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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • AUGUST 22, 1998

## Mitchell Unleashes 'Tiger' On Reprise

BY CARRIE BELL

LOS ANGELES—Joni Mitchell, who was considering retirement from the vagaries of a fickle music business only a year ago, has invested her latest album, "Taming The Tiger," with a newfound passion and optimism that have her label, retailers, and even the artist herself feeling hopeful about its prospects.

"My prejudices against popularity are many, but I'm trying to get bigger," says Mitchell, the recipient of Billboard's 1995 Century Award for distinguished creative achievement. "I like the way this record turned out, plus my stock has risen lately with Janet Jackson sampling me in her hit ["Got 'Til It's Gone"] and with my becoming a tabloider. More heads

are turning at airports these days."

Howie Klein, president of Reprise Records (U.S.), has noticed the difference. "Joni hasn't always been tremendously available for the media or wanted to talk about her work. Like Madonna, she wears the pants in all departments when it comes to her music," he says. "Lately, she has a newfound exuberance and is excited to find ways to get her product to market. It won't be easy, but we are dealing with

work of great quality."

The album launches Sept. 29 in the U.S. and Sept. 28 in the rest of the world.



MITCHELL

According to Klein, early retail interest is positive, with promises of listening-station placement and wall displays showcasing the album-jacket art that Mitchell painted. Radio is expected to come on board with its

support when album track "Crazy Cries Of Love" goes to triple-A and NPR stations Sept. 14.

"Joni has a devoted fan base who won't care what kind of album she makes, because they love her and have been waiting four years for new music," says Eric Keil, VP of purchasing for Compact Disc World, a nine-store chain based in South Plainfield, N.J.

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## Virgin Nashville Takes Off

BY CHET FLIPPO

NASHVILLE—Scott Hendricks, newly named president/CEO of start-up Virgin Records Nashville, vows it will be a "powerful label" and says some of his executive appointments will "shock the industry."

Hendricks, former head of Capitol Nashville, was officially appointed chief of the new label Aug. 11 by Roy

Lott, deputy president for EMI Recorded Music, North America (Billboard *Bulletin*, Aug. 12).



HENDRICKS



In making the announcement, Lott praised Hendricks' accomplishments. "We are delighted to have someone of Scott Hendricks' caliber, background, and acumen heading up our new Nashville

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## Veteran Blues Acts Still Face Resistance At Commercial Radio

BY CHRIS MORRIS

LOS ANGELES—Legend has it that Delta bluesman Robert Johnson sold his soul to the devil in return for his awesome gui-



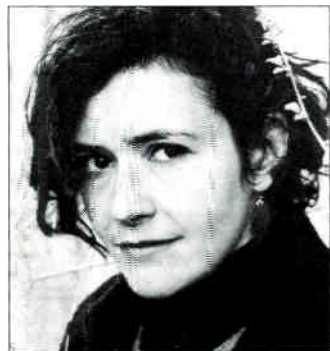
GUY



tar-playing skills. If Johnson were alive today, he might choose to make the same unholy pact for some commercial radio

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### MUSIC TO MY EARS



**Compass Records' Judith Edelman Becomes Bluegrass' Hottest New Star With 'Only Sun'**

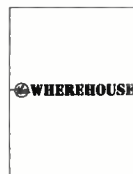
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# Judith Edelman: Here Comes The 'Sun'

When music truly excels, it owns the moment, commandeering time itself as it redefines the past and directs the future.

"Why'd You Wait So Long," a bracing downpour of pure amorous remorse written and sung by Judith Edelman on her 1996 "Perfect World" debut for Nashville's Compass Records, was possibly the best progressive bluegrass song of the 1990s. That is, until Edelman created her indelible dirge's ideal antidote with "Only Sun," the title track of her just-issued follow-up album. While the first track had to be convincing to succeed, its sequel is so stand-up-and-shout exhilarating that it trumps its predecessor on the same emotional turf, demonstrating how a formerly abject soul can dare to fret about a surplus of joy.

"Most people have a darkness at the heart of part of their lives that they might not be willing to admit to," she confides sheepishly. "My way of dealing with it is to dive right in." Eight years ago, the then 26-year-old Edelman was searching for her emotional and vocational compass. A classical-trained pianist reared in a Manhattan family of high achievers (her father won a 1972 Nobel Prize), she found herself isolated and debilitated by her job as a social worker specializing in field research and funding for Third World agricultural development. "I was in Africa in 1990, sick by myself from a bad case of salmonella in a place in Nairobi called the Hotel Terminal," she recalls with a cheerless chuckle. "I called a perfect stranger who was a contact in that country and said, 'I'm really ill and wondering if you have a spare room.' He nursed me, and while I was there, he had an old guitar I started to fool with to take my mind off how bad I felt."

Residing in the San Francisco area after she'd regained her health, Edelman began to take guitar lessons ("specifically bluegrass lessons rather than folk; I thought they would stand me in good stead because it's such an incredibly rhythmic form of playing") and yielded to a lingering curiosity for the bluegrass genre that had been engendered by her violinist brother's own college combo. Signing up with several steady-touring groups (Coyote Ridge, Ryestraw) on the bluegrass circuit, the publicly adept but privately unsure Edelman ultimately committed herself in April '96 to a confessional solo record, cutting it as a last-ditch, stab-in-the-shadows experiment in professional commitment and personal reconnaissance.

In love with Matt Flinner, the mandolinist in the newly formed Judith Edelman Band, and in thrall to the uniquely urbane bluegrass sound he was helping her explore, Edelman drew on both realizations in "Why'd You Wait So Long" to codify her conflicted sense of rescue and romantic exasperation: "For sadness is a storm with no eye/Bitterness bites like the north wind at night/Fear is a tremor that rocks my whole life.../Where were you when I was pretty and young/... Why'd you wait so long to come."

Two years onward, Edelman reunited in Nashville with Grammy Award-winning producer/engineer Bil VornDick (Béla Fleck, Alison Krauss, Alison Brown) to craft a follow-up album centered around her newly solarized spirit. Her distinctive, throat-catching treble vocals take wing on "Only Sun" with a lightness of being so complete it wraps an aureole around the rest of the record: "Day

used to creep, shy across my room/He broke the clocks, now it's always noon/... Find me a northern city/Dark streets where I can hide/Find a shade tree I can sleep by/He's keeping me up nights/My days have come undone/There's only sun."

"That is the most personal song on the record," Edelman shyly admits of the latter of her instant bluegrass classics, "because I could imagine myself in a situation where I might sabotage things just to get a little gloom back." Born on Nov. 14, 1964, in New York, one of three children by Gerald M. Edelman (who shared the 1972 Nobel Prize in medicine with British scientist Rodney Porter for their research on antibodies) and his wife, educator/book editor Maxine Morrison, Judith came of age in a home steeped in high expectations. "I got into music," she remembers, "because it was a mandatory thing in the household; it seemed like breathing. As a kid my favorite things to play were Mozart and Beethoven sonatas, because they gave you the most bang in a small space with a lot of simple emotions."

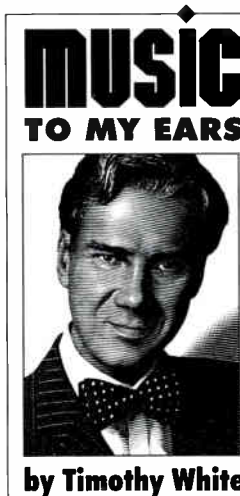
After high school, Judith joined her brother Dave at Swarthmore College in Pennsylvania. ("I chose a small college, and like I say in a new song, 'I take a little comfort in small things' in general, so later being on a small record label was fine.") The music scene around the culturally enlightened Quaker campus was still showing the aftershocks of a post-World War II folk revival that pulled bluegrass into its convulsions; in the late 1940s, Southerners Lester Flatt and Earl Scruggs exited Bill Monroe's Blue Grass Boys to gain mainstream stardom, even as the Kentucky-bred Monroe (1911-1996) earned fans as far north as Philly, Washington, D.C., Boston, and Detroit. In the decades since, the best pickers in Monroe's group (Bill Keith, Peter Rowan) often hailed from regions such as New England.

A dynamic hybrid of blues, jazz, and country string band styles whose restless pace of evolution owes to its emphasis on virtuosity and visceral power, bluegrass casts a much-remarked-on "high, lonesome" mood that belies its cosmopolitan drive.

This mingled esteem for tradition and innovation is plain in Edelman's recordings, with Flinner's articulate mandolin and bouzouki passages threaded through the feverish patterns of fiddler Darol Anger and bassist Ron de la Vega, as backing harmonies by guests like Clive Gregson help sustain a spell that seems both cozily ancient and curiously fresh. Tunes like the sardonic "Perfect World," the heartsore "Not Far To Fall," and the resolute "Ride On A Train" made her initial release so memorable, while "Cry Along," "Jerusalem To Jackson," and "Small Things" on "Only Sun" vividly chronicle her strides since, including Edelman's gut decision to leave the Bay Area and relocate in Idaho near Jackson, Wyo., in order to live with Flinner. ("I thought, 'I'll never see him again if I stay in San Francisco.'")

Meanwhile, the rest of us should take respite from whatever's getting us crazy and savor two glowing records by a gifted newcomer who's found her niche in a musical form of social work.

"Recently in Bozeman, Mont.," Edelman notes, "a woman handed me a note that said, 'In the past two years your music has saved my life.' An exaggeration, probably, but screw it. I'll take it. For weeks afterward, I felt maybe there is a reason to keep on."



by Timothy White

## LETTERS

### WIDE WORLD OF MUSIC, ARTS, AND DANCE

I just wanted to touch base and say how pleased I was to see the coverage you gave us for WOMAD Seattle ("WOMAD USA: Wisdom Of Common Touch," Music to My Ears, Billboard, June 27). It is very helpful to have such influential support and a real morale boost for everyone working on it.

Peter Gabriel  
 Real World/Peter Gabriel Ltd.  
 Box, Wiltshire, England

### A STRATEGIC PLUG FOR SUB POP

I enjoyed your recent report (Billboard, Aug. 1) on the Plug.In '98 conference. Although it is not a well-known fact, Sub Pop was one of the first record labels of any size to embrace the concept of Internet commerce, rolling out our World Wide Web site

over four years ago and selling pieces from our catalog long before the bandwidth of hype about online distribution reached ear-shattering levels.

We recently participated in a unique online and retail promotion for our artist the Jesus & Mary Chain. The band's recent performance at the Intel New York Music Festival was recorded by the Record Plant remote truck. At the conclusion of the band's performance, they selected one song and mixed it on the spot. Liquid Audio encoded the final mix, making it available for online listening and downloading at several Web sites. Finally, CD versions of the song were burned and made available as a premium to customers who bought the Jesus & Mary Chain's album "Munki" at Tower Records in New York the following

morning. All in all, a very successful and effective use of the medium.

I would, however, like to clear up one misimpression the article may have created. Although Sub Pop intends to remain on the cutting edge of record labels, both in terms of our musical offerings and in the ways that those offerings are delivered to our customers, we have not currently pacted with any person or entity to provide digital downloads of our catalog for sale to consumers. When we are ready to announce our strategy for digital world domination, I'm confident it will be big news, in the time-honored Sub Pop tradition.

John Schuch  
 CEO  
 Sub Pop Records  
 Seattle

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**Justice Clears Jacor/Nationwide Deal**

**BY BILL HOLLAND**  
WASHINGTON, D.C.—The Justice Department, in its continuing antitrust oversight of radio megamergers following the deregulation of the nation's communications laws, has approved the \$620 million sale of Nationwide Communications to Jacor Communications.

The approval, announced Aug. 10, was conditional on Jacor divesting itself of eight radio stations in San Diego, Cleveland, and Columbus, Ohio.

In other government-related radio news, the Federal Communications Commission (FCC) has voted to modify its rule requiring a radio broadcaster to maintain public inspection files in or near the community it serves.

The FCC's decision to reform the rule, announced Aug. 11, will allow a radio broadcaster to locate its main studio, where inspection files are held, either within the principal community contour (signal range) of the station or within 25 miles of the center of the community of

license. The modified rule allows the main studio to be housed in a larger radius from a community's center than previously permitted. The relaxation comes as group owners continue to buy stations and have asked the commission to streamline the rule so they can combine administrative resources.

As part of the Justice Department settlement, Jacor began the complicated divestiture scheme, which involved selling some stations and swapping others, earlier this summer (Billboard, June 13).

The divestiture of the stations will bring Jacor's share of the advertising pie in those three markets to under the 40% threshold recommended in Justice Department guidelines.

If Justice had not stepped in, Jacor would have controlled 42% of the radio ad market in San Diego, 43% in Cleveland, and 58% in Columbus, according to the Justice Department announcement.

Jacor, based in Cincinnati, owns 197 radio stations in 55 markets nationwide.

Its 1997 revenue was approximately \$600 million, according to the announcement. Nationwide, based in Columbus, owns 17 radio stations in 11 markets.

As part of the agreement, Jacor has agreed to sell KKLQ-FM and KJQY-FM San Diego to Heftel Broadcasting Corp. It will sell WKNR-AM Cleveland to Capstar Broadcasting but pick up Capstar's WTAE-AM Pittsburgh. It will sell WZAZ-FM Columbus to Blue Chip Broadcasting and WKKJ-FM Chillicothe, Ohio, to Secret Communications.

Jacor will also swap three Columbus stations and two Minneapolis/St. Paul stations with the CBS Radio Station Group. It will lose WHOK-FM, WLQV-FM, and WAZU-FM, all in Columbus, and WMJZ-FM and KSGS-AM, both in Minneapolis/St. Paul, to CBS. In return, Jacor will receive two Baltimore stations, WOCT-FM and WCAO-AM; two St. Louis stations, KSD-FM and KLOU-FM; and two San Jose, Calif., stations, KOME-FM and KUFX-FM.

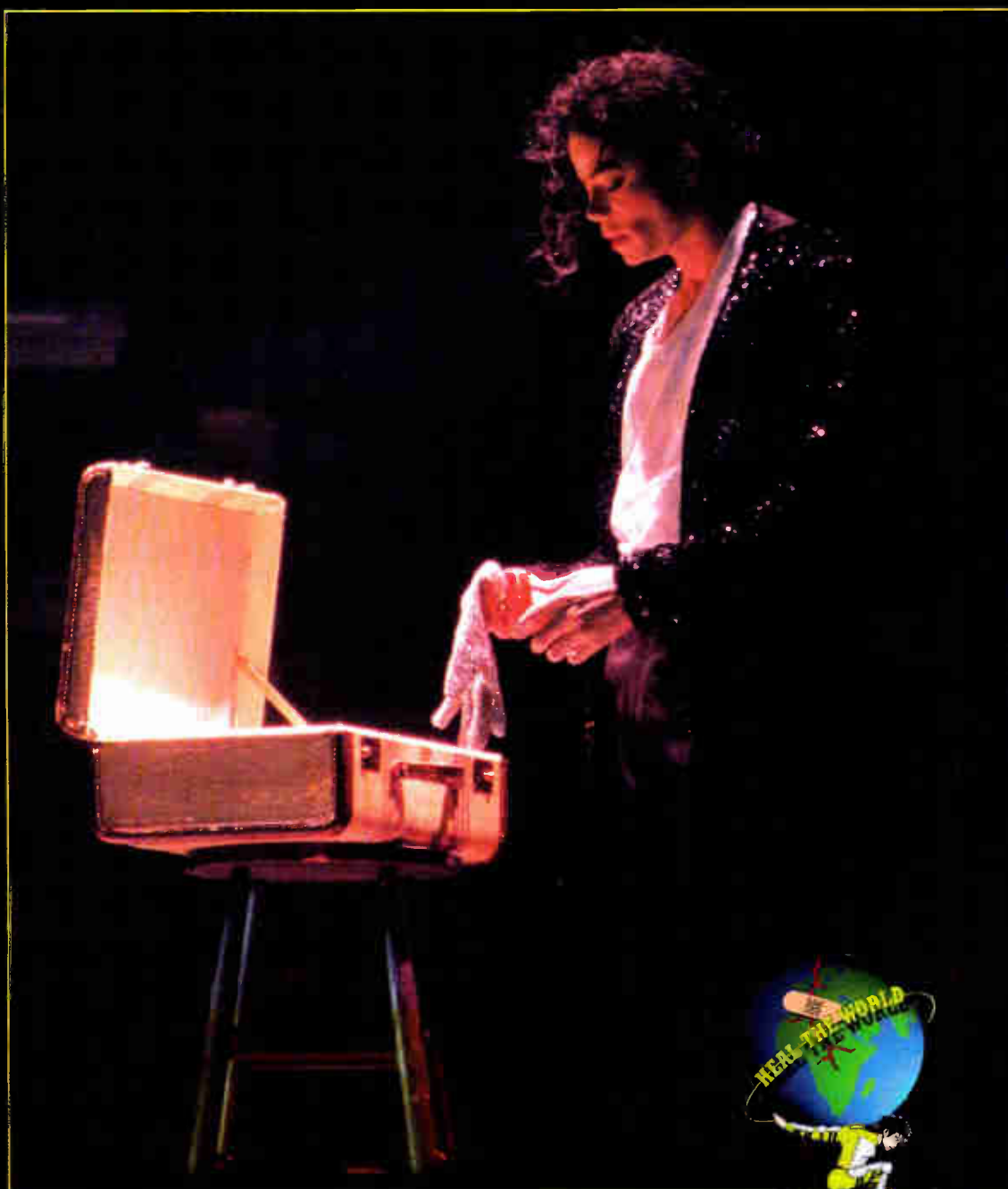


# MJ NEWS INTERNATIONAL

★ THE BRITISH MICHAEL JACKSON FAN CLUB AND PUBLISHERS OF KING MAGAZINE ★

On behalf of millions of fans around the globe **MJNI** pays tribute to the world's greatest entertainer, **MICHAEL JACKSON** on the occasion of his 40th Birthday, 29th August, 1998.

Forty years ago in Gary, Indiana, cotton-field worker Katherine Jackson gave birth to the seventh of her nine children. That child was world famous by the age of eleven, and would go on to become the most successful recording artist of all time.



He has changed forever the face of popular entertainment, with achievements and world records that speak for themselves. After three decades of music, he continues to touch the hearts of millions, performing to sell-out stadium crowds all over the world. His art is an inspiration and his philanthropic deeds are an example to us all. He's earned the respect and loyalty of a fan base other artists can only dream of. Nowadays, the term 'Living Legend' is banded about liberally. But in Michael Jackson's case, the label is justified. He truly has made **HISTORY.**

# HAPPY BIRTHDAY, MICHAEL

from Gloria Haydock, on behalf of MJNI members around the world.

For information, write to: MJ NEWS INTERNATIONAL, P. O. BOX 7998, BOURNEMOUTH, BH1 4XL, UK.

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# Universal Music Posts Gains For 4Q, Full Year

BY DON JEFFREY

NEW YORK—Despite flat revenue for the fiscal year, Universal Music Group has reported double-digit increases in profits and sales for its fourth quarter and in earnings for its fiscal year.

Revenue for Seagram Co.'s worldwide music unit rose to \$1.53 billion in the year that ended June 30, up only 2% from \$1.50 billion last year. Yet cash flow—earnings before interest, taxes, amortization, and depreciation—jumped 25% to \$90 million from \$72 million a year ago (*Billboard Bulletin*, Aug. 13).

"The growth reflects strong

sales of releases from certain artists," says a Seagram spokesman, citing country stars Reba McEntire and George Strait and the R&B act K-Ci & JoJo.

For 1998's first six months, SoundScan reports that Universal ranked sixth among the six major record companies in market share for total albums (10.5%) and for current, or new, albums (11%). In the same period the year before, Universal's total album share was 13.3% and its current share was 14.6%.

But in the music unit's fourth  
(Continued on page 97)

# Wherehouse Adds B'buster Assets Acquisition Makes Music Chain Second-Largest In U.S.

BY ED CHRISTMAN

NEW YORK—With its agreement to acquire Blockbuster Music from Viacom, Wherehouse Entertainment becomes the second chain to emerge from Chapter 11 and go on to make a large acquisition since the music industry's turnaround began last year. It follows on the heels of Camelot Music, which earlier this year acquired two chains: Spec's and W.H. Smith's the Wall.

Wherehouse, which came out of Chapter 11 in January 1997 under the new ownership of Cerberus Partners, had unsuccessfully been on the hunt for several chains that came up for sale in the past 18 months. It finally got to the winner's circle when it signed a definitive agree-

ment Aug. 10 to pay \$115 million in cash to acquire the Dallas-based Blockbuster Music (*Billboard Bulletin*, Aug. 11).

When the acquisition is completed, Torrance, Calif.-based Wherehouse will be the second-largest music specialty chain in the U.S., with a total of about 600 stores and annualized revenue of approximately \$800 million. Blockbuster has 378 stores, down from its former peak of about 560 stores. Wherehouse has about 220 outlets.

The only chain that will be bigger is the Musicland Group, which has about 1,000 stores carrying music. Among other major players, Trans World Entertainment has about 525 stores carrying music and Camelot

has about 500 stores.

In terms of dollar volume, Camelot will have annualized revenue of about \$600 million; Trans World is expected to do about \$700 million this year, and Tower Records/Video, which runs about 120 stores in the U.S., has retail sales of about \$550 million, although, worldwide, its sales are about \$1 billion.

After the deal closes, says Wherehouse chairman/CEO Tony Alvarez, the company will take about a year to integrate the two chains.

"Different departments will be integrated over that year, according to a time schedule already worked out," says Alvarez. "Sometime next year, we will be leaving the Block-  
(Continued on page 99)

# Trans World Reports Fourth Strong Quarter

BY DON JEFFREY

NEW YORK—Trans World Entertainment has posted its fourth consecutive quarter of both profitability and double-digit gains in comp sales, giving new life to the company's stock. Another music retailer, National Record Mart (NRM), also reported its quarterly earnings, with less happy results.

In addition to disclosing its second-quarter earnings, the Albany, N.Y.-based Trans World has reported a three-for-two stock split payable to shareholders Sept. 15, the second split in the past year. There will be 32.7 million shares outstanding after the change.

For the three months that ended Aug. 1, the company reported net income of \$2.7 million, or 12 cents a share, compared with a net loss of \$834,000, or 4 cents, in the same period a year ago. Sales rose 35% to \$142.2 million from \$105 million.

And comp sales—a measure of sales from stores open more than a year—rose 10% in the quarter. The company operated 523 stores as of Aug. 1, up from 468 a year earlier.

Investors showed enthusiasm for the results, pushing the stock up  
(Continued on page 93)



**Magna Sound Pubs To P'Gram.** PolyGram Music Publishing, due to become part of the Universal Music family later this year, has acquired the hit-laden music publishing catalogs owned by Nashville-based Harold Shedd and Donnie Canada's Magna Sound Corp. The 20-year-old companies—Sheddhouse Music (ASCAP), Millhouse Music (BMI), and Wooden Wonder Music (SESAC)—have been administered by PolyGram Music for the last decade. No purchase price was disclosed. The catalogs total about 2,000 compositions. Shown, from left, are Harold Shedd; Linda Newmark, VP of acquisitions at PolyGram Music; Daniel Hill, VP of creative at PolyGram Music; and Canada.

# Dance Vets Form F-111 Label

Warner-Distributed Imprint To Cover Wide Range

BY LARRY FLICK

NEW YORK—With the formation of the Warner Bros.-distributed F-111 Records, dance music veterans dB and Andrew Goldstone are aiming to combine the underground mentality of electronica with a major label's marketing muscle.

Taking its name from James Rosenquist's famed painting of the

first fighter jet to use computer technology, the New York-based label will cover the full spectrum of the still-evolving electronica genre, ranging from pop-leaning fodder to edgy experimental fare. It will be launched in late September as a singles-driven entity, with plans to issue its first full-length disc early next year.

"We're wide open in terms of single and album quantity per year," says label co-president Goldstone. "But our eventual goal is to have a roster of five or six long-term album-oriented acts while releasing a couple one-off singles a month."

Eventually, some of the label's darker drum'n'bass material will be funneled through a subsidiary, Higher Education.

F-111 will issue approximately six singles before the close of 1998. Goldstone and dB are still in the process of confirming several of those releases, though they say that signings will encompass both state-side acts and releases licensed from European labels.

F-111 will initially be staffed solely by dB and Goldstone. Warner Bros. staffers will be utilized for  
(Continued on page 89)

# BMG Continues On 'Global' Path With Conroy Promotion

This story was prepared by Carolyn Horwitz, associate editor of *Billboard Bulletin*.

NEW YORK—BMG Entertainment continues to tighten the working relationship between BMG Entertainment North America and BMG Entertainment International. The latest step in that strategy is the promotion of Kevin Conroy, former senior VP of marketing for BMG Entertainment North America, to the new post of senior VP of worldwide marketing at BMG Entertainment (*Billboard Bulletin*, Aug. 11).

The appointment is the first major move by Strauss Zelnick in his new role as president/CEO of BMG Entertainment.

Zelnick's and Conroy's new titles underscore BMG's initiative to operate its global music group as a unified entity, rather than two distinct companies. In discussing Zelnick's promotion, BMG Entertainment chairman Michael Dornemann told *Billboard* that he had given Zelnick a mandate "to strengthen the development of worldwide artists" (*Billboard*, Aug. 8). Conroy's new role is designed to help achieve that, Conroy says.

In his new post, Conroy—who reports to Zelnick in New York—will retain his duties for North America while overseeing BMG's global marketing initiatives. Key to that role is coordinating the activities between the North America and International companies, forming, Conroy says, "one cohesive worldwide strategy for marketing artists."

The marketing structure at BMG Entertainment International remains unchanged; it is led by senior VP of international marketing Gary Dale, who continues to report to BMG Entertainment International president/CEO Rudi Gassner.

Conroy's primary objective is to work with BMG Entertainment International to "develop coordinated

marketing strategies for those artists that we believe have significant potential beyond their local territories," he says.

To do this, he will work closely with Dale; the two plan to travel in September to BMG's top 10 territories to meet with local staffers and discuss supporting their marketing  
(Continued on page 96)



CONROY

# Group Endorses Technology For DVD Audio Compression

NEW YORK—The Working Group (WG-4) of electronics manufacturers and content providers, whose mandate is to establish a technical specification for DVD Audio, has taken a step toward that goal by endorsing a compression technology developed by U.K. high-end audio manufacturer Meridian.

The decision was made Aug. 5 at a meeting in Tokyo of a WG-4 ad hoc committee set up to address the compression issue, according to Bike Suzuki, GM of JVC's Multimedia System Development Center and chairman of the WG-4's DVD Audio Working Group.

Marketed as Meridian Lossless Packing (MLP), the technology compresses digital data in order to create enough disc space to store multichannel audio at the highest level of resolution permitted by the DVD format, i.e., 24 bits sampled at 96 kilohertz.

Suzuki says a lossless compression algorithm that could accommodate at least 74 minutes of audio in every mode of DVD was "the last requirement" of the International Steering Committee for DVD Audio, which is made up of the Recording Industry Assn. of America; its Japanese counterpart, the RIAJ; and the International Federation of Phonographic Industry.

"It was a request of the music  
(Continued on page 89)

# Blackwell Plans Rykodisc Growth

NEW YORK—With the completion of Islandlife's acquisition of Rykodisc, Chris Blackwell says he will move to grow the Salem, Mass.-based company's business and expand its capabilities.

"The plan is to build on what is already a very strong base, including expanding its publishing and distribution arms, but I also want to expand into the audiovisual field," says Blackwell, chairman and founder of Islandlife.

Islandlife encompasses the film company Palm Pictures, but Blackwell also expects its Palm Pictures music imprint to include a strong

video component in its audio offerings, which could take the form of soundtracks or longform and shortform music videos.

Blackwell, who is committed to the DVD format, says he wants Ryko Distribution Partners to add the capability of distributing video. In addition, he wants the distribution company to widen its portfolio by enhancing its capabilities to handle electronic music and other genres.

Rykodisc president Don Rose says the deal represents "the closing of one chapter and opening a new one. It gives us an opportunity to grow  
(Continued on page 97)

# German Market Fails To Rebound In First Half

BY WOLFGANG SPAHR

HAMBURG—The German record market, the world's third-largest, failed to see a long-awaited upswing in 1998's first half.

Total unit shipments in the year's first six months, at 122 million, were down 5.4% compared with the same period in 1997 (*Billboard* *Bulletin*, Aug. 13). The full-price segment and sales of TV-advertised albums were particularly hard hit.

The figures were released by the Federal Assn. of the Phonographic Industry (BPW), which represents 91% of the German market.

There was, though, encouraging growth in the CD singles segment, which rose 5.9% to 25.2 million units, compared with the prior-

year period. However, although cassette singles also gained in volume, the cassette format continued its decline in the album sector, with prerecorded cassettes down 14% to 11.7 million.

Overall, singles shipments were up 5.8% to 25.7 million units. The total album market, though, declined by 7.9% to 96.3 million units.

Within the album sector, CDs—the dominant format—saw shipments drop by 7.2% in the first half to 84.3 million units. A total of 300,000 vinyl album were shipped.

BPW says labels' shipments to record clubs dropped by some 25% to 6.3 million units in the first half.

BPW does not release data for the market's value.

# U.K. Music Sales Get World Cup Kick

## 2nd-Qtr. Increase Assisted By Soccer-Related Releases

BY JEFF CLARK-MEADS

LONDON—The failure of the U.K.'s soccer teams in this summer's World Cup competition has produced success for the British record industry.

English and Scottish fans were inspired enough by their teams' early promise to buy soccer-related records but were not distracted from further music shopping by success in the later stages of the World Cup.

The British Phonographic Industry (BPI) says the result was that the U.K. market grew in both value and volume between April and June, for the second consecutive quarter. Figures released Aug. 14 show that in the second quarter, album shipments grew 9.2%, compared with the same period last year, to 39.15 million units. The value of the market at wholesale prices was up 5.6% at 174.9 million pounds (\$279.8 million). Singles shipments rose 3.6% to 18.7 million units; value in the sector rose

13.1% to 29.7 million pounds (\$47.5 million). Total value of all shipments was up 6.6% at approximately 204 million pounds (\$326.4 million).

A BPI statement accompanying the figures says, "The record industry reported healthy sales in the second quarter of the year, with both singles and albums showing year-on-year growth."

In the 12 months ending in June, British labels shipped 86.4 million singles and 203.3 million albums. That puts singles units up 8.8% and album units up 1.2%, compared with the previous year's figures.

Of the second quarter of this year, the BPI continues, "fears that the World Cup would seriously harm music sales were allayed by the early elimination for the home countries."

"The competition undoubtedly helped singles sales with the four leading [soccer]-related titles, 'Three Lions' [by the Lightning Seeds With Baddiel & Skinner, on Epic], 'Vindaloo' [by Fat Les, on Turtleneck/Telstar], 'Carnaval De Paris' [by Dario G, on WEA], and

'How Does It Feel' [by Ian McCulloch & Johnny Marr, on London], reporting combined retail sales of over 1 million copies in June alone."

The BPI notes, though, that the best-selling single of the quarter was "It's Like That" by Run-D.M.C. Vs. Jason Nevins, the biggest U.K. success for Profile Records.

In the album market, the BPI says, "it is interesting to observe the lack of TV-advertised compilation albums towards the top end of the quarterly album chart. This was probably due to record companies being unwilling to pitch their marketing resources against the World Cup."

The organization continues that compilations' share of the market fell to 21.8% in the second quarter of '98 from 28.1% in the same period last year.

The top-selling albums in April-June were the hits compilation "Now 39" (EMI/Virgin/PolyGram), Robbie Williams' "Life Thru A Lens" (Chrysalis), and Simply Red's "Blue" (EastWest).

# U.K. Report Pegs Indies As Loss Sector

BY MARK SOLOMONS

LONDON—The U.K.'s major labels and their affiliates have maintained profitability while the territory's indies have become an increasingly loss-making sector in the last two years, according to research just published.

Accounts filed by 124 British record companies, distributors, retailers, and manufacturers show that the sector as a whole declared total profit of 209 million pounds (\$340.7 million at \$1.63 to the pound) in the last set of books filed, 3% less than the previous year, according to the latest edition of the U.K. Record Industry Annual Survey, published Aug. 14 by Media Research Publishing (MRP).

The report says the overall profit decline mirrored that of trade deliveries. But although distributors, retailers, and manufacturers were able to maintain or boost profitability,

and a handful of major record labels reported record profits, indie labels and exporters struggled to adjust to a changing domestic market and sterling's rise on world currency markets.

Of the profit total, majors and major-linked labels contributed 118.5 million pounds (\$193.2 million), vs. 132.1 million pounds (\$215.3 million) a year earlier.

Meanwhile, independent labels disclosed overall losses of 12.9 million pounds (\$21 million), compared with losses of 4.2 million pounds (\$6.8 million) the previous year. Major contributors to the losses were Carlton Home Entertainment, the Echo Label, and V2 Music Ltd., with the latter, Richard Branson's new label, disclosing a start-up deficit of 4.1 million pounds (\$6.7 million) in its first set of accounts.

According to MRP figures, the U.K.'s top 10 music limited companies by revenue (which includes all the

major except Universal's U.K. affiliate, plus the HMV and Virgin Retail chains and the Britannia Music mail-order firm) disclosed an average operating profit margin of just under 9% in their most recent accounts. Warner Music U.K. Ltd. and Virgin Records Ltd. were way out in front, with margins of 20.9% and 19.4% on revenue of 150.8 million pounds (\$245.8 million) and 451.2 million pounds (\$735.5 million), respectively.

Both these companies disclosed rises in operating profit of more than 10 million pounds (\$16.3 million) in the same accounts. BMG Entertainment International U.K. & Ireland Ltd. achieved a profit margin of 13.4% on revenue of just over 100 million pounds (\$163 million), EMI Records Ltd. 6.4% on 159 million pounds (\$259.2 million), PolyGram Record Operations Ltd. 3.1% on 214 million pounds (\$348.8 million), and

(Continued on page 93)

# In Germany, A Second Concert Promoter Faces Tax Charges

HAMBURG—A second leading German concert promoter is having to face the prospect of a prison sentence on tax charges.

The public prosecutor's office in the German city of Mannheim has begun proceedings before the Commercial Crimes Chamber of the Regional Court of Mannheim against Mannheim-based impresario Matthias Hoffmann, who organized the Three Tenors concerts here.

Hoffman, who is already in prison awaiting trial, now faces charges of suspected fraud and tax evasion of roughly 23.5 million deutsche marks (\$13.2 million)

(*Billboard* *Bulletin*, Aug. 11).

Hoffmann is accused of not disclosing revenue from the sale of tickets and programs in his tax declarations over a period of several years, thereby failing to pay tax of 4.8 million marks (\$2.7 million). Hoffmann is also charged with paying foreign artists their fees gross instead of deducting the tax payable on performances in Germany. In this way, says the prosecutor's office, value-added tax (VAT) of a further 6.4 million marks (\$3.5 million) and artist income tax of 9.6 million marks (\$5.3 million), along with the cor-

(Continued on page 97)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Salvador Pérez is named president of Caïmán Records in Miami. He was managing director of U.S. operations at PolyGram.

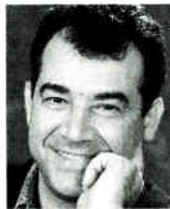
Randy Jackson is appointed senior VP of A&R/staff producer at MCA Records in Universal City, Calif. He was VP of A&R/staff producer at Columbia Records.

Epic Records Group in New York names Bill Frohlich senior VP of sales. He was branch manager of Sony Music Distribution's New York and mid-Atlantic branches.

David McPherson is named senior VP of urban A&R at Epic Records and 550 Music in New York. He was VP of A&R at Jive Records.

Tone Capone is appointed VP of A&R at Lil' Man Records. He was production coordinator at New Jack Swing Inc.

Virgin Records of America in New



PÉREZ



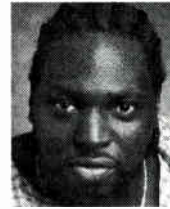
JACKSON



FROHLICH



McPHERSON



CAPONE



WOLTER



DEMEO



CROSHAL

York has named David Wolter senior director of A&R. He was senior director of A&R at Revolution Records.

Trauma Records in Los Angeles names Joe Demeo VP of sales/field marketing and Jon Salter marketing/sales coordinator. They were, respectively, VP of sales/field marketing at Delicious Vinyl and marketing coordinator at Geffen Records.

Fred Croshal is promoted to head of sales and marketing at Maverick Recording Co. in Los Angeles. He was head of sales.

Rick Forsythe is named executive director of Everland Entertainment in Nashville. He was manager of Rainfall Educational Toys and Charriot Media.

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

D'Lynda Davis is promoted to director of financial reporting at Universal Music Group in Universal City. She was associate director of financial reporting.

**PUBLISHING.** Jake Wisely is named director of A&R at MCA Music Publishing in Los Angeles. He was director of the Midwest membership office at ASCAP.

**RELATED FIELDS.** BMI in New York promotes Michael O'Neill to VP of media licensing sales and administration. He was assistant VP of media licensing.

Ernst & Young in Los Angeles names Ann Caffey partner. She was VP of information technology at

EMI Music Distribution.

Akin, Gump, Strauss, Hauer & Feld in Los Angeles appoints David A. Braun counsel and Jason M. Karlov associate. They were, respectively, an attorney in private practice and an associate in Braun's practice.

Jonathan Liebman is named executive VP of Brillstein-Grey Entertainment in Los Angeles. He was a partner at Parcher, Hayes & Liebman.

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Aki Kaneko  
PH: 011-81-10-269-7276  
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**RECORDING STUDIOS/PRODUCERS** - Issue Date: Oct. 3 • Ad Close: Sept 8

**BRAZIL** - Issue Date: Oct. 10 • Ad Close: Sept 15

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# Artists & Music

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## Capitol, Intersound Sets Offer Different Views Of The Beach Boys

**BY CATHERINE APPLEFELD OLSON**  
WASHINGTON, D.C.—The ripple effect of the Beach Boys' graceful harmonies continues as two distinctive new albums hit retail this month.

Capitol's "The Beach Boys: Endless Harmony Soundtrack" is a collectors' cache of previously unreleased cuts; Intersound Records' "Symphonic Sounds: Music Of The Beach Boys"

features an interpretation of selected songs by the Royal Philharmonic Orchestra, produced by Beach Boy Bruce Johnston. Both are in stores this week.

A soundtrack companion to the two-hour special that VH1 begins airing Aug. 23, "Endless Harmony" boasts 23 previously unreleased tracks, including alternate versions of "Help Me Rhon-

da," an early version of "Do It Again," and the original demo of "Break Away."

Briggs Ferguson, senior VP of retail marketing for EMI Music Distribution, says the album is about getting more Beach Boys music out to fans.

"The Beach Boys are certainly one of what we refer to as franchise artists, which means they are key to our sales and also to the fabric of what Capitol Records represents," he says.

Beginning in 1999, Capitol will rerelease all out-of-print Beach Boys albums that were originally issued in the '70s on the group's own Brother Records, and Ferguson hints that other projects might be in the offing

as well. "There continues to be a wealth of material in the vaults we think fans will be interested in," he says.

Capitol's revival of Beach Boys music began in earnest with the 1997 release of the "Pet Sounds Sessions" boxed set, according to Phil Sandhaus, head of strategic marketing for EMI Capitol. "That release served as

the cornerstone of a franchise plan that will deal with other reissues over the next few years," he says. "On the books long term, if Brian [Wilson] is comfortable, we may explore the 'Smile' sessions with him."

On tap for fall is the reissue of "Ultimate Christmas," first out in 1964, with remastered versions of all original tracks plus seven additional songs, including "Santa's Got An Air-

plane," "Christmastime Is Here Again," and "Rockin' Around The Christmas Tree."

Sandhaus says he expects "Endless Harmony" to attract a broad spectrum of fans. "There's the older demo of people who grew up with the Beach Boys, which aren't huge in numbers anymore because they are not that active as record buyers," he says. "And we are also seeing younger music buyers being attracted to the Beach Boys and Brian Wilson as an influence on instrumentation and harmony for everyone from Sonic Youth to Matthew Sweet to Garbage."

Retailers are looking forward to the chance to sell the albums to two potentially different customer bases. "I don't think

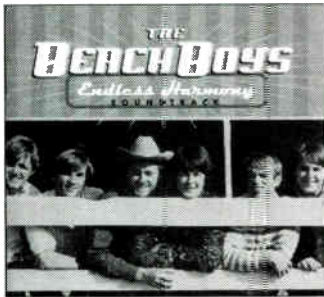
they compete for the same customer. The hardcore fan is going to pick up the Capitol item, and the Intersound album might appeal to the more casual fan," says Lew Garrett, VP of purchasing at Camelot Music.

"I was knocked out when I listened to it," adds Garrett of "Endless Harmony." "There are tracks on here, arrangements, versions I've never

heard before. As a hardcore fan, it was literally Christmas in August. As a merchant, I'm glad to be able to share it with other people who would find it as interesting as I do. The casual fans will also be interested once they are exposed to the VH1

special. VH1 sells records; there's no question about that."

(Continued on page 93)



## RCA To Debut Los Super Seven Mexican-American 'Supergroup' Does One-Time Project

**BY CHET FLIPPO**

NASHVILLE—In a departure from business as usual, RCA here is devoting its efforts to a one-time release by a Mexican-American "supergroup" that came together solely for this project.

Los Super Seven—the name of the album and the group—is made up of Freddy Fender, Flaco Jiménez, Joe Ely, Rick Trevino, David Hidalgo and Cesar Rosas from Los Lobos, and Ruben Ramos, and it is dedicated to preserving traditional Mexican-American border music. The group will play only three performances to mark the Sept. 15 album release.

RCA Label Group chairman Joe Galante says he eagerly accepted the



LOS SUPER SEVEN'S JOE ELY

project when approached by Trevino's manager, Dan Goodman. "We feel an obligation and a trust to preserve a heritage like this," Galante says.

Goodman says the project stemmed from a Mexican-American jam he put together with Trevino, Doug Sahm, Ely, and others at Las Manitas, a Mexican restaurant in Austin, Texas, during a 1997 music industry conference there. It was repeated at this year's convention. "It was wonderful," he says. "Then, I decided to try to take it up a level and thought about making a record. I wanted to make music that was accessible to Anglos."

Goodman mentioned the idea to RCA A&R senior director Renee Bell, who suggested he contact Galante. "What I thought would be a pitch meeting with Joe turned into a

(Continued on page 89)

## Interscope Sees Friendly Waters In U.S. For Lohan

**BY KEN STEWART**

DUBLIN—With a high-powered album and a strong commitment to touring, singer/songwriter Sinead Lohan looks set to be the next Irish act to break out to wider attention.

Lohan's album, "No Mermaid," was recorded for Irish indie Dara and is licensed by Interscope in the U.S., where it was released Aug. 11.

In the U.K., it appeared through Grapevine on Aug. 10 and had a simultaneous release through Play It Again Sam in the Benelux territories and through MNW in the

Nordic region. A GSA release on Intercord is planned for September.

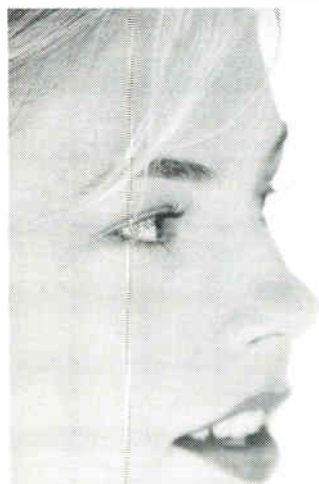
In the U.S., Interscope won the bidding war for Lohan; competition from Maverick and the Work Group was reported to have been strong.

Interscope A&R executive Steve Ralbovsky says the album will "establish Sinead Lohan's arrival in terms of an

(Continued on page 88)



LOHAN



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# Lovett's Influences Are On The 'House'

## Curb/MCA Double Album Reflects Singer/Songwriter's Roots

BY JIM BESSMAN

NEW YORK—Lyle Lovett has returned to his Texas roots with his ambitious new Curb/MCA album, "Step Inside This House."

The two-disc, 21-track set, which comes out Sept. 22, is made up of songs by Texas artists and songwriters who were major influences on Lovett, who in 1986 emerged from the Houston singer/songwriter scene with his self-titled debut album. Among the new album's notable sources are Guy Clark, Michael Martin Murphey, Townes Van Zandt, Walter Hyatt, Robert Earl Keen, and Steve Fromholz.

"These are the songs I've wanted to record a long time, that have been part of my life for years," says Lovett. "Many of them were in my first set as a performer, like the Steve Fromholz songs. I first heard Michael Martin Murphey sing 'West Texas Highway' in 1975. So it was like going back and playing songs that truly influenced my music, that I played before I had enough of my own songs to play in a set. It wasn't like I had to learn any songs for this record."

The title track of Lovett's seventh album (following 1996's "Return to Ensenada") is a Guy Clark song he knew from Eric Taylor, who contributed "Memphis Midnight/Memphis Morning" to the set.

"There's a little bit of folk tradition in this, because I learned it from Eric—and I had to call Guy and ask if I could record it, because no one ever had," says Lovett. "He said it was the first song he ever wrote and sent me the original lyrics—it's actually called 'Step Inside My House'—but I sang it the way I knew it, though the lyrics in the booklet are the way he wrote them. The song seems to represent the rest and gives me the same feeling I get when friends come over and I have to play these records for them. And they're so much fun and easier to sing, because you can be more confident about someone else's songs because you like them and



LOVETT

aren't mixed up with what you think of your own."

Lovett used many of the musicians who have graced his most recent albums, including guitarist Dean Parks, drummer Russ Kunkel, bassist Viktor Krauss, and fiddler Stuart Duncan. Bluegrass dobro ace Jerry Douglas and mandolinist Sam Bush, who toured behind Lovett last year, appear on record with him for the first time. The bassist's sister, Alison Krauss—who also guested with

(Continued on page 86)



Idol Hands. Billy Idol, left, and producer Glen Ballard take a break from recording Idol's debut for Ballard's Capitol Records' imprint Java Records. The untitled album is set for an early 1999 release.

# Rigby Remains On Adult Turf With Koch's 'Middlescence'

BY MOIRA McCORMICK

CHICAGO—Amy Rigby's solo debut, "Diary Of A Mod Housewife," was one of 1996's most critically well-received albums. Polished, passionate roots/pop, written and performed by a woman who isn't afraid to admit she's left her 20s behind, "Housewife" was an uncommonly frank missive from that oft-overlooked segment of the population: wives and mothers who still want to rock.

Now Rigby's back with "Middlescence"—a term she defines as the "time of life between arrested development and hard-won maturity"—due Sept. 15. Produced, as was most of "Housewife," by former Cars gui-



RIGBY

tarist Elliot Easton, the set is more stylistically varied musically and even gutsier lyrically. Nowhere else can rock tracks be found like "20th Anniversary," a Band-like song about a 20-year high school reunion, and "As Is," the war cry of a frustrated single mother dead sick of her thrift-shop existence. Especially striking is the wincingly funny, unflinchingly honest "Invisible," in which said single mom is socked with the realization that not only is she no longer the red-hot babe she was pre-childbirth, she's not even on the opposite sex's radar.

Yet Rigby's appeal is hardly limited to over-30 women with children. "I'm speaking from the female experience," says the Pittsburgh-raised, New York-based singer/songwriter/guitarist. "But I'm speaking to men, too. Men really relate to 'Invisible'—they tell me, 'I hate it when that hap-

(Continued on next page)

# Labels Roll Out Heavy Artillery For 4th Qtr., Including Crow, Hole, R.E.M., Pras, Lang

**HOT HOT HOT:** It looks like the only thing hotter than this summer in Texas will be the fourth quarter at retail. So many superstars and previously platinum acts are issuing albums that it's almost easier to say who won't have something out.

Of course, all release dates are tentative, but expect new studio albums this fall from Alanis Morissette (Maverick, Nov. 3), Jewel (Atlantic, Nov. 17), Metallica (Elektra, Nov. 17), Sheryl Crow (A&M, Sept. 29), Hootie & the Blowfish (Atlantic, Sept. 15), Hole (Geffen, Sept. 2), R.E.M. (Warner Bros., Oct. 27), John Mellencamp (Columbia, Oct. 6), Seal (Warner Bros., Oct. 13), Cypress Hill (Columbia, Oct. 6), Bette Midler (Warner Bros., Sept. 15), Neil Diamond (Columbia, Oct. 27), Goo Goo Dolls (Warner Bros., Sept. 22), Pras (Ruffhouse/Columbia, Oct. 13), Sugar Ray (Lava/Atlantic, Nov. 17), Black Crowes (American/Columbia, Nov. 17), Alan Jackson (Arista/Nashville, Sept. 1), Lyle Lovett (MCA, Sept. 22), Bryan Adams (A&M, Oct. 27), Tony Bennett (Columbia, Sept. 29), Bruce Hornsby (RCA, Oct. 13), Jonny Lang (A&M, Oct. 20), and the Cardigans (Mercury, Nov. 3).

Some of the albums have a twist. Metallica's collection will comprise cover songs, many of them previously unavailable in the U.S. Diamond's set will feature covers of movie tunes. Titled "As Time Goes By," the release features Diamond backed by a 70-piece orchestra conducted by movie maestro Elmer Bernstein. Among the songs Diamond tackles are "My Heart Will Go On" ("Titanic"), "Can't Help Falling In Love" ("Blue Hawaii"), and "Can You Feel The Love Tonight" ("The Lion King"). Interestingly, the collection features no songs from "The Jazz Singer," in which he starred.

Also look for greatest-hits or live albums from Garth Brooks (Capitol, November), Whitney Houston (Arista, November), Phil Collins (Atlantic, Oct. 6), Julio Iglesias (Columbia, Oct. 6), Rush (Atlantic, Oct. 6), Patti LaBelle (MCA), Toad The Wet Sprocket (Columbia, Nov. 24), Michael Crawford (Atlantic, Oct. 6), Depeche Mode (Warner Bros., Oct. 6), and Mariah Carey (Columbia, November).

Carey's album is tentatively titled "1" and features 13 tunes that reached No. 1; her duet with Jermaine Dupri, "Sweetheart," which appears on Dupri's current album; and her duet with Houston, "When You Believe," to be featured on the forthcoming "The Prince Of Egypt" soundtrack. That duet will also appear on Houston's set, which could be a studio album if she finds enough material in time. . . . Speaking of duets, the Collins album features a cool duet by Collins and Babyface on a cover of Cyndi Lauper's "True Colors."

No one at Island can confirm it, but we're hearing that a U2 "best of" will be out in time for Christmas.

In addition, a number of artists, including Columbia's Shawn Colvin and Kenny Loggins and 550 Music's Celine Dion, will have Christmas albums. Befitting the new mom that she is, Colvin's set will include lullabies. Also expect big things from the "South Park" soundtrack, which arrives Oct. 20 on American/Columbia. And, of course, we're almost too excited to talk about the Bruce Springsteen boxed set (Columbia, Nov. 17).

**SWINGIN':** Royalty Records is the latest to jump on the swing bandwagon with the launch of its new imprint Daddy-O Records. The label will be overseen by industry vet Eric Weiss. "The people want it, and the people get what they want," says Dave R, head of A&R for Royalty. "While remaining within the scope of rock'n'roll, we're still trying something new."

The first albums, slated for October release, will be from Full Swing and Set 'Em Up Joe. Both acts are also featured on a swing compilation coming from Universal on Aug. 25. Daddy-O will also release "Swing Christmas," a compilation coming in November.

**STUFF:** Look for Rob Cavallo to exit his post as senior VP of A&R/staff producer at Warner/Slash to take a similar job at Hollywood Records. He will report to his father, Bob Cavallo, chairman of Hollywood parent Buena Vista Music Group, and David Berman, the president of the group. . . . John Boulas, who resigned as Epic Records' senior VP of promotion Aug. 5, can be reached at 914-271-6012. . . . Mark Bliesener has resigned as VP of Denver-based management company Morris, Bliesener & Associates to start international consulting company Mark Bliesener Consults. The newly named Chuck Morris Entertainment will continue to manage Leo Kottke, Big Head Todd & the Monsters, Ugly Americans, and Leftover Salmon.

"I picture myself in the middle of the ocean: Managers can give me [their] headaches, tensions, headaches waiting to be returned," Bliesener says. "If you're not getting attention internationally, I want to pave the way, make sure you're playing the right venue at the right time, etc." He can be reached at 303-477-6987.

Atlantic is rereleasing Kacy Crowley's label debut, "Anchorless," on Tuesday (18). The album, which originally came out last September, features new cover art and a new recording of the track "Rebellious." It's a strategy that worked for A&M with the Gin Blossoms a few years back, but we'd suggest just moving on to an album of new material.

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**RIGBY**

*(Continued from preceding page)*

pens.' " There aren't many rock artists these days writing songs "that make them seem more human, rather than like a star. I do feel like it takes courage to talk about what I'm willing to talk about in my songs," she adds.

For the first time in her solo career (she had been in the Shams and the Last Roundup), she collaborated with other songwriters on many tracks on "Middlescence," including Easton ("Dirty Bridge"), Stacey Earle ("Ivory Tower"), Duane Jarvis ("For New Times' Sake"), and Gary Eaton ("What I Need"). "Collaborating was a way to keep writing when I didn't think I could," says Rigby. (Recently, she has been collaborating with John Coinman on several songs for Kevin Costner's next film, "Message In A Bottle.")

"Middlescence" was recorded with a four-piece band at L.A.-area studio Your Place or Mine over a two-week period. The finished product, as noted, features some stylistic departures for Rigby, including a whimsical bossa nova ("Laboratory Of Love") and Dixieland ("Calling Professor Longhair").

Koch International plans to market "Middlescence" more aggressively than it did "Diary Of A Mod Housewife," according to John Porter, who recently signed on as the Port Washington, N.Y., independent label's GM/VP of A&R. "Amy was the first new artist Koch signed," he notes, adding that the label had previously specialized in reissues by artists like Merle Haggard and Charlie Rich. "They weren't geared up to do front-line releases. The publicist, Jill Richmond, did a great job; the print media adopted Amy. But from a radio and touring standpoint, things never jelled."

In fact, it was that strong publicity push that helped sell the first set and is why Hayes McCauley, a manager/buyer at Waterloo Records in Austin, Texas, says he has faith in the second. "'Diary Of A Mod Housewife' sold better than normal for an unknown independent artist," he says, "since Koch did such a great job getting the word out; it got a lot of publicity."

This time, says Porter, in an effort to strengthen the other areas of the marketing effort, Rigby's headed out on the road in August, prior to the album's street date. This pre-release jaunt includes stops in New York, Pittsburgh (where Rigby will play Lilith Fair), Nashville, St. Louis, Chicago, Minneapolis, and Boulder, Colo.

Porter says Koch head of radio promotion John Vernile, whose background is in triple-A, will first concentrate on stations in that format. Emphasis track "All I Want" will be serviced to radio the week of Aug. 24. He says it will be a challenge to get youthful college radio directors to hear an album dealing with decidedly grown-up issues. But, he says, "if they take the time to listen, they'll like it and share it with their listeners."

Her manager, Dennis Oppenheimer of New York-based Abandon Entertainment, says an effort is being made to get Rigby on daytime and regional talk shows. "Amy's a woman with a real life who talks about real things that most of [her peers] avoid," he says. "But she attacks them head-on."

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## Capitol Looks To Keep Light On Sonichrome

BY CARLA HAY

NEW YORK—In the music industry's current song-driven climate, it's becoming even harder for new rock acts to build a career rather than simply have one or two hits and disappear.

But Capitol Records is hoping to beat the odds with Sonichrome, whose debut album, "Breathe The Daylight," is due Sept. 22.

"They're just a fun rock band," says Capitol Records VP of marketing (U.S.) Steve Rosenblatt. "They're not doing anything to fool anyone into believing they're something that they're not."

"Breathe The Daylight" contains tracks that embody a high-energy contemporary rock sound, complemented by irresistible pop hooks. Formed two years ago in California's Orange County, Sonichrome has a discovery story that is a familiar one. The band—lead vocalist/guitarist Chris Karn, bassist Rodney Mollura, and drummer Craig Randolph—caught the attention of major labels by passing its demo on to industry associates, playing local clubs, and gradually building a live following.

"I was never delicate or shy about wanting to get signed," says chief songwriter Karn, who had previously played in the final lineup of General Public. "I really don't believe in the attitude a lot of bands have that they have to stay underground to be cool."

Capitol senior VP of A&R (U.S.) Perry Watts-Russell and associate director of A&R (U.S.) Marshall Altman ultimately signed the group. Interestingly, they became aware of Sonichrome in different ways.

For Watts-Russell, the band first came to his attention through its demo, but he admits that he initially passed: "The demo was a bit too pop for my tastes, but eventually I gave it another listen and I was hooked."

Altman first noticed Sonichrome after being convinced by the band's manager, Michael Goldberg of Steve Stewart Management, to see Sonichrome play at a Los Angeles club. "Not long after that," says Altman, "I took a road trip, and I had their demo with me in the car. I vowed not to listen to their demo a lot, because I didn't want to get sick of it, but I ended up listening to it every day."

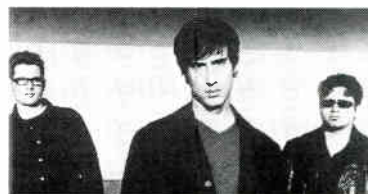
Watts-Russell adds, "That's the true test: When you find yourself going back to the music, then you know it's special."

The band members and Capitol executives believe that Sonichrome has the kind of music that could appeal to a broad audience. Still, Capitol doesn't plan to market the band to top 40 radio initially. The first single, "Honey Please," was serviced to modern rock and mainstream rock stations Aug. 11.

"We're going to rock radio first because that's where we believe the band's music base will be, and it will grow from there," says Rosenblatt.

The video for "Honey Please" will be serviced to the appropriate video outlets. Says Karn, "Videos are a necessary tool to market yourself, but I think we're going to win over a lot of new fans by touring."

Rosenblatt adds, "What sets this band apart from most others is that they're willing to work harder. In addition to regular touring, we're going to have the band make promo-



SONICHROME

tional appearances at radio stations and at retail. We think the Sonichrome album has potential to have heavy in-store play."

Sonichrome recently toured as an opening act for Everclear, Fastball, and Marcy Playground. "I learned so much from that tour," says Karn. "[Everclear front man] Art Alexakis was like a mentor to me."

Following the release of "Breathe The Daylight," Sonichrome will launch its own tour, beginning on the West Coast. The band is booked by the William Morris Agency.

Capitol senior VP of promotion and marketing (U.S.) Phil Costello says of the "one-hit wonder" syndrome that can plague new acts, "We don't understand that trend. We just ignore it." The executive cites such Capitol acts as the Beastie Boys, Foo Fighters, Radiohead, and Everclear as "bands who've been able to prove they're not one-hit wonders."

Sonichrome's songs are published by Asphalt Palms (ASCAP). Its second single will be "Over Confident."

Karn says of the daunting challenge of being a new rock group in a competitive and fickle industry: "Part of it scares me, and a part of me doesn't care. We're going to still continue to make the music we like and be true to ourselves musically."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GLOBE	Yokohama Stadium Yokohama, Japan	Aug. 1-3	\$4,025,700 (\$67,000,000 yen) \$44.73	90,000 three sellouts	Fuji TV Kyodo Tokyo
GLOBE	Hankyu Nishinomiya Stadium Osaka, Japan	July 25-26	\$2,683,000 (\$38,000,000 yen) \$44.73	60,000 two sellouts	Fuji TV Kyodo Osaka
ANDREA BOCELLI	Molson Centre Montreal	July 29-31	\$1,439,215 (\$2,141,689 Canadian) \$97/\$27	20,307 26,566, two shows	Universal Concerts Canada
GLOBE	Fukuoka Dome Fukuoka, Japan	July 22	\$1,341,190 (\$189,000,000 yen) \$44.73	30,000 sellout	Fuji TV Kyodo Nishinon
DAVE MATTHEWS BAND HERBIE HANCOCK	Deer Creek Music Center Noblesville, Ind.	Aug. 8-9	\$1,161,600 \$27.50	42,240 two sellouts	Sunshine Promotions
PHISH	Deer Creek Music Center Noblesville, Ind.	Aug. 2-3	\$1,092,811 \$27/\$25	42,158 two sellouts	Sunshine Promotions
ANDREA BOCELLI	Continental Airlines Arena East Rutherford, N.J.	Aug. 8	\$1,031,730 \$100/\$75/\$45	16,289 sellout	Metropolitan Enter- tainment Group
LILITH FAIR '98: SARAH McLACHLAN NATALIE MERCHANT BONNIE RAITT LIZ PHAIR DES'REE, OTHERS	World Music Theatre Tinley Park, Ill.	Aug. 5	\$671,680 \$45/\$35/\$25	22,917 25,000	Tinley Park Jam Corp. Niederlander Organi- zation
KUBE SUMMER JAM: LL COOL J MISSY ELLIOTT NICOLE PUBLIC ANNOUNCEMENT JON B.	The Gorge George, Wash.	July 31	\$670,000 \$33.50	20,000 sellout	Universal Concerts
PAGE/PLANT LILI HAYDN	Jones Beach Theatre Wantagh, N.Y.	July 17	\$650,505 \$65/\$40/\$30/\$15	14,361 sellout	Delsener/Slater Enterprises

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# Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS  
 EDITED BY MELINDA NEWMAN

**BLOOMINGTON, ILL.:** While countless small-town band members view their groups as one-way tickets to the big city, the **Spelunkers** like it just fine in central Illinois, thank you. Not that the trio shuns the idea of success—it's simply that, if and when that comes, the 'lunkers' home base will remain Bloomington. "We like cheap rent, walking to one another's houses to rehearse, the small-town ambience and humor," says **Tommy O'Donnell**, the Spelunkers' lead singer, songwriter, and widely admired guitar wizard. "We like kicking butt in Chicago and then driving home." The trend-bucking threesome, whose second album, "Demand Your Annual Rent," streets Sept. 1 on Chicago indie Whitehouse Records, specializes in intricately crafted, art-rock-influenced (King Crimson, XTC) pop miniatures, marked by O'Donnell's jaw-dropping yet economic fretwork. "Eleven-minute prog-rock things bore the average person," he says. "We try to minimize our prog side, make it interesting." "Demand Your Annual Rent" was a 100% Bloomington project—local studio, producer, even album jacket designer (by Bloomington native and noted cult comic artist **Tim Bradstreet**). O'Donnell holds down a day job in the antiques business, while drummer **John Ganser**'s a pig farmer and bassist **Clay Thompson** slings java at the coffee shop. O'Donnell says that "Demand" is "the [kind of] rock record we grew up on—though it doesn't sound dated. If I were 11 now, I'd buy it." Contact **Jay Whitehouse** at 312-421-7499.

MOIRA McCORMICK

**BURLINGTON, VT.:** Now in its third year, the Burlington Music Conference (BMC) kicked into high gear with the 1998 event, which featured approximately 50 performers and panels on topics ranging from radio promotion, touring, and legal issues to publishing, A&R, and marketing. Held July 29-Aug. 2 here, the conference was organized by executive director **Tom Baggott**, who also operates local booking agency and event production company MT Productions. Drawing on talent from markets throughout New England and New York, BMC '98 featured a mix of signed, established acts (**Chris Whitley**, **Orange 9mm**, **Superdrag**, **Mary Lou Lord**, **Suncatcher**), newly signed bands (Arista's **Rustic Overtones**, Blackbird's **Angry Salad**, Ng's **Battershell**), and unsigned acts. Among the latter, highlights included the **Implants**, a teen rock quartet made up of high school students **Sara Cronin**, **Noelle Duncan**, **Brandon Pernas**, and **Tyson Minck** that won the Advance Music/99.9 FM the Buzz High School Band Search; a rock/funk ensemble featuring members of Burlington favorites **Chin Ho!**; and Boston rock/blues band **Slide**. Prominent industry participants included Whitley, who chaired a songwriter's workshop; **Sue Drew** of Reprise Records; **Mike Luoma** of WIZN (the Wizard) Burlington and **Cat Wilson** of WKPE (the Cape) Orleans, Mass.; **Graham Wilson** of Cherry Disc Records; **Susan Koch** of Hit & Run Music; and Sierra Club special projects coordinator **Jessica Tully**, who delivered the keynote speech on public funding for the arts. **PAUL VERNA**

**NASHVILLE:** Nashville has a wealth of excellent singer/songwriters who operate comfortably outside of the parameters of country music. One of the city's more thoughtfully intelligent purveyors is **Doug Hoekstra**, whose third indie CD, "Make Me Believe" (produced by **Scott Baggett** and **Robb Earls**), is the artist's finest work to date. While much of Hoekstra's music is grounded in the folkish singer/songwriter tradition, his moody meditations are accentuated by a wide range of arrangement and production touches, from the avant-garde to accessible roots pop. Hoekstra's storytelling sensibilities straddle the space between **Lou Reed** and **Leonard Cohen**'s dark narratives and **Ray Davies**' more melancholy pop. An album highlight is the opening track, "Sam Cooke Sang The Gospel." "I like 'Sam Cooke' a lot," enthuses Hoekstra. "The title of the record comes from Sam Cooke. It frames the record musically and lyrically in that it is rooted in folk and gospel, yet it is decidedly contemporary." "Make Me Believe's" most unusual song is the engaging "Kirkwood Hotel," which features trance-like, **Philip Glass**-inspired background female vocal arrangements that are disturbingly disembodied. The more upbeat "Every Lover's Breath" showcases Hoekstra's more pop-like sensibilities. One of Hoekstra's personal favorites is the **Antonio Carlos Jobim**-inspired "Celebrate The Trance." "We were going for a more tropical feel, and it came out somewhere between Nashville and Brazil," Hoekstra says, laughing. Hoekstra, who has played with **Kim Richey**, **Jewel**, **John Cale**, **Keb' Mo'**, **Barenaked Ladies**, and **James McMurtry**, is showcasing the new set live. Call Hoekstra at 615-242-8694. **RICK CLARK**



HOEKSTRA

## U.K.'s lisahall Makes 'Real' Debut On Reprise

BY CARRIE BELL

**LOS ANGELES—**The members of lisahall, despite a long history of bumming around in local English bands, were tired of not having anything decent to listen to. So they did the only logical thing they could think of: They made their own.

"We were getting pissed in a bar last year and discussing how there just isn't that much good music. We decided to solve the problem by making music we wanted to listen to," says the band's namesake and lead singer, Lisa Hall. "We weren't trying to get a record deal, please anyone else, or get rich. That would be

extra."

The Chesterfield band's creative solutions can be found on "Is This Real?," the Portishead-esque Reprise Records debut that bows Sept. 29 worldwide. Reprise head of A&R David Kahne heard a demo tape, flew to Britain to speak with the group, and ended up channeling his affinity for lisahall's groovy vibes into co-producing duties.

"It is a universal type of music, although we don't quite know how people will react," says the 22-year-old Hall. "It's different, though—unique, quiet but raging. We just hope for a connection with people."

As does label president Howie Klein, who was attracted to Hall's songwriting and heartfelt delivery. He does, however, recognize how hard it is to break new artists these days.

"Radio and retail are crowded with new artists clamoring for recognition," Klein says. "Other than praying to God, the only way to garner success is to sign the right act, find its audience, and make good impressions with marketing tools like samplers and music videos. It worked for Barenaked Ladies. No one wanted to believe in them . . . They were no overnight success, but when they

(Continued on page 86)

Inspired by the arts. Unplugged by the mainstream. Devoid of beige. There's even a cd stereo and fax machine in every room. If this were an album, the critics would be raving.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			AUGUST 22, 1998	
			★★★★ <b>No. 1</b> ★★★★★	
1	1	25	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
2	3	8	<b>MONSTER MAGNET</b> A&M 540908 (8.98 EQ/12.98)	POWERTRIP
3	2	6	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b> MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
4	5	14	<b>MARK WILLS</b> MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
5	7	4	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
6	4	2	<b>THE W'S</b> FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
7	10	6	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (8.98/12.98)	BEHIND THE FRONT
8	6	2	<b>MYRON</b> ISLAND 524479 (8.98 EQ/10.98)	DESTINY
9	13	3	<b>EAGLE-EYE CHERRY</b> WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS
10	12	4	<b>FIVE</b> ARISTA 19003 (10.98/16.98)	FIVE
11	8	6	<b>CLEOPATRA</b> MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
12	11	32	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	SEVENDUST
13	19	5	<b>EVERYTHING</b> BLACKBIRD 38003/SIRE (14.98 CD)	SUPER NATURAL
14	15	32	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
15	9	2	<b>GILLIAN WELCH</b> ALMO SOUNOS 80021/INTERSCOPE (10.98/16.98)	HELL AMONG THE YEARLINGS
16	16	25	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
17	21	9	<b>CHARLIE ZAA</b> SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
18	17	5	<b>AARON CARTER</b> EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
19	20	8	<b>DEVIN</b> RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
20	14	17	<b>ELVIS CRESPO</b> SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
21	23	16	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
22	32	32	<b>AVALON</b> SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
23	22	26	<b>ALANA DAVIS</b> ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
24	25	6	<b>LINK</b> RELATIVITY 1645 (10.98/15.98)	SEX DOWN
25	26	41	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB

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	24	46	<b>ALEJANDRO FERNANDEZ</b> ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
27	18	2	<b>PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR</b> VERITY 43116 (10.98/16.98)	LIVE AT LOVE FELLOWSHIP TABERNACLE
28	27	10	<b>BUDDY GUY</b> SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
29	29	12	<b>DELIRIOUS</b> SPARROW 51676 (16.98 CD)	KING OF FOOLS
30	38	33	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
31	37	6	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN 93618 (8.98/14.98)	AMOR PLATONICO
32	34	20	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
33	30	9	<b>SPRUNG MONKEY</b> SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
34	39	11	<b>VOICES OF THEORY</b> H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
35	35	12	<b>GARY ALLAN</b> DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
36	45	6	<b>NEIL FINN</b> WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
37	40	41	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
38	50	2	<b>LARI WHITE</b> LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98)	STEPPING STONE
39	42	4	<b>BR-5-49</b> ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98)	BIG BACKYARD BEAT SHOW
40	47	5	<b>DOWN TO THE BONE</b> NU GROOVE 3004 (14.98 CD)	FROM MANHATTAN TO STATEN
41	36	17	<b>ALEJANDRO SANZ</b> WEA LATINA 20281 (9.98/14.98)	MAS
42	<b>NEW ▶</b>		<b>MICKY HART'S PLANET DRUM</b> WORLD/360 10396/RKID (11.98/16.98)	SUPRALINGUA
43	33	8	<b>OZOMATLI</b> ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
44	44	8	<b>THE CORRS</b> 143/LAVA 83106/AG (10.98/16.98)	TALK ON CORNERS
45	41	4	<b>THE TRAGICALLY HIP</b> SIRE 31025 (10.98/16.98)	PHANTOM POWER
46	<b>RE-ENTRY</b>		<b>GRANT LEE BUFFALO</b> SLASH 46879/WARNER BROS. (10.98/16.98)	JUBILEE
47	<b>RE-ENTRY</b>		<b>MARC ANTOINE</b> NYC 9926/GRP (16.98 CD)	MADRID
48	<b>RE-ENTRY</b>		<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2
49	28	10	<b>CARLOS PONCE</b> EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
50	<b>NEW ▶</b>		<b>VICENTE FERNANDEZ</b> SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO

## POPULAR UPRIISINGS

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

**ARMED RESPONSE:** After a year and a half concentrating on crafting and recording new songs, **Mudhoney** has come up with one of its tightest albums, "Tomorrow Hit Today," which



**Q-Tip.** Orlando, Fla.-based musician and record store/studio owner Michael Donaldson (aka Q-Burns Abstract Message) has been sprinkling songs and remixes across the electronica landscape for several years, but "Feng Shui," due Sept. 22 on Astralwerks, is his debut full-length. To prime the market, the label released his "Oeuvre" EP in May and is working noncommercial and college radio with a cover of Faust's "Jennifer," the current stress track. The song is one of two that features Gus Gus singer Daniel Agust.

Reprise will release Sept. 22. Forgoing the idea of working again with collaborator **Jack Endino**, the act enlisted the help of **Jim Dickinson**, who

co-produced the album with the band.

"It was the first time we worked with someone who is actually a producer," says front man **Mark Arm**. "We've been really stubborn and paranoid to bring someone in who might not understand what we're all about, but the more we got to know Jim, the more we realized he would be a positive influence."

Arm is also hopeful that "Tomorrow Hit Today" signals the dissipation of Mudhoney's reputation as the band that grunge forgot.

"The main purpose of this group has been to play the music we like. The spotlight has been taken off Seattle, and even the backlash that came after the spotlight died down, so I don't think people will be judging this record as coming from another Seattle band.

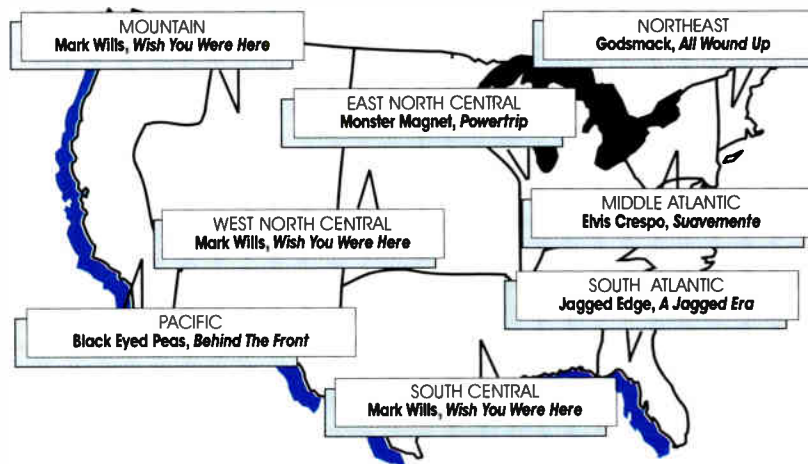
"The music industry is focused on something else now," he adds. "It's either kid pop bands, some sort of ska or swing revival, or this electronica thing."

Mudhoney begins opening dates for **Pearl Jam** Aug. 29 in Philadelphia.



Zippers' "Sold Out" EP, broke from its opening slot to play in Puerto Rico Sunday (16) through Saturday (22) but returns Aug. 29. "Call Me Up (644-7215)" is the first radio single from the group's Triloka/Mercury debut, "Rumba Baby Rumba!"

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Black Eyed Peas <i>Behind The Front</i>	1. Mark Wills <i>Wish You Were Here</i>
2. Ozomatli <i>Ozomatli</i>	2. Jagged Edge <i>A Jagged Era</i>
3. Charlie Zaa <i>Un Segundo Sentimiento</i>	3. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 4</i>
4. Los Tucanes De Tijuana <i>Amor Platonico</i>	4. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 1</i>
5. Eagle-Eye Cherry <i>Desireless</i>	5. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 3</i>
6. Gillian Welch <i>Hell Among The Yearlings</i>	6. Monster Magnet <i>Powertrip</i>
7. KAI KAI	7. Devin The Dude
8. Sprung Monkey <i>Mr. Funny Face</i>	8. Link Sex <i>Down</i>
9. Vicente Fernandez <i>Entre El Amor Y Yo</i>	9. Intocable <i>Intocable</i>
10. Monster Magnet <i>Powertrip</i>	10. Roy D. Mercer <i>How Big A Boy Are Ya? Volume 2</i>

**JUNGLE FEVER:** No one can accuse Outpost Recordings of having a one-dimensional roster.

After breaking acts such as rock outfit **Days Of The New** and electronic group **the Crystal Method**, Outpost has signed sports radio/TV personality **Jim Rome** and plans on releasing his album, "Welcome To The Jungle," Sept. 29.

Rome, who has built a significant, rabidly loyal fan base with his confrontational, boys' club on-air style, offers bits and live takes from his show, supplemented with such songs as "Do You Remember Rock And Roll" and "The Breaks."

Considering the modest success of schtick-based albums like **Man-cow's** "Fat Boy Pizza Breasts" and "The One Eyed Man Is King" and **Opie & Anthony's** "Opie & Anthony's Demented World" on the Heatseekers chart, Rome, syndicated on nearly 100 radio stations and host of Fox Sports TV's "The Last Word," could be a ringer.

"Sure, it's a little stretch, it's a little outside lines, but I think it's also really viable," says Outpost partner **Scott Litt**, who

also produced the album. "For Geffen and Outpost, it also gives us an opportunity to stretch on some different ideas. We feel this is something we'll learn from and take some experiences that we can trans-



**Fresh Princess.** Just as her music career begins to take off with the explosive R&B single "Daydreamin'," Tatyana Ali starts her ivy-league-college career in September. Still, the MJJ/Work/EPIC artist, whose debut album, "Kiss The Sky," bows Aug. 25, will participate in a major promotional tour. The former "Fresh Prince Of Bel Air" star's schedule includes appearances on CNN's "Showbiz Today" and "Live With Regis & Kathie Lee." MTV will be playing the single's clip.

late for other releases."

Outpost will offer "Welcome To The Jungle" through an 800 phone number and [www.jimrome.com](http://www.jimrome.com) the week before its retail release.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

★ **ROY ROGERS**  
**Pleasure And Pain**  
PRODUCERS: Roy Rogers, Arnie Frager  
Pointblank 45547  
With the observational acumen of an enlightened folk singer/songwriter and the restless energy of a rocker, veteran bluesman Roy Rogers (not to be confused with the late cowboy legend) brings a refreshing originality to a genre often bogged down in formula. His latest album, a collection of sharp, heartfelt tunes, promises to expose the underrated Rogers to a wider audience of rock and blues fans. (A forthcoming collaboration with longtime friend John Lee Hooker should further help in that regard.) This album's finest moments include the hypnotic, cinematic "Down Here In The Real Big Empty"; the lovely ballad "My Lost Home In Your Arms"; the acoustic blues number "I'm Failin' By Degrees"; and "You Can't Stop Now," a duet with Sammy Hagar that works remarkably well given the singers' different backgrounds.

**CHRONIC FATIGUE**  
**Cool Water**  
PRODUCERS: Michael Barile, Joe Tesoriero, Rob Leichman  
Catatonic 1268  
This New York-area indie rock band delivers its second album, a collection of originals that combines the cerebral lyrical approach of Elvis Costello with a tunefulness reminiscent of Crowded House or the Gin Blossoms. Highlights of a set primed for college and triple-A airplay include the moody title track, the chugging rockers "Love Takes A Holiday" and "Bittersweet," the funky "I've Got The Jones (For The Girl)," and the sweet, delicate "Say Something." A band determined to build its following the old-fashioned way: gigging and recording tirelessly and perfecting its craft at every turn. Contact: 973-509-0563 or chronicfat@aol.com.

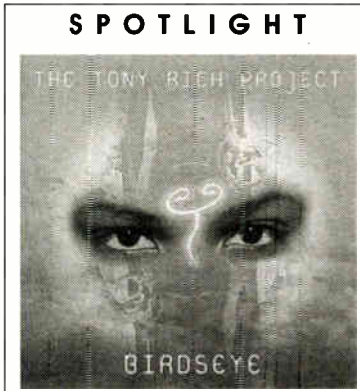
**COUNTRY**  
▶ **LARI WHITE**  
**Stepping Stone**  
PRODUCER: Dann Huff  
Lyric Street 65001  
The first release from Nashville's Lyric Street Records marks Lari White's re-emergence. Formerly on RCA, she is recast here as an earthy, incandescent chanteuse. With a newfound confidence and maturity, she's prowling the same polished country musical avenues now trod by such Music City country/pop



**SPOTLIGHT**  
**VÄRTTINÄ**  
**Vihma**  
PRODUCERS: Janne Haavisto, Richard Horowitz  
Wicklow 63262  
This adventurous folk collective from Finland returns with all the vocal fire-power and instrumental inventiveness it has demonstrated to date, but with a newfound refinement probably born of New York composer Richard Horowitz, who as co-producer coaxed exquisite beauty from the group's four female vocalists. Another new element in the Värttinä mix is the guest appearance of Tuvan throat singers Albert Kuvezin and Aldyn-ool Sevek, who provide an ethereal, surreal element. Otherwise, "Vihma" is vintage Värttinä—groundbreaking yet steeped in tradition, definitively Finnish yet worldly. Highlights include the frenetic title track, the gorgeous acoustic plaint "Emoton," and the dance-oriented "Maa Ei Kerro." Further exposure should come from Tanita Tikaram's sampling of a 1992 Värttinä track on her upcoming release. "Vihma" is the group's maiden release on Chieftains leader Paddy Moloney's BMG-distributed label (formerly called Unisphere).

singers as Deana Carter, Trisha Yearwood, and Martina McBride. Bittersweet love laments are her forte, such as the exquisite "Look Homeward Angel." But she also perfectly captures nostalgia for a passing American era, small-town America ("You Can't Go Home Again [Flies On The Butter]"), and the romance of the open road ("Take Me").

**R & B**  
▶ **KELLY PRICE**  
**Soul Of A Woman**  
PRODUCERS: Inriam Hicks, Ronald Isley  
Island Black Music 314 524 516  
"Friend Of Mine," the first single from Kelly Price's debut album, is already on the lips of her newly acquired fans. The gospel-flavored track, which bemoans the



**SPOTLIGHT**  
**THE TONY RICH PROJECT**  
**Birdseye**  
PRODUCER: Tony Rich  
LaFace/Arista 26042  
Hailed as an R&B innovator along with contemporaries Maxwell and Erykah Badu, Tony Rich emerged with one of the most acclaimed and successful debuts of 1996. He follows it with an album that's even more colorful and far more groundbreaking than its predecessor. Self-produced (and performed mostly by Rich), "Birdseye" is a heartfelt, inspired collection in the tradition of Stevie Wonder and Prince, but with enough contemporary flair to stand up to the work of Rich's mentor and co-executive producer, LaFace co-founder Kenneth "Babyface" Edmonds. Besides showcasing Rich's copious gifts as a musician, melo-dist, arranger, and producer, the album brings out the quality of Rich's lyrics—full of detail and refreshingly free of the clichés that dominate modern R&B. Highlights of a work with ample potential at R&B, pop, AC, and modern jazz radio include the Seal-like title track, the breezy "Silly Man," the funky "Cool Like That," and the haunting "My Stomach Hurts." An album that will cement Rich's reputation as one of the most vital young voices in R&B.

ultimate female-to-female betrayal, has been No. 1 on the Hot R&B Singles chart for four weeks. The vocalist, who at times sounds fleetingly like Faith Evans, is no stranger to the industry and has lent both her songwriting and session singer skills to other artists, such as Mary J. Blige and Mariah Carey. Price has done an outstanding job on a project that has the potential to be extremely radio-friendly. To wit, a remixed version of "Friend Of Mine" features a musical conversation between R. Kelly, Price, and co-producer Ronald Isley. Other noteworthy tracks include "Soul Of A Woman," "Lord Of All," "You Complete Me," and "Take Me To A Dream."



**SPOTLIGHT**  
**R.L. BURNSIDE**  
**Come On In**  
PRODUCER: Tom Rothrock  
Fat Possum/Epitaph 80317  
On paper, a remix collaboration between a savvy, L.A.-based producer and an obscure bluesman from the hills of rural northern Mississippi might seem misguided. However, the skill and restraint with which studio veteran Tom Rothrock treats the music of juke-joint veteran R.L. Burnside results in a happy collision of styles. Burnside is one of the foremost practitioners of the "trance blues" style, extensively documented by the Oxford, Miss.-based Fat Possum label and the late musicologist/documentarian Robert Palmer; Rothrock is a veteran producer best known for his work on Beck's debut album. Together they make a noise that respects the insistent bluesiness of Burnside's material while imbuing it with an edgy noisiness that's surprisingly appropriate. Highlights include the live version of the title track, opener "Been Mistreated," and the garage-rock workout "Heat." A fitting launch for the new association between Fat Possum and California indie Epitaph.

**LATIN**  
**SIMONE**  
**Loca**  
PRODUCERS: Max Pierre, Moogie Canázio  
Rodven/PolyGram Latino 557722  
Rodven/PolyGram Latino is going all out for the latest Spanish-language album by the Brazilian torch songstress who pleasantly caresses polished covers of Julio Iglesias hits with her exquisitely rich contralto/mezzo. While artistic ground is seldom broken on this collection, there are plenty of singles for recurrent-oriented pop stations, including three ballads: "Abrázame," a bolero duet with Trio Los Panchos vocalist Rafael Basurto; "Grande Grande Grande," Simone's most satisfying reading; and "Por Ella," a slow-grinding duet with Miami's favorite *salsero* Willy Chirino.

**CONTEMPORARY CHRISTIAN**  
**GOLD CITY**  
**Within The Rock**  
PRODUCERS: Mark Trammell, Tim Parton  
Daywind 1153D  
This veteran Southern gospel outfit has been a mainstay in the genre for many years, and this well-rounded collection shows why it is so highly regarded. Gold City's tight harmonies and keen song selection are a couple of components that make this such an enjoyable project, not to mention the skilled production that provides a strong framework for these guys to do what they do best. Among the best cuts are the lively "In Time, On Time, Every Time," the wistfully nostalgic-sounding "Longing For Beulah (Land)," and "He Lifted My Burdens Away."

**THE W'S**  
**Fourth From The Last**  
PRODUCER: Masaki  
Five Minute Walk/Sarabellum 5204  
There's a resurgence in swing music, and the Christian community is not immune to the genre's infectious feel, as evidenced by the initial success of the W's album. (It debuted at No. 4 on the Top Contemporary Christian album chart the week of Aug. 15.) The W's—lead vocalist/guitarist Andrew Schar, drummer Brian Morris, tenor sax/clarinet player Valentine Hellman, trumpeter Bret Barker, bassist Todd Gruener, and alto saxophonist/vocalist James Carter—have a fresh, innovative sound that combines horns, eclectic guitars, and personality-packed vocals into an intoxicating mix. Standout cuts include "Open Minded," "Moses," "Flower Tattoo," and "The Devil Is Bad." The whole album is filled with clever songs, swingin' performances, and generally fun music that should be widely embraced by both Christian and mainstream audiences. Distributed by Chordant.

**VITAL REISSUES®**  
**JOHNNY PAYCHECK**  
**Mr. Hag Told My Story**  
PRODUCER: Billy Sherrill  
Koch/Sony Music Special Products 28682  
Originally released in 1981 on Epic, "Mr. Hag" is one of Johnny Paycheck's (the way he's spelling it now) more intense projects. Every song here was written by Merle Haggard (except "Carolyn," by Tommy Collins, and "You Don't Have To Go Very Far," by Haggard and Red Simpson), and all are serious, jilted-lover, drowning-in-my-beer laments. For further drama, PayCheck delivers a spoken introduction to each song, explaining how that particular song applies to his own special miseries. Great stuff, sung in tortured tones. They don't make 'em like this anymore.

**THE JOHN TESH PROJECT**  
**GUITAR BY THE FIRE**  
IN STORES AUGUST 25

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



# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **DEBORAH COX** *Nobody's Supposed To Be Here* (4:10)  
 PRODUCER: Anthony "Shep" Crawford  
 WRITERS: A. Crawford, M. Jordan  
 PUBLISHERS: Wixen/Famous, ASCAP  
 REMIXER: Hex Hector  
 Arista 3539 (c/o BMG) (cassette single)  
 Cox previews her second album with a stirring old-school soul ballad that's perhaps the best vocal showcase she's ever had. The groove cruises at a languid, finger-poppin' jeep pace, giving her plenty of room to get down and dirty, vamping as if she's lived every syllable of the song's tale of a love fraught with drama. Justice prevailing, pop and R&B radio programmers will find this a refreshing change of pace from the saccharine ballads currently glutting the airwaves. And if they don't, they'll have Hex Hector's wholly accessible uptempo dance reconstruction to embrace. It's easily among the best efforts of the young remixer's career. In all, this is a fine single hinting that Cox is about to pay off on all of the promise and hype generated by her first album two years ago.

► **EN VOGUE** *No Fool No More* (3:44)  
 PRODUCERS: Big Baby, Sugar Mike  
 WRITER: D. Warren  
 PUBLISHERS: Realsongs/Big Baby/Booda Max, ASCAP  
 EastWest/Warner Sunset 7361 (c/o Elektra) (cassette single)  
 The soundtrack to "Why Do Fools Fall In Love?" spawns a potential smash in the form of this smooth slow jam. The members of En Vogue are at their harmonious best here—no surprise, right? Considering the lackluster tone of much of the group's last album, "EV3," it kinda is. The members have clearly rediscovered their groove, and their chemistry is now stronger than ever. Producers Big Baby and Sugar Mike dress the ladies in subtle retro-funk instrumentation, keeping the gimmicks to a bare minimum. One listen to this gorgeous recording is simply not enough. You have to go back and listen to it again and again and again.

► **MYA** *Movin' On* (3:25)  
 PRODUCER: Darryl "Day" Pearson  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXERS: Ralph Rosario, A. Haqq Islam, "All-Star," Fernando Gariboy, Rene Van Verseveld  
 University/Interscope 6438 (cassette single)  
 This is no one-hit wonder. The ingénue who recently scored a pop smash with "It's All About Me" hits even harder with this wildly contagious, funk-fortified jeep jam. For such a young woman (she's a mere 18), she oozes with the confidence and stylistic flair of an artist twice her age. In an effort to attract the widest range of format support, the label has assembled a stellar remix package that includes Ralph Rosario's swirling, pop-ready disco-house revision, as well as A. Hagg Islam's raw hip-hop version, which features an impressive rap cameo by Silk The Shocker.

► **BEL AMITRI** *Driving With The Brakes On* (4:35)  
 PRODUCER: Al Clay  
 WRITER: Currie  
 PUBLISHER: PolyGram International, ASCAP  
 A&M 00723 (cassette single)  
 This is, by far, the most immediate single of Del Amitri's career to date. What is most gratifying about it is that the band hasn't watered down its sound along the way. In fact, this cut, from the forthcoming career retrospective "Singles 8998," has a more prominent roots-rock sound than the band's last few releases. Still, it's likely that pop tastemakers will find this ballad, which effectively builds from a

sullen, spare opening into a full-bodied rocker, a perfect companion to the other guitar-laced jams on their playlists.

► **SIXPENCE NONE THE RICHER** *Kiss Me* (3:18)  
 PRODUCER: Steve Taylor  
 WRITER: M. Slocum  
 PUBLISHERS: Le Tigre Sur Un Ballon/Squint Songs, ASCAP  
 Squint 0098 (CD promo)  
 This refreshing summertime tune looks to be the ticket to a wider audience for this talented trio. (An opening slot on the Lilith Fair has also been a prime boost.) Comprised of lead vocalist Leigh Nash, drummer Dale Baker and guitarist/cellist/songwriter Matt Slocum, the band has an inviting modern rock/pop sound fueled by Slocum's pensive, poetic lyrics and Nash's sweet ethereal vocals. Produced by Steve Taylor and mixed by Ben Grosse, this single has late-summer hit written all over it, from the airy feel of the production to the romantic imagery of the lyric. It's already gaining ground at modern rock radio, and the fire is starting to spread to top 40 and AC formats.

### R & B

► **KEITH SWEAT** *Come Get Wit Me* (no timing listed)  
 PRODUCERS: Keith Sweat, Wiz  
 WRITERS: K. Sweat, L. McCullum  
 PUBLISHERS: Keith Sweat/EMI/Wiz, BMI  
 Elektra 1170 (cassette single)  
 Sweat remains an untouchable figure in the jeep-Romeo sweepstakes. Few can match his flair, his raw passion, and his ability to weave sensual tunes that are notably more clever than other "freak" jams. On this first single from his forthcoming album, "Still In The Game," he's briefly joined by Snoop Dogg, who delivers his tamest, yet most engaging, rap in years. His lyrical flow is underlined by fresh beat and a sweet blend of acoustic guitars and muscular organ lines. In the end, all of these elements combine to complement Sweat, who is at his absolute best on this hitbound gem.

### COUNTRY

► **TRAVIS TRITT** *If I Lost You* (3:50)  
 PRODUCERS: Billy Joe Walker Jr., Travis Tritt  
 WRITERS: T. Tritt, S. Harris  
 PUBLISHERS: Post Oak, BMI; Edisto, ASCAP  
 Warner Bros. 9456 (CD promo)  
 This is the first single from Tritt's forthcoming album, "No More Looking Over My Shoulder." It's a pretty ballad marked by a plaintive lyric accentuated by weep-

ing steel guitar and fiddle. Tritt turns in a strong performance. He and Billy Joe Walker Jr. co-produced the new album, and the warm, open quality to the production gives his resonant voice room to breathe and work its magic. This should gain quick favor from country radio programmers.

► **AARON TIPPIN** *For You I Will* (3:25)  
 PRODUCERS: Pat McMakin, Aaron Tippin  
 WRITERS: T. Martin, M. Nesler  
 PUBLISHERS: Hamstein Cumberland/Baby Mae/Glitterfish/Buna Boy, BMI  
 Lyric Street 10845 (CD promo)  
 This single marks Tippin's debut on Disney's Lyric Street label, and it previews his Oct. 6 album release. The single is somewhat of a departure for Tippin in that his vocals have a warmer, mellower tone—still country, but not quite as twangy. The vocal approach here is similar to the feel on his hit "That's As Close As I'll Get To Loving You." As for subject matter, he forgoes his frequent working-man theme for a straight-ahead romantic number complete with lovely lyrical promises set against the backdrop of a steel guitar. It all works to great effect and should bode well for Tippin's re-emergence at country radio.

► **KENNY CHESNEY** *I Will Stand* (3:18)  
 PRODUCERS: Buddy Cannon, Norro Wilson  
 WRITERS: M. Germino, C. Beathard  
 PUBLISHERS: Scarlett's Sister/Still Working for Woman, ASCAP; Suite Two O Five/First & Goal, BMI  
 BNA 65519 (CD promo)  
 For the third single from his current album, Chesney releases the title cut, a lovely ballad destined to be a popular wedding song. The lyric pushes all the right romantic buttons talking about devotion, faithfulness, everlasting love, and commitment. It's a sweet, sentimental song, and Chesney wrings every drop of emotion from each word. All in all, it's thoroughly enjoyable record that should continue to win friends and fans at radio and the cash register.

► **TRINI TRIGGS** *Straight Tequila* (2:43)  
 PRODUCERS: Chuck Howard, Anthony Smith  
 WRITERS: D. Stafford, J. Hargrove  
 PUBLISHERS: Top Brass, ASCAP; Penny Annie/Copperfield Music Group, BMI  
 Curb 4421 (CD promo)  
 Triggs' highly anticipated debut was well worth the wait. He has smooth, strong voice with an appealing playful quality that should garner immediate attention. This song is well-written, with a chorus about "pouring straight tequila over mixed emotions." It's been a long time

since country music had a black artist at the top of the charts, but Triggs just might be the one to claim that territory.

### DANCE

► **FAITHLESS** *God Is A DJ* (no timing listed)  
 PRODUCERS: Rollo, Sister Bliss  
 WRITERS: Rollo, Sister Bliss, M. Jazz  
 PUBLISHER: not listed  
 Arista 3520 (c/o BMG) (cassette single)  
 Last year, Faithless successfully upped the creative ante for electronica with the deservedly lauded "Reverence." On this first single from the sophomore set "Sunday 8 P.M.," the act goes even further, melding electronic elements into a trance-disco beat. Vocalist Maxi Jazz strides atop the track with a hypnotic chant that boldly declares the club a church. As he rants "this is my church," organ lines swoop and surround him as the beat pumps with intense authority. Look for this one, a smash in the act's native U.K., to find an ardent audience here. In fact, this could be the single that finally transforms Faithless into the pop force it needs to be.

### ROCK TRACKS

► **ELLIOTT SMITH** *Waltz #2 (XO)* (4:40)  
 PRODUCERS: Tom Rothrock, Rob Schnapf, Elliott Smith  
 WRITER: E. Smith  
 PUBLISHER: not listed  
 DreamWorks 5085 (CD promo)  
 Elliott Smith's first major-label single leaves the gate dubiously, with a measure of flat-sounding um-pa-pa drums. Soon, however, the song gets spunky with some jangly minor-key guitar and its clincher, a roaming piano line. When the song gets rolling, the instrumental backing becomes a bluesy, Southern-tinged waltz on downers. Smith's painfully relatable could-have-been-love story verses and catchy refrain ("I'm never gonna know you now/ But I'm gonna love you anyhow") combine with his instruments like gathering storm clouds, and cascading strings kick in toward the end in a nicely unexpected climax. And references to "Cathy's Clown" and "You're No Good" give Smith's music a historical context.

► **CHANTAL KREVIUZUK** *Leaving On A Jet Plane* (4:15)  
 PRODUCER: Peter Asher  
 WRITER: J. Denver  
 PUBLISHER: Cherry Lane, ASCAP  
 Columbia/Sony Music Soundtrax 41455 (cassette single)  
 Why not release one more single from the hit-packed soundtrack to "Armageddon"?

Kreviazuk bravely transforms John Denver's classic tune into a sullen rock ballad. Quite frankly, it's not the strongest track on the album, and it's not the best showcase for this wonderful young artist. Still, the tune's familiarity and the soundtrack's momentum guarantee widespread rock radio—and even triple-A—airplay. If this single tickles your fancy, do yourself a favor and investigate Kreviazuk's incredible Columbia debut. That's where you'll get the full effect of an artist destined for stardom.

► **PROPELLERHEADS** *Velvet Pants* (3:45)  
 PRODUCERS: Propellerheads  
 WRITER: A. Gifford  
 PUBLISHERS: Chrysalis, PRS; Chrysalis, ASCAP  
 DreamWorks 5106 (CD promo)  
 Propellerheads' new single is a fun, danceable morsel centered around spoken quotes, ostensibly from female rock groupies, and . . . is that Dick Clark? (The title is derived from one of the samples.) The track is a funky melange of low piano riffs and a straightforward drum'n'bass beat. A '70s feel pervades the song's first half, perpetuated by a synthesized plinking in a higher register, keeping this one lighthearted. But a more hardcore ideal crescendoes about two-thirds of the way through, with feedback overlaid first on subtle beats and then on more aggressive ones. This gives the song the cred it seems to be missing at first without losing the funk.

► **LITANY** *When You Gonna Stop?* (3:53)  
 PRODUCERS: Gargarth, Litany  
 WRITER: not listed  
 PUBLISHER: not listed  
 Time Bomb 7532 (CD promo)  
 It's not hard to imagine Litany drummer/vocalist Stephanie Bourke teaching Australian kids Pixies riffs at the non-profit Rock'n'Roll High School that she founded when her piano students started asking her to teach them Frank Black tunes. Layering Kim Deal-ish, schoolgirl vocals over refreshing guitar stylings, Litany creates a kind of swirly-sweet lollipop pop that taps the nostalgia of the Pixies tune "Here Comes Your Man." A little heavier on the sugar than either the Pixies or the Breeders, this band should meet more radio success than its pioneering scruff-pop influences.

► **THE FLYS** *Got You (Where I Want You)* (3:53)  
 PRODUCER: Chris Goss  
 WRITER: A. Paskowitz  
 PUBLISHER: Cooch & Hooch, BMI  
 Trauma 107 (CD promo)  
 With a subtle, stripped-down riff opening, the Flys' track for the teen flick "Disturbing Behavior" seems to evade the expected teen-anthem prototype for a minimalist sound. However, the minimalism quickly gives way to expected pop-rock, overproduced devices that culminate in metal-band vocalizing that's almost as cheesy as the chorus lyrics: "Got you (where I want you)." Maybe they should have just left out the parentheses. However, the Flys manage to spice up their sound when the chorus breaks from the teen-rock prototype with a 3-11 groove. Straddling a pop and progressive rock sound, the Flys should be able to cross over between modern and mainstream rock formats.

► **GIRLS AGAINST BOYS** *Park Avenue?* (3:50)  
 PRODUCER: Nick Launay  
 WRITER: not listed  
 PUBLISHER: Action Collar, BMI  
 Geffen 1191 (CD promo)  
 On its major-label debut, Girls Against Boys maintains a driving trip-hop groove that's more congenial than infectious. Magnifying a growing, pulsating beat into a wall of technofied sound, Girls Against Boys taps a raw pulse waiting feverishly beneath the skin. The beat seems to have a heart of its own as it waxes and wanes almost organically. But the grooves are as hard as they are fluid and will keep the groupie girls screaming and the boys grooving.

## NEW & NOTEWORTHY

► **EDEN A.K.A.** *Not Your Enemy* (4:40)  
 PRODUCER: David Kershenbaum  
 WRITERS: K. Eden, S. Dodds  
 PUBLISHERS: 001 Productions/GlassNote, ASCAP  
 GlassNote 6004 (cassette single)  
 If you stripped away the super-slick gloss from an old Wilson Phillips record, you'd find "Not Your Enemy." The members of this instantly appealing Aussie female trio harmonize with equal precision, but they also have a rock edge that renders this excellent first single far more interesting—and far more accessible to current radio trends. Producer David Kershenbaum surrounds 'em with clanging electric guitars, folkish acoustic strumming, and sweet, synth-like synths. He also drops in a forceful backbeat to drive the chorus home. As the three dig into the song's soaring bridge and glide into the irresistible chorus, it's clear that this is a smash just waiting to happen. Given the early support of a few heroic pop programmers and a choice spot on the tail end of the Lilith Fair tour, it's just a matter of moments before "Not Your Enemy" is unavoidably prominent. Contact: 212-588-8800.

► **BRITNEY SPEARS** *Baby, One More Time* (3:30)  
 PRODUCERS: Max Martin, Eric Foster  
 WRITERS: M. Martin, E. Foster  
 PUBLISHER: not listed  
 REMIXER: Davidson Ospina  
 Jive 3321 (c/o BMG) (cassette single)  
 Spears is a 16-year-old Louisiana native who is gunning for some of the top 40 fame recently lavished upon Robyn. She won't have any problem getting exactly what she wants, given the potency of this sparkling first single. Produced by famed Euro-popsters Max Martin and Eric Foster, "Baby, One More Time" chugs with an insinuating faux-funk beat and super-shiny synths. Spears has a charming kewpie-doll voice that has a soulful quality that leaves the listener intrigued and wondering where she'll go with time and experience. In the meantime, she makes the most of this fine tune, which also comes in a thumpy disco-house version, courtesy of remixer Davidson Ospina. It's the final ingredient in a package that many will be quickly drawn to.

► **JACK DRAG** *Seems So Tired* (3:48)  
 PRODUCERS: Chris Shaw, John Dragonetti  
 WRITER: J. Dragonetti  
 PUBLISHERS: Songs of Nonsense Galore/Sony/ATV Songs, BMI  
 A&M 00688 (cassette single)  
 Fronted by singer/guitarist John Dragonetti, Jack Drag is a trio that gleefully merges elements of '80s Anglo-pop with modern angst rock and '70s-styled funk. It's an odd but ultimately compelling musical blend that you simply won't be able to get enough of. "Seems So Tired" unfolds with the guitar aggression of a garage band, but when the thickly layered chorus kicks in, giving way to a rush of turntable scratching and jiggly bass licks, Jack Drag is suddenly transformed into a lean, mean funk outfit capable of keeping up with James Brown. Where will this unique gem land? Modern rock and college stations, initially. But the hook should prove to be too much for mainstream rockers to ignore. From the band's must-hear major-label-debut disc, "Dope Box."

**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

#### JEFF FOXWORTHY: TOTALLY COMMITTED

HBO Home Video  
55 minutes, \$16.66  
The Grand Pooh-Bah of the pickup-truck culture returns to the stage in his first, hilarious HBO special. Whether it's a discussion of his new blue stingray boots that he wore out of the store as any good redneck would, or the redneck's fascination with buying junk at yard sales, Foxworthy is again at the top of his craft on his favorite subject. Foxworthy, whose aw-shucks charm is the perfect complement to his primarily PG-rated commentary, also engages in a broader sweep of topics, including marriage, aging, women's magazines, and spending time with his in-laws. Pop this one in and prepare to laugh.

#### INTRODUCTION TO YOGA

BMG Video  
55 minutes, \$14.98  
This entry in a new series of tapes created by the founders of the Yoga Zone perpetuates the excellent reputation of the current hot spot for mind and body well-being. Yoga Zone's Alan Finger leads a small group of enthusiasts that includes instructors providing both the traditional postures and modified stances for true beginners, as well as series executive producer Howard Maier. The focus here is on a slow and methodical development of various beginning postures. Some require more strength; others call on balance expertise. The idea is for participants to discover areas of their body that are weaker than others and begin to strengthen them, feeling the importance of each muscle movement and breath along the way. The tape is an excellent resource for those seeking a way to incorporate yoga into their lives and should be done in quiet time and space to achieve its maximum benefits. Also available are "Conditioning And Stress Release" and "Postures For Pregnancy."

#### NO-BRAINER: RESUMES & COVER LETTERS

Cerebellum  
60 minutes, \$14.99  
Street-smart and overflowing with information, this hip guide to (in the words of one of the hosts) gaining a higher salary and a corner office is one of the best around. The 20-something creators of the "No-Brainer" series are clearly up on the most current ways to use their medium to entertain and inform their job-hunting contemporaries. Data ranging from what to leave out of a résumé to a handful of possible openers for a cover letter are dispersed in a sequence of colorful, rapid-fire segments that use animation, live-action, and computer-generated images. The tape features two experts in the field of job hunting as well as a slew of talking heads that include a woman lounging in a garden chair, a guy grilling burgers, and a designated guinea pig that is trying to get a job at a fabricated tricycle company. In short, the video is casual in tone but not in breadth and depth of information. Also available from Cerebellum are tapes on subjects such as buying a car, dating, public speaking. Contact: 703-848-0856.

#### DIANA: IN HER OWN WORDS

MPI Home Video  
50 minutes, \$19.98  
MPI has added the late Princess of Wales to the historical figures who literally speak for themselves in its "Speeches Collection." This tape, which follows the format of similar treatments of Abraham Lincoln, Thomas Jefferson, and Malcolm

X, among others, features a string of speech snippets prefaced by an onscreen description of the date, subject matter, and tone of the featured speech. From her first public appearance with new husband Prince Charles after their honeymoon to her appearances on behalf of numerous charitable organizations, Diana will be remembered for her compassion and composure in her public life during what were often difficult times. The tape concludes with one of the last speeches the princess gave, a call for help ridding the world of unnecessary land mines, two months before her death.

#### IT'S THE TITANIC

Big Kid Productions  
25 minutes, \$14.95  
Teenagers and adults smitten with James Cameron's "Titanic" are not the only ones who are interested in lapping up any available information on the great ship. This tape reveals the tragic story of the Titanic for the youngest audience. Hosted by a "historical detective" who employs his talking computer Meg to help dissect what went wrong during the Titanic's fateful journey, the program provides a surprisingly comprehensive recap in a totally user-friendly format. The reason it is so successful is its use of creative props such as an aquarium of water, an ice-cube tray, computer images, and other helpers to bring the story home in a language kids can understand. Also tossed in the mix is a mini geography lesson as well as a brief discussion about how the Titanic tragedy

had led to safer ocean travel. Contact: 805-491-3887.

#### LITTLE MUSIC MAKERS BAND

B&D Enterprises  
26 minutes, \$14.95  
A stay-at-home mom developed this introduction to music and rhythm, which marches to a warm and inventive beat. The program's creator alters the words and arrangements of familiar songs—"Old McDonald," "She'll Be Comin' Round The Mountain," "B-I-N-G-O," etc.—to show children how they can become musicians in their own right and express various moods through music. The live action features lots of kids and colorful sets and props, most of which can be easily imitated at home at little or no cost. Instead of focusing on traditional instruments, for example, the children employ common household items such as pots and pans, spoons, and wooden sticks to make themselves heard.

### ENTER\*ACTIVE

BY DOUG REECE

#### JERSEY DEVIL

Sony Computer Entertainment  
PlayStation  
"Jersey Devil" is similar to "Blasto," "Gex: Enter The Gecko," "Croc," and other PlayStation games that feature spunky main characters traversing threatening, "Alice In Wonderland"-like 3D worlds. Compared with some of those games, "Jersey Devil" offers players a higher

degree of difficulty both in figuring out how to beat opponents and how to find passage through the game's harrowing environments. Here, our hero is up against Dr. Knarf and his mutant vegetable goonies. Unique elements include player power that increases when the players are successful and wings that let Jersey Devil glide through sticky situations.

#### SMALL SOLDIERS

Hasbro Interactive  
PC CD-ROM  
"Small Soldiers" is a quaint, nicely animated game that should hold the attention of younger players. Still, it's standard fare, with puzzles and combat challenges from a top-view perspective. What will keep young fans of the film entertained is Hasbro's winning combination of the film's plot with the characters' big-screen abilities and personalities to create a game with multilevel story lines. For the game's core fan base, "Small Soldiers" is appealing enough to temporarily distract players from the game's shortcomings.

#### TICKETWEB

www.ticketweb.com  
Forget about waiting in line to buy tickets at a club; TicketWeb sells advance-order tickets to shows across the United States. It offers some of the lowest service charges to be found anywhere, usually no more than a dollar per ticket. A straightforward interface lets you simply select your geographic location, browse through

the site's lists of clubs (which tend to be more extensive in states like New York and California), and purchase tickets using a secure online order form and credit card. With this ticketless service, you simply flash your ID at the club, and you're in. A charge-by-phone service is available (in certain areas), as is the option of having "hard" tickets mailed. If you're feeling a bit more adventurous, you can purchase tickets to landmarks such as the San Diego Zoo and the observation deck of New York's World Trade Center.

#### BOB MARLEY.COM

www.bobmarley.com  
If a musician's legacy is measured by his influence, Bob Marley truly is a legend. Here, his legacy is explored in lavish and comprehensive detail. The site, created by Island Records, sets the standard for artist-appreciation World Wide Web pages. It investigates Marley's life, along with his pivotal role in leading reggae music to the mainstream. Content includes essays, interviews, and audio clips and video clips culled from albums and live performances. Everything about Marley and his music is here, from historical essays on the Rastafari religion to interpretations of Marley's lyrics. The Melody Mart offers Marley merchandise ranging from CDs and videos to clothing and books. The site also features biographical information on the other Wailers and updates on the Marley family.

#### WORLD INTERNET DANCE RADIO

www.widr.com  
If dance music is your thing, tune your browser into World Internet Dance Radio (WIDR), broadcasting high-energy beats 24 hours a day. The site isn't much more than a car-stereo image map from which users can select one of four different shows to listen to in RealAudio format. The site doesn't pretend to be comprehensive, and banner ads occupy more space on the page than the player itself. Its sole purpose is to pump fast grooves through your computer speakers. Previous shows and playlists can be accessed in the record bin, and listeners have the option of buying some of the music they hear, although the selection is pretty limited. Even with its simplistic nature, WIDR leaves room for improvement. A remote window to control the tunes would be a significant addition, as would a broader listening selection.

### AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

#### LOW COUNTRY

By Anne Rivers Siddons  
Read by Debra Monk  
HarperAudio  
6 hours (abridged), \$25  
ISBN 0-694-51996-0  
Debra Monk gives a performance of quiet sincerity and emotional truth in this tale of a woman at a crossroads in her life. Caroline Venable is a middle-aged Southern woman in a marriage grown distant and stale. Grieving the loss of her young daughter, her only consolation is a secluded island bequeathed to her by her grandfather. The island is home to a herd of wild ponies and a primitive Gullah village community that has been undisturbed for centuries. But Caroline's sanctuary is threatened when her husband, a resort developer, plans to put vacation homes on the island to save his almost-bankrupt business. Caroline's loyalties are torn between the island she loves, the threatened villagers and ponies, and the husband whom she still feels affection for and responsibility to. In the role of Caroline, Monk sounds by turns confused and weary, heartsick, determined, angry, and ultimately strong—a woman who has learned what is important and taken back control of her life.

## IN PRINT

#### Light My Fire—My Life With The Doors

By Ray Manzarek  
G. P. Putnam's Sons  
352 pages, \$26.95

Though he's been dead 27 years now, Jim Morrison will never die—not so long as he has Ray Manzarek around to keep the eternal flame burning. In "Light My Fire—My Life With The Doors," Doors co-founder/keyboardist Manzarek offers an account of the historic rock group's short-lived career. His stories are entertaining and, from a '60s perspective, enlightening, thanks to the author's now middle-aged but still flower-child-like vantage point.

Manzarek understandably begins at the end, with Morrison's death July 3, 1971, in Paris. Using a breathless, stream-of-consciousness writing style that can be dazzling whenever he trots out his expansive knowledge of art and philosophy, the author has a field day going over the many "rumors, innuendoes, self-serving lies, psychic projections, and just plain goofiness" that "cloud the truth" of his friend and inspiration's demise. He discounts them all except the account that Morrison, having experienced so much darkness and pain, deservedly died smiling.

Anyway, "it really doesn't matter how an artist exits the planet," Manzarek concludes. "It's only the art that matters."

Here he shifts to how Morrison, with the help of the other Doors, went about creating that enduring art, "plucking the notes out of the

ether." Much of their vision was drug-induced, and Manzarek offers insightful descriptions of the mind-expanding psychedelic experiences that were so common among the love generation's artists, musicians, and audiences.

Also influential, though, was Manzarek's broad musical background. The Chicago native learned boogie piano at age 12. ("My left hand eventually became the bass player for the Doors," he explains, crediting it with supplying the "clean and efficient, Mies van der Rohe bass lines" that "became the foundation upon which the Doors' Bauhaus-like structure was built.") He then learned Chicago blues playing, which he observed at the feet of masters like Otis Spann. But he also immersed himself in the rock'n'roll style of Chuck Berry's Johnny Johnson, as well as classi-

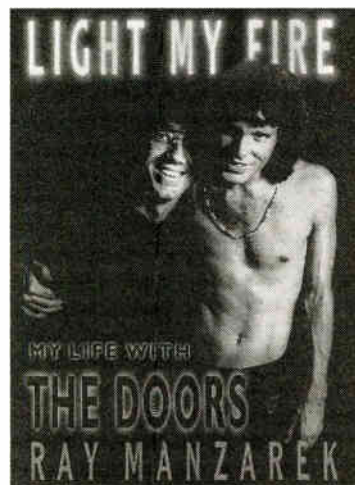
cal, jazz, and even Broadway tunes after he moved west to attend film school at the University of California, Los Angeles. There, he fatefully met up with Morrison.

Both had been spurred by world cinema, Jack Kerouac and the Beat poets, and, in Morrison's case, other literary sources. As Manzarek illustrates, Morrison's lyrics owed to the likes of Blake and Celine, while Manzarek nodded musically to Monk, Hancock, and Bach. The classic "Light My Fire" solo, he says, was based on Coltrane's "Ole." Seeking a rock guitarist with jazz knowledge and a jazz drummer who knew rock, Manzarek found both—Robby Krieger and John Densmore, respectively—at a transcendental meditation lecture.

Manzarek goes on to recount the history of the Doors, with some funny tales of being rejected by every label before signing with Elektra and forever changing what had been a small indie specializing in folk. Also amusing are Manzarek's frequent diatribes against Oliver Stone, whose biopic "The Doors" is lambasted for its inaccuracies.

But the true story of the Doors, of course, inevitably becomes a documentation of Morrison's descent into a Jekyll-and-Hyde personality split. In the end, Morrison's self-destruction was a sad waste. Yet it's easy to understand Manzarek's undying love, a result of the passionately remembered creative collaboration that will surely survive both.

JIM BESSMAN



## Chrome Dome Hopes To Raise 'Heat' Anew For Soul IV Real

BY ANITA M. SAMUELS

LOS ANGELES—Soul IV Real had a promising beginning in 1995 with its platinum debut, but the act experienced a sophomore slump with its second set the following year. With a new label deal via indie Chrome Dome and a new album, "Heat," due Sept. 22, the quartet will strive to re-establish itself in an R&B market dominated by the likes of Brandy, Monica, and Lauryn Hill.

When Soul IV Real burst onto the scene in 1995 with its Uptown Records debut, "Candy Rain," the quartet seemed well on its way to becoming a promising family act—despite numerous label and management changes. The Andre Harrell-founded Uptown had just taken on a new president, rapper Heavy D, when the act released its second album, "For Life..." in 1996. That set's disappointing sales cast the act out of the limelight.

Last fall, the group—featuring the Dalrymple brothers, Chris, Brian, Jason, and Andre—signed a deal with

Tommy Boy-distributed Chrome Dome (the Rhythm and the Blues, Billboard, Feb. 28).

"We were released from our contract with Uptown in September of 1997," says Chris. "We didn't leave on bad terms, but businesswise we didn't see eye to eye [with Heavy D]. We don't hold any grudges and are looking forward to what's going on now. We learned a lot from Heavy."

According to Matt "½ Pint" Davis, Chrome Dome's senior VP of marketing, the new album will be released in the U.S. On Aug. 11, the first single, "I Want You," was shipped to R&B and top 40 radio. The company has no plans to release it commercially. Vinyl copies of the single were shipped to clubs July 29. International release plans have not been finalized.

On Feb. 10, Chrome Dome, whose president/CEO Robert James also serves as the project's executive producer, generated radio interest in the group with a promotional single, "Come See Me." And although a number of groups have cropped up since its last album, Soul IV Real believes that it never lost the fan base it acquired. According to Chris, their fans have "grown up" with him and his brothers, so to speak. "We were able to observe that in the time we had off," he says. Brian adds that they were shocked to find that older fans are inquiring about them.

According to SoundScan, "Candy Rain" sold 853,000 units, while "For Life..." sold 70,000. The debut album spawned three hit singles,

"Candy Rain," "Every Little Thing I Do," and "If You Want It." "Candy Rain," according to SoundScan, sold 831,000 units, while "Every Little Thing I Do" sold 436,000 units, and "If You Want It" sold 146,000 units.

"Candy Rain" peaked at No. 1 on Billboard's Hot R&B Singles. It also peaked at No. 19 on the Hot 100 and at No. 1 on Airplay Monitor's Rhythmic Top 40 Airplay chart. The album peaked at No. 5 on Top R&B Albums and at No. 23 on The Billboard 200. "Every Little Thing I Do" went as high as No. 11 on Hot R&B Singles and No. 17 on the Hot 100.

According to the Dalrymples, "Heat" shows more of their own creativity than their first two albums. "We are very excited this time

around because we wrote all the songs and co-produced all the material," says Brian. Chris adds that the tracks are a combination of uptempo songs and ballads. "We are known for being able to rock a crowd with uptempo stuff, and we want to show that we are ver-

satile," he says. Chris and Brian say they have worked with a lot of big-name producers in the past and for this set opted to work with new producers, such as James. "We wanted to show originality," says Brian. "Robert James gave us that chance."

While the siblings believe that their original fan base may be still be intact, radio airplay will determine the fate of the group. Jay Stevens, PD of WPGC, an R&B radio outlet in Washington, D.C., says that while he has not heard the single yet, Soul IV Real is a talented bunch of kids. However, Stevens notes, he is concerned that consumers may have forgotten who they are. "I can't say that people are running to stores asking to buy the new Soul IV Real album. People move on, and other groups have picked up where they left off. They have to have a hit single. Right now, there is some incredible music out there. [R&B] has been the best it's been in years. Soul IV Real will be competing with acts like Lauryn Hill, Brandy, and Monica."

Sean Taylor, PD of WHTA Atlanta, says timing and the right record will be the key to success for Soul IV Real. Dorsey Fuller, PD of KKBT Los Angeles, agrees. "They have a track record, but it's about [current] hit records," he says.

A video for "I Want You" was shot in New York and directed by Nzinga Stewart. The clip will be serviced in early September to BET, the Box, VH1, MTV, and local video outlets.

According to Davis, the marketing plan for Soul IV Real is still a work

in progress. A promotional tour is planned for late August, says Davis. The brothers will hit radio, retail, clubs, beauty salons, and colleges. Chrome Dome's main target, according to Davis, is to take the single to radio pools and mix-shows DJs. He also says that Chrome Dome's street team, "the Majestic Mob Squad," will distribute snipes, posters, postcards, and T-shirts.

Plans for U.S. and international touring have not yet been finalized.

As part of its advertising campaign, the label is planning to air spots on such cable channels as BET, the Box, and various local networks.

The label, according to Davis, is also booking Soul IV Real on daytime and nighttime talk shows such as "The Howie Mandel Show" and "The Rosie O'Donnell Show."

The Internet, says Davis, will also play an important role in the group's marketing plan. The label plans to feature the act on the Tommy Boy site, and there are plans for it to be a part of other World Wide Web sites.

Soul IV Real is managed by the Rev. John Giovanni. Its songs are published by Warner/Chappell Music Inc. (ASCAP). The group is booked by the Famous Artists Agency.



SOUL IV REAL

## Luther Vandross Keeps The Music Interesting On His 14th Set, 'I Know'; Bad Boy Gets Busy

INDUSTRY SMARTS: Luther Vandross has been in the music industry for about 24 years, and his 14th album, "I Know," on Virgin Records, was released Aug. 11 (Billboard, July 11).



VANDROSS

Vandross says the project isn't just R&B or pop but has various "elements and facts" that keep the music interesting. In addition, the vocalist says, this time around he wants to get back into clubs. "The club is where I started," he says.

But the project is not so R&B that it won't appeal to other audiences, Vandross says. "[The album] does what my imagination and my voice allow me to do, but some might find it heavily dance-influenced or romantic."

Vandross notes that he will tour later this year in European and Asian territories.

Even after being in the industry so long, Vandross, who began singing background vocals for David

Bowie in 1974, says that he takes his career seriously. "I discovered how much I can't stand to fly, but I manage to have fun... and I show up on time. I don't keep anyone waiting. I think that has to do with my old session-singer MO. That's what makes you expect that from other people, but that doesn't always happen," he says.

Vandross says he loves touring and the recording process. "I love promotion... when the record is being marketed and promoted well. I can't stand it if I'm the only one working the project... When an album misses a bullet, it affects me," he says.

One of the things that Vandross says has changed about the industry since he began his career is a loss of sobriety about careers and success. "Talent was the reason you got signed. At times nowadays, mediocrity is the order of the day. It's almost as if the jeans fit right, you got a record deal."

When he was signed, Vandross adds, labels signed people who could really sing. "Now they sign artists who sound close in proximity to artists already out there. The problem with that is that it doesn't fare well for long-term careers. Artists are more transient... and they don't expect to stay around for the duration."

QUIET NO MORE: Just when you thought the folks at Bad Boy Entertainment were being a little too quiet, their new roster will confirm just how busy the company has been. On Sept. 29, the label will release "Bad Boy's Greatest Hits," while 112's latest set is slated for release Oct. 20. Faith Evans' long-anticipated sophomore album, "Keep The Faith," is scheduled to drop Oct. 27, while Total's second project is due Nov. 3. Other acts on the label include rapper Black Rob, 11-

year-old Jerome Childers, and vocalist Carl Thomas.

MUSIC FOR 'THE PRINCE': BeBe & CeCe Winans, Kirk Franklin, Boyz II Men, and Jars Of Clay are among the many acts who will appear on one of three albums from DreamWorks Records in support of the forthcoming DreamWorks movie "The Prince Of Egypt." One will be a soundtrack, while the other two will feature music "inspired by" the animated film.

The two latter sets are due this fall, prior to the film's release Dec. 18. "The Prince Of Egypt—Inspirational" will be executive-produced by Buster & Shavoni. Other artists on the project include dc Talk, Carman, Take 6, Shirley Caesar, and Donnie McClurkin.



by Anita M. Samuels



DEF JAM'S 'RUSH': Def Jam's soundtrack to New Line Cinema's "Rush Hour," which stars Jackie Chan and Chris Tucker, is scheduled for release Sept. 15. The set will feature Dru Hill, Jay-Z, Fat Joe & Big Punisher, Jon B., and Case & Joe. There are two first sin-

gles, one for hip-hop audiences, the other for R&B. The former, "Can I Get A," features new Def Jam artist Ja Rule along with Amil from Roc-A-Fella's Major Coinz; Dru Hill is on the latter, "How Deep Is Your Love."

A video for "How Deep Is Your Love" was shot in Hong Kong featuring the quartet with Chan and Tucker. The clip, which was directed by the film's director, Brett Ratner, will go to video outlets this month.

Other artists on the soundtrack include Grenique, Slick Rick, and Imagin.

CAMP LAURYN: Although Lauryn Hill's two-week overnight camp in the Catskill Mountains in Roscoe, N.Y., officially wrapped up Saturday (15), making it happen is a year-round effort. The free summer program was developed in 1996 and is sponsored by the Refugee Project, a nonprofit organization founded by Hill the same year.

The program targets possible at-risk 10- to 13-year-olds who are recruited via recommendations from teachers and guidance counselors. About 100 campers are selected based on individual interviews. The most recent recruits from the New York metropolitan area were selected from schools in Manhattan, the Bronx, Brooklyn, and Newark, N.J.

The program is funded through donations from such corporate sponsors as Sony Music Entertainment, Essence, Nike, the NBA, and Tommy Hilfiger.

The camp offers basketball, drama, water aerobics, and a career day. For more information, call 973-761-5379 or E-mail rsealy@refugeeproject.org. Contributions may be sent to the Refugee Project, P.O. Box 950, South Orange, N.J. 07079.





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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ARE YOU THAT SOMEBODY?' and 'FRIEND OF MINE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'LOST ONES' and 'I LOVE YOU'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'WE BE CLUBBIN'' and 'SEVEN DAYS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DEJA VU (UPTOWN BABY)' and 'WE'RE NOT MAKING LOVE NO MORE'.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '2 WAY STREET' and 'THE ACTUAL'.

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

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.

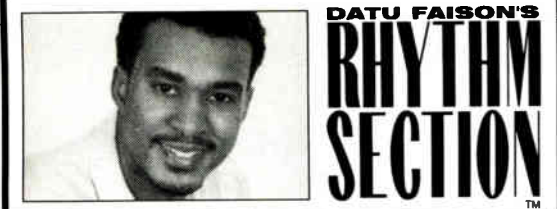
Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THE FIRST NIGHT' and 'MAKE IT HOT'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DO YOUR THING' and 'CLEOPATRA'S THEME'.

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). Includes songs like 'NO WOMAN' and 'THE OLE B#TCH-U-WORRYZ'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'STOP BEING GREEDY' and 'THE OLE B#TCH-U-WORRYZ'.



**BIG BOW WOW:** If you didn't know by now, affiliations or cliques make all the difference in the hip-hop world. When Snoop Doggy Dogg dropped his solo monster debut, "Doggy Style," back in 1993 to anchor the Death Row roster, that set rang up 803,000 units. His subsequent album, "Tha Doggfather," following a highly publicized split from producer Dr. Dre, drew 479,000 purchases. Now with Death Row's decline, he's shortened his name to Snoop Dogg and switched to Master P's No Limit empire. The move garners sales in the 520,000-unit ballpark, not to mention a third No. 1 bow on The Billboard 200. Snoop shoots 78-1 on Top R&B Albums, after last issue's street-date violations caused an early bow, as was the case with his previous outing. Unlike his first two albums, don't look for heavy commercial radio airplay, as the first single, "Still A G Thing," is pulling down only 9.9 million listeners.

**STILL FRIENDS:** At four weeks at No. 1, Kelly Price's "Friend Of Mine" (T-Neck/Island) is finally slowing down and could fall out of that seat next issue, depending on two factors: Monica's growth and Price's sales. Although airplay of "Friend Of Mine" is still strong, at 43.4 million listeners, Price's album, "Soul Of A Woman," hit stores Aug. 11 and could slow her singles sales. Sales of the song stand at 50,000 units. At the R&B core panel, "Friend" saw a slight 2% dip, which was enough to allow the title to slip 2-3 on Hot R&B Singles Sales.

Meanwhile, Monica's "The First Night" (Arista) rose 3-1 on Hot R&B Singles Sales, producing a 4-3 move on Hot R&B Singles. The Jermaine Dupri-produced remix of "The First Night" shipped to radio Aug. 13 and should add to her current audience. Monica gained 900 chart points this issue but still trails Price by 1,000 points.

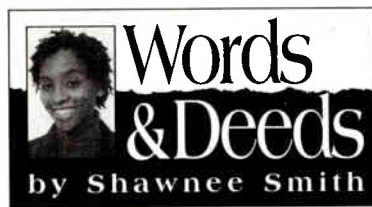
**MORE TWELVES:** Since hip-hop is a genre that relies so heavily on underground, club, and street-level DJs, instead of taking the R&B approach of not releasing commercial singles, many labels issue rap product only on 12-inch vinyl to target that market. In fact, on this issue's Hot R&B Singles, 19 titles, or nearly 20% of the chart, are available only on 12-inch. Those titles sit at Nos. 10, 12, 13, 15, 19, 28, 45, 51, 53, 62, 64, 72, 73, 78, 79, 88, 94, 95, and 98. All of those songs would have undoubtedly had higher chart runs with even just a cassette single available. The first four listed could have been contenders for at least a top five record.

**TRANSFORMERS:** Last issue, I mentioned that Wyclef Jean's single "Chickenhead" (Ruffhouse/Columbia) had three cuts gaining airplay, but that the dominant airplay title each week would be the one listed on Hot R&B Singles. All three remain below the top 75 of Hot R&B Airplay, but "Cheated (To All The Girls)," which was the leading track two weeks ago, has again overtaken "Chickenhead," the title that appeared on last issue's charts.

# R&B

## Delayed 'Love' Could Be Tribe's Final Movement

**IT'S ALL LOVE:** It was A Tribe Called Quest's June show at Tramps in New York that made us take a second listen to its latest creation, "The Love Movement" (Jive). When we first heard it, we weren't convinced that the set was up to par with the group's four other albums, "People's Instinctive Travels," "Low End Theory," "Midnight Maraud-



ers," and "Beats, Rhymes And Life." Those albums, we felt, were smooth, fluid, and jazzy, while the new one is jumpy and a bit disjointed. Our dislike had nothing to do with the act's heralded subject of love, it just didn't move us the way the other projects had.

But when we attended the show, which was powerful in its simplicity—just two mikes and one DJ—we heard "Love Movement" tracks performed alongside their progenitors, and we became believers. What we heard was a natural progression of a sound that Phife, Q-Tip, and Ali Shaheed Muhammad have worked to create for the last 10 years. Yes, some tracks on "Love" are jumpy—they make cats "bounce," but there's an equal number of tracks on the album that carry on the Tribe's definitive groove.

"The Love Movement," which has had its release date pushed back for the last six months, is at last set for release Aug. 25, according to execs at Jive Records. The biggest controversy surrounding the album, though, isn't its delayed release—Phife blames the delays on both Jive and management company Violator Management—but whether "The Love Movement" will be the Tribe's last project.

"This is a big project," says Jive director of marketing Grace Harry, of the album's delay. "We wanted fans to have something really special. We've got these rare, unreleased [tracks] on the album that fans would really want to have." At press time, Violator Management had not returned calls.

"I don't know about all of that right now," says Phife about the prospects of another Tribe album. He says that he is working on a solo project that "definitely isn't A Tribe Called Quest sound" but that he hasn't signed to a label just yet. All three group members say they are 100% behind "The Love Movement" and its concept.

A 14-track thesis on love and its many manifestations, the album homes in on its mature and lasting scenarios. "Everybody always talks (Continued on page 30)

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	LOOKIN' AT ME (C) (D) BAD BOY 79175/ARISTA	***No. 1*** ◆ MASE FEATURING PUFF DADDY 4 weeks at No. 1
2	4	—	2	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	◆ QUEEN LATIFAH FEAT. APACHE
3	2	3	7	WOOF WOOF (C) (D) QUADRASOUND/ATLANTIC 84123/AG	◆ THE 69 BOYZ
4	6	5	5	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	◆ XZIBIT
5	7	—	2	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	◆ MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK
6	3	4	9	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	◆ PUFF DADDY FEAT. JIMMY PAGE
7	5	2	12	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	◆ JOHN FORTE
8	10	12	6	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	◆ GENERAL GRANT
9	12	15	3	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	◆ MEMPHIS BLEEK (& JAY-Z)
10	13	14	16	CHOKO (C) (T) (X) SELECT 25059*	◆ B.L.H.U.N.T.
11	NEW ▶	1	1	DEFINITION (C) (D) (T) RAWKUS 173	◆ MOS DEF & KWELI ARE BLACK STAR
12	8	6	3	CHEATED (TO ALL THE GIRLS) (C) (D) (T) (X) RUFFHOUSE 78993*/COLUMBIA	WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT
13	9	9	21	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
14	15	11	8	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
15	11	8	9	THE ACTUAL (C) (D) (T) MCA 55445	◆ ALL CITY
16	14	20	7	GIRLS (C) (D) (T) COLLIPARK 24950/CHIBAN	◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG
17	19	19	9	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
18	NEW ▶	1	1	FIND A WAY (T) JIVE 42534*	◆ A TRIBE CALLED QUEST
19	17	7	22	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
20	16	13	27	GET AT ME DOG (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
21	20	27	7	INSANE (C) (X) WHITE LION 7001*	◆ TEE KEE
22	29	17	6	HORSE & CARRIAGE (T) ENTERTAINMENT 78938*/EPIC	◆ CAM'RON FEATURING MASE
23	18	16	24	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	◆ BEENIE MAN
24	28	24	31	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FRIEND, SILK THE SHOCKER, MIA X & MYSTIKAL
25	22	21	15	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	◆ MC REN
26	25	29	22	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
27	23	23	12	LIKE WE DO (C) (D) DREAMWORKS 59009	◆ P.A. PARENTAL ADVISORY
28	27	18	17	TURN IT UP [REMIX/FIRE IT UP] (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
29	30	28	35	DEJA VU [UPTOWN BABY] (C) (D) (T) (X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
30	26	25	6	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	TWISTA & THE SPEED KNOT MOBSTAZ
31	24	22	20	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	◆ MASTER P FEAT. SONS OF FUNK
32	32	32	21	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	◆ CANIBUS
33	21	10	16	DING-A-LING (C) (D) (T) RESTLESS 72961	◆ HI-TOWN DJS
34	39	34	11	STILL NOT A PLAYER (T) LOUD 65478*/RCA	◆ BIG PUNISHER FEATURING JOE
35	34	38	23	VICTORY (C) (D) (T) (X) BAD BOY 79155/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
36	45	33	13	SINFUL (C) (D) (T) MTUNE 55426/MCA	◆ COSMIC SLOP SHOP
37	33	30	30	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
38	42	44	8	MONEY AIN'T A THANG (T) SO SO DEF 78864*/COLUMBIA	JD FEATURING JAY-Z
39	RE-ENTRY	26	26	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	◆ JD FEATURING DA BRAT
40	36	49	3	WHERE - U - AT SIPPIN' ON HENNESSY (C) (T) (X) E.K.G. 103*	BLAC HAZE
41	37	31	21	MONEY, POWER & RESPECT (C) (D) (T) (X) BAD BOY 79156/ARISTA	◆ THE LOX [FEAT. DMX & LIL' KIM]
42	40	—	2	WU-TANG CREAM TEAM LINE-UP (T) LOUD 65553*/RCA	◆ FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM
43	41	41	18	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	◆ TIMBALAND AND MAGOO
44	48	—	22	DO FOR LOVE (C) (D) (T) AMARU 42516/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
45	RE-ENTRY	28	28	FATHER (C) (D) DEF JAM 568333/MERCURY	◆ LL COOL J
46	RE-ENTRY	17	17	SOUTHSIDE (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND	◆ LIL' KEKE
47	49	—	2	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
48	43	26	22	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	◆ SALT-N-PEPA
49	RE-ENTRY	19	19	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
50	31	37	8	BODY (C) INTERSOUND 8129*	MIKE CITY

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

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	2	NEED TO KNOW DAWKINS & DAWKINS (HARMONY)	14	13	11	DAY & NIGHT PRETIC HASTUZ FEAT. LAZIE BONE & FRATZ BONE (NO THINGS/RELATIVITY)
2	—	1	PLAYIN' WIT MY MIND BK (TONY MERCEDES/BREAKAWAY)	15	21	11	OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
3	—	1	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)	16	24	4	LET'S GET FREAKY WILLIS (VIKING)
4	9	3	MONEY MAKIN' ANTHEM GUSO PRESENTS REDRAM'S KILLA RUDIE STREET PRODS/PRIVATE MERCURY	17	17	5	WESTERN WAYS PART II DELQUENT HUNTS FEAT. BIG PUNISHER AND JUDY FROM THE BEATNUTS (GLAD)
5	11	5	WHAT THE WORLD NEEDS NOW IS LOVE DORNE WARWICK AND THE HIP-HOP NATION UNITED (DYER NORTH)	18	25	2	PARZA PARK LATINO VELVET CLIQUE (SWERVE/LIGHTYEAR)
6	—	1	GROOVE WITH YOU PHYLIS HYMAN FEAT. ROD WILSON & THE COMMITTEE (ROADSHOW)	19	—	8	ZOOM DIR. DRE AND LL COOL J (AFTERMATH/INTERSCOPE)
7	12	6	TURN THIS PARTY OUT WHIP (OUTHOUSE)	20	15	12	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
8	7	10	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)	21	—	1	PAGE ME ENTOURAGE (UN-D-NYABLE)
9	—	1	THAT FEELING YANKEE B (GEE STREET/V2)	22	19	3	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
10	8	7	HERE WE GO LAILA (MOTOWN)	23	—	1	I DON'T NEED NOBODY DEREK RUSEL (GRAND MOTIF/BREAKAWAY)
11	—	1	PUSHER MAN RISE UP CLOK FEAT. COOP, LL, MONEY MIKE, LADY D, DEVIOUS ONE (RISE UP)	24	20	10	MONEY BY THE TON C-BO FEAT. MISSISSIPPI (AWOL/NOD TRYBE/VIRGIN)
12	22	24	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)	25	—	9	HITTIN' CORNAZ BIG SYKE (THUMP)
13	18	8	NOT ABOUT ROMANCE INNER CIRCLE (SOUNDBWOW/REPUBLIC/UNIVERSAL)				

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

## Kristine W. To Headline At Las Vegas' New Studio 54

**KRISTINE IS BACK:** Had quite the festive encounter with Kristine W., one of our all-time fave divas, last week during a taping of Karel's fab nationally syndicated radio program, "Karel & Kompany." We're pleased to report that after roughly a year of keeping a low profile, she's ready to jump back onto clubland's front lines. First, she's just inked a deal to be



KRISTINE W.

the primary performing attraction at the splashy new Studio 54 in Las Vegas. She'll headline the venue roughly three nights a week, which will provide some much-needed breathing room after more than five years of doing seven or more shows a week at the Hilton in that city.

"It was blast, but I needed more flexibility to record and tour," she says, adding that the new arrangement will let her inch away from the loungey musical vibe of the Hilton toward a more dance-intensive atmosphere.

The new environment will serve



by Larry Flick

her well, since she's written a pile of songs for her long-promised second album for Champion/RCA. Although she's keeping the details under tight wraps, she promises that the project will be "pure dance, but with a majestic pop feel. We're going for the drama and try to capture on tape some of what happens during the live show."

Our sources tell us Kristine is balancing collaborations with several dance icons by also writing with Brenda Russell and Janice Robinson. It's a savvy creative move that should result in an album rich with club and top 40 possibilities.

In the meantime, it looks like the diva will begin to reconnect with her fans with several club gigs around the country. She's also tentatively slated to play Wigstock during Labor Day weekend in New York.

"Honey, I've got the fiercest bunch of wigs to bring," she says with a giggle. "Wait until you see this Marie Antoinette number. People will be screaming for it."

**COX IS HERE:** We can't resist in taking pleasure in the fact that after plowing through a massive pop and R&B promotion and marketing budget, Arista ingénue Deborah Cox has found her greatest success to date in clubland—and that a toss-off dance remix of "Things Just Ain't The Same" (from the soundtrack to "Money Talks") has been the cut to which radio has been most receptive.

It has apparently opened many a mind at the label, and it's clearly affected the launch of the engaging young singer's imminent second disc. When Arista services the dramatic ballad "Nobody's Supposed To Be Here" to radio this month, the label will do so with a snug edit of Hex Hector's smokin' tribal-house remix of the song.

In its original form, the song positions Cox as the diva she deserves to be, as she whips through the old-school soul song with immeasurable growth and confidence. Ironically, the Montell Jordan/Shep Crawford composition nearly didn't make it onto the album.

"It was a song that no one at the label thought would fit the album," Cox says. "But I felt so strongly about it that I refused to give up. I went in and demoed it on my own. I'm proud to say that everyone changed their minds after they heard what I did."

After completing the track, Hector was enlisted by Arista A&R guru Hosh Gureli to transform the song into a club anthem. It was a wise move, given the electricity that pops from the track. Hector continues to perfect his talent for walking the tightrope between the tribal underground and popville. He makes it look so simple, but it's far more complicated to turn a power ballad into an uptempo jam without hurting the integrity of either the song or the performance. This mix will be the final push Hector needs to become the triple-A-list producer he's long deserved to be.

While Cox will be happily on the pop and R&B promotional trail again for this project, don't be surprised if she pops up in a nightclub or two along the way. After doing several select gigs in support of "Things Just Ain't The Same," she admits to



**Dance For Life.** WKTU PD Frankie Blue was honored at the latest in LIFEbeat's ongoing series of power-breakfast fund-raisers in New York. Blue was cited for spearheading a string of successful events on behalf of the AIDS relief/research organization over the past two years. At \$250 a ticket, the breakfast raised \$80,000. Pictured, from left, are Kayo Shekoni of Logic act Le Click; Blue; singer Deborah Cooper, who has just completed her next single, the anthemic "My Moment To Shine"; and songwriter Denise Rich.

being bitten by the club bug.

"It's such an immediate forum," she says. "You can't beat the energy or the love that comes for a club crowd. It's the greatest."

**IN OTHER ARISTA NEWS:** The label will be working in conjunction with Dedicated U.S. and deConstruction U.K. to issue "Junk Science," the fine full-length debut of Deep Dish. It's being rushed into stores Aug. 25.

Released on deConstruction in June, the set has already spawned several international turntable hits, including the dark and trippy "Stay Gold." The track has been reworked into "The Future Of The Future," a vocal jam featuring Everything But The Girl singer Tracey Thorn. In this form, the song becomes a torchy houser ripe for a transition from dancefloors onto radio airwaves. Be on the lookout for several sterling remixes by Global Communications and David Morales.

**IN THE MIX:** It's time to clear up a bit of confusion surrounding the next single from Madonna's "Ray Of Light" opus. The next stateside release will be "The Power Of Goodbye," which goes to radio at the end of August. At this point, there are no club remixes of the song.

Meanwhile, the U.K. will be treated to the intense "Drowned World (Substitute For Love)," which has been remixed by Brian "B.T." Transeau and Sasha. Not surprisingly, the track has grabbed the ear of tastemaking DJs in advance of its early-September release. There is no word yet on whether or not Maverick/Warner Bros. will issue the track here at all.

Regarding the spree of remixes that have been done for several of the album's cuts—most notably Peter Rauhofer's hotly touted revision of "Nothing Really Matters"—there's no solid word yet on when they'll surface. A set of "Ray Of Light" remix-

es called "Veronica Electronica" is still on the drawing board, though there's no date of release.

Brilliant producer/artist/DJ King Britt has just begun work on the second installment of the album trilogy of his group Sylk 130. Following this year's '70s-driven "When The Funk Hits The Fan" for Ovum/Columbia, the tentatively titled "Remembers Only" is set in 1984 and tells the story of a Philly DJ's first journey into New York. De La Soul is confirmed to appear on the record, while Alison Moyet and Deborah Harry may lend their voices to the set. A series of Sylk 130 gigs with Poi Dog Pondering and Morcheeba are planned for the fall.



**Soul Of Kelly.** R&B vixen Kelly Price is making respectable inroads in her bid to win the hearts of club punters with the single "Friend Of Mine." Effectively tweaked into a disco-charged kicker by Junior Vasquez, the track scores largely on the immeasurable strength of Price's earthy, no-nonsense performance. "Friend Of Mine" is one of many notable cuts on her glorious Island Black Music debut, "Soul Of A Woman." Look for Price to do a series of showcases over the next six weeks.



**From The Oven.** Dat Oven partners Jeffrey Gratton, left, and Shunji Moriwaki are seen putting the finishing touches on their third Jellybean single, "Jet Set." The track comes on the heels of the anthems "Chelsea Press 2" and "Icy Lake." Chat vocals for the tribalistic "Jet Set" are provided by Patricia Findlay, an international art dealer. It's an odd move that pays off handsomely, as her blasé delivery perfectly matches the cool, playfully distant tone of the track. Moriwaki and Gratton are inching closer to completing their first full-length collection, which is due early next year.

### Billboard. Dance Breakouts

AUGUST 22, 1998

#### CLUB PLAY

1. THE AGE OF LOVE AGE OF LOVE  
GROOVILICIOUS
2. I FEEL LOVE VANESSA-MAE VIRGIN
3. LET'S GO ALL THE WAY REACT  
COLUMBIA
4. TO LOVE YOU MORE CELINE DION  
550 MUSIC
5. MAGALENHA SERGIO MENDES EPIC

#### MAXI-SINGLES SALES

1. FROM THE GROUND UP  
THE ASSOCIATES BLACKBERRY
2. CAN'T TAKE MY EYES OFF YOU  
FU LA-LAS GROOVE
3. LOVIN' YOU UBM LOGIC
4. I BELIEVE DENINE METROPOLITAN
5. DEJA VU E-SMOOVE  
FEAT. LATANZA WATERS NERVOUS

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



# HOT DANCE MUSIC

## 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
<b>*** No. 1 ***</b>					
1	3	4	8	CATCH THE LIGHT LOGIC 58044 <small>1 week at No. 1</small>	MARTHA WASH
2	7	10	5	HERE WE GO AGAIN ARISTA 13503	ARETHA FRANKLIN
3	1	3	7	COMIN' BACK OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
4	4	7	7	NEEDIN' YOU DEFINITY 004 DAVID MORALES PRESENTS THE FACE	
5	6	6	10	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
6	2	2	9	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
7	11	14	7	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
8	16	27	4	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
9	17	26	4	OYE EPIC PROMO	GLORIA ESTEFAN
10	13	20	6	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
11	14	23	6	FEEL IT BATTERY 46506/JIVE	THE TAMPERER FEATURING MAYA
12	5	1	9	GO DEEP VIRGIN PROMO	JANET
13	9	9	9	MY URBAN SOUL KING STREET 1080	URBAN SOUL
14	8	8	9	DELICIOUS GEFFEN 22408	PURE SUGAR
15	10	11	9	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305 RALPHI ROSARIO FEAT. DONNA BLAKELY	
16	12	5	10	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
17	18	25	5	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
18	26	34	4	IF YOU COULD READ MY MIND TOMMY BOY 497 STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ	
19	21	28	6	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
20	32	38	4	GIVE ME LOVE PLAYLAND 53319/PRIORITY	DJ DADO FEATURING MICHELLE WEEKS
21	20	18	8	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
22	22	17	10	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
23	36	—	2	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
24	34	42	3	DREAM WEAVER TRAX 10012	ERIN HAMILTON
25	24	12	10	I LOVE THE NIGHTLIFE (DISCO 'ROUND) WORK 78935	INDIA AND NUYORICAN SOUL
26	41	—	2	CRUEL SUMMER ARISTA 13506	ACE OF BASE
27	15	13	11	SWEET FREEDOM 4 PLAY 1010	SHAWN CHRISTOPHER
28	19	16	12	OUTLAW RCA PROMO	OLIVE
29	23	15	11	WIZARD OF RHYTHM CUTTING 1031	NEW YORK TRIBE
30	28	32	6	BABY YOU MAW 026	RUFFNECK FEATURING YAVAHN
31	38	48	3	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
32	25	24	8	RISE GOSSIP 1001/AVB	UPTEMPO
33	45	—	2	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
<b>*** Power Pick ***</b>					
34	47	—	2	MUSIC SOUNDS BETTER WITH YOU ROULE' IMPORT	STARDUST
35	29	33	6	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	MYA & SISQO
<b>*** Hot Shot Debut ***</b>					
36	NEW	1	1	GOD IS A DJ ARISTA PROMO	FAITHLESS
37	42	50	3	DEBBIE REPRIS 44520	THE B-52'S
38	39	35	8	REASONS STARBOUND 9807	SABRINA JOHNSTON
39	30	31	10	TESTIFY NERVOUS 20308	BYRON STINGILY
40	37	36	7	MIRACLE SFP 9623	NOEL W. SANGER/WESTBROOK PROJECT FEAT. NICOLE HENRY
41	NEW	1	1	DEEPER UNDERGROUND EPIC PROMO	JAMIROQUAI
42	NEW	1	1	BACK ON A MISSION MODNSHINE 88454	CIRRUS
43	NEW	1	1	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
44	40	39	5	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
45	31	22	14	RAY OF LIGHT MAVERICK 44523/WARNER BROS.	MADONNA
46	NEW	1	1	RELEASE ME H.O.L.A. 341070	VERONICA
47	35	30	8	DOO BE LA DEE ARIOLA DANCE 57489/BMG LATIN	TOTAL TOUCH
48	44	41	4	THE MUSIC'S GOT ME EDEL AMERICA 3876	BROOKLYN BOUNCE
49	27	19	14	THE HORN SONG STRICTLY RHYTHM 12539	THE DON
50	46	40	5	VICIOUS EMPIRE STATE 48/EIGHTBALL	PUMP FRICTION & SOUNDCLASH FEAT. CONNIE HARVEY

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1/Greatest Gainer ***</b>					
1	1	1	13	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG <small>7 weeks at No. 1</small>	BRANDY & MONICA
2	2	2	16	MY ALL/FLY AWAY (BUTTERFLY REPRIS) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY
3	3	3	10	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	SHANIA TWAIN
4	4	4	8	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	MADONNA
5	5	5	19	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	BACKSTREET BOYS
6	6	6	4	CRUEL SUMMER (T) (X) ARISTA 13506	ACE OF BASE
7	7	7	12	THE CUP OF LIFE (T) (X) COLUMBIA 78932	RICKY MARTIN
8	10	10	4	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497 STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ	
9	8	8	10	STOP (X) VIRGIN 38641	SPICE GIRLS
10	12	13	11	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	11	12	7	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
12	9	11	15	I GET LONELY (T) (X) VIRGIN 38632	JANET
13	14	22	3	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
14	17	14	22	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
15	15	9	4	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	BEASTIE BOYS
16	16	16	28	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
17	13	15	4	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	FATBOY SLIM
18	18	17	5	DELICIOUS (T) (X) GEFFEN 22408	PURE SUGAR
19	20	19	22	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
20	19	20	6	HERE WE GO AGAIN (T) (X) ARISTA 13503	ARETHA FRANKLIN
21	24	21	33	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
22	23	24	10	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
23	27	34	8	SHAKE IT (X) EDEL AMERICA 3823 AARON CARTER FEATURING 95 SOUTH	
24	22	18	12	YOU WON'T FORGET ME (T) (X) RCA 65427	LA BOUCHE
25	26	27	54	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
26	28	23	14	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	GLORIA ESTEFAN
27	40	—	2	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
<b>*** Hot Shot Debut ***</b>					
28	NEW	1	1	BACK ON A MISSION (T) (X) MOONSHINE 88454	CIRRUS
29	33	36	15	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	INOJ
30	42	41	20	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	ARETHA FRANKLIN
31	39	26	13	SUNCHYME (T) (X) KINETIC/REPRIS 44517/WARNER BROS.	DARIO G
32	25	28	9	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
33	29	31	18	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
34	30	30	7	CATCH THE LIGHT (T) (X) LOGIC 58044	MARTHA WASH
35	38	38	18	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	PRODIGY
36	35	32	26	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	AALIYAH
37	32	—	32	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	JAYDEE
38	41	44	4	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
39	36	29	19	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	ULTRA NATE
40	31	33	13	I WILL COME TO YOU (T) (X) MERCURY 568375	HANSON
41	34	37	30	HONEY (M) (T) (X) COLUMBIA 78665	MARIAH CAREY
42	45	35	20	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
43	43	39	10	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	THE CRYSTAL METHOD
44	37	—	2	EVERYBODY DANCE (T) STRICTLY RHYTHM 12552	BARBARA TUCKER
45	RE-ENTRY	6	6	COME TOGETHER (T) (X) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
46	44	43	3	FEEL IT (T) (X) BATTERY 46506/JIVE	THE TAMPERER FEATURING MAYA
47	47	50	27	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 54443/BMG LATIN	HANNAH JONES
48	49	46	30	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	DAVID BOWIE
49	50	—	7	COMIN' BACK (T) OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
50	RE-ENTRY	7	7	SLEEP ON THE LEFT SIDE/BRIMFUL OF ASHA (T) (X) LUAKA BOP 44524/WARNER BROS.	CORNERSHOP

○ 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.

# Billboard DANCE charts

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## Mercury Nashville Prepares Elaborate Hank Williams Boxed Set

BY CHET FLIPPO

NASHVILLE—To commemorate what would have been his 75th birthday this Sept. 17, Mercury Nashville will honor the memory of the late Hank Williams with the most elaborate and extensive boxed set in Nashville history.

"It was years in the works, but we wanted to make sure we did it right," says Mercury Nashville president Luke Lewis of the 10-CD boxed set due for release Sept. 22. He says the initial pressing will be limited to 10,000 numbered units. Retail price is expected to be about \$170.

"The Complete Hank Williams" will contain 225 tracks, 53 of them

never before released, including unissued demos and recently discovered recordings with Kitty Wells and Johnny Wright.



WILLIAMS

radio appearances; Nashville demos; and radio, TV, and live concert performances. The Nashville demos

include his spoken commercial—"How To Write Folk And Western Music To Sell"—and a March of Dimes appearance. The radio, TV, and concert section includes Williams' Grand Ole Opry debut.

Mercury Nashville's Kira Florita, senior director for catalog and new business development, notes that the package also contains more than 120 photographs, including many pictures never before published. "It literally has taken years to find all this material," she says. "It comes from everywhere, much of it from the CMF [Country Music Foundation] and a lot from Marty Stuart's private collection." Stuart has the largest

privately held Williams collection.

The package also contains a Williams time line, a 120-page booklet, a separate booklet on the music, handwritten lyrics to three songs, telegrams, chart history, session worksheets, old Billboard ads and charts, an original 75th-anniversary print, and fold-out postcards of previously unpublished images of Williams, including folk art.

The latter items will make up a traveling art exhibit, to be initially shown Sept. 8 at the Spencer Brownstone Gallery in New York, with a press reception and showing Sept. 9. It will open Sept. 17 with an industry reception at the CMF in Nashville, which already has a special Williams exhibit standing, and it will be on view there for several weeks. "We're centering our promotion around that exhibit," says Florita.

John Grady, Mercury Nashville senior VP for sales, marketing, and promotion, says this will be an intensely media-driven project. "There's a lot of worldwide press interest in this," he says. "Mainly, we want to get awareness. We'll have special events throughout the fall

around this project. From a collector's standpoint, there's intense interest in the photographs and the music that's now available for the first time. It's something that I would definitely buy. It's a stunning piece."

Florita notes that for the first time, Mercury will be working with all major Internet retailers on campaigns. "Each will be unique: different ones for Tower, Music Boulevard, Amazon.com, and CDnow," she says. "We've got premium items for them to offer. We'll also be working with catalog retailers."

Florita says a special double-sided, standing "Poet of the People" Williams poster will be serviced to retail.

Noting that Williams' works have been haphazardly released in various uneven packages over the years, Tower Records buyer Paul Bailey in Brea, Calif., welcomes what he terms the "ultimate" Hank Williams package. "I feel really good about it," says Bailey. "His stock has really dwindled, and this is a great package. It will sell now, and it will sell for the ages. It's literally a museum-quality piece. This is something you keep forever."

## Junior Brown Stretches His Writing Chops On 'Walk'; Clark, Bowles To Split

JUNIOR ACHIEVEMENT: Ernest Tubb meets Jimi Hendrix in Junior Brown's surreal and striking forthcoming Curb album, "Long Walk Back."



BROWN

The "guit-steel" wizard at times sings in a style harking back to the original ET and can throw down stunning guitar licks that would challenge Hendrix. He wrote everything on the album except for the old Connie Francis hit "(I'm Just) Looking For Love" and Elvis Presley's "Rock-A-Hula Baby," and he's displaying an emerging confidence and

depth in his songwriting. The acoustic "Read 'Em And Weep," for example, is a classic country weeper, and "Long Walk Back To San Antone" is in the tradition of great country road songs.

"'Read 'Em And Weep' is a little out of my usual style," Brown tells Nashville Scene, "but I just wrote it comparing a love affair to a card game." Brown also retains his sense of whimsy, as exemplified by the almost-nine-minute blues jam, "Stupid Blues," which he recorded with former Hendrix drummer Mitch Mitchell.

"I met Mitch up at a Hendrix tribute festival in Seattle. I played with him and [former Hendrix bassist] Noel Redding and invited Mitch to play on the album," he says. "You hear that unexpected stop about halfway through the song? That was Mitch falling off his drum stool. We just worked it into the song."

"I've also been playing with Buddy Miles," Brown adds, "so I've pretty much got the Hendrix drummers covered."

In keeping with the Brown mystique, he says he's been invited to appear in an upcoming episode of "The X-Files."

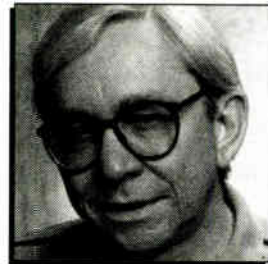
ON THE ROW: Terri Clark and longtime manager Woody Bowles have dissolved their management agreement. They have formed a joint-venture artist development project, Bowles-Clark Artist Development Inc., under which they will develop artists and songwriters, and Bowles will continue to represent

Clark through Oct. 1 and will maintain his own management company separately from the artist development firm. She is expected to name a new manager soon.

CMT will have exclusive TV rights to the Farm Aid concert Oct. 3. The network will televise six live hours of the daylong marathon show, beginning at 6 p.m. EDT. This marks the show's second live concert airing, the first being a live Faith Hill show April 15. The location and talent lineup for Farm Aid will be announced at a later date. Farm Aid organizers Willie Nelson, Neil Young, and John Mellencamp will headline. As part of its promotion of the event, CMT will sponsor a NASCAR

race, now renamed "Farm Aid On CMT 300," Aug. 30 in Loudon, N.H. In the past, TNN has televised portions of Farm Aid shows.

PEOPLE: Walt Wilson, former VP/GM at Capitol Nashville, joins Asylum as national director of sales and marketing.



by Chet Flippo



Alan Jackson's forthcoming album, "High Mileage," will be Arista/Nashville's first enhanced CD. The album's release date has been moved up to Sept. 1, due to the response to the first single, "I'll Go On Loving You" (Nashville Scene, Billboard, Aug. 15), which jumps to No. 13 on this issue's Hot Country Singles & Tracks. The disc will feature concert footage of his annual lake concert, photos, videoclips, and links to his and Arista's World Wide Web sites.

Fletcher Foster is promoted to senior VP of artist development and media marketing at Arista/Nashville. He reports to senior VP/GM Mike Dungan... VP of promotion Larry Hughes exits Mercury Nashville... Bob Romeo is re-elected chairman of the board of the Academy of Country Music (ACM). Gene Weed continues as vice chairman, as does president Scott Siman. Directors at large are Dixie Carter, Steve Dahl, Rod Essig, Bob Heatherly, Clint Higham, Brian Hughes, T.K. Kimbrell, Joey Lee, Bill Mayne, Paige Sober, Bonnie Sugarman, and Pat Surnegie. ACM VPs at large are Bill Catino, Mike Curb, Jack Lameier, Shelia Shipley Bidley, and James Stroud.

## Womack Reveals 'Some Things' With Her Sophomore Decca Set

BY JIM BESSMAN

NEW YORK—Having succeeded so well last year with her self-titled, gold-certified debut album, Lee Ann Womack says she "stuck with the program" in making her second, "Some Things I Know," due Sept. 22 from Decca.

"I didn't venture out too much or change anything, really," says Womack, "but went with the same process as the first: an extensive song search, plus writing with some other writers at Tree."

Womack, whose first album drew praise for her traditional country singing style, co-wrote two songs on the new disc, "If You're Ever Down In Dallas" (with ex-husband Jason Sellers) and "The Man Who Made My Mama Cry" (with Billy Lawson and Dale Dodson). The first is a "traditional country shuffle," Womack says, while the second "sounds like something Tammy or Dolly would have done 20 years ago."

"The Man Who Made My Mama Cry" may also wind up as a single, notes Decca senior VP/GM Shelia Shipley Bidley. "So many people can relate to it," she says. Bidley also points to the title track, which is high on the list for the second single. It was written by Burton Collins and Sally Barris and is one of two album tracks featuring a guest vocal by Vince Gill. (Jamie O'Hara's "I Keep Forgetting" is the other.)

"It's a beautiful song which she performed at our [Country Radio

Seminar] luncheon [and] would lead us into Valentine's Day—one of the top-selling seasons for albums—and could be the wedding song of next year," says Bidley. But Decca is still waiting for "Some Things I Know's" current single, "A Little Past Little Rock," to run its course.

"I've heard radio programmers say it's restored their faith in the music industry," says Bidley. Les Acree, PD at WIVK Knoxville, Tenn., marvels at Womack's "soulful



WOMACK

delivery on a great song with a production that is smooth as silk."

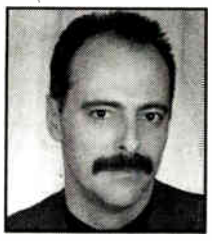
Adds Acree, "What an easy record to listen to and enjoy: It's got everything—all the little magic you'd want in a song and in a record, and we had instant response in East Tennessee. It's one that's going to be around a long time. It sounds like I'm with the promotion department, but that's honestly the way I feel."

The release of "A Little Past Little Rock" and the album came ahead of schedule, says Bidley. "We originally planned another single off the first album," she says. "But management [the Erv Woolsey Co.] wanted another album before Christmas, so we decided to move on, which is always scary when you have a bird in the

(Continued on page 27)



# COUNTRY CORNER



by Wade Jessen

**SHUFFLE BEAT:** After breaking the record for the most consecutive weeks by a motion picture soundtrack at No. 1 on Top Country Albums, "Hope Floats" (Capitol) is tapped out of the dance by Shania Twain's "Come On Over" (Mercury), which rises 2-1, up more than 600 scans. The narrow margin of victory for Twain's package isn't nearly as dramatic as the decline for "Hope Floats," which dips 4,000 units to trade places with the Canadian popster, who notches her 11th chart-topping week. "Hope Floats" spent nine consecutive weeks on top, besting the soundtrack record set by "Urban Cowboy," which spent eight weeks at No. 1 in 1980 (Chart Beat, Billboard, Aug. 15).

On the radio, Twain's "Honey, I'm Home" gains 646 plays to rise 53-40 on Hot Country Singles & Tracks, the second-largest increase on that list. Meanwhile, Capitol has tapped a second single from the soundtrack for country radio. Lila McCann's "To Get Me To You" has been serviced to programmers, with promotion responsibility handed to Asylum, the label to which she is signed.

**JUST THE FACTS:** Hot Country Singles & Tracks continues to witness radio's gravitation toward longevity for the format's biggest songs, as three titles are removed from that list after having spent 25 or more weeks there. Faith Hill's "This Kiss" (Warner Bros.) is dismissed after 28 chart weeks, while Tracy Byrd's "I'm From The Country" (MCA Nashville) and Mark Wills' "I Do [Cherish You]" (Mercury) each leaves the chart after 25 weeks.

Retail activity for titles by Hill and Wills suggests a correlation between prolonged airplay and sales; "This Kiss" edges Shania Twain's "You're Still The One" out of No. 1 on Top Country Singles Sales after the latter spent 22 weeks on top, and Wills' "Wish You Were Here" album shoots 22-18 to encore with back-to-back Greatest Gainer honors, up 1,500 units. "This Kiss" gains approximately 3,000 units on the singles sales scorecard.

On to new business, Wills' "Don't Laugh At Me" rises 31-25, up 582 plays, on Hot Country Singles & Tracks, and Hill's duet with Tim McGraw, "Just To Hear You Say That You Love Me," moves 5-3, up 102.

**NOW THAT'S COUNTRY:** With an increase of more than 3,000 units, Canadian family trio the Wilkinsons fence in the biggest gain on Top Country Singles Sales, as "26 Cents" (Giant), their testimony of maternal devotion moves into the top five with more than 13,000 units (6-5). That track is the lead single from "Nothing But Love," which began scanning Aug. 11. On the country radio chart, "26 Cents" gains 330 plays to rise 17-14.

**FIELDS OF HOME:** Tim McGraw's "Where The Green Grass Grows" (Curb) earns Airpower status with the biggest increase on our airplay list. McGraw's anthem of urban escapism gains 700 spins to move 26-19, with new airplay at 27 monitored country signals, including CBS Radio's WUSN Chicago and Beasley Broadcasting's WXTU Philadelphia.

## BlackHawk Takes To The 'Sky' With Arista Set

**BY DEBORAH EVANS PRICE**  
NASHVILLE—After last year's album "Love & Gravity" challenged its winning streak at country radio, BlackHawk is rebounding with a new album due Sept. 29 that has the band members feeling "The Sky's The Limit."

"We're real excited about it," says Arista/Nashville senior VP of marketing Fletcher Foster. "Musically, it's more like the first record, more of that organic country with an edge."

On the last album, the group stretched out more musically in ways that found it floundering at country radio. The band's first eight singles peaked at No. 11 or higher on Billboard's Top Country Singles & Tracks chart. Its debut album is certified double-platinum, and its sophomore effort is gold.

However, its last few singles didn't fare as well at radio. "King Of The World" peaked at No. 49 in December 1996; "Hole In My Heart" hit No. 31; and "Postmarked Birmingham," a ballad for which the band and label had high hopes, peaked at No. 37.

Lead vocalist Henry Paul says that "Sky" is a "pivotal" album and that he feels confident the trio has delivered songs radio will embrace. "On this record we got together and concentrated on trying to present a very focused musical image," says Paul. "This record incorporates a lot of the qualities of our earlier work with regard to acoustic instrumentation and the songs we chose to record. Hopefully, we'll be able to knock this sucker out of the park."

Arista/Nashville president Tim DuBois co-produced the album with Mark Bright. It was DuBois who got former Outlaws member Paul, Van Stephenson, and Dave Robbins together to write songs, and thus the trio was formed. "Unashamedly I will say I love it," DuBois says. "It's just got some great songs on it. I think it brings us full circle to where we were sonically on the first album with some new fresh and exciting songs. And a few years and a whole bunch of songs later, the guys have matured and jelled as an act."

The first single is "There You

Have It." "I like it, and I like them," says Bill Hagy, operations manager of WXBQ Bristol, Va. "They are a great band for the format. They've had a couple of singles that haven't done well, for whatever reason, but people up here go to the store for these guys."

The group recently shot a video for the single in Montana. The album also features Robbins singing lead



BLACKHAWK

for the first time on a BlackHawk record, on "Always Have, Always Will."

Paul says "The Last Time," written by Gary Burr, Sharon Vaughn, and Paul Young, has the potential to be a hit along the same lines as "That's Just About Right." "It's one of my favorite songs on this album," says Paul. "If it gets to be a single—

## LEE ANN WOMACK

(Continued from page 25)

hand. But I actually think the second album is better now."

The timing of the album, produced like the first by Mark Wright, may actually work in Womack's favor, adds Biddy. "It's out the day before the [Country Music Assn.] Awards, and now that she has two nominations [for female vocalist and Horizon Award], you'd think she's assured of a performance slot."

National TV exposure will be the major thrust in marketing efforts behind the album, Biddy adds. "We had very little of it on the Leno and Letterman-type shows," she says, "so that's the major focus this time. We're also working a lot of syndicated radio programs and doing an elec-

and I hope it does—it will be one of those records sort of like 'Just About Right' that will be unique in a very serious sense of the word to the format, but very appealing [in terms of] the possibilities of what it can do for us."

Foster says that in marketing the project the label will initially concentrate on key markets for BlackHawk, such as Salt Lake City, Atlanta, Minneapolis, and Knoxville, Tenn. "We're going to be going into those areas, really penetrating those markets at a lot of different levels, trying to maximize the awareness," he says.

The marketing campaign will include price and positioning at retail, along with listening posts. There will be "win it before you can buy it" contests at radio, and the label plans to send postcards to fan-club members informing them of the new release, with pass-along postcards.

Foster says the label is considering tie-ins with airlines to fly contest winners in for acoustic shows at airports and other activities that will pertain to the title "The Sky's The Limit."

BlackHawk is booked by Creative Artists Agency. It recently switched management from Rick Alter to Mike Robertson Management.

tronic press kit, which we hadn't done. That should help a bit with her touring and in doing interviews she might not be able to do as she gets on in her pregnancy. But, she's a brilliant, brilliant artist who I think will be in our format a very long time."

The Buddy Lee Attractions-booked Womack is expecting her second child in January and says she'll continue touring through October, with a few November dates. "I'll keep plugging right along, but I'll cut back all of next year, not only for the baby, but also for Aubrie," she says, referring to her daughter with Sellars.

Womack's songs are published by Sony/ATV Tree (BMI).

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

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

- 14 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)  
15 ANGELS (Acutt/Rose, BMI/On The Mantel, BMI) WBM  
16 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM  
17 BURMIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM  
18 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM  
19 COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM  
20 CRYIN' GAME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL  
21 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL  
22 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL  
23 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL  
24 A FOLLOWS PROGRESS (Mamanem, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM  
25 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL  
26 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM  
27 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM  
28 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM  
29 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven

stant Pressure, BMI) HL/WBM

- 30 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI) HL  
31 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM  
32 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL  
33 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL  
34 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM  
35 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI) WBM  
36 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM  
37 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)  
38 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM  
39 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM  
40 LOOSEN UP MY STRINGS (Blackened, BMI) WBM  
41 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM  
42 A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (Sixteen Stars, BMI/Die Stars, ASCAP) HL  
43 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MBI, BMI) WBM  
44 NO ENO TO THIS ROAD (Rio Bravo, BMI/Michaelhouse, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Raysong, BMI) HL/WBM

- 45 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM  
46 NOTHING NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Rike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM  
47 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM  
48 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM  
49 THE OTHER SIDE OF THIS KISS (Starstruck Angel, BMI/Malley's Toys, BMI/Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/MCA, ASCAP) HL  
50 POUR ME A VACATION (Cowboys & Sailors, BMI)  
51 REAL MAN (Haneil, BMI)  
52 RUNAWAY STONE (Chrysalis, ASCAP/Heaven's River, ASCAP/Baldy, ASCAP/Tabby Chabby, ASCAP/Torqueman, ASCAP) WBM  
53 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI) HL  
54 THE SHOES YOU'RE WEARING (Blackened, BMI) WBM  
55 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)  
56 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Arving, BMI) WBM  
57 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL  
58 THERE'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL  
59 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM  
60 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM  
61 THINGS CHANGE (Coal Oust West, BMI/Warner-Tamerlane, BMI) WBM

- 70 TIME FOR LETTING GO (EMI Blackwood, BMI/Coleision, BMI) HL  
71 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)  
72 TREE OF HEARTS (Acutt/Rose, BMI/Milene, ASCAP) WBM  
73 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM  
74 USE TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM  
75 WHEN THE BARTENDER CRIES (Warner-Tamerlane, BMI/Boat Money, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL/WBM  
76 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM  
77 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI) HL  
78 WHY'D YOU START LOOKIN' SO GOOD (Paul And Jonathan, BMI/Web IV, BMI) WBM  
79 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)  
80 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL  
81 YOU'D THINK HE'D KNOW ME BETTER (Ensign, BMI/Lonesome Dove, BMI) WBM  
82 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/PolyGram International, ASCAP) HL  
83 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI)  
84 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

# Billboard TOP COUNTRY ALBUMS

AUGUST 22, 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
<b>★★★ No. 1 ★★★</b>						
1	2	2	40	<b>SHANIA TWAIN ▲<sup>1</sup></b> MERCURY 536003 (10.98 EQ/16.98) 11 weeks at No. 1	COME ON OVER	1
2	1	1	12	<b>SOUNDTRACK ▲</b> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
3	4	5	16	<b>FAITH HILL ▲</b> WARNER BROS. 46790 (10.98/16.98)	FAITH	2
4	3	3	4	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
5	5	7	28	<b>DIXIE CHICKS ●</b> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	5
6	7	4	14	<b>GARTH BROOKS</b> CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
7	6	6	14	<b>LEANN RIMES ▲</b> CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
8	8	8	10	<b>BROOKS &amp; DUNN ▲</b> ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
9	10	10	10	<b>REBA MCENTIRE</b> MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
10	9	—	2	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
11	12	11	16	<b>GEORGE STRAIT ▲</b> MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
12	13	13	4	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
13	17	16	21	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
14	14	12	37	<b>GARTH BROOKS ▲<sup>5</sup></b> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
15	15	14	9	<b>CLAY WALKER</b> GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
16	16	15	62	<b>TIM MCGRAW ▲<sup>3</sup></b> CURB 77886 (10.98/16.98)	EVERYWHERE	1
17	11	9	4	<b>COLLIN RAYE</b> EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
<b>★★★ GREATEST GAINER ★★★</b>						
18	22	24	14	<b>MARK WILLS</b> MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	18
19	18	17	9	<b>DWIGHT YOAKAM</b> REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
20	19	19	47	<b>BROOKS &amp; DUNN ▲<sup>2</sup></b> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
21	20	21	12	<b>TERRI CLARK</b> MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
22	23	20	56	<b>KENNY CHESNEY ●</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
23	21	18	12	<b>JEFF FOXWORTHY</b> WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
24	24	22	48	<b>LEANN RIMES ▲<sup>4</sup></b> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
25	25	23	50	<b>TRISHA YEARWOOD ▲<sup>2</sup></b> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
26	26	26	50	<b>MARTINA MCBRIDE ▲</b> RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
27	27	25	16	<b>STEVE WARINER</b> CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
28	28	27	9	<b>JOE DIFFIE</b> EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
29	31	30	25	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98) <b>HS</b>	IF I NEVER STOP LOVING YOU	13
30	29	29	13	<b>TRACY BYRD</b> MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
31	30	28	4	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
32	32	33	14	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
33	35	34	50	<b>COLLIN RAYE ●</b> EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
34	33	31	16	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 94301 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
35	39	39	16	<b>RANDY TRAVIS</b> DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
36	36	36	54	<b>CLINT BLACK ●</b> RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
37	34	35	11	<b>TY HERNDON</b> EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22

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	38	40	101	<b>DEANA CARTER ▲<sup>4</sup></b> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
39	40	41	43	<b>JOHN MICHAEL MONTGOMERY ●</b> ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
40	43	50	93	<b>ALAN JACKSON ▲<sup>2</sup></b> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
41	50	48	68	<b>GEORGE STRAIT ▲<sup>2</sup></b> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
42	47	46	66	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	39
43	42	44	20	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	16
44	37	37	6	<b>PAM TILLIS</b> ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
45	49	47	40	<b>SAMMY KERSHAW ●</b> MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
46	46	45	60	<b>LILA MCCANN ●</b> ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
47	45	42	12	<b>GARY ALLAN</b> DECCA 70012/MCA NASHVILLE (10.98/16.98) <b>HS</b>	IT WOULD BE YOU	21
48	41	32	9	<b>JOHNNY CASH/WILLIE NELSON</b> AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
49	48	49	42	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
50	53	—	2	<b>LARI WHITE</b> LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) <b>HS</b>	STEPPING STONE	50
51	51	38	4	<b>BR5-49</b> ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) <b>HS</b>	BIG BACKYARD BEAT SHOW	38
52	52	52	98	<b>CLINT BLACK ▲</b> RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
53	44	43	13	<b>OLIVIA NEWTON-JOHN</b> MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
54	54	51	62	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	43
<b>★★★ PACESETTER ★★★</b>						
55	65	63	61	<b>NEAL MCCOY ●</b> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
56	55	54	22	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
57	56	55	56	<b>MICHAEL PETERSON ●</b> REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17
58	60	58	78	<b>LEANN RIMES ▲<sup>2</sup></b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
59	59	56	7	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	56
60	62	57	7	<b>KEVIN SHARP</b> 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
61	61	59	59	<b>TOBY KEITH ●</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
62	58	62	56	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	64	61	62	<b>PAM TILLIS ●</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
64	63	60	12	<b>RESTLESS HEART</b> RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
65	57	53	18	<b>SOUNDTRACK</b> MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
66	66	66	9	<b>ALABAMA</b> RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
67	RE-ENTRY	31	31	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
68	70	—	2	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	68
69	67	64	42	<b>TRACE ADKINS ●</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
70	68	65	40	<b>MINDY MCCREARY ●</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
71	69	67	65	<b>LEE ANN WOMACK ●</b> DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9
72	71	70	4	<b>THE GREAT DIVIDE</b> ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	70
73	74	72	45	<b>PATTY LOVELESS ●</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
74	RE-ENTRY	36	36	<b>WYNONNA ●</b> CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
75	75	68	46	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	22

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

# Billboard Top Country Catalog Albums

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

AUGUST 22, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN ▲<sup>10</sup></b> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b> 41 weeks at No. 1	THE WOMAN IN ME	183
2	2	<b>ALAN JACKSON ▲<sup>4</sup></b> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	146
3	3	<b>KENNY ROGERS ▲<sup>4</sup></b> CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	184
4	6	<b>HANK WILLIAMS, JR. ▲</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	219
5	7	<b>LEANN RIMES ▲<sup>5</sup></b> CURB 77821 (10.98/15.98)	BLUE	109
6	8	<b>PATSY CLINE ▲<sup>8</sup></b> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	594
7	5	<b>CHARLIE DANIELS ●</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	190
8	10	<b>TIM MCGRAW ▲<sup>5</sup></b> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	229
9	4	<b>WILLIE NELSON ●</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	209
10	11	<b>GEORGE STRAIT ▲<sup>3</sup></b> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	545
11	14	<b>VINCE GILL ▲<sup>2</sup></b> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	129
12	12	<b>GEORGE STRAIT ▲<sup>5</sup></b> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	307
13	15	<b>VINCE GILL ▲<sup>3</sup></b> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	214

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	<b>THE CHARLIE DANIELS BAND ▲<sup>3</sup></b> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	452
15	9	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	49
16	19	<b>TRAVIS TRITT ▲</b> WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	147
17	18	<b>GEORGE STRAIT ▲<sup>2</sup></b> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	623
18	20	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	43
19	16	<b>GARTH BROOKS ▲<sup>16</sup></b> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	384
20	13	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	72
21	22	<b>GEORGE STRAIT ▲<sup>5</sup></b> MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	134
22	21	<b>PATSY CLINE ▲</b> MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	195
23	23	<b>GEORGE JONES ▲</b> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	377
24	24	<b>CONWAY TWITTY</b> MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	5
25	—	<b>CHRIS LEDOUX ●</b> CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	38

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.

## Classical KEEPING SCORE



by Bradley Bamberger

**I**N MEMORIAM: Outrageous humor wedded to shuddering lament, the sepia-toned past imbedded in the live-wire present—few composers have possessed such an acute sense of alchemy as **Alfred Schnittke**, whose passing last week at age 63 deprived us of one of the late 20th century's signature voices. Schnittke's "polystylism" speaks directly from and to the supersaturated postmodern age, transcending its genesis in the repressive atmosphere of the Soviet Union to provide timeless, universal challenge and reward.

The tense, searching quality of Schnittke's music is reflected in his heritage: He was born Nov. 24, 1934, in Engels, near the Volga River in the Soviet Union; his Jewish father was born in Germany, and his mother was a Volga-German born in Russia. Schnittke's first music training was in Vienna, where the music of **Mozart** and **Schubert** made a great impact on him. His family later moved to Moscow, where he completed his education and eventually became an instructor at the Moscow Conservatory. As **Alexander Ivashkin** points out in his Phaidon biography of Schnittke (the only one in English as of yet), Schnittke was pulled between cultural poles much of his life—deemed a "Jewish" composer in Russia and a "Russian" composer in Germany. Schnittke settled in Germany on the cusp of the '90s, yet he kept dual German-Russian citizenship. And although he was born a Jew and was long associated with the Russian Orthodox church, Schnittke was baptized a Catholic at age 48 in Vienna. Beginning in 1985, he suffered a series of strokes that left him physically frail yet still dedicated to composing—in fact, the decade from 1985 to '95 yielded some of his most involved works. Schnittke's health was particularly cruel in the past couple of years, though, stilling his pen to a great degree. He died Aug. 3 in Hamburg, following another stroke (Billboard, Aug. 15).



SCHNITTKE

A spiritual descendant of **Mahler** and **Shostakovich**, Schnittke's progressive, provocative mix of the sardonic and sincere caused his music to be officially banned in the Soviet Union for years, and he was forced to make a living from scoring films—more than 60 of them over some 25 years. Yet for many Russians in the '70s and '80s, Schnittke's compositions were the embodiment of their political frustrations and cultural pride. Such great performers as cellist/conductor **Mstislav Rostropovich**, violinists **Gidon Kremer** and **Mark Lubotsky**, violist **Yuri Bashmet**, cellist **Natalia Gutman**, and conductors **Gennadi Rozhdestvensky**, **Valery Polyansky**, and **Eri Klas** were devoted to Schnittke, taking his music around the world. By the mid-'90s, Schnittke was the most-recorded living composer, with all-star discs from Sony Classical and sizable editions dedicated to his work from the Swedish BIS and British Chandos labels (with the latter ongoing and excellent).

Some of the landmarks in the Schnittke discography include a Sony album featuring the sinewy, wholly characteristic Violin Sonata No. 1 (in its orchestral guise) and the ghostly Piano Quintet, starring Lubotsky and pianist **Irina Schnittke**, the composer's wife; the **Brucknerian** Symphony No. 2 ("St. Florian") on Chandos, with the **Russian State Symphony & Capella** led by Polyansky; the deeply moving Choir Concerto on Chandos, with the **Danish National Radio Choir** under **Stefan Parkman**;

a BIS album comprising the otherworldly "Ritual," "(K)ein Sommernachtstraum," Passacaglia for orchestra, and the "Faust Cantata" (a study for the opera "Historia Von D. Johann Fausten"), with the **Mälmo Symphony & Chorus** under **Leif Segerstam** and **James DePreist**; the circus-like Gogol ballet "Esquisses," with the **Bolshoi Theatre Orchestra** under **Andrey Chistiakov** on Russian Season; and a lushly rendered Decca/London set featuring the Concerto Grosso No. 4/Symphony No. 5, with **Riccardo Chailly** leading the **Royal Concertgebouw Orchestra**.

Let's hope that BMG reissues some of the vintage Melodiya recordings of Schnittke's work, and let's pray that some label produces a set of his '95 opera "Gesualdo" (published by Schirmer). Meanwhile, there are other Schnittke touchstones to value: "Gidon Kremer Plays Schnittke" on Deutsche Grammophon, including the intense "Quasi Una Sonata" and ironic "À Paganini"; Kremer, Bashmet, and Rostropovich teaming on an EMI set that showcases the "Canon After Alban Berg" and **Bergian** String Trio along with premieres of "Concerto For Three" and "Minuet"; a heart-rending version of the Requiem on a Caprice disc, with **Tõnu Kaljuste** leading the **Swedish Radio Choir**; the alternately lyrical and lacerating Cello Concerto No. 1 and Cello Sonata on Marco Polo, with ace soloist **Maria Kliegel**; and the wild opera "Life With An Idiot" (a parable on life under Communism) in a hard-to-find Sony recording, with Rostropovich conducting the Netherlands Opera world premiere. The desert-island choice for many Schnittke fans, though, is an RCA disc spotlighting two of the composer's masterpieces, the grandly tragic Viola Concerto and the deep, dark Trio Sonata (Bashmet's orchestral arrangement of the String Trio); Bashmet leads the **Moscow Soloists** in the Trio Sonata, and he solos searingly in the concerto, with Rostropovich directing the **London Symphony Orchestra**.

Schnittke's Viola Concerto and Trio Sonata have brought out the best in several performers, among them conductor **Dennis Russell Davies** on two separate ECM New Series discs (featuring violist extraordinaire **Kim Kashkashian** and the **Stuttgart Chamber Orchestra**). What drew Davies to Schnittke is the fact that "there is something so personal about his music," he says. "And when I first met him, he looked and acted just as I thought he would. There was so much of him in his music—a real sense of spirituality as well as a terrific sense of humor. Schnittke obviously lived through some very hard times, and there is a combination of the elegiac and the visceral in his pieces that reflects his difficult experience and his strength in persevering."

The latest issue of Schnittke's music, and one of the finest to date, is the two-disc set of his complete string quartet music played by the **Kronos Quartet** on Nonesuch. Likening the expressive journey within Schnittke's body of quartets to those within the milestone work of **Beethoven**, **Bartók**, and **Shostakovich**, Kronos leader **David Harrington** says performing the complete set in Moscow this past spring "was without a doubt one of the highlights of Kronos' career. To be able to bring that great music back to Russia, to be able to play all Schnittke's quartets there at one time for the first time ever, was a very special experience. And the audience response was overwhelming."

Beyond Schnittke's four quartets and "Canon In Memory Of I. Stravinski" in the Kronos set is "Collected Songs Where Every Verse Is Filled With Grief," a string quartet transcription of the second movement of his Russian Orthodox-inflected Choir Concerto. Previously included on Kronos' "Early Music" album from last year, the transcription is reprinted here because it is essential Schnittke, as Harrington points out. "That piece is one of the most perfect expressions of anguish that I know," he says. "It touches you somewhere deep within, a place where only music can reach. I'm very grateful to Alfred Schnittke for having given us such music."

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	18	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	★★★ NO. 1 ★★★ ARIA — THE OPERA ALBUM 18 weeks at No. 1
2	2	38	ANDREA BOCELLI PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	4	25	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
4	3	29	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
5	5	39	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
6	8	30	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	6	13	LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ)	NOTTE D'AMORE
8	10	7	DON CAMPBELL SPRING HILL 6501 (17.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
9	7	21	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
10	11	8	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 21659 (16.97)	AGNUS DEI II: MUSIC TO SOOTHE THE SOUL
11	RE-ENTRY		VARIOUS ARTISTS LONDON 4603802 (10.98 EQ/17.98)	THE ULTIMATE PUCCINI COLLECTION
12	9	45	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
13	14	36	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
14	13	8	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	15	82	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	46	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98)	★★★ NO. 1 ★★★ TIME TO SAY GOODBYE 33 weeks at No. 1
2	2	4	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
3	3	2	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
4	4	42	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
5	6	16	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
6	5	26	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
7	8	41	ARIA ASTOR PLACE 14009 (16.98)	ARIA
8	7	10	SOUNDTRACK MILAN 35850 (16.98)	THE TRUMAN SHOW
9	11	54	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
10	12	30	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
11	14	74	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
12	10	87	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
13	15	69	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
14	9	25	SOUNDTRACK SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
15	RE-ENTRY		SOUNDTRACK RCA VICTOR 68757 (10.98/16.98)	BRASSED OFF!

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### TOP CLASSICAL MIDLINE

- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS THE SPIRIT OF THE TITANIC STCLAIR
- VARIOUS BABY NEEDS MOZART DELOS
- VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH LONDON
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- VARIOUS CLASSICAL WEDDING ALBUM: VOL. 2 CHASE MUSIC GROUP
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- JAMES GALWAY MEDITATIONS RCA VICTOR
- VARIOUS MORE MOZART FOR YOUR MIND PHILIPS

### TOP CLASSICAL BUDGET

- JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
- VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS BEETHOVEN: MOONLIGHT SONATA INTERSOUND
- VARIOUS MOZART: SYMPHONY NO. 41 INTERSOUND
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
- VARIOUS MOZART: THE MAGIC FLUTE INTERSOUND
- VARIOUS THE BEST OF MOZART LASERLIGHT

## DELAYED 'LOVE' COULD BE TRIBE'S FINAL MOVEMENT

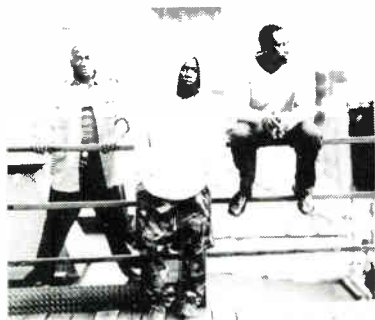
(Continued from page 22)

about love, but it's always for the wrong thing," says Phife. "It's always about weed, cars, money, which is cool—we all want to have that. But love is a very important thing in our world, and people have to learn to dissect different types of love. Love for jewelry is not real love. 'The Love Movement' is about love for music and family, things of that nature."

The group even goes so far as to include a ruggedly sensual instrumental interlude, titled "4 Moms." With its high-quality percussion, the track would make most old soul producers proud, and many young couples are sure to include the track alongside their other "mood" music selections.

The album will also include five bonus tracks: "Moneymaker," "Hot Sex," "Scenario (Remix)," "1, 2 Shit," and "When The Papes Come." All were on soundtracks or previously unreleased singles.

The set's production was helmed by the Ummah, which consists of Muhammad, Q-Tip, J.D., and the



A TRIBE CALLED QUEST

recently added **Raphael Saadiq**, formerly of **Tony Toni Toné**.

The album is being marketed to both hip-hop and alternative music audiences. *Jive* is running ads in staple hip-hop publications like *The Source* and *Vibe*, as well as mags like *Big Brother*, *Electric Ink*, and *Giant Robot*, which cater to the extreme sports and skateboarding communities.

"We've got a hip-hop and alternative [music] street team who will be handing out T-shirts, samplers, and

fliers," says Harry.

*Jive* is planning an in-store with the group at New York's Virgin Megastore about 10 days prior to the album's release. The label will also provide banners to independent record shops across the country that sell hip-hop and alternative music.

The group is touring with the **Beastie Boys** throughout the country until Tuesday (18) and will embark on a national college tour in September, but *Jive* has no plans for any further concert dates. According to Phife, however, *Tribe* is considering hooking up with a few other like minds before the year is up, including **Lauryn Hill** (whose solo album is being released on the same date as *Tribe's*), **Brand Nubian** (Sept. 29), **D'Angelo** (TBA), or **Mobb Deep** (TBA).

The first single, "Find A Way," went to radio in early August.

**ONE FOR ALL:** Since we mentioned **Brand Nubian**, we should let you know that the original members—**Grand Puba**, **Lord Jamar**, **Sadat X**, and **Alamo**—are back together on the upcoming album "Foundation," which is being released on Arista.

The first singles will be "The Return," which was produced by DJ Premier, and "Don't Let It Go To Your Head." The latter is already getting spins at radio, and another track to check out is "Probable Cause," which finds the group members performing at "All For One" levels—when their lyrical camaraderie was at its best.

## Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	39	★ ★ NO. 1 ★ ★ PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS. 19 weeks at No. 1	
2	3	28	GRAND PASSION GTSP 539804	JOHN TESH
3	2	40	TRIBUTE ▲ VIRGIN 44981	YANNI
4	4	20	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	7	19	KARMA NETTWERK 30113	DELERIUM
6	5	50	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	6	4	SONGS FROM AN ENGLISH GARDEN NARADA 45447/VIRGIN	DAVID LANZ
8	8	13	PERFECT TIME WORD 69143/EPIC [RS]	MAIRE BRENNAN
9	11	80	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
10	9	24	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
11	10	7	SUMMER SOLSTICE 2 WINDHAM HILL 11296	VARIOUS ARTISTS
12	12	52	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
13	13	10	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
14	15	69	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
15	17	26	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246 [RS]	DAVID ARKENSTONE
16	14	67	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
17	16	12	GAIA DOMO/NARADA 45789/VIRGIN	KITARO
18	18	13	SOLAS PHILIPS 539438	RONAN HARDIMAN
19	21	6	WORLD CAFE HIGHER OCTAVE 45891/VIRGIN	SHAHIN & SEPEHR
20	19	65	GYPSEY PASSION NEW FLAMENCO NARADA 63931/VIRGIN	VARIOUS ARTISTS
21	23	36	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
22	RE-ENTRY		WHITE STONES PHILIPS 534605	SECRET GARDEN
23	NEW ▶		GUIARISMA 2 HIGHER OCTAVE 46041/VIRGIN	VARIOUS ARTISTS
24	20	5	AMERICAN ACOUSTIC NARADA 45862/VIRGIN	TINGSTAD & RUMBEL
25	RE-ENTRY		NARADA GUITAR NARADA 45636/VIRGIN	VARIOUS ARTISTS

▲ 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. [RS] indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	50	★ ★ ★ NO. 1 ★ ★ ★ DIANA KRALL IMPULSE! 233/GRP [RS]	21 weeks at No. 1 LOVE SCENES
2	1	12	VARIOUS ARTISTS NARM 50001	JAZZ, AN AMERICAN ORIGINAL
3	3	38	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	5	18	JOHN SCOFIELD VERVE 539979 [RS]	A GO GO
5	4	15	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
6	8	18	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
7	6	39	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
8	10	9	NICHOLAS PAYTON VERVE 557327	PAYTON'S PLACE
9	9	43	ROYAL CROWN REVUE SURFDG 44003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
10	15	13	MICHAEL BRECKER QUARTET IMPULSE! 260/GRP	TWO BLOCKS FROM THE EDGE
11	11	8	VARIOUS ARTISTS 32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
12	18	12	ARTURO SANDOVAL N2K ENCODED 10023	HOT HOUSE
13	7	7	SHIRLEY HORN VERVE 557199	I REMEMBER MILES
14	16	57	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
15	13	2	ELIANE ELIAS BLUE NOTE 95050/CAPITOL	ELIANE ELIAS SINGS JOBIM
16	12	19	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
17	RE-ENTRY		DAVID SANCHEZ COLUMBIA 69116	OBSESSION
18	21	15	VARIOUS ARTISTS RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
19	14	6	CHUCHO VALDES BLUE NOTE 23082/CAPITOL	BELE BELE EN LA HABANA
20	RE-ENTRY		LEON PARKER COLUMBIA 68076	AWAKENING
21	RE-ENTRY		GEOFF KEEZER COLUMBIA 68988	TURN UP THE QUIET
22	RE-ENTRY		ELLIS MARSALIS TRIO COLUMBIA 69123	TWELVE'S IT
23	RE-ENTRY		MILES DAVIS/BILL LASWELL COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
24	17	20	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
25	24	56	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	38	★ ★ ★ NO. 1 ★ ★ ★ KENNY G ▲ ARISTA	32 weeks at KENNY G GREATEST
2	2	9	FOURPLAY WARNER BROS. 46921	4
3	3	10	GEORGE BENSON GRP 9906	STANDING TOGETHER
4	5	8	LEE RITENOUR I.E. MUSIC 557290/VERVE	THIS IS LOVE
5	4	27	DOWN TO THE BONE NU GROOVE 3004 [RS]	FROM MANHATTAN TO STATEN
6	8	8	MARC ANTOINE NYC 9926/GRP [RS]	MADRID
7	6	9	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
8	7	63	BONEY JAMES WARNER BROS. 46548 [RS]	SWEET THING
9	9	26	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
10	10	18	KEIKO MATSUI COUNTDOWN 17775/ULG [RS]	FULL MOON AND THE SHRINE
11	12	12	ACOUSTIC ALCHEMY GRP 9907	POSITIVE THINKING...
12	11	3	HEADHUNTERS HANCOCK/VERVE FORECAST 539028/VERVE	RETURN OF THE HEADHUNTERS!
13	18	2	VARIOUS ARTISTS WARNER BROS. 46870	BEST OF SMOOTH JAZZ VOL. 2 - UNDER THE COVERS
14	13	27	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
15	14	48	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
16	23	19	KIM WATERS SHANACHIE 5042	LOVE'S MELODY
17	15	41	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
18	17	4	ALFONZO BLACKWELL STREET LIFE 75543/ALL AMERICAN	BODY OF SOUL
19	20	13	MICHAEL FRANKS WARNER BROS. 46855	THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
20	19	97	KENNY G ▲ ARISTA 18935	THE MOMENT
21	RE-ENTRY		FATTBURGER SHANACHIE 5044	SUGAR
22	RE-ENTRY		RAMSEY LEWIS GRP 9904	DANCE OF THE SOUL
23	RE-ENTRY		FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
24	21	17	SPYRO GYRA GRP 9903	ROAD SCHOLARS
25	RE-ENTRY		RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF

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# For 32 Jazz, Left-Field Compilations Are A 'Happy Accident'

**SO LET IT RAIN:** In mid-1997, the 32 Jazz label undertook a joint-venture with Elle magazine (the high-fashion women's glossy), producing a CD titled "Music For A Rainy Afternoon." Sold exclusively through an 800 number, the package of ballads and jazz standards moved approximately a thousand units.

"On a hunch, we decided to take it to traditional," says **Kevin Calabro**, director of publicity at 32. "We took the Elle name off the package, renamed it 'Jazz For A Rainy Afternoon,' and put it out; no advertising, no press."

And it started to sell. The compilation features cuts from such artists as **Wallace Roney**, **Sonny Criss**, and **Hank Jones**, culled from the Muse Records catalog (which 32 owns). **Joel Dorn**, 32 Jazz co-president, "picked out material that was easy to listen to but that would appeal to knowledgeable jazz fans," says Calabro of the CD's 11 tracks. "The whole concept was to evoke a mood, and it seems to have succeeded."

Although the CD has a retail price of \$8.98, it has been selling in some chains for as low as \$5.98, according to Calabro. On Aug. 4, 32 followed the set with a similarly

contemplative compilation, "Jazz For The Quiet Times," also retailing for \$8.98. The compilations are "totally left field compared to what we usually do," says Calabro, "but [they have] been a very happy accident for us."

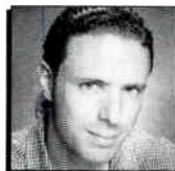
Apparently, jazz sells, but budget-priced jazz may be the way to expand the jazz consumer base. Just a thought . . .

**DOIN' IT FOR HIMSELF:** Drummer **Alphonse Mouzon** is known for his work on **Weather Report's** self-titled 1971 album, in addition to providing the propulsive rhythmic foundation for a who's who of jazz and fusion luminaries. You can add the title "entrepreneur" to the busy musician's résumé. Since 1992, Mouzon has been composing, performing, and producing music for his own label, Tenacious Records, which allows him complete artistic control over his musical output.

"Tenacious was a gambit move on my part, an attempt to gain an advantage over the hundreds of artists who put out music each year," says Mouzon, utilizing a chess analogy. "When I was younger, the label I was signed to had say over everything I released, from the direction of the music to the photographs on

the front cover. Now, I have to put in a lot of work, but my reward is complete satisfaction."

Most recently, Tenacious released "Absolute Greatest Love Songs & Ballads," a collection of songs culled from nine of Mouzon's CDs. Although he refers to his music as smooth jazz, Mouzon is concerned about categorization. "A lot of smooth jazz today is not really jazz; the players are not skilled in the art



by Steve Graybow

of improvisation," he states emphatically. "It makes it that much harder to put out a contemporary jazz album. If your stuff is too musical, if there are too many notes, people shy away from it. But for me, from my background, there has to be some musical validity along with the melody and romanticism."

Recently, Mouzon reunited with **Larry Coryell** and **Randy Brecker** for a 25th anniversary tour com-

memorating their fusion band the **Eleventh House**, playing dates abroad and, Mouzon hopes, throughout the U.S. in the fall. There will also be an Eleventh House reunion album in the near future, possibly a live set. As if these projects are not enough to keep one man busy, Mouzon is already waxing ecstatic about his next solo album, to be titled "Smooth As Silk." "It won't be all smooth jazz. I'm planning to mix it up. I hope to have Larry [Coryell] on there, and we'll explore different avenues. To me, it's all about making good music."

**AND:** Composers **Oliver Lake** and **Sonia Jacobsen** have been named recipients of the 1998 ASCAP/IAJE Benny Carter Commissions. Designed to honor the famed composer/bandleader/saxophonist, the commissioned works will be premiered at the 1999 IAJE (International Assn. of Jazz Educators) Conference. Lake is a founder of the **World Saxophone Quartet**; Jacobsen is a founder of the **Mosaic Orchestra** . . . NPR station WGBH Boston has formed its own Rykodisc-distributed label, WGBH Records. The first release will be "The Songs Of Billy Strayhorn," by vocalist **Ron Gill**. Interestingly,

this is the first time a jazz singer has recorded an album of all-vocal Strayhorn compositions.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Lebo M Draws On Sounds Of Africa Composer's Work Finds Biggest Success With 'Lion King'

BY SHAWNEE SMITH

NEW YORK—Although Lebo M has become synonymous with the authentic African music from the wildly successful screen and Broadway adaptation of Walt Disney's "The Lion King," the movie was actually the seventh film score/soundtrack project that Lebo, a singer, composer, arranger, and producer, worked on.

Prior to the success of 1995's "Lion King" movie and soundtrack, the Soweto, South Africa, native, whose full name is Lebo Morake, had already contributed his brand of African rhythms to soundtracks and scores for "The Power Of One," "Congo," "Outbreak," "Born To Be Wild," "Made In America," and a small South African film, "A Woman Of Color—Letting Go."

"The Power Of One" first paired Lebo with composer Hans Zimmer, who asked him to contribute to the soundtrack to "The Lion King." The song "The Circle Of Life" won both composers a Grammy Award 1995 for best instrumental arrangement with accompanying vocal.

"It was never my intention to be involved in movies," says Lebo, who began his career as a singer of American pop and R&B covers in a neighborhood band at the age of 9. His first recorded single, "Celebration," was put to wax for EMI South Africa when he was 12. While the song was one of the more popular tunes on the South African radio airwaves, young Lebo received only \$20 for his work, which he was given

when he initially recorded the song. His frustration led him into exile in the neighboring nation of Lesotho.

Having landed a job as a singer in Lesotho's Victoria Hotel, he and a friend caught the attention of U.S. Ambassador Tim Thahane, who arranged for them to come to America by way of Randall Robinson's



LEBO M

TransAfrica organization and attend the Duke Ellington School of Music in Washington, D.C. Lebo's thirst for stardom eventually led him to Los Angeles, where he attended Los Angeles Community College and began performing at talent nights at actress Marla Gibbs' nightclub, Memory Lane. Eventually, he found work as a session singer and musician.

An offer to score the soundtrack to a small film about South Africa indirectly led him to Zimmer, who asked him to listen to the music he was scoring for "The Power Of One." Offering a few ideas led to Lebo's co-writing, arranging, and producing the soundtrack with Zimmer.

Although soundtracks have become his most lucrative medium, Lebo found scoring the Broadway version of "The Lion King" the most challenging experience he's had to date.

"Most of the underscoring I wrote, I wrote [as I experienced the scene being planned]," he says. "I watched

Garth Fagan create the choreography and [director] Julie Taymor talk about a scene. The three of us were always there while a scene was being made, so while they were doing it, I would be creating a song. It was a new thing for me, and it really was a great inspiration. I was used to getting a film and looking at a scene and writing for it. Songs that couldn't go in the movie, there now was a place for them in the show. [The process] worked very well for us."

Lebo created new chants for the musical, and several songs included on his debut album on Walt Disney Records, "The Lion King: Rhythm Of The Pride Lands," were included in the musical: "He Lives In You," "One By One," "Lala" (now titled "Endless Night"), and "Lea Halalela" (now titled "Shadowland").

The "Lion King" project netted him his first solo deal with Walt Disney Records and worldwide recognition. "Believe it or not, it was 'The Lion King' that introduced me to South Africa," he says. "People knew that there was a guy named Lebo M in America who was South African, but I think that 'Lion King' sort of put a stamp on South Africa, and I feel appreciated and loved as a South African, and that means a lot to me."

"The Lion King: Rhythm Of The Pride Lands" included songs that didn't make it into the movie and a few of his favorite traditional African songs. His second album, "Deeper Meaning," was recorded for a South African label, Gallo International, (Continued on page 86)

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
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
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
I'M ALRIGHT	Jo Dee Messina	Curb
<b>HOT R&amp;B SINGLES</b>		
FRIEND OF MINE	Kelly Price, Steven Jordan, J. Walker, A. Dent, Seals, Crofts	The Price Is Right/BMI, Music Corp. of America/BMI, Steven A. Jordan/ASCAP, Sony/AV Tunes/ASCAP, Dub's World/ASCAP, HGL/ASCAP, For Chase/ASCAP, Hit Co. South/ASCAP
<b>HOT RAP SINGLES</b>		
LOOKIN' AT ME	M. Betha, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs	M. Betha/ASCAP, Chase Chad/ASCAP, The Waters Of Nazerath/BMI, Justin Combs/ASCAP, EMI April/ASCAP
<b>HOT LATIN TRACKS</b>		
TE QUIERO TANTO, TANTO	Onda Vaselina	Sony Discos

## M&M Signs On Many Dotted Lines; Harry Fox Says '97 Collections Down

MESHEL ADMIN. DEALS: Music & Media International, the Los Angeles-based publishing company operated by Billy Meshel, has made several major worldwide administration deals (*Billboard Bulletin*, Aug. 7). The company has picked up rights to the publishing firms owned by Rob Kahane and Paul Palmer's hot Trauma Records, Go Big (ASCAP) and Paulverize (BMI), which include copyrights by such acts as Phunk Junkeez and Eva Trout and songs on the soundtrack to the new MGM film "Disturbing Behavior." Also, Music & Media International will administer the catalogs of hit country writer Even Stevens, ESP Music (BMI), and film composer Danny Elfman, Little Maestro (BMI).

Soviet domination, has penned tribute marches to every president since Franklin Delano Roosevelt and has written concert pieces, including "War And Remembrance" and "The Atlantic And Pacific Suite." Now, his own label, Aurora Records, is set to release an album of his pop instrumentals under the title "The Ervin Litkei Songbook." The material will be performed in a swing band arrangement under the baton of British conductor Bernard Ebbinghouse, who recorded Litkei's aforementioned concert works with the London Symphony Orchestra. Litkei operates his own publishing firm, Leona Music.

A BIRTHDAY GIFT: SongLink, the U.K.-based source of A&R contacts for publishers, is toasting its fifth anniversary with its first promo, a double set featuring 37 "classy demos" of songs from publishers worldwide; the songs are available for covers or for use in film or TV. There are new songs written by Angie Brown, Randy Bachman, Alan Glass, and Michael Jay, among others in various genres. Subscribers and industry executives can get a copy by contacting david@songlink.demon.co.uk.

HFA COLLECTIONS DOWN: The Harry Fox Agency (HFA), the mechanical royalty collection wing of the National Music Publishers' Assn., reports slight declines in collections and distribution in 1997 from '96, a record year in both categories (*Billboard Bulletin*, Aug. 7). Last year saw \$408.6 million in collections and \$398.3 million in distributions to some 19,000 music publisher members. In addition, audits last year recovered \$11.3 million, with \$15.3 million in distributions (the greater distribution dollars are due to timing differences between settlements and distribution). The HFA also says during '97 it "settled successfully" audits with such labels as Capitol, Rhino, Fantasy, Rykodisc, GRP, and Intersound. HFA also collected \$140,000 in digital recording royalties as a result of the Audio Home Recording Act.



by Irv Lichtman

RECORD MAN, MUSIC MAN: Ervin Litkei is perhaps unique in having sold music (as a one-time major New York-based wholesaler and currently as owner of a label), as well as having created music. The Hungary-born Litkei, who immigrated to the U.S. following that country's 1956 uprising against

JAZZING IT UP: Varèse Sarabande is offering two more jazz variations of show scores: John Kander and Fred Ebb's "Cabaret" and Stephen Sondheim's "Follies." The former is a big hit again on Broadway, while the latter was recently revived at Millburn, N.J.'s Paper Mill Playhouse to rave notices. (That cast album is due this fall onTVT.)

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

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

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SIGNS FOLLOWING"

Written by Kate Campbell and Ira Campbell  
Published by Large River Music (administered by MRBI) (BMI)

When an act goes into the studio to make an album and decides to record a cover song, most often it's a widely known, mass-appeal tune—but not always. When the Nashville Bluegrass Band began looking for material for its current Sugar Hill album, "American Beauty," it picked a well-written and rather unusual tune, "Signs Following," that Kate Campbell had recorded on her Compass Records CD "Moon Pie Dreams." The Nashville Bluegrass band consists of Alan O'Bryant on banjo and lead vocals; Pat Enright on guitar and lead vocals; Roland White on mandolin, lead vocals, and harmony; Stuart Duncan on fiddle

and harmony; and Gene Libbea on bass and harmony vocals.

It was Pat Enright who brought "Signs Following" to the band's attention.

"A friend of mine suggested I listen to some of her songs," says Enright. "I did and liked some. I got her address, and we began corresponding. She was sending tapes, and one of the tapes she sent had this song on it."

"It was not long before I got this tape that I read the book 'Salvation On Sand Mountain.' It's a true story about a fundamentalist preacher, a snake handler, who tried to murder his wife by putting her hand in a box of snakes. They tried him, convicted him, and sent him to jail for the rest of his life. His defense was that this was part of their religious practice, which was not true."

"New Yorker magazine sent a stringer down there because it was something weird and Southern that

New Yorkers like to read about. He went down to cover this trial and got to meet and learn more about these people in Sand Mountain, Ala., where this happened. He became fascinated and wrote a book that became a best seller. It's a pretty great book, in my opinion.

"So I get this song from her that was taken from that story about the guy trying to murder his wife. That dichotomy of religion and violence in this real dark song appealed to me. I took the song to the band, and we all liked it. We arranged it for us to do and wrote a call-and-response kind of church chorus to it but kept that dark feel she put into these lyrics."

"That's how it came about. It was just really unusual that I had been reading something that basically many folks are familiar with, and for someone to write a song about the same subject, I had to do this song. It was like a sign to me."



# Studio Action

ARTISTS & MUSIC

## Gallimore Brings Songwriter's Ear To Recording Studio

BY BEN CROMER

For fast-rising country music producer Byron Gallimore, his background as a songwriter has been the key to his success in the studio.

"I'm thankful for my years as a writer because I got to know the craft and when a song holds up," says Gallimore, one of Nashville's hottest producers, with hits by Randy Travis, Ty Herndon, Jo Dee Messina, Tim McGraw, and McGraw's wife, Faith Hill.

Gallimore, however, cautions that a quality song must be accompanied by an equally strong performance.

**PROFILE**

"You may have what you think is a great song, and when the artist sings it, there's just no magic, so you try not to let any pieces fall through the cracks. It's a

battle that you just have to stay with all the time," he says.

Gallimore cites McGraw's current hit, "One Of These Days," which he co-produced with McGraw and James Stroud, as a perfect fit between song and artist.

"I fell in love with that song and took it to over to Tim," Gallimore remembers. "While I was playing it for Tim, Faith sat there and cried. She said, 'I wish I had a song like that written for me.'"

Although he usually lays down the basic tracks with a guide vocal that is replaced on the master version, on "One Of These Days" Gallimore kept 90% of McGraw's tracking vocal.

"We didn't track it thinking this was going to be a single, but the emotion he was able to put into that vocal was just pure gut," says Gallimore. "You could tell the song meant something personal to him."

Gallimore and McGraw also collaborated as co-producers on two albums by Messina—who he first heard in a Kentucky nightclub—which yielded such hits as "Bye Bye," "I'm Alright," and her breakthrough single, "Heads Carolina, Tails California."

"We were through cutting that first album, but I found this song, 'Heads Carolina, Tails California,' so Tim and I called Curb Records and asked them if we could cut the song with Jo Dee," recalls Gallimore. "It was the song that launched her career."



GALLIMORE

Gallimore joined forces with Hill, co-producing several tracks for her latest Warner Bros. Nashville project, "Faith," including the No. 1 single "This Kiss." Moreover, Gallimore, with Travis and Stroud, produced Travis' new DreamWorks project, "You And You Alone," which has already spawned two singles, "The Hole" and "Out Of My Bones."

"That song was different than the things you would expect Randy to do, but everybody felt it was a hit," says Gallimore of "Out Of My Bones," which reached No. 2 on Hot Country Singles & Tracks. "Randy is a traditional country artist, but he's also willing to experiment."

The project also required unusual flexibility, Gallimore says, because sessions had to be arranged around Travis' acting schedule. "Because of the movies he was involved in, we cut half of the album in Los Angeles and Las Vegas, with the rest done in Atlanta and Nashville. The attitude among the musicians was, 'We're here to help Randy.' It was a real community feeling."

A native of Puryear, Tenn., Gallimore arrived in Nashville in the early '80s after winning a songwriting contest. In addition to writing such hits as Charley Pride's "Ev'ry Heart Should Have One" and the Forrester Sisters' "Love Will," Gallimore worked for Dick James Music Publishing and managed Pride's publishing company.

Gallimore calls Stroud, now head of DreamWorks' Nashville operation, a mentor who, after hearing Gallimore's songwriting demos, inspired him to become a full-fledged producer.

"James had been watching and hearing me for years," Gallimore says.

"I'd always been fascinated by sound and by trying to paint pictures with music, so eventually production won out over songwriting."

Gallimore cuts tracks at several venues, including Loud Studios, Ocean Way Recorders, Masterfonics' the Tracking Room, and the Soundstage. Although Gallimore also is an engineer, he relies on Julian King, Marty Williams, and other studio pros during the tracking stage in order to con-

centrate on the performance. Even so, Gallimore relishes the minutiae of the recording process.

"I get nutty with sounds on certain things, like vocals," Gallimore says with a chuckle. "I'll search through a half a dozen mikes and then choose the one that suits the singer's voice. I've also got four racks of compressors, so I spend a lot of time trying to pick the right combination of microphones, preamps, and compressors."

Gallimore is producing tracks by newcomer Jessica Andrews for her DreamWorks debut. He also produced Herndon's latest single, "A Man Holdin' On (To A Woman Lettin' Go)," for Epic and Melodie Crittenden's "I Should've Known" for Asylum.

When his plate is full, Gallimore is wary of accepting too many additional projects, in order, he says, to devote the proper attention that each project deserves.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 8, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/Producer (Label)	THE BOY IS MINE Brandy feat. Monica/Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	FRIEND OF MINE Kelly Price/J. Dub's, Dent, Stevir J. (T-Neck/Island)	THERE'S YOUR TROUBLE Dixie Chicks/P. Worley, B. Chancey (Monument)	THE DOWN TOWN Days Of The New/Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/LARABEE NORTH (New York, NY/N. Hollywood, CA) Ben Garrison, Dexter Simmons	DARP/CONWAY (Atlanta, GA/Los Angeles, CA) Ricciano Lumpkins/Peter Mokran	WESTWOOD SOUND (Nashville, TN) Eric Legg	WOODLAND STUDIOS/ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimotion	SSL 6056E/Neve VR 72	Neve V3	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimotion
RECORDER(S)	Studer A827/Sony 3348	Studer A827/827	Sony 3348	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	BASF 900/Quantegy 499	Sony 1460	Quantegy 456	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	CRC STUDIOS (Chicago, IL) Peter Mokran	THE WORK STATION (Nashville, TN) John Guess	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	Neve VR72	Harrison Series 12	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer 827	Ampex ATR 102	Sony 3348/Ampex ATR 100	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Apogee DAT/Quantegy 499	Quantegy 911
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	PDO-HTM	PDO-HTM	WEA	WEA

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'Slow Mo'. Blues artist Keb' Mo' worked on his upcoming 550 Music release at Ocean Way in Hollywood with engineer Ross Hogarth. Shown at the facility's Studio B—which features a custom API console—are Keb' Mo' (seated), Hogarth (standing), and Hogarth's son, who reportedly assisted on the sessions. The album, "Slow Down," was produced by John Lewis Parker, with one track produced by Chuck Trammell. (Photo: David Goggin)

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## Latin Notas



by John Lannert

**ANOTHER PAINFUL CLICHÉ:** It goes without saying that **Frankie Ruiz** was a monster *salsero* whose stage charisma and improvisational skills superseded many disposable songs that were made memorable only by dint of his distinct tenor and electric delivery. Could anybody else have converted a nondescript tune such as "Bailando" into a sexy sing-along anthem?

Still, Ruiz, who died of liver cirrhosis, was plagued with substance-abuse problems that stunted the potential of his career and ultimately ended his life (see story, page 36).

Ruiz's flashy lifestyle that so corrupted his body and spirit has led many a recording star to a premature demise. So what else is new, you might ask?

Nothing, really, unless you were lucky enough to see Ruiz sing his guts out at one of his many nightclub gigs or salsa revues. In fact, Ruiz's admirers forgave his transgressions precisely because, while he let himself down personally, he never would do the same to the people who came to see him.

The stage was Ruiz's refuge—albeit only temporarily—and his followers were always all too willing to provide a collective shelter where he could express his art. His expressive voice and singular creativity scarcely excuse his excesses, however.

"What a waste," lamented **Ralph Mercado** with a tinge of disgust and despair upon hearing of Ruiz's passing.

Mercado ought to know about the fractured lives of tropical artists. As a top promoter of Latino talent in New York, as well as president of tropical-rooted imprint RMM Records, he has worked with anybody who has been anybody in the tropical arena.

Mercado has witnessed his share of promising careers snuffed out by drugs and alcohol. The substance-abuse woes of legendary tenor **Héctor Lavoe** were all too familiar to Mercado, who had worked with Lavoe as a manager and agent.

The robust careers of **Eddie Santiago** and **Lalo Rodríguez**—Ruiz's contemporaries in the so-called *salsa erótica* or *salsa romántica* era in the late '80s—were short-circuited by substance abuse.

Fortunately, Mercado sees an improving environment in which young salsa artists are staying clean.

Finally, perhaps for the first time in years, substance abuse by tropical stars will no longer be cliché but rather passé.

**WHEN 61 IS HOT:** The stateside Latino record market in July was hotter than Texas, as the month's sales of titles appearing on The Billboard Latin 50 came in at 427,000 units. That tally was 61% higher than July 1997, when 265,500 pieces were sold.

July sales of artists who entered on Billboard genre charts fared well, too. Sales of tropical/salsa artists went through the roof, and pop product soared as well, while the regional Mexican sector was off slightly.

Tropical/salsa titles in July sold 165,500 units, kiting a stratospheric 280%, compared with July 1997's 49,000 (Continued on page 36)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	4	14	8	*** <b>NO. 1/GREATEST GAINER</b> *** <b>ONDA VASELINA</b> SONY DISCOS 1 week at No. 1	<b>TE QUIERO TANTO, TANTO</b> M. MENDEZ GUIU (M. MENDEZ GUIU)
2	6	5	5	<b>ELVIS CRESPO</b> SONY DISCOS	<b>TU SONRISA</b> R. CORA, J. CASTRO (E. CRESPO)
3	2	3	19	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>◆ POR MUJERES COMO TU</b> PAGUIAR (FATO)
4	1	1	12	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	<b>YO NACI PARA AMARTE</b> E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
5	5	11	5	<b>GISSELLE Y SERGIO VARGAS</b> RCA/BMG LATIN	<b>CORAZON ENCADENADO</b> M. TEJADA (C. BLANES, S. FACHELLI)
6	8	7	9	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>◆ DESDE QUE TE AMO</b> G. FELIX (M. QUINTERO LARA)
7	23	—	2	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS	<b>◆ OYE</b> E. ESTEFAN JR., T. MORAN, R. BARLOW (G. ESTEFAN, E. ESTEFAN JR., R. BARLOW)
8	10	13	7	<b>GRUPO MANIA</b> SONY DISCOS	<b>CORAZONCITO</b> O. SERRANO, F. MENDEZ (B. SERRANO)
9	11	12	28	<b>RICKY MARTIN</b> SONY DISCOS	<b>◆ VUELVE</b> R. ROSA, K.C. PORTER (F. DE VITA)
10	7	8	13	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>◆ SE ME ROMPE EL ALMA</b> R. SANCHEZ V. MANUELLE (G. FRANCISCO)
11	3	2	11	<b>CARLOS PONCE</b> EMI LATIN	<b>◆ REZO</b> F. PINERO JR. (C. PONCE, F. PINERO JR.)
12	12	9	31	<b>JUAN GABRIEL</b> ARIOLA/BMG LATIN	<b>ASI FUE</b> J. GABRIEL (J. GABRIEL)
13	14	18	4	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>ME VOY A QUITAR DE EL MEDIO</b> PRAMIREZ (M. MONTERROSAS)
14	15	20	4	<b>AEROSMITH</b> COLUMBIA/SONY DISCOS	<b>◆ I DON'T WANT TO MISS A THING</b> M. SERLETIC (D. WARREN)
15	9	6	10	<b>RICARDO ARJONA</b> SONY DISCOS	<b>◆ DIME QUE NO</b> R. ARJONA (R. ARJONA)
16	32	—	2	<b>LOS SABROSOS DEL MERENGUE</b> MAS	<b>◆ NO LLORARE</b> F. SANTOS RUIZ (T. GOAD)
17	16	19	16	<b>MARC ANTHONY</b> RMM	<b>◆ NO ME CONOCES</b> A. CUCCO PENA, M. ANTHONY, J. LUGO (F. ARIAS)
18	18	10	12	<b>GRUPO LIMITE</b> RODVEN/POLYGRAM LATIN	<b>◆ TU OPORTUNIDAD</b> J. CARRILLO (G. RIVERA)
19	24	15	8	<b>LOS TEMERARIOS</b> FONOVISA	<b>BOTELLA ENVENENADA</b> A. ANGEL ALBA (C. REYNA)
20	<b>NEW</b>	—	1	<b>LOS TIGRES DEL NORTE</b> FONOVISA	<b>EL HIJO DE TIJUANA</b> LOS TIGRES DEL NORTE (F. QUINTERO)
21	21	32	4	<b>TIRANOS DEL NORTE</b> SONY DISCOS	<b>SOL</b> TIRANOS DEL NORTE (G. COTA)
22	17	24	8	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS	<b>◆ DESENGANOS</b> C. ZAA (T. FERREIRO, T. FREGOSO)
23	13	4	9	<b>SERVANDO Y FLORENTINO</b> WEA LATINA	<b>◆ ALIVIAME</b> S. GEORGE, A. SALAS (R. MONTANER)
24	<b>NEW</b>	—	1	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS	<b>SENTIMIENTOS</b> C. ZAA (L. GONZALEZ, G. ROSARIO)
25	31	25	6	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN	<b>A MI QUE ME QUEDO</b> R. LEJUA (M. A. PEREZ)
26	25	17	7	<b>INTOCABLE</b> EMI LATIN	<b>◆ AMOR MALDITO</b> J. L. AYALA (M. MENDOZA)
27	20	21	11	<b>BANDA MAGUEY</b> RCA/BMG LATIN	<b>QUIERO VOLVER</b> E. SOLANO (E. SOLANO)
28	34	33	25	<b>LOS TEMERARIOS</b> FONOVISA	<b>◆ POR QUE TE CONOCI</b> A. ANGEL ALBA (A. ANGEL ALBA)
29	30	27	7	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>GRACIAS POR TANTO AMOR</b> J. SEBASTIAN (J. SEBASTIAN)
30	19	16	13	<b>LUIS MIGUEL</b> WEA LATINA	<b>SABOR A MI</b> L. MIGUEL, B. SILVETTI (A. CARRILLO)
31	26	29	5	<b>JARABE DE PALO</b> EMI LATIN	<b>EL LADO OSCURO</b> JARABE DE PALO, J. DWORNIAK (JARABE DE PALO)
32	<b>NEW</b>	—	1	<b>ALEJANDRO SANZ</b> WEA LATINA	<b>AQUELLO QUE ME DISTE</b> E. RUFFINENGO, M. A. ARENAS (A. SANZ)
33	35	26	4	<b>EL REENCUENTRO</b> FONOVISA	<b>DULCES BESOS</b> R. REYES (NOT LISTED)
34	33	31	3	<b>BRENDA K. STARR</b> PARCHA/PLATANO	<b>◆ SI ME PREGUNTAN POR TI</b> H. RAMIREZ (P. MARTINEZ)
35	28	—	2	<b>DOMINGO QUINONES</b> RMM	<b>SE NECESITA UN MILAGRO</b> R. SANCHEZ (D. QUINONES)
36	<b>NEW</b>	—	1	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>CASAS DE CARTON</b> M. A. SOLIS (A. PRIMERA)
37	<b>NEW</b>	—	1	<b>YAIRE</b> UNIVERSAL LATINO	<b>DONDE ESTAN LOS HOMBRES</b> J. AVENDANO LUHRS (J. AVENDANO LUHRS)
38	<b>NEW</b>	—	1	<b>MARC ANTHONY</b> RMM	<b>CONTRA LA CORRIENTE</b> A. CUCCO PENA (O. ALFANNO)
39	<b>NEW</b>	—	1	<b>SO PRA CONTRARIAR</b> ARIOLA/BMG LATIN	<b>CUANDO ACABA EL PLACER</b> NOT LISTED (NOT LISTED)
40	36	39	23	<b>INTOCABLE</b> EMI LATIN	<b>ERES MI DROGA</b> J. L. AYALA (M. MENDOZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	68 STATIONS
1 ONDA VASELINA SONY DISCOS TE QUIERO TANTO...	1 ELVIS CRESPO SONY DISCOS TU SONRISA	1 LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE AMO
2 RICKY MARTIN SONY DISCOS VUELVE	2 GISELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON...	2 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
3 CARLOS PONCE EMI LATIN REZO	3 GRUPO LIMITE RODVEN/POLYGRAM LATIN TU OPORTUNIDAD	3 GRUPO LIMITE RODVEN/POLYGRAM LATIN TU OPORTUNIDAD
4 RICARDO ARJONA SONY DISCOS DIME QUE NO	4 VICTOR MANUELLE SONY DISCOS SE ME ROMPE EL...	4 LOS TEMERARIOS FONOVISA BOTELLA ENVENENADA
5 AEROSMITH COLUMBIA/SONY DISCOS I DON'T WANT TO...	5 AEROSMITH COLUMBIA/SONY DISCOS I DON'T WANT TO...	5 LOS TIGRES DEL NORTE FONOVISA EL HIJO DE TIJUANA
6 ELVIS CRESPO SONY DISCOS TU SONRISA	6 LOS SABROSOS DEL MERENGUE MAS NO LLORARE	6 TIRANOS DEL NORTE SONY DISCOS SOL
7 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU	7 GLORIA ESTEFAN EPIC/SONY DISCOS OYE	7 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU
8 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...	8 SERVANDO Y FLORENTINO WEA LATINA ALIVIAME	8 LOS INVASORES DE NUEVO LEON EMI LATIN A MI QUE...
9 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	9 JARABE DE PALO EMI LATIN EL LADO OSCURO	9 INTOCABLE EMI LATIN AMOR MALDITO
10 JARABE DE PALO EMI LATIN EL LADO OSCURO	10 BRENDA K. STARR PARCHA/PLATANO SI ME PREGUNTAN...	10 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
11 LUIS MIGUEL WEA LATINA SABOR A MI	11 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	11 JOAN SEBASTIAN MUSART/BALBOA GRACIAS...
12 ALEJANDRO SANZ WEA LATINA AQUELLO QUE ME...	12 ONDA VASELINA SONY DISCOS TE QUIERO TANTO...	12 MARCO ANTONIO SOLIS FONOVISA CASAS DE CARTON
13 GISELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON...	13 MARC ANTHONY RMM CONTRA LA CORRIENTE	13 INTOCABLE EMI LATIN ERES MI DROGA
14 MARC ANTHONY RMM NO ME CONOCES	14 SON BY FOUR RJO/SONY DISCOS NADA	14 GRUPO LIMITE RODVEN/POLYGRAM LATIN SENTIMIENTOS
15 SERVANDO Y FLORENTINO WEA LATINA ALIVIAME	15 ELVIS CRESPO SONY DISCOS SUAVEMENTE	15 BANDA EL RECORDO FONOVISA TIRO DE GRACIA

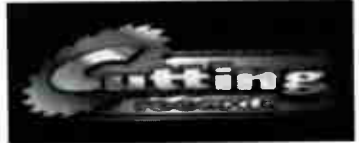
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records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

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## NOTAS

(Continued from page 34)

pieces. Pop albums sold 163,500 units, a 62% spike from the 90,000 pieces moved on the pop genre chart in the same month last year.

By contrast, titles on the regional Mexican genre chart sold 107,000 units in July, down 3% from July 1997's 110,500.

As stated here before, summertime's sales in the U.S. Hispanic market usually are soft. But with new hit product by Sonolux's Charlie Zaa and EMI Latin's Los Tucanes De Tijuana and Carlos Ponce bolstering the enduring strong sales of titles by Sony Discos' Ricky Martin, Ale-

jandro Fernández, and Elvis Crespo, the Latino biz in July just kept on booming.

Hitherto unseen, the monthly stream of strong-selling releases in the past year—a pattern that began to surface in August 1997 with Luis Miguel's WEA Latina smash "Romances"—has spurred a market that generally enjoys sales spurts only around a sentimental anniversary (Valentine's Day, Mother's Day), an occasional U.S. holiday, or during the year-end holiday season.

**IT'S LIVE:** Billboard will cap its 10th

annual International Latin Music Conference on April 22, 1999, at Billboard Live, the snazzy new club opening soon in Miami Beach (Billboard, Aug. 8). The conference is set to run April 20-22 at the Fontainebleu Hotel in Miami Beach.

Also, Billboard will be offering special discounts on early registration during the MIDEM Latin America trade fair, Aug. 25-28 at Miami Beach's Convention Center. In addition, discounts will be offered for Billboard's 1998 International Latin Music Buyer's Guide.

**SALES STATFILE:** The Billboard Latin 50: This week: 91,500 units; last week: 99,000 units; similar week in 1997: 63,500 units.

Pop genre chart: This week: 34,500 units; last week: 39,000 units; similar week in 1997: 23,500 units.

Tropical/salsa genre chart: This week: 27,000 units; last week: 30,500 units; similar week in 1997: 13,000 units.

Regional Mexican genre chart: This week: 24,000 units; last week: 24,500 units; similar week in 1997: 23,000 units.

**CORRECTION:** Contrary to a photo caption that appeared in the Aug. 8 issue, Miguel Mateos has signed with Universal Music Argentina.

## Salsa Star Frankie Ruiz, 40, Dies

BY JOHN LANNERT

Armed with a tenor voice as bright and dazzling as the considerable amount of gold jewelry he donned for his live performances, Frankie Ruiz, who died Aug. 9 of liver cirrhosis at the age of 40, is being remembered sadly in the Latino music world as a salsa star whose high-flying career was permanently shot down by substance-abuse afflictions.

"Frankie Ruiz was one of the guys who started *salsa romántica* in the late '80s, and he had a brilliant career, but he never took time to try and get cured," says Ralph Mercado, president of Latino tropical imprint RMM Records and a veteran promoter of Hispanic tropical artists in New York.

Mercado recalls, however, that Ruiz's followers adored the hard-singing tenor who cut a string of hits, including "Desnúdate Mujer," "Mi Libertad," and "Voy Pa' Encima."

"I did a show four or five years ago," says Mercado, "where he had just gotten out of jail, and I'll never forget how he went onstage at [New York's] sold-out Madison Square Garden and the response he got from the people—they loved him so much."

Ruiz, who spent three years in a federal prison in Jacksonville, Fla., for an altercation with a male flight attendant, made his last public

appearance July 11 at concert in Madison Square Garden, where he was honored for his career.

Before he died, he was recording for Rodven/PolyGram Latino. A PolyGram statement cited his battle to "rehabilitate himself from drugs and alcohol. In his last moments, Frankie asked that he be remembered in happiness like the happy human being he always was."

Born in Paterson, N.J., Ruiz spent his adolescence sharpening his chops in Puerto Rico as vocalist of Orquesta La Solución. In 1980, he set out on his own, recording a string of hits for TH-Rodven Records—now Rodven/PolyGram Latino—which sported the *salsa romántica* or *salsa erótica* styles in which suggestive lyrics were integral to a song.

As salsa's ever-changing scene evolved into a more pop-flavored, conservative direction in the early '90s, Ruiz gradually began to lose steam. Nonetheless, he scored several huge hits, such as "Bailando" and "Ironía," the latter of which earned him a trophy in the tropical/salsa category at Billboard's '97 Latin Music Awards.

Rodven recently issued a double-CD Ruiz retrospective, titled "Frankie Ruiz—Oro Salsero." In the next few months, the label plans to release the posthumous album "Nacimientos Y Recuerdos."



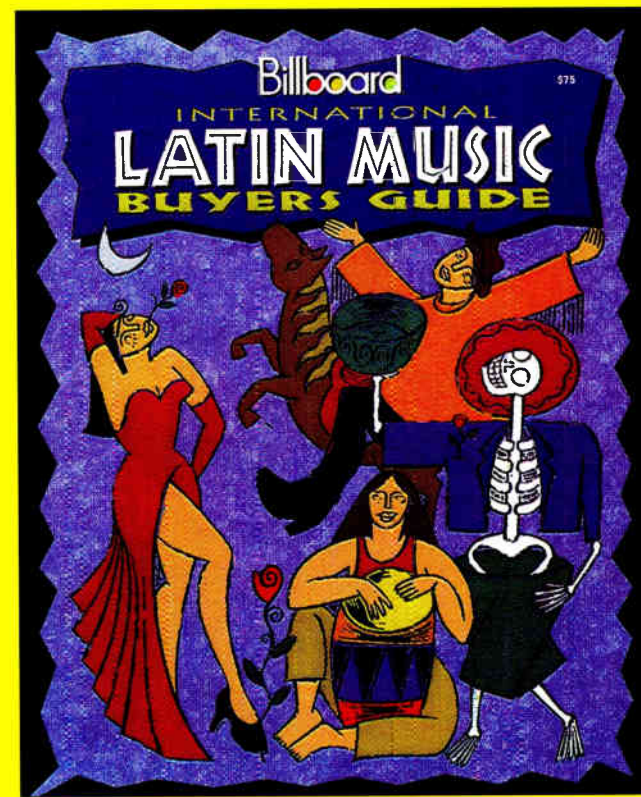
RUIZ

## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 25 A MI QUE ME QUEDO (Ser-Ca, BMI)
  - 23 ALIVIAMME (EMI April, ASCAP)
  - 26 AMOR MALDITO (Ser-Ca, BMI)
  - 32 AQUELLO QUE ME OISTE (Copyright Control)
  - 12 ASI FUE (BMG, ASCAP)
  - 19 BOTELLA ENVENENADA (Marfre, BMI)
  - 36 CASAS DE CARTON (Unimusic, ASCAP)
  - 38 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
  - 5 CORAZON ENCADENADO (BMG Songs, ASCAP)
  - 8 CORAZONCITO (Sony/ATV, BMI)
  - 39 CUANDO ACABA EL PLACER (Copyright Control)
  - 6 OESDE QUE TE AMO (Mas Flamingo, BMI)
  - 22 DESENGANOS [OERRUMBES, POR QUE ERES ASI?] (EMI Blackwood, BMI/Peer Int'l., BMI)
  - 15 OIME QUE NO (Arjona Musical, ASCAP/Sony Music, ASCAP)
  - 37 DONOE ESTAN LOS HOMBRES (Beechwood, BMI)
  - 33 DULCES BESOS (Copyright Control)
  - 20 EL HIJO DE TIJUANA (TN Ediciones, BMI)
  - 31 EL LADO OSCURO (Copyright Control)
  - 40 ERES MI DROGA (Copyright Control)
  - 29 GRACIAS POR TANTO AMOR (Vander, ASCAP)
  - 14 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
  - 13 ME VOY A QUITAR OE EL MEIO (Copyright Control)
  - 16 NO LLORARE (Copyright Control)
  - 17 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
  - 7 OYE (F.I.P.P., BMI)
  - 3 POR MUJERES COMO TU (Vander, ASCAP)
  - 28 POR QUE TE CONOCI (Editora Anna Musical, SESAC)
  - 27 QUIERO VOLVER (Ernesto Musical)
  - 11 REZO (F.I.P.P., BMI)
  - 30 SABOR A MI (Peer Int'l., BMI)
  - 10 SE ME ROMPE EL ALMA (Gilfran, BMI/Nelia, BMI)
  - 35 SE NECESITA UN MILAGRO (Caribbean Waves, ASCAP)
  - 24 SENTIMIENTOS [UN DISCO MAS, NIEGUELO T000] (Morro, BMI)
  - 34 SI ME PREGUNTAN POR TI (Copyright Control)
  - 21 SOL (Copyright Control)
  - 1 TE QUIERO TANTO, TANTO (Copyright Control)
  - 18 TU OPORTUNIDAD (W.B.M. Music, SESAC/Huina)
  - 2 TU SONRISA (Sony/ATV, BMI)
  - 9 VUELVE (Sony Discos, ASCAP)
  - 4 YO NACI PARA AMARTE (F.I.P.P., BMI)

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Italy Moves To Counter Piracy Status

### Gov't Issues Decree With Hopes Of Exiting U.S. Watch List

BY MARK DEZZANI

MILAN—Italy is taking urgent steps to lose its tag as the European Union's piracy hot spot. The Italian government has issued an emergency decree that, it hopes, will mean the country is removed from the U.S.' priority watch list on piracy. The law, which increases penalties for piracy and represents a U-turn in government policy, was rushed through parliament prior to its summer recess.

Italy was placed on the priority watch list in June following serial delays in ratifying proposed new laws to fight audiovisual piracy. U.S. trade representatives were also unhappy that the first draft of the

new decree reduced previous maximum penalties for pirates. The International Federation of the Phonographic Industry estimates that the pirate market in Italy accounts for 20% of all sales.

"Italy was inserted on the priority watch list in early June, which puts us on a par with many Third World countries in terms of the volume of pirate product sold here," says Enzo Mazza, president of Italy's anti-piracy federation FPM and secretary general of the country's majors labels' body FIMI.

"We were placed on the priority watch list because Italy has not done enough to combat piracy, primarily through the failure to ratify a pro-

posed new law including tougher penalties, and the dilution of proposed sanctions in the draft legislation."

Despite approval of the draft law in its original form by parliament, the senate commission, which has to approve parliament's rubber stamp, rejected the document, responding to calls that proposed new penalties raising maximum prison sentences from three to five years were too tough. "Typically a midway compromise was proposed, but we are dealing with the same organized-crime groups involved in drug trafficking and music piracy, and too low penalties will not do anything to deter them," comments Mazza.

The compromise proposed by the senate commission was to propose a maximum sentence of four years' jail for those involved in "higher-level piracy," such as production and distribution, with a maximum sentence of three years for "lower levels of music piracy," such as retailing illegal product. "It was opposition from elements within the coalition government's own majority that rejected the initial penalties in the draft law," says Mazza.

In an attempt to compensate for his own government's vacillation over the new anti-piracy legislation, which has been languishing without ratification since it was first proposed almost two years ago, Romano Prodi, prime minister of Italy's center-left coalition government, used his power of decree to implement new sanctions against retailers of pirated product at the end of July. The power of decree is an emergency measure that has to be renewed every six months until it is either ratified or rejected by the parliament and senate. The new sanctions, Decreto Legislativo n. 114, immediately applies fines of between

(Continued on page 39)

(Continued on page 39)



**For Love Of Music.** Peter Hanser-Strecker, president of the German Music Publishers' Assn., right, receives the Order of the Federal Republic of Germany from Kurt Beck, left, prime minister of Rhineland-Palatinate acting on behalf of Federal President Roman Herzog, and Economics Minister Rainer Bruederle. Hanser-Strecker, majority shareholder/CEO of Schott Musik, was honored for his services to the German music industry.

## Oz Labels Launch Indie Chart

BY CHRISTIE ELIEZER

SYDNEY—On Aug. 3, the 60-strong Assn. of Independent Record Labels (AIR) launched its own weekly chart.

By including only releases on independent labels distributed by independent distributors, AIR hopes to raise a profile for its acts. Without the marketing funds to compete with the majors, says AIR, its members' releases are often overshadowed by major-label releases in the official Australian Record Industry Assn. (ARIA) charts.

"As 'alternate' and 'independent' merged in the last decade," explains Sebastian Chase, managing director of 20-year-old Sydney label Phantom, "we've found that bands like Green Day, who are neither an independent band nor independently distributed, have dominated [ARIA's] independent charts."

Chase emphasizes that ARIA does not deliberately weigh against indies, "but they survey Kmart and Woolworth's, who do not stock indie records."

Graham Regan, a co-director at indie label Hot Records, comments, "The [AIR] charts are the real charts. They are put together without hype or fuss, of consistent material, through independent distributors, which support upward of 80% of local talent. But radio does not play this up-and-coming music, so it gets very little exposure. Charts stir up interest in records, especially those that might get on the lower end of the charts due to enthusiasm from [college] radio or a retailer."

Hot, which has had mainstream success with Ed Kuepper and the Triffids, launched a similar independents-only chart in the '80s. "It was instrumental in breaking an act like the Scientists," says Regan. That chart, he adds, was turned into ARIA's alternative chart.

The AIR chart carries local and international singles and albums. It is compiled for the association by the Australian Music Report, another high-profile chart here. Fifteen thou-

## Domingo's First Latin Set On Warner Aimed At Female Fans

BY DOMINIC PRIDE

LONDON—Warner Music International (WMI) is targeting a mature, mainly female audience when it releases "Por Amor," the first Latin album that Placido Domingo has recorded for the major.

Slated for a worldwide release Aug. 31, "Por Amor" features Domingo's renditions of works by Mexican composer Agustín Lara, whose catalog is published by Peer International. Warner is also hoping that the life story of Lara will help attract international media interest in the record.

Domingo has recorded two Latin albums for EMI, yet most markets are more familiar with Domingo's prowess in the operatic field as one of the Three Tenors. Warner Music believes the record will be attractive to a demographic that rarely visits record stores but may be tempted by the Three Tenors' third album. On Sept. 17, PolyGram classical imprint

Decca will release outside North America "The Three Tenors In Paris," the recording of the globally syndicated concert that took place beneath the Eiffel Tower the night of the World Cup final.



DOMINGO

The marketing synergy goes further: The lead track from "Por Amor" is "Solamente Una Vez" (Just A Voice), which is being serviced to radio. That song was featured in a medley during the Paris concert.

"People go into a shop to buy that record who don't normally buy records," says WMI's Anne-Marie Nicol. "We're anxious to get a strong presence at retail."

WMI, which is marketing the record through the WEA companies at the national level, wants dealers to avoid racking it solely as a classical item.

Domingo's strong following among a 30-plus female audience has meant

(Continued on page 39)

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# Arcade Bolsters Position In Europe

BY CHARLES FERRO

COPENHAGEN—Arcade Music Group, one of Europe's most successful indie operations, is looking to success in both the new world and the old.

Following a restructuring of its operations in France and Belgium, the Dutch-based company is now expanding its interests across the Atlantic (see story, this page). Simultaneously, the Nordic region has strengthened its position as one of the label's most pro-

ductive cash cows.

While Swedish-signed Lutricia McNeal is enjoying chart success across Europe, two other releases from Arcade Music Company Denmark, which opened its office in June, claimed all of the domestic charts' top positions in the week ending Aug. 1.

"That a newly opened company can achieve something like this, come off to such a flying start, it's like a dream," says Arcade Music Company Denmark managing director Cai Leitner. "In my years of experience in the business, you never really know why. If you did, you'd do it every time. It's a combination of luck, timing, and hard work."

Swedish signed act Drömhus ran up to the No. 1 slot on the nation's singles chart with "Vill Ha Dig" (CNR), the track that also topped the dance chart and the other benchmark singles chart, Tjeklisten, the same week. The compilation album "Turn Up the Bass '98" (Arcade TV) led the album chart and the compilation chart.

"The single has gone platinum [50,000 units sold], and the album is on its way to platinum," says Leitner. "And we have five or six other albums on the chart as well."

Arcade TV Scandinavia's Holland-based GM, René Kelderman, says, "We are a little bit more successful in the Nordic territories than in other countries. Currently, we have several local signings that are beginning to chart. But that is music. Sometimes you're successful, and sometimes you're not successful. There are ups and down."

While retaining offices in Sweden and Norway, Arcade/CNR had been absent from the Danish mar-

ket for a number of years. Some Arcade repertoire has been handled via distribution deals with indie labels Kavan and Scandinavian Records, while compilation activities were handled directly from the Netherlands.

Kelderman says, "When you start up a new record company, there are many start-up costs that are not necessarily linked to employees, offices, furniture, etc. If you want to be placed on the record map, you have to invest money. I'm glad to say we're on the map [in Denmark], but it will take another year before we're making money. But, I can't imagine many other record companies that are close to breaking even after three months in operation."



Leitner, formerly VP of Mega Records here, was tapped by Arcade in the spring to set up the Danish office, after Arcade's

talks about reaching a joint-venture distribution deal with Mega (Billboard, May 2). Leitner started working for Arcade in May, but conducting real business was stalled because of a general strike in Denmark. When he accepted the job, Leitner told Billboard that he wanted to gain a firm foothold in the Danish market for signing local acts and promoting international names. He also wanted to maintain the successful marketing of compilation records, he said.

Leitner says now, "We plan to go into our own productions, and there are signings in the pipeline."

*Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.*

## BMG GSA/EE: Revenue Up 10%

MUNICH—BMG Entertainment GSA/Eastern Europe announced record revenue of 947 million deutsche marks (\$535 million) for the 1997-'98 business year ending June 30—a 10% increase on the previous 12 months.

BMG's core business in the Germany/Switzerland/Austria region grew 4.8% to 902 million marks (\$510 million), according to a company statement.

BMG's Eastern European business—which includes BMG affiliates in Poland, Hungary, the Czech Republic, and Turkey, as well as various licensees in other territories—contributed 45 million marks (\$25.4 million) in revenue.

BMG's Eastern European

activities were integrated into Munich-based BMG Entertainment GSA on Jan. 15 (Billboard, Jan. 24), after BMG Central Europe VP Arnold Bahlmann left to become president/CEO of broadcast company CLT-UFA.



Compared with the 1996-'97 fiscal year, BMG's revenue in Eastern Europe increased by 14%, according to the company. BMG Entertainment GSA/Eastern Europe president Thomas Stein noted in a statement, "The music industry in many Eastern European countries is still in an early stage of development."

He added that "persistence and the right team" will pay off in the long run.

CHRISTIAN LORENZ

# newsline...

**MTV SWITCHED OFF** its cable feed to 500,000 homes in Amsterdam via the A2000 cable network at 12:30 p.m. on Aug. 4 after the network provider demanded that MTV share its previously separate channel with two other operators and pay for distribution. A2000 has been in negotiations with MTV over payment for carrying its signal for the past four years. MTV—the only commercial service with free access to A2000—has claimed that its programming increases the attraction of A2000's cable package. "MTV's policy is not to pay," says an MTV spokeswoman. We have never paid for distribution on the Amsterdam cable network." According to the spokeswoman, MTV's Dutch operations will continue to be run from its Amsterdam office, and no layoffs are expected. "We hope that we can resolve this issue in the near future," she adds.



CHRISTIAN LORENZ

**TOM STRÖBELE** has quit as director of Portrait, Sony Music Germany's MOR and *schlager* music imprint. "People will hear more from me after PopKomm," says Ströbele, who had been in the position 20 months. Ströbele reported to Martin Brem, managing director of Columbia Germany, who says Columbia A&R director Evelyn Junker will run Portrait until a successor is found.

DOMINIC PRIDE

**AVANT-GARDE CLASSICAL/JAZZ** label Atrium, part of Warner Music Sweden, has secured distribution channels outside Sweden for the first time. In the U.S., distribution will be through Atlantic, while Warner Classics will handle Atrium product in Germany, France, Spain, Italy, Australia, and Southeast Asia. A "world launch" is planned for October, according to Atrium head of A&R and Warner Music Sweden promotion director Lars Nylin. The first artists to be introduced to the U.S. will be Sweden's Jonas Knutsson and Johan Hedin, Ulla Pirttijärvi from Finland, and Norwegian act Transjoik.

KAI LOFTHUS

**JUNAINAH JOHARI**, one of the leading figures in Malaysia's music industry, died in Kuala Lumpur over the weekend of Aug. 8-9, reportedly from complications arising from an asthmatic condition. She was 36. A highly regarded industry professional, Johari was acting chairwoman of the Malaysian Assn. of Composers and Producers. She was also managing director and publishing manager of Luncai Emas (Sdn Bhd), the music production and publishing house that serves as the creative factory for her husband, M. Nasir, Malay pop's most established and successful singer/songwriter and recording artist. Johari is survived by Nasir and five children.

GEOFF BURPEE

**DEUTSCHE ENTERTAINMENT AG**, which is organizing the Rolling Stones' German tour via a subsidiary, plans to float roughly a third of the company on the Frankfurt stock exchange in September. The company expects to post revenue of \$71.6 million in fiscal 1998, twice as much as in the previous year, and is forecasting pretax earnings of more than \$2.7 million, up from \$560,000 million in 1997. The proceeds of the initial public offering will be used to establish new areas of business. The company organizes concerts for Andrea Bocelli, Genesis, Udo Lindenberg, Bob Dylan, and Joe Cocker in Germany, as well as classical concerts by the Berlin and Vienna Philharmonic orchestras. Managing director Peter Schwenkow says the company wants to build up its operations in Austria, Switzerland, and the Benelux, with the aim of becoming the largest entertainment service provider in Europe in the next five years.

WOLFGANG SPAHR

**SARAH MCLACHLAN'S** "Surfacing" album, which has estimated worldwide sales of 10 million, will finally see a U.K. release Oct. 12 on Arista, 15 months after its North American debut. The label will release "Adia" as the first single Sept. 21, and although McLachlan is largely unknown in the British market, influential London top 40 station Capital Radio has playlisted the track nine weeks ahead of release.

PAUL SEXTON

**THE FUNERAL** of Caroline Henn, wife of former BMG Entertainment International A&R and marketing VP Heinz Henn, took place Aug. 13 in New York. She had been suffering from colon cancer. She was a former executive assistant at EMI Music's New York offices. Henn, 34, is survived by her husband and a 3-year-old son, Oliver.

**FOR THE RECORD:** Karl-Heinz Klempnow, VP of the German Music Publishers' Assn., says he believes that a standard mechanical royalty rate for continental Europe and the harmonization this will produce (Billboard, Aug. 8) will result in the elimination of competition between collecting societies.

## Arcade Music Opens U.S. Office, To Issue New Dance Releases

LONDON—The Arcade Music Group now has its first direct representation in the American market through an office in Beverly Hills, Calif.

The Arcade America label is headed by Svenno Koemans, who comments, "Our strategy will rely on keeping one foot solidly in the underground while using our experience and resources in marketing and promotion to take electronic music to a larger audience."

Arcade America will release new dance titles and does not at this stage have plans to emulate its European parent companies' work in the TV-advertised compilations market. Debut albums from Arcade America due this month are licensed from the Dutch-based Thunderdrome label: "Heroes Of Hardcore Presenting Rob Gee" and "Thunderdrome Vol. 1." Arcade America will be distributed by Wasabi/BMG.

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## ITALY MOVES TO COUNTER PIRACY STATUS

(Continued from page 37)

5 million and 30 million lira (\$2,850-\$17,140) to retailers found to be selling audiovisual product without a license. The decree also sanctions the confiscation of all product, furnishings, and equipment. It is aimed primarily at the thousands of unlicensed street stalls on street corners and in markets of towns and cities throughout Italy.

"It is now up to the local and regional authorities to implement this decree without any delay, and

therefore to deal a decisive blow to these illegal points of sale that have been blossoming on the streets and street corners of Italy's towns," states Mazza.

Luciano Daffarra, secretary general of anti-piracy organization FAPAV, adds, "The decree is an important measure to fight the phenomenon of illegal product sales, which pervades the streets of certain cities, and against which little has been done until now."

## OZ LABELS LAUNCH INDIE CHART

(Continued from page 37)

sand copies are distributed to 200 national retailers. Most retailers contacted by Billboard display both the ARIA and AIR charts. The new chart will be compiled using sales data delivered on paper by 200 stores across Australia.

"It's got a lot of releases, especially singles, which we stock but aren't in the ARIA charts," says Penny Voukidis, manager at Voyager Records & Videos in Dandenong, near Melbourne.

Adds Graham Brecht, owner of Fish Records in Sydney, "Our customers aren't that chart-driven, but I suppose seeing an act written down may jog their memory. The AIR chart reflects what our customers buy, but they're equally drawn to the ARIA chart."

An extra 100 copies are E-mailed to college radio stations. The charts are reproduced on a World Wide Web site and in a handful of music magazines around the country.

Establishing the chart was a priority when AIR was formed in 1996. The association's labels include major players in the alternative music sector, including Hot, Phantom, Regal, Roadshow, Troy Horse, Warhead, and Central Station Records (from Sydney); Australian Heart Music (Wollongong); Odessa Mama and Shock (Melbourne); Oracle (Brisbane); and Rocket, Seeing Ear, and Spinning Top (Perth).

AIR's other projects have included a compilation album of new acts given

away with members' releases and stands at last year's Pacific Circle Music show in Sydney and the Pop-Komm trade fair, held Aug. 13-16 in Germany. Plans are being formulated for AIR Week in November, during which indie acts will showcase at clubs through Australia.

The AIR chart comes in a year in which independent labels are enjoying crossover success. The Whitlams' "Eternal Nightcap" (Phantom) has gone double-platinum (140,000 copies), and the Living End's "Prisoner Of Society" (MDS) has topped the top 40 chart and gone platinum.

The ARIA charts, collated electronically, are still viewed by most retailers and major labels as the most reliable and encompassing—despite the absence of statistics from the Sanity chain, which leads market share with 25%. Sanity is not yet online.

In June, ARIA stopped printing the chart for retail, after losing the chart sponsor Coca-Cola, which had absorbed the yearly \$700,000 production and distribution costs. But Shawn James, director of marketing at Warner Music and chairman of the ARIAnet marketing committee, tells Billboard that a print copy will return to retail by September.

Chains such as Sanity, HMV, Target, and Central Station have their own charts compiled from pre-sales and actual purchases. These differ drastically from weekly chart statistics provided by ARIA, AIR, and the Australian Music Report.

## DOMINGO'S FIRST LATIN SET FOR WARNER

(Continued from page 37)

that the cover art—featuring Domingo's face and the record's title—exploits the singer's appeal. Pre-release press for the album has been strongly skewed toward women's publications and mainstream national media, says Nicol. "He's very sexy, Latin, and attractive, so we didn't need album art that was dull and stuffy," she notes.

International media will be flown in to a global press conference Aug. 27 in Miami. One difficulty in working the album is that the singer is able to do little promotional work for the album on account of his commitments to singing or conducting between now and the end of the year.

Domingo is the artistic director of the Washington Opera in the U.S. capital city. Warner has assembled

an interview disc for radio.

WMI is claiming a worldwide shipment of close to 250,000 units worldwide for the album and is looking well beyond traditional markets for Latin music.

While the Philippines remains an obvious market, WMI will be looking to other Southeast Asian territories. U.S., U.K., Scandinavian, and German markets look promising, says Nicol.

Domingo is seen as one of the few artists who has mainstream appeal via the Three Tenors, as well as high respect in the highest echelons of the classical community.

*Assistance in preparing this story was provided by John Lannert in Kentucky and Bradley Bamberger in New York.*

## Twain Leads In Country Music Noms

### She's Up For 8 Awards; Jason McCoy Is Nominated For 6

TORONTO—With eight nominations in 11 categories, Mercury Nashville's Shania Twain leads the nominees for the Canadian Country Music Awards, to be presented Sept. 14 at the Jubilee Auditorium in Calgary, Alberta.

The nominations were announced Aug. 5. The final round of voting by the 1,700 members of the Canadian Country Music Assn. takes place this month.

Hosted by Mercury Nashville's Terri Clark, the awards show will be broadcast by the CTV Network in Canada, TNN in the U.S., and CMT International in Pacific Rim countries.

Twain is nominated as top female singer and for the fan-voted fans'

choice award. Her single "Don't Be Stupid (You Know I Love You)," co-written with husband Robert "Mutt" Lange, is nominated for top song and top video honors; her "You're Still The One" is nominat-



TWAIN

ed as top single; and her duet with Bryan White, "From This Moment On," is nominated in the top vocal/instrumental collaboration category.

Additionally, her album "Come On Over" is nominated as top album and top-selling album.

Runner-up to Twain, with six nominations, is Universal Records' Jason McCoy. He is nominated in the top male and fans' choice categories. Also, his recording of "Born Again In Dixieland," co-written with Naoise Sheridan and Dennis Carr, is nominated in the top single, top song, and top video categories. McCoy's album "Playin' For Keeps" is nominated for top album.

With five nominations is BMG Canada's Julian Austin, who is recognized for top male singer and top album for "What My Heart Already Knows." His self-penned single "Little Ol Kisses" is nominated in the top single, song, and video categories.

LARRY LeBLANC

## Airplay Incentives Sought For New Music

BY LARRY LeBLANC

TORONTO—Several broadcasters and industry groups are exploring an incentive-based strategy that could lead to further exposure of new Canadian-generated music on commercial radio.

The groups are expecting to be called upon to review proposals made in May by the Canadian Radio-television and Telecommunications Commission (CRTC) that would alter the requirements for programming of Canadian content (CanCon) music. The CRTC proposed raising the CanCon quota from the current 30% of airplay to 35%. The proposal resulted from the first comprehensive review of Canadian radio regulations since their introduction in 1971.

Spearheading the broadcaster groups' efforts to create unspecified percentage incentives to expose new recordings by Canadian acts is Gary Slight, president of Standard Radio Inc. When the review of the regulations was first undertaken in December 1997, Slight says, "the Canadian Assn. of Broadcasters didn't propose [an incentive approach], which was our industry's mistake. If they had, it might have happened."

"We're trying to get a bigger window for new releases to replace the gold being played," says Brian Robertson, president of the Canadian Recording Industry Assn., which had sought incentives in CRTC hearings in December. "[Canadian broadcasters] are now trying to make the new regs work for them, and there's some compatibility of views."

Record industry sources say that it is difficult to obtain long-term airplay commitments for new Canadian recordings, particularly by new artists. New Canadian recordings compete against one another for airplay, and programmers often maintain that their CanCon quota is filled. Also, record industry sources say that Canadian content quotas are often met by heavy reliance on older selections by established artists. Broadcasters generally contend that content

regulations necessitate continued play of Canadian "gold."

Several programmers say that they could easily reach 35% CanCon if given incentives for playing new music. "We wouldn't have to implement any rotations changes or any clock changes," says Bob Mills, PD of album rock CFOX Vancouver. "We'd just have to play what we have now, and we'd be there."

"Broadcasters can play new acts right now," says a record industry source. "There's no regulation that says they can't play 100% of their 35% as new."

"Broadcasters want a 5% credit without having to do anything," adds another source.

"Right now, [CanCon will be] 35%, or 35% with some qualifiers," says Lisa Zbitnew, president of BMG Music Canada. "I don't have much empathy for [major station] programmers [filling CanCon], but I have concerns about smaller stations. It's tough for them."

### MORE NEW MUSIC

Certainly, while there are diverse views on the merits of giving broadcasters incentives, there is widespread support for increased new Canadian music on the airways.

"As a record company, I'm concerned with new music," says Dave Tollington, senior VP at Warner Music Canada. "Today's hits take care of tomorrow's catalog, and the industry benefits from that. I'd like to have [CanCon regs] focused on new music."

Industry and broadcasting sources alike believe that increased content percentage alone will do little to stimulate the exposure of new Canadian acts and will lead only to increased airplay of recordings by top Canadian artists like Celine Dion, Alanis Morissette, Shania Twain, and Sarah McLachlan.

"Going from 30% to 35% means that Sarah gets played more," says McLachlan's manager, Terry McBride, president of Vancouver's Netzwerk Management. "I don't like that because it increases the burn factor

upon my artist in Canada."

While Stewart Meyers, PD of modern rock CFNY Toronto, supports an incentive-based strategy for playing new domestic music, he points out that maintenance of such a system could be difficult. "It could be a nightmare trying to arrive at what [the criteria] should be," he says. "Agreeing on whether it's the album or the artist [qualifying]—and what the period of eligibility is—could be a problem."

"Incentives could be a bookkeeping nightmare," agrees Mills. "Also, how many [new records] can we get on and still have a familiar feel?"

Garry Barker, VP of Maritime Broadcasting in Halifax, Nova Scotia, argues that incentives are illogical if new recordings are favored over new artists. "If I'm also getting [extra credits] for playing Shania Twain, Terri Clark, Celine Dion, and Bryan Adams, why risk playing a recording by an unknown artist if I'm not getting extra for playing it?"

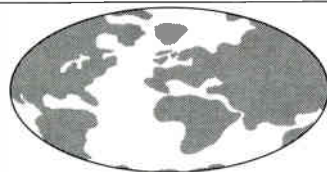
Many Canadian broadcasters continue to maintain separate and unequal rotation categories for current international and CanCon releases. The practice was verified after charts, based on Broadcast Data Systems (BDS) airplay information began appearing in Canadian trade weekly *The Record* in March 1997. Previously, Canada's music industry had relied on *The Record's* charting system, in which international and domestic rotation categories, despite wide differences, were counted as equal in compiling the chart.

BDS electronically tracks spins at 85 stations in Canada. This information is available to record companies and radio stations for a fee.

On a national average, current international records in heavy rotation received 32-44 plays weekly; a Canadian "heavy" will receive 18-24 spins. An international medium-rotation track receives a minimum of 18 plays a week, but a Canadian medium track receives nine spins. Both Canadian and international light-rotation records receive about five spins a week.



# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 08/10/98				GERMANY (Media Control) 08/11/98				U.K. (Chart-Track) 08/10/98				FRANCE (SNEP/IFOP/Tite-Live) 08/05/98			
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT		1	1	BAILANDO LOONA MOTOR MUSIC		1	2	NO MATTER WHAT BOYZONE POLYDOR		1	1	LA TRIBU DE DANA MANAU POLYDOR	
2	2	POWER POCKET BISCUITS TOSHIBA-EMI		2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL		2	1	VIVA FOREVER SPICE GIRLS VIRGIN		2	2	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM	
3	NEW	KITTO DOKOKADE TUBE SONY		3	3	DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC		3	NEW	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS MULTIPLY		3	5	THE BOY IS MINE BRANDY & MONICA EASTWEST	
4	3	HONEY L'ARC-EN-CIEL K/00N/SONY		4	9	VIVA FOREVER SPICE GIRLS VIRGIN		4	NEW	PURE MORNING PLACEBO ELEVATOR		4	3	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM	
5	NEW	DREAMS SIAM SHADE SONY		5	4	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC		5	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL		5	4	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG	
6	6	ALIVE SPEED TOY'S FACTORY		6	5	THE BOY IS MINE BRANDY & MONICA EASTWEST		6	6	LOST IN SPACE APOLLO FOUR FOURTY STEALTH SONIC/EPIC		6	7	BYE BYE MENELIK SMALL/SONY	
7	5	KASOU L'ARC-EN-CIEL K/00N/SONY		7	13	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA		7	7	JUST THE TWO OF US WILL SMITH COLUMBIA		7	6	LIFE DES'REE SONY	
8	8	HOME B'Z ROOMS RECORDS		8	8	LIFE DES'REE EPIC		8	3	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC		8	9	AMOKK 666 PANIC RECORDS/POLYGRAM	
9	16	WARA NO INU FUMIYA FUJII SONY		9	NEW	TERPENTIN BOEHSE ONKELZ VIRGIN		9	9	LIFE IS A FLOWER ACE OF BASE LONDON		9	8	PATA PATA COLUMBA RCA/BMG	
10	12	MIRAIE KIRORO VICTOR		10	7	HOW MUCH IS THE FISH? SCOOTER EOEL		10	NEW	I CAN'T HELP MYSELF LUCID LONDON		10	NEW	WE ARE THE CHAMPIONS QUEEN EMI	
11	4	PARADISE SOUTHERN ALL STARS VICTOR		11	6	THE CUP OF LIFE RICKY MARTIN COLUMBIA		11	NEW	NEEDIN' U DAVID MORALES LONDON		11	10	CARNAVALLERA DELIRIO HAVANA ISLANDO/POLYGRAM	
12	10	RIDE ON TIME MAX AVEX TRAX		12	11	IMMORTALITY CELINE DION COLUMBIA		12	10	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR		12	12	BELLE DANIEL LAVOIE & GAROU & FIORI POMME/SONY	
13	7	HERE WE ARE TOMOMI KAHALA WARNER MUSIC JAPAN		13	10	LOVE PARADE 1998 DR. MOTTE & WESTBAM RCA		13	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN		13	NEW	1 ET 2 ET 3-0 LES FINALISTES 323/POLYGRAM	
14	9	SINSYOKU L'ARC-EN-CIEL K/00N/SONY		14	12	UP & DOWN VENGABOYS MOTOR MUSIC		14	8	C'EST LA VIE B*WITCHED EPIC		14	NEW	POURQUOI? SANDY VALENTINO 323/SONY	
15	18	G.W.D. THEE MICHELLE GUN ELEPHANT COLUMBIA		15	15	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA		15	4	DEEPER UNDERGROUND JAMIROQUAI SONY S2		15	20	CHARANGA CUBAILA BAXTER/POLYDOR	
16	15	KIRARA SHIZUKA KUDO PONY CANYON		16	14	STAND BY ME 4 THE CAUSE RCA		16	11	FREAK ME ANOTHER LEVEL NORTHWEST/SIE/BMG		16	16	THIS IS HOW WE PARTY S.O.A.P. SAINT GERMAIN	
17	11	POISON TAKASHI SORIMACHI MERCURY MUSIC		17	16	EIN SCHWEIN NAMENS MAENNER DIE AERZTE MOTOR MUSIC		17	13	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN		17	13	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	
18	14	HOT LIMIT T.M. REVOLUTION ANTINOS RECORDS		18	18	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR		18	NEW	I WANNA BE YOUR LADY HINDA HICKS ISLANDO		18	19	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	
19	13	I FOR YOU LUNA SEA UNIVERSAL VICTOR		19	NEW	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. COLUMBIA		19	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA		19	18	MUSIC SOUNDS BETTER WITH YOU STARDUST DELABEL/VIRGIN	
20	NEW	KARASU NO NYOUBOU YUKO NAKAZAWA ZETIMA		20	NEW	BROTHER LOUIE MODERN TALKING ARIOLA		20	NEW	LOVE UNLIMITED FUN LOVIN' CRIMINALS CHRYSALIS		20	11	AMOR A LA MEXICANA THALA VIRGIN	
<b>ALBUMS</b>				<b>ALBUMS</b>				<b>ALBUMS</b>				<b>ALBUMS</b>			
1	1	GLAY PURE SOUL PLATINUM		1	1	SOUNDTRACK CITY OF ANGELS WEA		1	16	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMV/VIRGIN/POLYGRAM		1	1	MANAU PANIQUE CELTIQUE POLYDOR	
2	2	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN		2	2	BEASTIE BOYS HELLO NASTY EMI		2	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EAST- WEST		2	2	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS- PHERIQUE/SONY	
3	5	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR		3	3	EROS RAMAZZOTTI EROS ARIOLA		3	7	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA		3	5	SOUNDTRACK GREASE POLYDOR	
4	NEW	V6 A JACK IN THE BOX AVEX TRAX		4	8	SOUNDTRACK ARMAGEDDON COLUMBIA		4	4	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARO/POLYDOR		4	3	ERA ERA MERCURY	
5	3	DA PUMP EXPRESSION AVEX TRAX		5	4	DIE AERZTE 13 MOTOR MUSIC		5	1	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/ SONY		5	8	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY	
6	4	LUNA SEA SHINE UNIVERSAL VICTOR		6	10	MODERN TALKING BACK FOR GOOD ARIOLA		6	2	JANE MCDONALD JANE MCDONALD FOCUS/GUT		6	9	LARA FABIAN PURE POLYDOR	
7	7	YUZU YUZU IKKA SENHA & CO.		7	6	SCOOTER NO TIME TO CHILL EOEL		7	9	SOUNDTRACK GREASE POLYDOR		7	4	EAGLE-EYE CHERRY DESIRELESS POLYDOR	
8	NEW	VARIOUS ARTISTS 10 YEARS 100 HITS—J-POP HIT TRACKS AVEX TRAX		8	5	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI		8	5	EAGLE-EYE CHERRY DESIRELESS POLYDOR		8	6	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN	
9	6	ZILCH 3-2-1 CUTTING EDGE		9	7	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR		9	NEW	VARIOUS ARTISTS ULTIMATE CLUB MIX 2 POLY- GRAM TV		9	7	MODERN TALKING BACK FOR GOOD ARIOLA/BMG	
10	8	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS		10	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA		10	6	VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD—EVER! 8 VIRGIN/EMI		10	10	MECANO ANA, JOSE, NACHO ARIOLA/BMG	
11	NEW	O.S.T. ANDROMEDIA TOY'S FACTORY		11	NEW	SUPER MOONIES SAILOR MOONS WELT EOEL		11	11	BOYZONE WHERE WE BELONG 80'S MIX POLYGRAM TV		11	11	FLORENT PAGNY SAVOIR AIMER MERCURY	
12	NEW	ACE OF BASE CRUEL SUMMER BMG JAPAN		12	16	BRANDY NEVER S-A-Y NEVER EASTWEST		12	11	VARIOUS ARTISTS ULTIMATE 80'S MIX POLYGRAM TV		12	15	VARIOUS ARTISTS COUPE DU MONDE: L'ALBUM OFFICIEL VERSAILLES/SONY	
13	NEW	SAY A LITTLE PRAYER LIKE BARRIER FREE		13	14	WITT BAYREUTH 1 STRANGWAYS/EPIC		13	12	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSLIS		13	13	BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST	
14	9	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA		14	21	XAVIER NAIDOO NICHT VON DIESER WELT EPIC		14	10	CELINE DION LET'S TALK ABOUT LOVE EPIC		14	12	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	
15	NEW	THE ALFEE PRIDE TOSHIBA-EMI		15	NEW	MUSIC INSTRUCTOR ELECTRO CITY FUEL/EASTWEST		15	8	SIMPLY RED BLUE EASTWEST		15	14	YURI BUENAVENTURA HERENCIA AFRICANA MER- CURY	
16	11	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSI- CAL		16	20	WOLFGANG PETRY ALLES ARIOLA		16	NEW	VARIOUS ARTISTS CARL COX NON-STOP 98/01 LONDON		16	17	SUPREME NTM SUPREME NTM EPIC	
17	13	JUDY & MARY POP LIFE EPIC/SONY		17	13	SIMPLY RED BLUE EASTWEST		17	15	BEASTIE BOYS HELLO NASTY GRANO ROYAL/CAPITOL		17	18	PASCAL OBISPO LIVE 98 EPIC	
18	NEW	VARIOUS ARTISTS 10 YEARS 100 HITS—INTER- NATIONAL DANCE TRACKS AVEX TRAX		18	11	VARIOUS ARTISTS FOR THE MASSES (DEPECHE MODE TRIBUTE) POLYDOR		18	14	THE VERVE URBAN HYMNYS HUT/VIRGIN		18	16	MANU CHAO CLANDESTINO VIRGIN	
19	NEW	HOFF DYLAN HOFF DYLAN PONY CANYON		19	17	SMASHING PUMPKINS ADORE VIRGIN		19	NEW	WILL SMITH BIG WILLIE STYLE COLUMBIA		19	19	SHURIK'N OU JE VIS DELABEL/VIRGIN	
20	16	ANRI MOONLIT SUMMER TALES FOR LIFE		20	19	DES'REE SUPERNATURAL EPIC		20	RE	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA		20	NEW	MONICA THE BOY IS MINE ARIOLA	
<b>CANADA (SoundScan) 08/22/98</b>				<b>NETHERLANDS (Stichting Mega Top 100) 08/15/98</b>				<b>AUSTRALIA (ARIA) 08/16/98</b>				<b>ITALY (Musica e Dischi/FIMI) 08/10/98</b>			
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC		1	1	DE BESTEMMING MARCO BORSATO POLYDOR		1	1	IRIS GOO GOO DOLLS WEA/WARNER		1	1	LIFE DES'REE EPIC	
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY		2	2	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.		2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL		2	3	ELISIR I LIKE ALEXIA DANCE POOL/SONY	
3	8	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE		3	6	LIFE DES'REE EPIC		3	6	WHEN THE LIGHTS GO OUT FIVE BMG		3	2	THE MUSIC I LIKE ALEXIA DANCE POOL/SONY	
4	4	MAKE IT HOT NICOLE EASTWEST/EEG		4	3	THE BOY IS MINE BRANDY & MONICA WARNER		4	4	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM		4	5	FREE BACON POPPER SNAP & SHAKE	
5	3	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY		5	5	HOW DO I LIVE LEANN RIMES MERCURY		5	3	THE CUP OF LIFE/MARIA RICKY MARTIN COLUM- BIA/SONY		5	4	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME	
6	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUZIC		6	4	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA		6	5	THE BOY IS MINE BRANDY & MONICA EASTWEST/ WARNER		6	7	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE	
7	6	SPACEMAN DANCE (REMIX) BIF NAKED AQUA		7	8	VIVA FOREVER SPICE GIRLS VIRGIN		7	7	LAST THING ON MY MIND STEPS JIVE/LIBERATION/ SONY		7	6	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS NOCOLORS/FMA	
8	5	NEVER EVER ALL SAINTS LONDON/MERCURY		8	12	FREAK ME ANOTHER LEVEL BMG		8	9	C'EST LA VIE B*WITCHED EPIC/SONY		8	9	ANOTHER STAR COIMBRA TIME	
9	9	GO DEEP JANET JACKSON VIRGIN		9	NEW	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA		9	8	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY		9	10	CARNAVA DE PARIS DARIO G WEA	
10	10	CRUSH JENNIFER PAIGE EOEL/HOLLYWOOD		10	7	WE LIKE TO PARTY! VENGABOYS ZOMBA		10	11	TURN BACK TIME AQUA UNIVERSAL		10	13	LOOKING FOR LOVE KAREN RAMIREZ UNIVERSAL	
11	13	WHEN THE LIGHTS GO OUT FIVE ARISTA		11	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC		11	10	ALL MY LIFE K-CI & JOJO UNIVERSAL		11	8	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA	
12	12	ADIA SARAH MCLACHLAN NETWORK		12	9	SECRET LOVE ROMEO OURECO		12	13	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG		12	15	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	
13	11	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY		13	NEW	MY LOVER ULTIMATE KAOS MERCURY		13	12	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY		13	11	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME	
14	17	RAY OF LIGHT MADONNA WARNER BROS.		14	13	STAND BY ME 4 THE CAUSE BMG		14	11	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MOS		13	11	DRINKING IN L.A. BRAN VAN 3000 EMI	
15	18	WHO AM I BEENIE MAN VP		15	13	COCKTAIL POSTMEN V2/PIAS		15	16	POLYESTER GIRL REGURGITATOR EASTWEST/WARNER		14	18	IT'S LOVE GAYA J+Q/GLOBAL NET	
16	15	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG		16	10	GHETTO SUPASTAR (THAT IS WHAT ARE ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL		16	NEW	THE WAY FASTBALL HOLLYWOOD/POLYGRAM		15	12	VIVA FOREVER SPICE GIRLS VIRGIN	
17	20	MY ALL MARIAH CAREY COLUMBIA/SONY		17	18	ZELFS JE NAAM IS MOOI HENK WESTBROEK MER- CURY		17	17	CRUSH ON YOU AARON CARTER SHOCK		16	19	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	
18	14	AVA ADORE SMASHING PUMPKINS VIRGIN		18	15	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY		18	NEW	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS FESTIVAL		17	14	KISS THE RAIN BILLIE MYERS UNIVERSAL	
19	16	TOO CLOSE NEXT ARISTA		19	19	ELTSE GRINS FOARBY DE KAST CNR		19	15	BRICK BEN FOLDS FIVE EPIC/SONY		18	17	HORNY MOUSSE T EOEL/CLUB/OGLS	
20	NEW	SUPERSTAR LOVE INC. BMG		20	16	ALA DAY RE-PLAY RHYTHM		20	NEW	CASANOVA ULTIMATE KAOS MERCURY		19	16	DA ME A TE CLAUDIO BAGLIONI COLUMBIA	
<b>ALBUMS</b>				<b>ALBUMS</b>				<b>ALBUMS</b>				<b>ALBUMS</b>			
1	1	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY		1	4	ILSE DELANGE WORLD OF HURT WARNER		1	4	SOUNDTRACK GREASE POLYDOR/POLYGRAM		1	1	883 GLI ANNI FRIRTI	
2	3	BEASTIE BOYS HELLO NASTY EMI		2	1	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.		2	1	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER		2	2	MINA CELENTANO MINA CELENTANO RTI	
3	2	THE TRAGICALLY HIP PHANTOM POWER UNIVER- SAL		3	8	MADONNA RAY OF LIGHT WARNER		3	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG		3	5	RENATO ZERO AMORE DOPO AMORE FONOPOLY/EPIC	
4	NEW	SNOOP DOGG DA GAME IS TO BE SOLD, NOT TO BE TOLD VIRGIN		4	2	BEASTIE BOYS HELLO NASTY EMI		4	2	SOUNDTRACK CITY OF ANGELS WEA/WARNER		4	3	VASCO ROSSI CANZONI PER ME EMI	
5	5	SPICE GIRLS SPICEWORLD VIRGIN		5	3	TOTAL TOUCH THIS WAY BMG		5	7	AQUA AQUARIUM UNIVERSAL		5	6	DES'REE SUPERNATURAL EPIC	
6	4	VARIOUS ARTISTS NOW! 3 NOW		6	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY		6	6	RICKY MARTIN VUELVE COLUMBIA/SONY		6	7	NEK IN DUE WEA	
7	9	VARIOUS ARTISTS BOY POWER BMG		7	5	ROMEY ROMEY OURECO		7	6	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM		7	4	PINO DANIELE YES I KNOW MY WAY CGO/EASTWEST	
8	7	SOUNDTRACK CITY OF ANGELS WARNER		8	9	RE-PLAY RE-PLAY RHYTHM		8	11	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY		8	10	RICKY MARTIN VUELVE COLUMBIA	
9	6	BRANDY NEVER S-A-Y NEVER ATLANTIC		9	7	BRANDY NEVER S-A-Y NEVER WARNER		9	8	SOUNDTRACK THE WEDDING SINGER VOLUME 2 EASTWEST/WARNER		9	9	99 POSSE CORTO CIRCUITO RCA/BMG	
10	8	AQUA AQUARIUM UNIVERSAL		10	14	DES'REE SUPERNATURAL EPIC		10	9	BEASTIE BOYS HELLO NASTY EMI		10	8	BACKSTREET BOYS BACKSTREET BOYS VIRGIN	
11	10	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY		11	13	THE ROSENBERG TRIO NOCHES CALIENTES POLY- OOR		11	11	BACKSTREET BOYS BACKSTREET'S BACK		11	11	SIMPLY RED BLUE CGO/EASTWEST	
12	12	SOUNDTRACK GAZILLA EPIC/SONY		12	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH		12	12	SMASHING PUMPKINS ADORE VIRGIN		12	12	LENNY KRAVITZ 5 VIRGIN	
13	13	'N SYNC 'N SYNC RCA		13	10	VENGABOYS UP & DOWN ZOMBA		13	14	LENNY KRAVITZ 5 VIRGIN		13	14	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI	
14	15	ALL SAINTS ALL SAINTS LONDON/MERCURY		14	12	FIVE FIVE BMG		14	12	SMASHING PUMPKINS ADORE VIRGIN		14	15	MODERN TALKING BACK FOR GOOD HANSA/BMG	
15	19	SHANIA TWAIN COME ON OVER MERCURY		15	19	GOLDEN EARRING THE COMPLETE NAKED TRUTH SONY		15	NEW	LED ZEPPELIN REMASTERS EASTWEST/WARNER		15	16	ARTICOLO 31 NESSUNO	

# HITS OF THE WORLD CONTINUED

**EUROCHART** (AFYVE/ALEF MB) 08/15/98

THIS WEEK	LAST WEEK	SINGLES
1	1	<b>GHETTO SUPASTAR (THAT IS WHAT ARE ARE)</b> PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
2	4	<b>VIVA FOREVER SPICE GIRLS</b> VIRGIN
3	2	<b>THE BOY IS MINE</b> BRANDY & MONICA ATLANTIC
4	5	<b>LIFE DES'REE</b> SONY S2
5	3	<b>COME WITH ME PUFF DADDY</b> FEATURING JIMMY PAGE EPIC
6	NEW	<b>MYSTERIOUS TIMES SASH!</b> FEATURING TINA COUSINS X-T/MULTIPLY
7	10	<b>NO MATTER WHAT BOYZONE</b> POLYDOR
8	7	<b>BAILANDO LOONA</b> MOTOR/POLYGRAM
9	8	<b>LA TRIBU DE DANA MANAU</b> POLYDOR
10	6	<b>LA COPA DE LA VIDA RICKY MARTIN</b> TRISTAR/COLUMBIA
ALBUMS		
1	1	<b>BEASTIE BOYS HELLO NASTY</b> GRAND ROYAL/CAPITOL
2	2	<b>MODERN TALKING BACK FOR GOOD</b> HANSA/BMG
3	4	<b>SOUNDTRACK CITY OF ANGELS</b> REPRISE/WARNER BROS.
4	8	<b>SOUNDTRACK GREASE</b> POLYDOR
5	3	<b>CELINE DION LET'S TALK ABOUT LOVE</b> EPIC/COLUMBIA
6	7	<b>THE CORRS TALK ON CORNERS</b> 143/AVA/ATLANTIC
7	NEW	<b>SOUNDTRACK ARMAGEDDON</b> COLUMBIA
8	6	<b>THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN</b> WILDCARD/POLYDOR
9	9	<b>EROS RAMAZZOTTI EROS</b> DDD
10	10	<b>RICKY MARTIN VUELVE</b> TRISTAR/COLUMBIA

**MALAYSIA** (RIM) 08/04/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	<b>911 MOVING ON</b> EMI
2	5	<b>SITI NURHALIZA ADIWARNA</b> SUWAH
3	3	<b>THE MOFFATTS CHAPTER 1: A NEW BEGINNING</b> EMI
4	4	<b>VARIOUS ARTISTS FRESH</b> WARNER
5	8	<b>JACKY CHEUNG RELEASE YOURSELF</b> POLYGRAM
6	NEW	<b>BOYZONE WHERE WE BELONG</b> POLYGRAM
7	1	<b>VARIOUS ARTISTS ALLEZ! OLA! OLE! THE MUSIC OF THE WORLD CUP</b> SONY
8	7	<b>RICKY MARTIN VUELVE</b> SONY
9	NEW	<b>SPICE GIRLS SPICEWORLD</b> EMI
10	NEW	<b>SMASHING PUMPKINS ADORE</b> EMI

**SWEDEN** (GLF) 07/31/98

THIS WEEK	LAST WEEK	SINGLES
1	1	<b>CALCUTTA (TAXI TAXI TAXI) DR. BOMBAY</b> WARNER
2	2	<b>SOMMAR OCH SOL</b> MARKOOLIO CNR MUSIC
3	6	<b>THE BOY IS MINE</b> BRANDY & MONICA WARNER
4	3	<b>ANGELS CRYING E-TYPE</b> STOCKHOLM/POLYGRAM
5	5	<b>ALL 'BOUT THE MONEY MEJA</b> COLUMBIA/SONY
6	9	<b>LIFE DES'REE</b> EPIC
7	NEW	<b>YOU GOT (WHAT I WANT) GRAAF</b> ARIDLA
8	7	<b>GHETTO SUPASTAR (THAT IS WHAT ARE ARE)</b> PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE
9	10	<b>INTERGALACTIC BEASTIE BOYS</b> GRAND ROYAL/EMI
10	NEW	<b>BECAUSE WE WANT TO BILLIE</b> INNOCENT/VIRGIN
ALBUMS		
1	1	<b>MODERN TALKING BACK FOR GOOD</b> HANSA/BMG
2	2	<b>RICKY MARTIN VUELVE</b> COLUMBIA/SONY
3	NEW	<b>ELECTRIC BANANA BAND ELECTRIC BANANA</b> TAJJM WARNER
4	3	<b>FREESTYLE GULDKORN</b> METRONOME/WARNER
5	4	<b>JOHN FOGERTY PREMONITION</b> WARNER
6	5	<b>BEASTIE BOYS HELLO NASTY</b> GRAND ROYAL/EMI
7	7	<b>HJALLE &amp; HEAVY 2:A SASONGEN</b> START KLART/MNW
8	9	<b>MEJA SEVEN SISTERS</b> COLUMBIA
9	6	<b>THE CORRS TALK ON CORNERS</b> ATLANTIC/WARNER
10	8	<b>FRANK SINATRA MY WAY—THE BEST OF VOL. 1</b> WARNER

**NORWAY** (Verdens Gang Norway) 08/11/98

THIS WEEK	LAST WEEK	SINGLES
1	2	<b>I DON'T WANT TO MISS A THING</b> AEROSMITH COLUMBIA
2	1	<b>GHETTO SUPASTAR (THAT IS WHAT ARE ARE)</b> PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	5	<b>ALL 'BOUT THE MONEY MEJA</b> COLUMBIA
4	4	<b>AMOKK 666</b> EMI
5	3	<b>THE BOY IS MINE</b> BRANDY & MONICA WARNER
6	NEW	<b>ANGELS CRYING E-TYPE</b> POLYGRAM
7	6	<b>SPACE INVADERS HIT'N'HIDE</b> SCANDINAVIAN
8	7	<b>LET THE MUSIC HEAL YOUR SOUL</b> BRAVO ALL STARS EDELPTCH
9	10	<b>C'EST LA VIE B*WITCHED</b> SONY
10	NEW	<b>MYSTERIOUS TIMES SASH!</b> FEATURING TINA COUSINS EDELPTCH
ALBUMS		
1	1	<b>MODERN TALKING BACK FOR GOOD</b> BMG
2	2	<b>DEMIS ROUSSOS DE BESTE SANGER</b> NDRSKE GRAM
3	4	<b>PETER CETERA YOU'RE THE INSPIRATION</b> SONY
4	3	<b>RICHARD MARX GREATEST HITS</b> EMI
5	5	<b>D.D.E. OHWÆÆH!!!</b> NORSKE GRAM
6	8	<b>AQUA AQUARIUM</b> UNIVERSAL
7	NEW	<b>SOUNDTRACK CITY OF ANGELS</b> WARNER
8	10	<b>BEASTIE BOYS HELLO NASTY</b> EMI
9	9	<b>CC COWBOYS EKKO—BESTE</b> BMG
10	7	<b>GIPSY KINGS GREATEST HITS</b> COLUMBIA

**SPAIN** (AFYVE/ALEF MB) 08/05/98

THIS WEEK	LAST WEEK	SINGLES
1	2	<b>OYE GLORIA ESTEFAN</b> EPIC
2	1	<b>HAPPY WORLD BLUE 4 U</b> DANCE NET-BMG
3	2	<b>CORAZON PARTIDO REMIXES</b> ALEJANDRO SANZ WEA/JINGER
4	5	<b>GIMME THA POWER</b> MOLOTOV UNIVERSAL
5	4	<b>STAND BY ME 4 THE CAUSE</b> RCA
6	6	<b>LA BOMBA</b> RICKY MARTIN COLUMBIA
7	7	<b>LIFE DES'REE</b> EPIC
8	8	<b>WHY CAN'T WE BE FRIENDS</b> SMASH MOUTH UNIVERSAL
9	NEW	<b>SEMILLA NEGRA</b> RADIO FUTURA ARIOLA
10	10	<b>DEEPER UNDERGROUND</b> JAMIROQUAI EPIC
ALBUMS		
1	1	<b>GLORIA ESTEFAN GLORIA</b> EPIC
2	3	<b>MANOLO GARCIA ARENA EN LOS BOLSILLOS</b> ARIDLA
3	4	<b>ALEJANDRO SANZ MAS</b> WEA
4	5	<b>RICKY MARTIN VUELVE</b> COLUMBIA
5	2	<b>SKA-P EUROSIS</b> RCA
6	6	<b>RADIO FUTURA MEMORIAS DEL PORVENIR</b> ARIOLA
7	8	<b>PECOS GRANDES EXITOS Y UN PAR DE CORAZONES</b> EPIC
8	7	<b>NINA PASTORI ERES LUZ</b> ARIOLA
9	RE	<b>THE CORRS TALK ON CORNERS</b> DRO
10	10	<b>LUIS MIGUEL ROMANCES</b> WARNER MUSIC

**PORTUGAL** (Portugal/AFP) 08/11/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	<b>NETINHO AO VIVO</b> MERCURY
2	2	<b>SILENCE 4 SILENCE BECOMES IT</b> POLYDOR
3	3	<b>BANDA EVA AO VIVO</b> MERCURY/POLYGRAM
4	4	<b>SO PRA CONTRARIAR SO PRA CONTRARIAR 97</b> RCA/BMG
5	6	<b>PAULO GONZO SUSPEITO</b> COLUMBIA
6	5	<b>DANIELA MERCURY FEIJAO COM ARROZ</b> EPIC
7	9	<b>SANTAMARIA EU SEI, TU ES</b> VIDISCO
8	7	<b>MODERN TALKING BACK FOR GOOD</b> HANSA/BMG
9	10	<b>XUTOS &amp; PONTAPES VIDA HALVADA—MELHOR DOS X&amp;P</b> POLYDOR
10	8	<b>ERA ERA</b> PHILIPS/POLYGRAM

**DENMARK** (IFP/Nielsen Marketing Research) 08/06/98

THIS WEEK	LAST WEEK	SINGLES
1	1	<b>VIL HA DIG</b> DROMHUS CNR/ARCADE
2	2	<b>GHETTO SUPASTAR (THAT IS WHAT ARE ARE)</b> PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
3	3	<b>AMOKK 666 REMIXED</b>
4	4	<b>DOODAH CARTOONS</b> FLEX RECORDS/EMI
5	5	<b>THE BOY IS MINE</b> BRANDY & MONICA WARNER
6	6	<b>MYSTERIOUS TIMES SASH!</b> FEATURING TINA COUSINS EDELPTCH
7	7	<b>ALL 'BOUT THE MONEY MEJA</b> SONY
8	10	<b>STAND BY ME 4 THE CAUSE</b> BMG
9	8	<b>ALL MY LIFE K-CI &amp; JOJO</b> UNIVERSAL
10	9	<b>SPACE INVADERS HIT 'N' HIDE</b> SCANDINAVIAN RECORDS
ALBUMS		
1	3	<b>LARS LILHOLT BAND GI DET BLA TILBAGE</b> CMC
2	1	<b>JETTE TORP HERE I AM</b> CMC
3	2	<b>MODERN TALKING BACK FOR GOOD</b> BMG
4	NEW	<b>SAVAGE GARDEN SAVAGE GARDEN</b> SONY
5	4	<b>CELINE DION LET'S TALK ABOUT LOVE</b> SONY
6	5	<b>JOHN FOGERTY PREMONITION</b> WARNER
7	6	<b>BEASTIE BOYS HELLO NASTY</b> EMI-MEDLEY
8	8	<b>BAMSE VENNEN 25 ARS JUBILAEUM</b> CMC
9	7	<b>DISKOFIL GREATEST HITS</b> SCANDINAVIAN RECORDS
10	10	<b>S.O.A.P. NOT LIKE OTHER GIRLS</b> SONY/PLADECOMPAGNIET

**FINLAND** (Radiomafia/IFPI Finland) 08/09/98

THIS WEEK	LAST WEEK	SINGLES
1	1	<b>TEIT MEISTA KAUNIIN APULANTA</b> LEVY-YHTIO
2	2	<b>ONNESTA SOIKEENA KLAMYDIA</b> KRAKLUND
3	NEW	<b>I DON'T WANT TO MISS A THING</b> AEROSMITH COLUMBIA/SONY
4	4	<b>TYTTOJEN VALISESTA YSTAVYYDESTA</b> ULTRA BRA PYRAMID
5	5	<b>HAKKISEN MIKA T.H. AHO &amp; MIKA SUNDQIST</b> AKRA/AUDIOVOX
6	7	<b>FORMULA DJ VISAGE</b> FEATURING MATTI KYLLO-NEN K-TEL
7	NEW	<b>KESA YNDESSA ANNA ERIKSSON</b> MTV-MUSIKKI
8	3	<b>COME WITH ME PUFF DADDY</b> FEATURING JIMMY PAGE EPIC/SONY
9	9	<b>ANGELS CRYING E-TYPE</b> STOCKHOLM RECORDS
10	NEW	<b>MYSTERIOUS TIMES SASH!</b> FEATURING TINA COUSINS EDELK-TEL
ALBUMS		
1	2	<b>SCOOTER NO TIME TO CHILL</b> EDELK-TEL
2	1	<b>MODERN TALKING BACK FOR GOOD</b> HANSA/BMG
3	3	<b>BEASTIE BOYS HELLO NASTY</b> EMI
4	5	<b>SENTENCED FROZEN</b> CENTURY MEDIA/SPINEFARM
5	8	<b>ULTRA BRA KROKETTI</b> PYRAMID
6	4	<b>YOLINTU TOSITA-KOITUKSELLA</b> WARNER
7	7	<b>S.O.A.P. NOT LIKE OTHER GIRLS</b> SOAP/SONY
8	6	<b>N.Y.C.C. GREATEST HITS</b> CONTROL/K-TEL
9	8	<b>LEEVI &amp; THE LEAVINGS KESKIVIKKO—40 ENSIM-MAISTA HITTIA</b> PYRAMID/MEGAMANIA
10	NEW	<b>HIT'N'HIDE ON A RIDE</b> SCANDINAVIAN/K-TEL

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**DENMARK:** PolyGram Denmark says it is planning a European launch for the eponymous album by jazz trumpeter **Niels Lan Doky**, with a U.S. release slated for early '99. His Verve/PolyGram album features versions of mainstream pop tracks such as "Sledgehammer," "Tears In Heaven," "I Believe I Can Fly," and other top 40 hits, alternating on the set with his own compositions. "I wanted to do a modern-day version of the piano combos from the '50s and '60s," says Doky. "With the alternating—one original number and one pop number—I wanted to challenge myself so they would blend together. It's a very jazz-wise thing to do, despite what purists might say." Doky breathes his own life into the tracks, giving some a Latin flavor and others smoky-lounge jazz twists; his piano takes the spotlight and eases back into the shadows for other instruments.



DOKY

CHARLES FERRO

**SWEDEN/U.K.:** It may be signed to Virgin U.K.'s Hut label, but Swedish alternative rock group **Whale** is looking after its home fans, too. "With sales counted per capita, Whale is probably just as popular in Sweden," says Virgin Records Sweden international label manager **Jens Peterson**. The band has recently completed a summer tour through both the U.K. and Sweden and is currently backing the release of its new album, "All Disco Dance Must End In Broken Bones," out in the U.K. Aug. 31 and three days earlier in Sweden. Whale's influences take in hip-hop and reggae. The album's second single, "Crying At Airports," released Monday (17), even sports a drum'n'bass/hip-hop remix.

KAIR LOFTHUS

**PHILIPPINES:** **Lea Salonga's** debut album for BMG Philippines, "In Love," took less than a month to reach platinum status (40,000 units) here. Released July 2, it reached the magic number by July 31, says **Elizabeth Racelis**, BMG's domestic marketing manager. Salonga—a 1991 best actress Tony winner for the musical "Miss Saigon"—is also in the spotlight for "Reflection" off the soundtrack to the Disney film "Mulan." ("In Love" does not include "Reflection.") "In Love" features remakes of well-known '80s love ballads, including "Even If" currently receiving wide radio airplay. The 10 songs on the album were written by Philippine female composers: five by **Odette Quesada**, four (including "Even If") by **Cecile Azarcon**, and one by **Alvina Eileen Sy**.



SALONGA

DAVID GONZALES

**GERMANY:** With total sales of more than 200,000 albums and daily sales topping 17,000, the "City Of Angels" soundtrack is No. 1 on the German album chart for the third week. WEA Germany CEO **Bernd Dopp** attributes its success to the fact that Warner producer **Danni Bramson** has gathered stars with previously unreleased recordings, notably exclusives from **Alanis Morissette** and the **Goo Goo Dolls**. Other acts featured are **Eric Clapton**, **U2**, and **Peter Gabriel**. According to Dopp, the close collaboration with Warner's film division and aggressive marketing have paid off, stimulating the otherwise weak German record market. **Uwe Hansen**, purchaser at retailer Radio Seidel in Niebuell, agrees, noting his favorite track is Morissette's "Uninvited," which customers are particularly keen on. That and other tracks from the soundtrack have power-play status at many German radio stations. **WOLFGANG SPAHR**

**ROMANIA:** A record 10 releases in the last year has won local label **Genius Enterprise Trade** a special prize from **Actualitatea Muzicala**, the magazine of the Romanian Composers and Musicologists Union. Among them were "Phoenix—35th Anniversary" by local legends **Phoenix**, "Plum Brandy Blues" by **Nightlosers**, and "Standard Weinberger" from singer/guitarist **AG Weinberger**. **Genius** also exports, especially to Romanians living in the U.S.

OCTAVIAN URSULESCU

**U.K.:** Glasgow modern popsters the **Supernaturals** are maintaining domestic momentum and hoping to raise their international profile with their second album, "A Tune A Day." Released here on Aug. 10 on Food via Parlophone, it follows last year's "It Doesn't Matter Anymore," which went silver (60,000 units) in the U.K. and yielded four top 40 singles, including the typically breezy "Smile." Manager **Jerry McManus** says the Supernaturals' inclusion on last year's EMI soundtrack to the British film "Shooting Fish" will help secure more international releases for "A Tune A Day," with the first likely to be in Sweden. Lead singer/writer **James McColl** says the band's approach doesn't always sit well with Britain's weekly music press. "It totally surprises me the amount of trouble we get from 'serious' journalists," he says. "You don't have to take it so seriously, and it amuses me that they can't get over that." **PAUL SEXTON**



SUPERNATURALS

**SINGAPORE:** As well as releasing its eponymous debut album in neighboring Malaysia, the Singapore-based death metal band **Rudra** has now struck North American deals with **Abyss Records** (U.S.), **Mexico** (GP Entertainment), and **Canada** (Soundscape Music). U.S. hardcore label **Abyss** counts **Rudra** as the first Asian metal band in its catalog. **Hirmie Abdul Rahman**, owner of **Rudra's** label, **Candlelight Productions**, says, "[Abyss] were struck by the inclusion of ethnic Indian rhythms in death metal." **Rudra**, in Sanskrit, refers to Lord Shiva, the Indian god of destruction. "Death metal is almost synonymous with that," says the band's vocalist/bassist, **Kathi**.

PHILIP CHEAH

# 40 Years Of The Top 40

What was the highest entry by a debut artist?

Which male artist has the most Top 10 hits?

Which label has the most #1 hits?

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

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

Which producer has the most #1 hits?

What group has the most charted hits?

What song spent the most weeks at #1?

Which female artist has the most top 40 hits?

**Celebrating the Top Achievers of the  
Hot 100 Singles Chart over the Past Four Decades**

**Issue Date: September 19 • Ad Close: August 25**

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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Digital Distribution Making Inroads

BY DOUG REECE

LOS ANGELES—Despite a projection by New York-based technology research company Jupiter Communications that sales from digital distribution of music would reach a paltry \$30 million by 2002, more companies are working digital services into their business plans.

According to Scott Burnett, VP of technology for digital-distribution specialist Liquid Audio, the company has seen 25% increases in digital-download sales every month of 1998.

"We know that these are small numbers to the industry compared with the platinum and gold sales, but for us it's nice to see an increasing trend line," says Burnett. "And that growth is going to be further fueled by announcements from companies offering more content for sale."

One such label is Minneapolis-based indie Twin/Tone, which raised more than a few eyebrows in the retail sector when it announced earlier this year that—with the exception of some in-demand catalog product by artists such as the Replacements—it would focus on digital distribution through Liquid Audio.

Paul Stark, managing director of Twin/Tone, defends the label's online position ([www.tt.net/lounge/diatribes/stark1.html](http://www.tt.net/lounge/diatribes/stark1.html)) and says that economic reality, as well as anticipation of a boom in digital distribution, sparked the shift in focus.

"As things are right now, a band will sell a CD through me, and they get \$2 in royalties," says Stark. "But if I only sell 500 CDs, or even 2,000, no one is making any money. What I'm saying is that I'll buy CDs on consignment from the bands and place them with a few distributors so that they can have the albums if they want them."

Though some would say that Twin/Tone, which launches its digital-distribution service this fall, may be premature in its efforts, there are

factors in play that could expand the business rapidly.

According to a2b Music COO Larry Miller, portable consumer-electronics devices that play downloadable tracks, such as those in the a2b format, will be available in 1999.

"I think the availability of those devices will provide an incentive to [bigger labels] to open up at least their catalog in the short term for responsible distribution," says Miller.

Such consumer devices are already available for music in the MP3 format (Billboard, July 18), though they remain expensive and aren't available in the U.S. except through mail and Internet orders.

Other hardware linked to digital distribution includes retail kiosks that will let consumers make custom discs in stores and CD-recordable (CD-R) devices.

Though CD-R machines have failed to sell in great numbers despite reduced pricing, some consumer manufacturers believe the two industries could grow in concert.

Phiips Electronics has bought a minority share in Atlanta-based Music Previews, which has announced plans to launch a new custom-compilation/digital-download service, amplified.com (Billboard, June 20).

Wayne Parker, founder of Music Previews, says that in addition to selected tracks from the 50,000 songs licensed by the company, amplified.com will offer music from 22 artists that it has signed to digital-distribution-rights-only deals on its new label, amplified.com Records. Acts include Poor Little Fools, Shock Lobo, Moonwater, and Pain.

The site is in its final testing stages.

"I think Jupiter's estimates are way off base," says Parker. "People are illegitimately downloading millions of songs with MP3, so it's clear there is

a huge demand there. We want to move that to legitimate commerce."

In fact, the custom-compilation business is quickly becoming the most aggressive digital-distribution advocate.

This year, at least three other businesses offering custom-compilation services have announced supplemental digital-download services.

In February, Musicmaker.com gave notice that it would be posting 5,000 songs for digital download.

Following Platinum Entertainment's announcement in mid-July that it would make its 13,000-plus song catalog available for download through Liquid Audio, K-tel revealed in early August that it would offer up to 5,000 tracks in September (Billboard, Aug. 18).

(Continued on page 48)

## Madacy Forges An Empire With Licensed Titles, Special Projects

BY FRANK DICONSTANZO

NEW YORK—When Montreal-based Madacy Entertainment Group was launched in 1982, its founder, Amos Alter, had a simple vision—to create musical product that would appeal to Canadian consumers, be reasonably priced, and offer value.

Alter, who serves as president/CEO of the independent label, began by distributing budget classical titles, all the while focusing on marketing strategy, developing niche opportunities, and expanding into the U.S.

Today, Madacy (which is now a division of Handleman's North

Coast Entertainment Group) has emerged as a leading independent label offering a plethora of single- and multi-CD and -cassette product distributed to music and video

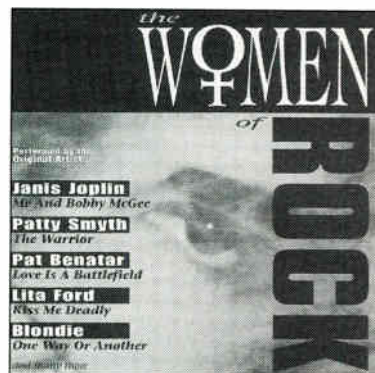


retailers, mass merchants, and direct-mail suppliers. Its more than 4,000 music titles include pop, rock, contemporary, classical, big band, new age, Latin, dance, techno, international, Christmas, and children's

recordings.

On the video side, Madacy has more than 600 licensed titles, including westerns, TV nostalgia, and Hollywood classics, many of which are available on videocassette and DVD.

In addition, the label creates and manufactures custom audio and video packages for private labeling via its special marketing division, which also produces music in such exotic packaging as candy-styled containers and cigar boxes. Among the companies Madacy has teamed up with are Avon, Kmart, and Musicland.



"We're a quiet company that prides itself on being focused, serving the customer, and getting the job done," says Harris Sterling, VP of strategic marketing.

While he declines to reveal the company's revenue, he emphasizes that Madacy has been named the leading independent record label in the U.S. for the second consecutive year, based on SoundScan market-share data.

"Everything we do is in-house," notes Sterling, adding that the company employs a large production staff, sales, and A&R departments.

Madacy has U.S. regional offices in New Jersey, Ohio, Minnesota, and California, with overseas branches in the U.K., Germany, and Mexico and affiliate distributors in 28 other countries.

(Continued on page 45)

## Solutions Survey Reports Buyers' Attitudes In Canada

ALL THE RESEARCH presented so far in this column deals with consumer behavior in the U.S. But what about its neighbor to the north? What are the music-buying habits and attitudes among Canadians?

Solutions Research Group Consultants, a Toronto-based research and consulting firm, has provided some of the answers.

In random phone calls throughout Canada in April, the company polled 1,214 people aged 15 and older. Both English- and French-speaking consumers were queried. The results were tallied and compared with a study done last November. Solutions calls the survey "In The Name Of Cool" and plans to make it an annual event.

One line of questioning, the results of which should be of great interest to labels, was "How many songs off an album by a new act did consumers need to hear before going out to buy the recording?" The results indicate the importance of labels continuing to market and promote an album through several releases to radio and music video channels.

Of those queried, 40% said they had to hear one or two songs before buying, 27% said three, and 23% said four or more.

And it was the youngest consumers—aged 15-19—who needed to hear the most songs before purchasing: 67% said three or more.

As for genre, it was fans of "new rock" who required hearing the most songs before heading to the store—65% said three or more.

The study also determined the most popular places to buy music in Canada. The top three selections, in descending order, were the HMV multimedia chain, the Columbia House record club, and the Sam the Record Man music store. Solutions declined to break out market share, saying it was "proprietary to subscribers."

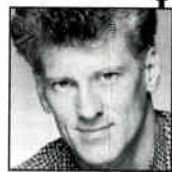
But the research did distinguish buying according to the type of store frequented. Music shops attracted an equal number of males and females, while department and discount stores got 62% of females and only 38% of males. For record clubs, it was 55% males and 45% females.

As for age, 15-34s preferred music stores (56%), 35-49s liked record clubs (46%), and those 50 and older shopped at department/discount stores (33%).

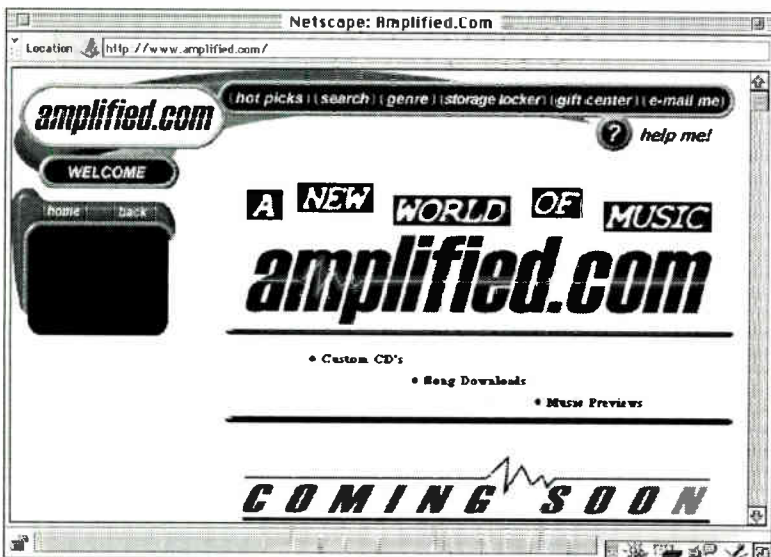
Solutions also asked people if they thought CDs were a "good

(Continued on page 48)

BUYING TRENDS



by Don Jeffrey



## newsline...

**VIACOM** reports losses in the second quarter caused by non-cash charges of \$437 million associated with adjustments in the value of inventory at the Blockbuster Video chain. But the company says the video retailer's new revenue-sharing agreements with movie studios resulted in a 13.3% increase in worldwide same-store rental revenue in the quarter and a 12% increase in total revenue to \$1.01 billion. Excluding the charge, Blockbuster's cash flow, or EBITDA (earnings before interest, taxes, depreciation, and amortization), increased 67% to \$77 million.

For the Blockbuster Music stores, which Viacom has agreed to sell to Warehouse Entertainment, revenue fell 11.7% to \$122.6 million from \$138.9 million in the same period a year ago. The music chain posted negative cash flow of \$400,000, compared with negative \$5.7 million a year ago.

At Viacom's MTV Networks, revenue rose 24.6% to \$416 million from \$333.7 million as cash flow went up 15.7% to \$147.1 million from \$127.1 million on higher advertising revenue and affiliate fees.

Viacom's entertainment division, which includes Paramount Pictures, posted a 7% increase in revenue to \$922 million and a 16% rise in cash flow to \$110 million, on the strength of the box-office hits "Deep Impact," "The Truman Show," and "Titanic."

**MUSICLAND STORES** says that sales from stores open at least a year rose 5.5% in the four weeks that ended Aug. 1. For the superstores Media Play and On Cue, same-store sales were up 7.5%; for the mall stores Sam Goody, Musicland, and Suncoast, they rose 4.5%. As of June 30, the Minneapolis-based company operated 1,341 stores.

**THE READER'S DIGEST ASSN.** has announced a global reorganization of the company into four business groups. Music and video will be in the new Global Books & Home Entertainment Group, which will be led by M. John Bohane, senior VP of Reader's Digest and president of the new unit.

**RENTRAK** reports that net profit was flat in the first fiscal quarter at \$1.3 million because of "approximately \$250,000 in legal fees, related to executing marketing agreements with four traditional distributors and other contracts." Revenue increased 9.5% to \$33.5 million from \$30.6 million.

The company, which distributes videos to stores on a revenue-sharing basis, confirmed that it was offering some retailers agreements that would let them lease cassettes from companies other than Rentrak. But it added that the option "is in no way related to our ongoing legal disputes with Hollywood Entertainment and Video Update." Portland, Ore.-based Rentrak also reports that it has signed the 10,000th store in North America to its pay-per-transaction video-leasing system.



**RECOTON**, the manufacturer of consumer-electronics accessories sold in music stores, says that sales in the second quarter jumped 24% to \$134.1 million from \$108.5 million in the same period a year ago on strong growth of video-game and multimedia accessories. Net income nearly tripled to \$3.1 million from \$1.1 million a year ago.

**THE NATIONAL ASSN. OF RECORDING MERCHANTS** says that Hollywood Records acts Joan Jones and Idina Menzel will perform Sept. 12 at the closing dinner of the association's fall conference at Marriott's Coronado Island Resort near San Diego. The conference will include a three-hour online music retail "town meeting" Sept. 11.

## Eagle Valley Offers Vail Shoppers An Indie Outlet

BY STEVE TRAIMAN

**VAIL, Colo.**—Eagle Valley Music was established in the Crossroads Shopping area of Vail Village in the mid-1970s when Vail was a fledgling town and relatively unknown. In October 1983, the store was purchased by the Robbins family: Tom, who had worked in the store as an employee; his mother, Jeannie; and his dad, Jim.



Since that time, either Tom, now president, or Jeannie has been in the store every day, from 10 a.m. to 7 p.m., closing an hour earlier in summer. "There are no weekends or holidays in a resort," Jeannie says. Jim, meanwhile, still helps with special-order shipping but has his own Alaskan crafts shop in the Village.

The most remarkable thing about the 575-square-foot shop is the more than 12,000 CDs, tapes, and vinyl

records, plus more than 6,000 rental videos. They are packed on shelves from floor to ceiling, with best-selling new releases in cardboard boxes on top of the alphabetical bins.

Eagle Valley has built a strong local clientele from the Vail Valley area and draws from the 100-mile-radius "Front Range" cities, including Denver, Boulder, Fort Collins, Loveland, Colorado Springs, and Pueblo. The store also has customers from all over the world—with Venezuela and Mexico just two examples—thanks to the popularity of its ski resorts. Vail Mountain is now the largest ski area in the U.S., and many Denver residents and other well-heeled skiers have second homes in the area and make regular visits to the store.

There are two big "seasons": from around the Fourth of July to early October, when the leaves are in spectacular color, and then from Thanksgiving to April for skiing. During the latter period, Vail explodes from about 6,000 year-round residents to 50,000 or more in winter, and with the World Ski Championships next January, new construction and expansion



Eagle Valley Music Co. in Vail, Colo. (Photo: Steve Traidman)

is everywhere this summer.

"We try to have selections that please many musical tastes," Jeannie explains. "While most visitors have access to the large mall music stores, we feel they will find our 'low-tech' shop a pleasant change."

The store still has an old "Billboard Top 200" sign out front, and the Robbins faithfully paste up each issue's new weekly chart. In addition to the top sellers, Eagle Valley Music boasts an eclectic selection of thousands of old favorites. The music mix is about 60% pop/rock, 10% rap, 10% classical, and 10% jazz in the winter. The breakdown shifts to more pop/rock in the summer. The 10% "other" takes in new age, reggae, and anything imaginable.

"Vail has a base of young married couples who are into classical rock," Jeannie says.

The inventory is about 90% CD and 10% cassette. The cassette percentage goes up in the summer when there are more rental cars containing tape players. "Many new releases aren't even available on cassette," Tom observes, "and if it's a new, developing artist, that can really hurt. The labels don't know what they're doing."

Tom also is a vinyl collector, subscribing to several DJ services, and a good mix is available in the store.

Eagle Valley is well-connected for ordering, buying directly from the six major distributors. Most special orders come from Abbey Road Distributors as its one-stop and Koch International for imports. These run about 5% of total business, with a typical weekly order as high as \$800. During the interview for this story, Jeannie took a dozen special orders in person or on the phone.

Eagle Valley buys from the majors as often as they have a minimum order. "We would like to see all the majors show more awareness of how vital it is to help a smaller store," she says. "Several of the reps who visit us are great; others could care less."

Even more amazing is that she does all the ordering with no computer or even a fax machine. "We have a different color order sheet for

(Continued on page 48)



Shown, from left, are Eagle Valley Music owners Jim Robbins; his wife, Jeannie; and their son, store president Tom Robbins. (Photo: Steve Traidman)

### EXECUTIVE TURNTABLE

**DISTRIBUTORS.** Koch International in Port Washington, N.Y., appoints **John Toney** national sales director. He was sales director at Blue Jackal Entertainment.

**HOME VIDEO.** Anchor Bay Entertainment in Troy, Mich., promotes **Kristin Prylow** to brand manager, **Michelle Rygiel** to brand manager, and **Donna Creighton** to acquisitions and product development manager. They were, respectively, assistant branch manager, assistant branch manager, and sales and acquisitions administrator.

**Alice Roy** is appointed executive administrator at the Monterey Movie Co. in Thousand Oaks, Calif. She was director of customer service at Technicolor Videocassette.

**NEW MEDIA.** David Krivda is appointed director of marketing and public relations at StarTracker in Pittsburgh. He was senior account executive at Ketchum Public Relations.



TONEY



PARR

**MUSIC VIDEO.** Jim Corboy is named senior VP of marketing at VH1 in Santa Monica, Calif. He was special assistant to the chief marketing officer at Coca-Cola.

**RELATEO FIELDS.** Chris McGurk is promoted to president/COO of Universal Pictures in Universal City, Calif. He was COO.

Discovery Enterprises in Bethesda, Md., promotes **Paul Payette** to director of domestic licensing. He was senior manager of domestic licensing.

**Vince Parr** is named executive director of the Retail Music Assn. of Canada. He remains Tower Records director of marketing.

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		*** NO. 1 ***		
1	2	<b>BEASTIE BOYS</b> <sup>▲*</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL 22 weeks at No. 1	358
2	1	<b>SOUNDTRACK</b> <sup>▲</sup> POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	272
3	3	<b>METALLICA</b> <sup>▲10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	365
4	4	<b>BOB MARLEY AND THE WAILERS</b> <sup>▲*</sup> TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	477
5	5	<b>JIMMY BUFFETT</b> <sup>▲5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	390
6	6	<b>SUBLIME</b> <sup>▲3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	106
7	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>▲3</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	198
8	10	<b>GUNS N' ROSES</b> <sup>▲15</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	376
9	9	<b>DAVE MATTHEWS BAND</b> <sup>▲4</sup> MCA 66904 (10.98/16.98)	CRASH	119
10	12	<b>DEF LEPPARD</b> <sup>▲</sup> MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	98
11	11	<b>CELINE DION</b> <sup>▲10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	126
12	7	<b>JEWEL</b> <sup>▲8</sup> ATLANTIC 82700*/AG (10.98/15.98) <sup>HS</sup>	PIECES OF YOU	130
13	18	<b>LYNYRD SKYNYRD</b> <sup>▲2</sup> MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	173
14	13	<b>PINK FLOYD</b> <sup>▲15</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1116
15	16	<b>CREEDENCE CLEARWATER REVIVAL</b> <sup>▲4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	264
16	17	<b>METALLICA</b> <sup>▲5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	436
17	19	<b>2PAC</b> <sup>▲9</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (11.98 EQ/24.98)	ALL EYEZ ON ME	126
18	15	<b>SARAH MCLACHLAN</b> <sup>▲3</sup> NETTWERK 18725/ARISTA (10.98/15.98) <sup>HS</sup>	FUMBLING TOWARDS ECSTASY	202
19	14	<b>TRACY CHAPMAN</b> <sup>▲</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	117
20	20	<b>AEROSMITH</b> <sup>▲4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	101
21	23	<b>ALANIS MORISSETTE</b> <sup>▲16</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <sup>HS</sup>	JAGGED LITTLE PILL	163
22	22	<b>VAN MORRISON</b> <sup>▲</sup> POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	394
23	28	<b>SHANIA TWAIN</b> <sup>▲10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	180
24	—	<b>VARIOUS ARTISTS</b> HOSANNA/WORO 68965/EPIC (10.98 EQ/15.98)	SHOUT TO THE LORD	1
25	21	<b>JAMES TAYLOR</b> <sup>▲11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	407
26	25	<b>PINK FLOYD</b> <sup>▲22</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	488
27	24	<b>JIMI HENDRIX</b> <sup>▲3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	239
28	29	<b>FLEETWOOD MAC</b> <sup>▲4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	313
29	26	<b>FRANK SINATRA</b> <sup>●</sup> REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	40
30	30	<b>TOM PETTY AND THE HEARTBREAKERS</b> <sup>▲4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	233
31	34	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	146
32	32	<b>SUBLIME</b> <sup>●</sup> GASOLINE ALLEY 11474/MCA (7.98/12.98) <sup>HS</sup>	40 OZ. TO FREEDOM	90
33	27	<b>BEASTIE BOYS</b> <sup>▲</sup> CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	35
34	37	<b>DAVE MATTHEWS BAND</b> <sup>▲5</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	174
35	31	<b>METALLICA</b> <sup>▲4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	405
36	38	<b>METALLICA</b> <sup>▲4</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	109
37	33	<b>METALLICA</b> <sup>▲4</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	388
38	45	<b>AEROSMITH</b> <sup>▲9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	286
39	36	<b>STEVE MILLER BAND</b> <sup>▲6</sup> CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	361
40	40	<b>AC/DC</b> <sup>▲16</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	229
41	35	<b>BEASTIE BOYS</b> <sup>▲2</sup> GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	45
42	43	<b>ERIC CLAPTON</b> <sup>▲</sup> POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	71
43	48	<b>VARIOUS ARTISTS</b> <sup>▲2</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	159
44	—	<b>MASTER P</b> <sup>●</sup> NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	69
45	39	<b>QUEEN</b> <sup>▲</sup> HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	274
46	42	<b>BEASTIE BOYS</b> <sup>▲2</sup> GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	67
47	44	<b>BARENAKED LADIES</b> REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	3
48	47	<b>EAGLES</b> <sup>▲7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	193
49	49	<b>RAGE AGAINST THE MACHINE</b> <sup>▲2</sup> EPIC 52959* (10.98 EQ/16.98) <sup>HS</sup>	RAGE AGAINST THE MACHINE	178
50	—	<b>ERIC CLAPTON</b> <sup>▲7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	308

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 multination 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. <sup>HS</sup> indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

## Merchants & Marketing

### MADACY FORGES AN EMPIRE WITH LICENSED TITLES, SPECIAL PROJECTS

(Continued from page 43)

Madacy has developed strategic alliances with direct-response marketers and major labels to create "As seen on TV" original music packages that offer well-known artists and selected themes, along with a full promotional campaign that includes print advertising, national radio and TV exposure, and specially designed in-store kiosks, which come with built-in commercials that pitch the product via a built-in color TV.

Featured "best of" original artist compilations include "Women Of Rock," "America's Country," a "Rock On" series of top 40 chart-toppers, a 16-track soft rock "Power Of Love," "Sun Splashin'," and "More Sun Splashin'."

"Our 'Rock On' series of original artists, which we license from the majors, are approaching sales of 2 million units," says Sterling, adding that "Power Of Love" and the two "Sun Splashin'" titles all made The Billboard 200.

The label also recently joined forces with Time Life to offer 10 special-edition retail packages of its best-selling TV music collections.

"The aim is to capture the large percentage of people that don't buy from television by combining instant brand recognition with proven popularity, quality product, and great packaging," notes Sterling.

Selections from the Madacy/Time Life releases include "Classic '60s," "Guitar Rock," "Solid Gold Soul," "Classic Country," and "The Rock 'N Roll Era."

Contemporary Christian music will also be available via "Songs 4 Life," a four-album, two-CD set featuring artists like Amy Grant, Steven Curtis Chapman, and Jars Of Clay. Each set contains 22 songs.

The label has partnered with Promotion Dynamics, a leading non-foods distributor to the supermarket industry, to release two 10-volume anthologies exclusively to supermarkets nationwide.

"Rather than setting up a supermarket division ourselves," says Sterling, "we'll work with experts that are specialists in a particular area and are already a success in selling to that market."

The priced-to-sell "Rock 'N Roll Reunion" (\$6.99 each) and "Classical Masterpieces" (\$4.99) will include promotional incentives, like dollar-off coupons, "leatherette" wallets to house the sets, and trivia booklets.

Not missing a beat, Madacy has signed an exclusive deal with BMG Latin to distribute a series of albums honoring music stars from the label's Latin catalog. The company has three imprints, Madacy Latino, Tierra del Sol, and Serie Retratos, and features artists like Selena, Jose Feliciano, and Alvaro Torres.

"These days a label has to react quickly and be ready to make decisions," says Sterling, stressing that owning repertoire and licensing rights allow the label to package, sell, and get product to market effi-



ciently—factors, he notes, that have allowed the Madacy's market share to triple since 1995.

In 1993 Madacy purchased Mediaphon, a leading German-based licensor of classical music. The move allowed the company to bring its distribution network to Europe by providing an entire library of classical master recordings for exclusive audio product.

Two years later, Madacy purchased the Alshire 101 Strings Orchestra label, an extensive masters collection of mostly instrumental standards.

"That label has helped us establish our own publishing company, which in turn has allowed us to license properties in different markets all over the world," says Sterling.

What followed, he continues, was the creation of a branded-image series to develop special music packages for such well-known names as Cigar Aficionado, Good Housekeep-

ing, Publishers Clearing House, and Mommy & Me Enterprises.

"On-pack" premiums, which are physically attached to products, are also part of Madacy's services.

"We worked closely with Seagram to create an on-pack piece of music that would add synergy and complement their products," he says.

According to Sterling, the label will be testing and launching several infomercials with a TV partner.

"We're currently producing an infomercial for a 10-CD/cassette classical music collection that will feature Tony Randall and will debut sometime in the fall."

Although the set will not be sold at retail—at least for now—Sterling emphasizes that the infomercial is a good way to build brand awareness for the new line.

"It's a very extensive project," says Sterling. "We'll be taking this product and working it through a vast media network around the world."

Meanwhile, lower prices remain a key part of the label's strategy, says Sterling, citing its newly released "Hollywood Classics" DVD titles, which are aggressively priced at \$9.99.

Still, despite its success, he observes, Madacy has no illusions when it comes to making the sale. The public, he says, does not wake up in the morning and run out to buy Madacy product.

"We do know consumers will shop for the big hits, and our job is to make sure we grab their attention by offering exciting products, brand recognition, the right price, and perceived value," he says.



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## NYC Retail Space Increases With Virgin's New Union Square Store

A COUPLE OF years ago, when Virgin Megastores was entering the New York market, I was interviewed by the local press. One of the questions was whether Manhattan could support another music superstore.

At that time, there were already four HMV outlets, three Tower Records/Video stores, two large Coconuts (one has since closed), one large Sam Goody (since closed), and two Barnes & Nobles carrying music. I remember saying I thought that Manhattan would be able to absorb Virgin's Times Square store, but I added that if superstores keep coming, at some point the market would be saturated and then cannibalization would set in.

I still don't know when Manhattan will reach that point, although you can point to the shuttered Sam Goody and Coconuts to show that demand here is not inelastic. But we may have a more definitive answer sometime in the next year, because more retail space is coming.

Virgin is about to open its Union Square store, and HMV has announced two more superstores, one in Harlem and one in the Times Square area, with plans to open yet another store downtown, probably in the Greenwich Village area. But the possible over-saturation of music retail is a story for another time.

In the meantime, let's take a look at what Virgin has planned for its Mega-

store in Union Square. It will occupy 60,000 square feet on two levels and will carry about 150,000 music titles, 20,000 movie and music video titles, and 2,000 entertainment and multimedia software titles. Listening stations will allow customers to sample songs from about 600 albums, and 75 video monitors will showcase product.

To fit in with the 14th Street retail neighborhood, the store will feature Virgin's largest Latin music section to date, with more than 20 bins devoted to the genre, according to Christos Garkinos, VP of marketing at the Los Angeles-based merchant. Moreover, the genre will be prominently featured on the main floor, next to pop.

The store is set to open Aug. 28, and, as usual, Virgin founder/chairman Richard Branson will be there to cut the ribbon in his inimitable fashion. The press release is not clear on how Branson will put his distinctive stamp on the proceedings, but it does report he will be helped by Marilyn Manson.

Garkinos says that in addition to the Times Square store, Virgin will open four more stores before the end of the year—in California, near Anaheim in late October; in Chicago in Thanksgiving; and in Denver and Coral Gables, Fla., in early December—to bring the chain to 19 stores and annualized sales of about \$250

(Continued on page 48)

### RETAIL TRACK

by Ed Christman



Disney

TRAK



## Music to Their Ears



Current research shows that infants who listen to music improve their capacity to learn.

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# Koch Int'l On A Roll With King Biscuit Deal, Other Moves

**KOCH-A-GO-GO:** Koch International in Port Washington, N.Y., has been on the move lately: The indie distributor has picked up some of significant lines and has announced promotions and appointments on both the distribution and label sides.

Most recently, Koch added the King Biscuit Entertainment Group to its label list. The company controls an archive of more than 750 radio concerts recorded over the past 25 years for its syndicated "King Biscuit Flower Hour" radio show. In 1996, the company launched King Biscuit Flower Hour Records as a label outlet for some of those recordings; to date, the imprint has released close to 40 packages by a host of top-of-the-line names.

Also under the King Biscuit umbrella are the Oxygen, Pet Rock, and Silver Eagle imprints. The firm's releases were formerly handled by BMG.

Among King Biscuit's first releases under its new association with Koch will be the Oxygen title "Human Nature" by '70s hitmakers America (Billboard, June 27). The album, which features original members Gerry Beckley and Dewey Bunnell, also includes guest appearances by Timothy B. Schmit of the Eagles, Robert Lamm and Jason Scheff of Chicago, and the late Carl Wilson of the Beach Boys. The album streets Sept. 15.

Just as we were putting this column to bed, Koch senior VP Michael Rosenberg called and told us that the company had sealed distribution deals with three more labels: Table of the Elements, the Atlanta label that has been releasing avant-gardist Tony Conrad's work (Billboard, April 4); Aztlan; and Strunz & Farah's imprint Selva.

In July, Koch nailed down exclusive distribution agreements with folk-oriented Gourd Music and world-music imprint Music of the World.

In the personnel arena, Rosenberg was recently boosted from VP of sales and marketing. (The promotion isn't the only event Rosenberg has to celebrate: The executive recently wed Putumayo World Music retail manager Susan Anderson.)

In late July, Koch International brought John Toney on board as national sales director; he will direct the company's field sales staff of 30 and its telemarketers. Toney was formerly sales director at Blue Jackel Entertainment and East Coast regional manager for the REP Co. (now Ryko Distribution Partners).

On the label side, Koch Records has appointed Steve Wilkison as manager of A&R and artist development. Wilkison was most recently director of sales and marketing for Compass Records in Nashville; faithful readers of this column will recall that he also ran the fine Austin, Texas, label Dejadisc before relocating to Music City in 1996.



by Chris Morris

Wilkison will remain based in Nashville.

**MIXED UP BLUES:** Our favorite left-field blues label, Oxford, Miss.-based Fat Possum Records, is issuing an unusual R.L. Burnside album Aug. 25. Are you ready for a North Mississippi blues *remix* set?

This nutty new title, "Come On In," features several in-yo'-face mixes of the 71-year-old singer/guitarist's songs. Most of the tracks were recorded and remixed by Tom Rothrock, who co-produced Beck's breakthrough single "Loser" with partner Rob Schnapf. A remix of "Rollin' Tumblin'" has already appeared on a maxi-single from the producers' own Bong Load Custom Records. "Come On In" also includes a track produced and mixed by Berlin-based maestro Alec Empire of Atari Teenage Riot infamy.

The project should set blues purists' teeth on edge—which, based on past conversations with Fat Possum's owner Matthew Johnson, is in all probability the exact intention. The album is being distributed by Epitaph.

**FLAG WAVING:** Even longtime fans of L.A.-based singer/songwriter/guitarist Susan James might be surprised by the ambition and breadth of her new album, "Fantastic Voyage," which she has released on Red Letter Records, her own Montrose, Calif.-based label.

The collection is a two-CD set. The first disc, "Lovesick," offers 10 new original songs, crafted in the folk-based, pop-savvy style that James has worked in since the turn of the decade; guest performers include ex-



JAMES

Replacement Tommy Stinson and former Ringling Sister Gary Eaton. The second CD, the aptly titled "Stranger Bedfellows," is an all-instrumental affair that flashes Middle Eastern drones, the experimental use of found sounds, and some surprisingly aggressive guitar work by James, who can move from a John Fahey whisper to a Jimmy Page scream from one track to another.

James, a former student of ethnomusicology who also acknowledges the influence of the modernist composers John Cage, Harry Partch, and Karlheinz Stockhausen, says, "I think there's a way

of combining interesting songs and melodies . . . with those odder types of music." She adds, "To me, it was time [to make an instrumental album]. That's a big part of who I am. That's what's coming out of me right now. Why shouldn't I put it out?"

As she has in the past, James decided to issue her music on her own; she has previously released a cassette and a full-length CD on Red Letter (drolly known originally as Major Label). The imprint is distributed by Bayside, Dutch East, and the Northwest Alliance of Independent Labels (NAIL).

Explaining her reason for operating her own label, James says she was raised in the San Francisco

area: "Everybody up there was indie . . . I thought that was the way you did things."

But James, who has been regularly scouted by the majors, also betrays a good deal of trepidation about the corporate record world.

"I've talked to a lot of A&R people, and some of them were really scary to me," she says. "It was, 'We're going to make you this thing—get you this personal trainer and make you a hot babe' . . . It was about image and fashion. It's got to be about the music first."

Noting that it was unlikely that any major label would have allowed her to release a two-CD set—"not unless I was the Smashing Pumpkins"—she adds, "Sometimes when

you deal with a huge corporate situation, you're not going to be able to get what you need . . . I'm a priority with Red Letter Records."

When she plays locally, James works with a rotating crew of backup musicians; most recently, she has been supported by bassist Abby Travis and drummer Amy Wood (who appears on "Fantastic Voyage"). However, she is currently on a solo tour that has taken her through the West and Southwest. She has covered all this terrain completely unaccompanied.

"It's been wild," she says. "I have my Mace with me, and my pistol."

In late September, she begins a tour with Jack Logan in the Midwest.

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## EAGLE VALLEY OFFERS VAIL SHOPPERS AN INDIE OUTLET

(Continued from page 44)

each company," she explains. "The order persons at the music labels and one-stop are extremely efficient and accurate, so reading the selection numbers over the phone just takes a little more time."

Tom handles orders for new releases, while Jeannie is in charge of catalog. Both have an amazing memory for music and their inventory, which is put to the test every day.

The Robbinses appreciate the fact that the six majors opened up smaller accounts. "We pay promptly on or before the 10th of the month to take advantage of the 2% discount, which means about \$500 a month," Tom says. "The one-stops are the highest, at least \$1 to \$2 more, but we have no recourse on a lot of titles. We are buying direct from more smaller labels, however, which has helped."

One recent situation that hit them hard was what Tom calls "the whole Garth Brooks multi-album-set fiasco."

"He's obviously only out for the money and wants to break the record for selling the most albums ever," Tom says. "We had to order upfront for both May and September and still have 18 of the 20 sets we ordered. He and the label screwed everyone except the Wal-Mart's!"

Prices are mostly suggested retail list, with \$5 to \$6 added to one-stop



There are 12,000 CDs and tapes and 6,000 videos packed into 575 square feet at Eagle Valley Music Co. (Photo: Steve Traiman)

costs. Locals get a 10% discount year round, but visitors can take advantage of a small 2-by-1 1/4-inch ad that runs on the top right of the entertainment page every day in *The Vail Daily*. The ad gives a 25% discount on titles that came out in 1996 or earlier and 10% on everything else. That's the only advertising Eagle Valley has to do.

Videos were added about 15 years ago and work to the store's advantage by bringing in more frequent traffic. It's \$2 a night for new releases, or two nights for older titles, with all due back by 5 p.m. each day. Video customers also get a discount on music purchases, which often leads to a bonus CD or tape sale.

Most videos come from Baker & Taylor in Denver, with new releases

ordered weekly, and the store does some sell-through business with kids' and music videos.

"We can't compete with the grocery stores or Blockbuster, which is about a mile away, but we carry some as a convenience," Jeannie says. "There are 20 hotels and inns within walking distance, and with our collection that goes back to the classics from the '30s, it's rare that a customer leaves without at least one video."

Tom admits that he is looking at a computer to help out with preorders on CDs and videos. "We're also looking into DVDs, as there are a lot of early adopters among the wealthy second-home owners here," he says. "It may not be feasible now to transfer our business from the storefront to the World Wide Web site, but maybe in the future."

Meanwhile, Eagle Valley is definitely "staying alive," as the song goes. "As an independent we work hard to survive," Jeannie says. "The profit margin is small, and our expenses increase alarmingly. The big-box stores 100 miles away sell music just above cost to get customers through their doors to sell them a TV or a computer."

"We feel as a small business we can offer more personal service and a much friendlier relationship with our frequent customers than our big corporate competition, no matter how low their prices," she adds. "We're rewarded with the fun of the music and the movies, a home on the western slope of the Rockies, and the loyalty of our customers. We're here to stay."



**A 25-Year-Old Case.** Foghat, the British blues band that is promoting its 25th-anniversary recording, "Road Cases," on Big F/Plum Records, played an acoustic set recently at the offices of one-stop Valley Media. Pictured in front, from left, are band members Tony Stevens and "Lonesome" Dave Peverett. In back, from left, are Valley Media sales lead Bobby Miranda and band members Roger Earl and Rod Price.

## RETAIL TRACK

(Continued from page 46)

million.

**RETAIL TRACK** sends condolences to the family of **Howard Shapiro**, who passed away Aug. 6 in Pittsburgh of complications from congestive heart failure. He was 82.

Howard, along with his brother **Sam**, founded what would become **National Record Mart (NRM)**, back in 1937. The brothers began in the music business servicing jukeboxes and then opened their first store selling used jukebox records at 15 cents a pop (two for a quarter), according to *The Pittsburgh Post-Gazette*. When that store began to grow into a chain, Howard served as VP, Sam as president, and brother **Jason** as treasurer. The Shapiro family sold NRM in 1986.

In addition to his brothers, Howard

is survived by his wife, **Sadye**; son **Robert**; daughter **Louise Silk**; seven grandchildren; and three great-grandchildren.

**JUST NOTING** that Newbury Comics has officially stopped reporting to SoundScan. The week ending Aug. 9 was the first week that the 17-unit, Boston-based chain's sales weren't included in SoundScan's tallies. **Mike Shalett**, COO of Hartsdale, N.Y.-based SoundScan, says, "We are very disappointed and hope Newbury will change its mind. We would welcome them back at any time."

**MAKING TRACKS:** In the re-shuffling of executives at the Epic Records Group, **Bill Frohlich**, formerly branch manager of Sony Music Distribution's New York and mid-Atlantic branches, replaces **Jim Scully**, who is retiring, as senior VP, after spending 34 years with the company. In addition, **Bob Freese**, VP of sales at Epic Records Group, has left the label to start his own record label back in his hometown of Cleveland. "I have a couple of artists who are ready to sign on, I have a distributor, and I have a couple of investors willing to back the label," Freese says. He says he is looking for a few more investors and expects to have the operation up and running within 60-90 days.

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## BUYING TRENDS

(Continued from page 43)

value for the money."

Overall, 58% said yes, just about the same percentage who said so last November. Some 55% of males agreed with the statement, as did 61% of females. The age group with the highest degree of agreement was 20-29 (65%), and that with the least support for the sentiment was 50 and older (52%).

Nonbuyers of music agreed with the statement the least (38%, down from 45% last November) and heavy buyers the most (73%, up from 66% last year). As for genre, the greatest dissatisfaction with prices seemed to be among soft rock fans. Some 43% said CDs were a good value, down from 55% last year.

The CD's possible successor was also part of the study. Researchers asked people about their awareness of and interest in DVD.

Of the total population, 68% had heard of the format and 45% expressed interest in it. Males were more likely to be up on it—74% had heard of it, 50% were interested. For females, awareness was 62%, interest 40%. The age group most aware of DVD was 20-29, at 82%.

Heavy buyers of music had the greatest awareness (85%) and interest (60%) in DVD. And those consumers whose primary musical taste is the hits had the highest awareness

(85%) and interest (71%) in the format.

Another topic was attendance at live-music events. There was a five-percentage-point drop in the number who had gone to at least one concert during the previous six months—from 49% last November to 44% this year. For males, the decline was from 50% to 46%; for females, 48% to 43%.

## DIGITAL DISTRIBUTION MAKING INROADS

(Continued from page 43)

There are also rumors that online retailer Amazon.com—the 14th-most visited World Wide Web site in July, according to Atlanta-based Internet-traffic-monitoring company RelevantKnowledge—is considering offering some music via digital download.

Other online companies such as the recently launched Audiodiner.com are offering songs through various formats, including MP3.

The site gives 25% of advertising revenue to artists featured on the site. Acts that make a single exclusively available on the site receive a royalty per download from Audiodiner, though the music is offered to consumers at no cost.

Still, there are those—including Stark and Jim Griffin, former Geffen

head of multimedia who recently launched the new media company OneHouse—who are already looking forward to the day when the notion of downloading music, or most other content for that matter, will seem quaint.

Why download any content at all, asks Griffin, when future low-orbiting satellites and broadband Internet systems will allow the on-demand streaming of any content in any place?

"I see the industry moving toward streaming and away from downloading, and as connectivity increases and [traditional] distribution decreases, you'll be able to get whatever you want when you want it," says Griffin. "Ten or 15 years out, people will laugh at the notion that we downloaded a song."

Billboard.



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# HOLIDAY PRODUCT SHOWCASE

## MUSIC EXPLOSION: Fall-Winter Release Sked Blows Up Big

BY CARRIE BELL

Music fans have enjoyed a long hot summer of anticipated and celebrated new releases from the powerhouse likes of the Beastie Boys, Master P, Dave Matthews Band, Liz Phair, Garth Brooks, Smashing Pumpkins, Lauren Hill and Reba McEntire.

While labels and retailers alike have enjoyed healthy numbers brought on by school-free days, long vacations and worthwhile records, they aren't about to let their guard down as temperatures cool.

periment for Virgin (in October), while Warner Bros.' Bette Midler introduces "Bathhouse Betty" Sept. 15 and Seal goes crazy on "Human Being" Oct. 13. Now a trio, R.E.M. is expected to put out new work in October or November. Also in the pipes is a new effort by Santana, for Arista.

Chris Isaak lets out his seductive roar Sept. 22 on "Speak Of The Devil" for Reprise. Also soothing the savage beast for Reprise is Joni Mitchell, with her latest, "Taming The Tiger," Sept. 29. On the subject



From left: Busta Rhymes, Willie Nelson and Sheryl Crow

In fact, imprints large and small have armed their fall/winter release schedules with heavy hitters in all genres—like Pras' solo debut, "Ghetto Superstar," due Sept. 15 on Ruffhouse/Columbia; surprising comebacks like the in-the-works new Culture Club record (which will be preceded by Virgin's two-CD "VH1 Storytellers/ Greatest Hits" by the '80s staple); and buzz bands like Island's Talvin Singh, whose "OK" will hit shelves Oct. 6.

### EVERYONE OLD IS NEW AGAIN

Much of the end-of-the-year sales pressure is concentrated on releases by road-tested industry veterans—like Willie Nelson, whose new Island album, "Teatro," is out Sept. 1, and Kiss, who plan to release a recording for Mercury the same month.

David Bowie continues to ex-

periment for Virgin (in October), while Warner Bros.' Bette Midler introduces "Bathhouse Betty" Sept. 15 and Seal goes crazy on "Human Being" Oct. 13. Now a trio, R.E.M. is expected to put out new work in October or November. Also in the pipes is a new effort by Santana, for Arista.

Chris Isaak lets out his seductive roar Sept. 22 on "Speak Of The Devil" for Reprise. Also soothing the savage beast for Reprise is Joni Mitchell, with her latest, "Taming The Tiger," Sept. 29. On the subject

of crooners, Tony Bennett, Johnny Mathis and Neil Diamond will all release new records via Columbia in late September and October. Providing fodder for top 40 this fall is a pop tart from Atlantic's Duncan Sheik Sept. 1, a third Atlantic album from Hootie & The Blowfish Sept. 15, a new jam by John Mellencamp Sept. 29 on Columbia. "Spirit Trail" from RCA's Bruce Hornsby Oct. 13, and a rockin' joint from Bryan Adams Oct. 22 on A&M. Flying solo from their popular group projects are White Zombie's Rob Zombie with "Hellbilly Deluxe," later this month on Geffen, Queen's Brian May with "Another World" Sept. 15, Paul Westerberg with "Self Defense" on Capitol in October; the Alarm's Mike Peters with "Rise" Oct. 13 on Velvel, Soundgarden's Chris Cornell on A&M Oct. 22, and Stone Roses' Ian

Brown with an October Enclave/Mercury release.

In contrast, many bands are reforming for new albums, like the aforementioned Culture Club, Bauhaus (Red Ant), and Black Sabbath (Sept. 22 on Epic). Fleetwood Mac "Live At The Shrine Auditorium 1969" will be out Oct. 6 on N2K. Other live wires include Atlantic's "Rush Live" on Oct. 6 and Epic's "The Clash Live" on Nov. 3.

### ROCK ON

Rescheduled for a gazillionth time, Hole hopes to have "Celebrity Skin" out on Geffen Sept. 8. Also rocking and rolling for Geffen and its imprints, Dreamworks and Outpost, are Eels (Sept. 22), Buck Cherry and Flat Duo Jets in October, and the Bloodhound Gang in November.

Expect the Goo Goo Dolls ("Dizzying Up The Girl" on Sept. 22) and Soul Coughing (Sept. 29) to pack powerful punches for Warner Bros.

"By Your Side," the first American/Columbia release by the Black Crowes, is expected Sept. 8, while Columbia's second-generation rocker Tal Bachman's "I Am Free" is scheduled for Sept. 22.

Riding a healthy buzz is Virgin's Unbelievable Truth (featuring Thom Yorke of Radiohead's little brother Andy) on Oct. 20. V2 also offers some Brit-rock by Scott 4 Oct. 13.

MCA/Universal is ready to rock, with albums prepared by Dada (Sept. 8), Cowboy Mouth ("Mercy Land" on Sept. 22), Spin Doctors ("Dodging Assassins," Oct. 6) and Puya ("Fundamental" rock en Español, Oct. 6).

Cake hopes to go the distance for Capricorn Oct. 20, as do the Screamin' Cheetah Wheelies on Sept. 15 with "Big Wheel."

On the alt-country tip, Son Volt drops "Wide Swing Tremolo" Oct. 6

on Warner Bros. Robbie Fulks does his best Americana rock on Geffen's "Let's Kill Saturday Night" Sept. 15. More roots-rock is due Sept. 29 from V2's Mercury Rev and Rykodisc supergroup Golden Smog—Jody Stephens (Big Star), Gary Louris and Marc Periman (Jayhawks), Kraig Johnson (Run Westy Run), Dan Murphy (Soul Asylum) and Jeff Tweedy (Wilco)—on "Weird Tales." Mercury's Rusted Root's next set will be out in November.

Reprise lines up its modern-rock hopefuls with lisahall's ethereal "Is This Real?" on Sept. 15, Mudhoney's "Tomorrow Hit Today" on Sept. 22, and Ash on Oct. 6.

Capitol will bow Sonichrome's "Breathe The Daylight" Sept. 8, an eponymously titled album from Seattle's Second Coming Sept. 22, and the Fun Lovin' Criminals in December.

Continued on page 57

# VIDEO: A Fat Fall Lineup Fills Up The Horizon

BY DEBBIE GALANTE BLOCK

No sinking feeling exists for video retailers this year. As they stock their shelves for the holiday buying season, they can expect the September release of "Titanic" from Paramount Home Video to set the stage for what looks like another smashing year for sell-through product.

Summer blockbusters—including "Godzilla," "Zorro" and "Madeleine"—are scheduled for release this fall from Columbia TriStar Home Video. Other recent hits to be released this season from Columbia TriStar include "Wild Things," "Hush" and "Les Misérables," starring Liam Neeson. New Line Home Video will release "Lost In Space." And 20th Century Fox offers "The Object Of My Affection," with Jennifer Aniston, "Bulworth," and "Hope Floats," with Sandra Bullock and Harry Connick Jr. From Universal Studios comes "Fear And Loathing In Las Vegas" and "Black Dog."

Rap stars get noticed too, with New Line releases "Bullet" (with Tupac Shakur) and "Set It Off," starring Queen Latifah.

From Buena Vista Home Video comes "A Thousand Acres" (starring Michele Pfeiffer), as well as a widescreen version of "Copland." Other releases from Paramount include "The Education Of Little Tree," "Hard Rain," "Ghost Fever" (starring Sherman Hemsley), Matthew Modine in "The Real Blonde" and "Twilight," starring Paul Newman.

### SPECIAL EDITIONS AND RERELEASES

The horror-movie genre gets a blast from the devilish past with a special edition of "The Exorcist" from Warner Home Video. Other special editions from Warner will be musical favorite "The Music Man" and the all-time classic "Casablanca."

Fans of Natalie Wood will be happy to see Republic Pictures' "Natalie Wood 3-Pack," which features her movies "Marjorie Morningstar," "Driftwood" and "The Rose Bowl Story."

Some favorites from the 1970s and 1980s—such as "Dirty Dancing" and all of the Rambo movies—are being repromoted by Artisan Entertainment with digitally remastered, widescreen, pan & scan and letterbox editions.

Decades ago, "Animal House" solidified John Belushi's star power, "American Graffiti," introduced viewers to the plot for "Happy Days," and "Psycho" permanently changed the experience of taking a shower. Anniversary editions of all three movies are

due from Universal Studios Home Video this fall.

Buena Vista will re-release several live-action movies this season, including "GI Jane," with Demi Moore, "Marvin's Room," with Leonardo DiCaprio, and "She's So Lovely," with John Travolta.

### TALK ABOUT SCARY

New Line Home Video is not forgetting about the second most-popular holiday season—Halloween. As part of a holiday promotion, the company will release two of its haunting favorites: "Texas Chainsaw Massacre" and "Jason Goes To Hell: The Final Friday."

The cult classic, "Rocky Horror Picture Show," featuring stars



"Seven Beauties"



"Casablanca"

before they were stars (Susan Sarandon, Barry Bostwick and Tim Curry), will be released by Fox for a limited time only.

### TV, TESS AND EMMA

Television programming receives its best promotion with new home-video releases this fall. A movie based on Thomas Hardy's "Tess Of The D'Urbervilles" comes to video just as it is debuting on A&E cable this September. "Tess" will be part of A&E Home Video's Literary Collection; in support of the release, A&E is repricing most of the titles in the series, including "Pride & Prejudice," "Emma" and "Jane Eyre."

Also from A&E will come the deluxe collector's edition of "Upstairs Downstairs: The Premiere Season." Nine of those episodes have never before been available on video. They will be offered as a set or as single cassettes. Other "Upstairs, Downstairs" sets will

Continued on page 66



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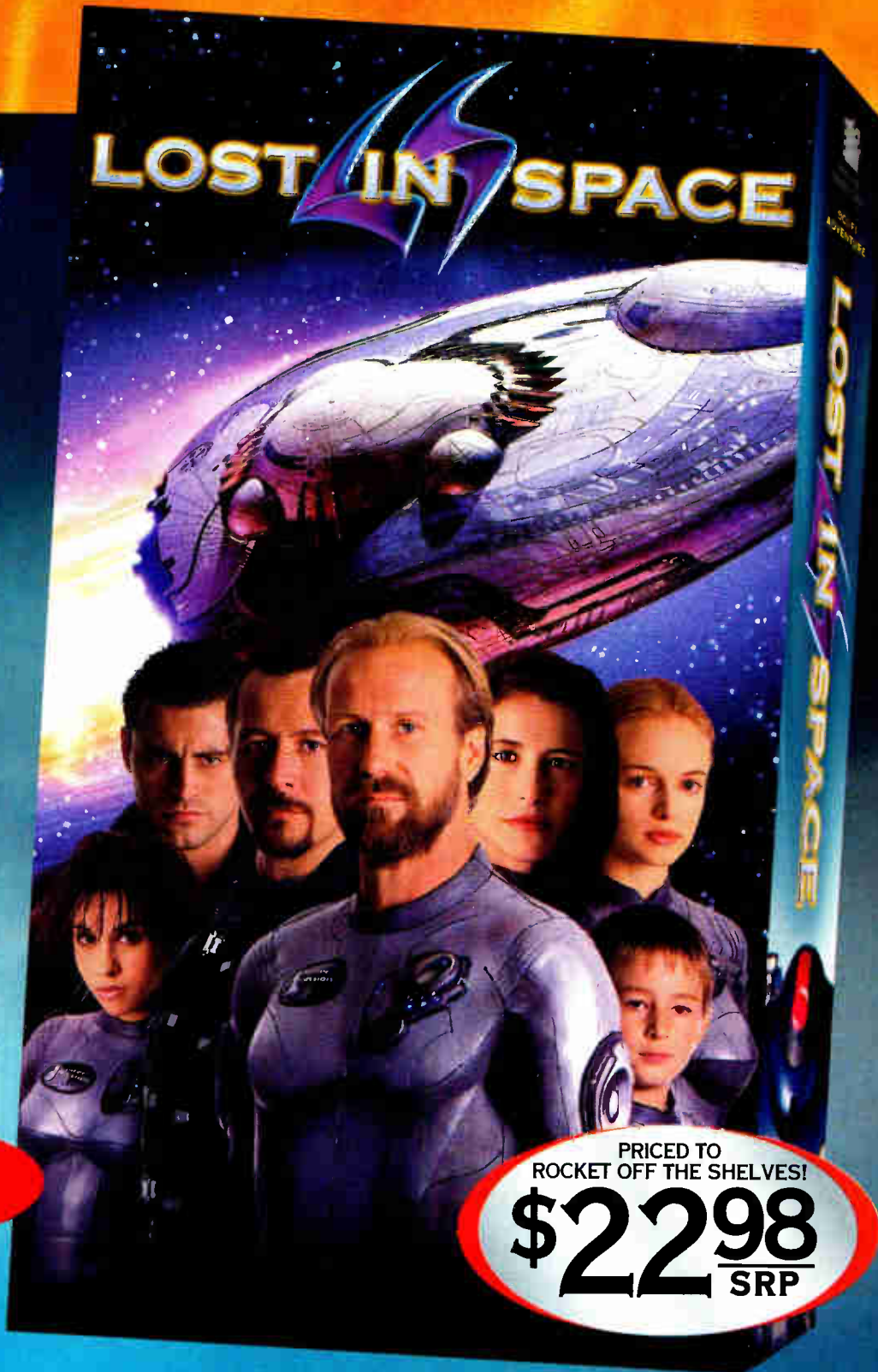
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# HOLIDAY PRODUCT SHOWCASE

## JOY SHITICK: A FLOOD OF Multimedia Gifts Set To Fill The Home Arcade With Fun And Fantasy

BY DOUG REECE

The game-players' holidays are filled with decapitation, burning rubber and creatures from outer space. OK, so it might not exactly be mistletoe and milk and cookies, but it does have professionals in the video game and software industries bedding down at night with visions of dollar bills dancing in their heads.

In fact, with Americans feeling the confidence of a prolonged stable economy, computer sales are holding strong, and home consoles

continue to penetrate the mainstream.

Adding to this rosy outlook are some powerful gaming toys, such as DVD-ROM drives, which are expected to finally break into a significant amount of new homes this Christmas.

### CD-ROM HANGS ON

Even with DVD-ROMs' inevitable increase in market share, most developers are sticking with the tried and true this fall by con-

centrating on CD-ROM releases.

Microsoft's fall roster includes games such as "Combat Flight Simulator," "Urban Assault," "Pinball Arcade" and "Revenge Of Arcade." The latter, which features stone-age winners such as Ms. Pac Man, continues the trend towards the resurrection of tried and true favorites.

In October, Hasbro goes retro with "Centipede" for the PC and PlayStation, while DreamWorks Interactive piggybacks on its "Lost World" brand with "Trespasser," a PC CD-ROM due out this fall that pits users against InGen's resurrected dinosaurs.

It's not just the big screen receiving the digital treatment, however. Macintosh/PC hybrid "Sabrina, The Teenage Witch: Spellbound," bows this fall from Simon & Schuster Interactive and Candant Software. The game will be bundled with a Tanagotchi-style toy.

### TWICE IS NICE

Sequel madness is also taking hold of ROM games, as developers look for lower-risk winners in the pivotal fourth quarter. Eidos will release the third installment in its blockbuster "Tomb Raider" series in November for the Playstation and PC CD-ROM.

Also helping gamers avoid turkeys in November is GT Interactive's follow-up to "Abe's Oddysee" with "Oddworld: Abe's Exoddus," and the latest in installment in the epic "Colony Wars" space adventure, "Colony Wars: Vengeance."

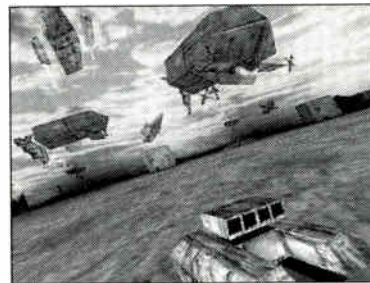
Also in time for the Christmas shopping spree will be "Heretic II," Activision's third-person action game that borrows the engine from "Quake II," and "Heavy Gear II."

### AMERICA PLAYS ONLINE

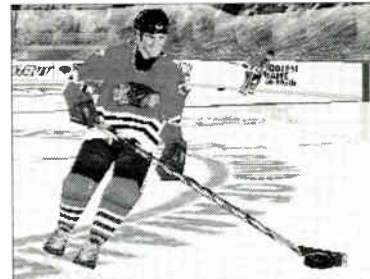
According to a recent survey by the Consumer Electronics Manufacturers Association (CEMA) focusing on "Gen X" (Americans

born between 1967 and 1979), 53% of this group, as opposed to 42% of the general population, own a home computer.

As a by-product of that youthful online brigade, online role-playing, strategy, combat and adventure games have become very popular. And, even after massive hits like "Ultima Online," which accommodates hundreds of players, have



"Urban Assault"



"NHL Face Off"

carved out large audiences, others, which might host smaller parties, thrive. One such game is Microsoft's "Age Of Empires" strategy title, which gets an expansion pack this fall that adds new environments and several other features.

### CONSOLE CRAZE CONTINUES

When you compare the number of PC's to home plug-and-play console units such as the Sony PlayStation, Sega Saturn and Nintendo 64, it might appear that the home arcade is just a bunch of bells and

whistles with little substance and a slim profit-margin at an average list of \$149.00.

Not so, says Jeff Fox, VP of marketing for 989 Studios, Sony's PlayStation game developing arm (formerly Sony Interactive Studios). "We're talking about an install base of 10 million [PlayStation] users, which is not nearly as large as the PC-user base, but there are only 3 to 5 million people who are really dedicated PC game users, and there are thousands and thousands of titles competing for users' time and attention," says Fox. "On the console side, there are only a few hundred releases a year."

Taking advantage of this environment, 989 has a brisk release schedule, including the fall release of "NFL GameDay 99," "Cool Boarders 3," "NHL Face Off 99," "Twisted Metal" and "Rally Cross." Third-part developers are also showing a tendency to favor the PlayStation, partly because of the excessive production costs associated with manufacturing Nintendo 64 cassettes and an unwillingness to develop product for the flagging Sega platform.

Electronic Arts (EA), for example, will release seven titles in the fall. Of those, six will be available for the PlayStation, four will be available in the Nintendo 64 format, and five will be available for PC CD-ROM. The company is not releasing any games for the Saturn.

EA's major fall releases include "Madden NFL 99," "Tiger Woods & The PGA Tour" and "NHL 99."

Don't think that competitors, however, are seeing a flashing "game over" sign. Nintendo 64 is banking on such fall titles as "F-Zero X," and sequel "The Legend Of Zelda: The Ocarina Of Time," to keep cash registers lighting up like exploding alien heads.

Finally, Hasbro Interactive is showing a vote of confidence for the format with its first title for the console, "Glover N64." ■



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# HOLIDAY PRODUCT SHOWCASE

## MUSIC EXPLOSION

Continued from page 51

### SURF AND INDUSTRIAL MIGHT

Ween and Nada Surf ("The Proximity Effect") are September Elektra additions, while Island packs a punch that month with Local H's "Pack Up The Cats" and Imperial Teen's "What Is Not To Love." Britain's Mansun has a new Epic album Sept. 13. The label is also readying musical attacks by Rage Against The Machine (Nov. 3) and Silverchair (Oct. 27).

In the industrial arena, there is a confirmed solo project by Front Line Assembly's Rhys Fulber for Nettwerk Oct. 20 and rumored releases by Trent Reznor and Marilyn Manson for Nothing/Interscope.

Serving up some nasty punk rock are Sunny Day Real Estate ("How It Feels To Be On Something" on Sept. 22) and Sebadoh (October) on Sub Pop, Ten Foot Pole and Pennywise on Epitaph, and Columbia's Offspring in November.

### URBAN HIT SQUAD

Plenty of labels will have retailers and customers shakin' their groove things with the latest in phat beats, soulful rhythms and blue notes.

The folks at Ruffhouse, So So Def and Columbia have packed a full load, starting Sept. 1 with Cypress Hill's "IV," continuing with Pras and a boom-in record by Nas in October, and ending Nov. 10 with albums by INOJ and the Neville Brothers.

MCA will throw down several urban releases of its own, including "Bout It" by Jesse Powell Sept. 8, All City's "Metropolis Gold" and Patti LaBelle's "Broadway" Sept. 22, Nonchalant's Oct. 6 set, and the Roots and Sauce Money on Oct. 20. Expect the debut album from Wyclef Jean's siblings Melky and Sedrick to blow up after its Sept. 22 release.

Epic makes its mark with new girl on the block, Charli Baltimore, Sept. 15 and Ghostface Killah Oct. 20. Fellow Wu-Tang Rza will lay down his solo debut in early November on Gee Street, which will also release a new P.M. Dawn record, "Dearest Christian, I'm So Very Sorry For Bringing You Here, Love Dad," in September.

Busta Rhymes does double duty in the fourth quarter for Elektra. As well as playing a part in Flip Mode Squad's "Imperial Album" (Sept. 1), he hopes fans will put their money where his eyes can see for a new solo album due Oct. 27. Expect new collections from his labelmates Keith Sweat, Missy Elliot, Silk, YO YO and Mista in the fall.

Continued on page 58

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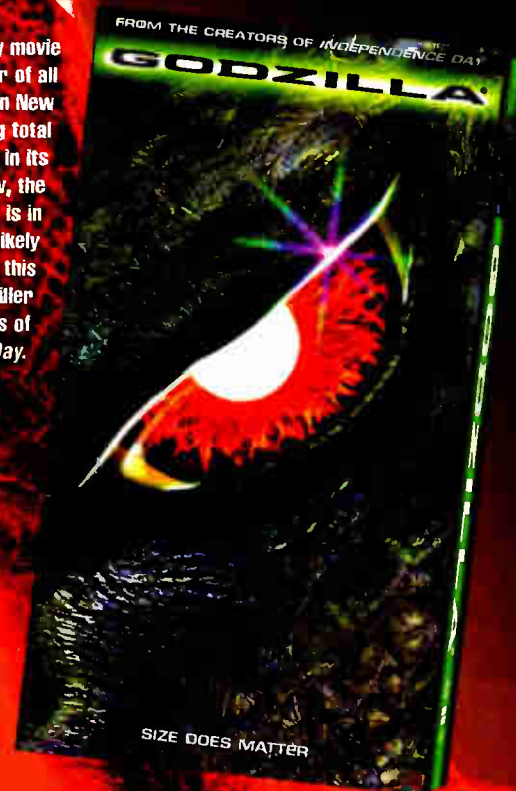
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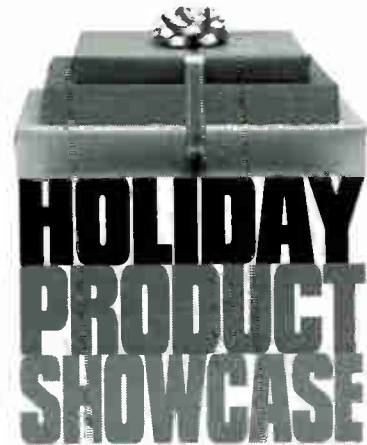
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**HOLIDAY  
PRODUCT  
SHOWCASE**

**MUSIC EXPLOSION**

*Continued from page 57*

The season will also see Bone Thugs' Bizzy Bone's first solo album, "Heaven's Movie," drop on Relativity (Sept. 29) and the debut of female MC Gangsta Boo (of Memphis' Three 6 Mafia), "Enquiring Minds" (October), on the Hypnotize Minds label.

**HOOPS AND RAPS**

Virgin offerings include hardcore rap from the Ghetto Boys Sept. 22 and "Voodoo" by soul stirrer D'Angelo on Oct. 6. Kuru's first solo effort, "Kuruption," leads a spate of A&M releases Sept. 1. Hoopster Shaquille O'Neal follows Sept. 15 with "Respect," as do Deadly Venoms Sept. 22. Solo Sept. 29 and Barry White Oct. 6.

Other urban releases of note include Canibus' "CAN-I-BUS," Sept. 8 on Universal. Soul For Real's "Heat" on Tommy Boy Sept. 15, Monifah's "Mo' Hagon," on Universal Sept. 15, Total on Arista later that same month, and new efforts by RCA's Tyrese and Jive's R. Kelly Sept. 29.

**GIRL POWER**

Although the Spice Girls probably won't grace the cold months with new ditties of fun and feminism, there are plenty of women who are ready to rock.

Epitomizing sisterhood in music is Epic's Oct. 6 release of "Divas Live," the recording of the VH1 concert with Aretha Franklin, Mariah Carey, Celine Dion, Gloria Estefan and Shania Twain.

For her summer vacation, Sheryl Crow recorded "Riverwide" for release on A&M Sept. 15; on it, she gets help from the Rolling Stones' horn section, Wendy Melvoin, Bobby Keyes and Wilco's Jay Bennett.

Jewel's much-awaited second helping of folk-pop for Atlantic will save souls Nov. 17, while Island promises more biting and daring recordings from PJ Harvey ("Is This Desire?" on Sept. 29) and Tracy Bonham.

Juliana Hatfield should have an album out by press time on Zoe/Rounder/Mercury, while the Cardigans have tentative plans to ready a new release for Mercury by December.

Sophie B. Hawkins reaches a higher "Timbre" Oct. 6 for Columbia, while Australia's Tina Arena just wants to break in the U.S. with her Sept. 8 Epic album. The same date marks the release of Merrill Bainbridge's "Between The Days" (Universal).

A gorgeous array of female voices is also showcased by RCA on Leah Andreone's "Alchemy" (Sept. 15),



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and Wild Orchid's "Oxygen" (Sept. 29) and the Cranberries' third Island set. Not to mention the solo Hollywood album, "Starlite Criminal," by former Sin 60 member Joan Jones (Sept. 1), Vas' worldly "Offerings" (Sept. 22) on Narada, Susan Werner's "Time Between Trians" (Sept. 15) for Bottomline, Atlantic's October Diane Schur collection, Amy Rigby's "Middle-science" (Sept. 15) on Koch, Laura Love's Mercury album (September) and "Morbid Late Night Show" by Nettwerk popster Bertine Zetlitz (Sept. 28).

#### SKA SWING THING

Fresh from the Ska Against Racism Tour, Less Than Jake hopes to do Florida proud with its sophomore Capitol effort, "Hello Rock-view," in October. MCA offers more major-label ska from Dance Hall Crashers (an EP, "Blue Plate Special" EP, out Sept. 8) and an untitled double-disc set from Sublime in late '98.

Reel Big Fish tests its sea legs with a second Mojo record, "Why Do They Rock So Hard?," due Oct. 20.

TVT's Buck-O-Nine will deliver more San Diego skacore on "Libido" in September.

Hellcat, which had a busy summer with the Warped tour and a new Rancid album, is home to the new Slackers album Sept. 8.

On the swing scene, Harry Connick Jr. returns to his big-band roots Oct. 6 for Columbia. Combustible Edison will have lounge lizards stirring and shaking to "The Impossible World" on Sub Pop (Oct. 6).

#### LET'S DANCE

Bastion of all things electronica, Caroline/Astralwerks entices dance fans with new albums by Fatboy Slim, the Chemical Brothers, Source Direct and Q Burns Abstract Message ("Feng Shui"). Sept. 22 is the date Grooverider hopes all club kids will pick up its Columbia electronic gem, "Mysterries Of Funk."

#### A LITTLE BIT COUNTRY

Warner Bros. loses the wife, the dog and the truck on new releases by Hal Bynum ("I Can Do Anything" Sept. 15) and Travis Tritt on Oct. 13. Allison Krauss and other Nashville hitmakers collaborate with slack-key guitarist Ed Kaa Pana on "For The Wind" in late September on Windham Hill.

Lyle Lovett has something more timeless than his marriage to Julia Roberts planned for his next MCA project Sept. 22. Atlantic's Nashville office has high hopes for South 65's Oct. 27 release, and Arista rounds up Alan Jackson and Faith Evans for new albums this fall also.

#### JAZZ & BLUES BROTHERS

Young guitar slinger Jonny Lang follows up A&M's "Lie To Me" Oct. 6. Fat Possum released new albums by more seasoned bluesmen R.L. Burnside ("Come On In") and Jr. Kimbrough ("God Knows I Tried") in late August.

Warners readies jazz albums by Joshua Redman ("Timeless Tales For Changing Times") and Brad Mehldau ("The Art Of The Trio Volume III") on Sept. 15 and the Yellowjackets and George Duke ("After Hours") Sept. 22. N2K's Marcus Johnson delivers the sweet sounds of "Chocolate City Groovin'" Sept. 22. ■

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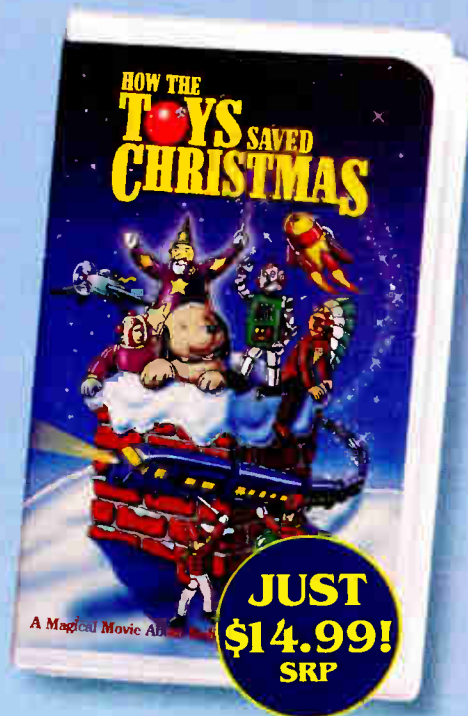


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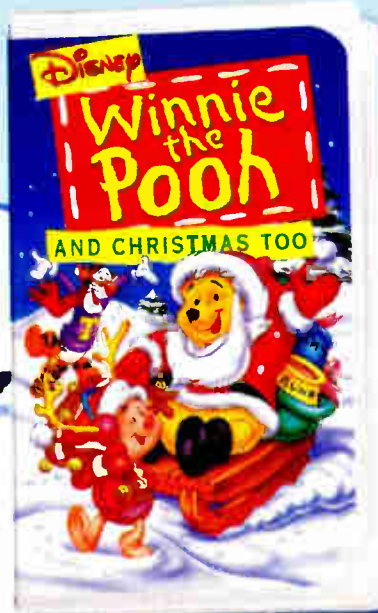
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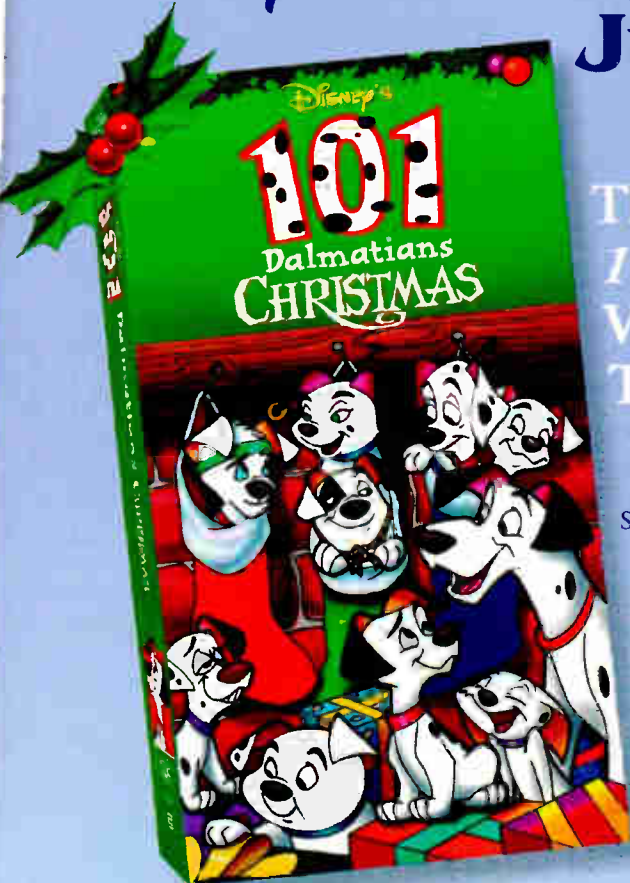
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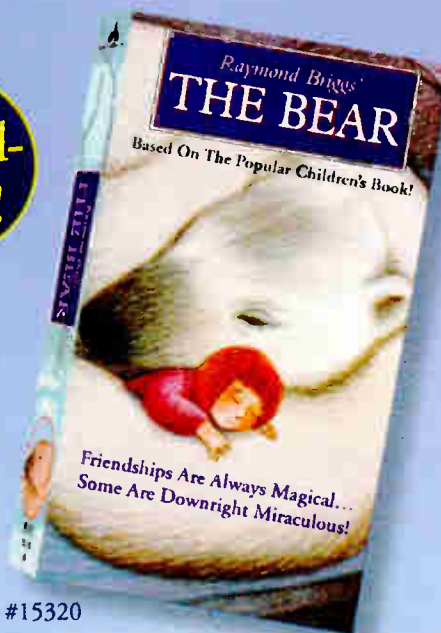


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The fourth quarter usually brings a holiday sackful of kidvid goodies, but this year's is unusually brimming. Sure, many are re-releases; after all, there are holiday and children's classics in these ever-green markets. But there are several new vids on the block, too, starring longtime friends as well as future hopefuls.

Just released this month are such titles as "Pocahontas II: Journey To A New World" (Walt Disney), "Barney's Halloween" (Lyrick), "Thomas The Tank Engine And Friends: Thomas Comes To Breakfast" (Anchor Bay), "Little Lulu," new to video from Golden Books, and Universal's "An American Tail" and its Fievel-tale sequel. The latter follow a six-year hiatus and precede the direct-to-video release later this year of "An American Tail III: The Treasure Of Manhattan Island."

Hallmark family classics now on video include "Moby Dick," starring Patrick Stewart and Gregory Peck, Mary Steenburgen and Ted Danson's "Gulliver's Travels," and "The Odyssey" with Armand Assante and Greta Scacchi. And for kids at the younger end, Anchor Bay brings "Tots TV," from the creator of "Teletubbies."

New to Sony Wonder's KidSongs line is "Adventures In Biggleland" in two volumes. Lyrick just bowed two new "Veggie Tales" of Christian morals. And just for kids promises good clean fun in its animated adventures of "The Toothbrush Family."

The indies are busy, too, with Volumes 7 through 10 in "Baby's

First Impressions" (Small Fry), "Woodhead Saves The Farm" (It's A Fine Mess), the unique lullaby video "Where Do Planes Sleep?" (Kids In Motion), and pre-school play-alongs from Mazzarella on everything from colors and shapes to dinosaurs.

Most promising is the four-volume set "Adventures Of Elmer And Friends" (Featherwind). With original songs and special guest stars, each video offers a mystery

to solve and such fresh settings as a Native American forest and a treasure island.

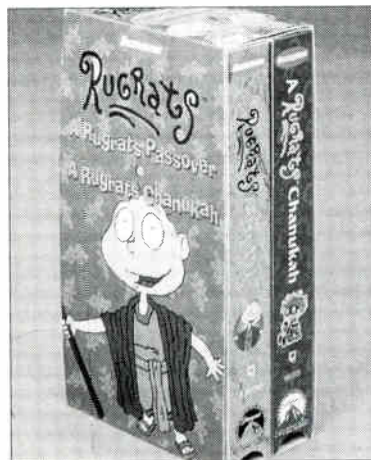
#### SEE YOU IN SEPTEMBER

Sony Wonder's Christmas streets early (Sept. 1) with the new "Cricket On The Hearth," voiced by Danny and Marlo Thomas. Based on a Dickens story, "Cricket" comes from the same animation team that produced the Rudolph and Frosty classics. In addition to these holiday staples, Golden Books/Sony Wonder now carries "Santa Claus Is Coming To Town," "The Little Drummer Boy" and three seasonal "Madeline" titles.

## Children's Entertainment HOLIDAY PRODUCT SHOWCASE

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For Sept. 8, Paramount's goody bag opens with "The Best Show In Town: Good Burger," "Maurice Sendak's Little Bear," "Blue's Clues: Birthday," "Gullah Gullah Island: Christmas" and three Rugrats gift sets. And BWE debuts the same day with the animated "Molly And The Skywalkerz" in two volumes of divorce adjustment.

#### MID-SEPTEMBER RELEASES

After a decade in the vault, Walt Disney's "Lady And The Tramp" is poised to charm another generation. And "Bear In The Big Blue

House," Jim Henson's pre-school program on the Disney Channel, debuts on Columbia TriStar in two volumes.

Artisan Entertainment (formerly LIVE) re-releases more than a dozen of its animated classics, including "Annabelle's Wish," "The Littlest Angel," "Teddy Bear's Christmas" and "The Magic Snowman." Re-released from Lyrick is "Barney: Waiting For Santa."

And Twentieth Century Fox boasts more than 20 holiday vids, such as "A Christmas Carol Animated," classic and contemporary versions of "Miracle On 34th Street," "Nutmcracker On Ice" and "The Simpsons' Christmas Special." Halloween shares this street date with the release of three "Ultimate Goosebumps."

#### LATE SEPTEMBER

Warner answers the theme-song question with "Scooby Doo On Zombie Island," a new direct-to-video feature. Its "Addams Family Reunion" takes place the same day. And Fox finds "Lost In Space Wave 4" in three volumes and the new "Casper Meets Wendy." A week later, Disney promises the new live-action feature "The Jungle Book: Mowgli's Story." A rebate offer ties in its Family Films promotion of both "George Of The Jungle" and "Rodgers And Hammerstein's Cinderella." And, to mark the dolls' 15th anniversary, BMG Video releases "Cabbage Patch Kids: The Sing Along."

#### OCTOBER TREATS

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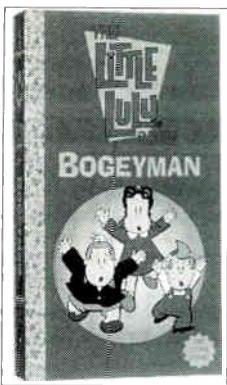
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"3 Ninjas: High Noon  
At Mega Mountain"

Cruella De Scrooge. Other highlights in the promotion are Christmas videos starring Beauty And The Beast, Spot and Winnie-The-Pooh.

Then, on Oct. 27, prepare for the stampede to the all-time best-selling video's sequel, "The Lion King II: Simba's Pride." Treating the sell-through title to theatrical-type marketing, Disney promises all new songs and Neve Campbell joining original-cast voices Mat-

thew Broderick, Nathan Lane and Robert Guillaume.

Phil Hartman, Tom Arnold and Marie Osmond lend their voices to "Buster And Chauncey's Silent Night" (Columbia TriStar, Oct. 13), an animated musical of the carol's creation. And Warner makes "Richie Rich's Christmas Wish" come true Oct. 20.

Three new animated "Crayola Kids Adventures" bow Oct. 13 from Artisan. And Lyrick plans Christmas-themed "Veggie Tales" and "Groundling Marsh" titles Oct. 6.

#### NOVEMBER AND BEYOND

Walt Disney's "The Rescuers" returns to video Nov. 24, with its jewel-heist caper and the unforgettable voices of Bob Newhart and Eva Gabor. And Artisan anticipates four new "Crayola Kids Adventures."

Warming up the first day of winter is "Summer Of The Monkeys" (Walt Disney, Dec. 22). Based on the multi-award-winning novel by Wilson Rawls, the movie stars Wilford Brimley and Michael Ontkean. Its story follows a boy's dream to own a pony via reward money claimed for returning runaway circus chimps.

As for what's on line in '99, Columbia TriStar has acquired two fine children's franchises. First is the repackaging and promotion of "The Berenstain Bears" videos, as well as production of a new feature-length direct-to-video release. Next is the video-packaging of "Animorphs," K.A. Applegate's best-selling sci-fi books, debuting on Nickelodeon this fall. ■

#### CHILDREN'S AUDIO

Continued from page 60

Veggie Christmas"; and Julie Chapman's infant-lullaby recording, "DreamTime."

#### CLASSICAL BATCH

With all the recent evidence supporting the idea that Mozart's music is brain food for children, you'd expect to find the works of Wolfgang Amadeus packaged for kids' consumption. And you'd be right: The Children's Group of Toronto, whose series Susan Hammond's Classical Kids set the standard for children's classical recordings, is releasing its latest in the series, "Mozart's Magnificent Voyage," which introduces a new packaging design for Classical Kids. And its recently launched line, The Mozart Effect—Music for Children, which stayed on Billboard's Top Classical Albums chart for over six months, will be augmented by a new title, "The Mozart Effect—Music For Babies." Also due is "Love Chords—Music For The Pregnant Mother And Her Unborn Child," which utilizes baroque compositions and includes a 24-page companion book.

Delos Records is also mining the Mozart/Baroque vein with its "Baby Needs Mozart," featuring flutists Eugenia Zukerman and Jean-Pierre Rampal, pianist Carol Rosenberger and clarinetist David Shifrin; and the followup, "Baby Needs Baroque."

Classics of a different sort are showcased in "Back To Broadway," the fourth Lightyear Entertainment release by The Broadway Kids. This talented young ensemble, all

New York stage veterans, performs kid-friendly musical numbers such as "The Lion King"'s "I Just Can't Wait To Be King" and "West Side Story"'s "I Feel Pretty." Also upcoming from BMG-distributed Lightyear is "I'm An Animal," by children's author/singer-songwriter Sarah Weeks. It's timed to coincide

with the release of Weeks' new book from HarperCollins, "Little Factory." She'll promote both via radio, TV and print publicity.

#### TROUTS AND WHALES

New titles from established independent kids' acts and labels are

Continued on page 66

## WHO'S THE BOSS?

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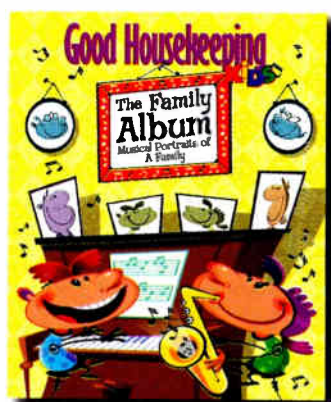
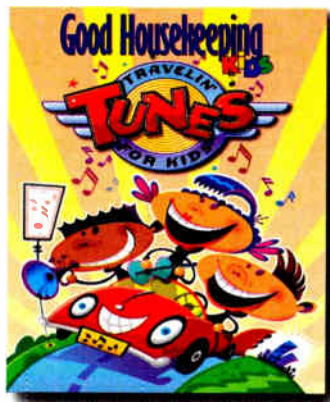
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# There's Lots of DVD To See

BY DEBBIE GALANTE BLOCK

As DVD player sales edged up to the 300,000 mark this summer (that's an increase of 115% over last year, according to the Consumer Electronics Association), a horde of titles is being released. According to VideoScan numbers, year-to-date sales as of June 21 were nearing 3 million units. Up until the writing of this article, MGM's "Tomorrow Never Dies" was hard to topple from the top position. However, chances are some of these new titles will give James Bond some stiff competition.

Summer blockbusters scheduled to be released day-and-date with their VHS counterparts include "Godzilla" and "Zorro" from Columbia TriStar Home Video. Other titles due from the imprint are "Home Grown," "Hush," "Spanish Prisoner" "In God's Hands" and "Les Miserables."

From the very DVD-aggressive Warner Home Video come special editions of "City Of Angels," starring Nicholas Cage and Meg Ryan, as well as "The Exorcist," starring Linda Blair. "My Giant," starring Billy Crystal, will also debut on DVD.

## THE MOON AND SPACE

New Line will release "Lost In Space," as well as "Crash" and "Damage," in time for the holiday buying season. Universal Studios Home Video will issue "Fear and Loathing In Las Vegas" and "Black Dog," while Anchor Bay Entertainment unwraps "Satanic Rites Of Dracula," "Mark Of The Devil" and "Day Of The Dead."

Jeff Bridges, and Julianne Moore highlight "The Big Lebowski." This successor to " Fargo" will be released by PolyGram Video. Buena Vista will issue such recent film hits as "Kundun" and the summer blockbuster "Deep Rising." As the Broadway musical "Cats" airs on PBS' Great Performances series, it will be released on DVD through PolyGram. HBO Home Video offers "From The Earth To The Moon" on DVD only.

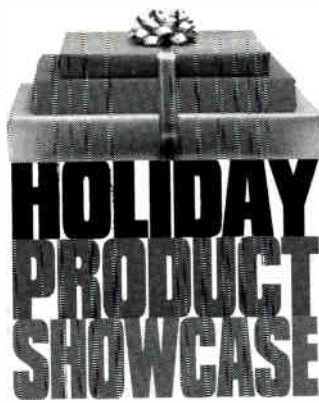
## COLLECTORS AND ANNIVERSARIES

Collectors editions of classic movies will be everywhere this season. Such versions of "Prizzi's Honor," "Silkwood" and "Lovers & Other Strangers" are due from Anchor Bay Entertainment. As part of a repromotion, "Dirty Dancing" will be released by Artisan Entertainment. DVD will see its share of anniversary product, as well as special editions of "Animal House," "American Graffiti" and "Psycho" from Universal Studios Home Video.

Holiday-themed product won't be ignored for DVD. Fans of Disney animation should be thrilled as Buena Vista Home Video releases the first fully animated Disney film to become available on DVD; "Beauty And The Beast: The Enchanted Christmas." Buena Vista also issues Tim Allen's "The Santa Clause." Recognizing the holiness of the season, Republic Pictures releases Bing Crosby and Ingrid Bergman's perennial, "The Bells Of St. Mary's."

## DIGGING THE CLASSICS

Fox Lorber has a variety of titles available for the holiday season, among them "Tieta," "The Man Who Fell To Earth," "Oz Encounters," "Tampopo," "Pierrot Le Fou" and "Marilyn And The Kennedys." Sony, which has already issued dozens of music titles on DVD, continues in the tradition with "Merry Christmas From Vienna" (featuring Placido Domingo) and "James Taylor, Live At The Beacon Theater." VH1 and Epic Records will release "VH1: Divas Live" this fall, featuring Celine Dion, Aretha Franklin, Gloria Estefan, Shania Twain and Mariah Carey. ■



## VIDEO HORIZON

Continued from page 51

also be available.

From Sony Music Video and MTV Home Video comes "The Real World You Never Saw: Boston And Seattle." Members from both casts dish the dirt on all the never-before-seen pranks, parties, fights and romantic nights.

## MARY, BOB AND HOMER

Everybody loves Mary and Bob, or so it seems. As a result, New Video will release another in its line of "The Very Best Of The Mary Tyler Moore Show," called "Party Girl." Also from New Video comes another installment of "The Very Best Of The Bob Newhart Show," called "Hi Bob!," as well as a three-video set, "The WKRP In Cincinnati Collection," featuring six of the show's episodes.

Episodes from another favorite television show, "Lost In Space," will be released by Fox, as will

episodes of "The Simpsons." The holiday wouldn't be complete without the release of two Star Trek sets available from Paramount. This season's include "Star Trek: Deep Space Nine" and "Star Trek: Tribbles Giftset." BMG Video issues the first double-set of "My So Called Life" episodes, offering two episodes on each tape.

## ANYTHING AND EVERYTHING

Special-interest videos always abound through the holiday season, with 1998 being no exception. "Trains Unlimited" tells the story of railroads in America. It's due from A&E and History Channel Home Video.



"Star Trek: Tribbles Giftset"

Playboy Home Video will release its "1999 Video Playmate Calendar," offering a free Playboy wallet calendar inside the video box. "Playboy Magazine's 45th Anniversary Playmate" also debuts in December.

Continued on page 72

## CHILDREN'S AUDIO

Continued from page 65

also part of the fourth-quarter audio picture. Much-lauded Trout Fishing In America, an adult folk duo that doubles as a children's act, is pushing its latest witty, literate collection, "Family Music Party" (Trout Records/Dick Renko Muzik Management, Chester, Ark.), the audio companion to its video of the same name.

The prolific Annie & The Natural Wonder Band, whose specialty is eco-minded pop, will receive exposure for their October release, "Whales And Tales" through New York's Brooklyn Aquarium, where the band will make a live appearance.

Kevin Roth, the voice of the beloved PBS pre-school series "Shining Time Station"'s theme song, is re-releasing his holiday album, "The Toymaker's Christmas." Baby Records Boom of Minneapolis, whose most recent release was Peter Himmelman's charming "My Best Friend Is A Salamander," has a pair of new titles for fall '98: "Jazz Kids," by Hayes Greenfield, featuring Richie Havens on vocals and artwork by the late Roy Lichtenstein; and "Moms Who Cook," by Kate McKenzie, Prudence Johnson and Paulette Carlson. Finally, there's Mrs. Music, aka Barbara Harris, a Los Angeles-based teacher and composer whose new album, "It's Holiday Time," is performed by seven 12-year-old schoolkids backed by an orchestra. Here's an album that is multiculturalism incarnate: it takes the radical step of mentioning Christmas and Hanukkah in some of the same songs. ■

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The fourth-quarter flood of Vital Reissues for the holidays will bring forth a cornucopia of boxed sets and retrospective compilations saluting musical greats from Frank (Sinatra) to Hank (Williams, Sr.), and everybody in between.

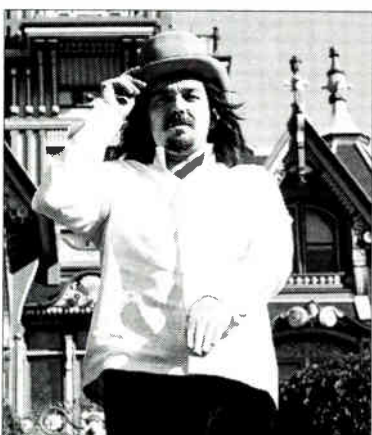
Fans of the late Chairman of the Board will have much to celebrate this holiday season, for all of the major labels that own a piece of the Sinatra catalog will be issuing special sets. The biggest of them all will arrive Oct. 13, when Reprise drops a reconfigured version of "The Complete Reprise Studio Recordings," which the label first released in 1995 in a leather carrying case. Sept. 8 will be a red-letter day for Sinatra fans, as Columbia/Legacy unleashes the two-CD "The Radio Years," while Reprise and Capitol each will offer a quartet of 20-bit-remastered album classics from the '50s and '60s. On Dec. 8—just in time for those who spend their Christmases in Vegas—Reprise

finished Business" will afford a two-CD look at the solo recordings of Dave Davies. On Oct. 13, the second flight of reissues from the Kinks' '70s RCA and Arista epoch arrive, with remastered versions of "Soap Opera," "Schoolboys In Disgrace," "Sleepwalker" and "Misfits."

The ever-eclectic Rhino Records will serve a mixed platter of rock and pop for the Yuletide gift-giver. On Sept. 15, the label unleashes "Nuggets: Original Artyfacts Of The First Psychedelic Era 1965-1968," an expanded four-CD edition of critic-musician Lenny Kaye's seminal 1972 comp of garage-rock klassix (see separate story). For headbangers, the label will deliver a four-CD Deep Purple retrospective on Oct. 27. Politically oriented punk rockers can slam to Gang Of Four's "Anthology: A Hundred Flowers Bloom," a two-CD collection devoted to the Leeds, England, firebrands of the '70s, due Nov. 3. More pop-oriented listeners will welcome "The Look



Hank Williams



Captain Beefheart

will release "Lucky Numbers," a thematic package of Sinatra songs designed for the gambler in all of us.

Country fans, who traditionally have received the short end of the reissue stick, will rejoice on Sept. 22, when Mercury Nashville steps forward with the mother of all country reissues, "The Complete Hank Williams." The master singer-songwriter's oeuvre of more than 220 tracks will be given the deluxe treatment; the label promises more than 50 previously unissued cuts, including radio performances, newly unearthed demos, rare TV and concert performances and 14 previously unheard songs.

#### LET'S NOT FORGET ELVIS

RCA Records seldom lets a Christmas go by without a new Elvis Presley title, and this fall will bring two: "Tiger Man" (Sept. 15), the first authorized release of one of the King's two June 1968 small-group sessions for his comeback TV special, and "Memories" (Oct. 13), a two-CD collection that will include the second "boxing ring" set recorded for the '68 special and other rarities.

RCA will also look back at the catalog of one of its most durable acts of the '60s and '70s on Sept. 29, when it releases "Hits," a two-CD collection of chart-toppers by Jefferson Airplane and its successor group, Jefferson Starship.

Fans who like their rock 'n' roll a bit Kink-y will delight in Velvel Records' ongoing series devoted to the works of brothers Ray and Dave Davies. On Sept. 29, "Un-

Of Love: The Burt Bacharach Collection," a three-CD various-artists salute to the prolific hit-making songwriter, out Oct. 27, and Ray Charles' "Complete County & Western Recordings," featuring Brother Ray's superb '60s readings of country masterworks, scheduled for Nov. 3.

Polymedia, PolyGram's catalog division, has an interesting cross-section of rock styles planned for retrospective consideration. In September, the company will release "Meet On The Ledge: The Classic Years 1968-1975," a two-CD compilation dedicated to Fairport Convention, the seminal English folk-rock unit that spawned such brilliant talents as Richard Thompson and the late Sandy Denny. Keying into some fave of the big '80s, Polymedia plans two-CD "Collector's Edition" overviews of ABC, Big Country and Soft Cell for October; the same month, the division will salute Phil Lynott's fiery Irish rock unit Thin Lizzy with a four-CD boxed set.

#### STRICTLY OPULENT

For lovers of the outré in rock 'n' roll, it's difficult to imagine a more attractive set than Revenant Records' November release "Metal Man Gets His Wings," a four-CD box devoted to rare and unissued 1964-76 recordings by Captain Beefheart & The Magic Band. This opulent collection, to be issued in a hardbound 64-page book-style package (like Revenant's early-'98 Dock Boggs collection, "Country Blues"), will include the original run-through version of Beefheart's

pathfinding 1969 album, "Trout Mask Replica," plus a host of rarities and unreleased material, including demos, home recordings and poetry. Fans of the arch-experimentalist rocker may deem it "fast

and bulbous."

#### NOT FOR JAZZBOS ONLY

On the heels of its splendid early-'98 six-CD set devoted to Miles Davis' classic '60s quintet, Col-

umbia/Legacy will again plumb its vaults for "The Complete Bitches Brew Sessions," a four-CD collection due Nov. 3. The trumpeter's 1970 album "Bitches Brew," performed by a full-blown electric combo, helped usher in the age of jazz fusion; the Legacy collection will present in their entirety the sessions from which producer Teo Macero distilled Davis' bestselling two-LP set.

Hip-O has set Oct. 20 for a retrospective devoted to another seminal trumpeter, "Louis Armstrong: An American Icon." The three-CD set will be a comprehensive look at Satchmo's postwar career, drawn from his work on all labels; George Avakian, who produced some of Armstrong's finest '50s work, is compiling the collection.

Though no release date has been finalized, Blue Note promises a fall release for a six-CD set devoted to pianist Herbie Hancock's complete '60s recordings for the label. Hancock—who also spent much of the decade as a member of Miles Davis' innovative quintet—cut such classic albums as "Maiden Voyage" and "Speak Like A Child" during that era.

Impulse! plans a couple of exciting packages devoted to the label's exploratory jazz recordings of the '60s this fall. On Oct. 6, the company will issue "The Complete Impulse! Live Greenwich Village Sessions" by Albert Ayler, highlighting a date from late in the avant-garde saxophonist's career. The label has scheduled Nov. 3 for the release of "The John Coltrane Quartet: The Complete Impulse! Studio Recordings," an eight-CD box compiling the great tenor's work with bassist Jimmy Garrison, pianist McCoy Tyner and drummer Elvin Jones.

#### SOUL FOR SALE

R&B fans can look forward to a  
*Continued on page 72*

# HOLIDAY PRODUCT SHOWCASE

## ALL SHINE ON: Boxed Sets And Bargains Make The Season Bright

BY CHRIS MORRIS



The Kinks

## These Due Too Vital Titles For Fall

Among additional fall/winter reissue projects are the following... Sony Legacy will drop a double-disc of Doris Day's hits (Sept.), while Sony Classical plans a (fall) Lily Pons anthology... Arista reissues four Barry Manilow titles (all with bonus tracks), while Taragon pops up with best-of's on the Cascades (Sept.) and the Springfields (Oct.)... Razor & Tie strikes blows for sisterhood with "The Essential Helen Reddy" (Sept.) and a Nona Hendryx collection (Oct.)... Atlantic offers Phil Collins' greatest hits (Oct.) while the label's Nashville arm preps "Tracy Lawrence At His Best" for October... Vanguard Sessions are scheduled for instrumentalist Sandy Bull (Sept.) and guitarist John Fahey (Oct.), while Warners plans "Randy Travis' Greatest No.1 Hits," an anthology of rare Morrissey sides and the Sinatra titles "Sinatra & Strings," "I Might As Well Be Swing," "I Remember Tommy" and "Sinatra & Swingin' Brass" (Sept.) ...



Randy Newman



Doris Day

September also marks the inauguration of MCA's mining of the gospel vaults of Duke Peacock, Chess, Decca and Nashborough—with Aretha, Mahalia Jackson and various-quartets sets... Professor Longhair's "Byrd Lives" (Tuff City) bows the same month, as does "The Best Of The Dramatics: 1974-1980" (MCA)...

Rhino throws a "'70s Disco Ball Party Pack," a various-artists double-CD, "Scooby Doo Snack Tracks: The Ultimate Scooby Doo" and a set of dance remixes from K.C. & The Sunshine Band (all Sept.). The next month, it issues

best-ofs on Deep Purple (four CDs), Sugarhill Records and Sam The Sham & The Pharaohs ("Pharaohization"). For November, Rhino presents a four-CD Randy Newman boxed set, another of their "Chicken Soup For The Soul" inspirational compilations and "The Best Of Schoolhouse Rock."

October sees the reissue of "If I Could Turn Back Time: Cher's Greatest Hits" from Geffen, as well as "Salt N' Pepa's "Greatest Hits" (Island), "Rick Nelson: The Imperial Singles" (Collectables) and "The Best Of Earl Grant"

*Continued on page 68*

# Xmas '97 Last Year's Top Albums

The recap of Top Christmas Albums reflects chart performance for the period of Nov. 22, 1997, through Jan. 10, 1998, during the time the chart was published in Billboard. The Christmas list is based on accumulated SoundScan information for each week a title appeared on the chart (including weeks the chart does not publish in Billboard). This information was prepared by chart managers Marc Zubatkin and Geoff Mayfield with assistance from Anthony Colombo, Keith Caulfield and Michael Cusson.

## TOP Christmas Albums

- Pos. TITLE—Artist—Imprint/Label
- 1 **SNOWED IN**—Hanson—Mercury
  - 2 **CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone
  - 3 **MIRACLES—THE HOLIDAY ALBUM**—Kenny G—Arista
  - 4 **A VERY SPECIAL CHRISTMAS 3**—Various Artists—A&M
  - 5 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
  - 6 **THE GIFT**—Jim Brickman—Windham Hill
  - 7 **MERRY CHRISTMAS**—Mariah Carey—Columbia
  - 8 **SUPERSTAR CHRISTMAS**—Various Artists—Epic
  - 9 **CHRISTMAS EVE AND OTHER STORIES**—Trans-Siberian Orchestra—Lava/Atlantic/AG
  - 10 **WHEN MY HEART FINDS CHRISTMAS**—Harry Connick, Jr.—Columbia
  - 11 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
  - 12 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
  - 13 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney

- 14 **THIS IS THE TIME—THE CHRISTMAS ALBUM**—Michael Bolton—Columbia
- 15 **HOME FOR CHRISTMAS**—Amy Grant—A&M



Hanson

- 16 **A VERY SPECIAL CHRISTMAS**—Various Artists—A&M
- 17 **STAR BRIGHT**—Vanessa Williams—Mercury
- 18 **THE GIFT**—Kenny Rogers—Magnatone
- 19 **THE CHRISTMAS SONG**—Nat King Cole—Capitol/EMI-Capitol
- 20 **CHRISTMAS ISLAND**—Jimmy Buffett—Margaritaville/MCA

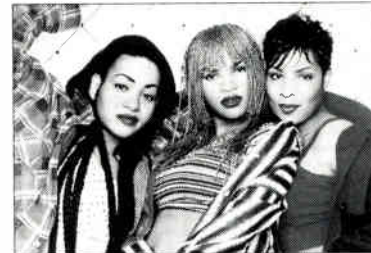
- 21 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
- 22 **A CHRISTMAS ALBUM**—Barbra Streisand—Columbia
- 23 **CELTIC CHRISTMAS III**—Various Artists—Windham Hill
- 24 **A CHRISTMAS TOGETHER**—John Denver & The Muppets—Laserlight
- 25 **CHRISTMAS PORTRAIT**—The Carpenters—A&M
- 26 **CHRISTMAS INTERPRETATIONS**—Boyz II Men—Motown
- 27 **A COUNTRY SUPERSTAR CHRISTMAS**—Various Artists—Hip-O/Universal
- 28 **IF EVERY DAY WAS LIKE CHRISTMAS**—Elvis Presley—RCA
- 29 **A WINTER'S SOLSTICE VI**—Various Artists—Windham Hill
- 30 **NUTCRACKER CHRISTMAS**—Various Artists—Intersound
- 31 **CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER**—Westwind Ensemble—Brentwood
- 32 **LET THERE BE PEACE ON EARTH**—Vince Gill—MCA Nashville
- 33 **THE CHRISTMAS ALBUM**—Neil Diamond—Columbia
- 34 **A VERY SPECIAL CHRISTMAS 2**—Various Artists—A&M
- 35 **THIS IS CHRISTMAS**—Luther Vandross—LV/Epic
- 36 **IT'S CHRISTMAS TIME**—Crosby/Sinatra/Cole—Laserlight
- 37 **WHITE CHRISTMAS**—Bing Crosby—Laserlight
- 38 **ELVIS' CHRISTMAS ALBUM**—Elvis Presley—RCA
- 39 **BEYOND THE SEASON**—Garth Brooks—Capitol Nashville/EMI-Capitol
- 40 **HAPPY HOLIDAYS, LOVE BARNEY**—Barney—Barney Publishing ■



## THESE DUE TOO

Continued from page 67

(MCA)... Also for 10/98: surf-and-garage madness via Del-Fi's "Pool Party" and "Jungle Jive"... Sundazed salutes '60s NYC folk-rockers the **Magicians** with an overdue best-of (Sept.) and **Paul Revere & The Raiders** with a double set of early material (Nov.)... Varese Vintage goes poco

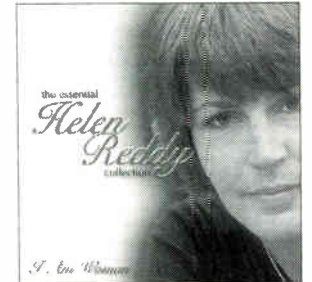


Salt & Peppa

loco with "The West Coast East Side Sound," four volumes compiling material from the Faro, Ranpart, Gordo and Linda labels (Sept.); before year-end, VV promises P.F. Sloan's "Child Of Our Times: The Trousdale Demos: 1965-1967"...

RCA honors **John Denver** with "The Legend Lives" (Sept.) and the **Jefferson Airplane/Starship** ("Hits," a double CD), while Red

Seal drops an eight-CD box celebrating **Hildegard's** 90th birthday... The same month, Koch reissues nine Atlantic jazz titles; artists include **Gil Evans, Milt Jackson and Max Roach**... PolyGram's offerings include a Mercury great-hits comp from **Donna Summer** (Sept.). The label's rollout of classic Motown rolls on, with "Ultimate Collections" on **Eddie Kendricks** and **David Ruffin** and five remastered **Temptations** albums set for September, along with "Motown Remasters" editions of "**Stevie Wonder: Greatest Hits, Vols. 1 and 2**"...



Castle has set September for the first reissue of the film score to the classic Michael Caine flick "Get Carter" and a boxed set devoted to Brit folk/rock label Transatlantic... Verve jazzes up October with **Bill Evans'** "From Left To Right" and "What The World Needs Now: **Stan Getz Plays Bacharach And David**"... Ryko-disc plans a Sept. 15 issue for "In A Doghouse," a two-disc compendium of **Throwing Muses** music—including the group's 1986 debut album and an entire disc devoted to demos and bonus tracks. —Gene Sculatti

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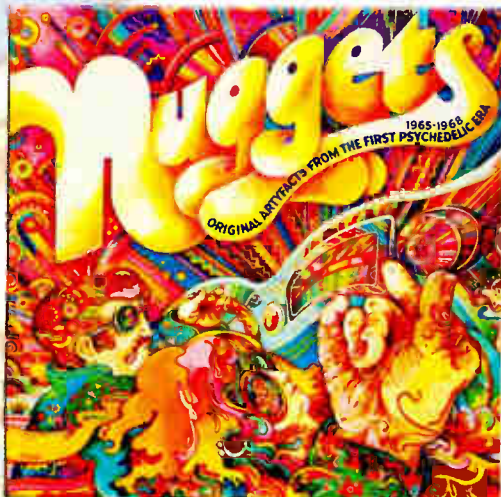
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Esquire COSMOPOLITAN

# No Nuggets, No Rhino.

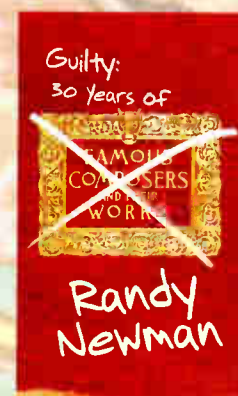
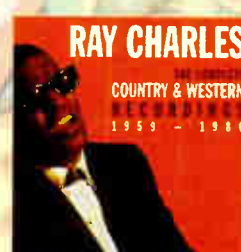
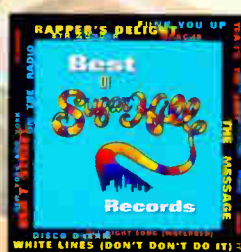


At least that's how our head of A&R sees it. Former fast-food fry boy Gary Stewart says *Nuggets* was the first serious reissue album ever released, and had an immeasurable impact on his record collection. Bands like The Electric Prunes, The Chocolate Watchband and The Seeds were gathered on an album that made sense of their two-and-a-half glorious minutes of fame and that made Gary happy enough to trade in his paper hat for a record store job. It also made a label like Rhino possible, since we've all made a career of cranking out those kinds of collections. So now we're showing our appreciation by expanding *Nuggets* into a four CD box that includes the original double-LP set plus three more discs worth of prime '60s garage-rock artyfacts. We even commissioned original *Nuggets* illustrator Abe Gurvin to create new covers for the additional discs. It's the least we could do for the album that allowed a company like ours to exist . . . and a guy like Gary to compile records instead of just buying them.

# No Rhino, No Nuggets.



Look for these other fine discs that we can only hope will inspire one more McDonald's employee to pursue a career in the record industry.



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Guilty: 30 Years Of Randy Newman (4 CD box)

The label that made reissues vital.



## Instrumentals And Jazz

Etta James shows her jazzy side in "Twelve Songs Of Christmas," reinterpreting such standards as "Winter Wonderland," "Santa Claus Is Coming To Town" and "Little Drummer Boy" for the new Windham Hill recording.

The label will also debut "Smooth Jazz Christmas," a compilation including "Have Yourself A Merry Little Christmas" (with vocalist Lani Hall) and "Colour Naturelle" with Todd Cochran on the ivories.

Capitol Records also plans to reissue "December Always Makes Me Feel This Way" by saxophonist Dave Koz. And North Star Records, which enjoyed success with Steve Schuch and the Night Heron Consort's 1996 holiday debut, releases a second volume this fall, "A Celtic Celebration."

A recently added set for October release is Epic's Steve Vai-helmed "Merry Axemas II." The guitar sequel will feature cuts by Al DiMeola, Robin Trower and Neal Schon, among others.

## R&B & Urban

Babyface has a Christmas album on the way for Epic Records, which also has an as-yet-untitled holiday album from gospel singer Shirley Caesar in the works.

Relativity Recordings will release "Christmas Harmony," a compilation of classic carols and original songs set to gospel, jazz and R&B beats. The set includes tracks by Oleta Adams, Nancey Jackson and Darlene Love.

## Christmas In Nashville

RCA Nashville will release country songstress Martina McBride's first Christmas album, a collection of traditional carols, plus at least one new tune. The label also has a holiday compilation in the works and plans to reissue "Country Cares For Kids: A Holiday Album To Benefit St. Jude's Children's Research Hospital."

## New Age

Windham Hill's "Celtic Christmas IV" features yet more Gaelic tunes and instrumentals, while "Winter Solstice Reunion," the seventh outing in another series from the label, includes "Christmas Wish" by Tuck And Patti and Mike Marshall's rendition of "La Nit de Nadal (Christmas Night)/El Noi de La Mare (Son of Mary)." Traditional Irish melodies also course through

"Winter's Crossing," an RCA/Victor collaboration between flutist James Galway and songwriter Phil Coulter. The duo, who previously teamed on "Legends," performs a series of old and new compositions—jigs, marches and "Christmas Eve, Ellis Island" among them—while weaving the story of a difficult voyage from Northern Ireland to America. Actor Liam Neeson recites one man's account of the journey from his hometown in "Thousands Are Sailing." And American Gramophone will release a companion audio CD to "The Christmas Angel," a new television special featuring music by Mannheim Steamroller and skating by Dorothy Hamill and Elvis Stojko. Narrated by Chip Davis, "The Christmas Angel" tells the story of a small village where there can be no Christmas until the angel stolen from the top of the tree is replaced.

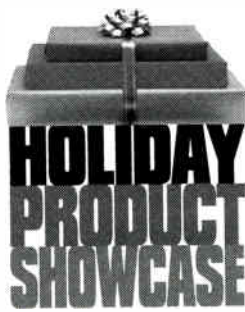
## Novelty

Rhino's "Yuletide Soiree Party Pack" sports a binder full of holiday recipes—eggnog, anyone?—and tips on how to decorate trees, plus festive tunes. The collection is patterned after the label's "BBQ Party Pack" and "Disco Party Pack." Artists featured include the Beach Boys, Eartha Kitt and Burl Ives.

## Classical

Sony Classical will unveil "A Gala Christmas In Vienna," the latest in its series from the European city. Placido Domingo, Sarah Brightman, Riccardo Coccante and Helmut Lotti accompany the Vienna Symphony Orchestra in this outing. The label will also release "Acapella Christmas Songs With Malle Babbe Women's Choir," a Dutch outfit seen in the movie "Paradise Road," and an as-yet-untitled Christmas album with the Taverer Consort performing songs from the Oxford Book of Carols. Andrew Parrott conducts.

On a lighter note, there's "Holiday Pops," the latest from the Boston Pops on RCA/Victor. Keith Lockhart conducts songs ranging from "Christmas Time Is Here" to "Gloria" and "Merry Christmas, Merry Christmas" from "Home Alone 2."



# Full slate of holiday music & video titles spike seasonal product punch

BY DIANE GARRETT

The holidays may be months away, but visions of sugar plums—and cash registers ringing—have been filling the heads of record-label and studio execs for some time. Among the more noteworthy holiday-oriented titles on the way are the following.

## Pop

A&M Records will repack two original holiday Carpenters LPs into a double-CD ("Christmas Collection"), while Arista Records is rounding up the "Ultimate Christmas" album. The latest in the series launched with "Ultimate Dance" will include artists from other labels and will be backed by a TV marketing campaign.

As usual, Rhino Entertainment's got several holiday titles on the way, including "Natty & Nice: A Reggae Christmas" and "To Life: Songs Of Chanukah And Other Jewish Celebrations." Mandy Patinkin, Neil Carter and Theodore Bikel, along with Steve Lawrence and Eydie Gorme, sing songs about Jewish holidays in that collection.

Laserlight is bringing out several compilations, including "Rocking Around The Christmas Tree" with Air Supply, the Pointer Sisters and Alabama, and "Nester Navidad: A Latin Christmas," featuring songs such as "El Año Viejo" and "Versos de Pedir Posadas."

For an old school approach, there's "Croon And Swoon: A Classic Christmas" from Relativity Recordings. Judy Garland, Perry Como and Doris Day are among the singers on this 18-track compilation.

## Video

Frosty, Rudolph and the gang will face challenges from the latest crop of contenders, including "Buster & Chauncy's Silent Night," an animated musical from Columbia TriStar Home Video featuring the late Phil Hartman. He voices the 19th-century mouse who helped inspire "Silent Night," sung here by Marie Osmond.

"All Dogs Christmas Carol" retells the classic Scrooge tale through animated characters established in the "All Dogs Go To Heaven" line from MGM Home Entertainment. Steven Weber, Sheena Easton, Dom DeLuise and Bebe Neuwirth of "Chicago" and "Frasier" fame provide vocals for the full-length title, which features all new songs. Disney also goes to the dogs, with its "Holiday Toons," adding "101 Dalmatians Christmas" to the Buena Vista Home Video collection. "Very Merry Christmas Sing Along Songs" and "Spot's Magical Christmas" are among the titles being reissued.

Lyrick Studios will bow "The Toy That Saved Christmas" from its animated VeggieTales collection and reissue the Barney title, "Waiting For Santa." "The Canadian Brass: A Christmas Experiment" makes its VHS debut a year after its audio spin-off. Based on the A&E special on an all-ages holiday performance, the RCA/Victor release features "O Come All Ye Faithful," "We Three Kings" and "Angels We Have Heard On High."

## Rival Rudolphs

GoodTimes Home Entertainment is introducing a rival Rudolph, with "Rudolph The Red-Nosed Reindeer: The Movie." The full-animation 90-minute movie will get a brief theatrical run before arriving in stores; it includes the Paul McCartney ditty "Wonderful Christmastime."

This year, Golden Books is reissuing the original "Rudolph," along with "Frosty The Snowman," "Frosty Returns," "Santa Claus Is Coming To Town" and "The Little Drummer Boy"—all under its Holiday Classics Collection banner. The titles—all formerly distributed by LIVE Entertainment—will be joined by "Cricket On The Hearth," a new animated musical based on the Charles Dickens tale about a cricket that befriends a poor toy-maker and his daughter Christmas morning.

Sony Wonder will introduce two titles in its "Adventures In Biggleland" series on the Kidsongs Kids line; they are "Meet The Biggles" and "Billy's Birthday." The imprint will also reissue "We Wish You A Merry Christmas" on the Kidsongs Kids line. "Jesus And His Miracles" and "The Good Samaritan," two new titles in the label's "Beginner's Bible" series, will arrive with the reissue of "The Beginner's Bible: The Story Of The Nativity."

A&E Home Video will aim for slightly older folks with "Judy Collins: Christmas At The Biltmore Estate," a VHS spin-off of the audio CD. The History Channel examines the traditions of the holiday in "Christmas Unwrapped: The History Of Christmas."

## DVD Xmas

On the DVD front, Republic Home Video will debut "It's A Wonderful Life," complete with a "making-of" featurette, on the digital format. The title will also be reissued on VHS in a number of gift configurations.

Buena Vista will release Tim Allen's "The Santa Clause" on DVD, along with "Beauty And The Beast: Enchanted Christmas," the studio's first full-length animated title to bow on the format.

There are several more VHS reissues for the youngsters on the way, including Hallmark Home Entertainment's "Annabelle's Wish"; proceeds from video sales will continue to go to the Make-A-Wish Foundation.

Sony Wonder is bringing back "Elmo Saves Christmas," "Christmas Eve On Sesame Street" and "The Forgotten Toys." Sony Music Video will reissue "Beavis And Butt-head Do Christmas," while Golden Books Family Entertainment revives "Madeline's Christmas," "Madeline's Winter Vacation" and "Madeline And The Toy Factory." The label is also reissuing "Timmy's Gift" and "Timmy's Special Delivery" from its Precious Moments line. ■

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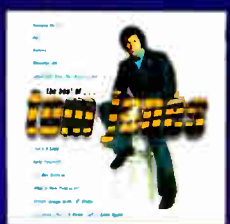
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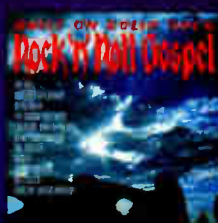
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# HOLIDAY PRODUCT SHOWCASE

## "Nuggets" Re-Dug: First Punk Comp Lives Again

BY JIM BESSMAN

Rhino Records' Sept. 15 reissue of Lenny Kaye's classic "Nuggets" compilation of '60s American garage rock—and its expansion from a 27-track, two-LP set to a 119-song, four-disc box—returns to the market one of the most influential collections ever.

"The original set, though long out-of-print, still shows up on [various] Top 200 albums [lists] of all time," notes Rhino senior VP of A&R Gary Stewart. "In essence, it was the very first reissue, the first compilation that wasn't a greatest hits or a K-tel or Ronco package, and it inspired the reissue programs that followed—including so

much of what Rhino is today."

"Nuggets" was originally issued in 1972 by Elektra Records and spurred more than 200 similar compilations. The set featured such garage-band staples as the Standells' "Dirty Water," Count Five's "Psychotic Reaction" and the Seeds' "Pushin' Too Hard" and was reissued four years later on Sire. According to compiler Kaye, it was meant to be the first of several volumes—much in the manner of the new Rhino package.

"The first CD is a total recreation of the original 'Nuggets,' even with the original Abe Gurvin cover art," says Kaye, a rock pro-

ducer/historian better known as Patti Smith's longtime guitarist. "Rhino expanded on the idea with a lot of songs which would have been on future 'Nuggets' had the series continued."

Noteworthy among the scores of new "Nuggets" gems are the Music Machine's "Talk Talk," Sir Douglas Quintet's "She's About A Mover," the Nightcrawlers' "Little Black Egg" and the Hombres' "Let It All Hang Out."



"We previously put out a 12-[vinyl] album 'Nuggets' series and three CD compilations, but strayed from the original vision by embracing pop, folk-rock, heavy metal and psychedelic," notes Stewart. "But we talked to Lenny forever about re-doing it, and the track listing crystallized about two years ago."

Stewart and Kaye are credited as the new "Nuggets" producers and have, respectively, written the

compilation booklet's forward and afterword. New essays by Greg Shaw, Alec Palao and Mike Stax are also included.

"I've always been surprised by the distance that my little oldies album has traveled in the last 25 years," says Kaye. "The 'Nuggets' bands were inspirational in a certain experimental, D-I-Y mold and have a direct relation to so many '90s bands in the alternative-rock scene. Kids today come up to me and talk about what ['Nuggets'] meant to them—which is remarkable, given the sense that I was really charting my own life in music and passing it along."

Adds Stewart, "This is the first music to which the term 'punk-rock' can be applied, and, in many ways, it's one of the things that created me—and Rhino. It's the great lost chapter in rock 'n' roll: kids with limited talent, perhaps, but unlimited passion. Most of them didn't have enough material for a career—but one, two or three moments that were as good as anything on radio at the time and as raw and exciting as the rock 'n' roll of any era. The universe I live in wouldn't be the same without them." ■

### ALL SHINE ON

Continued from page 67

three-CD career retrospective devoted to the first family of soul, the Isley Brothers, set for release Oct. 13 by Epic/Legacy; hits from the siblings' tenures at Wand, Tamla and T-Neck, spanning sounds from primordial R&B to funk, will be included on the three-CD set. Epic/Legacy will give the sessions for Marvin Gaye's "Midnight Love," the soul giant's bestselling 1982 album, the complete treatment on a two-CD package due Oct. 13.

Tommy Boy Records will throw a 15th-anniversary bash for itself on Sept. 15 with the release of the four-volume "Greatest Beats" series. The titles will be available either individually or in a mini-"milk crate" for that old-school DJ feel; the label's hip-hop and dance hits, by such trendsetters as Afrika Bambaata & Soul Sonic Force, Stetsasonic, Naughty By Nature, Coolio, and De La Soul, will be featured.

Lastly, both blues and rock guitar fanatics will cheer the Oct. 20 release of a three-CD Epic/Legacy compilation devoted to the late axe hero Stevie Ray Vaughan. ■

### VIDEO HORIZON

Continued from page 66

Musical and dance spectacles will make the holiday season sparkle even more, with releases of "Cats," the longest-running musical in Broadway history, and "Fleet Of Flames," a second live production of "Lord Of The Dance," featuring Michael Flatley. Both titles are from PolyGram Video.

Bonneville Worldwide Entertainment gives consumers a chance to see some new historical Western titles in their "Western Brain Food II" series. These include "Let The Women Vote," "Gathering In Time" and "Frontier Photographer."

Foreign-film aficionados will appreciate Fox Lorber's fall/winter slate, which will include "Seven Beauties," "Grind," "Tampopo" and "The Funeral."

Sony Music Video issues Odyssey Productions' "Computer Animation Celebration" from "The Mind's Eye Presents" series. The video includes the bonus short film "Guten Appetit" in addition to clips from eight previously released home videos from Odyssey.

### DION AND DIVAS

The release of "Patti LaBelle Live" on audio CD will be accompanied by the release of a com-

panion VHS from MCA Home Video. More music comes in the form of "VH1: Divas Live," starring Celine Dion, Aretha Franklin, Gloria Estefan, Shania Twain and Mariah Carey, from VH1 and Epic Records.

Japanese animation moves front-and-center with Buena Vista's release of "Kiki's Delivery Service," featuring the voice of Phil Hartman.

A series of holistic tapes to gear viewers to a healthier life will be offered by Wellspring. Titles include "Qu Gong For Health," "Tai Chi For Arthritis" and "The Fountain Of Youth, Five Tibetan Exercises For Rejuvenation."

### WORK-OUT AND SPORTS

After eating Grandma's pumpkin pie this holiday, Sony Music Video and MTV hope consumers will buy the "Grind Workout: Dance Club Aerobics" from MTV fitness guru Eric Nies and/or "The Daily Burn," with host Michael Bergin from TV's "Baywatch."

Just in case the Thanksgiving and New Year's Day football games aren't enough, there are plenty of releases from PolyGram Video to keep the avid sports fan entertained. They include "Greatest Games: 1981 NFC Championship Game, Dallas Cowboys Vs. San Francisco 49ers" and "NFL's Greatest Quarterbacks." ■

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## Online Video Retailers Strike Up Deals With Web Networks

BY EILEEN FITZPATRICK

LOS ANGELES—The combination of commerce and content on the Internet has been widely exploited by the music industry. Now, online video retailers are beginning to get into the game.

Digital Courier Technologies recently struck a three-year, \$12 million deal with America Online (AOL) to set up the sites Digital's VideosNow and Digital City on the network. Financial terms were not disclosed.

About the same time, E! Online tapped the World Wide Web movie store Reel.com as its exclusive selling agent. Since then, Reel has been acquired by Portland, Ore.-based Hol-

lywood Entertainment in a purchase that should close this month (Billboard, Aug. 15).

Meanwhile, three-month-old retailer BigStar Entertainment is making deals with content providers to broaden its appeal. In an agreement with Paul Kagan Associates, the online retailer's site will include Kagan's Baseline entertainment database (see Shelf Talk, page 74). BigStar, which launched in May and is linked to the Yahoo! search engine, will add more features in the coming months, most of them from outside sources, says CEO/co-founder David Friedensohn.

The strategy of linking commerce sites to networks that sell subscrip-

tions but aren't recognized as retailers benefits both, because it increases traffic for the Web retailer. The host, meanwhile, hopes each retailer's name and reputation will draw buyers who will shop elsewhere on the network. Eventually, both partners should see increased revenues.

"We are more like the mall and real estate where other people can set up shop," says America Online spokeswoman Wendy Goldberg. In addition to providing Digital Courier with a line to AOL's 12 million members, the deal give VideosNow a link to a brand name and a chance to stand out among a crowd of retail Web sites clogging the Internet.

"The potential is enormous," says Goldberg, "and signing with us is like building a store on [New York's] 57th Street and Fifth Avenue instead of a cornfield in Kansas."

AOL also has exclusive commerce deals with Barnes & Noble and N2K's Music Boulevard, which are AOL's exclusive book and music sellers, respectively. The company, meanwhile, has signed a nonexclusive agreement with Amazon.com.

While AOL is a veteran of commerce deals, E! Online's agreement with Reel is its first. It's the initial step in an E! Online plan to create a new commerce area.

"We have a unique consumer base that comes to us for premiere entertainment content," says E! Online president Jeremy Verba, "and the next step is to offer them a place to purchase. It's a service you almost have to provide now."

According to Verba, more than 1.8 million Web users visit the E! Online site monthly. Reel, which says its site receives about 100,000 hits a day, says its revenues are 10 times what they were a year ago.

Their joint venture, which is expected to launch soon, Verba says, is an extension of E! Online's Moviefinder.com site. Moviefinder directs visitors to locations where they can buy and rent videos. Reel linked to the Moviefinder site in 1997.

"We had a relationship with E! Online and began talking with them about establishing a commerce link," says Reel VP of business affairs Harry Bernstein. "And there is so much content growing on the Web that it was necessary to develop a brand to create

a name for ourselves."

Bernstein says it's important to establish an exclusive relationship in order to prevent consumers from going elsewhere to make purchases. "The Web is full of choices, and when you're in the business of building a brand, like we are, you don't want that," he comments.

Reel, meanwhile, has nonexclusive deals with the Web sites @Home Network, CelebSite, Film.com, Hollywood Online, Mr. Showbiz, and Yahoo!, among others. It's considered a leader in online video retailing.

The site boasts a selection of 85,000 VHS sell-through titles, more than 1,000 DVD releases, and 35,000 VHS features available for rental. The staff consists of former video store executives, film students, and critics, an aspect that appealed to E! Online.

AOL's Goldberg agrees that retail partners must bring equal expertise to the table. "We look for products that make sense to our consumers, and videos are bought every day," says Goldberg, "[Digital Courier] is committed to building VideosNow. It's their business."

Not all online video retailers are looking to tie themselves to one cyber network. While Tower Online has done numerous promotions with music and video sites, an exclusive E-commerce deal isn't on its agenda.

"It's not something we focus on," says Tower VP of publishing Mike Farrace. "We've come to find that they come at a high price that we're not willing to pay. There are just so many variables, but the effective ones are those where the content is closely aligned to the product of the retail site."

## Fox And Paramount End DVD Holdouts; Divx Adds Titles, Another Retail Chain

AND THEN THERE WERE NONE: 20th Century Fox Home Entertainment will issue DVD titles in this century after all. On the same August day that Paramount Home Video announced its first digital releases, Fox—the last of the studio holdouts—offered eight features for Nov. 3 delivery.

Measured by age and box-office appeal, none of the titles will likely break into the top 10 list. Fox dipped into its catalog for six—"The Abyss," "Young Frankenstein," "Porky's," "Predator," "Jingle All The Way," and "Marked For Death"—and nominated two more from its front-line roster, "Home Alone 3" and "Hope Floats." The newer features are a pricey \$34.98 suggested list, with a minimum advertised (MAP) price of \$29.98; the others are \$29.98 with a MAP of \$24.95.

Sources note that Fox, which had dissed DVD since the format debuted in March '97, was prepared to unveil essentially this list during the Video Software Dealers Assn. Convention in Las Vegas last month but decided not to at the last minute—another indication, perhaps, of its ambivalence about the format. Anyone expecting the studio to close out 1998 with a blaze of best-sellers—the "Star Wars" trilogy, for instance—is waiting in vain. Given the late start, Fox spokesman Steven Feldstein says it's doubtful more titles will be shipped this year.

Not that retail shelves are bare. The latest weekly DVD Release Report, now a robust 74 pages, counts 1,311 titles through Aug. 7 and 433 more promised through Dec. 31. The year-end total likely will top the 2,000 predicted earlier by the DVD Video Group, which also expects player shipments to retailers to exceed the goal of 1 million units.

Paramount will have the much bigger impact of the two studios in 1998. It plans to deliver 25 titles, commencing with 10 in October: "Star Trek: First Contact," "Face/Off," "The Saint," "Kiss The Girls," "Twilight," "Top Gun," "Clear And Present Danger," "Primal Fear," "In & Out," and "Neil Simon's The Odd Couple II." However, Paramount's strongest theatrical releases are question marks. "Deep Impact," priced for VHS rental despite its PG-13 rating and \$130 million box office, "is still up the air," says spokeswoman Dórrit Ragsine. DreamWorks, a partner in the movie, will have a major role in the decision.

As for the U.S. DVD release of "Titanic," there's no

word yet, although rumors persist that Paramount will have it on DVD in November (alongside a few million of the estimated 25 million copies of "Titanic" due in stores Sept. 1). It's thought that Fox, which has international rights to "Titanic," and Paramount are trying to coordinate DVD marketing plans.

The studios support Divx, but the limited-play format will launch without the blockbuster. "We don't expect to have 'Titanic' out prior to basic DVD," says Josh Dare, spokesman for Divx banker Circuit City Stores. Divx remains sequestered in two introductory markets—San Francisco and Richmond, Va.—prior to its September national rollout, which will introduce Thomson Consumer Electronics machines.

Dare won't comment on store activity, but some observers estimate Circuit City and

Good Guys! outlets have moved several hundred players since mid-June. Meanwhile, another chain, Ultimate Electronics, has been signed, and "we're having conversations with others," Dare says. About 80 titles are currently available. "We have a lot of Fox titles," he adds, "and more than a dozen Paramount movies are in the works right now."

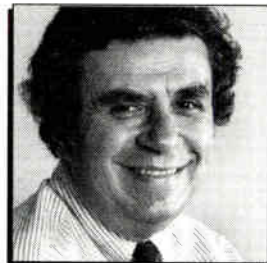
DVDOINGS: Columbia TriStar Home Video has a full schedule this fall, including "Candyman," "Blue Thunder," and "sex, lies and videotape," due Sept. 8; "The Quick And The Dead," "Thunderheart," "The Seventh Sign," and "Revenge," Sept. 29; "Fright Night," "In God's Hands," and "Dancer, Texas," Oct. 13; "The Big Hit," Oct. 20; and "Godzilla," Nov. 3. All titles carry a \$24.95 minimum advertised price.

Universal Studios Home Video debuts "Career Opportunities," "Dragnet," "Fear," "The Hindenburg," "The Secret Of My Success," "Smokey And The Bandit," and "Rollercoaster" Oct. 27 at \$24.98 suggested list.

Buena Vista Home Entertainment has "Beauty And The Beast: Enchanted Christmas," "The Santa Clause," "Deep Rising," and "Kundun" arriving Oct. 13 at \$29.99 suggested list.

Troma Entertainment says it's filming "Terror Firmer" with multiple camera angles and supplemental story lines to take advantage of DVD capabilities. "Viewers will be able to select whether to watch a decapitation in close-up or from behind."

PICTURE THIS



by Seth Goldstein

## PLAYMATE TRIPLE PLAY.



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# Kagan Does Some Investing In Online Retailer BigStar

**KAGAN INVESTMENT:** Paul Kagan Associates has built a business analyzing how companies invest their money. Now its chairman/CEO is doing a little investing of his own.

Kagan has made an "equity investment" in online video retailer BigStar Entertainment. The deal also involves providing content to the World Wide Web retailer.

As part of the agreement, BigStar will be able to tap into Kagan's Baseline database, which contains a wide range of entertainment information, ranging from box-office figures to studio stock performance.

"We're always looking for deep sources of entertainment information," says BigStar CEO/co-founder **David Friedensohn**. "And Baseline has the largest entertainment database available."

Friedensohn points out that Baseline information is used, and paid for, by professionals; not all is suitable for consumer use. "We're working with them to see what information can be sold to professionals and which should be available to consumers," he adds. BigStar will not advertise Kagan's popular industry seminars since Kagan has its own site.

BigStar, which licenses entertainment content from a variety of sources, does not have an in-house staff to create a Web home. The 3-month-old company was co-founded by Friedensohn, former CEO of music Web site SonicNet, and **David Levitsky**, former marketing director at Columbia House. Friedensohn says the site's sales are "doubling" each month, but declines to discuss revenue.

He was, though, eager to talk about the recent acquisition of Reel.com (BigStar's main competitor) by retailer Hollywood Entertainment (Billboard, Aug. 15). Friedensohn says the deal puts a "concrete value" on a retail site, which hasn't been done in the past.

"It great for us," says Friedensohn, "because it's easy to sit down with a bunch of Wall Street investors and say, 'These people, who are doing something similar to us, just got bought for \$100 million.'"

**HARVEY TO COLUMBIA:** Reliable sources tell Shelf Talk that Harvey Entertainment will sign a new distribution deal with Columbia TriStar Home Video.

The pact is expected to close by the end of August and will include 13 new direct-to-video projects expected to be completed over the next three years. Harvey produces product featuring Casper, Richie Rich, and Baby Huey characters.

It has distribution deals with Warner Home Video and 20th Century Fox Home Entertainment.

Fox released Harvey's "Casper: A Spirited Beginning" in 1997 with sales of 5.5 million units. "Casper Meets Wendy," due in the fourth quarter, will be Fox's final Harvey project. The studio is expected to ship approximately 3 million units of the title, we're told.

Warner Home Video has released several Richie Rich programs. The holiday cassette due this fall will be Warner's final Harvey title.

Sources indicate that Harvey will seek a different company to handle international video distribution. Columbia and Harvey had no comment about the pending distribution deal.

**TITANIC RECORD:** Paramount Home Video's "Titanic" won't be in stores until Sept. 1, but the title has already set a sales record on home shopping network QVC.

The channel began pre-selling the title June 15. As of Aug. 5, it reports taking orders for more than 200,000 units. "Titanic" has broken all previous video sales records," says a QVC spokeswoman, "and we don't think we're finished yet."

QVC is selling "Titanic" for \$19.95 and is offering licensed merchandise, like lithographs, a book, and film cels. Due to the success of the video, QVC has also begun pre-selling a two-CD set of the "Titanic" soundtrack and "Return To Titanic." It will be shipped to consumers Aug. 25, when "Return To Titanic" hits retail.

**FAST FORWARD HONORS:** The Video Software Dealers Assn. (VSDA) will honor the founding sponsors of Fast Forward to End Hunger at a benefit to be held in September at the Playboy Mansion.

The honorees are Blockbuster president **John Antioco**, MGM Home Entertainment president **David Bishop**, Rentrak CEO **Ron Berger**, Blowout Video president **Steve Berns**, Act II Popcorn president **Scott Arbuckle**, and End Hunger Network founder and actor **Jeff Bridges**.

Tickets for the cocktail reception are \$250 each. Corporate sponsorships are \$750-\$3,500. For more info, call **Lana Westermeier** at 818-385-1500, extension 245.

Founded by the VSDA in 1996, Fast Forward has raised \$3.4 million for local food banks across the country. About 9,000 stores participate in numerous fund-raising activities. Additional contributions are made by VSDA chapters, studios, and vendors.

## SHELF TALK



by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	3	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
2	2	8	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
3	3	111	GREASE: 20TH ANNIVERSARY EDITION ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
4	4	12	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
5	8	3	IMAGE OF AN ASSASSINATION	MPI Home Video 72B23	Not Listed	1998	NR	19.98
6	7	9	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
7	5	23	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
8	6	3	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
9	9	3	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
10	16	3	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0B30	Various Artists	1998	NR	19.98
11	11	5	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
12	14	10	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
13	13	4	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
14	17	9	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
15	10	10	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
16	18	14	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
17	12	13	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
18	NEW ▶		THE BLACK CALDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
19	NEW ▶		THE AVENGERS: ESCAPE IN TIME/SEE-THROUGH MAN	A&E Home Video New Video Group 17137	Patrick Macnee Diana Rigg	1967	NR	12.95
20	NEW ▶		THE AVENGERS: BIRD WHO KNEW TOO MUCH/WINGED AVENGER	A&E Home Video New Video Group 17138	Patrick Macnee Diana Rigg	1967	NR	12.95
21	24	16	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
22	25	13	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
23	15	4	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
24	21	7	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
25	20	6	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
26	22	12	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
27	19	15	ANASTASIA	FoxVideo	Animated	1997	G	26.98
28	26	14	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
29	27	117	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
30	33	5	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	NR	19.95
31	30	27	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
32	39	13	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
33	32	26	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
34	31	31	ANDREA BOCELLI: A NIGHT IN TUSCANY ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
35	28	11	ENTER THE DRAGON: SPECIAL EDITION	Warner Home Video 15521	Bruce Lee	1973	R	19.98
36	35	13	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
37	29	5	THE GRADUATE	PolyGram Video 440057B913	Dustin Hoffman Anne Bancroft	1967	PG	14.95
38	NEW ▶		THE AVENGERS: FROM VENUS WITH LOVE/FEAR MERCHANTS	A&E Home Video New Video Group 17136	Patrick Macnee Diana Rigg	1967	NR	12.95
39	NEW ▶		BLUE'S CLUES: STORY TIME	Nickelodeon Video Paramount Home Video 83883	Animated	1998	NR	9.95
40	36	7	MELODY TIME	Walt Disney Home Video 6963	Animated	1948	NR	22.99

● 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.

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	7	2	<b>U.S. MARSHALS (R)</b>	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
2	1	4	<b>GOOD WILL HUNTING (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
3	3	3	<b>SPHERE (PG-13)</b>	Warner Home Video 15331	Dustin Hoffman Sharon Stone
4	2	6	<b>WAG THE DOG (R)</b>	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
5	4	10	<b>THE RAINMAKER (PG-13)</b>	Paramount Home Video 335033	Matt Damon Danny DeVito
6	5	6	<b>AMISTAD (R)</b>	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
7	6	12	<b>AS GOOD AS IT GETS (PG-13)</b>	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
8	9	10	<b>MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)</b>	Warner Home Video 14776	Kevin Spacey John Cusack
9	<b>NEW▶</b>		<b>DARK CITY (R)</b>	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
10	<b>NEW▶</b>		<b>HARD RAIN (R)</b>	Paramount Home Video 332133	Morgan Freeman Christian Slater
11	<b>NEW▶</b>		<b>GREAT EXPECTATIONS (R)</b>	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
12	8	7	<b>FALLEN (R)</b>	Warner Home Video 6434	Denzel Washington John Goodman
13	11	16	<b>L.A. CONFIDENTIAL (R)</b>	Warner Home Video 14913	Kevin Spacey Russell Crowe
14	10	6	<b>THE REPLACEMENT KILLERS (R)</b>	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
15	22	3	<b>ZERO EFFECT (R)</b>	Warner Home Video 2534	Bill Pullman Ben Stiller
16	13	3	<b>PHANTOMS (R)</b>	Dimension Home Video Buena Vista Home Entertainment 1355503	Ben Affleck Peter O'Toole
17	<b>NEW▶</b>		<b>THE GINGERBREAD MAN (R)</b>	PolyGram Video 4154	Kenneth Branagh Robert Duvall
18	12	9	<b>SCREAM 2 (R)</b>	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
19	19	4	<b>PALMETTO (R)</b>	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
20	15	5	<b>THE BOXER (R)</b>	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
21	<b>NEW▶</b>		<b>JACKIE BROWN (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
22	14	6	<b>THE POSTMAN (R)</b>	Warner Home Video 15519	Kevin Costner
23	21	13	<b>GATTACA (PG-13)</b>	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
24	18	2	<b>KRIPPENDORF'S TRIBE (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 1357003	Richard Dreyfuss Jenna Elfman
25	20	12	<b>STARSHIP TROOPERS (R)</b>	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards
26	23	18	<b>BOOGIE NIGHTS (R)</b>	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
27	26	7	<b>THE WINGS OF THE DOVE (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
28	16	15	<b>THE JACKAL (R)</b>	Universal Studios Home Video 83267	Bruce Willis Richard Gere
29	17	13	<b>TOMORROW NEVER DIES (PG-13)</b>	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh
30	<b>NEW▶</b>		<b>THE WEDDING SINGER (PG-13)</b>	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
31	25	17	<b>KISS THE GIRLS (R)</b>	Paramount Home Video 331883	Morgan Freeman Ashley Judd
32	30	6	<b>HALF BAKED (R)</b>	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
33	27	14	<b>ALIEN RESURRECTION (R)</b>	FoxVideo 0325	Sigourney Weaver Winona Ryder
34	28	11	<b>DECONSTRUCTING HARRY (R)</b>	New Line Home Video Warner Home Video N4653	Woody Allen
35	32	16	<b>COPLAND (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
36	33	7	<b>SPICE WORLD (PG)</b>	Columbia TriStar Home Video 02018	Spice Girls
37	29	21	<b>THE FULL MONTY (R)</b>	FoxVideo 4806	Robert Carlyle Mark Addy
38	37	2	<b>KISSING A FOOL (R)</b>	Universal Studios Home Video 83715	David Schwimmer Jason Lee
39	39	10	<b>HOME ALONE 3 (PG)</b>	FoxVideo 2763	Alex D. Linz
40	40	4	<b>MA VIE EN ROSE (R)</b>	Columbia TriStar Home Video 29783	Georges Du Fresne

◆ 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.

## Golden Books Pursues Partnerships

**GOOD AS GOLDEN:** In our last installment (Billboard, Aug. 8), we alluded to Golden Books Family Entertainment Home Video & Audio's marketing campaign for its "Holiday Classics Collection" series, which involves partnerships with M&M/Mars, Hallmark, and phone card company LCI International.

General Mills has since joined the party, and Child's Play deemed it appropriate to chat with Golden brass about the thinking behind the aggressive stance adopted by Golden Books' newly minted video division.

"We're not unique in our philosophy that marketing partnerships are important in launching or re-promoting video titles," says the venture's senior VP/GM, Cindy Bressler.

But Golden's approach is to "add a further dimension" to the concept, she says, by offering tie-ins at a higher-than-normal perceived value. For instance, the June 30 launch of nine "Madeline" titles involved a marketing partnership with Continental Airlines, which offered a coupon for \$100 off an airline ticket. In addition, Golden kicked off a sweepstakes with a grand prize of a trip for four to Paris.

With each title in the "Holiday Classics Collection" series, which streets Sept. 1, comes a coupon good for \$1 off General Mills' Lucky Charms cereal. "Usually with these sorts of promotions, you have to collect multiple proofs of purchase, find a stamp, walk in the snow to the post office, and in six months you get a buck back," Bressler says. "It's not very compelling from a consumer's point of view."

The Rudolph-adorned LCI phone card included in each copy of the lead title "Rudolph The Red-Nosed Reindeer" is good for \$2.50 worth of calls. "This isn't one of those coupon books with 25 cents off this and that," Bressler notes. "You can carry the phone card in your wallet, use it the day you open the box. And you can add more time to it."

The M&M/Mars promotion involves a call-in contest called "Who Ate Santa's Miniatures?" The Hallmark tie-in is a free greeting card packaged with each copy of the "Holiday Collection" title "Frosty Returns." (All titles in the group are priced at \$12.98.)

Additional elements of the General Mills partnership include Lucky Charms marshmallow bits shaped like holiday characters. The cereal box will feature images of box covers in the "Holiday Collection" series.

"All those things together are exciting promotions," says Bressler, "which help retailers sell product and offer something of real value to the consumer."

Golden Books' 1999 plans include bringing classic figures like Pat the Bunny and the Poky Little Puppy to video. "These are great characters who've never been developed off the printed page," Bressler says. "With these titles as well, we'll be looking to align ourselves with tremendous marketing partners."



by Moira McCormick

**TELETUBBIES ARRIVE:** "Teletubbies," the year's biggest craze in tot TV, will make its home video debut Sept. 1. PBS Kids, Ragdoll Productions (U.K.) Ltd., itsy bitsy Entertainment Co., and Warner Home Video are launching the line with two

new exclusive-to-video releases, "Here Come The Teletubbies" (62 minutes) and "Dance With The Teletubbies" (52 minutes). Each is \$14.95.

The show came to PBS in April after becoming the top U.K. kids' show. The show has since taken off here, and Hasbro Talking Teletubbies push dolls are top sellers. Warner expects the videos to be hot as well.

Packaged in newly modified clamshells, the videos will be supported by a national print advertising campaign targeting parenting publications. Toddler-oriented point-of-purchase materials like growth charts join the customary posters, shelf danglers, and merchandising displays.

Billboard®

AUGUST 22, 1998

Top Kid Video					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
			TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	15	<b>ANASTASIA</b> FoxVideo	1997	26.98
2	2	145	<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
3	8	3	<b>THE SPIRIT OF MICKEY</b> Walt Disney Home Video/Buena Vista Home Entertainment 10060	1998	22.99
4	3	25	<b>HERCULES</b> Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
5	6	9	<b>MELODY TIME</b> Walt Disney Home Video 6963	1948	22.99
6	4	15	<b>ELMOPALOOZA! ◇</b> Sony Wonder	1998	12.98
7	5	5	<b>THE MIGHTY KONG</b> Warner Home Video	1998	19.94
8	11	141	<b>PETER PAN: 45TH ANNIVERSARY LIMITED EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
9	7	19	<b>BATMAN &amp; MR. FREEZE: SUBZERO</b> Warner Family Entertainment/Warner Home Video 149963	1998	19.96
10	9	75	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
11	12	11	<b>BARNEY'S BIG SURPRISE!</b> Barney Home Video/The Lyons Group 2023	1998	19.99
12	10	11	<b>THE BRAVE LITTLE TOASTER GOES TO MARS</b> Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
13	<b>NEW▶</b>		<b>ONCE UPON A TUNE</b> K-Tel Video 41657	1998	19.98
14	<b>RE-ENTRY</b>		<b>CREATURE COMFORTS</b> BBC Video/FoxVideo 7012	1997	14.98
15	15	225	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
16	14	206	<b>SLEEPING BEAUTY ◆</b> Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
17	13	3	<b>NINJA TURTLES: EAST MEETS WEST</b> FoxVideo 0442	1998	14.98
18	<b>NEW▶</b>		<b>MULAN: SING ALONG SONGS</b> Walt Disney Home Video/Buena Vista Home Entertainment 14023	1998	12.95
19	22	3	<b>SESAME STREET: THE ALPHABET JUNGLE GAME</b> Sesame Street Home Video/Sony Wonder 49366	1998	12.98
20	<b>NEW▶</b>		<b>THE BLACK CALDRON</b> Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
21	21	9	<b>THE BEST OF THE SIMPSONS: VOL. 3</b> FoxVideo 4104450	1998	24.98
22	16	51	<b>POOH'S GRAND ADVENTURE</b> Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
23	23	3	<b>SESAME STREET: THE GREAT NUMBERS GAME</b> Sesame Street Home Video/Sony Wonder 49365	1998	12.98
24	18	175	<b>THE JUNGLE BOOK: 30TH ANNIVERSARY</b> Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
25	20	7	<b>BLUE'S CLUES: STORY TIME</b> Nickelodeon Video/Paramount Home Video 838883	1998	9.95

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# Update

## LIFELINES

**BIRTHS**

Boy, Jeremy Margolin, to Susan Margolin and Neal Smith, May 15 in New York. Mother is COO of New Video. Father works for the NYC Economic Development Corp.

Girl, Palma Faustina, to Linda Ingrisano and Ron Millet, June 25 in Long Island, N.Y. Mother is VP of visual marketing at Capitol Records. Father is an attorney.

Boy, Fred, to Susie and Skeet McMurry, July 9 in New Hyde Park, N.Y. Mother is manager of advertising for PolyGram Holding Inc.

Boy, Diego Andres, to Liliana and Francisco Villanueva, July 25 in Miami. Father is managing director of BMG U.S. Latin.

Boy, Myles, to Skylar and Lars Ulrich, Aug. 5 in New York. Father is drummer for Elektra Entertainment band Metallica.

Boy, Thomas Paul, to Sue and Harry Collins, Aug. 9 in West Hollywood, Calif. Mother is VP of finance for the

Windham Hill Group.

**MARRIAGES**

Diane Almond to Doug Pippin, June 26 in Milwaukee. Bride is director of artist development for Narada Productions.

Rebecca Alvarez to Russ Thyret, Aug. 9 in New York. Groom is chairman/CEO of Warner Bros. Records Inc.

**DEATHS**

James Flora, 84, of a stomach tumor, July 9 in Rowayton, Conn. In the '40s, Flora became one of the first artists to design and illustrate record album covers. He was hired by Columbia Records to create original artwork for 78 rpm records and quickly worked his way up to art director of jazz imagery, advertising manager, and sales promotion manager. His drawing style was a distinctive, lighthearted blend of surrealism and cartoon. When he found himself spending more time as an administrator than as a designer, he left for a career as a freelance illustrator, designing covers for Fortune,

Life, Park East, Look, Holiday, The New York Times Magazine, and RCA Records. His first of 17 successful children's books, "The Fabulous Firework Family," was published by Harcourt Brace in 1955. Similar projects included "The Day The Cow Sneezed" (1957), "Leopold, The See-Through Crumbpicker" (1961), "Grandpa's Farm" (1965), "Little Hatchy Hen" (1969), "Wanda And The Bumbly Wizard" (1980), and "Grandpa's Wicked-Up Christmas" (1982). He is survived by his second wife, Patricia; 10 children and stepchildren; and three grandchildren.

Fred Bock, 59, of cardiac arrest and complications from emergency kidney surgery, July 31 in Tarzana, Calif. A publisher of choral music, composer, arranger, organist, and choir director, Bock operated Fred Bock Music in Tarzana and was music director at First Presbyterian Church of Hollywood for the last 15 years. Prior to that, he was music director of Bel Air Presbyterian Church of Hollywood for 14 years. After working at Word Inc. in the '60s, Bock formed a number of

firms, including Gentry Publications, which produced a choral arrangement of "Scarborough Fair" recorded by Simon & Garfunkel for "The Graduate" soundtrack. His catalog numbers more than 300 compositions and arrangements. Bock hosted choral clinics across the U.S. and served as president and secretary of the Church Music Publishers Assn. and was on the writers' advisory board of ASCAP. Survivors include his wife, mother, sister, and two sons.

Nat Gonella, 90, of undisclosed causes, Aug. 6 in Gosport, England. Gonella was one of Britain's most respected jazz trumpeters. He led a popular dance band in the '30s and was regarded by some as the U.K.'s answer to Louis Armstrong.

Junainah Johari, 36, from an asthmatic condition, over the Aug. 7-9 weekend in Kuala Lumpur, Malaysia. Johari was a leading figure in Malaysia's music industry as acting chairperson of the Malaysian Assn. of Composers and Producers. She was also managing director and publishing manager of Luncai Emas, the production and publishing house of her husband, M. Nasir, who is Malay pop's most successful singer/songwriter.

## CALENDAR

*A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.*

**AUGUST**

Aug. 19, Entertainment Fellowship Dinner, with guest speaker CBS Studio Center president Michael Klausman, CBS Studio Center, Los Angeles. 818-266-7263.

Aug. 20, Free Music Business Workshop, Borders Books & Music, Sacramento, Calif. 916-564-0168.

Aug. 25-28, MIDEAM Latin America & Caribbean Music Market, Convention Center, Miami Beach. 305-573-0658.

Aug. 26, Contracts: In Real People Terms, What Do They Mean (For Getting Paid)? Workshop, presented by Real Stories in association with the New York chapter of the National Academy of Recording Arts and Sciences, ASCAP Building, New York. 212-539-2689.

Aug. 26, Free Music Business Workshop, Borders Books & Music, West Hollywood. 310-542-6430

Aug. 27, The Inner Circle Networking Party, sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Cheeta, New York. 516-616-9140.

Aug. 28, The Dance Party, showcases sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-353-1600.

Aug. 29, Second Demo Derby, Palace, Hollywood. 213-465-8542, info@demoderby.com.

Aug. 30-Sept. 1, DVD PRO Conference & Expo: Making It Happen, Fess Parkers Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

**SEPTEMBER**

Sept. 3, Lady Of Soul Awards, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 9-12, National Assn. Of Recording Merchandisers Fall Conference '98, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221.

Sept. 10, MTV Video Music Awards, Univer-

sal Amphitheatre, Universal City, Calif. 212-258-8000.

Sept. 11-13, Music Video Production Assn.'s Artfest, Craft and Folk Art Museum, Los Angeles. 818-989-7370.

Sept. 12, How To Start & Run Your Own Record Label, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 17-19, Billboard/Airplay Monitor Radio Seminar & Awards, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 19-20, Third Annual Business Of The Music Conference, Las Vegas. 702-647-2010.

Sept. 23, 32nd Annual Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 24-25, REPLitech Summit, Sheraton Mofarrej, Sao Paulo, Brazil. 516-222-1765, www.replitech.com/summit.

Sept. 26-29, Audio Engineering Society Convention, Moscone Convention Center, San Francisco. 212-661-8528.

**OCTOBER**

Oct. 3-4, NAS Songwriters Expo 21, Musicians Institute, Hollywood. 213-463-7178.

Oct. 5, Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, East Coast Video Show, Atlantic City, N.J. 203-256-4700.

Oct. 12, Academy Of Country Music Bill Boyd Golf Classic, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-16, Digital Video Conference & Exposition, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, National Assn. Of Broadcasters Radio Show And Career Fair, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, Third Annual Texas Interactive Music Conference & BBQ, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

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**FOR THE RECORD**

Singers Bill Medley and Bobby Hatfield continue to perform together as the Righteous Brothers, contrary to a story in the Aug. 15 issue of Billboard.

## GOOD WORKS

**SCHOOLHOUSE ROCKS THE VOTE:** Rhino Records launched a campaign for Rock the Vote with the Tuesday (18) release of "Schoolhouse Rocks The Vote," featuring classic tunes from the program and new songs performed by contemporary artists (Joan Osborne, Isaac Hayes, Etta James, the Roots) and "Schoolhouse" vets (Bob Dorough, Grady Tate, Essra Mohawk & the Killer Groove Band). Net proceeds will be donated to the Rock the Vote Education Fund. All artists have waived recording fees and royalties. Contact: Cindy Laudati at 310-474-4778.

**MEN'S NIGHT OUT:** Men of note will gather Oct. 12 in New York for the V-Day Men Celebrity Benefit Auction to raise money for grass-roots organizations dedicated to ending violence against women. It's a follow-up to V-Day, the all-female celebrity event held earlier this year, which raised more than \$100,000. The organizers are seeking music memorabilia and singers/performers. Contact: Larry Lerner at 212-533-9137.

**ROCKY MOUNTAIN HIGH:** Each year, four scholarships for the Perry-Mansfield Performing Arts Summer Camp will be given out by ASCAP and Cherry Lane Music to Colorado middle school students in the name of the late John Denver. Contact: Jim Steinblatt at 212-621-6318.

# Programming

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## Ups & Downs Of Syndicated Shows

This story was prepared by R&B Airplay Monitor managing editor Dana Hall, Rock Airplay Monitor managing editor Marc Schiffman, and Country Airplay Monitor managing editor Phyllis Stark.

With syndicated shows abounding at all formats, programmers are being forced to discover new and creative ways to make them sound local and blend with the rest of the station.

Among the challenges involved in running a syndicated show are having to write liners and promos and get them cut by the syndicated jock way in advance; dealing with local press, which might not be as inclined to cover a syndicated program; the unavailability of some jocks for live appearances; and handling listeners who call in thinking the show is local.

But most PDs who air syndicated shows say that after the initial setup time, the "plug in and play" aspect of the programs makes them much easier to deal with than a live local jock, even if it means losing local control of a valuable daypart.

All of radio's active formats—top 40, country, rock, and R&B—have a growing list of available syndicated

shows in a variety of dayparts, including mainstream and adult top 40's Scott Shannon and Todd Pettengill; R&B's Doug Banks and Tom Joyner; country's Blair Garner, John Crenshaw, and Scott Evans; AC's Delilah; and rock's John Boy and Billy, Howard Stern, Mark and Brian, and Bob and Tom, to name just a few.

### WHERE'S IT FROM?

Country KEKB Grand Junction, Colo., PD Glenn Nobel, who runs Evans' "Neon Nights," says, "A lot of people don't even know it's coming out of Seattle," thanks to five availabilities an hour for local liners and promos, which Evans voices.

When the four-day Country Fest was recently held in Grand Junction, Evans broadcast his show live from there. Nobel notes that he has input on the show's content and that he has spoken to Evans about things like spending too much time interviewing a new artist and how much to talk in the middle of a music sweep.

"We try to take advantage of the big cume that the show brings the radio station and recycle it into other dayparts," says Bob Harlow, PD at classic rock KGON Portland, Ore.,

which has been airing Mark and Brian for five years. "Whenever they go to break or go to a news break, we come back with promos that promote the rest of the station. We've also been able to have listeners involved in Mark and Brian events. We have contests where we send listeners to these events in Los Angeles. We have Mark and Brian voice all those promos and liners to promote the contests. They also come into the market, usually for an event during the spring and one during the fall."

When album rock WOUR Utica, N.Y., lost its 20-year morning-show veteran last fall, PD J.P. Hastings says, "the challenge was to make sure it was a positive spin," he says. "Not only were we the first station to bring Bob and Tom to the state of New York, but we were the first to [use] syndication [so prominently]. Holding the heritage position, we had to really toe the line with how it was going to be perceived."

"We had to make sure we tied into the local shows. Our morning-show producer [is a] very well-known name in the marketplace. [We don't say,] 'Join us Monday morning for Bob and Tom.' All the liners are, 'It's Bob and Tom with Allison in the morning.' We feel we've very successfully put her into the morning show." But while Hastings doesn't want to point out that the show is based in Indianapolis, he also "didn't want to say these guys are in the studio. We stay in the gray area." As a result, "we have people come up to us on the street asking, 'Are you Bob?'"

### THE 'BIZARRE STUFF'

One downside is not having control over the show's content. Hastings says, "I can't have a sit-down aircheck meeting with them every day. So, sometimes when a racy topic comes up, it's like, 'Here we go.' I can't run into the studio and say, 'Stop, change the subject.' But we do have control over what Allison does



**Diva City.** Dance station WKTU New York recently hosted an Ultimate Dance Party featuring a number of top performers from the genre, including Taylor Dayne, Ultra Naté, Rockell, Thelma Houston, and Arista artist Deborah Cox, whose "Things Just Ain't The Same" is a staple at the station. Pictured, from left, are WKTU music director Andy Shane, Cox, and WKTU PD Frankie Blue.

and how she does the local spin on things. When we first signed them on, we got the calls, 'Where's the music? How can you talk about orgasms on the air?' It has since dropped off. They were talking about some bizarre stuff this week, and we didn't get any calls."

One Stern affiliate, modern rock

*'When a racy topic comes up, it's like, "Here we go." I can't run into the studio and say, "Stop, change the subject"'*

KXTE Las Vegas, has dealt with the localism issue by bringing in "everybody from the cast that we can get," says PD Mike Stern. "Crackhead Bob and Gary [Dell'Abate] hosted our show last year. Jackie [Martling] does regular dates. Certainly Howard also gives us a lot to work with when he's releasing a movie or book. A big part of his appeal is his nation-

al appeal."

The key to making a syndicated show sound local, says Eric Chaney, acting PD at country WXFG West Palm Beach, Fla., is "good liners that mention your local programming and personalities and promotions, [and] you work hand in hand with the syndicator to get as much of that person's voice onto other things that mention local events that you mix in throughout the day so it sounds like they are a part of it." WXFG runs Garner's "After MidNite" and previously ran Crenshaw's "Country Heartlines" and was Stern's only country affiliate. "You have your jocks plug them like they are coming into the studio to do their show."

When adult R&B WHQT (Hot 105) Miami operations manager Tony Kidd gets traffic liners from ABC's Joyner, "We don't use just 'Here's the traffic'; we get specific prerecorded drops that will say, 'Looks like there is a big tie-up between I-95 and I-75,' and then [Joyner] throws it to the traffic person. The hardest thing about that is looking at your market and predicting what could happen." Kidd read three weeks' worth of traffic reports, analyzed the patterns, and wrote liners  
*(Continued on next page)*

## Poll: People Want More New Music

DENVER—"More new music" was the battle cry of respondents questioned about what they want from radio, in a survey recently conducted among adult radio listeners by Paragon Research.

The nationwide study consisted of 400 respondents ages 25-54 in an effort to find out whether they prefer to hear only the most popular songs from an album or more new and unfamiliar songs.

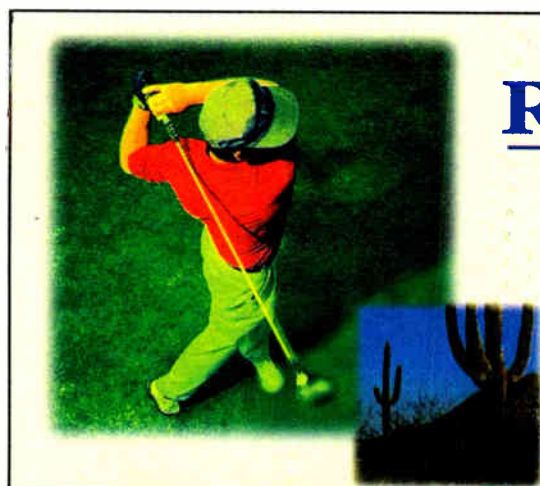
Eighty-four percent agreed that "stations should stop playing the same songs over and over," while

76% said that radio stations should play more than one or two songs from an album; 80% disagreed that "stations should play only the most popular songs from an album."

A hefty 77% disagreed with the statement that "stations should stop playing so many unfamiliar songs," while 54% agreed that stations should play more unfamiliar music.

Finally, the No. 1 complaint about radio stations: too many commercials, said 33%; too much talk, said 20%; and too repetitious, according to 17%.

CHUCK TAYLOR



## Bill Richards Radio Consulting

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Sept. 17, 1998

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RADIO SEMINAR**

For seminar info:  
Michele Quigley: 212.536.5088

## Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	1	14	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 2 weeks at No. 1
2	1	2	28	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	3	4	12	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
4	4	3	32	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
⑤	7	7	20	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
6	5	5	18	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
7	6	6	18	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
8	8	8	26	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
9	9	11	9	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
10	10	9	31	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
11	11	10	17	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
⑫	12	16	7	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
⑬	16	23	3	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
14	14	12	30	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
15	13	14	47	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
16	15	13	51	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	17	15	37	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
⑱	18	19	12	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
19	19	18	58	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	21	26	6	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
21	22	20	26	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
22	20	21	9	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
				★★★ AIRPOWER ★★★	
⑳	23	22	5	REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD	CHRISTINA AGUILERA
㉑	26	28	3	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
25	25	27	9	CHANCES ARE CAPITOL ALBUM CUT	◆ BOB SEGER & MARTINA MCBRIDE

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
①	1	1	17	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 4 weeks at No. 1
2	3	3	24	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
③	4	4	15	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
4	2	2	28	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
⑤	5	6	20	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	9	8	22	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
7	7	5	21	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
8	8	9	30	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
9	6	7	19	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
⑩	12	14	11	I DON'T WANT TO MISS A THING COLUMBIA ALBUM CUT	◆ AEROSMITH
⑪	10	11	15	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
12	13	12	35	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	11	10	42	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
⑬	16	17	9	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
⑮	14	15	8	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
⑯	17	19	7	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
⑰	18	20	21	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
18	15	13	39	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
19	19	18	69	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
⑳	22	23	9	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
21	21	21	15	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
㉑	25	30	5	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
㉓	23	24	11	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
㉔	24	27	7	SNOW ON THE SAHARA EPIC ALBUM CUT	ANGGUN
㉕	28	31	5	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

## Radio

## PROGRAMMING

## UPS &amp; DOWNS OF SYNDICATED SHOWS

(Continued from preceding page)

pertaining to the most frequent problems, giving him the flexibility of using generic drops for specific situations. The station now has 1,300 drops and rewrites them almost daily, not just to anticipate new situations but to keep the standard local inserts fresh.

## THE PRODUCER'S ROLE

PDs also cite the importance of a strong jock or producer in your own studio. WCCC Hartford, Conn., PD Michael Picozzi says that having only a board operator on hand during the Stern show would be a mistake. "More people listen to [local morning host Don Steele] than listen to me in the afternoons. The worst thing I can do is put a dumb board op on there."

Stephanie Williams, executive producer of the Joyner show at WALR Atlanta, says her job is "more than just a regular morning-show producer job. It's much more complex. I usually read several newspapers, watch morning news shows, as well as go over all the news stories that our news people report on-air, so that I know what to give Tom in terms of current drops and liners. I

also work with [sister station] WQQK Nashville, which runs Tom." When a tornado hit Nashville earlier this year, "I was able to get ahold of Tom early in the morning and have him cut a few special weather intros. Usually, we have to wait until after the show for him to do those [for the next day], but in special cases like this, he tries to accommodate us."

## MESHING THE MUSIC

One danger of a syndicated show is that its music won't mesh with a station's own playlist. Kidd says that in those rare instances when Joyner plays something not on the WHQT playlist, he will either research the record himself or complain to Joyner's syndicator. But, Kidd says, "the entertainment quotient is much more the focus" than the music on syndicated shows. Daisy Davis, assistant PD of WDAS Philadelphia, says Joyner and ABC host a weekly conference with some major-market affiliates to talk about music.

"At first when we began airing the program, musically we were miles apart, and it was a problem," says PD Michael Hayes, whose WKSI

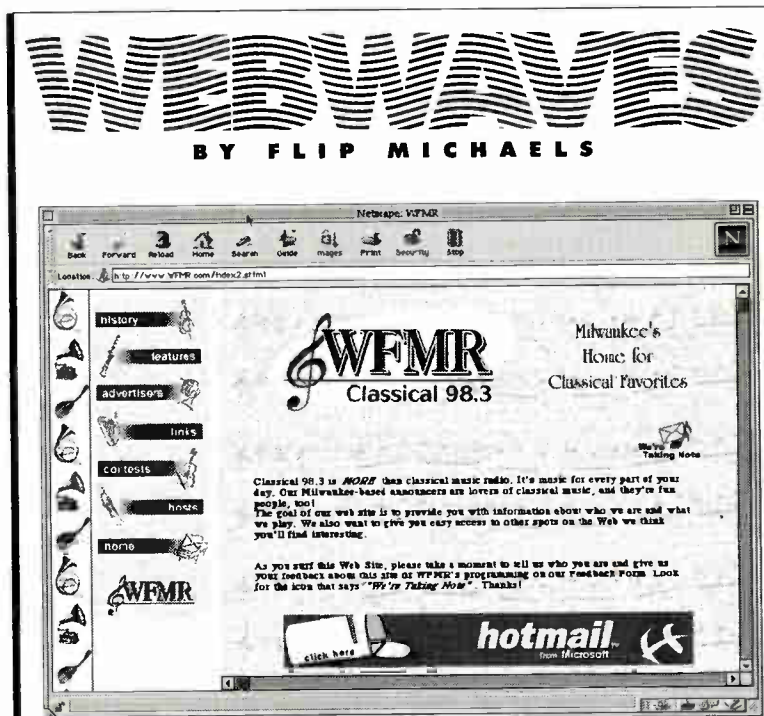
Greensboro, N.C., runs the syndicated Bob and Sheri show from WLNK Charlotte, N.C. "Now, the programming they have is much more consistent with our modern AC format." Hayes also appreciates the fact that "they can get artists such as a Sarah McLachlan, who might not be able to come to Greensboro, but if she is in Charlotte, we can still get the interview."

Because "After MidNite" tends to be more musically aggressive than some of its affiliates, WXFG's Chaney says, "it does limit our control over our own playlist for blocks of time in the broadcast day. [But] you've just got to deal with it. If you have a real issue with a specific [song], you have to let them know your complaint."

## PRESSING THE FLESH

Dealing with the press, who know your show is not local, and listeners, who think it is, is also a challenge. Kidd says the local press has been kind to Joyner: "Whenever Tom comes to town, we deluge the press with information, and any time he does something unique, we do the same. I suspect if we had approached the press early, we might have gotten some negative press regarding it not being local, but we waited, and after it was doing well, they couldn't really fault the station."

"Usually it is the other stations in town and sometimes the press that makes the big deal about a show not being local and not the listeners," says KGON's Harlow. "People listening might know they are not here, but it doesn't seem to matter. The majority of people listening don't know they are not right here in the studios. One of the things we utilize is an 800 number to call Mark and Brian, for talking to them or contests. So it still sounds the same to the listeners."



CLOSE TO THE HEARTS of thousands who listen to classical WFMR Milwaukee is its online counterpart, wfmr.com.

"I'm a firm believer in the concept of the Internet and what it can do for the exposure of our little dynamo of a radio station," says WFMR station manager Steve Murphy, who also serves as PD and morning man.

"Our radio audience in Milwaukee is very astute. They know their music, and, as for the Internet, our research shows that this area is pretty much at the average of the nation when it comes to Net usage."

Wfmr.com represents one of only a dozen classical radio stations to venture into the online domain, keeping surfers in tune with a full range of classical links, contests, and on-air profiles.

"We plan to upload our playlists to the Web and are determining how to go about it," says Murphy. "I'd also love to do streaming audio."

So should we assume that this station manager, morning man, and PD also writes the html for his station's World Wide Web site?

"Yes! Lots of planning and caffeine go into my workday," he says. "I do most of my Web stuff on my home computer. Our site, like many, is very much a work in progress. It will only take time to develop it into the super Web page I know it can be."

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Road rage makes people do funny things—flip the bird, drive fast, scream out a chain of profanities, chain-smoke, cut off other drivers. For Dishwalla, who spent three years hitting the pavement and playing to strangers, it was the catalyst for its second record.

"You take five guys who rarely left their beautiful hometown and send them all over the world for several long, hard years," says lead vocalist/guitarist J.R. Richards. "The different cultures and characters were bound to affect us. Most of the new songs, from a lyrical standpoint, were written during the tour or at least inspired by it. There is so much time to think about yourself and question what you grew up around."

One such tour tale-turned-tune is "Once In A While," No. 24 on this issue's Modern Rock Tracks. "You have so much time to reflect and think when going from city to city. I spent most of



"I wonder if most people can look inside and like what they see"  
—J.R. Richards, Dishwalla

the time trying to decide if I am a good person or not," Richards says. "'Once In A While' is about that inner look, a self-diagnostic. I wonder if most people can look inside and like what they see."

Although he hasn't come to any conclusions yet, Richards is glad to be at home in Santa Barbara, Calif., recovering from "life jet lag." But relaxation is short-lived, as he says that it won't be too long before the band heads out again. "It's a necessary part of our job. But it won't be as epic this time since people know who we are already. Last time, we were touring to make a name for ourself without a single on the radio or a record out."

He also hopes for fewer bruises this time around. "I broke my foot at a show in Texas, got 13 stitches in my leg in South Carolina, chipped an elbow bone in Fort Wayne. It's like walking around different people's dark bedrooms each night. Or maybe I'm just the clumsiest guy around."

Billboard® AUGUST 22, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	12	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
★★★★No. 1★★★ 7 weeks at No. 1				
2	2	9	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
3	4	10	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
4	3	13	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
5	5	7	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
6	6	8	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
7	13	15	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
8	7	5	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
9	11	13	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
10	8	11	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
11	14	12	SHIMMER SUNBURN	FUEL 550 MUSIC
12	9	9	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
13	10	6	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
14	12	10	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
15	16	20	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
★★★★AIRPOWER★★★★				
16	17	23	IN HIDING YIELD	PEARL JAM EPIC
17	15	14	TORN MY OWN PRISON	CREED WIND-UP
18	23	25	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
19	20	22	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
20	22	24	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
21	25	30	INSIDE OUT EVE 6	EVE 6 RCA
22	21	19	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
23	29	34	MACHETE WISHPOOL	BROTHER CANE VIRGIN
24	18	17	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
25	NEW	1	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN
26	31	33	FLY AWAY 5	LENNY KRAVITZ VIRGIN
27	27	26	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
28	24	21	PREMONITION PREMONITION	JOHN FOGERTY REPRISE
29	34	—	ONE I WANT VAN HALEN 3	VAN HALEN WARNER BROS.
30	28	27	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
31	32	32	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
32	30	28	PARK AVENUE FREAK*ON*ICA	GIRLS AGAINST BOYS DGC/GEFFEN
33	26	18	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
34	NEW	1	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
35	40	—	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
36	39	39	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
37	NEW	1	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
38	NEW	1	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
39	36	40	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/EEG
40	37	38	THE WAY ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard® AUGUST 22, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	2	2	ONE WEEK STUNT	BARENAKED LADIES REPRISE
★★★★No. 1★★★ 1 week at No. 1				
2	1	1	INSIDE OUT EVE 6	EVE 6 RCA
3	3	4	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
4	6	6	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
5	5	5	SHIMMER SUNBURN	FUEL 550 MUSIC
6	7	7	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
7	4	3	IRIS CITY OF ANGELS	GOO GOO DOLLS WARNER SUNSET/REPRISE
8	8	9	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
9	10	14	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
10	9	8	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
11	14	17	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
12	16	15	HOOCH SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
13	17	19	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
14	13	13	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
15	12	11	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
16	18	20	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
★★★★AIRPOWER★★★★				
17	21	26	IN HIDING YIELD	PEARL JAM EPIC
18	15	12	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/EEG
19	20	24	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
20	11	10	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
★★★★AIRPOWER★★★★				
21	23	27	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
★★★★AIRPOWER★★★★				
22	22	23	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
★★★★AIRPOWER★★★★				
23	27	32	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
24	25	31	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
25	24	25	HIGH POLYTHENE	FEEDER ECHO/ELEKTRA/EEG
26	32	—	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
27	26	22	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
28	28	28	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
29	36	40	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
30	33	39	CAN'T GET ENOUGH OF YOU BABY "CAN'T HARDLY WAIT" SOUNDTRACK	SMASH MOUTH ELEKTRA/EEG
31	37	—	EVERYTHING FOR FREE COCOON CRASH	K'S CHOICE 550 MUSIC/SONY
32	NEW	1	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
33	34	36	NO SHELTER GODZILLA — THE ALBUM	RAGE AGAINST THE MACHINE EPIC
34	NEW	1	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
35	35	35	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
36	31	29	PUSH IT VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
37	NEW	1	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
38	38	38	ZOOT SUIT RIOT ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
39	30	30	WISHING I WAS THERE LEFT OF THE MIDDLE	NATALIE IMBRUGLIA RCA
40	40	34	WISHLIST YIELD	PEARL JAM EPIC

ASAHI BEER  
TOKIO  
HOT  
100  
HOT ONE HUNDRED

# HITS! IN TOKIO

Week of July 26, 1998

- ① Life / Des'ree
- ② Intergalactic / Beastie Boys
- ③ The Boy Is Mine / Brandy & Monica
- ④ Hinoatarubasho / Misa
- ⑤ Another Day Goes By / Dakota Moon
- ⑥ Life Is A Flower / Ace Of Base
- ⑦ Heaven's What I Feel / Gloria Estefan
- ⑧ Troubled Girl / Karen Ramirez
- ⑨ Luxury: Cococure / Maxwell
- ⑩ Star Chasers / 4 Hero
- ⑪ Deeper Underground / Jamiroquai
- ⑫ Battersea / Hooverphonic
- ⑬ Hey Jude / Bob Belden Project  
Featuring Jhelisa
- ⑭ Stay / Mica Paris
- ⑮ Sexy / Los Amigos Invisibles
- ⑯ Bring It On / N'dea Davenport
- ⑰ The Rockafeller Skank / Fatboy Slim
- ⑱ Go Deep / Janet
- ⑲ Your Imagination / Brian Wilson
- ⑳ Live / Lenny Kravitz
- ㉑ Ray Of Light / Madonna
- ㉒ Ain't That Just The Way / Lutricia McNeal
- ㉓ My Heart Will Go On / Celine Dion
- ㉔ La De Da / Ringo Starr
- ㉕ Say You Love Me / Simply Red
- ㉖ You Make Me / Monday Michiru
- ㉗ Everynight, Everyday / Jakaranda
- ㉘ Db-La-Di, Db-La-Da / Inner Circle
- ㉙ All Right Now / Thriller U Featuring  
Ali Campbell
- ㉚ Ava Adore / The Smashing Pumpkins
- ㉛ Why Can't We Be Friends? / Smash Mouth
- ㉜ I'm Not Dreaming / Elisha La Verne
- ㉝ Hitorigoto / Suga Sikao
- ㉞ Stop Listening / Tanita Tikaram
- ㉟ Sometimes / Sweetbox
- ㊱ Wishing I Was There / Natalie Imbruglia
- ㊲ Diggy Doggy Doo / Flabby
- ㊳ Buzzin' / Asian Dub Foundation
- ㊴ Yokubou / Hofudeiran
- ㊵ Making History / Janet Kay
- ㊶ The Way / Fastball
- ㊷ Heaven / Inner Shade
- ㊸ Baby Baby Service / Momoe Simano
- ㊹ Show Love / Judy Mowatt
- ㊺ S.M.D.U. / Brock Landers
- ㊻ Push It / Garbage
- ㊼ The Cup Of Life / Ricky Martin
- ㊽ Prayer Wheel / Eddi Reader
- ㊾ Until It's Alright / C.J. Lewis Featuring  
Koumi Hirose
- ㊿ If You Want Me / Hinda Hicks

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September 17 - 19, 1998

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FORMAT:  Rock  Country  R&B  Top 40  other \_\_\_\_\_

FIRST NAME: \_\_\_\_\_ LAST NAME: \_\_\_\_\_

COMPANY: \_\_\_\_\_ TITLE: \_\_\_\_\_

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# SPRING '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.  
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Call	Format	Fa '97	W '97	Sp '97	Su '98	Fa '98	Call	Format	Fa '97	W '97	Sp '97	Su '98	Fa '98	Call	Format	Fa '97	W '97	Sp '97	Su '98	Fa '98							
<b>PHOENIX—(17)</b>							<b>INDIANAPOLIS—(37)</b>							<b>MEMPHIS—(45)</b>							<b>LOUISVILLE, KY.—(52)</b>						
KNIX	country	7.0	5.9	6.5	5.1	6.4	KENZ	modern	4.1	5.0	3.9	4.1	3.6	WPLA	modern	5.2	4.5	3.8	4.1	4.9	WREJ	religious	.9	.8	2.1	1.5	1.5
KZPZ	AC	4.5	4.4	4.7	5.7	5.8	KURR	cls rock	1.7	2.8	2.4	3.2	3.6	WKOV	N/T	3.5	4.2	3.9	4.2	4.1	WRNL	N/T	1.2	1.3	1.8	.9	1.4
KTAR	N/T	5.5	5.6	6.4	5.7	5.6	KISN-FM	AC	6.1	5.5	4.0	4.5	3.5	WFSJ	jazz	3.5	3.6	2.6	3.5	3.7	WFTH	religious	1.3	1.5	.6	1.1	1.2
KKFR	top 40/rhythm	4.9	5.9	4.3	5.3	5.4	KKAT	country	3.7	4.0	3.8	3.9	3.4	WMMQ	AC	3.6	3.5	3.5	3.1	3.3	<b>ALBANY, N.Y.—(57)</b>						
KMLE	country	6.0	5.9	5.2	6.2	5.4	KQMB	AC	2.2	2.7	2.2	2.6	3.2	WVRR	cls rock	2.5	2.7	2.3	1.6	2.2	WGNA-AM-FM	country	10.5	10.5	11.6	9.8	11.1
KFYI	N/T	5.5	5.0	5.2	4.7	5.1	KBEE-FM	AC	5.0	3.9	4.3	3.6	2.9	WZAZ-AM	religious	1.9	3.1	2.4	3.0	2.2	WFLY	top 40	9.3	9.2	8.7	10.0	9.7
KOY	adult std	5.1	5.0	5.3	5.4	4.5	KDYL/KOVO	adult std	4.1	4.2	3.6	2.8	2.9	WBWL	sports	.7	1.1	1.7	1.2	1.8	WGY	N/T	9.3	8.7	9.5	9.9	9.4
KESZ	AC	3.8	4.2	4.9	5.2	4.4	KNRS	N/T	.8	—	.1	2.5	2.9	WGL	religious	1.6	1.0	.7	1.0	1.5	WYB	AC	7.8	8.5	7.6	9.0	7.5
KOOL-FM	oldies	6.0	5.4	5.1	5.0	4.4	KUMT	AC	3.5	3.1	2.0	2.7	2.1	WGLB	modern	.8	1.1	1.3	.9	1.4	WQWJ/WQWJ-FM	adult std	6.0	6.6	5.2	7.3	6.5
KUPD-FM	album	4.7	4.2	4.9	4.7	4.1	KOSY	AC	1.2	1.2	1.1	.6	1.9	WVRE	cls rock	5.3	4.7	5.5	4.3	5.0	WPYX	album	7.0	5.9	4.3	5.6	5.7
KYOT	jazz	3.1	3.9	3.6	3.6	3.8	KALL	N/T	3.2	3.2	4.7	2.6	1.8	WVRY	oldies	4.4	4.3	4.8	4.6	5.0	WRY-AM-FM	oldies	4.4	4.3	4.8	4.6	5.0
KZON	modern	3.7	3.8	3.0	3.3	3.7	KBZN	jazz	1.5	2.9	2.6	1.6	1.7	WHRL	jazz	1.8	2.5	3.4	2.5	2.5	WKBE/WKLI	AC	3.1	2.7	3.4	2.8	2.7
KEDJ/KDJJ	modern	3.6	3.4	3.5	3.2	3.2	KSVN	Spanish	.4	—	—	.4	1.1	WVCR	cls rock	2.1	2.5	2.4	2.4	2.0	WHRL	religious	1.8	2.5	3.4	2.5	2.5
KDKB	album	3.1	3.8	2.6	3.3	3.0	WFM5	country	12.5	13.8	13.7	10.7	11.4	WVCR	N/T	1.4	1.4	1.7	1.5	1.9	WVCR	N/T	1.4	1.4	1.7	2.5	1.9
KKLT	AC	2.9	2.6	3.0	3.4	2.9	WFBQ	album	10.7	10.8	10.9	10.7	10.7	WVCR	AC	8.4	7.0	7.2	6.7	5.8	WVCR	triple-A	1.2	2.5	1.9	1.9	1.9
KGLQ	cls rock	1.7	2.1	2.4	2.4	2.7	WIBC	N/T	8.3	8.0	8.3	8.5	9.0	WVCR	R&B	4.2	6.9	4.7	5.1	5.2	WVCR	classical	.5	.9	1.2	.8	1.3
KSLX-AM-FM	cls rock	3.2	2.6	2.7	2.2	2.7	WTLC-FM	R&B	5.6	4.9	4.7	5.5	6.5	WVCR	album	4.7	4.1	4.8	4.4	3.7	WVCR	country	1.5	1.4	1.4	1.4	1.3
KPTY	top 40	2.7	3.2	2.4	2.2	2.1	WENS	AC	5.9	4.7	5.4	5.5	6.0	WVCR	N/T	1.3	1.8	1.3	1.1	1.5	WVCR	modern	1.2	1.8	.9	.7	1.1
KHOT-FM	R&B oldies	1.0	1.2	.9	1.5	1.7	WTP1	AC	6.3	4.9	6.3	6.1	6.0	WVCR	adult std	.4	1.9	2.0	3.1	2.4	KSSK-FM	AC	11.0	9.8	10.9	8.8	9.1
KWCY	country	1.9	1.4	2.2	1.9	1.4	WZPL	top 40	4.7	4.9	5.0	6.0	5.9	WVCR	N/T	2.4	2.3	1.9	1.5	2.1	KCCN-FM	Hawaiian	8.1	9.1	8.1	8.2	8.6
KGME	sports	.9	1.0	.9	.7	1.1	WRZJ	modern	4.1	4.4	4.4	5.0	5.2	WVCR	R&B	8.1	7.0	7.6	5.6	6.6	KINE	Hawaiian	7.5	8.1	7.7	8.2	7.8
<b>KANSAS CITY—(26)</b>							<b>NEW ORLEANS—(39)</b>							<b>OKLAHOMA CITY—(53)</b>							<b>HONOLULU—(59)</b>						
KMXV	top 40	8.3	8.2	6.6	6.3	7.8	WQUE	R&B	13.2	13.4	12.7	13.9	13.8	KJYO	top 40	9.2	10.2	10.3	10.8	11.9	KCCN-FM	Hawaiian	8.1	9.1	8.1	8.2	8.6
KPRS	R&B	8.0	8.6	10.0	8.3	7.8	WYLD-FM	R&B adult	7.7	10.0	9.0	8.7	8.3	KATY	country	12.7	13.6	11.1	9.1	9.9	KINE	Hawaiian	7.5	8.1	7.7	8.2	7.8
WDAF	country	6.6	6.5	6.3	7.3	6.7	WWL	N/T	8.5	7.2	8.3	8.4	7.5	KATT	album	8.4	6.5	7.2	8.2	8.8	KINI-AM-FM	top 40/rhythm	9.9	12.1	12.2	10.6	7.5
KFRC	country	7.0	6.1	6.7	6.5	6.6	WNOE	country	7.7	6.0	8.5	5.5	5.8	KOMA-AM-FM	oldies	9.9	10.6	9.9	5.8	7.7	KGMZ	oldies	5.5	5.9	4.3	6.5	6.6
KQRC	album	5.3	5.1	4.9	5.1	6.3	WTKL	oldies	4.1	5.3	5.1	5.3	5.5	KTKO	N/T	7.1	6.9	5.6	7.5	6.7	KXME	top 40	—	—	2.0	5.0	6.5
KUDL	AC	3.3	4.5	5.1	7.0	6.0	WLMG	AC	5.1	5.2	5.4	5.6	5.3	KRKO	cls rock	4.8	5.0	7.2	5.9	5.7	KULA/KRTR	AC	7.2	5.9	5.3	6.1	6.1
KCIY	jazz	3.8	4.5	4.3	5.7	5.1	KKND	modern	3.8	3.4	4.8	4.3	4.6	KYIS	AC	4.7	4.1	5.0	6.6	5.6	KSSK-AM	AC	7.0	5.7	4.8	5.2	5.9
KBQE-FM	country	6.2	6.0	5.9	5.0	5.0	KUMX	top 40	4.2	4.2	3.9	4.6	4.3	KRKO	cls rock	4.8	5.0	7.2	5.9	5.7	KQMG-AM-FM	top 40/rhythm	5.5	8.7	6.4	6.1	5.6
KYYS	album	4.2	3.7	5.3	5.0	5.0	WZEB	AC	4.0	4.0	3.7	4.8	4.3	KYIS	N/T	4.7	4.1	5.0	6.6	5.6	KUMU-FM	easy	5.9	4.9	5.4	6.3	5.5
KCMO-FM	oldies	6.3	6.5	5.1	5.2	4.7	WRNO	cls rock	3.6	4.4	4.1	3.7	4.2	KYIS	AC	7.8	6.3	7.1	6.0	5.3	KHVH	N/T	4.0	4.2	2.6	3.2	3.8
KCFX	cls rock	6.1	6.3	6.0	5.0	4.6	WCKW-FM	album	2.7	3.5	3.0	2.9	4.0	KYIS	AC	4.7	4.1	5.0	6.6	5.6	KUCD	AC	2.0	1.8	3.0	3.3	3.5
KMBZ	N/T	5.8	6.1	5.5	5.4	4.6	WMEZ	R&B oldies	4.8	3.7	2.5	3.4	3.9	KYIS	cls rock	4.8	5.0	7.2	5.9	5.7	KKLV	cls rock	3.3	3.4	2.5	2.8	2.7
KCMO-AM	N/T	4.3	3.4	3.5	4.2	4.1	WYLD-AM	religious	3.4	4.0	3.3	4.1	2.9	KYIS	R&B oldies	1.9	1.4	2.3	2.6	2.5	KHUL	R&B oldies	1.9	1.4	2.3	2.6	2.5
KOZN	AC	3.4	3.0	3.4	3.7	2.8	WYLD-AM	adult std	2.6	2.1	3.0	2.5	2.3	KYIS	AC	4.7	4.1	5.0	6.6	5.6	KPOI	modern	4.3	4.7	3.7	3.3	2.5
KXTR	classical	2.6	3.0	3.8	1.9	2.6	WYLD-AM	religious	2.5	2.2	1.9	1.8	1.4	KYIS	cls rock	4.8	5.0	7.2	5.9	5.7	KUMU-AM	adult std	2.4	1.4	1.8	2.2	2.0
KPRY	religious	1.4	1.2	1.3	1.3	1.9	WYLD-AM	adult std	2.6	2.1	3.0	2.5	2.3	KYIS	AC	6.8	6.1	8.5	6.0	5.3	KCCN-AM	Hawaiian	1.1	1.4	2.0	1.4	1.4
KNRX	modern	2.1	1.6	1.5	1.8	1.8	WYLD-AM	religious	2.5	2.2	1.9	1.8	1.4	KYIS	AC	4.0	3.8	3.7	4.8	4.6	KAIM-FM	religious	1.4	1.3	1.3	1.4	1.2
KCHZ	top 40	—	.8	.8	1.1	1.2	WYLD-AM	religious	2.5	2.2	1.9	1.8	1.4	KYIS	R&B	5.3	4.4	3.8	4.9	3.0	NGU	N/T	1.0	.7	2.3	1.1	1.2
KFEZ	adult std	1.2	1.5	1.1	1.3	1.1	WYLD-AM	religious	2.5	2.2	1.9	1.8	1.4	KYIS	AC	3.4	3.2	2.7	3.3	2.5	KHNR	N/T	1.3	1.6	1.3	1.7	1.2
KCTE	sports	.8	1.0	1.0	.9	1.0	WYLD-AM	religious	2.5	2.2	1.9	1.8	1.4	KYIS	sports	1.0	1.1	1.4	2.3	1.1	KNDI	religious	.8	.9	.9	1.2	1.0
<b>SAN ANTONIO—(33)</b>							<b>GREENSBORO, N.C.—(40)</b>							<b>DAYTON, OHIO—(54)</b>							<b>TULSA, OKLA.—(60)</b>						
KTFM	top 40/rhythm	9.9	9.6	10.5	10.6	10.0	WTOR	country	10.7	9.5	10.4	9.7	11.1	WKOH	country	12.8	13.2	13.6	12.2	12.2	KWEN	country	10.7	10.5	10.0	10.8	9.8
KZEP-FM	cls rock	7.4	6.5	7.0	6.3	7.7	WJMH	R&B	8.2	9.3	8.5	7.6	9.2	WMMX	AC	9.1	8.9	8.7	9.4	8.6	KRMG	N/T	8.4	9.4	7.8	11.2	9.3
KSMG	AC	5.5	4.7	6.1	6.2	6.5	WVAG	AC	5.9	6.4	7.4	6.3	6.9	WMLT	AC	7.0	5.9	6.3	5.5	7.1	KHTT	top 40	7.1	6.7	7.7	7.2	8.6
KISS-FM	album	5.2	6.3	4.9	5.5	6.2	WQMG-FM	R&B adult	5.5	7.0	6.4	6.5	6.1	WTRJ	AC	7.0	7.0	6.5	6.5	6.4	KMOD	album	7.5	8.3	8.4	7.4	8.2
KONO-AM-FM	oldies	5.5	5.9	4.4	5.2	5.5	WQMG-FM	oldies	5.5	5.5	5.7	5.9	5.7	WTRJ	album	7.0	7.0	6.5	6.5	6.4	KMYZ-FM	modern	6.6	6.5	6.4	5.9	5.2
KXTN-FM	Spanish	6.1	6.1	6.2	6.1	5.2	WQMG-FM																				

# Color Me Badd Finds New Shades Of Success With Mature 'Remember'

**BADD MAKES GOOD:** When the four guys in the pop/R&B outfit **Color Me Badd** graduated from high school in the 1980s, they each went to college for a semester before realizing a higher power was calling.

"We told our parents we were moving to New York to make a go of our music," says group member **Sam Watters**. "We moved into a one-bedroom apartment, all sleeping on the floor—sharing the space with our manager and his girlfriend."

For the next two years, they got quite an education, learning the ins and outs of the music biz and sending out demos of their creamy blend of R&B harmony to any and all that might find a place for them.

The next step is a familiar one to top 40/R&B pundits of this decade. The group's first single on Giant, 1991's "I Wanna Sex You Up," catapulted **Color Me Badd** to No. 1 on the Hot R&B Singles chart and No. 2 on the Hot 100. The hit from the soundtrack to "New Jack City" was followed by "I Adore Mi Amor," which topped both charts, then by "All 4 Love," which hit No. 1 on the Hot 100. As a result, the group's debut album, "C.M.B.," went triple-platinum, reaching No. 3 on The Billboard 200. In all, the act has cranked out eight top 30 Hot 100 hits.

Things changed in 1996, however, when the act's fourth album, "Now & Forever," failed to ignite. After 12 years of pushing all the right buttons, the boys suddenly found themselves in limbo land.

Many groups in such a position subconsciously plot their downfalls amid tough times, letting frustrations fester within the group. Not these guys. They stuck it through, arranged a gracious release from their Giant recording contract, signed with Epic, and today are in the midst of a stunning comeback.

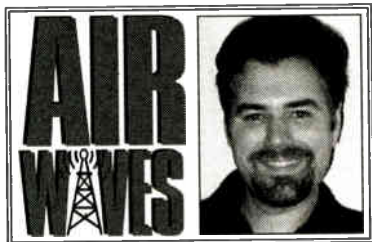
"Remember When," the first single from the upcoming "Awakening," opened boldly on the Hot 100 the week of July 25. In its fifth week on the chart, it's at No. 65. The savory, harmony-rich ballad is classic **Color Me Badd**, as warm and embracing as a soft kiss. Written by CMB—**Watters**, **Mark Calderon**, **Bryan Abrams**, and **Kevin Thornton**—with longtime producer **Louis "Kinpun" Biancaniello**, it's "basically about losing something you didn't want to lose and are willing to do anything to get back," **Watters** says. "There's desperation; it's a begging type of song to get somebody back."

While the group's new album leans toward R&B, "Remember When" is musically styled straight down pop/AC avenues. "We weren't even thinking about that when we were writing it," **Watters** says. "It's just a great melody, a great song. We decided to try and not force it to be anything and just let people decide."

Other songs, however—like the slow-grooving funk-fest "Love Is

Stronger Than Pride," the reggae/hip-hop-flavored "It's Gonna Be Alright," and the shuffling "Farmer's Daughter"—walk the line. Says **Watters**, "It is our objective to have some songs on both formats."

After 14 years together, the mem-



by *Chuck Taylor*

bers of **Color Me Badd** are pretty well-versed in the business aspects of their career. **Watters** talks of the radio business, demographics, and record-label dealings like a seasoned player.

"An artist needs to keep up with radio, listen to radio, and understand where it's going," he says. "Take a station like [WHTZ] Z100 in New York. With our first album, that was a top 40 station. With our second album, it was more alternative. Then with our third album, it was back to top 40. Now, it's our main station target again."

"Radio really controls a lot of what happens in the music business," he adds. "When a lot of stations left the top 40 format, we noticed a lot of pop music wasn't fitting [in] as much as it used to. Now, with **Spice Girls**, **Han-**



COLOR ME BADD

**son**, and the **Backstreet Boys**, top 40 is at the top of the ratings again. That has a lot of power with what's going on and what works in the music industry overall. Timing is so important."

True enough. Top 40 is on a roll, with more outlets than it's had in a decade. "Luckily, we are at a point with top 40 music where things are thriving again," says **Tom Poleman**, PD of Z100, the most-listened-to station in the U.S. "There's great diversity, which is key for a top 40 station: mass appeal. That means mainstream pop next to rhythm music next to rock, which just makes for a more interesting radio station."

And how does **Color Me Badd** fit into the equation? Like candy, according to **Richie Aquí**, music director of mainstream top 40 **KIKI** Honolulu. "Women love this record all across the board," **Aquí** says. "It

debuted at No. 1 in sales here, which is phenomenal. People in Hawaii know their ballads, and this looks like a big winner."

Many, of course, have assumed that words like those weren't likely to be uttered about **Color Me Badd** again, given the lack of success of its previous project. **Watters**, however, shrugs off the time out of the spotlight.

"We don't feel like we really ever went anywhere," he says. "It's just a new phase of the same career. We've seen some peaks and valleys. And now, it's not as scary, because we can concentrate on what we really want to do."

"There's a lot to be said about not giving up," **Watters** adds. "This business is not for the weak-willed. It takes courage to even dive into this business in the first place; you have to have a certain kind of personality."

Maintaining such confidence, the group didn't attempt to stray too far from its familiar blend of R&B on "Awakening," holding on to producer **Biancaniello** and sticking close to its influences.

"We all came up in an R&B atmosphere," says **Watters**. "Our high school was mainly black. We went to a black church—and were the only white guys there. We started off doing doo-wop a cappella and really look up to the **Tempations**, the **Four Tops**, **Sam Cooke**—those types of R&B pioneers. That's where our writing style comes from. It's really us, and there's no reason to try and change that."

**Watters** adds that the group members spend a lot of time communicating with fans over the **Color Me Badd World Wide Web** site. "We wanted to concentrate on giving the fans something that they really want to hear from **Color Me Badd**. We wanted to make this record for them."

To further satisfy their fans' desires, the band is eager to hit the road after its current two months of radio stops and is exploring a few group-tour options. In addition to U.S. interest, CMB has a strong following in Southeast Asia and Japan. "Now & Forever" went [to] No. 1 over there," **Watters** says. "We're definitely going to hit them hard. Other regions include parts of Europe, Canada, possibly South America, and Australia."

The guys are also recording some tracks in Spanish, including a song with **Jon Secada** for the soundtrack to the CBS TV show "Touched By An Angel," due this winter. Beyond that, says **Watters**, there are no limitations.

"There is a secret to longevity, and that's friendship," he says. "You can always find four musicians that can gel really well, but that doesn't mean they're happy. We love being around each other and are genuinely happy when we're together, whether we're playing Giants Stadium or some little club. We've been doing it since we were kids; we have no intention of stopping now."

# Don Alias Oversees R&B Battle On Two Demo Fronts

**DON ALIAS**, operations manager of Radio One's R&B oldies **WAMJ** (Magic 107.5) Atlanta and hip-hop sister **WHTA** (Hot 97.5), sees his role as bridging the gap between sales and programming, a challenging goal for any manager.

"I am the spokesperson, the mouthpiece, the person who implements all of the on-air sales promotions, but [I] also work with the

talent and talent development. I work closely with the sales departments on the image of the stations and how we want the stations perceived on the street," says **Alias**.

Spending as much time with sales as he does in programming, **Alias** says, he often will "walk a promotion through to make sure [it] fits the station's personality. Also, at Hot 97.5 we have a lot of young announcers who may not understand

some of the goals of sales. They are very focused and in tune with hip-hop, which is why we hired them, but you have to make sure they understand the bigger picture as well."

**Alias**' role as educator extends to working with salespeople "to teach them the capacities of a good programming promotion and how to explain to the client why it should be done this way" and to accompany sales staff on client visits. "I can explain the concept of hip-hop more clearly than a salesperson. [I want to bring] a feeling of comfort to the client by explaining the positive [side], the lifestyle of what the music is, and how much money this lifestyle spends. My goal when I go [on sales calls] is to project a very positive image of [WHTA], as well as hip-hop culture, so people understand it."

"The challenges for **Magic** are different," continues **Alias**. "We have to get people to come on board and sample us from a retail standpoint. Often, when you have big guns who are entrenched in the market a long time, even if you get the listeners to come over, it sometimes takes a little longer for advertisers to come around."

**Alias**, who has a history of working with start-ups, helped launch **WBHK/WBHQ** Birmingham, Ala., as operations manager/assistant PD, working with consultants **Bill Tanner** and **Steve Smith** and PDs **Mike Abrams** and **Mickey Johnson**. With experience in top 40, rock, and jazz, he joined Radio One last August determined to help launch an R&B oldies outlet that was

more "80s dance/funk"-based and less "old and crusty" than the industry's perception of the format. "We don't want to be slow and sleepy," he says.

"[The core demo for] **Magic** is 25-54, but our 18-34 numbers are real healthy, and they're growing. Those 25- and 26-year-old females like to hear the **Gap Band** and **Parliament** as much as current music."

**Alias** considers his competition to be adult R&B **WALR** (Kiss104) and heritage mainstream outlet **WVEE** (V103). At **WALR**, the syndicated **Tom Joyner** morning show is well-entrenched, but **Alias** says being seen and heard will be **WAMJ**'s ace.

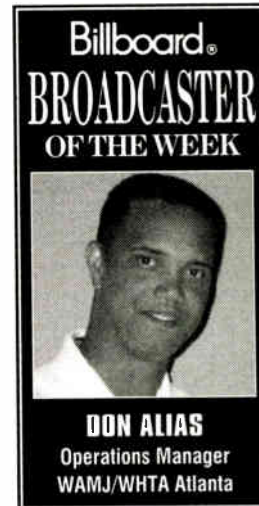
"People can't see him or touch him, and they can't hire him to come out and do their events. We are filling that void. **Magic**'s morning-show duo, **Tony**

[**Jackson**] and **Dallas** [**Johnson**], do as many as two or three public appearances a week. Last night, we hosted an NAACP show with **Peabo Bryson** and the **Gap Band**. We have a [positioner that says], 'We care about the community because we live here, too.'

"With respect to [V103], we are hitting them from both sides. We are going after that 12-24 with [WHTA], and with **Magic**, we're going for the upper demo. We play the music that [WVEE] can't play because they are trying to be all things to all people musically."

Initially, **Alias** says, his role at **WHTA** was in developing air talent. Since his arrival, the stations have had several personnel changes, including the departure of the midday and afternoon hosts, replaced by **Ramona Debreaux** and **DJ Nab**, respectively. "All the people we have here are young, but they have a base and knowledge and the right attitude. Not everyone possesses that straight out of school. We've been able to promote from within regularly," he says.

Even when a station is trying to project a "street" vibe, **Alias** says, "you have to have some kind of seasoned groundwork. There is more to it than just being on-air. It's being able to do remotes, to execute them the way a salesperson needs it done; executing on-air promotions well; and knowing what the day-to-day grind can be. You also have to have some pretty good production skills. When programmers say they want someone with five years experience, that is what they are talking about." **DANA HALL**



## MuchMusic Readies Awards, Spinoff Channel; MTV's Suite Set

**MUCH MUSIC NEWS:** MuchMusic is gearing up for its ninth annual MuchMusic Video Awards, which will take place Sept. 24 at the network's Toronto headquarters. The awards show honors artists and members of the music video production community for contributions to music videos in the past year.

Artists scheduled to appear and nominees will be announced at a later date. The awards show will be televised live on MuchMusic in Canada (reaching approximately 6 million households) and MuchMusic USA (reaching about 12 million households).

In related MuchMusic news, the network's AC-styled spinoff channel, MuchMoreMusic, now has a launch date of Sept. 30. According to the network, MuchMoreMusic will be available in about 3.5 million households in Canada through cable and satellite TV. There are no immediate plans to make MuchMoreMusic available outside of Canada (Billboard, May 30).

**THE SUITE TAKES OFF:** On Aug. 1, MTV Networks launched its digital package of spinoff music video channels, the Suite from MTV and VH1. The Suite includes hard rock/heavy metal channel MTV "X," Latin music channel MTV "S," R&B channel VH1 Soul, VH1 Country, and jazz/new age channel VH1 Smooth (Billboard, July 11). According to MTV Networks, the Suite is available only in the U.S. on digital cable and satellite TV in a potential 5.5 million households.

For trivia buffs, here's the list of the first videos played on the new channels: MTV "X": Tool, "Track #1"; MTV "S": Los Fabulosos Cadillacs, "Matador"; VH1 Soul: Earth, Wind & Fire, "Boogie Wonderland"; VH1 Country: Travis Tritt and the Eagles, "Take It Easy"; and VH1 Smooth: Branford Marsalis, "Makin' Whoopee."

These videos join the ranks of other "first videos" played on MTV Networks' music video channels: MTV: the Buggles, "Video Killed The Radio Star"; VH1: Marvin

Gaye, "The Star-Spangled Banner" (a live performance by Gaye before a basketball game); and M2: Beck, "Where It's At."

**ON THE MOVE:** Ashley Ohlinger has joined Universal Records as director of video promotion. Ohlinger was previously head of video promotion at Mammoth Records... Independent promotion company Mosaic Visual Marketing has moved. The new address is 10203 Baltimore Ave. #6303, College Park, Md. 20740.

# THE EYE



by Carla Hay

**MUSIC LINK EXPANDS:** Denver-based Music Link Productions—which produces local shows "Music Link" (modern rock), "BPM" (electronica), and "Punk TV" (punk/ska)—has opened a satellite location in the Los Angeles area. The new Music Link operation is headed by host/producer/music director Stefan Goldby. Music Link president/executive producer Mike Drumm and associate music director Miranda Downey will continue to be based in Denver.

Videos on VHS and review CD copies should be sent to Goldby at the new Music Link address: 6625 Vista Del Mar (Upper), Playa del Rey, Calif. 90293. Videos on three-quarter-inch tape or Beta SP tape and production copies of CDs should be sent to Music Link headquarters at 4136 Irving St., Denver, Colo. 80211.

Artist interviews for Music Link will now be conducted in L.A. and Denver. All programming and tracking calls should be made to Goldby. He can be reached by E-mail at hitgold@mediaone.net.

Music Link programs will continue to be seen in their regular late-night time slots on Denver PBS affiliate KBDI-TV. But now that the company is also in L.A., "we're exploring options to be picked up by a station there," says a Music Link representative.

In related news, Music Link has switched its music retail affiliation from Wax Trax to Angelo's, a Colorado-based chain. Music Link is also affiliated with retail chain Twist & Shout.

## PRODUCTION NOTES

### LOS ANGELES

Fastball shot "Fire Escape" with director Francis Lawrence. Heather Miller's video for "Lovely Jesus" was directed by

### DARREN DOAN

Mo' Thugs shot the video for "Ghetto Cowboy" with director Gregory Dark.

FOR WEEK ENDING AUGUST 9, 1998

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Cam'ron, Horse & Carriage
- 2 JD Feat. Jay-Z, Money Ain't A Thing
- 3 Monica, The First Night
- 4 Nicole, Make It Hot
- 5 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 6 Brandy Feat. Mase, Top Of The World
- 7 Maxwell, Luxury: Cococure
- 8 John Forte, Ninety Nine
- 9 Mya, Movin' On
- 10 Mase, Lookin' At Me
- 11 Usher, My Way
- 12 Janet, Go Deep
- 13 Aaliyah, Are You That Somebody?
- 14 Ginuwine, Same Ol' G
- 15 Tatyana Ali, Daydreamin'
- 16 Lil' Mo, 5 Minutes
- 17 Xscape, My Little Secret
- 18 Public Announcement, It's About Time
- 19 Aretha Franklin, Here We Go Again
- 20 Montell Jordan, I Can Do That
- 21 Tamia, So Into You
- 22 Myron, Destiny
- 23 Brandy & Monica, The Boy Is Mine
- 24 Jagged Edge, Gotta Be
- 25 Destiny's Child, With Me
- 26 Tyrese, Nobody Else
- 27 Sparkle, Time To Move On
- 28 Boyz II Men, Doin' Just Fine
- 29 MC Lyte, I Can't Make A Mistake
- 30 Mariah Carey, My All

### NEW ONS

- R. Kelly, Half On A Baby  
Kenny Lattimore, Days Like This  
Jay-Z, Can I Get A...  
Silkk The Shocker, It Ain't My Fault  
4 Kast, I Tried  
Of Age, Sweet Love  
JK, Ain't It Good



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Garth Brooks, To Make You Feel My Love
- 2 Terri Clark, You're Easy On The Eyes
- 3 Brooks & Dunn, How Long Gone
- 4 Faith Hill/W/Tim McGraw, Just To Hear You...
- 5 Jo Deo Messina, I'm Alright

- 6 Joe Diffie, Texas Size Heartache
- 7 Dwight Yoakam, Things Change
- 8 Collin Raye, I Can Still Feel You
- 9 Randy Travis, The Hole
- 10 Vince Gill, If You Ever Have Forever In Mind
- 11 Reba McEntire, Forever Love
- 12 Dixie Chicks, There's Your Trouble
- 13 The Wilkinson, 26 Cents
- 14 Trisha Yearwood, There Goes My Baby
- 15 Pam Tillis, I Said A Prayer
- 16 Ty Herndon, A Man Holdin' On
- 17 Lee Ann Womack, A Little Past Little Rock
- 18 Mark Wills, Don't Laugh At Me \*
- 19 Alan Jackson, I'll Go On Loving You \*
- 20 Tracy Lawrence, While You Sleep \*
- 21 Bryan White, Tree Of Hearts \*
- 22 Clint Daniels, A Fool's Progress \*
- 23 John Berry, Better Than A Biscuit \*
- 24 Billy Dean, Real Man \*
- 25 Alabama, How Do You Fall In Love \*
- 26 Allison Moore, Set You Free \*
- 27 Lonestar, Everything's Changed
- 28 Great Divide, Pour Me A Vacation \*
- 29 Sara Evans, Cryin' Game \*
- 30 Trini Triggs, Straight Tequila
- 31 BR5-49, Wild One \*
- 32 Olivia Newton-John, I Honestly Love You
- 33 Michael Peterson, When The Bartender Cries
- 34 Clint Black, The Shoes You're Wearing
- 35 Matt King, Five O'Clock Hero
- 36 LeAnn Rimes, Commitment
- 37 Linda Davis, I Wanna Remember This
- 38 Mark Nesler, Used To The Pain
- 39 Tracy Byrd, I Wanna Feel That Way Again
- 40 Keith Harling, Coming Back For You
- 41 David Kersh, Wonderful Tonight
- 42 Bob Seger & Martina McBride, Chances Are
- 43 Jeff Carson, Shine On
- 44 Cledus Judd, Every Bulb In The House Is Blown
- 45 Mindy McCreedy, The Other Side
- 46 Brady Seals, I Fell
- 47 Shane Stockton, Gonna Have To Fall
- 48 Bellamy Brothers, Almost Jamaica
- 49 Charlie Daniels Band, Texas
- 50 Toby Keith, Tired

\* Indicates Hot Shots

### NEW ONS

- Danni Leigh, If The Jukebox Took Teardrops  
Dixie Chicks, Wide Open Space



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Will Smith, Just The Two Of Us
- 2 Aerosmith, I Don't Want To Miss A Thing
- 3 Goo Goo Dolls, Iris
- 4 Beastie Boys, Intergalactic
- 5 Brandy & Monica, The Boy Is Mine
- 6 Aaliyah, Are You That Somebody?
- 7 Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar
- 8 Barenaked Ladies, One Week
- 9 Usher, My Way
- 10 Harvey Danger, Flagpole Sitta
- 11 Natalie Imbruglia, Wishing I Was There
- 12 Big Punisher, Still Not A Player
- 13 Brandy Feat. Mase, Top Of The World
- 14 Backstreet Boys, I'll Never Break Your Heart
- 15 Semisonic, Closing Time
- 16 Dave Matthews Band, Stay
- 17 Eve 6, Inside Out
- 18 Cam'ron, Horse & Carriage
- 19 Rammstein, Du Hast
- 20 Janet, Go Deep
- 21 Brian Setzer Orchestra, Jump Jive An' Wail
- 22 Monica, The First Night
- 23 'N Sync, Tearin' Up My Heart
- 24 Master P, Goodbye To My Homies
- 25 Matchbox 20, 3 AM
- 26 Savage Garden, To The Moon And Back
- 27 Next, Too Close
- 28 Green Day, Time Of Your Life
- 29 Madonna, Ray Of Light
- 30 Matchbox 20, Real World
- 31 K-Ci & JoJo, All My Life
- 32 JD Feat. Jay-Z, Money Ain't A Thing
- 33 Monster Magnet, Space Lord
- 34 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 35 Jon B., They Don't Know
- 36 Brian McKnight, Anytime
- 37 Supergrass, We Still Need More
- 38 Nicole, Make It Hot
- 39 Esthero, Heaven Sent
- 40 Mase, Lookin' At Me
- 41 Garbage, Push It
- 42 Garbage, I Think I'm Paranoid
- 43 DmX, How's It Goin' Down
- 44 Mya, Movin' On
- 45 Lord Tariq & Peter Gunz, Deja Vu
- 46 Mase, Feel So Good
- 47 Foo Fighters, Walking After You
- 48 Smash Mouth, Can't Get Enough Of You Baby
- 49 Naughty By Nature, O.P.P.
- 50 Busta Rhymes, Put Your Hands Where...

\*\* Indicates MTV Exclusive

### NEW ONS

- Sheryl Crow, My Favorite Mistake  
The Smashing Pumpkins, Perfect  
Snoop Dogg, Still A G Thing  
All Saints, Never Ever  
Everclear, Father Of Mine  
R. Kelly, Half On A Baby



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Goo Goo Dolls, Iris
- 3 Aerosmith, I Don't Want To Miss A Thing
- 4 Shania Twain, You're Still The One
- 5 Celine Dion, To Love You More
- 6 Natalie Merchant, Kind & Generous
- 7 Fastball, The Way
- 8 Barenaked Ladies, One Week
- 9 Savage Garden, To The Moon And Back
- 10 Sarah McLachlan, Adia
- 11 Brian Setzer Orchestra, Jump Jive An' Wail
- 12 Natalie Imbruglia, Wishing I Was There
- 13 Marcy Playground, Sex & Candy
- 14 Matchbox 20, Real World
- 15 Madonna, Ray Of Light
- 16 Paula Cole, I Don't Want To Wait
- 17 Sugar Ray, Fly
- 18 The Wallflowers, One Headlight
- 19 Third Eye Blind, Semi-Charmed Life
- 20 Green Day, Time Of Your Life
- 21 Smash Mouth, Walkin' On The Sun
- 22 Mariah Carey, My All
- 23 Semisonic, Closing Time
- 24 The Foundations, Build Me Up Buttercup
- 25 Jewel, You Were Meant For Me
- 26 Sarah McLachlan, Building A Mystery
- 27 Cheryl Poppin' Daddies, Zoot Suit Riot
- 28 Edwin McCain, I'll Be
- 29 Fleetwood Mac, Landslide
- 30 Celine Dion, My Heart Will Go On
- 31 Dave Matthews Band, Stay (Wasting Time)
- 32 Matchbox 20, 3 AM
- 33 Janet, Together Again
- 34 Eagle-Eye Cherry, Save Tonight
- 35 Smash Mouth, Can't Get Enough Of You Baby
- 36 Tears For Fears, Shout
- 37 Jewel, Who Will Save Your Soul
- 38 Suzanne Vega, Luka
- 39 Babyface, How Come, How Long
- 40 Ben Folds Five, Brick
- 41 Spice Girls, 2 Become 1
- 42 Janet, Go Deep
- 43 Aerosmith, Janie's Got A Gun
- 44 Rod Stewart, Young Turks
- 45 Garth Brooks, The Thunder Rolls
- 46 Queen, Bohemian Rhapsody
- 47 David Bowie, China Girl
- 48 Lisa Loeb & Nine Stories, Stay
- 49 Shawn Colvin, Sunny Came Home
- 50 Meredith Brooks, Bitch

### NEW ONS

- Sheryl Crow, My Favorite Mistake  
Mariah Carey, Whenever You Call  
The Smashing Pumpkins, Perfect  
Rod Stewart, Rocks  
The Temptations, Stay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 22, 1998.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

- K-Ci & JoJo, Don't Rush (Take Love Slowly)

### BOX TOPS

- Aaliyah, Are You That Somebody?  
Five, When The Lights Go Out  
Big Punisher, Still Not A Player  
Mya, Movin' On  
Monica, The First Night  
Backstreet Boys, I'll Never Break Your Heart  
Black Eyed Peas, Joints & Jams  
Sunz Of Man, Shining Star  
Mase, Lookin' At Me  
Sparkle, Time To Move On  
Big Punisher/Fat Joe, Twinn  
Master P, Goodbye To My Homies  
Ace Of Base, Cruel Summer  
Absolute, Heat  
Limp Bizkit, Sour  
Garbage, I Think I'm Paranoid  
'N Sync, Tearin' Up My Heart  
Korrupt, We Can Freak It  
Usher, My Way  
JD Feat. Jay-Z, Money Ain't A Thing  
Brandy & Monica, The Boy Is Mine

### NEW

- The Verve, Sonnet  
Everclear, Father Of Mine  
Monifah, Touch It  
Inoj, Time After Time  
Aaron Hall, All The Places  
Smashing Pumpkins, Perfect  
Silkk The Shocker, It Ain't My Fault  
Fat Joe, Don Cartagena  
98 Degrees, Because Of You  
Embrace, All You Good People  
Magnificent Seven, Dance Wit Me  
Next, I Still Love You  
Kirk Franklin, Lean On Me  
Rascalz, Northern Touch  
Blackstar, Definition  
Midget, Invisible Balloon



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- Black Eyed Peas, Joints & Jams  
BR5-49, Wild One  
Jay-Z F/Ja & Amil-Hion, Can I Get A...  
Kent, If You Were Here  
Lord Tariq & Peter Gunz, We Will Ball  
Melanie B. F/Missy Elliott, I Want You Back  
Militia, Who's The Next  
Smoke City, Underwater Love  
Wyclef Jean, To All The Girls I Cheated On



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Big Sugar, The Scene (new)  
Jennifer Paige, Crush (new)  
Serial Joe, Obsession (new)  
Tatyana Ali, Daydreamin' (new)  
The Verve, Sonnet (new)  
Big Bass, Badda Bing Badda Boom (new)  
Cowboy Junkies, Miles From Our Home (new)  
Creed, What's This Life For? (new)  
Eve 6, Inside Out (new)  
Jacynthe, One More Time (new)  
K-Ci & JoJo, Don't Rush (Take Love Slowly) (new)  
Monica, The First Night  
The Smashing Pumpkins, Ava Adore  
Tragically Hip, Poets  
Aerosmith, I Don't Want To Miss A Thing  
Goo Goo Dolls, Iris  
'N Sync, Tearin' Up My Heart  
Spice Girls, Viva Forever  
Barenaked Ladies, One Week  
Janet, Go Deep



Continuous programming  
Hawley Crescent  
London NW18TT

- Pras Michel F/O' Dirty Bastard & Mya, Ghetto Supastar  
Brandy & Monica, The Boy Is Mine  
Eagle-Eye Cherry, Save Tonight  
Beastie Boys, Intergalactic  
Madonna, Drowned World/Substitute For Love  
Puff Daddy Feat. Jimmy Page, Come With Me  
Des'ree, Life  
Garbage, I Think I'm Paranoid  
Meja, All About The Money  
Jamiroquai, Deeper Underground  
Fatboy Slim, Rockafeller Skank  
E-Type, Angels Crying  
Jay-Z Feat. Blackstreet, City Is Mine  
Embrace, My Weakness  
Ultra Nate, New Kind Of Medicine  
Spice Girls, Viva Forever  
Sash Feat. Tina Cousins, Mysterious Times  
Sheryl Crow, My Favorite Mistake  
Aerosmith, I Don't Want To Miss A Thing  
Sparkle, Be Careful



10 hours daily  
909 Third Avenue  
New York, NY 10022

- Beastie Boys, Intergalactic  
Monica, The First Night  
Harvey Danger, Flagpole Sitta  
Barenaked Ladies, One Week  
Mya, Movin' On  
Maxwell, Luxury: Cococure  
BR5-49, Wild One  
Dave Matthews Band, Stay (Wasting Time)  
Sunz Of Man, Shining Star  
K's Choice, Everything For Free  
Squirrel Nut Zippers, Suits Are Picking Up The Bill  
John Forte, Ninety Nine  
Tori Amos, Spark  
MC Lyte, I Can't Make A Mistake  
Tragically Hip, Poets



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Fiddish, When Shirts Get Tight  
Alien Fashion Show, Rocket '95  
David Garza, Disco Ball World  
12 Rounds, Pleasant Smell  
Shonen Knife, Daydream Believer  
Weezer, The Good Life  
Big Bad Voodoo Daddy, You And Me & Bottle Makes 3  
Reel Big Fish, Take On Me  
Everlast, What It's Like  
Kent, If You Were Here  
Blink 182, M&M's  
Em Grynner, Summer Long  
The Flies, Got You (Where I Want You)  
Pulp, Little Bit Of Soul  
Sixpence, Kiss Me  
Jerry Cantrell, My Song



1/2-hour weekly  
46 Gifford St  
Brocton, MA 02401

- Rancid, Blood Clot  
Smash Mouth, Can't Get Enough Of You Baby  
Squirrel Nut Zippers, Suits Are Picking Up The Bill  
Catonina, Road Rage  
Symposium, Bury You  
Monster Magnet, Space Lord  
Jerry Cantrell, My Song  
Heather Nova, London Rain  
Unwritten Law, California Sky  
Em Grynner, Summer Long  
Shonen Knife, Daydream Believer  
Samiam, She Found You

## Newport Label To Issue 'Whad'Ya Know' Title

### Record Co. Acquires CD Rights To Public Radio's Michael Feldman Show

NEW YORK—Newport Classic Records has acquired CD rights to "Michael Feldman's Whad'Ya Know" weekly radio series, a top-rated program broadcast nationally on Public Radio International (PRI) and National Public Radio.

The first release, a "best-of" title, is due in October, when it will be available at retail, via the show, and through a World Wide Web site, Notmuch.com.

Now in its 13th year, Feldman's two-hour program features

quizzes, interviews with locals and celebrities, a Town of the Week segment, and telephone call-outs. The show is produced in Madison, Wis., by PRI, the noncommercial radio network founded by the Minnesota Radio Group.

In another development at the Newport, R.I.-based label, Larry Kraman, a partner in the company who handles its day-to-day affairs, says the company plans to issue in September a crossover album, "Klezmer Nutcracker

Shirim," consisting of famous classical themes done by a klezmer band called Shirim, which has been performing since 1982.

It has recently toured North America and did soundtrack music for the Woody Allen movie "Deconstructing Harry." Members of the band are also known for their work as Naftule's Dream, which performs original music influenced by Jewish traditions.

IRV LICHTMAN

## LOVETT'S INFLUENCES ARE ON THE 'HOUSE'

(Continued from page 10)

Lovett on several tour stops last year—sings on "More Pretty Girls Than One."

Noting the project's uniqueness, MCA VP/marketing director Jeremy Hammond also cites Lovett's individual style as "his own promotion and marketing strategy."

"He has a unique signature that he puts on everything, so we're looking at a number of different ways to market this album," says Hammond.

Using SoundScan's "marketing finders," Hammond says that MCA has discovered that to reach Lovett's fan base, print media is more effective than radio and TV. "Our marketing ad campaign is skewed toward print in roots-music-type publications like Texas Monthly and Utne Reader but also the New York Review of Books-type publications," he says.

Hammond expects plenty of press on Lovett, who's always been a favorite in that arena. But MCA is not neglecting broadcast outlets. A sampler featuring the varied first three tracks on the album—Fromholz's 'Bears,' Van Zandt's 'Lungs,' and Clark's title track—goes out Aug. 31 to rock, triple-A, and college formats.

And although Hammond notes that Lovett "has been almost deserted by country radio," a country song, either Hyatt's "Teach Me About Love" or the traditional "More Pretty Girls Than One," will be serviced to country stations. "We believe the country audience is there for Lyle—it's just getting past the gatekeepers," Hammond says.

The label also hopes to present Lovett on public radio's "World Cafe" program in September. Hammond says there will also be radio and Internet simulcasts of an acoustic tour Lovett will do in Northeastern Borders outlets the week of the album's release. This will follow a two-night songwriters' showcase at New York's Bottom Line nightclub, where Lovett will be joined each night by three songwriters from the album.

Lovett, who is booked by Monterey Peninsula, will launch a small-

band theater tour with most of the album's musicians Oct. 1 at the Nugget Casino in Sparks, Nev. Other key dates include Nov. 9 at New York's Avery Fisher Hall and Oct. 14-15 at the Wilton Theater in Los Angeles. Lovett is also expected to perform extensively on TV, with an appearance on "Late Show With David Letterman" slated for the release date and an "Austin City Limits" slot being developed as a major performance piece to air during PBS's December pledge period.

MCA will also hit various gift guides and will advertise in movie-related organs like "Variety" and "Premiere." Lovett's acting career is in high gear, buoyed by his role in the current comedy "The Opposite Of Sex" and his upcoming role in "Cookie's Fortune," his fourth feature with director Robert Altman.

Hammond says that an ad campaign in the Los Angeles art-movie Laemele theater chain may be reproduced in other major markets and that space may be bought in film-festival programs. There will also be mailings to coffeehouses and a postcard giveaway campaign in restaurants.

Citing Lovett's prior recordings and film work, years of touring, and high media profile, Hammond says, "He's almost better known as a personality, so we want to connect all these dots to focus on this record."

Notes Jody Denberg, PD for Austin, Texas, triple-A station KGSR, "The songwriters on this record are all essential in making Lyle the artist he is. So it's definitely an important record for his fans—and a beautifully cohesive piece of work. Whether it's a commercial breakthrough I don't know, but I don't get the feeling that Lyle does things for commercial reasons. Artistically it's very valid and in line with the stuff he's already done."

Lovett is managed by Ken Levitan, who managed him prior to heading the now-defunct Rising Tide label—which was to have originally released "Step Inside This House."

## U.K.'S LISAHALL MAKES 'REAL' DEBUT ON REPRISE

(Continued from page 13)

hit, they really hit."

Lisahall is relying on "Connection 17," published by Chrysalis Music along with the album's nine other tracks, to be its "Brian Wilson Said," a tune that helped break Barenaked Ladies. Singles and four-song samplers were shipped to alternative and college radio in late July. "Connection 17" is being heard at 500 U.S. Mann and Century movie theaters, beginning in mid-July and running through August.

"If we can get them on the radio, the sky is the limit," Klein says of the act, which is managed by Sandy Robertson in the U.S. and Paul Hitchman in Britain. "The way Lisa expresses herself attracts and touches listeners. This record is knee-deep in singles. Hopefully, one will stick with programmers."

A 30-second snippet was enough to catch the ear of Cristian Hayes, record sales manager at New York's Tower Records in the Trump Tower.

"We had a video of upcoming releases at the recent Tower Convergence in Sacramento. I heard enough to urge me to call for a copy," Hayes says. "It's nice, and her voice is easy on the ears, but I think a lot of electronica with female vocals gets lost in the shuffle. They are going to have to get

the music out to sell it."

Besides a retail campaign that includes a developing-artist price (\$11.99 CD; \$7.99 cassette),



HALL

breaking-artist programs at local retailers, posters, electrostatic stickers, display and in-store-play initiatives, giveaway samplers, and side-of-store murals, the label will look to cultivate a club following with remix versions of "Connection" by Lucasz & Liquid Todd, Matrix, and Ray Carroll. Copies will be sent to influential club and dance radio segment DJs.

The act, which also includes guitarist Paul Hopkinson, drummer Stuart "Nip" Heeley, and guitarist/bassist Steve Ludlam, will have three songs featured in an NBC mini-series, "A Will Of Their Own," airing Oct. 18-19. The movie's makers also filmed a clip for "I Know I Can Do It" in which Hall gives a performance intercut

with scenes from the movie.

The band will also be featured on "Spin Television," a show for emerging artists on the Access Entertainment Network, from Aug. 10 through Oct. 10. A music video for "Connection" is being planned.

The trip-hoppers' music will be found on a sampler handed out during Stevie Nicks' tour, as well as tours sponsored by Levi's, Details, Alternative Press, Cliffs Notes, Action Sports Retailer, and Model magazine.

"We are projecting that these [samplers] will make millions of impressions, and hopefully that will carry over into sales numbers," Klein says.

Unlike the case for most new groups, touring small clubs near and far may not be in the cards. In fact, lisahall has never played a live show. But that doesn't mean its members aren't willing.

"The four of us together create a fifth member that individually we couldn't achieve, but we haven't tried to bring the fifth out for a live audience's inspection," Hopkinson says. "We are tinkering with ideas for what our live show would be. The music could lend itself to stage, but it would have to be well thought out. We use a lot of loops and craziness."

## LEBO M DRAWS ON SOUNDS OF AFRICA

(Continued from page 32)

and was released in his native land in May. It is slated for a September release in the U.S. to take advantage of the direct-to-video release of "The Lion King II: Simba's Pride," which is due in October.

Lebo says "Deeper Meaning" "is very diverse, with songs that are hardcore R&B, hardcore hip-hop, hardcore traditional African music, and hardcore orchestration."

Lebo is also working with Quincy Jones on a charity tribute album to Nelson Mandela for his 80th birthday. The first single will be a musical adaptation of "Reflections," a poem written by Zinzi Mandela about her father. According to Lebo, the track will be "a sort of 'We Are

The World' type of single" and will feature South African musicians alongside well-known pop icons.

Lebo's next step is to start a production and record company that will find and groom South African talent for worldwide exposure.

"I want to help bring South African music to the world by the year 2000," he says. Lebo says that other than himself and reggae artist Lucky Dube, the only other South African artists prominent on the world stage are older performers like Miriam Makeba, Hugh Masekela, and Ladysmith Black Mambazo.

Lebo publishes the works to which he holds the rights through Z.N. Morake Music.

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# VETERAN BLUES ACTS STILL FACE RESISTANCE AT COMMERCIAL RADIO

(Continued from page 1)

airplay.

Veteran bluesman and Billboard Century Award honoree Buddy Guy recounts a typical experience he had in Baton Rouge, La., as he promoted his 1991 Silvertone album, "Damn Right I've Got The Blues."

"They called me into one of the big record stores for some autographin'," Guy recalls. "And a young man came through with the damn record, says, 'I just love your music, man. Can I have your autograph? I'm on the biggest station here in Baton Rouge, but I can't play your record.'"

B.B. King—one of the only African-American blues vets to attain commercial play recently—is nonplussed about the reasons for his music's absence from the airwaves.

"For some reason, the last 25 years or so, [blues] has not been [played]," King says. "And I don't know the reason why. I don't want to say it's a racial thing. I don't want to say that, because a lot of the people, I believe, that don't play it are fans of ours. So I don't want to say it's a racial thing. But just look at the record, though. Statistics show that it's almost like that."

The days when the music of established black blues performers was a viable part of commercial album radio's programming are long gone, as the album rock format has splintered into a variety of sub-categories.

Bud Harner, VP of promotion at Verve Records—which counts among its artists such veterans as Robert Junior Lockwood (Robert Johnson's stepson) and Clarence "Gatemouth" Brown—says, "Before, an AOR station might [have been] more willing to play that stuff, but even now, AOR stations have become classic rock stations or something, and they're playing real familiar, older rock songs on those stations. On the other side of the coin are the modern rock stations, which are strictly alternative and don't play blues at all."

Tim Kolleth, director of radio promotion for Chicago-based blues indie Alligator Records, notes, "Rock radio has changed so much over the last few years. You had your good old meat-and-potato AOR rock stations that were pretty heavily blues-based... Your regular rock stations today are really looking for that sound that's like Stevie Ray Vaughan. And if you don't deliver it, you're not gonna get the attention."

Tone-Cool Records artist Susan Tedeschi, a young white blues singer/guitarist currently touring with Guy, notes, "[Radio] people [will say], 'Well, it just seems a little too daring for us.' It's a lot safer to play an 18-year-old kid who's going to sell records to 13-year-old girls... People don't always have enough guts to get up and step up when it comes to real soul music."

Today, programmers at rock and even triple-A outlets are more likely to play young white musicians in the Vaughan mold who emulate the masters of the past.

Kolleth says, "The most successful blues/rock records over the last year or so have been the Kenny Wayne Shepherd, the Jonny Lang. And Corey Stevens had a pretty good run with rock radio... All those records got a lot more attention than the traditional black artists."

Jeffrey Naumann, VP of field pro-

motion at Virgin Records (U.S.), says, "Generally, the only blues that radio en masse plays are the real commercial blues, like Jonny Lang, Kenny Wayne Shepherd—that is, more of a rock act with a blues flavor."

When veteran black blues artists do get commercial airplay, it usually occurs when they follow the model of John Lee Hooker's popular 1989 album, "The Healer," which paired the bluesman with such rock and pop talents as Carlos Santana, Bonnie Raitt, and Los Lobos. (Hooker is himself returning to the all-star for-



KING

mat: His Oct. 20 Pointblank album, "The Best Of Friends," will feature previously released duets and three new tracks, including a new version of "Boogie Chillen" with Eric Clapton on guitar.)

Naumann, whose staff works Pointblank product, notes, "B.B. King gets very little airplay. But, much like with John Lee Hooker, if you couple him up with somebody like, oh, Eric Clapton or somebody that does get mainstream rock radio play, then you have a better shot."

## A RADIO 'THRILL'

King's label, MCA Records, successfully pursued just such a formula with the singer/guitarist's most recent album, "Deuces Wild" (Billboard, Oct. 25, 1997). The set—which paired King with Clapton, Raitt, Van Morrison, and Mick Hucknall, among others—spawned that rarity, a radio hit by a blues veteran.

Triple-A airplay for "The Thrill Is Gone"—a remake with Tracy Chapman of King's 1969 top 20 pop hit—has helped make "Deuces" King's first gold album, save a 1974 set he shared with Bobby Bland. The album has sold 525,000 units, according to SoundScan.

"The correlation between [triple-A] airplay and sales on this B.B. King record was unbelievable," says John Sigler, VP of rock promotion at MCA Records (U.S.). "It sold huge amounts off of airplay in Chicago from WXRT. In San Francisco, from KFOG's support, it sold 40,000 units."

King himself has no illusions about why the album received airplay: "I think that had it not been for... the many, many superstars that are on that, I wouldn't have gotten airplay on it. But due to them, they was that Saturn boost, if you will, to push it over where the people that's in radio don't mind playing it. Had it not been them, just B.B. King alone on that particular one, I don't think we would have made it."

He adds, "Think of John Lee Hooker. When Bonnie Raitt and quite a few other people got on ["The Healer"] with him, he got a hit. He got

played. Prior to that, no, he didn't. It's the same thing with B.B. King."

One adult-leaning heritage rock station that responded to "Thrill" was KQRS (KQ92) Minneapolis, which played both the King/Chapman remake and the '69 original, according to PD Dave Hamilton.

"A lot of the current music out there right now that appeals to our target audience is blues-based, whether it's Buddy Guy or Big Head Todd & the Monsters," Hamilton says. "I'd say that half of our currents are blues-based—that style of



TEDESCHI

music really works for us."

However, Sigler says, there was no real attempt to attack rock radio stations with "Thrill" or the tracks subsequently worked off "Deuces Wild"—"Baby I Love You," the duet with Raitt, and a remake of King's "Paying The Cost To Be The Boss" with the Rolling Stones on backup.

The extreme narrowcasting of most stations appears to be the reason for such promotional reluctance. Noting that triple-A and noncommercial radio are blues artists' true strongholds, Sigler says, "It's very difficult for these type of artists to get exposure at most rock outlets."

## 'TRAIN' IN VAIN?

One label that has bitterly discovered the truth of Sigler's statement is Silvertone. The label had planned to use "Midnight Train," a hard-rocking duet by Guy and Lang, as the promotional key in the rollout of Guy's current album, "Heavy Love" (Billboard, May 16).

While the track has by no means been a flop, the label has encountered unforeseen resistance at both the triple-A and rock formats.

"Bear in mind that I'm not complaining, being as we had what I would consider pretty good success at rock radio with this track," says Michael Tedesco, director of Silvertone Records North America. "But would I have liked to see dramatically more, and did I expect more? Frankly, yes."

Jack Fulmer, Silvertone's national director of rock/alternative promotion, says the label began working "Midnight Train" at triple-A in early May.

"It fit some stations perfectly," he says. "And for some other stations, it was too rockin'—it was too much of a rock record. So I don't think we had the success at triple-A that the B.B. King/Tracy Chapman [track] did."

At rock radio, Fulmer says, the track has been "a tough sell... to people on the fence."

Eric Wellman, operations director at heritage rock WBAB Long Island, N.Y., says his station "considered the Buddy Guy single but just didn't pull

the trigger on it. It's a solid track, yet there are a dozen solid songs I'd like to be playing but aren't. We are playing the Kenny Wayne Shepherd and Storyville records, though."

Michael Walter, PD of album rock WEBN Cincinnati, says his station isn't playing the track "because the deeper blues things just don't fit in texturally with rest of what we play... And it's not like we get our doors knocked down with requests for the blues. The closest we would come would be the new Kenny Wayne Shepherd, and that's got just a touch



LANG

of the blues."

In Tedesco's opinion, the attitudes of these and other programmers are reflective of a certain mind-set in rock radio at large.

He says, "When you're talking about a Buddy Guy/Jonny Lang record, automatically, when rock radio programmers hear Buddy Guy, they hear blues in their minds... I think programmers have a much more difficult time of programming anything they perceive as being blues-oriented."

Guy's duet partner Lang—one of the most successful of blues/rock's Young Turks—finds the resistance at commercial rock radio somewhat mystifying.

"Commercial [is] the key word there," the teenage guitarist says. "If they don't see the product, the image, pop culture doesn't respond to a lot of legitimate stuff. It's kind of weird that way."

## TV SERIES SPOTLIGHTS THE BLUES

NEW YORK—With few exceptions, contemporary blues artists are practically nonexistent on national music networks such as MTV and VH1.

Blues-based artists who occasionally receive exposure on these networks—for example, Jonny Lang, Kenny Wayne Shepherd, and Bonnie Raitt—are artists who are supported in other music formats, ensuring crossover appeal.

One national outlet, however, has been a consistent supporter of the blues: PBS' long-running live music series "Austin City Limits." The program, which will be launching its 24th season in February, regularly spotlights blues artists, as well as other artists from American roots music.

"Austin City Limits" producer Terry Lickona, who books the artists for the show, says, "We try to be eclectic in our approach in choosing which artists will be on

In the view of promotion execs, getting commercial radio play for blues artists—especially those who eschew the guest-star formula—will continue to be tough sledding.

They point out that triple-A play is never a slam-dunk for even the most established blues artists, given the fierce competition for limited air time.

"Usually they only have two to three slots that they'll fill with a traditional blues artist," Naumann says. "If they're already playing a John Lee Hooker and, say, a Luther Allison cut, then generally you got a little bit of a line you've gotta wait in."

At rock radio, Sigler says, "I think maybe in some programmers' minds perhaps they feel that many blues artists don't mix in with a lot of the other current music that they play."

Kolleth says, "If you're older and you're black, no matter how legendary you are, it's still close to impossible to get broad support at rock radio... I talk with consultants and people like that and work them on our records as well. And I get a lot of people saying, 'I like it, but I can't suggest it,' for whatever reason."

He adds, "I've actually had people tell me, 'It's too black.' 'It's too soulful.' 'It's too bluesy.' You kind of don't know if you should laugh or cry."

The view of a veteran bluesman like Guy is best summed up by an old blues lyric: "I don't want much/I just want a little bit."

Guy says, "I'm not asking you to play my music or these other [blues artists'] music every day like you do everybody else's. I know it's a business... [But if] you keep taking me to this famous steakhouse, every once in a while I'm gonna ask you take me where I can get some red beans and rice, just to have somethin' different."

Assistance in preparing this story was provided by Bradley Bambarger in New York.

CARLA HAY

## JONI MITCHELL UNLEASHES 'TIGER' ON REPRISE

(Continued from page 1)

Mitchell named one of her four cats after Friedrich Nietzsche, and the philosopher's idealistic sentiments (i.e., "What does not kill me makes me stronger") could be seen as mantras for her musical career to date.

"I'm not a typical artist of my generation, as my driving will isn't broken down. I haven't even peaked yet," Mitchell says. "I'm a serious musician in that I'm in it for the music. Unfortunately, this doesn't always make a record company happy. The pattern is to knock people for trying new things, and I've had my fair share of two-star reviews. I experiment because I'm restless and get bored easily."

After tinkering for 2½ years, Mitchell felt ready to unleash "Tiger." Creativity for the project was stoked when director Allison Anders asked Mitchell to write a song for a grieving scene in the film "Grace Of My Heart."

"I told her, 'I want to do it, but I'm not a hack. I can't write on cue, and the only song I have in me now is 'I hate show biz,'" Mitchell says. "She told me to write that song and she'd fit it somewhere."

"Meanwhile, my cat Nietzsche, who my boyfriend called Man From Mars because he walks on two legs and looks like a classic Martian, had taken to piddling everywhere. I got mad and told him, 'If you want to act like an animal, you'll live like one.' I put him outside, and he gave me a look of betrayal before taking off. I was trying to write the song but was going through all the emotions of loss and guilt. I hung fliers and would search the neighborhood at night. After 17 days, I had written the grieving song Allison needed based on my loss."

On the 18th day, Mitchell was reunited with her feline muse, allowing her to refocus on the show-biz-sucks track, "Taming The Tiger."

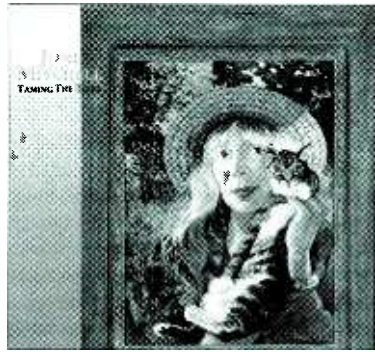
"It's a racket, a business of wet dreams, and what chance in hell does that leave women in their 50s?" Mitchell says. "Companies hang on to you for prestige but won't do anything to promote your work, especially if the public voice has criticized you. It's like being an athlete all suited up but sitting on the bench. It's hard to endure, but most artists will have to live it. This subject reeks of fogginess and is hard to write about clearly without sounding like an asshole."

Mitchell says the problem stems from constant pandering to "hip." She explains, "Instead of enthusiasm for something original, you hear, 'Well, what are we going to do with that?' The system trains people to be purchasers manipulated by hip, in and out, hot and not hot. But hip is hindsight, so I stood my ground and plowed on. If you avoid doing what's cool, you won't have bell-bottom pants on your songs down the road."

Mitchell also gets pinned with the unappealing tag of "heritage artist." "I have to compete with myself and often get panned for not playing my old stuff. I was careful to stay out of '60s and '70s repackaging so as not to be wrapped up and kissed off for early retirement," she says. "My chords reflect my complex life, which is why my simple old songs don't suit me. It's good folksy pop music, but it's like primary colors when you like

aubergine. It's hard to know who I'm addressing, knowing that my generation doesn't buy records and typical younger ones reject me as their parents' contemporary."

And nothing gets her goat more than being "referred to as high-minded and dismissed while watching cheap imitations use my name to



launch careers and go platinum."

"If you can like them, why can't you like me?" she says. "It's better for you and almost tastes the same. It's provocative and might take a little thinking, but the rewards are limitless when the product is good."

With all these obstacles, it's no wonder that Mitchell almost announced her swan song after 30 years and 19 albums. "I was sitting here [in the Daily Grill in Brentwood, Calif.], and I told the waitress I was going to quit. She burst into tears and told me how much she loved my music and used it to articulate her feelings when she couldn't find the words," she says. "That made me feel

good. People on the street have always been where I got my good reviews. It helped me to realize I still had things to say."

### ALLUSIONS & METAPHORS

The 11 tracks on "Taming The Tiger" are an extension of Mitchell's long-time love affair with smooth jazz, ambient new age soundscapes, layered sounds, and poetic lyrics chock-full of allusions and metaphors. Opener "Harlem In Havana" invites listeners to step right up to a bouncy tune fashioned after traditional carnival-midway music. "It's quite a dense mix. If you don't pay attention, you'll miss something," Mitchell warns.

Next is Mitchell's lament for her lost cat, "Man From Mars," followed by a ballad of anguish and love called "Love Puts On A New Face."

Mitchell picks up the pace for "Lead Balloon"—which opens with the brash line "'Kiss my ass,' I said"—and delivers some of her folk-roots sound on "Facelift."

She scrutinizes a current state of affairs in "No Apologies." "The introspective artist is like a canary in a coal mine in that they are the first to feel things," Mitchell reasons. "If they are worth a salt, they should turn a jaundiced eye toward society and look for a vaccine. That's the difference be-



KLEIN

tween artists and stars. Stars are only concerned with twinkling."

The first single, "Crazy Cries Of Love," was penned by Don Freed, who describes the mesmerizing effect of young love. Wayne Shorter's lilting sax helps achieve a misty-eyed, warm, fuzzy atmosphere overall.

A Shorter solo also opens "Stay In Touch," another mellow ballad. Mitchell says, "Wayne is an undervalued, amazing talent. He crawls over notes and has a relationship with them. He is welcome to scribble all over my songs."

Mitchell covers "My Best To You," written in 1942 by Gene Willadsen and Isham Jones. It's accompanied by alt.country pedal steel genius Greg Leisz, who recently came out on Grant Lee Buffalo's "Jubilee."

Hidden track "Tiger Bones" is a sparse instrumental version of the title track that showcases the guitar part without all the orchestration.

### 'HITS' & 'MISSES'

Mitchell's last original album was 1994's "Turbulent Indigo." Besides selling 275,000 units, it reached No. 47 on The Billboard 200 and scored two Grammys.

In 1996, she released the dual retrospective collections "Joni Mitchell Hits" and "Joni Mitchell Misses." "Hits" peaked at No. 161 on The Billboard 200, while "Misses" failed to chart. They sold 150,000 and 45,000 copies, respectively, according to SoundScan.

Her older albums, like 1971's "Blue" and 1974's "Court And Spark," check

in with much higher numbers, peaking at No. 15 and No. 2 and having sold 210,000 and 250,000 units, respectively, since SoundScan started charting point-of-purchase sales in 1991.

Compact Disc World's Keil says he is less likely to base orders on past numbers when it comes to icons like Mitchell.

"You just have to carry her records, as she is such a legend and has shaped the female singer/songwriter genre of today," he says. "The catalog sells at a continuous pace."

Internationally, Mitchell's critical reputation runs ahead of her retail profile, as evidenced by an 18-page feature on her in the August issue of Mojo.

In the U.K., both "Hits" and "Misses" failed to reach the 75-position album chart, and "Turbulent Indigo" had only a two-week stay. "Big Yellow Taxi" remains her only appearance on the British singles chart, in 1971.

Monica Keane, rock album buyer for Tower Records' Piccadilly Circus store in London, agrees that older Mitchell albums easily outsell later releases. "We had some of them in a catalog sale recently, and they did remarkably well," she says.

But Keane points to the renewed success of Mitchell contemporaries like James Taylor as a hopeful sign for the latest album. "The new one should do quite well," she predicts. "We'll rack it with the old stuff."

### RADIO PUSH

Reprise hopes radio will help  
(Continued on page 96)

## INTERSCOPE SEES FRIENDLY WATERS IN U.S. FOR SINEAD LOHAN

(Continued from page 9)

American audience."

He adds, "She is an artist to be seriously reckoned with . . . Whether we sell a lot of records or a little records [this time], this is the beginning of a long career. This project is designed to firmly establish her as an artist . . . A lot of people may not buy into it right away, but over the next few years a lot of people will."

Lohan, 27, from Ireland's southern capital, Cork, is jointly managed by heavyweight Irish manager Pat Egan (Eric Clapton, Bob Marley, Elton John) and Mark Spector, manager of Joan Baez, who sings two of Lohan's songs ("No Mermaid" and "Who Do You Think I Am") on her latest album, "Gone From Danger" (Grapevine).

"Sinead did a guest spot with Joan Baez on an English tour in 1995," says Egan. "Mark was very taken by her. He delivered the Interscope deal. I've learned more from dealing with him on how to handle various record company situations than from reading books or manuals."

Lohan's local album debut, "Who Do You Think I Am" (on Dara in Ireland and Grapevine in the U.K.), in early 1995 reached No. 8 here on its release. The following year, her version of Bob Dylan's "To Ramona"—the only song she has recorded by an outside writer—was on the chart for four months after peaking at No. 9. It was played more than 1,000 times on one station alone, Cork's 96FM.

John Clarke, senior producer at state broadcaster 2FM, regards

Lohan as "a major talent." He says, "She's a very strong songwriter, with the angst of Alanis Morissette and the imagination, lyrically, of a Joni Mitchell and a strong visual image."

For an artist such as Lohan who does not fit snugly into the mold of daytime pop radio, coverage in the older-demographic music press can be key, as Martin Silvers, owner of Highway 61's two record stores in Birmingham, U.K., has found out.

"We're doing OK with her new one," he says. "It was harder work with the last album, but she's had more attention in the monthlies, and that makes a hell of a difference. All it takes is a page in Mojo or Uncut. As far as radio or TV, what's she going to do? Maybe [BBC2's live performance series] 'Later,' and that's about it. But I think Grapevine will probably succeed in getting her more into the mainstream."

Egan credits Declan Sinnott, Mary Black's record producer/musical director for 13 years, with discovering Lohan about nine years ago.

"Mary and Declan said I should manage her because they felt she was going to go places," Egan says. Sinnott recalls that "a few people in Cork who knew her thought she was interesting. I got hold of a tape, listened to it, put it away—and three months later, one of the songs, 'Sailing By' [then called "Pink Triangle"], was still going through my head. So I thought that must mean something."

After a chance meeting, Lohan phoned Sinnott and suggested they

work together; he agreed and produced her debut album.

"The quality I see in her is that she's completely herself in the way she does things," Sinnott explains. "She doesn't ever seem to be speaking directly to you . . . she never seems to be currying your favor. She's not smiling at you, she's not saying, 'Come in here and listen to this.'"

Lohan played 23 North American showcases in June, starting in Miami and closing in Los Angeles, with three appearances on the Lilith Fair tour, during which she was invited onstage by Sarah McLachlan.

"There's a real buzz about her," Egan says about her solo dates. "They were all 150- to 200-seater venues . . . People are discovering her, and her music is very suitable for the American market."

After demo sessions in Dublin's Keystone Studios, Lohan moved to Clouet Street Studios in New Orleans, where she recorded "No Mermaid" last summer with producer Malcolm Burn and mixing by Andy Wallace at New York's Soundtrack Studios.

Whereas her first album was light and folksy, "No Mermaid" is muscular, highly accessible melodic rock, with a very commercial lead single in the title track. It has already been picking up airplay at stations in the States, including KTCZ Minneapolis, WXRT Chicago, WBOS and WXRV Boston, KFOG San Francisco, and KGSR Austin, Texas.

According to Broadcast Data Sys-

tems, the track received 71 spins at triple-A stations during the week ending Aug. 11.

Literary influences such as Lewis Carroll's poems and Shakespeare's sonnets are reflected by the intense, colorful imagery of her own lyrics. Lohan likes to write songs with wonder and impact, she says, that "capture something with the least amount of words, sentences, or images."

Adds Lohan, "It took a lot for me to arrive at the point where I could write and get some sort of uplifting feeling. So I feel I've experienced enough in my life to know that I do have a talent for being able to express myself in this way, and so I value it very much because it's one fraction of my life, and other things can be so difficult that I welcome it and I nurture it."

Lohan's live work ranges from supporting Black as a teenager to touring with the A Woman's Heart roadshow, Paul Brady, the Blue Nile, and Baez to England's Cambridge folk festival, London's Jazz Cafe, and Scotland's Celtic Connections Festival.

"I'm glad these opportunities are only happening for me now," she says. "I feel very secure in myself at this age. I've learned a lot from 17 to 27, like everybody else would, having developed my character, or my characteristics, to a certain point."

Assistance in preparing this story was provided by Paul Sexton in London and Anita M. Samuels in Los Angeles.

## RCA TO DEBUT LOS SUPER SEVEN

(Continued from page 9)

marketing meeting," Goodman says. "We decided to do it as a world music project and aim it at the Anglo market as well as at the younger generation of Mexican-Americans who aren't hip to this music."

Trevino, whose father was a Tejano singer, says he grew up ignoring and resenting the music of his roots. "Now that my wife and I just had a baby, I'm really interested in preserving my culture," he says. "Musically, I hadn't done any of that. I've just been straight-ahead country. We cut some of the albums in Spanish, but I hadn't done anything that was traditional. The older you get, I guess, the more you want to get in touch with your cultural identity."

RCA artist development associate director Jon Elliot says that before the album was done, he, Trevino, and Goodman flew to Washington, D.C., to meet with the National Council of La Raza, the Hispanic-American rights organization. "We thought they might want to get involved, due to the nature of this project," he says. "I realized there was something unique here."

La Raza, he says, will help in locating sponsors. A portion of the album proceeds will be donated to the organization.

"We feel there's an amazing opportunity to tap the Latin market," says Elliot, "as well as attracting the alternative world music buyer who may love Los Lobos or is a huge Joe Ely fan or [a fan] of Freddy Fender or Flaco Jiménez. There's real crossover potential."

Comparisons may be made to Ry Cooder's "Buena Vista Social Club" album. Elliot says that "there are some similarities. Ry Cooder has a name out there, but you wouldn't recognize any of the other names on that album. With this, we feel like, in documenting Mexican folk music, we're doing it with artists that people recognize. So there's a huge upside for us on this project. It's just a matter of digging in our heels and finding the right avenue of exposure."

Two big opportunities, he says, are on the media side and the sales side. "These artists have a real media acceptance, so we have inroads with that," he says. "The world press will be on this project. On the retail side, we feel there are not only the mainstream retail accounts but independent retail on the alternative side, college retail, and Latin retail."

Paul Bailey, buyer for Tower Records in Brea, Calif., predicts the package will be a winner, especially in California markets.

"We've been seeing compilations similar to this selling well for some time," he notes, "and these guys in Los Super Seven are all well-known. You've got half of the Texas Tornados, half of Los Lobos, and half of the Flatlanders. Just the artist associations will fuel it, along with the fact that these particular guys are playing together. They're playing House of Blues out here in September, and the media for that will really play this up. The only possible problem will be people remembering to go to the 'L' bin to find it. It'll need to be cross-filed."

On the radio side, Elliot says, roots radio and NPR are the obvious routes. "The Buena Vista Social Club

had some real success with NPR, where the listeners tend to gravitate to these kinds of projects.

"Then we're doing a showcase in Los Angeles on album street date, Sept. 15," Elliot continues, "and two in New York on Sept. 17 and 18. We feel like press will be big on those. With this kind of project, you never know what will pop up. We're talking now with beverage companies about possible tie-ins for cross-marketing. We may tie in with some of the fast-

## WHEREHOUSE ACQUIRES BLOCKBUSTER MUSIC

(Continued from page 6)

buster name and changing the store logos to Wherehouse. Also, over time, the plan is to increase our distribution capacity and transition replenishment of Blockbuster stores to Wherehouse."

He says that Wherehouse will increase its capacity through a combination of direct shipments to stores from vendors, buying from one-stops, and increasing efficiencies in its existing warehouse.

As part of the acquisition agreement, Blockbuster's store personnel and field staff will join Wherehouse, as will the purchasing staff, Alvarez says. He adds, "[Blockbuster president] Larry Gaines will be president and responsible for Blockbuster during the transition. After that is completed, we fully expect he will have a meaningful role in the combined company."

Wherehouse will pay for the acquisition with a combination of cash and debt, says Alvarez. "We will use our own cash and borrow some money from our banks, with some backup from Cerberus," he says. "We have financing lined up."

Alvarez notes that the company will work out the exact ratio of cash and debt when the deal closes. Although he did not specify how much cash Wherehouse currently has, at the end of its fiscal year on Jan. 31, the company had \$54.7 million in cash on hand, according to its 10-K filing with the Securities and Exchange Commission. In addition to paying for the chain, Wherehouse will assume responsibility for Blockbuster Music's accounts payable.

With this acquisition, Wherehouse, which had the bulk of its stores in California with a limited presence in the Northwest and Midwest, now has stores in the Southwest and Southeast as well; the Northeast is the only region where it is absent.

In California, there is duplication between Wherehouse and Blockbuster stores, Alvarez acknowledges, but he says the company has yet to make any decisions on the fates of those stores.

Back in New York, Viacom should make shareholders happy with this deal, as the music chain has been a drag on its earnings for the last three years. Last year, Blockbuster Music reported a loss of \$71.6 million, including a write-off for store closures, on sales of \$605.7 million. But during a day in which the Dow Jones Industrial Average dropped 112 points, Viacom A shares fell \$3.50 to close at \$69 Aug. 11. The share price of Wherehouse stock, which is privately traded, has been hovering

around \$20.

Blockbuster entered the music business in late 1992, when it acquired the Music Plus and Sound Warehouse chains from Shamrock Holdings. In the first half of 1993, it agreed to buy Super Club, which owned the Record Bar and Turtle's chains. Billboard estimates that Blockbuster paid about \$425 million for its acquisitions.

But despite its aggressive thrust into the music business, Blockbuster could never get its act together, and when the music industry suffered a downturn beginning

in 1994, the chain's performance suffered serious erosion, until Viacom finally decided late last year to put the chain up for sale.

The company, however, did not actively seek buyers until March, when investment bank Wasserstein, Perella & Co. sent a "book" on Blockbuster to potential suitors.

Some industry executives were surprised at the \$115 million price that Wherehouse is paying for the chain. But retail executives who had access to the Blockbuster book say that the chain had many weak store

locations, particularly the superstores that Blockbuster built itself.

Says one senior retail executive, "Sure, it looks like it was a fire sale, but that was a burned house."

Nonetheless, that same executive thinks the acquisition will work out fine for Wherehouse.

"Blockbuster needs a turnaround, but Alvarez is a turnaround specialist," he says. "Also, he is fortunate that he has patient investors in Cerberus backing him. A lot of financial investors wouldn't be willing to take one step back in order to take two steps forward."

with something cool from the street, it inevitably gets watered down," says Jim Maxwell, manager of PVD's, a dance specialty outlet in Dallas. "If the guys in charge of this new label can police how Warner Bros. handles their music, then it could work. But I'm not banking on that happening. Plus, to be honest, there's just too much electronic music out there right now. They will need to make every release extra-special in order to stand out."

Barry Dihran, manager of the dance-driven Bangin' Beats in Chicago, is far more optimistic. "Any chance to expose dance on a large scale is a good thing—especially electronica, which kids who are spending money on music really care about right now. Everyone involved in this label has a good history. I see no reason why it couldn't work."

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## DANCE VETS FORM F-111 LABEL

(Continued from page 6)

marketing and promotion, while distribution will be handled by WEA Distribution.

The first single on deck is "Here Comes That Sound" by Hardy Hard, due at the end of September. The house-inflected track is already available in Europe on Germany's Low Spirit Records. The domestic pressing will feature new remixes by Jason Jinx.

Also on the label's fall agenda is "Tough At The Top," a drum'n'bass anthem by Ezrollers. It was licensed from Moving Shadow Records in the U.K.

Goldstone and dB have just closed the deal on their first album-driven act, the Detroit-based Control Freq; dB describes the group as an "electronic/jungle/rock/pop/breakbeat combo capable of amazing things both in the studio and onstage."

He adds that Control Freq will be exemplary of F-111's long-term signings. "It's not always enough to simply be a studio concoction," he says. "You need to be visual, too."

It's that philosophy that dB believes will keep F-111 from being another in what has been a string of questionable major-label forays into electronica over the past year.

"The reason why electronica has not always worked at the major labels is that they don't know what to do with this genre," dB says. "We bring a large background of experience in this field to the table." Goldstone and dB intend to focus on artist development but will act as consultants to Warner Bros. in the marketing and promotion of F-111's acts.

An acclaimed DJ and former head of Sm:)e Communications, dB has been widely credited within the dance community for introducing

drum'n'bass and jungle to stateside audiences several years ago. Equally respected in clubland, Goldstone comes to F-111 after several years at Astralwerks, where he was crucial to the U.S. marketing development of the Chemical Brothers and last year's hugely successful "MTV Amp" compilation, among other projects.

"We've known each other for five years—and the majority of the time, we've competed with one another," Goldstone says. "But we've had similar tastes and ideas. We know what works and what doesn't."

How F-111 will fare in the street remains to be seen. Indie retailers, who deal most frequently with the heavy flow of electronica releases, are receiving news of the label with mixed emotions.

"As soon as a major gets involved

## DVD AUDIO COMPRESSION TECHNOLOGY

(Continued from page 6)

industry to have options to have 24-bit, 96 kHz audio all around, but that level of resolution exceeded the bit rate for six channels of audio at 74 minutes," says a source familiar with the WG-4 proceedings. "If you do it on a lossless basis, you can verify that the bits that went in are the same as the bits that go out."

Although other compression methods—like DTS and Dolby's AC-3, which are also part of the DVD Audio spec—accomplish the same goal as Meridian's MLP, they lose data in the process of compressing it. By contrast, MLP theoretically outputs an accurate representation, bit for bit, of the audio signal that went into the processor.

Establishing a lossless compres-

sion method was considered a key step toward hammering out a DVD Audio specification, according to sources. With that element in place, Version 1.0 of the spec should be in place by this fall, say sources.

After the music hardware and software companies agree upon the DVD Audio spec, the final hurdle will be establishing a copyright-protection scheme acceptable to the music and computer industries.

"Coming up with a lossless compression technology will create some kind of urgency for [the computer and music] industries to move quickly," says a source, "because copyright protection will be the last obstacle to going to market with DVD Audio."

PAUL VERNA



# Newsmakers



**Sales Of Sur Sudha.** Domo Records recently hosted a party for the sales of Nepalese act Sur Sudha at the Ganges, an Indian restaurant in the San Francisco Bay area. Domo invited staff members from Virgin Records and EMI Music Distribution (EMD) San Francisco. Pictured in the back row, from left, are Peggie Day Rizzo, EMD artist development rep; Jodie Platner, Bay Area retail marketing manager, Virgin Records; Mary Beth Russell, EMD office administrator; Todd Mountain, EMD mail room clerk; Traci Petersen, EMD sales and marketing rep; and Janine Bejan, EMD field marketing rep. Shown in the front row, from left, are Jaime Ikeeda, EMD South Bay sales rep; Darlene Byrd, EMD marketing project manager; and Michael Zildjian, Domo Records retail marketing manager.

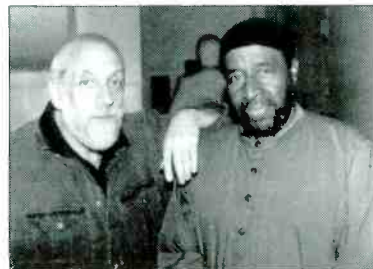


**A Massive Celebration.** The Kenny Wayne Shepherd Band recently took an evening to celebrate the 21st birthday of front man Kenny Wayne Shepherd, the gold status of the group's sophomore Giant set, "Trouble Is . . .," and the band's second consecutive sold-out show at the House of Blues. Pictured at the celebration, from left, are group members Sam Bryant, Jimmy Wallace, and Robby Emerson; Reprise Records executive VP/GM Rich Fitzgerald; group members Noah Hunt and Shepard; Giant Records GM Larry Jacobson; and Giant Records A&R representative Jeff Aldrich.

**On The Brink.** "Aquamosh," the debut Capitol Records set from Mexican act Plastilina Mosh, received critical acclaim before its June 30 release. The project borrows elements from hip-hop, rock, jazz, and lounge music to create a totally unique sound. Pictured at the John Anson Ford Theater in Los Angeles are, from left, Greg Seese, Capitol regional promotion and marketing director; Nick Bedding, Capitol senior director of adult format; Phil Costello, Capitol senior VP of promotion and marketing; group members Alejandro Rosso and Jonas; Brian MacDonald, Capitol VP of alternative promotion; and Steve Nice, Capitol director of college promotion.



**Women In Music.** Berklee College of Music, L.A. Women in Music, and the National Academy of Songwriters recently hosted a seminar at Capitol Studios in Los Angeles to discuss opportunities for women in the music industry. Topics included the Lilith Fair tour, the scarcity of female film scorers and producers, and successful women in publishing and songwriting. Pictured at the event, from left, are Left Bank Management senior VP Carol Peters, drummer/producer Terri Lyne Carrington, pianist/composer Patrice Rushen, Berklee College of Music director Peter Gordon, music publisher Carol Ware, composer agent Linda Kordek, panel moderator/vocal coach Leanne Summers, and Jeanie Weems, assistant VP, creative film & TV special projects, ASCAP



**Executive Interest.** Yusef Lateef recently performed at New York's Tribeca Hall as part of the Texaco Jazz Festival. Joel Dorn, president of 32 Records, Lateef's label, attended the performance. Pictured, from left, are Dorn and Lateef.



**Alter Egos.** The man of steel, Shaquille O'Neal, recently enlisted the help of super-producer Clark Kent to contribute a track to O'Neal's upcoming album, "Respect," on T.W.Is.M./A&M Records. Pictured, from left, are O'Neal and Kent.



**Something Platinum.** Sister Hazel was recently awarded a platinum plaque for sales of its Universal Records debut, "Somewhere More Familiar." Pictured in the back row, from left, are Mel Lewinter, co-chairman/COO, Universal Music Group; Kim Garner, marketing VP, Universal Records; group members Ryan Newell and Mark Trojanowski; Tom Derr, senior marketing director, Universal Records; group member Jeff Beres; and Greg Hammer, A&R manager, Universal Records. Shown in the front row, from left, are Universal Music Group chairman/CEO Doug Morris; Jean Riggins, black music president, Universal Records; group members Andrew Copeland and Ken Block; Jocelyn Cooper, senior VP and special assistant to the chairman, Universal Music Group; and David Ellner, Universal Records CFO.



**Stamp Of Approval.** Eartha Kitt and Mavis Staples helped the U.S. Postal Service (USPS) unveil 15 commemorative stamps honoring the 1920s at a ceremony in Chicago. Pictured, from left, are J.T. Wecker, USPS area operations VP, Great Lakes area; Rufus E. Porter, USPS district manager and postmaster, Chicago; Staples; Kitt; and Einar Dyhrkopp, vice chairman, Postal Service Board of Governors.

Billboard

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	<b>IRIS</b>	GOO GOO DOLLS (WARNER SUNSET/REPRISE) 4 wks at No. 1
2	5	12	<b>I DON'T WANT TO MISS A THING</b>	AEROSMITH (COLUMBIA)
3	2	15	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
4	3	24	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY)
5	4	28	<b>TORN</b>	NATALIE IMBRUGLIA (RCA)
6	6	27	<b>TOO CLOSE</b>	NEXT (ARISTA)
7	7	12	<b>JUST THE TWO OF US</b>	WILL SMITH (COLUMBIA)
8	8	25	<b>THE WAY</b>	FASTBALL (HOLLYWOOD)
9	9	22	<b>UNINVITED</b>	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
10	10	20	<b>REAL WORLD</b>	MATCHBOX 20 (LAVA/ATLANTIC)
11	13	13	<b>TO LOVE YOU MORE</b>	CELINE DION (550 MUSIC)
12	11	23	<b>CLOSING TIME</b>	SEMISONIC (MCA)
13	20	10	<b>ONE WEEK</b>	BARENAKED LADIES (REPRISE)
14	17	26	<b>I'LL BE</b>	EDWIN MCCAIN (LAVA/ATLANTIC)
15	14	19	<b>ADIA</b>	SARAH MCLACHLAN (ARISTA)
16	21	8	<b>ARE YOU THAT SOMEBODY?</b>	AALIYAH (BLACKGROUND/ATLANTIC)
17	12	15	<b>GHETTO SUPASTAR (THAT IS WHAT YOU ARE)</b>	PRINCE & NEW POWER GENERATION (P.G. MUSIC)
18	19	29	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)
19	16	36	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)
20	22	6	<b>I'LL NEVER BREAK YOUR HEART</b>	BACKSTREET BOYS (JIVE)
21	15	41	<b>TRULY MADLY DEEPLY</b>	SAVAGE GARDEN (COLUMBIA)
22	18	29	<b>ANYTIME</b>	BRIAN MCKNIGHT (MOTOWN)
23	25	7	<b>CRUSH</b>	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
24	24	44	<b>3 AM</b>	MATCHBOX 20 (LAVA/ATLANTIC)
25	23	16	<b>KIND &amp; GENEROUS</b>	NATALIE MERCHANT (ELEKTRA/EEG)
26	31	7	<b>TEARIN' UP MY HEART</b>	'N SYNC (RCA)
27	33	8	<b>WISHING I WAS THERE</b>	NATALIE IMBRUGLIA (RCA)
28	26	17	<b>STILL NOT A PLAYER</b>	BIG PUNISHER FEAT. JOE (LOUD/RCA)
29	38	12	<b>NEVER EVER</b>	ALL SAINTS (LONDON/ISLAND)
30	34	15	<b>TO THE MOON AND BACK</b>	SAVAGE GARDEN (COLUMBIA)
31	30	9	<b>GO DEEP</b>	JANET (VIRGIN)
32	28	43	<b>AS LONG AS YOU LOVE ME</b>	BACKSTREET BOYS (JIVE)
33	32	15	<b>MY WAY</b>	USHER (LAFACE/ARISTA)
34	27	8	<b>CAN'T GET ENOUGH OF YOU BABY</b>	SMASH MOUTH (ELEKTRA/EEG)
35	35	10	<b>INTERGALACTIC</b>	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
36	29	41	<b>SEX AND CANDY</b>	MARCY PLAYGROUND (CAPITOL)
37	41	4	<b>TIME AFTER TIME</b>	INOJ (SO SO DEF/COLUMBIA)

AUGUST 22, 1998

# HOT 100 A-Z

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

57	26	CENTS (Golden Phoenix, SOCAN/Klayasongs, SOCAN)
82	7	WAY STREET (Hicklo, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)
3	ADIA (Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
20	ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Domit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
67	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM	
64	AVA ADORE (Chrysalis, BMI/Cinderful, BMI) WBM	
60	BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
1	THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL	
84	CAN'T WE TRY (EMI April, ASCAP) HL	
74	CHEATED (TO ALL THE GIRLS) (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Casa David, ASCAP) HL/WBM	
33	CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL	
14	COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM	
98	COVER YOU IN KISSES (Ensign, ASCAP/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM	
10	CRUEL SUMMER (In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP) HL/WBM	
7	CRUSH (New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM	
80	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/PolyGram Calaca S.L./Copyright Control) WBM	
12	DAYDREAMIN' (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL	
94	DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI)	
75	DELICIOUS (Just Pass Us A Cold One, ASCAP/EMI April, ASCAP/Spirit One, BMI/Conduvive, BMI/On Time, BMI/Michael Bradford) HL	
56	DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM	
95	DING-A-LING (Afro-rican, BMI)	
96	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
34	EVERYBODY (BACKSTREET'S BACK) (Zomba, ASCAP/Grantville, ASCAP) WBM	
5	THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Jobete, ASCAP) HL	
92	FREAK OUT (September Six, ASCAP/Donni, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI April, ASCAP/Tadej, ASCAP/Peanut Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM	
15	FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL	
39	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's, Other, BMI/Sony/ATV Songs, ASCAP/Gambri, BMI/Warner-Tamerlane, BMI) HL/WBM	
21	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Mu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM	
30	GOODBYE TO MY HOMIES (Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	
23	GOTTA BE (So So Def, ASCAP/EMI April, ASCAP) HL	
48	HEAVEN'S WHAT I FEEL (Foreign Imported, BMI) WBM	
83	HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Cron Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Aradesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM	
77	HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP)	
47	HEY NOW NOW (Cool Beans, ASCAP/Bubbling Over, ASCAP/Heavy Harmony, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP/Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI) HL/WBM	
42	HORSE & CARRIAGE (Killer Cam, ASCAP/Unichappell, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM	
43	HOW DO I LIVE (Realsongs, ASCAP) WBM	
71	HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM	
41	HOW'S IT GOING TO BE (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
90	I CAN DO THAT (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI) HL	
4	I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL	
68	I GOT THE HOOK UP! (Big P, BMI/Burrin Avenue, BMI) HL	
99	I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL	
49	I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL/WBM	
28	INTERGALACTIC (Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL	
22	I STILL LOVE YOU (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM	
61	IT'S ALRIGHT (Lil Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM	
87	I WASN'T WITH IT (Brownston Sound, BMI/Yah Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandelieu, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL	
62	LANDSLIDE (Weish Witch, BMI/Sony/ATV Songs, BMI) HL	
13	LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	
29	LOOKING THROUGH YOUR EYES (Warner-Tamerlane, BMI/All About Me, BMI) WBM	
8	MAKE IT HOT (Mass Confusion, ASCAP)	
53	MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL	
63	MOVIN' ON (WB, ASCAP/D. Extraordinary, ASCAP/Da Ichi, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM	
31	MY ALL (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL	
2	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL	
4	NEVER EVER (Rickeye Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL	
76	NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL	
18	NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM	
66	NOBODY ELSE (Harrindur, BMI/Jo Public, BMI/Zovecton, ASCAP)	
97	NOT ABOUT ROMANCE (Rock Pop, BMI)	
79	ONE HEART AT A TIME (VLS, ASCAP)	
45	OOH LA LA (WB, ASCAP) WBM	
50	PAPER (Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
93	PUSH IT (Vibecrusher, BMI/Irving, BMI/Deardarm, ASCAP/Almo, ASCAP) HL/WBM	
26	RAY OF LIGHT (WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP/Purple, PRS) WBM	

Billboard

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>MY WAY</b>	USHER (LAFACE/ARISTA) 3 wks at No. 1
2	9	2	<b>THE FIRST NIGHT</b>	MONICA (ARISTA)
3	5	5	<b>NEVER EVER</b>	ALL SAINTS (LONDON/ISLAND)
4	2	9	<b>MAKE IT HOT</b>	NICOLE (THE GOLD MIND, INC./EASTWEST/EEG)
5	4	9	<b>COME WITH ME</b>	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
6	6	13	<b>ADIA</b>	SARAH MCLACHLAN (ARISTA)
7	3	13	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
8	7	5	<b>LOOKIN' AT ME</b>	PUFF DADDY (BAD BOY/ARISTA)
9	10	5	<b>CRUSH</b>	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
10	8	6	<b>FRIEND OF MINE</b>	KELLY PRICE (T-NECK/ISLAND)
11	12	3	<b>DAYDREAMIN'</b>	TATYANA ALI (MUJ/WORK)
12	11	11	<b>WHEN THE LIGHTS GO OUT</b>	FIVE (ARISTA)
13	14	6	<b>CRUEL SUMMER</b>	ACE OF BASE (ARISTA)
14	13	7	<b>NOBODY DOES IT BETTER</b>	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/DEF JAM/BREAKAWAY)
15	18	3	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)
16	16	2	<b>GOTTA BE</b>	JAGGED EDGE (SO SO DEF/COLUMBIA)
17	1	1	<b>TIME AFTER TIME</b>	INOJ (SO SO DEF/COLUMBIA)
18	15	19	<b>SAIT</b>	VOICES OF THEORY (H.O.L.A./RED ANT)
19	29	2	<b>GOODBYE TO MY HOMIES</b>	MASTER P (NO LIMIT/PRIORITY)
20	17	8	<b>CLEOPATRA'S THEME</b>	CLEOPATRA (MAVERICK/WARNER BROS.)
21	19	7	<b>RAY OF LIGHT</b>	MADONNA (MAVERICK/WARNER BROS.)
22	20	10	<b>STOP</b>	SPICE GIRLS (VIRGIN)
23	23	6	<b>WOOF WOOF</b>	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)
24	24	22	<b>THIS KISS</b>	FAITH HILL (WARNER BROS. NASHVILLE)
25	25	6	<b>SO INTO YOU</b>	TAMIA (QWEST/WARNER BROS.)
26	22	16	<b>MY ALL</b>	MARIAH CAREY (COLUMBIA)
27	21	28	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY NASHVILLE)
28	27	19	<b>LOOKING THROUGH YOUR EYES</b>	LEANN RIMES (CURB)
29	28	24	<b>I'M ALRIGHT</b>	JO DEE MESSINA (CURB)
30	26	19	<b>EVERYBODY (BACKSTREET'S BACK)</b>	BACKSTREET BOYS (JIVE)
31	39	5	<b>WHAT U SEE IS WHAT U GET</b>	XZIBIT (LOUD/RCA)
32	43	2	<b>PAPER</b>	QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)
33	32	7	<b>DESTINY</b>	MYRON (ISLAND)
34	41	4	<b>26 CENTS</b>	THE WINANS (Giant Nashville/Reprise Nashville)
35	30	16	<b>TURN IT UP (REMIX)/FIRE IT UP</b>	BUSTA RHYMES (ELEKTRA/EEG)
36	33	13	<b>SHORTY YOU KEEP PLAYIN' WITH MY MIND</b>	IMAJIN FEATURING KEITH MURRAY (JIVE)
37	31	20	<b>I GOT THE HOOK UP!</b>	MASTER P (NO LIMIT/PRIORITY)

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 RECURRENT AIRPLAY

1	1	17	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/EEG)
2	1	1	<b>FLY</b>	SUGAR RAY (LAVA/ATLANTIC)
3	3	18	<b>ALL FOR YOU</b>	SISTER HAZEL (UNIVERSAL)
4	2	18	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)
5	4	5	<b>IF YOU COULD ONLY SEE</b>	TONIC (POLYDOR/A&M)
6	5	5	<b>MY FATHER'S EYES</b>	ERIC CLAPTON (REPRISE)
7	16	26	<b>MO MONEY MO PROBLEMS</b>	THE NOTORIOUS B.I.C. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
8	7	6	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
9	12	16	<b>ONE HEADLIGHT</b>	THE WALLFLOWERS (INTERSCOPE)
10	6	6	<b>MY HEART WILL GO ON</b>	CELINE DION (550 MUSIC)
11	10	17	<b>SHOW ME LOVE</b>	ROBYN (RCA)
12	8	27	<b>SUNNY CAME HOME</b>	SHAWN COLVIN (COLUMBIA)
13	1	1	<b>I WANT YOU BACK</b>	'N SYNC (RCA)
14	9	34	<b>DON'T SPEAK</b>	NO DOUBT (TRAUMA/INTERSCOPE)
15	13	26	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)
16	15	12	<b>PUSH</b>	MATCHBOX 20 (LAVA/ATLANTIC)
17	17	19	<b>TUBTHUMPING</b>	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
18	14	4	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b>	ELTON JOHN (ROCKET/A&M)
19	18	36	<b>BARELY BREATHING</b>	DUNCAN SHEIK (ATLANTIC)
20	11	4	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)
21	20	41	<b>LOVEFOOL</b>	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
22	23	19	<b>HOW BIZARRE</b>	OMC (HUH/MERCURY)
23	22	24	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH HILL (RCA) FEAT. 112 (BAD BOY/ARISTA)
24	21	26	<b>FOOLISH GAMES</b>	JEWEL (ATLANTIC)
25	42	42	<b>AS I LAY ME DOWN</b>	SOPHIE B. HAWKINS (COLUMBIA)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

# Billboard HOT 100 SINGLES

AUGUST 22, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	1	13	<b>THE BOY IS MINE</b> ★★★★★ <b>No. 1</b> ★★★★★ 12 weeks at No. 1 R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ <b>BRANDY &amp; MONICA</b> (C) (D) (T) (V) (X) ATLANTIC 84089	1
2	2	3	10	<b>MY WAY</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ <b>USHER</b> (C) (D) (T) (X) LAFACE 24323/ARISTA	2
3	4	4	13	<b>ADIA</b> ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ <b>SARAH MCLACHLAN</b> (C) (D) ARISTA 13497	3
4	6	8	5	<b>NEVER EVER</b> C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ <b>ALL SAINTS</b> (C) (D) (T) (V) LONDON 57017/ISLAND	4
5	14	—	2	<b>THE FIRST NIGHT</b> J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ <b>MONICA</b> (C) (D) ARISTA 13522	5
6	3	2	28	<b>YOU'RE STILL THE ONE</b> ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ <b>SHANIA TWAIN</b> (C) (D) (V) MERCURY 164024/HOLLYWOOD	2
7	7	9	8	<b>CRUSH</b> A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ <b>JENNIFER PAIGE</b> (C) (D) EDEL AMERICA 164024/HOLLYWOOD	7
8	5	5	9	<b>MAKE IT HOT</b> ● TIMBALAND (M. ELLIOTT)	◆ <b>NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT &amp; MOCHA</b> (C) (D) (T) THE GOLD MIND, INC./EASTWEST 64110/EEG	5
9	8	6	28	<b>TOO CLOSE</b> ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ <b>NEXT</b> (C) (D) (T) (X) ARISTA 13456	1
10	11	11	6	<b>CRUEL SUMMER</b> CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ <b>ACE OF BASE</b> (C) (D) (T) (X) ARISTA 13505	10
11	10	10	12	<b>WHEN THE LIGHTS GO OUT</b> E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ <b>FIVE</b> (C) (D) (T) (X) ARISTA 13495	10
12	13	20	3	<b>DAYDREAMIN'</b> R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKE, S. HAMILTON, D. FAGEN, W. BECKER)	◆ <b>TATYANA ALI</b> (C) (D) (T) MJJ 78855/WORK	12
13	12	14	5	<b>LOOKIN' AT ME</b> C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ <b>MASE FEATURING PUFF DADDY</b> (C) (D) BAD BOY 79176/ARISTA	12
14	9	7	9	<b>COME WITH ME</b> ▲ S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ <b>PUFF DADDY FEATURING JIMMY PAGE</b> (C) (D) (M) (T) (X) EPIC 78954	4
15	15	13	6	<b>FRIEND OF MINE</b> J. DUBS, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ <b>KELLY PRICE</b> (C) (D) T-NECK 57233/ISLAND	12
16	NEW	1	1	<b>TIME AFTER TIME</b> ★★★★★ <b>HOT SHOT DEBUT</b> ★★★★★ C. ROANE (C. LAUPER, R. HYMAN)	◆ <b>INOJ</b> (C) (D) SO SO DEF 79016/COLUMBIA	16
17	16	12	21	<b>SAY IT</b> ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ <b>VOICES OF THEORY</b> (C) (D) H.O.L.A. 34103/2RED ANT	10
18	20	18	7	<b>NOBODY DOES IT BETTER</b> WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	◆ <b>NATE DOGG FEATURING WARREN G</b> (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
19	22	25	23	<b>THIS KISS</b> ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ <b>FAITH HILL</b> (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	19
20	18	17	22	<b>ALL MY LIFE</b> J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ <b>K-CI &amp; JOJO</b> (C) (D) MCA 55420	1
21	17	15	9	<b>GHETTO SUPASTAR (THAT IS WHAT YOU ARE)</b> W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ <b>PRAS MICHEL FEAT. OL' DIRTY BASTARD &amp; INTRODUCING MYA</b> (T) INTERSCOPE 95021*	15
22	27	46	3	<b>I STILL LOVE YOU</b> KAYGEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ <b>NEXT</b> (C) (D) (T) (X) ARISTA 13509	22
23	23	—	2	<b>GOTTA BE</b> J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ <b>JAGGED EDGE</b> (C) (D) SO SO DEF 79010/COLUMBIA	23
24	19	19	38	<b>TRULY MADLY DEEPLY</b> ● C. FISHER (D. HAYES, D. JONES)	◆ <b>SAVAGE GARDEN</b> (C) (D) (V) COLUMBIA 78723	1
25	25	27	27	<b>TO THE MOON AND BACK</b> C. FISHER (D. HAYES, D. JONES)	◆ <b>SAVAGE GARDEN</b> (C) (D) (T) (V) (X) COLUMBIA 78576	25
26	21	16	7	<b>RAY OF LIGHT</b> MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDONO, D. CURTIS, C. LEACH)	◆ <b>MADONNA</b> (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
27	24	28	11	<b>STILL NOT A PLAYER</b> KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA)	◆ <b>BIG PUNISHER FEATURING JOE</b> (T) LOUD 65478/RCA	24
28	34	36	4	<b>INTERGALACTIC</b> ★★★★★ <b>GREATEST GAINER/AIRPLAY</b> ★★★★★ BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ <b>BEASTIE BOYS</b> (T) (V) GRAND ROYAL 58705/CAPITOL	28
29	31	29	19	<b>LOOKING THROUGH YOUR EYES</b> ● W. C. RIMES (C. SAGER, D. FOSTER)	◆ <b>LEANN RIMES</b> (C) (D) (V) CURB 73055	18
30	52	—	2	<b>GOODBYE TO MY HOMIES</b> ★★★★★ <b>GREATEST GAINER/SALES</b> ★★★★★ C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN)	◆ <b>MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK</b> (C) (D) (T) NO LIMIT 53326/PRIORITY	30
31	26	22	16	<b>MY ALL</b> ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ <b>MARIAH CAREY</b> (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
32	28	23	20	<b>SEX AND CANDY</b> J. WOZNIAK (J. WOZNIAK)	◆ <b>MARCY PLAYGROUND</b> (C) (D) (V) CAPITOL 58695	8
33	30	26	8	<b>CLEOPATRA'S THEME</b> D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ <b>CLEOPATRA</b> (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
34	29	21	19	<b>EVERYBODY (BACKSTREET'S BACK)</b> ▲ D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ <b>BACKSTREET BOYS</b> (C) (D) (T) (V) (X) JIVE 42510	4
35	35	31	6	<b>WOOF WOOF</b> K. MILLS (V. BRYANT)	◆ <b>THE 69 BOYZ</b> (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
36	32	24	10	<b>STOP</b> ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ <b>SPICE GIRLS</b> (C) (D) (X) VIRGIN 38642	16
37	41	41	6	<b>SO INTO YOU</b> TIM & BOB (T. KELLY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	◆ <b>TAMIA</b> (C) (D) (V) QWEST 17194/WARNER BROS.	37
38	33	30	30	<b>THEY DON'T KNOW</b> ▲ TIM & BOB (JON B., T. KELLY, B. ROBINSON)	◆ <b>JON B.</b> (C) (D) YAB YUM 78793/550 MUSIC	7
39	36	32	26	<b>GETTIN' JIGGY WIT IT</b> POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ <b>WILL SMITH</b> (C) (D) (V) COLUMBIA 78804	1
40	37	38	43	<b>I DON'T WANT TO WAIT</b> P. COLE (P. COLE)	◆ <b>PAULA COLE</b> (C) (D) (V) IMAGO 17318/WARNER BROS.	11
41	35	34	38	<b>HOW'S IT GOING TO BE</b> S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ <b>THIRD EYE BLIND</b> (C) (D) ELEKTRA 64130/EEG	9
42	42	6	6	<b>HORSE &amp; CARRIAGE</b> POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ <b>CAM'RON FEATURING MASE</b> (T) ENTERTAINMENT 78938*/EPIC	42
43	38	37	62	<b>HOW DO I LIVE</b> ▲ C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ <b>LEANN RIMES</b> (C) (D) (T) (V) (X) CURB 73022	2
44	40	36	36	<b>TOGETHER AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ <b>JANET</b> (C) (D) (T) (V) (X) VIRGIN 38623	1
45	44	8	8	<b>OOH LA LA</b> R. STEWART (R. WOOD, R. LANE)	◆ <b>ROD STEWART</b> (C) (D) (V) WARNER BROS. 17195	39
46	39	12	12	<b>WHATCHA GONE DO?</b> DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ <b>LINK</b> (C) (D) (T) RELATIVITY 1691	23
47	50	5	5	<b>HEY NOW NOW</b> M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ <b>SWIRL 360</b> (C) (D) (V) MERCURY 566029	47
48	45	14	14	<b>HEAVEN'S WHAT I FEEL</b> E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ <b>GLORIA ESTEFAN</b> (C) (D) (T) (V) (X) EPIC 78875	27

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. \*RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**ARISTA DOMINATES:** Half the singles in the Hot 100's top 10, Nos. 2, 3, 5, 9, and 10, are distributed by Arista. While many other labels have cut back the number of singles they release, Arista has charted 34 titles this year, 12 more than its closest competitor, Columbia. A total of 329 singles have appeared on the Hot 100 in the 1998 chart year, giving Arista a whopping 10% of all the singles that have reached that chart. This number is even more impressive when you consider that 60 other labels have been represented on the Hot 100 in 1998. Even more significant is the fact that the success of Arista proper, fueled by **Next** and **Sarah McLachlan**, has surpassed that of its affiliated imprints **Bad Boy** and **LaFace**, which have supplied most of Arista's hits in recent years. However, while Arista is the leading Hot 100 label for 1998, Columbia is the leading Hot 100 imprint, with Arista, **Bad Boy**, **LaFace**, and **Virgin** following in that order.

**TURNTABLE HITS:** I'm not referring to the term "turntable hit," which is synonymous with a stiff, but the vinyl-only variety—which until recently has been a rarity on the Hot 100. Hot 100 Singles Spotlight randomly checked the number of vinyl-only singles on the chart in the past year to see if the configuration is gaining ground. Three months ago, there weren't any vinyl-only singles; six months ago, there were three; nine months ago, there were four; and a year ago, there were three. This issue, there are eight vinyl-only singles on the Hot 100, at Nos. 21, 27, 28, 42, 53, 63, 90, and 100. Vinyl singles are indicated by the codes (T), for vinyl maxi-single, or (V), for vinyl single, which appear before the label reference and catalog number. Not surprisingly, the vast majority of vinyl-only singles that have appeared on the Hot 100 in the past year are rap songs, but R&B songs are getting the 12-inch treatment, too.

Why the sudden rise? As a specialty configuration targeted at DJs and collectors, vinyl has singles sales that are much lower than those of CD or cassette singles. For labels and distribution companies fearful of singles cutting into album sales, the average consumer is much less likely to buy vinyl. After all, how many people still own turntables? In addition, labels get the added benefit of seeding the market without the expense of servicing record pools. In this issue, the best-selling vinyl-only single is **Cam'Ron's "Horse & Carriage"** (Untertainment/Epic), which scanned 1,600 units.

**PREVAILING WIND:** Out of respect for **Princess Diana's** memory, **Island** is re-servicing radio with **Elton John's "Candle In The Wind 1997."** Island president **Johnny Barbis** is personally sending a letter asking radio to remember Diana by playing the song Aug. 31, the first anniversary of her death. Not coincidentally, the single's sales are up 72%, spurring a 75-53 jump on Hot 100 Singles Sales. More than half of its 7,500 scans are at mass merchants. **Jono Tearle**, singles buyer for **Dart**, says he stockpiled about 40,000 copies and recently shipped them to accounts in anticipation of the anniversary. Expect sales to continue to grow as Aug. 31 approaches.

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## TRANS WORLD

(Continued from page 6)

\$3.375, or 10.7%, to close at \$34.875 in Nasdaq trading that was more than three times the average daily volume.

"There's been some restoration of faith in the stock," says **Tom Tashjian**, analyst with **NationsBanc Montgomery Securities**. "The stock had really pulled back in the past month."

Tashjian increased his earnings estimate for **Trans World** to \$1.52 a share for the fiscal year from \$1.34 earlier.

Analysts present at a conference call with **Trans World** management after the results were announced were also impressed with other aspects of the retailer's performance.

Tashjian points out that the chain's inventory per square foot declined at the same time comp sales rose.

"That says something about the way in which they're able to match store inventory with consumer demand," he says.

Through effective inventory management, the company has been able to reduce its selling, general, and administrative expenses to 31% of sales from 34% a year ago.

Better inventory control also helped reduce interest expense in the quarter to \$417,000 from \$1.54 million a year ago.

**Trans World** senior VP/CFO **John Sullivan** explains that effective management of inventory resulted in the chain having "no borrowings outstanding in the quarter."

Sullivan also says the company plans to open 35 new stores in the year's second half. The total store count at the end of the fiscal year, he adds, will be 520, which indicates that the retailer plans to close 38 locations. But he says the newer stores will be larger than the shuttered units, increasing the chain's overall square footage.

In other news, **Trans World** has announced that it will be launching its **World Wide Web** site during the third quarter. Sullivan says the retailer will invest \$2 million in the venture, which will result in a quarterly after-tax loss of about \$1 million.

For the six months that ended June 30, **Trans World** reports net profit of \$5.3 million on \$287.3 million in sales, compared with a net loss of \$1.7 million on \$214.5 million in sales in the same period last year. Comp sales were up 10% in the six-month period.

The **Carnegie, Pa.-based NRM** also reported its quarterly earnings. It posted a net loss of \$1.2 million on \$24.4 million in net sales for the first fiscal quarter, which ended June 27, compared with a loss of \$907,815 on \$21 million in sales in the same period a year ago. The company attributes the loss to costs in opening 20 stores and closing 10 others. Comp sales for the 156-store chain were up 10.7% over the same period a year ago.

**NRM's** stock fell 43.75 cents a share in Nasdaq trading after the results were released and closed at \$7.0625.

## U.K. REPORT SEES INDIES AS LOSS SECTOR

(Continued from page 7)

**Sony Music Entertainment (U.K.)** 2.4% on 473 million pounds (\$771 million).

Much smaller companies also saw profit margins of more than 20%, including the **Hit Record Co.**, **Sanctuary Music Production**, **Tommy Boy Music**, and **Crimson Productions**—all of which had revenue of less than 1 million pounds (\$1.63 million).

The **Music Research Publishing** tome, compiled annually by a former finance executive at **Castle Communications**, **Cliff Dane**, analyzes differences between profits disclosed in the survey companies' last accounts (filed as a matter of public record) and those for previous survey periods.

Thus, **Dane** says, the comparison is not between identical accounting periods. To boot, music companies have various ways of reporting their finances and assigning revenue and profits internally. The most common year-end periods for the latest **MRP** survey are for accounts filed between December 1996 and June 1997, so the periods being compared are basically 1996-97 against 1995-96.

While many British labels and distributors have benefited from the attraction to overseas buyers of a weak pound in previous years—often undercutting their own affiliates in other territories in the process—there is now evidence that the process has been reversed, according to **MRP**.

Key British exporters **Lightning**,

**Lasgo**, and **Caroline**, which at their peak generated annual revenue of 106 million pounds (\$172.8 million), disclosed a 27% overall fall in sales and a 64% drop in operating profit in their last accounts. **MRP** suggests that overseas royalty income flows, where based on the current sterling equivalent to local dealer prices, may also have fallen, with adverse effects.

"In Japan, perhaps the exporters' most lucrative market in their boom years, the effect of sterling's dramatic appreciation against the yen has led to a massive downturn in business," says the report.

"Hard evidence can be provided to support the views of 1998's pessimists," it continues, pointing to a rash of record company collapses in the last year, including **Dino Entertainment**, **Global Exports**, the **Total Record Co.**, and **Pulse 8 Records**.

**MRP** argues that pure record label operations generate bigger profit margins and suggests that rationalization such as that ongoing at **EMI** and **PolyGram** in the territory is likely to spread to other parts of the industry.

It says that notwithstanding the agreed-upon **PolyGram/Universal** merger, the last year "was characterized more by internal management restructuring and realigning label portfolios rather than by a program of acquisition" and makes special mention of the flurry of senior executive changes in recent months.

## BEACH BOYS SETS FROM CAPITOL, INTERSOUND

(Continued from page 9)

**Wayne Isaak**, senior VP of music and talent relations at **VH1**, says that with **VH1's** potential viewing audience of 60 million, "all kinds of people are going to see this program in next few months: the hardcore fans, people who may have only one album, and people who don't know a whole lot about them but will suddenly have a revelation."

As **VH1** continues to build its own brand, its special, "Endless Harmony: The Story Of The Beach Boys"—which was produced by **Stephanie Bennett's Delilah Films** for **VH1**—marks the first time the channel is teaming with a label to air a direct-response sales spot at the end of each program. It previously sold concert tickets and selected benefit albums on the air.

"The **VH1** brand means more to the music-buying community these days," says **Isaak**. "Labels recognize not only that we have helped the careers of artists we are playing videos of but, even better, that our longform shows really drive sales."

**Isaak** says **VH1** also is talking with labels about the possibility of creating album complements to selected episodes of "Behind The Music" and "Storytellers."

Radio will also have a role in generating awareness for "Endless Harmony." **Capitol** has serviced the album to **AC**, **rock**, **classic rock**, **NPR**, **triple-A**, **oldies**, and **college radio** stations.

Calling "Symphonic Sounds" "almost a private album," **Johnston** says he anticipates little or no radio exposure but nevertheless hopes fans will seek out the album.

"My hope is people realize you can approach something symphonically that is replayable and enjoyable and not so deep that you run out of air," he says. "For once in my musical life, I wasn't watching a clock [or] a budget or talking to my favorite radio programmers. This is all about **Brian Wilson** and **Mike Love's** words and melodies."

The album features vocals by **Johnston**, **Mike Love**, **Matt Jardine** (son of **Beach Boy Alan Jardine**), and others.

From the cartoon-like cover art to featuring a conductor surfing a wave to the arrangement of the tracks, **Johnston** says he wanted the album to be supremely accessible.

"We start with the dessert and work our way toward the main course," he says, referring to the opener (an "unplugged" recording of the breezy "Kokomo") and the 23-minute finale ("The Water Planet Suite"). The album's nine tracks use pieces of more than 30 songs, which **Johnston** says he selected purely from the heart.

"I chose the back side of 'Do You Want To Dance,' four bars of 'Friends.' 'God Only Knows' is in there three times." As for the other new album, he notes, "Endless Harmony" is totally for the hardcore **Beach Boys** scientists that want to hear if we drew a breath another way on an alternate take of "Do It Again." And there are lots of those people out there."

**Johnston** says the future definitely holds **Beach Boys** appearances with orchestras.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	STAY DREAMHOUSE (TRAUMA)	14	21	38	EVEN FLOW PEARL JAM (EPIC)
2	9	4	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (TOMMY BOY)	15	15	2	REACT ONIX (JMJ/DEF. JAM/MERCURY)
3	5	7	I SAID A PRAYER PAM TILLIS (ARISTA NASHVILLE)	16	17	3	STANDING TOGETHER GEORGE BENSON (GRP)
4	3	6	IN YOUR WORLD TWISTA & THE SPEED 1007-MORSTAZ (CREATOR'S WAY/ATLANTIC)	17	13	4	GIRLS (BY SMOFF FEAT. DJ SAZ, DJ KIZZY ROCK AND JUNE DUG (COLLAPSE/VEHIBAN))
5	7	11	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	18	23	5	CHOKE B.L.H.U.N.T. (SELECT)
6	—	1	FIND A WAY A TRIBE CALLED QUEST (JIVE)	19	20	2	FEEL IT THE TAMPERER FEAT. MAYA (BATTERY/JIVE)
7	4	12	YOUR IMAGINATION BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)	20	25	2	LONELY MERRIL BAINBRIDGE (UNIVERSAL)
8	—	1	WIDE OPEN SPACES DIXIE CHICKS (MONUMENT)	21	22	18	SOUTHSIDE LIL' KE&E (JAM DOWN/BREAKAWAY)
9	8	21	2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE)	22	—	1	CLOSING TIME SOKAOTIC (UNDER THE COVER)
10	18	4	TEARDROP MASSIVE ATTACK (CIRCA/VIRGIN)	23	11	7	THANK YOU BEBE WINANS (ATLANTIC)
11	16	4	THE HOLE RANDY TRAVIS (DREAMWORKS (NASHVILLE))	24	—	1	CHEAPSKATE (YOU AIN'T GETTIN' NADA) SPORTY ZHIEVZ (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)
12	10	4	BUSY CHILD THE CRYSTAL METHOD (CITY OF ANGELS/SOUTPOST/GEFFEN)	25	24	47	ALIVE PEARL JAM (EPIC)
13	19	3	NO WOMAN GENERAL GRANT (POLYBEAT/VIRGIN)				

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



AUGUST 22, 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
				<b>★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★</b>		
1	NEW	1	1	<b>SNOOP DOGG</b> NO LIMIT 5000*/PRIORITY (11.98/17.98) 1 week at No. 1	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
2	2	2	7	<b>SOUNDTRACK</b> ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
3	1	1	4	<b>BEASTIE BOYS</b> GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
4	5	7	8	<b>SOUNDTRACK</b> ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
5	6	10	5	<b>BARENAKED LADIES</b> REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
6	3	5	19	<b>SOUNDTRACK</b> ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
7	8	9	52	<b>BACKSTREET BOYS</b> ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	4	3	3	<b>JERMAINE DUPRI</b> SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
9	9	12	20	<b>'N SYNC</b> ▲ RCA 67613 (10.98/16.98)	'N SYNC	9
10	7	8	9	<b>BRANDY</b> ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
11	10	13	37	<b>WILL SMITH</b> ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
12	13	18	40	<b>SHANIA TWAIN</b> ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	12	14	12	<b>SOUNDTRACK</b> ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
14	15	16	4	<b>MONICA</b> ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
15	16	21	75	<b>MATCHBOX 20</b> ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
16	18	28	7	<b>THE BRIAN SETZER ORCHESTRA</b> INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	16
17	14	15	11	<b>MASTER P</b> ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
18	NEW	1	1	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
19	17	17	3	<b>GERALD LEVERT</b> EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
20	20	24	26	<b>CHERRY POPPIN' DADDIES</b> MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
21	23	25	69	<b>SAVAGE GARDEN</b> ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
22	11	4	3	<b>WU-TANG KILLA BEES</b> WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
23	29	32	45	<b>CREED</b> ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
24	NEW	1	1	<b>POINT OF GRACE</b> WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
25	26	27	38	<b>CELINE DION</b> ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
26	21	—	2	<b>MARY J. BLIGE</b> MCA 11848 (10.98/17.98)	THE TOUR	21
27	24	23	16	<b>SOUNDTRACK</b> ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
28	30	26	12	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
29	22	19	5	<b>NOREAGA</b> PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
30	19	6	3	<b>CAM'RON</b> UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
31	34	42	16	<b>MYA UNIVERSITY</b> 90166*/INTERSCOPE (10.98/16.98)	MYA	31
32	28	30	15	<b>DAVE MATTHEWS BAND</b> ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
33	27	22	6	<b>MAXWELL</b> ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
34	35	36	22	<b>NATALIE IMBRUGLIA</b> ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
35	31	34	47	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
36	32	31	15	<b>BIG PUNISHER</b> ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
37	33	35	56	<b>SARAH MCLACHLAN</b> ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
38	45	54	9	<b>EVE 6</b> RCA 67617 (9.98/13.98) HS	EVE 6	38
39	39	37	60	<b>K-CI &amp; JOJO</b> ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
40	40	38	40	<b>SPICE GIRLS</b> ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
41	25	11	3	<b>MAC</b> NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
				<b>★ ★ ★ PACESETTER ★ ★ ★</b>		
42	69	94	3	<b>SOUNDTRACK</b> MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	42
43	43	45	34	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
44	42	43	35	<b>SOUNDTRACK</b> ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
45	48	49	16	<b>FAITH HILL</b> ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
46	44	39	10	<b>THE SMASHING PUMPKINS</b> ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2
47	50	67	24	<b>BIG BAD VOODOO DADDY</b> ● COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
48	37	29	5	<b>KANE &amp; ABEL</b> NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
49	55	66	9	<b>RAMMSTEIN</b> MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	49
50	54	55	46	<b>BRIAN MCKNIGHT</b> ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
51	36	40	4	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
52	52	59	28	<b>DIXIE CHICKS</b> ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	52
53	38	33	12	<b>SOUNDTRACK</b> ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
54	47	46	12	<b>NATALIE MERCHANT</b> ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	46	41	23	<b>MADONNA</b> ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
56	49	44	10	<b>SOUNDTRACK</b> ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
57	51	56	44	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
58	59	57	70	<b>THIRD EYE BLIND</b> ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
59	67	64	46	<b>JON B.</b> ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
60	58	48	14	<b>GARTH BROOKS</b> CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
61	56	52	14	<b>LEANN RIMES</b> ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
62	60	60	10	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
63	41	20	3	<b>SUNZ OF MAN</b> THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	20
64	74	88	13	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
65	57	53	22	<b>FASTBALL</b> ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
66	66	62	79	<b>SPICE GIRLS</b> ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
67	65	61	20	<b>SEMISONIC</b> ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
68	64	50	10	<b>SOUNDTRACK</b> ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
69	NEW	1	1	<b>VARIOUS ARTISTS</b> 1500 540919/A&M (10.98 EQ/16.98)	FOR THE MASSES	69
70	73	72	10	<b>REBA MCENTIRE</b> MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
71	79	84	19	<b>ALL SAINTS</b> LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	71
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>		
72	126	151	27	<b>SOUNDTRACK</b> ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
73	76	76	13	<b>GARBAGE</b> ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
74	53	—	2	<b>CELLY CEL</b> SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	53
75	72	71	10	<b>HARVEY DANGER</b> SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	71
76	63	63	14	<b>VONDA SHEPARD</b> ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
77	61	47	6	<b>DEF SQUAD</b> ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
78	71	69	11	<b>MO THUGS FAMILY</b> ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
79	75	70	14	<b>VARIOUS ARTISTS</b> POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
80	70	—	2	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
81	85	73	36	<b>ANDREA BOCELLI</b> ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
82	88	91	41	<b>MASE</b> ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
83	87	86	50	<b>MASTER P</b> ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
84	80	75	38	<b>METALLICA</b> ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
85	62	51	4	<b>COUNTING CROWS</b> DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19
86	68	74	10	<b>GLORIA ESTEFAN</b> ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
87	92	90	25	<b>SILKK THE SHOCKER</b> ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
88	84	77	16	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
89	86	83	4	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
90	83	78	12	<b>SPARKLE</b> ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
91	82	80	44	<b>EVERCLEAR</b> ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
92	101	106	21	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
93	91	79	19	<b>FUEL</b> 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
94	90	82	37	<b>GARTH BROOKS</b> ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
95	93	92	19	<b>EDWIN MCCAIN</b> ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
96	98	97	9	<b>CLAY WALKER</b> GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
97	99	98	62	<b>TIM MCGRAW</b> ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
98	81	68	4	<b>COLLIN RAYE</b> EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
99	94	81	9	<b>JOHN FOGERTY</b> REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
100	NEW	1	1	<b>SOUNDTRACK</b> LONDON 460581/ISLAND (17.98 EQ CD)	EVER AFTER	100
101	96	103	42	<b>BARENAKED LADIES</b> ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
102	97	99	10	<b>JACI VELASQUEZ</b> MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
103	105	100	55	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
104	100	104	22	<b>ERIC CLAPTON</b> ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
105	78	58	3	<b>NATE DOGG</b> DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	58
106	109	113	25	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
107	107	102	43	<b>GREEN DAY</b> ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
108	89	65	3	<b>CANDLEBOX</b> MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65

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

# Billboard 200 continued

AUGUST 22, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
109	108	95	13	HANSON ▲	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
110	104	93	6	LUCINDA WILLIAMS	CAR WHEELS ON A GRAVEL ROAD	65
111	111	108	10	ROD STEWART	WHEN WE WERE THE NEW BOYS	44
112	115	127	3	2PAC	IN HIS OWN WORDS	112
113	110	116	51	FLEETWOOD MAC ▲	THE DANCE	1
114	95	87	4	SOUNDTRACK	THE MASK OF ZORRO	87
115	106	96	38	MARCY PLAYGROUND ▲	MARCY PLAYGROUND	21
116	112	105	47	MARIAH CAREY ▲	BUTTERFLY	1
117	113	107	4	ACE OF BASE	CRUEL SUMMER	101
118	119	126	44	KENNY WAYNE SHEPHERD BAND ●	TROUBLE IS...	74
119	129	109	18	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
120	114	111	21	SOUNDTRACK ▲	THE PLAYERS CLUB	10
121	118	112	6	NEWSBOYS	STEP UP TO THE MICROPHONE	61
122	117	123	9	VARIOUS ARTISTS	MONSTERS OF ROCK	117
123	125	128	39	LSG ▲	LEVERT.SWEAT.GILL	4
124	130	143	8	MONSTER MAGNET	POWERTRIP	124
125	124	138	6	RICH MULLINS AND A RAGAMUFFIN BAND	THE JESUS RECORD	113
126	155	182	6	MARK WILLIS	WISH YOU WERE HERE	126
127	102	85	3	NANCI GRIFFITH	OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
128	165	162	50	INSANE CLOWN POSSE ●	THE GREAT MILENKO	63
129	77	—	2	FEAR FACTORY	OBSOLETE	77
130	137	156	45	LOREENA MCKENITT ▲	THE BOOK OF SECRETS	17
131	103	89	6	♫ & THE NEW POWER GENERATION	NEWPOWER SOUL	22
132	153	164	18	PUBLIC ANNOUNCEMENT	ALL WORK, NO PLAY	81
133	120	125	50	DAYS OF THE NEW ▲	DAYS OF THE NEW	54
134	135	132	21	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL	100
135	123	119	9	DWIGHT YOAKAM	A LONG WAY HOME	60
136	134	149	59	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
137	116	114	14	TORI AMOS ●	FROM THE CHOIRGIRL HOTEL	5
138	121	153	19	THE CARPENTERS	LOVE SONGS	106
139	132	134	19	MONTELL JORDAN ●	LET'S RIDE	20
140	133	139	47	BROOKS & DUNN ▲	THE GREATEST HITS COLLECTION	4
141	142	140	4	VARIOUS ARTISTS	MILLENNIUM FUNK PARTY	140
142	144	148	97	TOOL ▲	AENIMA	2
143	138	150	12	TERRI CLARK	HOW I FEEL	70
144	140	157	33	CHICO DEBARGE	LONG TIME NO SEE	86
145	131	142	13	LENNY KRAVITZ		5 36
146	146	124	6	VARIOUS ARTISTS	PUNK-O-RAMA III	80
147	127	129	64	FOO FIGHTERS ▲	THE COLOUR AND THE SHAPE	10
148	163	146	28	KENNY CHESNEY ●	I WILL STAND	95
149	185	—	2	SOUNDTRACK	THERE'S SOMETHING ABOUT MARY	149
150	152	—	2	VARIOUS ARTISTS	PURE REGGAE	150
151	184	188	14	TAMIA	TAMIA	67
152	161	161	40	VARIOUS ARTISTS ●	PURE DISCO 2	71
153	148	133	25	DESTINY'S CHILD ●	DESTINY'S CHILD	67

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 112	The 69 Boyz 175	Ace Of Base 117	Aerosmith 186	All Saints 71	Tori Amos 137	Aqua 171	The B-52's 185	Backstreet Boys 7	Barenaked Ladies 5, 101	Beastie Boys 3	Big Bad Voodoo Daddy 47	Big Punisher 36	Black Eyed Peas 176	Mary J. Blige 26	Blink 182 195	Andrea Bocelli 81, 119, 189	Boyz II Men 161	Billy Bragg & Wilco 193	Brandy 10	Brooks & Dunn 62, 140	Garth Brooks 60, 94	Cam'Ron 30	Candlebox 108	Mariah Carey 116	The Carpenters 138	Celly Cel 74	Eagle-Eye Cherry 184	Cherry Poppin' Daddies 20	Kenny Chesney 148	Eric Clapton 104	Terri Clark 143	Cleopatra 196	C-Murder 155	Counting Crows 85	Creed 23	The Crystal Method 163	Days Of The New 133	Chico DeBarge 144	Def Squad 77	Destiny's Child 153	Diamond Rio 80	Celine Dion 25	Dixie Chicks 52	DMX 28	Jermaine Dupri 8	Eightball 169	Enya 200	Gloria Estefan 86	Eve 6 38	Everclear 91	Fastball 65	Fear Factory 129	Fiend 160	Five 187	Fleetwood Mac 113	John Fogerty 99	Foo Fighters 147	Jeff Foxworthy 157	Fuel 93	Garbage 73	Goodie Mob 165	Green Day 107	Nanci Griffith 127	Fred Hammond & Radical For Christ 159	Hanson 109	Harvey Danger 75	Faith Hill 45	Natalie Imbruglia 34	Insane Clown Posse 128	Jagged Edge 106	Janet 57	Wyclef Jean Featuring Refugee Allstars 136	Jon B. 59	Montell Jordan 139	Kane & Abel 48	K-Ci & JoJo 39	Lenny Kravitz 145	Gerald Levert 19	Limp Bizkit 134	Lord Tariq & Peter Gunz 188	LSG 123	Mac 41	Madonna 55	Marcy Playground 115	Mase 82	Master P 17, 83	Matchbox 20 15	Dave Matthews Band 32	Maxwell 33	Martina McBride 199	Edwin McCain 95	Reba McEntire 70	Tim McGraw 97	Loreena McKennitt 130	Brian McKnight 50	Sarah McLachlan 37	Natalie Merchant 54	Jo Dee Messina 92	Metallica 84	Monica 14	Monster Magnet 124	Mo Thugs Family 78	Rich Mullins And A Ragamuffin Band 125	MxPx 191	Mya 31	Myron 182	Mystikal 168	Nate Dogg 105	Newsboys 121	Mase 82	Next 43	Noreaga 29	The Notorious B.I.G. 162	'N Sync 9	Onyx 179	Ozzy Osbourne 177	Pearl Jam 166	Point Of Grace 24	♫ & The New Power Generation 131	Public Announcement 132	Puff Daddy & The Family 103	Bonnie Raitt 190	Rammstein 49	Collin Raye 98	LeAnn Rimes 61, 158	Savage Garden 21	Semisonic 67	The Brian Setzer Orchestra 16	Vonda Shepard 76	Kenny Wayne Shepherd Band 118	Silkkk The Shocker 87	The Smashing Pumpkins 46	Smash Mouth 154	Michael W. Smith 194	Will Smith 11 6	Snoop Dogg 1	SOUNDTRACK	Armageddon — The Album 2	Bulworth — The Soundtrack 27	Can't Hardly Wait 56	City Of Angels 6	Disturbing Behavior 181	Dr. Dolittle: The Album 4	Ever After 100	Godzilla — The Album 53	HavPlenty 167	Hope Floats 13	I Got The Hook-Up! 170	The Mask Of Zorro 114	Mulan 68	My Best Friend's Wedding 178	The Players Club 120	Small Soldiers 172	There's Something About Mary 149	Titanic 44	The Wedding Singer 72	The Wedding Singer Volume 2 42	The X-Files: The Album 183	Sparkle 90	Spice Girls 40, 66	Squirrel Nut Zippers 18	Rod Stewart 111	George Strait 88	Sublime 156	Sunz Of Man 63	Tamia 151	Third Eye Blind 58	Tool 142	Trin-i-tee 5:7 164	Shania Twain 12	Usher 35	Jaci Velasquez 102	VARIOUS ARTISTS	For The Masses 69	Jim Brickman's Visions Of Love 198	Lilith Fair: A Celebration Of Women In Music 180	Millennium Funk Party 141	Monsters Of Rock 122	Punk-O-Rama III 146	Pure Disco 2 152	Pure Funk 79	Pure Reggae 150	Ultimate Country Party 89	WWF World Wrestling Federation The Music Vol. 2 192	The Verve 197	Clay Walker 96	Lucinda Williams 110	Mark Willis 126	The W's 174	Wu-Tang Killa Bees 22	Xscape 64	Trisha Yearwood 51, 173	Dwight Yoakam 135
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
154	154	147	56	SMASH MOUTH ▲	FUSH YU MANG	19
155	145	145	21	C-MURDER ●	LIFE OR DEATH	3
156	128	115	7	SUBLIME	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
157	143	121	12	JEFF FOXWORTHY	TOTALLY COMMITTED	50
158	166	159	48	LEANN RIMES ▲	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
159	157	158	15	FRED HAMMOND & RADICAL FOR CHRIST	(PAGES OF LIFE) CHAPTERS I & II	51
160	141	136	14	FIEND ●	THERE'S ONE IN EVERY FAMILY	8
161	176	181	46	BOYZ II MEN ▲	EVOLUTION	1
162	177	165	73	THE NOTORIOUS B.I.G. ▲	LIFE AFTER DEATH	1
163	172	184	35	THE CRYSTAL METHOD	VEGAS	92
164	168	199	3	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	164
165	150	144	18	GOODIE MOB ●	STILL STANDING	6
166	159	141	27	PEARL JAM ▲	YIELD	2
167	149	122	8	SOUNDTRACK	HAVPLENTY	39
168	186	172	39	MYSTIKAL ▲	UNPREDICTABLE	3
169	136	120	12	EIGHTBALL ▲	LOST	5
170	151	131	18	SOUNDTRACK ▲	I GOT THE HOOK-UP!	3
171	162	155	48	AQUA ▲	AQUARIUM	7
172	122	110	5	SOUNDTRACK	SMALL SOLDIERS	103
173	173	180	50	TRISHA YEARWOOD ▲	(SONGBOOK) A COLLECTION OF HITS	4
174	147	—	2	THE W'S	FOURTH FROM THE LAST	147
175	158	130	4	THE 69 BOYZ	THE WAIT IS OVER	114
176	183	191	6	BLACK EYED PEAS	BEHIND THE FRONT	129
177	170	169	39	OZZY OSBOURNE ▲	THE OZZMAN COMETH	13
178	167	163	60	SOUNDTRACK ●	MY BEST FRIEND'S WEDDING	14
179	164	137	10	ONYX	SHUT 'EM DOWN	10
180	160	152	15	VARIOUS ARTISTS	LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
181	169	—	2	SOUNDTRACK	DISTURBING BEHAVIOR	169
182	156	—	2	MYRON	DESTINY	156
183	139	117	10	SOUNDTRACK ●	THE X-FILES: THE ALBUM	26
184	NEW ►	—	1	EAGLE-EYE CHERRY	DESIRELESS	184
185	191	190	11	THE B-52'S	TIME CAPSULE — SONGS FOR A FUTURE GENERATION	93
186	180	173	73	AEROSMITH ▲	NINE LIVES	1
187	NEW ►	—	1	FIVE	FIVE	187
188	RE-ENTRY	—	9	LORD TARIQ & PETER GUNZ	MAKE IT REIGN	38
189	RE-ENTRY	—	7	ANDREA BOCELLI	VIAGGIO ITALIANO	153
190	174	166	18	BONNIE RAITT ●	FUNDAMENTAL	17
191	195	—	7	MXPX	SLOWLY GOING THE WAY OF THE BUFFALO	99
192	RE-ENTRY	—	17	VARIOUS ARTISTS	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
193	190	176	7	BILLY BRAGG & WILCO	MERMAID AVENUE	90
194	182	171	15	MICHAEL W. SMITH	LIVE THE LIFE	23
195	189	194	48	BLINK 182 ●	DUDE RANCH	67
196	175	170	5	CLEOPATRA	COMIN' ATCHA!	167
197	196	167	45	THE VERVE ▲	URBAN HYMNS	23
198	187	187	4	VARIOUS ARTISTS	JIM BRICKMAN'S VISIONS OF LOVE	170
199	200	—	48	MARTINA MCBRIDE ▲	EVOLUTION	24
200	199	—	37	ENYA ▲	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30

# Rappers Lose Ground At R&B Radio

## Mindful Of Demos, PDs Fill Playlists With More Uptempo R&B

This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor.

NEW YORK—Even in the days before younger-skewing R&B stations began popping up, summer was the time when R&B stations loosened their dayparting to program more rap. But not this summer; when uptempo R&B instead seems to be hot.

In the Aug. 7 issue of Billboard sister publication R&B Airplay Monitor, there are only seven titles by rap artists on the Mainstream R&B Airplay chart. That's down not only from a year ago, when there were 11 hits by rap acts, but also from Feb. 6, when there were 12 songs by rappers on the mainstream R&B chart.

Most PDs say the drop is a result of more uptempo R&B hits being available this summer, as well as a lack of event records like last summer's Notorious B.I.G. and Puff Daddy releases. But a few PDs say they are dayparting rap more carefully this summer after a winter book in which some 25-34 listeners seemed to be rebelling against an overabundance of hip-hop.

"This year, we have more good, uptempo R&B songs to choose from, and many of those have rap artists featured in them either as a guest appearance or even as a duet, like with Brandy and Mase's 'Top Of The World,'" says WEDR Miami PD Cedric Hollywood. "There is less of a distinction between R&B, hip-hop, and rap. Look at Aaliyah's 'Are You That Somebody?,' which prominently features Timbaland, and the same with 'Go Deep' by Janet Jackson."

WIZF Cincinnati music director Lauri Jones agrees. "There is more great R&B product than there is good rap product—Public Announcement, Brian McKnight, LSG, Lauryn Hill—and we believe that it doesn't have to be all uptempo music," she says. "Just because it's summer does not mean we have to only play uptempo stuff. Many of the ballads out there are huge hits."

"There is also the hip-hop vs. hard rap differential," Jones adds. "You have Puffy, Mase, and Busta [Rhymes] vs. Master P, Nate Dogg, and DMX. There are less of the Puffy-type rap artists out now and more of the street stuff, which has to be dayparted at many stations, limiting their spins and chart performance."

"This year, there are more big-name R&B artists being released, while '97 was a bigger year for rap releases, with the 2Pac, Puffy, and Biggie [albums] all out at the same time," notes WERQ (92Q) Baltimore music director Buttahman.

WOWI Norfolk, Va., assistant PD/music director Heart Attack adds, "It's not that we are saying, 'We need to play less rap.' It's just how things end up after all the requests and sales are tallied. If it happens to be that listeners are calling for Master P or Mase, then that's what we play."

Taking a closer look at last year's chart, three of the rap titles featured the Notorious B.I.G., and another was the tribute song "I'll Be Missing You," by Puff Daddy & Faith Evans Featuring 112. The posthumous nature of the rapper's double album, "Life After Death," ensured that many radio sta-

tions played more than just the singles. "I think the Biggie and Puffy [records] had a big impact on more rap getting airplay," recalls WKKV (V100) Milwaukee PD Nate Bell. "They kept



coming—everything they produced or were featured on you had to play."

### OLDER-SCHOOL APPEAL

But product availability isn't the only issue. After a winter book in which R&B's upper demos finally seemed to be chafing at the amount of hip-hop on mainstream outlets, some PDs admit that they are dayparting rap more carefully this summer.

"There is still a resistance [by 25- to 34-year-olds] to rap," explains WEDR's Hollywood. "They accept it after it's really big—like Big Pun ['Still Not A Player'] or 'Ghetto Supastar.' These are also fun party records you can dance to. They're not real hard, so they're generally more accepted by that 25-plus audience. Whereas a song like [one from] Silk The Shocker is dayparted for us because it's more teen-oriented."

"With the infusion of R&B and rap, songs that you can play any time of the day and often back to back, like [ones by] Brandy and Mase or Big Pun and Joe, have really taken the place of straight rap," says WIZF's Jones. "It's not too hard for those 25- to 34-year-old listeners, so programmers embrace it."

WKKV's Bell adds, "I think there is just as much rap now; it just hasn't crossed over to the older audience. Puffy was so successful in appealing to those 25- to 34-year-old demos. It's so much harder to play some of the rap today. I have to be concerned with turning those [older] listeners away."

Last summer, as young-end R&B outlets began to proliferate, many mainstream outlets began rapping harder in hopes of fending off a younger-skewing competitor. Now, some outlets that aren't specifically positioning themselves as hip-hop stations are eyeing a wider audience.

"If hip-hop is your calling card, then you have to be legit and play more rap in all dayparts," explains 92Q's Buttahman. "Stations like [WQHT] Hot 97 in New York, it's their image. But more stations like us have to worry about a broader audience."

Other programmers say radio is playing just as much rap as in previous years, yet there are more regional hits as opposed to national-consensus records. The rap you hear on radio in Los Angeles is different from that in Houston and very different from New York, they contend. And that means fewer records getting enough action to chart.

### LABELS LISTENING?

With the summer release schedule including superstar names like Brandy, Maxwell, Monica, and Mary J. Blige, labels have answered the pleas from radio for more R&B, after a year with very few legitimate uptempo R&B hits.

"Last year everything was a ballad or a rap, and radio was complaining

about it," says Buttahman. "I think labels took heed and are now releasing more female uptempo R&B cuts."

"You have bigger names returning as well, like Brandy, Monica, and Monifah. The Lauryn Hill album is going to set the standard, not only for rap but for R&B. It's going to be a higher grade of rap and also feature some really strong R&B cuts. She appeals to everyone: those female listeners, the older listeners, as well as the hip-hop audience."

### CONROY

(Continued from page 1)

efforts on an international basis.

One possible way to do this is through expanding programs that Conroy has successfully spearheaded in North America. The executive has been key in developing BMG's new-media projects in the last three to four years, including introducing genre-based World Wide Web sites. He also initiated alliances with America Online, Liquid Audio, AT&T's a2b music, and other Internet technologies and developers. Over the past nine months, Conroy says, the company has established a forum with representatives from each major territory in an effort to build a worldwide online strategy.

Also during his North American tenure, Conroy negotiated a deal with Visa USA and Wachovia Bank to create the co-branded BMG Visa credit card and has been active in developing TV specials featuring BMG acts.

"Going forward," says Conroy, "we need to strike a balance between developing new kinds of initiatives and . . . making sure that our core marketing efforts are coordinated." Most important, he says, is marketing local artists "successfully beyond their home country . . . We need to make sure those efforts are coordinated and there is one cohesive plan for [each] artist."

Conroy joined BMG Entertainment North America in 1995 as VP of marketing; he was promoted to senior VP in January 1996.

### JONI MITCHELL UNLEASHES 'TIGER' ON REPRISE

(Continued from page 88)

introduce new audiences to Mitchell and whisk old fans into record stores with the release of "Crazy Cries Of Love."

Bob Angell, music director for WCLZ Portland, Maine, anticipates the album being a big hit with his listeners.

"Triple-A is one of the places that rewards Joni for evolving," he says. "She is still in regular rotation, with quite a few cuts in the library. Without even hearing the new record, we'd be willing to throw on a track or two."

Mitchell, who is managed by Sam Feldman & Associates and booked by Marty Diamond of Little Big Man, is the subject of a 90-minute live special airing nationally in November. Subsequent airings may be scheduled on VH1 or PBS.

Fans of Mitchell's live show can also catch her Sept. 18 at a benefit for the Old Town School of Folk Music in Chicago. She also was scheduled to perform a set at A Day in the Garden, held Aug. 14-16 at the site of the

### VIRGIN NASHVILLE TAKES OFF

(Continued from page 1)

label," Lott said. "His ability to identify great artistry is matched by his proven talents at completing the artistic process. He is a formidable executive."

For his part, Hendricks says that EMI's deep commitment to him and to Nashville are the main reasons he's taking the job.

"I'm impressed with EMI's commitment and always have been," says Hendricks. "Roy Lott has stepped in and is behind me 100%. Not once has [EMI Recorded Music president] Ken Berry or Roy Lott not supported me. That's one of the reasons I look forward to continuing my relationship and to build a better relationship. And Virgin is a very proud name. It's a good ride for the artists."

Hendricks says he's not at liberty to name any executive appointments or artist signings as of yet, although he does say that numerous artists have called him and that "a lot of people have expressed interest in being part of this particular team. Some of the employees I hire will shock the industry." He declined to elaborate.

In terms of artist signings, Hendricks says, there are no limits to musical criteria. "I'm going to sign artists I believe in, regardless of who they are," he says. "I love all kinds of music." He says there are no limits to the size of the label's roster, although—especially early on—it likely will be relatively small.

Hendricks was widely predicted to head a Virgin Nashville venture after being replaced by Pat Quigley as head of Capitol Nashville in November 1997. Hendricks has since opened a recording studio in nearby Leipers Fork and produced Restless Heart, among others. In the past, he has produced such artists as Brooks & Dunn, Lee Roy Parnell, and Alan Jackson.

Although he wouldn't comment then, predictions were that Hendricks would take the Virgin job when negotiations with EMI were completed.

Now, he says, his immediate task is to build. "I've got to go out and buy

rubber bands and paper clips," he says. "Last time [at Liberty Records, which he renamed Capitol Nashville], I walked into a pretty well-oiled machine. But this time I'm having to build the machine from the ground up. I'm starting with finding a building, hiring a staff, and considering the artists we'll sign."

Hendricks says the label will use the familiar Virgin "V" as a logo but that a Nashville touch—yet to be determined—will be added to it.

Although there's a relative glut of record labels in Nashville, Hendricks says that was never a factor in his thinking.

"In putting this together," he says, "I'm not considering the climate or the marketplace. A racehorse doesn't look back or to the side to see who's chasing him. They've got to keep their eyes on the goal. That's what we're doing."

RCA Label Group chairman Joe Galante, a longtime industry executive, spoke of exercising caution when he heard about the appointment. "Do I think there's room [for another label]?" Galante asks. "I think there's too much stuff out there already, and there's way too much supply for what the demand is. If you're not in the top 10, you're kind of sitting there on life support to a certain degree in terms of what your investment is. And the investments are mounting up in total dollars. In the end, though, the guy with the best music wins at the end of the day. I don't care who you are."

When Hendricks left Capitol in a dispute with Garth Brooks, Berry offered him the Virgin job if he wanted it. Five of Hendricks' hand-appointed workers were placed on an extended leave of absence and were told by Capitol that they could join Hendricks at Virgin if he agreed to take the job.

Hendricks tells Billboard he can't say yet if he's hiring any of the five: publicity VP Lorie Lytle, A&R VP Mark Brown, artist development VP Susan Levy, radio marketing director Doug Baker, or Hendricks' executive assistant, Donna Duarte.

original Woodstock in Bethel, N.Y., and did a West Coast mini-tour with fellow rock giants Bob Dylan and Van Morrison.

"It took a great bill like that to get me on the road, because I don't have the appetite for applause anymore," Mitchell says.

She may give in and travel the U.S. in October or November. Meanwhile, other artists sing her praises in interviews and deliver versions of her songs—like Joshua Redman jazzing up "I Had A King" on his upcoming "Timeless Tales"—and turn more consumers on to Mitchell's magic.

Imaginary Road artist Jennifer Kimball gushes at the mere mention of her name. "I don't think there is any female writer/guitar player who has been more influential," she says. "Everything she does is complex and beautiful. Her voice is one of the most beautiful things in the world to listen to."

Regardless of how "Tiger" fares, Mitchell says the acknowledgment of

her influence on the modern musical map is proof enough that the hard work hasn't been in vain.

"I don't have a false modesty. I know the work is good, but I appreciate the compliment that covers are. You can never hear enough nice things," she says.

As for the aforementioned retirement, Mitchell says she isn't sure where the music will go from here. She is certain she won't start playing the game now and admits that she is tired of being "told I'm poop when I'm great, and great when I'm poop by the looming public voice."

"Not that anyone should feel sorry for me," she adds. "I'm not a starving artist, and my career let me meet great people and see the world. I've had a hankering to explore my painting more. After all, my music bought a lot of oil paint."

Assistance in preparing this story was provided by Paul Sexton in London.

## BETWEEN THE BULLETS™



by Geoff Mayfield

**H**OW MUCH IS THAT DOGG IN THE WINDOW? Something along the line of 519,500 units, as **Snoop Dogg**, the artist who formerly had the word "Doggy" attached to his name, debuts at No. 1 on The Billboard 200 with his newest album. The entrance is noteworthy in more than one regard.

In 1993, Snoop became the first artist to open at No. 1 with a debut album, and the '96 debut of his second set made him the first act to see each of his first two sets bow on top. So, now—you guessed it—he becomes the first artist to debut at No. 1 with each of his first three albums. This also marks the second chart-topper this year for No Limit, following the June 20 splash by label chief **Master P**. This also becomes the eighth No Limit album to reach the top 10 in 1998. And, of the 47 albums that have debuted in the big chart's top 10 this year, 22, including Snoop's, have come from hip-hop.

The new Snoop album has more bite than his last one did, a boost that some industry observers attribute to his shift from Death Row to No Limit. The new sum is about 8.5% larger than the 479,000 units "Tha Doggfather" opened with in November 1996. While it is fair to say that **Master P** is rap's current ringleader, "Da Game Is To Be Sold, Not To Be Told" falls way shy of the 803,000 that Snoop saw with his **Dr. Dre**-produced rookie album, "Doggy Style," which set a SoundScan-era record for an artist's first album.

The opening-week sum for "Game," by the way, is the second-largest first-week sum of any 1998 album, exceeded only by the 681,500 units that put the **Beastie Boys** on top four weeks ago.

**WHERE THE BOYS ARE:** Look for Jive's **Backstreet Boys**, who have been camped out in the top 10 for 30 of the last 32 weeks (8-7), to get a bump on next issue's Billboard 200, thanks to an Aug. 10 shot on "The Tonight Show," a late-night talk show on NBC that is hosted by a new wrestling star.

Look for the top 10's other boy group, RCA's **'N Sync** (No. 9), to borrow a page from **Hanson's** 1997 playbook and drop a Christmas album, arriving in probably late October or early November. This is called "striking while the iron is hot," which, when dealing with an act that appeals to a young audience, is probably a smart strategy.

Last November, Hanson's "Snowed In" debuted at No. 7 on The Billboard 200 and has moved just shy of 1 million units, according to SoundScan.

Meanwhile, BMG Distribution has a third contender on the boy band bandwagon in Arista's **Five**, which makes a quiet debut with its self-titled bow at No. 187 on the big chart. (It also bullets 12-10 on Heatseekers.) With the song "When The Lights Go Out" making big noise at radio and retail (bulleting at No. 11 on the Hot 100), the album threatens to swell as it matures.

**SWING THING:** Armed with a release-week stop on "The Tonight Show" and showcase dates in Los Angeles, San Diego, Las Vegas, and two Arizona markets, **Squirrel Nut Zippers** make a conspicuous bow at No. 18 on The Billboard 200 (53,000 units), one of the highest ranks earned by any of the acts riding the crest of the current swing revival. The only player from the swing pack to chart as high this year is the **Brian Setzer Orchestra**, whose album this issue rises to a new peak (18-16) with 5% gain over prior-week sales (59,000 units).

Setzer and the Zippers are not alone, as **Cherry Poppin' Daddies** retain the No. 20 slot, while **Big Bad Voodoo Daddy** rises to a new peak (50-47). A new album from **Royal Crown Revue**, due in stores Aug. 25, will soon join the party. None of Royal Crown's previous albums have reached The Billboard 200, but the success enjoyed by the aforementioned groups has probably warmed the water's temperature.

**GOODNESS GRACIOUS:** Contemporary Christian act **Point Of Grace** sees the largest sales week of its career, as "Steady On" bows at No. 24 on The Billboard 200 while also grabbing the first-place ribbon on Top Contemporary Christian, its second No. 1 on the latter chart. The title moves 45,000 pieces in its opening stanza. The quartet's previous peak on the big chart was No. 46, scored when 1997's "Life, Love & Other Mysteries" debuted with 24,000 units.

Point Of Grace's bow marks the second-largest 1998 sales week for a contemporary Christian or gospel act, exceeded only by **Michael W. Smith**, who bowed at No. 23 with 49,000 units in the May 16 issue.

The largest debut for a contemporary Christian album in the SoundScan era belongs to **Jars Of Clay**, whose '97 title, "Much Afraid," reached the big chart at No. 8 with 100,500 units. That same year, the first album from **God's Property With Kirk Franklin** set the mark for gospel, bowing at No. 3 with 119,000 units.

## BLACKWELL PLANS RYKODISC GROWTH

(Continued from page 6)

in a market that is fairly flat."

In addition to Rose, the other Rykodisc executives and staffers will continue in their positions, Blackwell says.

In the new setup, Palm Pictures, the label, will continue to act as an A&R resource, with its titles marketed and distributed by Ryko. The publishing arms of the companies—Rykomusic and Palm Pictures Blue Mountain—will be consolidated in London under

Arthur Mann, who co-founded Rykodisc with Rose.

"With all of the consolidation in the 1990s, it creates a lot of opportunities for the independent labels," says Rose. "We view this combination as a pretty potent vehicle and are really gearing this company to be a true alternative to the majors at all levels. We want to muddy the distinction a little bit between the majors and the indies."

Terms of the deal were not disclosed. But depending on how future performance incentives are valued, sources say, the total price fell somewhere between \$25 million and \$35 million (**Billboard-Bulletin**, Aug. 10). The bulk of the cash paid at the close of the deal, believed to be in the \$20 million-\$23 million range, went to Ryko's lenders, sources say.

ED CHRISTMAN

## UNIVERSAL MUSIC POSTS GAINS

(Continued from page 6)

fiscal quarter, both sales and earnings were strong. Revenue rose 16.7% to \$377 million from \$323 million a year earlier, and cash flow was up 30% to \$13 million from \$10 million.

Commenting on the earnings increase, the spokesman says, "Margins improved because of a better mix [of product]."

In addition, the company's earnings had been depressed in

earlier quarters because of increased expenses in expanding international operations. The spokesman says the investments "have been very strong, with a number of successful releases in Spain, Brazil, and Mexico."

Seagram declined comment on the pending \$10.4 billion acquisition of PolyGram, citing a federally mandated "quiet period."

The Montreal-based company,

which also markets beverages, has said it expects to realize savings of \$275 million to \$300 million from the merger of the two major music companies.

Meanwhile, Seagram's film unit, Universal Pictures, reported flat revenue of \$3.92 billion in the fiscal year but a 24.2% increase in cash flow to \$463 million from \$373 million.

## GERMAN CONCERT PROMOTER FACES CHARGES

(Continued from page 7)

responding surcharge of 492,000 marks (\$273,000), were evaded.

Hoffmann is further accused of lodging incorrect personal tax declarations, covering up income tax liability of about 1.2 million marks (\$600,000), according to the prosecutor's office, and of trying to withhold additional income tax of 949,000 marks (\$527,222).

Hoffmann, who has been in prison since the beginning of the year awaiting trial, denies all the charges. The investigations into Hoffmann have resulted in a 249-page indictment and 90 folders of evidence culled from more than 2,000 seized files, says Hubert Jobski, Mannheim's chief public prosecutor.

Hoffmann's attorney, Alexander Keller, declines to comment because of a pending hearing into the case.

Hoffmann's indictment follows the jailing of Mama Concerts founder Marcel Avram for 3½ years at the end of last year (**Billboard**, Jan. 10) on tax evasion charges.

However, because Avram's offenses concerned artist taxes and not his personal tax liability, and because he has now paid all outstanding sums, he is currently in an open prison, and the Ministry of Justice has confirmed that he will be a free man by March 1999.

A spokesman for Mama Concerts says that Avram's and Hoffmann's cases are unrelated morally or commercially and that parallels cannot be drawn between them.

WOLFGANG SPAHR



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Squirrel Nut Zippers  
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# HOMERONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## New Artists Sing Praises Of Billboard Talent Net

The success stories are rolling in at Billboard Talent Net (BTN), the online showcase for new and developing artists that was launched earlier this summer under license from Billboard.

BTN ([www.billboardtalentnet.com](http://www.billboardtalentnet.com)) supports emerging artists by exposing their music, images, and professional information on its site and in related email. All music and information is accessible at no charge to music companies and music fans everywhere.

Here are some of the comments that have come in from BTN users:

• Teddy Richards, the pop funk-playing offspring of superstar Aretha Franklin, declares, "BTN is probably the most important tool available to a musician. It's dynamic and professional and I'm excited to be involved with it." Teddy has, thus far, found a manager through his association with BTN.

• John Coonan of Corporate Mass (based in Conshohocken, Pa.) says, "We have had some really great things happen since getting on your site. We have signed contracts for our first music video and we've had a live on-air interview on FM101.1 radio in Oslo last month that was a great boost for our overseas exposure. But the best thing that happened is we're currently talking to a big entertainment company about doing the soundtrack for the next 'Highlander' series due out this fall. Thanks so much for your help."

• Orville Davis, lead singer of New York country/rock and R&B band the Howlettes, enthuses, "I just found out they chose my vocal track for the 'Route 66 Jeans' commercial. They found out about me from your site. I'm singing the old Bobby Troup song 'Route 66.' You all [at BTN] have been a great support team."

• The members of New York-based experimental rock band Wooster Sang add, "We can't say enough good things about the Bill-

board Talent Net site. Since we joined up we have received several requests to play in places we never would have thought to look before. Being voted as the No. 1 of top 10 unsigned artists resulted in press we never would have received, which led to more performances, including an incredible New Year's Eve show later on this year. A few labels have expressed interest, they saw us on the BTN site. And, we're getting more radio play. BTN is like having a bunch of promoters on hand 24 hours a day!"

• The Tribal Dogs (from Delray Beach, Fla.) have this to say: "We've had several inquiries from labels and distribution companies since we posted on the BTN site. Our lawyer is working fulltime sorting out the offers and, with a little luck, we should have something firm lined up by the end of the year. Thanks for all of your help."

Testimonials about BTN have also come in from international artists. Toni Horzen, from Cerklje ob Krki, Slovenia, says, "BTN is a great opportunity for presenting my music also outside Slovenia. Due to my artist page at BTN, I had more visits to my home page." BTN is updated each workday with fresh listings in the New Arrivals section. The Daily Buzz feature puts the spotlight on a different artist every day and the Artist Of The Week highlights the strongest talent on the site.

The listings are submitted by artists in all genres. The service also offers the opportunity for record labels, producers, publishers, and artist managers to post listings of their artists for international exploitation. Artists (or firms representing artists) have monthly, quarterly, and annual fee options for placing material on the site.

For further information about BTN, call Andreas Wuerfel at 212-757-2031 or email him at [info@billboardtalentnet.com](mailto:info@billboardtalentnet.com).



*'We can't say enough good things about the Billboard Talent Net site. Since we joined up we have received several requests to play in places we never would have thought to look before.'*

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## Leiber & Stoller Stand By Their Hits

FROM 1961 TO 1986, there was at least one hit version of "Stand By Me" every five years. So with a 12-year gap, we were way overdue for a new version of the song to appear on the Hot 100. The group 4 The Cause has already had top 10 success throughout Europe with its contemporary take on the tune, written by Jerry Leiber, Mike Stoller, and the first artist to record the song, Ben E. King (who took it to No. 4 in June 1961).

By debuting at No. 86 with this version of "Stand By Me" (RCA), 4 The Cause is the eighth act to chart with the longtime favorite. King had the biggest hit, but it has also charted for Earl Grant, Spyder Turner, David & Jimmy Ruffin, John Lennon, Mickey Gilley, and Maurice White. The most recent

hit version was a re-charting of the King original at No. 9 in 1986, after it was used in the film of the same name. "Stand By Me" thus ties "Unchained Melody" and "Mack The Knife" as the songs that have appeared on the pop singles chart in the rock era by the greatest number of artists. If one just considers the Hot 100, then "Stand By Me" stands alone, as some recordings of "Unchained" and "Mack" charted before the Hot 100 was born on Aug. 4, 1958.

The 4 The Cause recording also extends Leiber and Stoller's amazing chart span. The songwriting team now covers the entire rock era, as its first pop single to chart was "Black Denim Trousers" by the Cheers in September 1955. The team's just-shy-of-43-year chart span even eclipses that of Burt Bacharach and Hal David, who just hit the 40-year mark when Dionne Warwick & the Hip-Hop Nation United charted three issues ago with "What The World Needs

Now Is Love."

Leiber and Stoller's chart span is even longer if one looks at Billboard's R&B singles chart. "Hound Dog," a No. 1 for Willie Mae "Big Mama" Thornton, debuted March 28, 1953.

HALF THE CHART: Seven of 14 isn't the name of the newest Borg on "Star Trek: Voyager"; it's the statistic describing Arista's domination of the Hot 100. Unlike other labels that have declined to release potential hits as commercially available singles, this company continues to issue singles and has an incredible ratio of hits compared with the number of actual releases. Led by Usher's "My Way" at No. 2, Arista can claim half of the current top 14. Sarah McLachlan reaches a new peak as "Adia" climbs to No. 3, and Monica takes a big 14-5 leap with "The First Night," coming in range to challenge her duet with Brandy for No. 1.

YOU KNOW HOW TO 'WHISTLE': Andrew Lloyd Webber and Jim Steinman have both had No. 1 singles in the U.K. (with Jason Donovan's "Any Dream Will Do" and Bonnie Tyler's "Total Eclipse Of The Heart," respectively), so it's no surprise that their first collaboration is the new No. 1 title in the U.K. Ireland's Boyzone collects its fourth chart-topper with "No Matter What," from the score of the theatrical musical "Whistle Down The Wind." The title song was a mid-chart entry for Tina Arena just a few weeks ago. This is Boyzone's fourth No. 1 in the U.K., more than any other Irish group has scored.



by Fred Bronson

## 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	436,862,000	464,545,000 (UP 6.3%)	CD	270,924,000 310,873,000 (UP 14.7%)
ALBUMS	356,715,000	388,170,000 (UP 8.8%)	CASSETTE	85,001,000 76,370,000 (DN 10.2%)
SINGLES	80,147,000	76,375,000 (DN 4.7%)	OTHER	790,000 927,000 (UP 17.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,390,000	12,376,000	2,014,000
LAST WEEK	LAST WEEK	LAST WEEK
14,145,000	12,272,000	1,873,000
CHANGE	CHANGE	CHANGE
UP 1.7%	UP 0.8%	UP 7.5%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,162,000	11,745,000	2,417,000
CHANGE	CHANGE	CHANGE
UP 1.6%	UP 5.4%	DOWN 16.7%

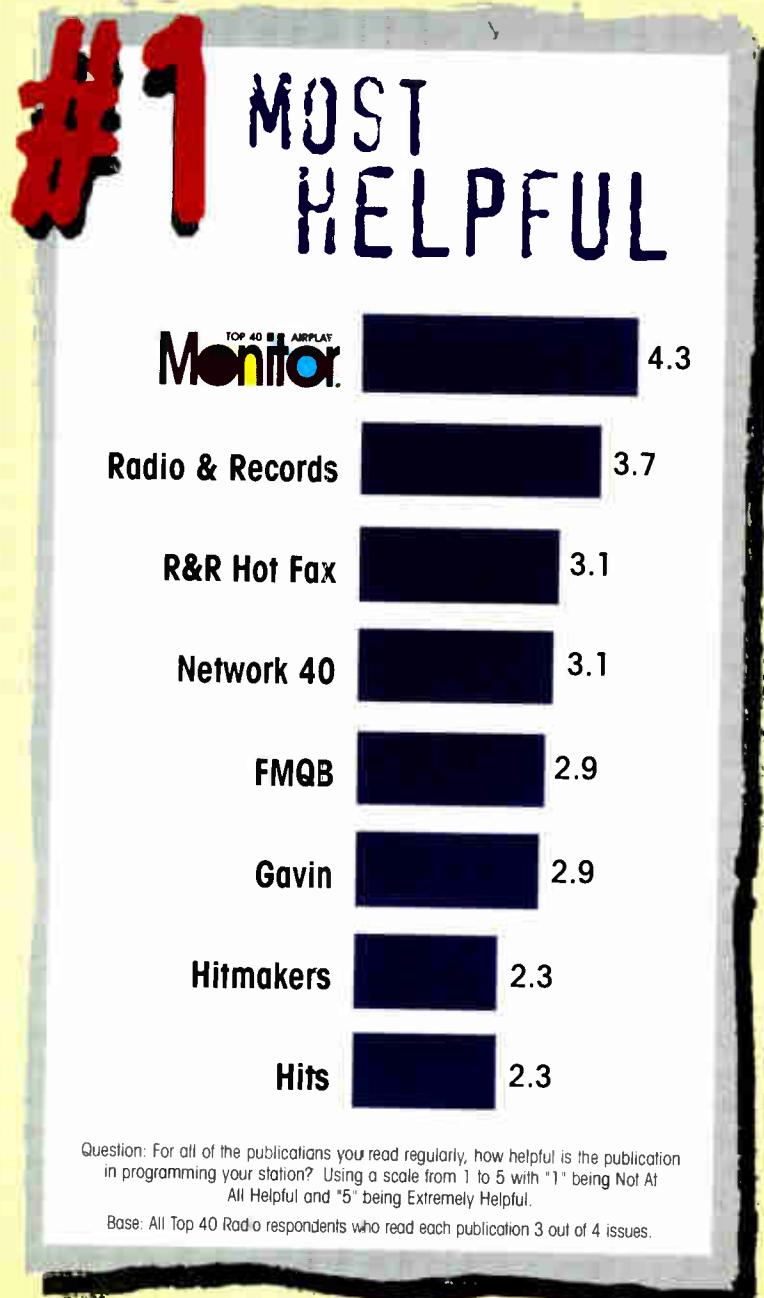
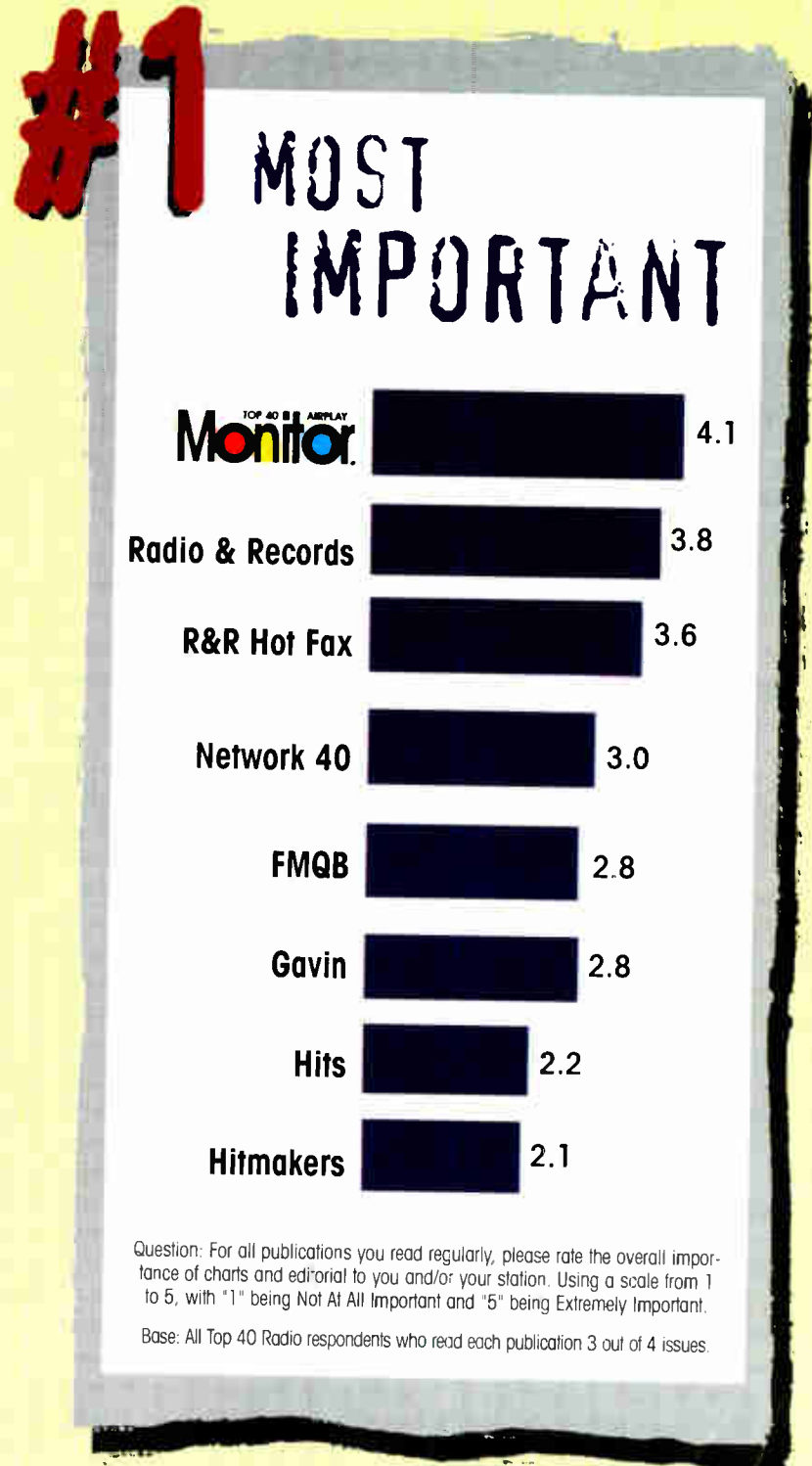
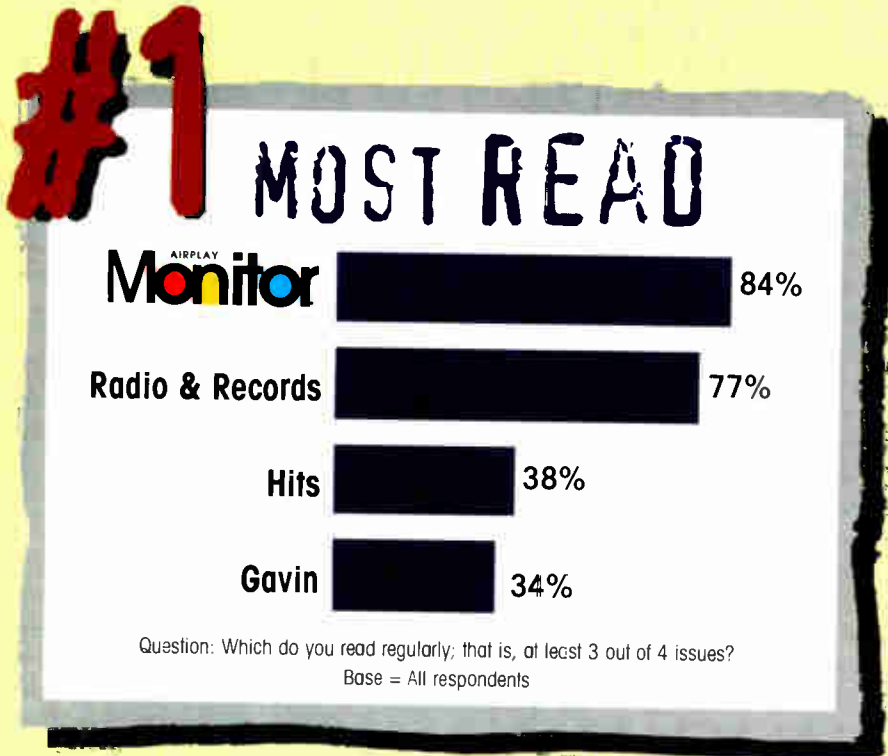
	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1997	1998	1997	1998
NORTHEAST	23,935,000	24,977,000 (UP 4.4%)	SOUTH ATLANTIC	80,954,000 87,205,000 (UP 7.7%)
MIDDLE ATLANTIC	63,141,000	66,058,000 (UP 4.6%)	SOUTH CENTRAL	67,602,000 72,765,000 (UP 7.6%)
E. NORTH CENTRAL	73,667,000	77,173,000 (UP 4.8%)	MOUNTAIN	27,712,000 30,091,000 (UP 8.6%)
W. NORTH CENTRAL	28,533,000	30,666,000 (UP 7.5%)	PACIFIC	71,318,000 75,609,000 (UP 6.0%)

ROUNDED FIGURES FOR WEEK ENDING 8/9/98

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