995*/AG (10.98/15.98) HS	*** GREATEST GAINER/HEATSEEKER IMPACT *** MISGLIDED ROSES	73
74	52	37	4	WC RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	19
75	66	62	40	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
76	80	84	17	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	76
77	68	69	28	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
78	70	60	16	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
79	62	61	5	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
80	64	51	10	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
81	76	73	68	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
82	72	45	25	ANDREA BOCELLI ● PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
83	95	90	13	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
84	86	123	3	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	84
85	77	67	16	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
86	83	79	33	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
87	81	82	5	MYA UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	72
88	79	66	68	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
89	53	52	3	SOUNDTRACK ENTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	52
90	69	57	34	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
91	93	93	14	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
92	75	48	4	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
93	73	58	9	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
94	60	—	2	MASSIVE ATTACK CIRCA 45599*/VIRGIN (10.98/16.98)	MEZZANINE	60
95	82	72	9	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	63
96	63	56	37	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
97	59	—	2	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	59
98	87	74	34	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
99	100	94	53	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
100	104	104	8	FUEL 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) HS	*** HEATSEEKER IMPACT *** SUNBURN	100
101	128	174	4	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	*** PACESETTER *** THE HORSE WHISPERER	101
102	91	80	48	ROBYN ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
103	88	59	7	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
104	90	81	36	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
105	99	110	22	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
106	97	83	28	TIMBALAND AND MAGOO ▲ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
107	92	68	4	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
108	110	91	54	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7

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



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109	94	86	23	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
110	112	113	95	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
111	89	75	39	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
112	96	77	8	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
113	109	115	31	BARENAKED LADIES ● REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
114	107	99	23	VARIOUS ARTISTS ● POLYGRAM TV 536204 (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
115	98	87	35	CHUMBAWAMBA ▲ ³ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
116	103	116	37	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
117	139	—	2	SOUNDTRACK CURB/WARNER SUNSET 83097/AG (10.98/17.98)	QUEST FOR CAMELOT	117
118	114	119	62	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
119	116	108	36	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
120	117	107	7	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
121	115	100	28	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
122	126	146	17	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
123	113	109	36	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
124	NEW ►	—	1	FRANK SINATRA REPRIS 46589/WARNER BROS. (29.98 CD)	THE VERY BEST OF FRANK SINATRA	124
125	130	117	49	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
126	118	120	29	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
127	108	97	55	HANSON ▲ ⁴ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
128	120	102	7	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
129	129	122	39	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
130	124	111	12	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
131	119	105	10	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
132	142	134	15	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
133	122	124	45	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
134	127	114	8	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
135	111	85	27	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
136	132	118	47	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
137	163	172	8	ALL SAINTS LONDON 82899*/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	113
138	135	125	19	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
139	101	88	39	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
140	102	76	5	RANDY TRAVIS DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	49
141	138	139	9	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) HS	RAW SYLK	121
142	156	194	47	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
143	134	101	9	CAPPADONNA ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
144	131	142	6	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
145	NEW ►	—	1	SIMPLY RED EASTWEST 62222/EEG (10.98/16.98)	BLUE	145
146	141	137	10	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
147	105	95	3	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83104/AG (10.98/16.98)	LEAVE A MARK	95
148	84	—	2	CONCENTRATION CAMP II C-LOC 53536*/PRIORITY (10.98/16.98)	DA HOLOCAUST	84
149	NEW ►	—	1	GARY ALLAN DECCA /MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	149
150	140	121	28	ENYA ▲ REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
151	106	92	35	BOYZ II MEN ▲ ⁹ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
152	162	156	39	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
153	NEW ►	—	1	SEAN LENNON GRAND ROYAL 94551*/CAPITOL (10.98/15.98) HS	INTO THE SUN	153
154	125	103	5	SONS OF FUNK NO LIMIT 50725*/PRIORITY (10.98/16.98)	THE GAME OF FUNK	44
155	146	163	29	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 199	Jerry Cantrell 128	Fastball 32	Wyclef Jean Featuring Refugee
Aerosmith 164	Cappadonna 143	Alejandro Fernandez 194	Alistars 69
Gary Allan 149	Mariah Carey 53	Joe 170	Jo Dee Messina 146
All Saints 137	The Carpenters 134	Fleetwood Mac 75	Metallica 63
Tina Turner 28	Cherry Poppin' Daddies 35	Ben Folds Five 119	John Michael Montgomery 147
Fiona Apple 183	Kenny Chesney 122	Foo Fighters 99	Mystikal 121
Aqua 116	Chicago 166	Jeff Foxworthy 64	Olivia Newton-John 97
Jon B. 43	Chumbawamba 115	Aretha Franklin 93	Next 46
Backstreet Boys 11	Eric Clapton 37	Fuel 100	The Notorious B.I.G. 118
Erykah Badu 160	Terrri Clark 70	Kenny G 135	'N Sync 95
Barenaked Ladies 113	C-Murder 80	Gang Starr 112	Ozzy Osbourne 161
Beenie Man 187	Paula Cole 88	Garbage 23	Our Lady Peace 178
Big Bad Voodoo Daddy 83	Concentration Camp 148	God's Property From Kirk Franklin's	Jimmy Page & Robert Plant 54
Big Punisher 16	The Crystal Method 172	Nu Nation 195	Pearl Jam 85
Clint Black 181	Days Of The New 129	Goodie Mob 66	Public Enemy 175
Mary J. Blige 197	Chico DeBarge 105	Green Day 60	Puff Daddy & The Family 51
Blink 182 186	Destiny's Child 91	Fred Hammond & Radical For Christ	Radiohead 136
Andrea Bocelli 82, 103	Daz Dillinger 156	107	Bonnie Raitt 59
Boyz II Men 151	Celine Dion 17	Hanson 20, 127	LeAnn Rimes 10, 96
Sarah Brightman & The London	Dixie Chicks 76	Faith Hill 27	Robyn 102
Symphony Orchestra 159	DMX 1	Natalie Imbruglia 22	Santana 182
Brooks & Dunn 104	Do Or Die 72	Insane Clown Posse 152	
Garth Brooks 6, 33	DMX 1	Jagged Edge 157	
Jimmy Buffett 67	Do Or Die 72	Janet 56	
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Tracy Byrd 71	Enya 150		
	Everclear 61		

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156	133	106	8	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
157	147	157	14	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
158	150	140	10	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
159	148	112	13	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
160	144	136	27	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
161	153	160	28	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
162	173	175	86	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
163	NEW ►	—	1	JAZZY JEFF & FRESH PRINCE JIVE 41640 (10.98/16.98)	GREATEST HITS	163
164	165	170	62	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
165	174	162	30	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
166	154	—	2	CHICAGO REPRIS 46911/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1998 VOLUME II	154
167	136	148	29	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
168	85	—	2	SONIC YOUTH DGC 25203*/GEFFEN (16.98 CD)	A THOUSAND LEAVES	85
169	172	128	10	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
170	155	164	43	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
171	183	185	11	SEVENDUST TVT 5730 (10.98/15.98) HS	SEVENDUST	165
172	189	—	26	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
173	157	171	37	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
174	159	150	9	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
175	170	147	9	PROPELLERHEADS DREAMWORKS 50031*/GEFFEN (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
176	185	180	24	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
177	160	145	6	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555610/A&M (15.98 EQ/19.98)	THE ONE AND ONLY LOVE ALBUM	145
178	179	178	35	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
179	NEW ►	—	1	VARIOUS ARTISTS VP 1529* (8.98/13.98)	REGGAE GOLD 1998	179
180	137	133	57	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
181	143	130	40	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
182	149	152	8	SANTANA COLUMBIA 65561 (10.98 EQ/16.98)	THE BEST OF SANTANA	107
183	188	173	89	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
184	195	200	13	VARIOUS ARTISTS KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
185	152	—	2	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	152
186	192	191	37	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
187	181	193	12	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) HS	MANY MOODS OF MOSES	151
188	171	169	21	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
189	197	161	29	VARIOUS ARTISTS ▲ SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
190	121	—	2	SOUL ASYLUM COLUMBIA 67618* (10.98 EQ/16.98)	CANDY FROM A STRANGER	121
191	193	198	30	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
192	RE-ENTRY	—	15	SOUNDTRACK CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	84
193	NEW ►	—	1	VARIOUS ARTISTS POLYGRAM TV/FFRR 555840/LONDON (15.98/19.98)	URBAL BEATS 2	193
194	RE-ENTRY	—	24	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
195	176	144	52	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
196	194	181	27	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
197	186	155	57	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
198	RE-ENTRY	—	79	SOUNDTRACK ▲ ⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
199	191	179	26	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
200	177	—	4	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA VOLUME 4	160

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Natalie Merchant 8	Scarface 130	Quest For Camelot 117	Liith Fair: A Celebration Of Women
Jo Dee Messina 146	Semisonic 65	Selena 108	In Music 57
Metallica 63	Sevendust 171	Space Jam 198	The One And Only Love Album
John Michael Montgomery 147	Vonda Shepard 9	Streets Is Watching 48	177
Mystikal 121	Kenny Wayne Shepherd Band 86	Titanic 12	Pure Disco 2 126
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Next 46	Simply Red 145	Woo 89	Reggae Gold 1998 179
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Radiohead 136	SOUNDTRACK	Three 6 Mafia 176	Christian Artists And Songs 189
Bonnie Raitt 59	Anastasia 109	Timbaland And Magoo 106	WWF World Wrestling Federation
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Robyn 102	Bulworth — The Soundtrack 19	Randy Travis 140	The Verve 98
Santana 182	City Of Angels 2	Shania Twain 14	Steve Wariner 79
	The Full Monty 132	Uncle Sam 188	WC 74
	Godzilla — The Album 4	Usher 30	Mark Wills 1

(Continued from page 1)

it feels such attention is warranted, Rating says.

Asked what factors attract DG4's interest, Rating replies, "Market share is one concern, but it is only one indication of market power. What we are really concerned about is whether a company has enough power in the market to impose prices on its competitors and whether it has the ability to conduct its business independent of its competitors.

"We could also investigate if the combination of two companies means

PolyGram

all other companies in that sector become minor players." Informed sources estimate that PolyGram has in the region of 23%-25% of the European market, and Universal accounts for 2%-3%.

Another factor in the decision will be the views of the head of DG4, Commissioner Karel Van Miert. He has established a reputation for being aggressive in upholding free-market principles and, on May 27, blocked a deal involving Bertelsmann, contrary to the advice of his 11 fellow commissioners.

Van Miert halted a merger in the pay-TV sector involving German company Kirch, Luxembourg media group CLT-Ufa, and Bertelsmann, despite being urged by other commissioners to consider the industrial and cultural importance of the deal.

Key Role Seen For Larsen In 'UniGram'

BY ADAM WHITE

LONDON—Jorgen Larsen has been shaping his universe for the past five years. Soon, it may include many more planets.

As Seagram begins to identify its management team for the combined PolyGram and Universal music groups, industry speculation mounts that Larsen will play a key role. At present, he is president of Universal Music International (UMI), reporting to Universal Music Group chairman/CEO Doug Morris.

Under one scenario, Larsen would oversee the combined international operations of Universal and PolyGram, while Morris commands the U.S. fusion of the two companies. However, this particular future is based on the assumption, reported elsewhere, that PolyGram president/CEO Alain Levy will decline an offer by Seagram president/CEO Edgar Bronfman Jr. to take charge of the "UniGram"

international operations.

Whatever the eventual management matrix, Larsen, 56, will retain his colorful CV. Like Bronfman and Morris, he has written songs (one copyright was a No. 2 hit in Sweden in 1974). Unlike Bronfman and Morris, he was a rock'n'roll singer in his native Denmark, in the late '50s. And before he embarked upon a 20-year career at CBS Records, he spent five years working for Procter & Gamble.

At the Universal Music Group, Larsen has headed the international division (previously known as MCA Music Entertainment International) since 1993, when he was recruited by then chairman Al Teller to expand the company's



LARSEN

Asked earlier about the possibility of antitrust action by the U.S. government against Seagram, president/CEO Edgar Bronfman Jr. said, "There's no basis on which the government ought to stop the transaction. We expect to clear regulatory [approvals] in three to four months."

The combined market share of Universal and PolyGram in the U.S. for 1997 is about 25%. But executives

have pointed out that both Warner Music and Sony have had market shares as high as that in the past.

While competition authorities assess the proposed fusion of the two companies, the main focus of attention within the music business is the management team.

Bronfman held meetings May 22 in New York and May 27 in London with senior executives from PolyGram's American (North and

global presence. At that time, MCA had just four affiliates outside the U.S.—in Canada, Germany, Japan (a joint venture with JVC), and the U.K.

Over the past five years, Larsen and his team have built Universal Music International into a unit with companies in 30 countries, some \$600 million in annual sales, profit of approximately \$40 million in its 1996-97 fiscal year, and 950 employees (Billboard, Nov. 1, 1997). Coincidentally, UMI's most profitable property for the 12 months ending June 30 is from Denmark: pop combo Aqua, whose "Aquarium" album has now sold more than 10 million copies worldwide.

Larsen was not available for comment on Universal/PolyGram developments, although Billboard has learned that he met with Bronfman on May 27 in London. Privately, he has told colleagues that the meeting went well.

South) and international operations, respectively. "It was nice to meet the new owner," says one senior executive of the latter session, "or, at least, a representative of the new owner. It was a very positive kind of a meeting, although we didn't get any news—because there's nothing to say. Yet."

Approximately 40 executives from PolyGram's European and Asian companies were in attendance at the

Meridien Hotel in London. "Bronfman and Levy were at the head of one table," says one of the 40. "The rest of us sat at [another] very, very long table. He told us what he could and made it clear in his opening statement—by what he said and what he didn't say—what issues were not yet resolved." The Seagram chief did indicate that such resolution was likely "within weeks, not months."

Meanwhile, says this PolyGram official, "there's a dance going on." That "dance" concerns PolyGram president/CEO Alain Levy and whether he will remain with the PolyGram/Universal combination. Most PolyGram executives contacted by Billboard say they do not believe Levy, who is 51, will stay, least of all in an arrangement that gives him command of the new entity's international activities, while Universal Music Group chairman/CEO Doug Morris runs its U.S. operations. "When you've been king of the world," says one of Levy's lieutenants, "why would you then accept being king of half the world?"

Another senior PolyGram officer who attended the Meridien meeting says Levy's role is, of course, the key question. "He is the only one who can answer it. He said nothing [about his future] during the meeting, but he's in a situation where he can wait for what Bronfman can offer and make a decision."

According to another attendee, the Seagram president/CEO "is evidently trying to find an offer Levy (Continued on next page)

Survey Of Universal, PolyGram Presences In Int'l Markets

BY DOMINIC PRIDE

LONDON—Few competitors could hope to beat the combined artist and label roster of a potential merged Universal/PolyGram operation.

One of Universal's key strengths lies in exploiting its international repertoire from its U.S. signings, such as Interscope's **No Doubt**, although with its international expansion in this decade, it is capable of delivering 10.5 million album sales worldwide from Danish pop four-

some **Aqua**. By contrast, PolyGram, with its European origins and ownership, has a formidable presence in national A&R, especially in Europe and the Far East. It has also perfected the art of crossing over national stars such as **André Rieu** and **Andrea Bocelli** (licensed to PolyGram worldwide outside Italy).

While uncertainty continues over the senior management of both operations, observers suggest that changes to artist rosters and labels at the national level may not be the first priority. As was the case with Virgin and EMI, cost savings were made in the early years by amalgamating distribution, sales, and back-room functions. To date, the two companies retain separate A&R and marketing presences in most markets.

This is a snapshot of the two companies' labels and rosters globally:

JAPAN

PolyGram K.K. is 100% owned by its international parent and has three labels: Polydor, MME, and Kitty. Universal Victor is a joint venture 50% owned by Victor Co. of Japan (JVC). Universal Victor has a market share of some 2.3%, while PolyGram's share is about 13%.

Major domestic acts handled by Universal and PolyGram's Japanese affiliates include **Izam**, lead vocalist of BMG Japan act **Shazna** and signed to MME as a solo artist. Among Universal Victor's key acts are **Hide**, formerly lead guitarist of X Japan, who recently died.

GERMANY

PolyGram has three German companies with A&R activities. The newest is Motor Music, headed by Tim Renner and with stars such as R&B act **Nana, Rammstein**, and veteran alternative singer **Philip Boa**, while German punk group **Die Aerzte** is currently No. 1 with its single "Ein Schwein Namens Maenner" (A Pig By The Name Of Men).

Mercury Germany's evergreen act is Swiss technomeisters **Yello**, while rapper **Der Wolf** and dance act **Capuccino** represent more recent signings. Polydor Germany is largely responsible for the European success of violinist **Rieu**, while veteran singer **Nena** takes up the rear guard. Universal's domestic signings include

rapper **Pappa Bear** and punk band **Illegal 2001**.

FRANCE

Three key label units operate for PolyGram France: Mercury, Polydor, and Island/Barclay. Its three best-selling French acts are Mercury's **Florent Pagny** and **Era**, and Barclay's **Dalida**. Universal's best-selling French artist is **Michel Polnareff**.

U.K.

Observers suggest that the U.K., more than anywhere else, is one place where label and A&R functions might be rationalized. PolyGram U.K. has five main pop label operations: Mercury, Polydor, Island, and A&M, as well as a close relationship with London Records, controlled by PolyGram Music Group president Roger Ames. London has scored huge success with **All Saints**, while Mercury's key domestic success has been **Texas**.

Polydor's MOR/R&B crossover act **Lighthouse Family's** current album, "Postcards From Heaven," has sold 2.2 million copies to date. Polydor also handles the Go! Beat imprint, whose key act is **Portishead**. Island and A&M have refocused on artist development, with Island's roster including **Tricky, PJ Harvey**, and **Pulp**; A&M has rock bands **Del Amitri, Dodgy**, and **Therapy** as well as dance act **Ultra Naté**.

Universal is split into two divisions, MCA/Geffen and Universal/Interscope. Key signing to MCA is Birmingham band **Ocean Colour Scene**, while Universal has electrogrunge act **Curve** through a deal with indie Estupendo.

LATIN REGION

Universal has been operating in Latin America for only two years, while PolyGram has enjoyed a long presence in the region.

PolyGram has been No. 1 in Brazil for more than two years and is actively battling for top market share positions in Argentina and Mexico. Among its million-selling artists in Latin America are Brazilian acts **Banda Eva** and **Chitãozinho & Xororó** and Mexican band **Grupo Limite**. During its short tenure in Latin America, Universal has been successful with Brazilian funk duo **Claudinho & Buchecha**, Mexican artists **Molotov** and **Moenia**, and Argentina's **Los Charros**.

AUSTRALIA

Mercury and Polydor in Australia both have their own Australian rosters. Some four years ago PolyGram embarked on an alternative direction, and the major also bought up well-established indies such as **Red-eye** and **Half a Cow**, building a credible roster. Its biggest local act is **The Cruel Sea**. The biggest act on Uni-

versal's Australian label **Grudge** is **Grinspoon**. Universal's roster also boasts guitar band **Cactus Child** and a Latino-inspired **Floyd Vincent & the Childbrides**.

SOUTHEAST ASIA

PolyGram's Asia strengths lie in Chinese repertoire. The big daddy of them all is **Jacky Cheung**, the most successful Chinese recording artist in history. The PolyGram star on the rise is **Ronald Cheng** (son of PolyGram Far East president Norman Cheng). Universal has some Chinese repertoire signings in Taiwan; in Malaysia it has signed **Camelia**.

SPAIN

PolyGram Iberica's top three domestic acts currently are **Ketama**, **Ismael Serrano**, and **Paco De Lucia**. Universal Music Hispania has **Rosana**.

NORDIC REGION

PolyGram Sweden has three labels, only one with A&R, namely the Stockholm Label Group, also home to the **Sonet** and **Polar** labels. The biggest act from the region is the **Cardigans**. Techno duo **Anti-loop** has had European success. Universal Music Sweden is active in local A&R, but the regional star has been **Aqua**. The Norwegian company is also seeing big European sales for **Espen Lind**.

U.S. SALES OF LATIN MUSIC SOARED IN '97, RIAA REPORTS

(Continued from page 6)

ly wants this music."

Rosen also notes that the upsweep in the domestic Hispanic sector was helped by the RIAA's campaign to eradicate piracy.

"In the past two years, over 75% of the pirate product we have taken out of Texas, New York, and California is Hispanic music," states Rosen. "So, as we've begun to clean up the pirate market, the legitimate sales market is helped by that."

Shipments of CDs rose 26%, from 20.8 million in 1996 to 26.3 million in 1997. The value of those shipments increased 28%, from \$268.4 million in 1996 to \$344.7 million in 1997.

Cassette shipments rose 16%, from 15.3 million in 1996 to 17.8 million in 1997. The value of the cassette

shipments jumped 18%, from \$122.3 million to \$144.6 million. Meanwhile, the number of Latino albums certified gold or platinum by the RIAA nearly doubled, from seven in 1996 to 13 in 1997.

Although sales of CDs and cassettes grew robustly in 1997, the most striking uptick in sales was in music videos, which soared 54% from 45 million units in 1996 to 70 million units in 1997.

The RIAA's year-end Hispanic music report contrasts sharply with its general-market year-end report, which said that in 1997 the overall U.S. record industry declined by 6.5% in units and by 2.4% in revenue.

In addition, the RIAA's Latino figures diverge even more dramatically

from the numbers reported by SoundScan in January, which showed a 12% drop in sales of Latino product in 1997 to 13.2 million units.

Industry observers generally agree that the wide disparity in the figures released by the RIAA and SoundScan is due to the fact that the RIAA includes shipments to one-stops and rackjobbers that provide product to vendors not usually tracked by SoundScan.

Unlike in the past, when some executives said RIAA statistics were inflated, many now say RIAA data offer an accurate barometer.

"The numbers sound right in line, and the market looks real healthy this year as well," says José Béhar, EMI Latin president/CEO.

SPECULATING ON POLYGRAM/UNIVERSAL MANAGEMENT

(Continued from preceding page)

can accept. But during the meeting, he said that, so far, no jobs have been offered [to Levy], and no jobs have

been turned down [by Levy]. Levy nodded his head."

These and other PolyGram executives contacted by Billboard say that if Levy departs, so will Roger Ames, president of the PolyGram Music Group; Michael Kuhn, president of PolyGram Filmed Entertainment; and Jan Cook, CFO. "Jan's the most important person in this whole transition," adds another of those present at Bronfman's London briefing.

Kuhn is at the center of speculation of a management buyout of PolyGram's film arm, possibly in conjunction with French company Canal+. Observers suggest that, with PolyGram's movie company as Europe's largest movie operation, authorities here are keen to keep it in European hands. It is widely believed that the film company will play no part in the new PolyGram/Universal corporate structure.

Aside from these four top managers, PolyGram's management is Far East president Norman Cheng, Latin America president Manolo Diaz, Continental Europe president Rick Dobbis, music publishing CEO David Hockman, senior VP of pop marketing David Munns, classics and jazz president Chris Roberts, and filmed enter-

tainment/international president Stewart Till.

Says a member of this group, "Regardless of who gets what role [when PolyGram and Universal are combined], remember that PolyGram still only does 30% of its [revenue] in America. Germany is as important as the U.K. as France as Japan, and so on. This \$6 billion company needs global management."

As for the \$300 million in savings that Seagram officials have suggested can be achieved from the merger, one of PolyGram's European executives says Bronfman addressed the topic in the London meeting May 27. "I'm not sure that it's a credible number," says this major-market chief, "but how they calculated the number was credible. They did their mathematics."

The math will be most severely applied to the U.S., according to one Meridien attendee, who said Bronfman referred to "too many labels" there.

Assistance in preparing this story was provided by Emmanuel LeGrand, editor in chief of Music & Media, and Steve McClure in Tokyo.

NARAS CREATES NEW GRAMMY CATEGORIES

(Continued from page 6)

[about the alleged fund misuse] that not only the facts come out but that everyone comes out with their faith in what we do," he says.

The new categories are for best traditional R&B vocal performance, best Tejano music performance, and best classical crossover album.

Regarding the R&B award, Greene says, "Urban music has changed radically over the past few years. And although there are artists who are still creating great music in a traditional vein, they've been somewhat disenfranchised in terms of recognition—not only older artists but young ones."

Greene says the reason for giving Tejano music its own award beyond the Mexican-American category stems from the rapid

growth of both genres, reflected in part by rapidly expanding NARAS membership in Texas. And Greene says the classical crossover award would recognize projects like the Three Tenors and Michael Bolton's "Arias" disc while preserving the classical categories for traditional repertoire.

The move to increase the recognition of engineers' contributions to Grammy-winning recordings is only appropriate, according to producer/mix specialist Bob Clearmountain.

"I think it's a tremendous idea," he says. "Often the engineer is the hardest-working person on a session, rarely getting a break and having a lot of creative input into the record."

BETWEEN THE BULLETS™



by Geoff Mayfield

FRESH HORSES: Although three-day weekends often lead to increased sales at music stores, those of the Memorial Day and Labor Day holidays usually don't do so. Since those weekends serve as the unofficial gateways that lead to and from the summer season, consumers are more inclined to travel or indulge in picnics and barbecues than they are to shop for tunes—that is, unless Saturday and/or Sunday falls prey to rainy weather.

Thus, the almost 4% gain in units over the previous week seen by this issue's Billboard 200, for the period that ended May 24, a larger bump than was seen by the overall market (see Market Watch, page 102), is more a result of the plentiful releases that hit stores May 19 than the consequence of a long weekend.

Leading the charge is a new chart topper, rookie rapper DMX. The Yonkers, N.Y., artist had seen street-date violations during the previous two weeks, but not enough to dent any of Billboard's published charts. His "It's Dark And Hell Is Hot" charges into view this issue with 251,000 units, leading the No. 2 "City Of Angels" soundtrack (164,000 units) by more than 87,000 copies. DMX also easily captures the crown on Top R&B Albums, where he outsells another rookie, Sparkle, by a 50% margin. Last issue, street-date violations forced Sparkle, on R. Kelly's new Interscope-distributed Rock Land label, to premature entries on the Heatseekers (No. 39) and Top R&B Albums (No. 73) lists; this issue, she rockets to No. 2 on the R&B album chart while checking in at No. 3 on the big chart.

DMX and Sparkle aren't the only fresh troops on The Billboard 200, which sports a total of 17 debuts, including three others in the top 10: the soundtrack to "Godzilla" (No. 4, 140,000 units), the multi-disc set from rapper Eightball (No. 5, 127,000 units), and the latest from Natalie Merchant (No. 8, 102,000 units), who played the New York circuit of TV shows, those of David Letterman and Rosie O'Donnell, the same week that "Ophelia" was released. Not far behind, at No. 13, is rapper Soulja Slim, who, like Sparkle, made early Heatseekers and R&B Albums bows due to pre-street-date sales.

Each of the top nine albums surpasses 100,000 units, compared with just one for the same week a year ago, and titles on The Billboard 200 outsold those of the comparable week last year by 29%.

PERFECTLY FRANK: As expected, the run on Frank Sinatra albums continued the week after his death, with interest kept high by coverage of his funeral, along with numerous magazine covers (Time, Newsweek, People, Entertainment Weekly, etc.) and such TV filigree as A&E's May 20 "Biography" and an exceptional May 21 edition of "48 Hours," which picked up a 1965 CBS documentary featuring commentary and interviews conducted by Walter Cronkite and a script by Andy Rooney. That ample exposure, combined with the short three-day window between his death and the close of last issue's charts, explains his larger presence on this issue's lists.

There are now four Sinatra titles in the top 10 of Top Pop Catalog Albums, compared with three last issue. The biggest of the bunch remains "Sinatra Reprise—The Very Good Years," which, with a 65% gain, comes within 1,000 units of dethroning the No. 1 "Grease" soundtrack. With about 30,000 units, the Sinatra anthology would stand at No. 45 if it were eligible for The Billboard 200.

All told, there are nine Sinatra titles on Top Pop Catalog, compared with six a week ago, with three of them making first-time showings on that chart (Nos. 16, 32, and 44). Of the nine, the largest sales growth is seen by another Reprise compilation, "Frank Sinatra's Greatest Hits," which more than doubles the prior week's sales (23,000 units for the week); "The Best Of The Capitol Years" bounds 25-7 with an 87% gain.

Combined, the nine entries on the catalog chart account for almost 114,000 units. SoundScan estimates that all Sinatra titles combined (including those that did not chart) moved 202,000 units during the tracking week, compared with a total of 21,000 units the week before he died.

The current total includes 10,000 units for the 1997 collection "The Very Best Of Frank Sinatra," which debuts on The Billboard 200 at No. 124 with a 74% gain, and 2,000 units for "Live In Australia, 1959," a concert date with Red Norvo, which jumps 9-4 on this issue's unpublished Top Jazz Albums with a 62% gain.

Like "The Very Best Of Frank Sinatra," the Sinatra/Norvo date was released last year for the first time and is thus entitled to appear on Billboard's current charts.

CREEK RISES: First, Paula Cole. Now, about four minutes of exposure on WB's teen-skewed "Dawson's Creek" grabs Edwin McCain a 7,000-unit boost and the Greatest Gainer award (123-73). The May 19 season finale had a 5.6 rating/9 share, tied for third in its time slot.

The Word On The Street

NEW YORK—Wall Street believes that Seagram is unlikely in the near future to spin off Universal's movie unit or its merged Universal and PolyGram music operations into companies separate from its spirits and wine business.

It had been rumored that Seagram might create two businesses: one for beverages, the other for entertainment. There has also been speculation that Seagram could divorce the music operations from the other entertainment units and form a stand-alone record company. But analysts say the rationale for those scenarios has evaporated with the PolyGram acquisition.

To finance the purchase, Seagram plans to sell its Tropicana fruit-juice unit to the public for an estimated \$3.5 billion-\$4 billion.

Dennis McAlpine, entertainment analyst with Josephthal & Co., says, "A spinoff made a lot of sense until the Tropicana deal. Once Tropicana goes into an [initial public offering], you have the spirits and wine business, which is going through a pretty negative period, particularly in Asia. That's the reason they haven't done it."

As for making the music business a separate company, McAlpine adds, "the music company is big enough, but if you pull that out of Universal [Studios], what do you do with the residue?" He notes that Universal already sold off 55% of its TV business to Barry Diller's USA Networks.

To help pay for the acquisition, Seagram also sold its 11.8 million shares of Time Warner stock at \$77.50 each, yielding \$725 million after taxes (Billboard Bulletin, May 28). Seagram also plans to sell PolyGram Filmed Entertainment, estimating its value at \$1 billion.

DON JEFFREY

JACK LOGAN RETURNS ON PARASOL

(Continued from page 1)

factory in Auburn, Ga. His last full-time gig was fixing swimming-pool motors. At night he returns to his new wife and, often, an improvised music session in the kitchen with plenty of canned beer handy.

"It's strange to know that I've done these things that are part of the musician fame formula, but I work with my hands every day," he says. "The people I work with have no idea that I've been on 'Conan.' I've never said anything, and if I did tell them, they probably wouldn't believe me. It's my own little secret."

Logan's secret is slowly becoming public knowledge as critics, musicians, triple-A programmers, retailers, and loyal fans of rootsy folk rock pay respect to a humble but extremely talented singer/songwriter.

"I am more into music now than ever, and I am ready to give it my full attention," says Logan, who says he currently has no need for a manager or publisher. "It will be a long haul on my own, and I have a lot to learn about the business still. Not many

people like my records, but the ones who do really like them, and that makes it worth going whole-hog. I think the same cats will like this new record. It isn't like it's my hip-hop album or anything. The recognition I got for the first two records was incredible, and you can't buy that."

Logan hopes to rekindle the flame with his latest project, a collaboration with Chicago-based singer/songwriter Bob Kimbell for the Urbana/Champaign, Ill., independent Parasol Records. Kimbell records for Parasol under the name Weird Summer.

"The Parasol philosophy is to release music that we love, and this is the type of record that you fall in love with from start to finish," says Michael Roux, Parasol's VP of artist development. "It is great songwriting without commercial pressure. The lyrics are simple and fulfilling. Bob and Jack's voices blend together for a pop feel, and there is magic wrapped up in there. It is incredible and complete."

Although they didn't chart in Billboard, Logan's first two albums, "Bulk" and "Mood Elevator," both on Restless, sold a combined total of 31,000 copies, according to SoundScan. Roux expects nothing less for "Little Private Angel."



"Parasol mail order has a loyal following," he says. "Plus, Jack and Bob have their own fans, so we think there are enough people waiting for new work from these two artists to make it a success. You have to remember that this record cost us next to nothing to put out, and we work on a smaller success scale than the majors. The higher-end numbers we sell are around 6,000 pieces. If we sell Jack's normal 15,000 units, we'd have a huge triumph on our hands."

Logan plans to create an Internet site to promote and sell his albums, and he says he bought a scanner and software to work on it. "I'm out there in cyberspace and don't know what the hell I am doing," he says. "But I

need to do this smart, and this is the place to be nowadays."

Buyer Tim Ziegler, who works for the five-store, San Francisco-based Hear Music, thinks Logan will garner most sales from smaller stores and chains that emphasize listening before buying.

"He is the ultimate blue-collar lo-fi guy with top-notch storytelling and a wide variety of musical influences. He makes you think you could do music," Ziegler says. "But people don't like to take chances too often, and they won't hear Logan through normal avenues like radio or MTV very often. He'll gain fans through word-of-mouth or listening stations. I'll definitely recommend him to anyone looking into similar artists like Neil Young or Vic Chesnutt."

Parasol is banking on retailer suggestion and in-store play, as it lacks a budget for huge marketing campaigns with flats, contests, or T-shirts. "Everything we do has a long setup time and a slow burn," Roux says. "We aren't trying to bribe people into buying it. We just get the CDs out as soon as we have them and let the music speak for itself."

The barely-there campaign will carry over to radio as well. Parasol figures the record will do well on college and triple-A stations, but it has no plans for a major servicing. It will send copies to a few that have played Logan or Kimbell before and to stations in cities where the duo is performing live. The tour's booking agent, Tough Guy, is trying to book dates in the East, Midwest, and Southeast for July and August. As the album will be released in Europe through the German company Trocadero, there's also a goal to get live dates in Europe in September and October.

"As I remember, Logan hasn't had much luck with radio, although we played two songs in regular rotation from 'Mood Elevator' and piqued a lot of interest and phones," says Tommy Lee Johnston, PD at triple-A WCBR (the Bear) Chicago. "He was fresh, and we like to take chances. I'm interested in helping out his new album and, hopefully for him, it will catch at more stations this time."

Logan knows the trials he has to face but is matter-of-fact in dealing with them. A recent hurdle was his split last fall with Restless, which had been purchased by Regency earlier that year (Billboard, Feb. 1, 1997). Logan is nonchalant about the split despite the company's decision not to release a completed record of 14 more songs. (The finished gem is available from Restless for \$15,000, according to a source. Restless also retains the rights to Logan's previous two albums.)

"It wasn't the place for me after

[Restless] went through the changes and were bought by Regency," Logan says. "The way they are now, they probably wouldn't have released my other two either. But what's the point of hard feelings? Life's too short. You have to go on and make yourself happy. I'm not perfect, though. Had you asked a few months ago, I would have had a nastier comment."

At press time, Restless/Regency executives could not be reached for comment.

The art-degree-carrying Logan, who drew the cover art for his releases and turned R.E.M.'s Peter Buck and the Butthole Surfers' Gibby Haynes into unlikely comic series heroes, enjoys a second life as a cartoonist inspired by R. Crumb, Mad magazine, and '60s hot-rod rags. The University of Georgia is holding a show of his work from mid-May to mid-June. He has also illustrated the new Casino Music children's audio book "Not Dogs, Too Simple: A Tale Of Two Kitties." The story is narrated by Mark and Clay Harper, Moe Tucker, Cindy Wilson of the B-52's, and Jim Heath (also known as the Reverend Horton Heat).

"Clay asked me to do it, and it sounded like fun," Logan says. "They gave me the music and story, and over a few beers I did the line drawings. Then I went home and colored it in with Crayolas. I never expected it to actually get picked up and done, but I'm glad it did. But art is a second love, more whimsical and lighthearted. My music is serious, and I don't want people to be confused. Comics take the back burner to writing songs."

MILDRED P. HALL

(Continued from page 3)

ed to a White House luncheon by Jacqueline Kennedy as a member of American Women in Radio and TV, the event was still described as a luncheon for "the ladies of the press.")

Before she landed the Billboard job, Hall had already had success as a top writer of quite another sort. After college, she ended up as an editor for Ace Publications and other pulp publishers in New York during the '30s, helping crank out eight "thrillers" a month.

Then, during the '40s and early '50s, she turned her hand to fiction and became a regular contributor of short stories to such magazines as Whit Burnett's renowned Story, as well as the Saturday Evening Post, Redbook, and Ladies' Home Journal in an era when quality fiction was still a hallmark for those publications. She was even a runner-up in the annual O. Henry Memorial Short Story Awards—in the good company of such newcomers as Eudora Welty and John Cheever, among others.

When she turned to journalism, she was thrust into the thick of it; she took over Billboard's Washington bureau from the ailing Ben Atlas, who died the year she arrived. In just a few years, though, she was also providing Washington columns for magazines like High Fidelity and other consumer-product publications, covering, as she put it in her résumé, "all areas from gasoline to gin."

When she retired, she left behind a certain tone. The BPI office suite here—in the Woodward Building, built in 1911 at 733 15th St. N.W.—is bigger now, of course. Yet her last office, in this same building, was a cream-colored room with two real windows that could open in spring and fall, outfitted with never-quite-straight wooden Venetian blinds.

There was a big World War II-era wooden desk—at which I still

write—and on it, a huge green IBM electric typewriter. A rotary telephone. Wall calendar. Reams of copy paper. Carbons for copies. Reporter's notebooks everywhere. File cabinets. Back issues on built-in bookcases. Character, pal, and plenty of it.

Luckily, she left behind her metal 3-by-5-inch file box, crammed with cards containing the names, affiliations, addresses, and phone numbers of the sources she'd amassed through the years. It was a Rosetta stone for her successors.

People remembered her for years afterward. Well into the late '80s, when I would introduce myself to members of Congress or other power brokers and advisers, it was always the same. They'd smile. "Billboard? Sure!" they'd say. "How's Mildred? You in touch? Tell her I said hello."

I called her up at home a few times to relay their good wishes. I never got a chance to meet her.

Among other interesting artifacts, she also left behind several boxes of unsharpened No. 2 pencils in the supply cabinet. On the side of each is the inscription of the magazine's previous D.C. address, back in the days before ZIP codes: "The Billboard Publishing Co., 821 Albee Building, Washington, 5, D.C."

Now and then I hand out one of those pencils to sources—really good sources.

Hall now lives in a nursing home in nearby Silver Spring, Md. She suffers from Alzheimer's disease, but, according to her daughter Elizabeth, "she still has her sense of humor, talks a blue streak, and of course she's charmed all her caretakers."

To the still-charming Hall, then, for doing it so right, for doing it on her own, and for doing it better than anybody else for so many years, here's a birthday salute, with deep admiration and respect.

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Billboard Lining Up Hot Talent For Dance Summit

The time is drawing near for Billboard's fifth annual Dance Music Summit, which runs July 8-10 at the Chicago Marriott Downtown. The confab will feature two days of essential panels and keynote speeches along with three nights of exciting showcase performances and DJ spotlights.

During the day, panel discussions and workshops will be packed with stimulating and informative discussions on a variety of topics. Among the key sessions will be the A&R juries, during which aspiring artists will have their demos critiqued and will receive overall career counseling.

Each evening will be capped by an artist showcase featuring electrifying performances from clubland's world-renowned stars. In the past, performers have included Crystal Waters, M People, Martha Wash, Jocelyn Brown, Jennifer Holliday, Laura Branigan, Vicki Sue Robinson, and Ultra Nate. Exposure for artists and sponsors will overflow beyond the parameters of the conference and into the consumer realm, as the host clubs will be open to the public with par-

ties in full swing until dawn. The Summit will kick off at the atmospheric Green Dolphin Street nightclub on July 8 with "Clubland Unplugged," a rare opportunity to feast on dance music's greatest talent in an intimate club with a live acoustic band. Stay tuned to Billboard dance editor Larry Flick's "Dance Trax" column for the latest information on this year's performing artists as they are confirmed.

This year's Dance Music Summit will host a contest for aspiring dance artists. The winner will receive a coveted slot in an invitation-only showcase produced by Flick. To enter, submit one song, biographical information, and a picture with a check payable to Billboard magazine for \$35 to Michele Quigley, Billboard, 1515 Broadway, New York, NY 10036. Performance slots are on Thursday, July 9, and Friday, July 10, at venues in Chicago. Billboard is not responsible for artist travel and lodging.

For more information on the Billboard Dance Music Summit contact Michele Quigley at 212-536-5088.



Billboard Editor White Participates At ABP Confab



Billboard editor in chief Timothy White delivered a well received speech at the American Business Press Spring Meeting at the La Quinta Resort & Club, Palm Springs, Calif., on May 5.

Pictured, from left, at "The Editor as an Entrepreneur" panel are ABP president Gordon Hughes; Phillip Lemmons, VP and editorial director, PCWorld; White; Peter Bart, VP and editor in chief, Variety; and Joe Cappel, senior VP-International, Crain Communications, Inc.

Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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Brandy & Monica's 'Boy' Takes A Leap

ONLY ONE SINGLE in the history of the Hot 100 has jumped to No. 1 from outside of the top 20—until now. The week of April 4, 1964, the Beatles made the unprecedented leap of 27-1 with "Can't Buy Me Love." The only move to the top that has come close is the 15-1 sprint of "Paperback Writer" by the Beatles in 1966 and "All My Life" by K-Ci & JoJo last April. This issue, Brandy and Monica take their place in chart history by bouncing 23-1 with "The Boy Is Mine" (Atlantic). It's the first chart-topper for both artists, and as Rich Signorelli of RPM Sounds in Huntington, N.Y., points out, the fifth top 10 hit for each.

Brandy made her Hot 100 debut in October 1994 with "I Wanna Be Down," which peaked at No. 6. Her biggest hit prior to "The Boy Is Mine" was "Sittin' Up In My Room," from the soundtrack to "Waiting To Exhale." That single, which found her on Arista, peaked at No. 2. Monica first appeared on the Hot 100 in April 1995 with "Don't Take It Personal (Just One Of Dem Days)." That Rowdy single was her biggest hit before her current single, peaking at No. 2.

Brandy was only 15 when "I Wanna Be Down" debuted, but if it had gone to No. 1 she still wouldn't have been the youngest solo female artist to top the Hot 100. She was 15 years and 10 months old when the single peaked; Little Peggy March was 15 years and 1 month old when "I Will Follow Him" went to No. 1 in 1963.

Monica was 14 years old when "Don't Take It Personal" hit the runner-up slot; if that single had climbed just one notch higher, she would have beat

March's record, which remains intact to this day.

"The Boy Is Mine" is the ninth single to advance to No. 1 on the Hot 100 this year, and 1998 is not even half over. There were only nine chart-toppers in all of 1997 and only eight in 1996.

By teaming, Brandy and Monica follow in the footsteps of other superstar artists who have achieved pole position with duets, such as Diana Ross and Lionel Richie, Paul McCartney and Stevie Wonder, and Barbra Streisand and Donna Summer. "The Boy Is Mine" moves to No. 1 exactly 20 years to the week after "Too Much, Too Little, Too Late" by Johnny Mathis and Deniece Williams. And the song that was No. 2 20



by Fred Bronson

years ago this week was another superstar duet, "You're The One That I Want" by John Travolta and Olivia Newton-John.

"The Boy Is Mine" is the 35th No. 1 hit for Atlantic in the rock era. That puts the imprint into a tie with sister label Warner Bros. The only labels with more No. 1 titles are Columbia (83), RCA (54), Capitol (50), Epic (37), and Motown (37). This is Atlantic's first chart-topper in just over four years, since "I Swear" by All-4-One hit the summit in May 1994. That single was on Blitzz/Atlantic; if you're a purist, you'd have to go back to Mr. Big's "To Be With You" in February 1992 to find a No. 1 single on the Atlantic label proper.

"The Boy Is Mine" is so strong, it moves to No. 1 all over the place, including Hot R&B Singles (7-1), Hot 100 Singles Sales (63-1), and Hot Dance Music/Maxi-Singles Sales (33-1).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1997	1998		1997	1998
TOTAL	284,061,000	305,125,000 (UP 7.4%)	CD	176,361,000	202,378,000 (UP 14.8%)
ALBUMS	232,944,000	253,257,000 (UP 8.7%)	CASSETTE	56,074,000	50,283,000 (DN 10.3%)
SINGLES	51,117,000	51,868,000 (UP 1.5%)	OTHER	509,000	596,000 (UP 17.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,096,000	11,632,000	2,464,000
LAST WEEK	LAST WEEK	LAST WEEK
13,927,000	11,507,000	2,420,000
CHANGE	CHANGE	CHANGE
UP 1.2%	UP 1.1%	UP 1.8%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
12,670,000	10,225,000	2,445,000
CHANGE	CHANGE	CHANGE
UP 11.3%	UP 13.8%	UP 0.8%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1997	1998	CHANGE
CHAIN	141,288,000	147,052,000	UP 4.1%
INDEPENDENT	32,295,000	36,826,000	UP 14%
MASS MERCHANT	58,669,000	67,368,000	UP 14.8%
NONTRADITIONAL	692,000	2,011,000	UP 190.6%

ROUNDED FIGURES FOR WEEK ENDING 5/24/98

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