IN MUSIC NEWS



Prodigy's U.S. Success Mirrors Int'l Inroads

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 26, 1997

Alliance Weighs Options After Chapter 11 Filing

and CHRIS MORRIS

NEW YORK—In filing for Chapter 11 bankruptcy protection, the Alliance Entertainment Group is now in uncharted territory:

In the history of the music industry, a one-stop-based com-

pany has never filed Chapter 11 and survived. Each past instance has resulted sooner or later in liquidation.

But music industry executives say that Alliance has more than a fighting chance to survive, thanks to the \$50 million debtor-in-possession (DIP) loan facility that has been offered to the company from its primary lender, a syndicate of banks led by Chase Manhattan Bank. The court approved \$20 million of the financing July 16, with a final hearing on the remainder set for July 30.

Al Teller, chairman/CEO of the New York-based company, says he feels "very strongly" that the company will emerge from the Chapter 11 process. Eric Weisman, who was named Alliance COO two weeks ago, says,

"We will have a suc-ALLIANCE ENTERTAINMENT CORP. cessful organization and have a vital company . . . I think we

can make that case to anybody.

Alliance filed for Chapter 11 protection July 14, after its cash ran out (Billboard Bulletin, July 15). The company listed assets of \$512.4 million and liabilities of \$536.3 million. For the last month, the company has been involved in negotiations with creditors to restructure its heavy debt load, sources say. Coinciding with those talks, Alliance has been in separate negotiations to bring an equity investment into the company and is attempt-(Continued on page 81)

Joel Sees Pop Exit With 'Greatest Hits 3' Columbia Artist To Focus Next On Classical Composing

■ BY MELINDA NEWMAN

NEW YORK-Without meaning to sound an alarm or trigger an onslaught of public response, Billy Joel quietly confesses that the material on his "Greatest Hits, Vol. III" collection, coming Aug. 19 on Columbia, may be the last pop songs we hear from the Piano Man for quite a while.

"Well, I'd never say never, but I certainly have not put pen to paper to write words, and I feel no desire to," says Joel, who is concentrating on composing classical music. "I think it's interesting to note that the last [pop] song I wrote was 'Famous Last Words' [on 1993's 'River Of Dreams'], and the lyrics say, 'These are the last words I have to say.' So I don't know whether I cursed myself or whether I was closing a book. But it certainly is an epilogue.

'I suspect the reason that I'm not [writing pop songs] is because I suspect I wouldn't be very good at it now," he continues, "because you have to have



the desire to do it, the compulsion to do it, and you have to have the insane drive to need to do it, and I don't have that. I have a drive to create another kind of music, classical music, which is my first love . . . I've said this many times [before], I started out to be a writer, a composer, and I got sidetracked being a rock star. And I wasn't

complaining by saying that, because it's a great job, but I did get sidetracked.'

In 1994, Joel was named winner of Billboard's Century Award. The honor is the magazine's highest accolade, given for distinguished creative

Ideally, says Joel, his career would mirror that of one of his musical heroes, George Gershwin. "Here was a guy who wrote popular songs for shows and popular singers of the day, and then he turned around and wrote this classical piece of music, 'Rhapsody In Blue,' and then he turned around and wrote an opera, 'Porgy And Bess.' I think he was then able to return to writing popular songs after he had done all these things. I don't think I've given up on the whole thing—all I know is I have a great need to write in a different way.

And to write for some different people. "The recording artist who has been (Continued on page 82)

Artist Making A Lasting Impression On Music Biz

■ BY JIM BESSMAN

NEW YORK-His ubiquitous paintings seem to be cropping up everywhere, and by affixing himself to New

York's downtown indie rock scene. populist artist Steve Keene even outsells many of the recording artists who commission him.

Then again, Keene, whose selfdescribed "realistic

impressionistic imagery" has graced nine CDs and counting (most notably Pavement's "Wowee Zowee" and Apples In Stereo's "Fun Trick Noisemaker"), owes as much to indie rock

of the past decade as to, say, the great Flemish painters of the 17th century. And at \$2-\$10, his mass-produced paintings are priced to sell fast,

even to the tune of hundreds a night at the rock clubs and performance spaces that he favors over formal art gallery exhibitions, though he does those, too.

In fact, his mission and methodology are geared to

getting his oeuvre out in the open, where anyone and everyone can own it-a lot of it.

"I'm interested in bands like (Continued on page 93)

MUSIC TO MY EARS



MCA's Kami Lyle Unveils A Magical Debut With Her 'Blue Cinderella'

PAGE 5

IN THIS ISSUE

Strong Yr. Past, Plus Strong **Prospects Ahead For Arista** Page 6

WRCX Leads Radio Noms

Gets 7 Nods For Billboard/Monitor Awards

Monitor

Radio Seminar & Awards

This story was prepared by Chuck Taylor, Airplay Monitor editor Sean Ross, Top 40 Monitor managing editor Kevin Carter, Rock Monitor managing editor Marc Schiffman, Country Monitor managing editor Phyllis Stark, R&B Monitor editor Janine Coveney, and Monitor reporter Dana Hall.

NEW YORK-As the nominees for the 1997 Billboard/Airplay Monitor Radio

Awards were unveiled this week, a number of stations in each of eight categories and seven format.

classifications grabbed multiple nods. Leading the pack is mainstream rock WRCX Chicago, which scored a record-breaking seven nominations.

The annual awards, which are cosponsored by Billboard and sister Airplay Monitor publications, honor excellence in radio broadcasting in top 40, adult, country, R&B, mainstream rock, modern rock, and triple-A formats. Nominees were determined by the readers of the four Airplay Monitors, who cast write-in votes on a preliminary ballot that appeared in the magazines' May 2 issues

A final ballot listing nominees in every category and format is included

in this issue (in the U.S. only) and will also appear in the July 18 issue of the Monitors. It

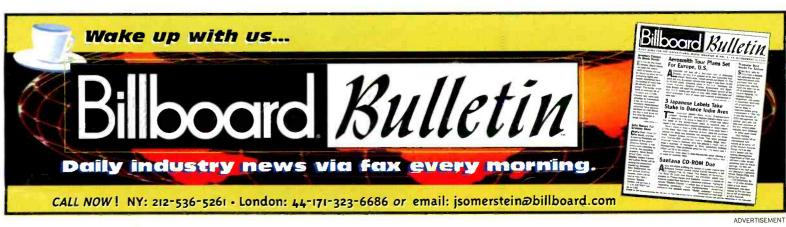
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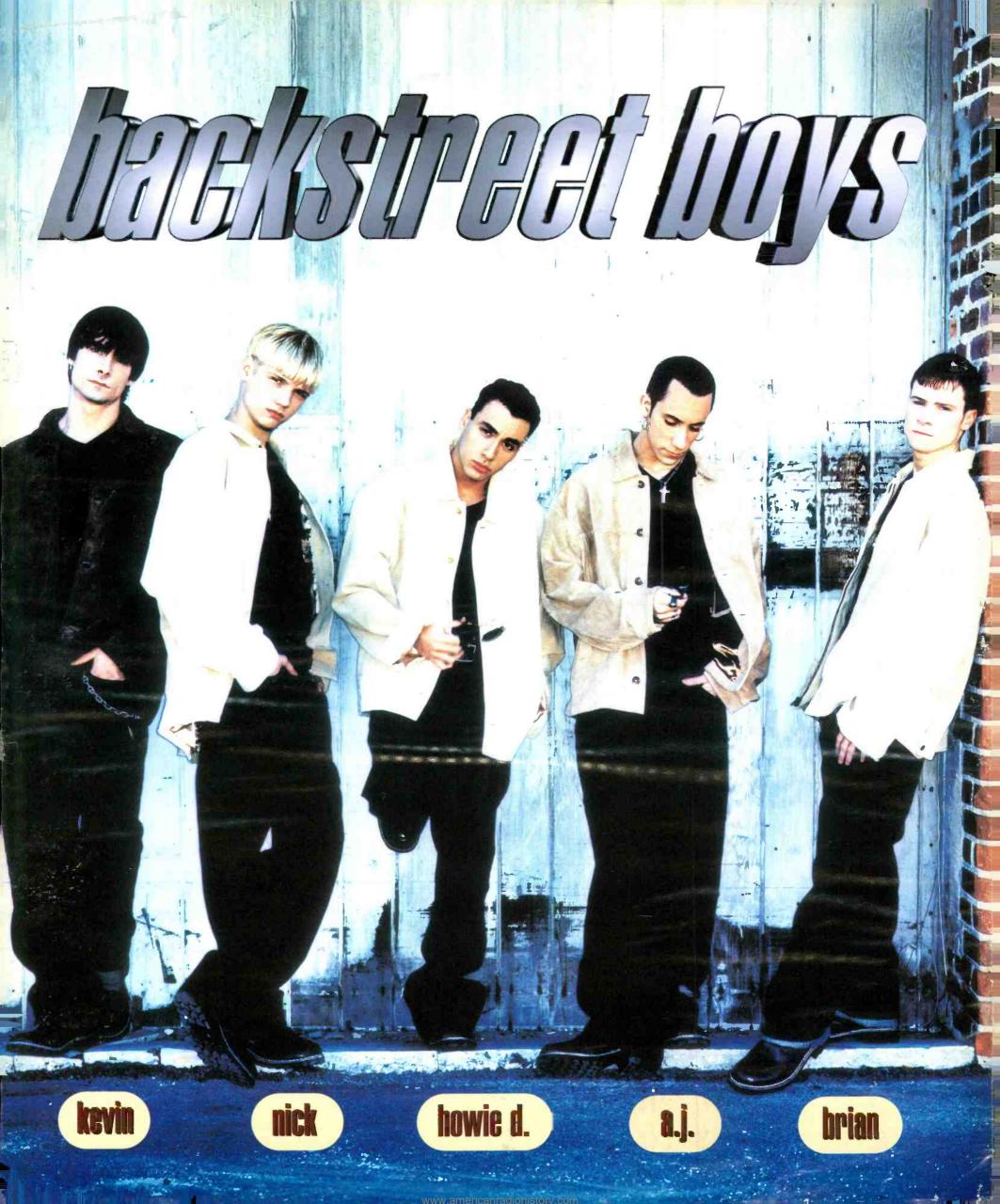
Winners of the Billboard/Airplay Monitor Radio Awards will not be notified in advance; they will be announced (Continued on page 74)

HEATSEEKERS

RCA's Robyn Retains Top **Spot For A Second Week** PAGE 19







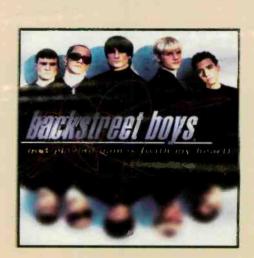
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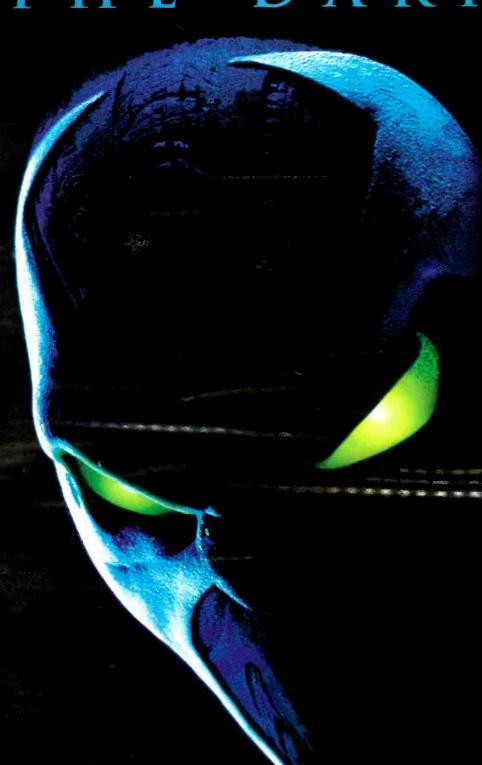






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KAMI LYLE'S 'CINDERELLA' STORY

Confronted with the chaotic, ungovernable aspects of being alive. unseasoned souls can sometimes believe that emotions are a force powerful enough to rule or possess those who stir them. But experience teaches that caring and involvement transcend control, while the covetous heart is forever in default, gaining nothing in the end, yet never getting out of spiritual debt. Such insights are sad news for romantics or pragmatists—but they're a windfall for storytellers like Kami Lyle.

"A girl in the audience at one of my shows recently suggested that I'd like the writing of Margaret Atwood," says singer/songwriter/trumpeter Lyle, whose wittily enticing debut album, "Blue Cinderella" (MCA), is due Aug. 12. "So I got this book of short stories by Atwood called 'Wilderness Tips' that I'm now reading on the road, and I love them. They remind me of how I used to dig around as a child in the woods and ravines on either side of the old trolley tracks behind my house in Minnesota, discovering things like antique bottles and old highbutton shoes and wondering what the tales behind them were. I was a pretty serious little kid who spent a lot of time alone, because there were no children my age on our dead-end street, so I invented my own way of looking at things and their meaning."

And so, like Atwood, who uses collections like "Wilderness Tips" to chronicle the collapse of emotional logic in a world of over-analytical bystanders (who witness hapless liaisons between horny young campers and sunbathing waitresses or old friends who cheat on each other at a lakeside summer retreat), Lyle employs the semi-autobiographical characters in "Blue Cinderella" to describe a search for psychic clarity within her own time-tested paths of self-discovery.

"Each of us," says Lyle, "has a certain amount of introspection and vulnerability"—qualities on which Atwood also focuses—"and I find that while you usually can't be very vulnerable in real life, whether jogging down the street or in everyday relationships, you can always be vulnerable for 31/2 minutes in a song.

On the album's title track, a restless azure ocean is seen as afflicted with the fickle attentions of the moon and stars ("Nobody cares if she pounds on the sand/If she throws up or grows up or digs up a man"), while on the first single, "Polka Dots," an amorous fan frets over the perfect, unfulfillable nature of her secret infatuation with a famous musician ("Your voice slides up my

knees/Like stockings"). Along the way, Lyle uses her febrile vocals and feathery, small-combo alterna-pop arrangements to cast a mood of dark deliberation and dawning insight, her agile trumpet making tenderly conversant asides that mere lyrics could never convey.

Produced by Hugh Padgham (Sting, Melissa Etheridge, XTC), "Blue Cinderella" is truly masterful record-making, its rigorous technical refinement matched by the endlessly subtle ease of the music itself, which unfurls like a tranquil flood of thoughts at the end of a full day.

'The 'Blue Cinderella' song is based around my metaphors for jealousy and insecurity," says Lyle with a giggle, "describing someone who's feeling ready to fall in love, but the other party isn't. 'Polka Dots,' on the other hand, captures so much of my life of the recent and distant past, all the silly crushes and the energy that swarms around them. I wrote the second song after seeing someone in rock'n'roll do a special show at the Ryman Auditorium in Nashville, going home immediately afterward and composing it in one big burst.

"When I was growing up in Minneapolis, music helped me sort out my sense of everyday life, and I relied on the radio for much of it. I'd get hurt or pissed off and run down the hallway to my room, slamming the door and turning the radio dial to find a song that matched my mood and gave me comfort-so that's what I aim for when I write. Unfortunately, it's a lot more work to make music than just locate it on the airwaves, and the most important part is the lyrics—I hate lazy lyrics that lack any sense-based imagery

The allure of Lyle's wordplay lies in its intrinsic jazz-like meter and fanciful swing, as shown by the chorus of the exuberant "Boys": "Grab a piece of autumn/Rub it in my hair/Put some winter in my pocket/ Keep me safe 'til I get there/Spring is just a jukebox/I don't have time to play/Got a lover made of summer/And this dog needs one more day."

As for the woman herself, her music and how it led her from Minneapolis to Nashville require more exposition. She was born Kimberlee Howg on Sept. 7, 1968, in Fairview Hospital in Edina, Minn., the daughter of lawyer Lyle Howg and the former Vi Block, a secretary. She came of age in a suburban enclave on the borderline of Hopkins and Minnetonka, Minn.

Her parents divorced when she was 4, and she took after her mother, a saxophonist and classically trained pianist. Her own musical turning point occurred 10 years later, when her trumpet teacher at Hopkins High School invited her to his salsa band's gig at the North Star Ballroom at the University of Minnesota. "I suddenly got into salsa and Latin music big time," she says, "and joined Mezcal, a

Tex-Mex group."

The next changes were those of professional nomenclature, since she never felt her family moniker fit with her sense of self. In a scene well-suited to an Atwood novel, while working at 16 in a B. Dalton bookstore, she lost her name tag and found another one that said "Kami" in an office junk drawer.

'That was the name of an Iranian guy who was fired before I was hired," she explains. "I combined it with my dad's first name, and I've felt great ever since."

Musical satisfaction came much later, after Lyle grad uated from Boston's Berklee College of Music in 1992. "In some circles," she confides, "there's almost a stigma attached to actually graduating from Berklee—as opposed to being picked up by Ray Charles' band or whatever before you can finish the program. But I found the clinics and all-night jam sessions at Berklee to be an incredible luxury I realized I may never know again. At two of those clinics, I was really encouraged in my late-blooming songwriting thing by Beth Nielsen Chapman and by Mike Reid, who co-wrote 'I Can't Make You

Love Me' [with Allen Shamblin] for Bonnie Raitt—who incidentally handed me my diploma at the commencement ceremonies."

Coaxed from Beantown to Music City, Lyle scuffled by day as a longdistance phone operator; supermarket bagger (immortalized on the lovely "Grocery Song"), and day-care attendant. After marketing a selftitled live cassette from a Bluebird Cafe stint, she was first heralded in Continental Drift (Billboard, June 1, 1996) and got signed to MCA while woodshedding at Guido's with an informal Sunday-night combo called Swiss Cheese Pontiac, whose bassist (David Jacques) and guitarist (David Steele) appear on "Blue Cinderella."

'We've allowed a lot of desensitizing to occur in our society," Lyle says, "so that plot and character development in our storytelling have been replaced by special effects that get your attention but still don't make you care. My hope is to make the listener more involved in the music and the feelings inside it, because life isn't about control.

"I mean, last spring, I was hit by lightning outside of Guido's while standing with two friends. There was a loud eighth-of-a-second crack, a flash, and this purple spiral of light shot into my left shoulder and out my rib cage, leaving a little pink scar. I didn't have time to be afraid, and my life since has never been better! I tell people I see the songs on 'Blue Cinderella' as being little movies, but how could I top that scene?'

11

47

50

51

by Timothy White

THIS WEEK IN BILLBOARD

ARTISTS & MUSIC

Hits Of The World

Global Music Pulse

DUTCH BEAT

The Billboard Spotlight examines the thriving dance scene in Holland. Page 41



ARISTA ON A ROLL

On the heels of strong financial results for its fiscal 1997, Arista Records under Clive Davis is planning a stellar release slate for the upcoming year. Paul Verna has the story. Page 6

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Executive Turntable	12
The Beat	14
Boxscore	16
Continental Drift	18
Popular Uprisings	19
R&B	21
The Rap Column	26
Dance Trax	27
Country	30
Latin Notas	34
Classical/Keeping Score	37
Jazz/Blue Notes	38
Songwriters & Publishers	39
Studio Action	40
INTERNATIONAL	45

MERCHANTS & MARKETING	53
Retail Track	56
Declarations Of Independents	59
BuyCycles	60
Home Video	61
Child's Play	62
Shelf Talk	64
The Enter*Active File	66
REVIEWS & PREVIEWS	67
PROGRAMMING	73
The Modern Age	77
AirWaves	78
Music Video	80
FEATURES	
Update/Lifelines	72
Hot 100 Singles Spotlight	89
Between The Bullets	92
Market Watch	94
CLASSIFIED	70
REAL ESTATE	72
HOMEFRONT	94

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Arista To Follow Up Strong Fiscal '97

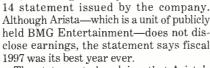
Upcoming Releases To Continue Successful Strategy

■ BY PAUL VERNA

NEW YORK-Amid reports of major labels closing or downsizing and the industry experiencing lackluster sales. Arista Records continues to log record sales, closing its latest fiscal year slightly ahead of the comparable period the year before. A strong

upcoming release slate peppered with the likes of Sarah McLachlan and Sean "Puffy" Combs, meanwhile, promises still more good news to come

For the year ending June 30, 1997, Arista's sales exceeded \$400 million, according to a July



The statement also claims that Arista's combined singles-market share—including sales of its distributed labels—"surpasses that of all other labels and distribution companies and accounts for nearly half of BMG Distribution's total singles-market

Among Arista's best sellers in its past fiscal year have been Toni Braxton's "Secrets," with U.S. sales of 4.4 million units since its mid-1996 release, according to SoundScan; the Notorious B.I.G.'s posthumous "Life After Death" album, at 2.3 million units in 17 weeks, according to SoundScan; Puff Daddy's singles "Can't



Nobody Hold Me Down" (2.6 million) and "I'll Be Missing You" (1.9 mil-

lion), both of which will be featured on his upcoming debut album; Whitney Houston's "The Preacher's Wife" soundtrack (946,000); Kenny G's "The Moment" (2.3 million); Brooks & Dunn's "Borderline" (1.9 million); Alan Jackson's double-platinum "Greatest Hits Collection" and platinum "Everything I Love"; the "Ultimate Dance Party 1997" compilation (1 million); and the

BILLBOARD EXCLUSIVE

debut albums by Bad Boy act 112 and LaFace's Az Yet, both of which have been certified gold.

With many of the above titles still selling strongly, Arista is looking forward to a second half filled with even more potential hits.

The release slate includes McLachlan's "Surfacing"; Combs' "No Way Out"; Lisa Stansfield's third, eponymous album; new studio albums by Aretha Franklin, Carly Simon, Patti Smith, Tony Rich, Ace Of Base, and newcomers Gary Barlow and Next; and two high-profile soundtracks: "Soulfood" by Kenneth "Babyface" Edmonds and "Money



Talks," featuring Barry White, Faith Evans, the Refugee Camp All-Stars Starring Pras, Combs, SWV, Lil' Kim, Naughty By Nature, and Next.

Commenting on the label's success, Arista president (U.S.) Clive Davis says, "I don't believe in emphasizing

areas. When artists excite you, you sign them if you feel that they could be signifi-

He adds that Arista has "taken the slow, steady route, not the glitzy route of buying major superstars and creating a staff of hundreds of people. What we stand for is internal growth, all developed from scratch, with a careful, selective approach to signing artists."

A signpost of Arista's slow-build approach (Continued on page 84)

Sting Signs Subpublishing Deal With EMI

This story was prepared by Mark Solomons, international editor of Billboard Bulletin.

LONDON-There'll be no missing Sting in the months ahead.

Several projects featuring his work are due between now and the end of the year, including a second connection with Sean "Puffy" Combs. Moreover, Sting has a major new business partner with the July 16 signing of a worldwide exclusive subpublishing deal with EMI Music Publishing (Billboard Bulletin, July 17).

The nact covers his entire back catalogincluding recordings by the Police and subsequent solo projects—as well as his future output. Industry sources say that the deal includes an advance of "in excess of 20 million pounds" (\$33.2 million) and that it is "a very flexible, long-term arrangement."

EMI will administer the rights to the catalog, which will continue to be owned by Magnetic Music Ltd. Sting, who has always owned his own copyrights, now also has full ownership of Magnetic, which previously only listed former Police members Stewart Copeland and Andy Summers as directors.

Until now, Magnetic has administered the rights to Sting's material in the U.K., U.S., and France, with separate subpublishing deals in other territories with a variety of companies, including Warner/Chappell and BMG Music Publishing. Neither Warner nor BMG would comment on Sting's new deal.
In the U.S., Sting's



material has been channeled via two companies, Regatta and Blue Turtle, licensed through BMI and ASCAP, respectively.

Among the projects featuring Sting's work are a compilation of covers of Police songs by reggae artists on Miles

Copeland's Ark 21 label (see the Beat, page 14); an album of the Police's earliest recordings via Pangaea, the imprint owned by Copeland and Sting; and a "best of" Sting/Police compilation from A&M.

Tentatively titled "The Very Best Of Sting And The Police," the A&M package will merge Sting's solo and Police catalogs for the first time, featuring seven songs

from each. Due in October, the set will also include a bonus track by Combs, aka Puff Daddy, as a follow-up to his current trans-Atlantic No. 1 hit with Faith Evans, "I'll Be Missing You," which uses a sample from the Police's "Every Breath You Take."

"This guy's given us a hit, so we thought, 'Why not do it again?' "says Copeland, who is also Sting's manager. Copeland says he has given Combs free rein to pick a track from the catalog to rework.

Ark 21 will release the reggae covers collection, titled "Regatta Mondatta," July 29 through EMI Records or Virgin Records, depending on the territory. Artists include Maxi Priest, Pato Banton, and Ziggy Marley, and the set includes versions of "Roxanne" by Aswad, "Can't Stand Losing You" by Steel Pulse, and "Every Little Thing She Does Is Magic" by Chaka Demus & Pliers.

And at the end of August, Pangaea is to issue "Police Academy," a set that Copeland describes as "the training of the Police." It features some of the band's earliest and previously unreleased recordings, including Sting's first 4-track demo of "Every Little Thing.

"As EMI is distributing these [latter two] albums, now that they also administer the catalog, we're hoping that they'll make that little bit of extra effort," says Copeland.

EMI's plans for the exploitation of the catalog include a focus on further opportunities in advertising. This follows the use of Sting's 1988 single "Englishman In New York" in a recent U.K. TV commercial for Rover cars. We are going to be looking for multimedia opportunities, as well as exploitation in quality ads, always maintaining the standard that such an extensive catalog requires," says an EMI representative.

Copeland, who has had the prime responsibility for the artist's publishing since the start of his career, says he intends to maintain his close involvement with the exploitation of Sting's material.

"With Sting's popularity with artists who want to cover his songs, it's become harder and harder to administer the rights to his songs," says Copeland. "Now I have one phone call to make instead of 30... Now, EMI can call me, and I'll call Sting.'

(Continued on page 89) BILLBOARD JULY 26, 1997

Warner Music Earnings Dip 24% In Qtr. soundtrack (Warner Sunset), which has ■ BY GINA VAN DER VLIET

Citing declines in domestic and international sales of recorded music, the Warner Music Group reported a 24% drop in earnings in the second quarter, to \$125 million from \$165 million in the comparable period last year. The company's operating cash flow-earnings before interest, taxes, depreciation, and amortization—during the past six months dipped 15% to \$265 million, compared with \$311 million in 1996.

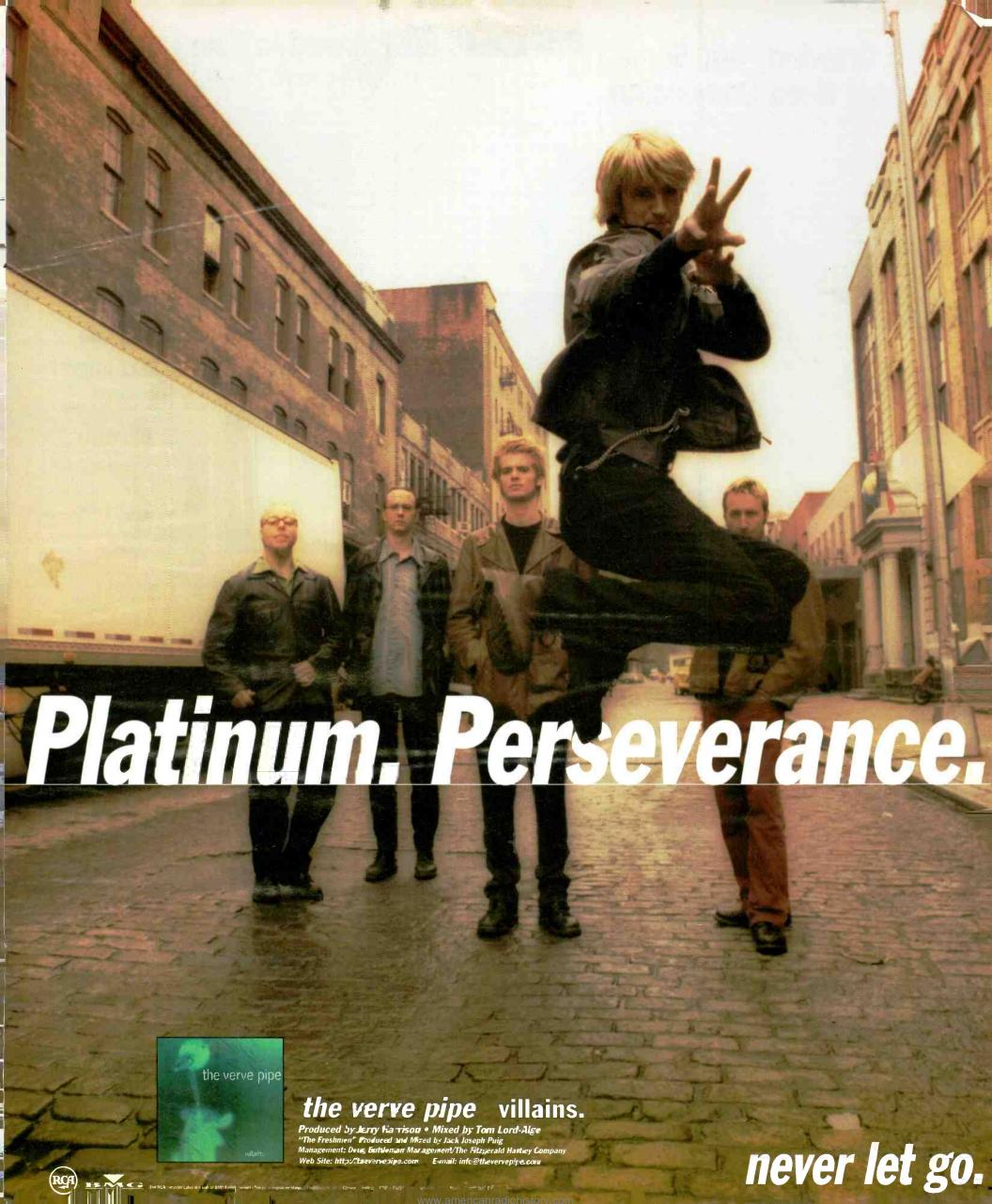
Despite the losses, Warner Music Group commands 20% of U.S. market share for the year to date and appears to be on the rebound with such hit titles as Prodigy's "The Fat Of The Land" (XL/Mute/Maverick/ Warner Bros.), which debuted at No. 1 in The Billboard 200 for the week ending July 19 and holds the No. 3 position this issue, having sold 325,000 copies, according to SoundScan; and the "Batman & Robin'

moved 364,000 units in the U.S., according to SoundScan.

Other Warner Music titles that performed well in the second quarter include the "Space Jam" soundtrack (Warner Sunset/Atlantic), En Vogue's "EV3" (EastWest), Tim McGraw's "Everywhere" (Curb), and Jewel's "Pieces Of You" (Atlantic).

Despite the music group's negative results, parent company Time Warner reported a record quarter overall.

"Generally, I think the company had a pretty good quarter," says Harold Vogel, an analyst at New York-based Cowen & Co. The music business was down, but it was expected to be. [Warner Music Group] didn't have as many big albums out as they normally have. And part of the problem is that the music business, including retail, is continuing to consolidate."



DVD Growing, But Some **Dealers Need Convincing**

■ BY EILEEN FITZPATRICK

LOS ANGELES-The DVD format may have picked up Universal Studios Home Video and a national commitment from Warner Home Video at the recent Video Software Dealers Assn. (VSDA) Convention (Billboard, July 19), but some dealers still aren't ready to put DVD into their inventories.

Although such major chains as Best Buy and Trans World Entertainment say they will bring DVD into more stores, the country's biggest specialist, Blockbuster Video, considers DVD an ongoing test.

According to Blockbuster spokesman Wade Hyde, the 3,000-Blockbuster store chain has no plans to expand beyond the 100 stores that have been renting and selling the product since

"We're not unenthusiastic, but we need to see what the consumer demand is," says Hyde. "We're taking a wait-and-see approach."

At the confab, DVD proponents did their best to convince video specialists in attendance that their stores were the first place consumers would look for DVD.

'The same consumers who rent three or four tapes a week are the same people who have the biggest video libraries," said MGM Home Entertainment executive VP David Bishop during one of the numerous DVD panels at the conference. Bishop added that video retailers are well positioned to capture those consumers interested in making the move to DVD.

Warner Home Video president Warren Lieberfarb drove home the point that, unlike with VHS, video specialists don't have to compete with mass merchants, because they are not carrying DVD yet. He said dealers can use DVD to attract new, upscale customers as well as those who have stopped going to the video store.

"Video retail has exclusivity in this market," said Lieberfarb. "When the CD was introduced, mass merchants stayed out of it for five to eight years (Continued on page 84)

Brit Music Biz Favored In New Task Force

Labour Official Promises Better Status For Industry

■ BY JEFF CLARK-MEADS

LONDON-The British music industry has been given a new voice at the heart of government.

The new Labour administration has established a task force to maximize the potential of a range of creative businesses, and the loudest voice on the body will be music's. Virgin Group founder Richard Branson and highly respected indie sector graduate Alan McGee, the man behind Oasis, have seats in the seven-person body, while

the British film, fashion, and book publishing industries each have only one representative on the task force.

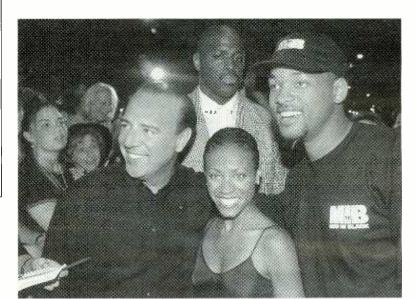
Branson and McGee between them bring a wealth of experience to the body. While Branson is perceived as an able entrepreneur, McGee, founder and head of Creation Records, is seen as a man working at the cutting edge of new talent. Creation, a longtime indie label now 49% owned by Sony Music, is home to Primal Scream, Teenage Fanclub, and Oasis.

The task force was established by

Chris Smith, the man who became heritage secretary after Labour's May 1 election victory. Smith's portfolio was renamed the Department for Culture, Media and Sport (DCMS) July 14.

In tandem with the name change, DCMS announced that it will now be the sponsoring government department for the music industry; the sector had been overseen by the Department of Trade and Industry (DTI) under the previous Conservative administration.

(Continued on page 83)



Sony Pictures' "Men In Black," and its soundtrack album at Planet Hollywood in New York. Smith, who recently signed with Columbia Records as a solo artist, penned and performed the soundtrack's title track. Enjoying the festivities, from left, are Thomas D. Mottola, Sony Music Entertainment president/COO; actress Jada Pinkett: and Smith.

Sony's Man In Black. Will Smith celebrates the release of his latest movie,

BMG Launches Wasabi

Unit To Handle Marketing, Distribution

■ BY DON JEFFREY

NEW YORK-BMG has created an independent distribution arm to market new and developing acts, mostly in alternative rock.

The unit, called Wasabi Music Group, will be headed by Lenore Lello, who worked for seven years at independent distributor Caroline Records. She will report to Bob Morelli, VP of field operations for BMG Distribution

P'Gram Group **Canada Getting New Chairman**

BY LARRY LeBLANC

TORONTO-The July 15 announcement that John Reid will replace the retiring Joe Summers as chairman of PolyGram Group Canada, effective Oct. 1, marks the second change in that top position within the year.

Summers replaced Gerry Lacoursiere as chairman of PolyGram Group Canada when Lacoursiere retired Dec. 31, 1996.

Reid was named president of A&M/ Island/Motown Records of Canada in June 1995, when Summers became cochairman of PolyGram Group Canada. Previously, he was marketing director of London-based London Records.

In his new position, Reid will report to Alain Levy, president/CEO of Poly-Gram. Summers will continue at Poly-Gram as a consultant for three years in an unspecified role (Billboard Bulletin,

While Summers' departure surprised many music industry figures in Canada, he emphasizes that his leaving isn't a sudden move. "When I did my deal [last year], I asked for a one-year out [to use if I] found I didn't want to (Continued on page 84)

(Billboard Bulletin, July 15).

Morelli says the unit was formed "to give BMG another avenue to approach the marketplace with new and developing artists."

He says that BMG's various wholly owned, distributed, and joint-venture labels will contribute albums to Wasabi for distribution.

Wasabi, though, will act as a sales and marketing arm for the releases, not as their physical distributor. The titles will be sold to retailers by a network of independent distributors that includes Surefire in Boston; Nail in Portland, Ore.; Cargo and Carrot Top in Chicago; Revolver in San Francisco; and DNA in Woodland, Calif.

'They can get you into those cool mom-and-pop stores that are influential and create a buzz for the records," says Morelli.

If an album takes off, he says, and needs to be taken to a different level in retail, Wasabi can use DNA, which is owned by Valley Record Distributors, the biggest one-stop in the U.S. and a supplier to all major retail chains.

Virtually all releases sent through Wasabi will not be worked by BMG's (Continued on page 84)

BET Acquires Equity Stake In Singleton's Cybersonics

■ BY J.R. REYNOLDS

LOS ANGELES-In a move that represents the first time a black-owned independent record company has paired with the largest African-American-owned entertainment conglomerate to be publicly traded on the New York Stock Exchange, Black Entertainment Television Holdings Inc. (BET) has acquired an equity stake in Cybersonics Records, founded by chairman Ernie Singleton.

Neither party would disclose the terms of the deal (Billboard Bulletin,

"The significant part about this new relationship is that Cybersonics maintains its independence while gaining a partner with substantial resources in all areas of entertainment," Singleton says. "It's my hope to build Cybersonics into a major entertainment company with music being our No. 1 product."

Says BET founder/chairman/CEO Robert L. Johnson, "We've been approached by a number of individuals about starting a record company but haven't seen the right combination of management style, industry knowledge, and personality we were looking for in such a competitive environment. I've known [Singleton] for years. He has the respect of the industry and the kind of experience and vision to build a start-up label that we're willing to bet on.'

Although Cybersonics stands to benefit greatly from BET's array of corporate resources—which range from a national cable network to magazine publishing-Johnson says the corporation will continue to maintain the same relationship that it has enjoyed with other labels over its 17-year history.

"This doesn't create a favored-nation status for Cybersonics," he says. "We're an open platform to the entire record business, and that won't change.

(Continued on page 83)

Windham Hill Breathes Life Into Jazz Imprint

■ BY CRAIG ROSEN

LOS ANGELES-Windham Hill Jazz, a specialty imprint that fell by the wayside in the late '80s, is being reactivated by the Windham Hill Group. As part of the relaunch, Windham Hill Jazz has acquired Peak Records, the home of veteran contemporary jazz act the Rip-

Windham Hill president (U.S.) Steve Vining says that the label's early forays into the contemporary jazz marketplace lacked focus, and as a result Ray Obiedo is the only contemporary jazz artist who has remained with the label over the years.

"There was a lack of understanding about what it took to be successful in the format, as far as focused radio promotion and marketing," says Vining. "It had the idea of the music, but it didn't have the promotion and marketing support behind it to give it a good run.'

While the label's earlier attempts at contemporary jazz were more eclectic in nature, Vining says this time Windham Hill will stick to what it knows best.

"We are going to stay pretty true to the smooth jazz/NAC environment," he (Continued on page 92)

Red Ant Suing Sony Over Song On 'Men' Set

■ BY BILL HOLLAND

Columbia's hit "Men In Black" soundtrack album has come under fire in a lawsuit filed by the Red Ant label charging Sony Music Entertainment Inc., Wut-Nxt Records, and Wut-Nxt label owner Jerome Malcolm with copyright infringement and libel for alleged unauthorized use of a song.

According to the suit, filed July 3 in U.S. District Court in New York, the song, "Erotic City," appears as "Erotik City" on the soundtrack.

The suit asks for unspecified damages and a permanent injunction that would stop distribution and sale of the album, which is No. 1 on The Billboard 200 this issue.

The suit charges that the version of "Erotik City" by the group Emoja on the album is "substantially similar" to the "Erotic City" composition and (Continued on page 92)

BILLBOARD JULY 26, 1997

MTV, VH1 Unveil New Shows Video Channels Commit To More Music

■ BY BRETT ATWOOD

LOS ANGELES-MTV and VH1 are devoting more time to music with the announcement of two new music-driven series-MTV's weekly live performance show "Live From The 10 Spot" and VH1's documentary series tentatively titled "Behind The Music."

MTV, which has already established a successful live performance franchise with its long-running series of "Unplugged" specials, is aiming to repeat that success on a weekly basis with "Live From The 10 Spot." The

hourlong series, which will air Friday evenings at 10 p.m., will debut in September with a performance by a wellknown rock band. Specific artists were still being booked for the show at press time, but among the confirmed acts slated to appear is Counting Crows. In addition, the channel has

announced that actress Janeane Garofalo will assume hosting duties of MTV's monthly independent music series "Indie Outing." Former host Dimitri Elrich will continue with the series as a writer and guest corre-(Continued on page 84)

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U.S. Success Caps Global Impact Of XL's Prodigy

■ BY DOMINIC PRIDE

LONDON-Prodigy's U.S. No. 1 debut for "The Fat Of The Land" in the July 19 issue of Billboard mirrors the success the hardcore electronic band has already seen around the

The album has so far been put at the top of 18 album charts worldwide by a network of independents and "artist-friendly" major labels.

The company's feat is even more remarkable considering it had just five weeks to turn finished masters into records on shelves in every continent, and the band released no single to support the album (see story, page 86).

Though Prodigy, signed for the world to British indie XL Recordings, debuted at No. 1 on the "official" U.K. singles chart in March last year with "Firestarter" (Billboard, April 13, 1996), the album took almost a year and a half to complete, says the band's chief songwriter and producer of the Prodigy sound, Liam Howlett. "I don't like to rush," he says. "At the time of 'Firestarter,' I was not ready to do another album.'

Yet the success here of the second single, "Breathe," last fall made it one of the most asked-for records at retail and fueled expectations for a new CD from the band. In the end. the perfectionist Howlett put everything else aside to concentrate on finishing the 10-track album, "In the end, I felt like Bill Murray in 'Groundhog Day' where he wakes up every day and it's the same thing," he . "I would get up and it would be just 'album, album, album.'

The rush to meet the end-of-June deadline was partly driven by the considerations of the international marketplace, says Paul Redding, director of international for XL and its parent label, Beggars Banquet.

"It gets very dubious to deliver an album in Europe after June 30, as people aren't always there," Redding

The pace at which the record was delivered to retail was also given impetus by the band, says Richard Russell, XL's managing director. "June 30 was the first physically possible date we could have got it to the shops," he says. "It was the band's wish that it got to the public as soon as it was possible. It was chaotic, but it ended up OK."

To many acts, a U.S. No. 1 is the zenith of success. While pleased, Howlett is remaining level-headed about the 201,000 units that sold stateside in the first week, according to SoundScan. "To think that we've been going there for more than six years, 200,000 isn't an awful lot of



PRODIGY

records," he says. This issue, the set is at No. 3 on The Billboard 200.

In the U.S., XL's output is licensed to Mute Records, but sensing the demand for the band, XL/Mute licensed it to Maverick.

Freddy DeMann, co-CEO of Maverick, says, "We aggressively pursued the group because we thought their music was great, and we believed we could blow it out in the U.S.'

Warner Bros. VP of strategic marketing (U.S.) Dan Nathanson, who is also organizing the Electronic Highway tour (see story, page 89), says, "The industry as a whole didn't believe the hype, but Prodigy's debut with 200,000-plus units was a real wake-up call for people at radio, retail, and the record labels.

The album's No. 1 debut, though anticipated by many in the U.S., also marks a significant victory for British acts. Only Bush's "Razorblade Suitcase," the Beatles' "Anthology" albums, and Pink Floyd's "Pulse" have bowed at No. 1 in the U.S. during the past few years. Prodigy's prominence is likely to benefit from its current U.S. tour, which will last through Aug. 10.

Since Prodigy made its first televised U.S. appearance on MTV's fashion/music special "Fashionably Loud," the music video channel has been one of the band's staunchest supporters in the States and is now being duly credited with familiarizing U.S. audiences with the act. That show, which also featured such upand-coming electronic-skewing bands as Republica, was one part of MTV programming changes that were at least partially sparked by the network's interest in Prodigy's "Firestarter" clip (Billboard, Nov. 16, 1996).

MTV senior VP of music and talent (U.S.) Patti Galluzi notes that MTV has been pivotal in compensating for the lack of radio airplay for (Continued on page 86)

Radioactive's Live Ready To Hit U.S. Sheds Promoters Look To Tour As One Of Summer Highlights

■ BY BRADLEY BAMBARGER

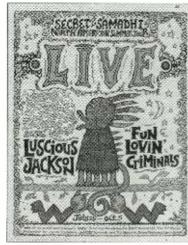
NEW YORK-After touring Europe and Australasia this spring to great success, Live kicks off a U.S. tour Friday (25) on behalf of its Radioactive/ MCA album "Secret Samadhi." The timing couldn't be better, as the 53date amphitheater trek finds the band in fighting form and coincides with the multi-format release of the record's third single and video, the soaring ballad "Turn My Head."

"For this American tour, we're hungrier to play than we've ever been, says Live singer Ed Kowalczyk. "All the touring we've done around the world in the past few months has felt like a warm-up to this.'

After playing two-dozen sold-out theater dates in the U.S. upon the February release of "Secret Samadhi," Live toured the Benelux, Germany, France, Scandinavia, and the U.K. In May, the band took New Zealand and Australia by storm and then went back to Europe for festival season, including a nationally televised headline gig at the massive Pinkpop in the Netherlands. And returning to Englandwhich has been a tough market for Live, with some hostile press and little airplay—the band made strides, playing the Glastonbury Festival and packing the 4,000-plus-capacity Brixton Academy in London.

The Australian tour was a complete sellout, with promoter Michael Coppel Presents reporting 77,000 tickets sold for nine shows. "Within a year, Live moved from a 900-capacity club like the Metro in Sydney to two shows at the [11,500-capacity] Entertainment Centre," Michael Coppel says. "The thrill of the tour for me was seeing how pumped up the audience was before the band even came on."

"Secret Samadhi" has shipped about 850,000 copies outside the U.S., according to Universal Music International. Nearly 200,000 of those moved Down Under, with the album debuting at No. 2 on the Australian chart. The band's previous album, 1995's "Throwing Cop-



LIVE'S 'SECRET SAMADHI' TOUR POSTER

per," has sold about 2 million copies outside America, a quarter of those in

In the U.S., "Secret Samadhi" debuted at No. 1 on The Billboard 200 and has sold more than 1 million copies, according to SoundScan. ("Throwing Copper" has sold nearly 5 million copies; Live's debut, 1991's "Mental Jewelry," has sold just over 800,000.) The album has since dipped to No. 60 on the chart, but Radioactive had been holding the sure-bet "Turn My Head"

for the band's U.S. tour.

The all-out rocker "Lakini's Juice" was the first single from "Secret Samadhi," topping the Modern Rock Tracks chart, hitting No. 2 on Mainstream, and still getting recurrent airplay around the country. As a left-field choice for a second single, the inspired "Freaks" was an MTV hit yet faded relatively fast on radio. Now "Turn My Head" is climbing both the Modern Rock and Mainstream Rock charts (see the Modern Age, page 77). And with the single going to top 40 and triple-A stations, the stage is set for a full-on campaign.

"There has definitely been a leveling off for 'Secret Samadhi,' but we expected that," says Radioactive GM Brendan Bourke. "The success of the last album really sparked interest internationally, and we wanted to capitalize on that. So with the band touring abroad, it wasn't a front-loaded record. With 'Turn My Head' out and the band back in the country, the U.S. push starts now.

'SAMADHI' GUESTS

A fundamental aspect of Radioactive's efforts involves the special guests on the "Secret Samadhi" tour, Capitol quartet Luscious Jackson and EMI act Fun Lovin' Criminals. Radioactive has worked with Capitol to produce radio and print advertising that promotes all three bands. In each tour market, two weeks' worth of area radio spots will preview the concert, and one week after the show, a local full-page print ad will tout the groups' albums.

So far, Live's profile has been enhanced by a mix of well-timed media coverage. Fortuitously, a rerun of the February "Saturday Night Live" featuring the band's performance aired July 12. On July 18, Live played on both "Late Show With David Letterman" and Howard Stern's radio program. Also, on Sunday (20) the band was featured on the syndicated radio show "Modern Rock Live" in performances and interviews taped at the Chameleon Club in Lancaster, Pa. (which isn't far from the band's hometown of York, Pa.).

An MTV exclusive for a month starting in mid-June, the video for "Turn My Head" has just been added to the channel's Stress rotation; it has also begun airing on VH1. The clip was directed by Jake Scott, who was also at the

helm for the video to "Lightning Crashes," the breakthrough single from "Throwing Copper."

Based on the work of late American painter John Register, Scott's video for Turn My Head" is a rich, high-toned visual experience. But Live is also working with director Mary Lambert to produce an alternate clip featuring the band "just hanging out and playing the song" on location in Pennsylvania, Kowalczyk says. "We just wanted to offer a different POV," something that reflects the laid-back mood of a summer spent playing sheds.

"My fondest memory of the Throwing Copper tour was playing the sheds here in the summer," says Live guitarist Chad Taylor. "I've always thought that summer is really a sensual time, and I think that feeling goes hand in hand with the music on 'Secret Samadhi.''



The Live amphitheater shows will "definitely be 'Secret Samadhi' events," Kowalczyk says, adding that the hourand-a-half-plus set will feature at least eight of the new record's 12 tracks, as well as all the past favorites and some unexpected material. With three albums to draw from, Live "finally has enough material to fill the right spots in the show at the right time, dynamically and emotionally," Taylor says.

Adding to Live's stage presence will be far more theatrical design. "It's more elaborate than in years past, but I don't want to give it all away," Kowalczyk says. "Let's just say it isn't a giant lemon-we don't pop out of anything.'

Beyond music and staging, the Secret Samadhi tour features several elements designed to "give something back," Kowalczyk says. Via San Francisco's Art Rock Gallery, Live commissioned a tour poster from artist David Fremont, and all the profits from sales of the poster, priced at \$5, will be divided among three charities: the American Foundation for AIDS Research; the Memorial Sloan-Kettering Cancer Care Center; and the T.J. Martell Foundation for AIDS, Cancer & Leukemia Research. Also, 11 of the shows will have a 25-cent surcharge added to the ticket price in order to raise funds for AIDS service organizations via LIFEbeat.

In another move, Live's Friday (25) show in Hershey, Pa., features a second stage that will host four indie and unsigned bands chosen by local radio contests. "The second stage makes

(Continued on page 83)

Ravi Shankar Honored With Top Int'l Arts Award

■ BY NIGEL WILLIAMSON

LONDON-The Indian sitar player Ravi Shankar has been awarded the Praemium Imperiale Arts Award, one of the world's biggest arts prizes, worth 15 million yen (\$135,000 U.S.). The award, often referred to as the Nobel Prize of the Arts, was announced July 9, and Shankar will be honored at a formal ceremony in October in Tokyo.



SHANKAR

The awards, made in five artistic categories-music.

painting, theater, architecture, and sculpture—are presented for "the development, extension, and improvement of international arts and culture'

and also for the efforts of recipients in encouraging future generations of artists.

The judging panel consisted of elder statesmen and former world leaders, including former British Prime Minister Sir Edward Heath, former German Chancellor Helmut Schmidt, ex-Japanese Prime Minister Yasuhiro Nakasone, one-time French Prime Minister Raymond Barre, Italian industrialist Umberto Agnelli, and financier David Rockefeller Jr.

Sir Edward Heath, who is also a noted orchestral conductor, said, "Ravi Shankar is a fine citizen of the world. There cannot be a land or a performing tradition which has not been able to learn something from this giant of a man. As a composer, as a solo performer, and as a collaborator with so many of the great musicians of our time, he has established himself not only as one of the greatest artists of this century but as unquestionably one of the most remarkable human beings of our time."

Shankar tells Billboard, "They wrote to me, but I did not know the importance or the value of the prize. Then I went to Rome for the announcement, and I saw all these former prime ministers there. Only then did I realize this was a big thing.

He is particularly pleased that the

prize is partly in recognition of his teaching work. "That is one of the goals of an Indian musician's life-to pass it on. It's not the same in the West, but the guru is important in Indian culture."

The award is a fitting tribute to the 77-year-old Shankar's glittering career. Despite recent health problems, he has shown no signs of reducing his creative activity. A new album, "Chants Of India," produced by George Harrison, is due for release on EMI in September in the U.K. and Europe after launching in May in the U.S. on Dark Horse/Angel (Billboard, May 3), and his autobiography, "Raga Mala," is also scheduled for autumn publication. He continues to perform around the world, both in classical recitals in concert halls and, more experimentally, in the world music field. He plays WOMAD, one of Europe's biggest world music festivals, Friday (25) in Reading, England..

The Praemium Imperiale Arts Awards, now in their ninth year, are sponsored by Fujisankei.

Prodigy, Spice Girls Up For Mercury Prize 10 Albums In Competition For U.K. Critics' Award

■ BY DOMINIC PRIDE

LONDON-The nominees for this year's Mercury Music Prize showcase a wide diversity of artistic leanings. The big beats of Prodigy and the Chemical Brothers, the slick pop of Spice Girls, and Roni Size's postmodern drum'n'bass are among the sounds competing for the honor.

Ten albums have been short-listed for the award, which will be presented at ceremonies here Aug. 28. The prize is judged by a panel of expert critics, and it is intended to be an accolade based purely on musical merit.

Now in its sixth year, the Mercury Music Prize, named after its sponsor, Mercury Communications, enjoys support from such bodies as the British Phonographic Industry and the British Assn. of Record Dealers (BARD), as it generates media and retail interest at a relatively quiet period of the year.

The 10 albums short-listed from the

record number of 155 entries this year are as follows: "Trailer Park" by Beth Orton (Heavenly/deConstruction); "Dig Your Own Hole" by the Chemical Brothers (Virgin); "Svyati," com-

posed by John Tavener and performed by Steven (BMG Isserlis Classics); "Your Rockaby" by Mark-Anthony Turnage (Decca/ Argo); "Vanishing Point" by Primal Scream (Creation);

"The Fat Of The Land" by Prodigy (XL: Recordings); "OK Computer" by Radiohead (Parlophone); "New Forms" by Reprazent featuring Roni Size (Talkin' Loud/Mercury); "Spice" by Spice Girls (Virgin); and "Coming Up" by London Suede (Nude).

Nominations are open to all British artists with albums released in the year to June 30, which means Prodigy's album made it on the last day of eligibility.

A track from each artist will be featured on a sampler CD from EMI Records U.K., which will be racked at retail along with the nominated albums. The awards event will be broadcast by BBC Radio 1 and TV channel BBC2.

Previous winners include Portishead's "Dummy," London Suede's "Suede," M-People's "Bizarre Fruit," and Oasis' "What's The Story (Morning Glory)?"

Industry observers remain supportive and positive about the prize's effect, though it has yet to capture the public's imagination.

Jeremy Marsh, BMG U.K. music division president, says, "It always gives a little boost, and it allows you an opportunity to prolong marketing activities around a particular album. For the musicians, it's more like an award from their peers."

Tina Arena Burns Up Australia's Airwaves

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia-Tina Arena's new single "Burn" has made history here in her homeland by becoming the fastest-added Australian record of all time.

The rush by most of Australia's stations to add the record ensured that it shipped 35,000 copies on release and debuted at No. 2 in the Australian Record Industry Assn. (ARIA) charts for the week ending July 12. The success of the lead single sets the scene for the Aug. 11 Australian release of her new album, "In Deep."

The single shipped to retail July 7 but went to radio three weeks before. It amassed adds on about 40 outletsincluding most stations on the two leading national networks, Austereo and Australian Radio Network, and key adult contemporary FM and AM

Edward McCardell director, copy-

right and product administration. He

manager, international press/artists

relations, at Arista Records in New

York. He was coordinator, interna-

appoints Nick Bull senior director of

promotion. He was senior director of

alternative promotion at EMI.

Velvel Records in New York

Putumayo World Music in New

York names Daren Gill VP/GM. He

was a director at Hear Music Inc.

Kevin Monahan is promoted to

was associate attorney at BMI.

stations.
"That's an excellent result for a local artist," says Danny Keenan, an editor of radio chart weekly Music Network. "In our top 100 of most-played records, she reached No. 3 in the third week. No



other artist, local or international, has ever done that. Most of them take between five to eight weeks."

While Arena transcends radio formats, her strongest base is with AC stations.

which report that her appeal lies both in her voice and her personality.

"We were getting calls from listeners asking about a new single long before it was released, and that's pretty rare," reports Adam Williscroft,

music director of FOX-FM Melbourne. "She's a definite core artist for FOX and the entire Today network. We're playing it across most time slots, and we'll obviously increase airplay with research. Our listeners feel a strong affinity with her—she's a darling as a person, and you're immediately attracted to the fact she's so down to

"Burn" has also gotten a positive immediate reaction at TT-FM, another AC outlet. "People have been ringing up excited by the release," says music director Kate Economou. "Aside from that voice, Tina makes great, radio-friendly records.

Arena's 1995 album, "Don't Ask," was top seller of the year, yielding five hit singles and dominating the ARIA awards with five wins.

"Don't Ask" sold 2 million units worldwide, according to Sony, includ-

ing domestic sales of 700,000 copies. The single "Chains" went top 10 in the U.K. and New Zealand and sold well in continental Europe and Asia. It reached No. 38 on Billboard's Hot 100, while the album peaked at No. 142 on The Billboard 200.

"In Deep" will appear on Columbia in Australia and New Zealand and Epic in the rest of the world. It was recorded in Los Angeles, Production duties alternated between Foreigner guitarist Mick Jones and Dave Tvson. All but one of the 14 tracks were copenned by Arena.

The exception was a cover of the Foreigner hit "I Want To Know What Love "According to Arena, Jones was initially hesitant when she broached the subject. "He told me a lot of people had tried to do it but failed and added that Shirley Bassey did a wonderful ver-

(Continued on page 37)

XECUTIVE TURNTABLE

RECORD COMPANIES. Mercury Records in New York names Dana Millman senior VP of A&R. She was VP of A&R.

PolyGram Holding Inc. in New York names Daniel Sassoon VP of legal affairs/associate general counsel and Jonathan A. Lieberman VP of legal affairs. Both were senior directors of legal affairs.

DreamWorks Records in Los Angeles names Bruce Tenenbaum senior executive. He was president of the Left Bank Organization.

Arista Nashville promotes Vanessa Adair to associate director of media publicity. She was manager of media.

Columbia Records Group in Santa Monica, Calif., names Hakeem Jaheemjahmah West Coast rap promotions manager in the black music division. He was manager of college and street promotions at A&M.

Sony Music in New York names









Caipirinha Productions in New

York names Mark Perlson label

manager. He was label manager at

PUBLISHING. Chrysalis Music Group

in Los Angeles names Pablo Mathi-

ason director of A&R. He held the

Louise Black is named manager,

same position at Columbia Records.

music clearance, at MCA Music Pub-

lishing in Los Angeles. She was a

manager at Universal Special Mar-

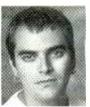
Zomba Music Services in West Hol-

the Knitting Factory Works.











tration/special projects. She was creative coordinator/operations man-Malaco Music Group names Brent

lywood, Calif., promotes Ashley Wal-

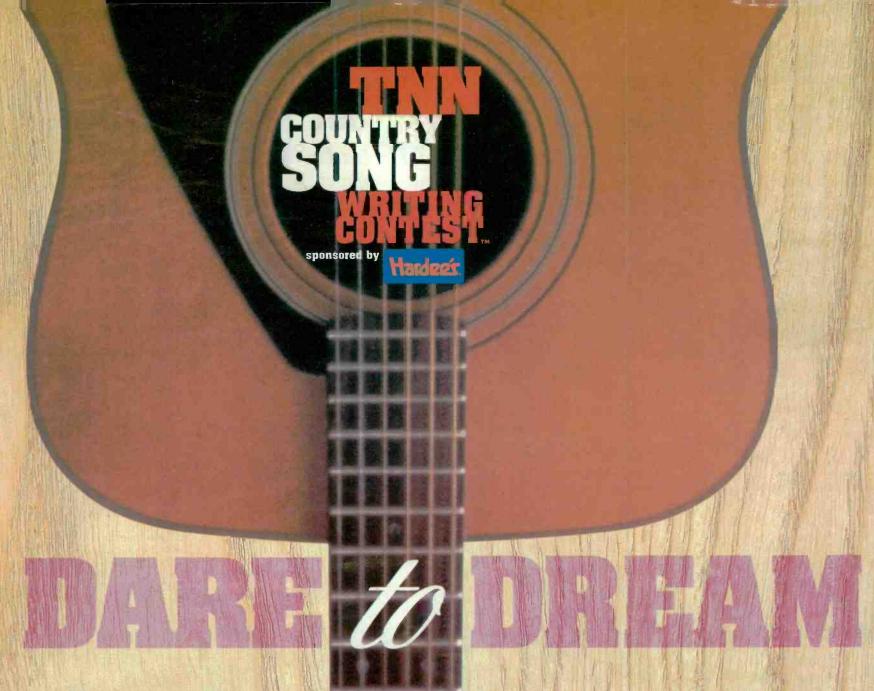
dron to associate director, adminis-

Rose professional manager. He was a professional manager at Brewin'

RELATED FIELDS. EMI-Capitol Entertainment Properties in Los Angeles names Justin Morris CFO, Jeff Pietrzyk senior VP of sales, Mark Jaffe senior VP of product development, Tom Werman VP of A&R, and Michael Tomlin VP of promotions. They were, respectively, VP of finance at EMI-Capitol Music North America, VP of rental product sales at Warner Home Video, executive VP/GM at Warner Kids, founder of Julia's Music, and VP of national promotions, feature film, video, and interactive at 20th Century Fox.

Ticketmaster Multimedia in Los Angeles promotes Alan Citron to president/COO. He will continue as senior VP at Ticketmaster Corp.

12



Enter The Nashville Network Country Songwriting Contest and make your favorite dream come true!

Grand Prize Includes:

- Your country song being recorded by a top Nashville producer.
- ▶\$5,000 in cash.
- A Ural America sidecar motorcycle.
- ➤ A Tacoma acoustic guitar with electronics and hard-shell case.
- A trip to Nashville and an appearance on TNN hit show Prime Time Country.

2nd and 3rd prize winners will receive cash prizes and Tacoma Guitars. Plus 47 other finalists will win merchandise packages.

Each song – whether you win or not – will receive an evaluation from a music industry professional.

Send for your entry form* and all contest rules!

Mail a postcard with your name, address
and phone number to:

TNN Country Songwriting Contest P.O. Box 198995, Nashville TN 37219-8995

Or stop by your local Hardee's Restaurant or Tacoma Guitar dealer and pick up an entry blank.

* Entry fee: \$24.95 for one song. \$34.95 for two songs. All song entries must be postmarked no earlier than July 21, 1997 and received no later than September 13, 1997. Contest is subject to its official rules, Void in AZ, AR, MD, VT.









Williams Looks Back On 'Next' Set

Mercury Album Acknowledges Her R&B Roots

■ BY CHUCK TAYLOR

NEW YORK—With a fresh batch of trademark love songs and uptempo stingers, songbird Vanessa Williams and Mercury Records hope the artist's fifth solo album, "Next," will be the right stuff to propel her further up the superstar ladder.

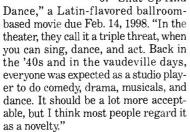
The project, due Aug. 26, pays homage to the singer's R&B, rhythm, top 40, and AC roots, while remaining conscious of Williams' more recently fused jazz/AC following.

"Obviously, Vanessa Williams can come out with a dance-oriented or an R&B record and do well. She's pretty major," says John Artale, purchasing manager of National Record Mart, who predicts a high level of consumer interest for "Next." Williams' 1996 holiday album, "Star Bright," sold bountifully for the chain, he adds, which "bodes well for her. It's also smart to get her new record out now before the big fall releases."

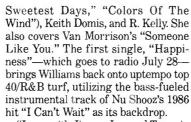
For Williams, releasing a new record now is as much necessity as a measure of savvy. The multifaceted artist, who recently cemented her role as a Hollywood leading lady by co-starring with Arnold Schwarzenegger in "Eraser," has also tackled Broadway in "Kiss Of The Spider Woman" and performed her 1995 nominated "Colors Of The Wind" from Disney's "Pocahontas" on the Academy Awards stage. "Next" follows "Star Bright," 1994's platinum "The Sweetest Days," 1991's double-

platinum "The Comfort Zone," and her debut effort, 1988's "The Right Stuff."

"I categorize myself as a wellrounded entertainer," Williams says from the set of "Shut Up And



To show how serious she remains about her recording career, Williams worked with a number of headlining producers on "Next," including Jimmy Jam and Terry Lewis, Keith Thomas ("Save The Best For Last," "The



"I was with Jimmy Jam and Terry in Minneapolis," Williams says, "and they knew the pocket of uptempo, youth-oriented, specific kind of groove I was looking for. They came up with the Nu Shooz hook, and the lyrics just came out

(Continued on page 18)



No Shame. Indigo Girls are presented plaques commemorating the gold status of their new album, "Shaming Of The Sun." Shown, from left, are Epic Records president Richard Griffiths; Indigo Girls Emily Saliers and Amy Ray; Epic Records Group chairman David Glew; and band manager Russell Carter.

Tons Of Tributes; New Home For Posse; Atlantic Unearths More Jewel

by Melinda Newman

OPEN THE FLOODGATES: We got a break in 1996 from the unrelenting stream of tribute albums that flooded the market in 1994 and 1995, but the last half of 1997 brings a gaggle of salutes to artists, some tremendously famous, others extremely obscure. Sign up now to be on the tribute I'm organizing for my Aunt Thelma. It will come out in October. In the meantime, among the acts being honored:

BRUCE SPRINGSTEEN: "One Step Up, Two Steps Back" will be a double-CD set saluting the words and music of the Boss. The song selection is primarily album cuts, and some mighty obscure ones at that (although

there are a few hits thrown in), while the artist lineup is hardly the usual suspects: Syd Straw, David Bowie, Ben E. King, Joe Cocker, Donna Summer, the Knack, and the Smithereens, among a lot of lesser-knowns. But that's not necessarily a bad thing. "We were given no guidelines, just to make the song our own," says Smithereens drummer Dennis Diken, who recorded "Downbound Train." "One Step Up" comes out on Spring-

steen's birthday, Sept. 23, on the Right Stuff Records. One dollar from each record sold will go to World Hunger Year.

KINKY FRIEDMAN: While Friedman, leader of the Texas Jewboys, has never quite caught on with the mainstream, quirky Kinky gathered quite a following in the music community for such numbers as "They Ain't Making Jews Like Jesus Anymore" and "Asshole From El Paso." "This is really nice to have a tribute album before you go to Jesus, that's not the usual thing," says Friedman, in his own inimitable way. It's also not the usual thing to have such buddies as Willie Nelson, Dwight Yoakam, Bob Dylan, Lee Roy Parnell, Asleep At The Wheel, Guy Clark, John Prine, and Delbert McClinton lining up to record tunes for the tribute, tentatively titled "Pearls In The Snow: The Songs Of Kinky Friedman." Friedman is still waiting to hear from Eric Clapton, George Jones, and Merle Haggard. "We've got to get some women on this thing; it's beginning to look like a gay man's choir," quips Friedman. The collection, targeted for release by the end of the year, will initially be available only through Don Imus' radio program, but Friedman expects it to be promoted worldwide in countries where his murder mysteries are published. In the meantime, Friedman is getting ready to promote his 10th book, "Roadkill," this fall.

IGGY POP: The Stooge-man gets saluted on "We Will Fall: The Iggy Pop Tribute." Among the acts singing his praises are the Misfits, Nada Surf, Sugar Ray, Superdrag, Joan Jett & the Blackhearts, Pansy Division, the members of Blondie recording under the moniker Adolph's Dog, Joey Ramone, Monster Magnet, D-Generation, Lenny Kaye, Extra Fancy, Lunachicks, 7 Year Bitch, Bush Tetras, and the Red Hot Chili Peppers. The album comes out Sept. 16 on New York indie

Royalty Records. Proceeds go to LIFEbeat.

LOWELL GEORGE: The beloved leader of Little Feat, who died in 1979, gets honored by such friends as Jackson Browne and Bonnie Raitt, as well as fans like the Bottle Rockets. So far, this is slated only for release by Kaigan Entertainment in Japan, but a U.S. home is inevitable . . . we hope.

JEFF PORCARÔ: "A Tribute To Jeff: David Garfield And Friends Play Tribute To Jeff Porcaro" salutes session drummer and Toto member Porcaro, who died in 1992. An album made by musicians (Garfield is a keyboardist) primarily for musicians, the project includes

rerecordings of tunes Porcaro played on, numbers he was particularly fond of, and songs written by his friends for the project. The highlight is an all-star version of "Let's Stay Together" featuring Michael McDonald, Don Henley, and Richard Marx. Out Aug. 19 on WEA-distributed Zebra Records.

THE POLICE: The trio gets the reggae treatment when "Reggatta Mondatta" comes out July 29 on Ark 21. Among the participants are

Pato Banton, Ziggy Marley, Maxi Priest, and Steel

THE ROLLING STONES: Country artists, including Deana Carter, Tracy Lawrence, George Jones, Travis Tritt, and Collin Raye, pay tribute to Mick and Keith on this Sept. 23 release (Nashville Scene, Billboard, June 20)

JIMMIE RODGERS: "The Singing Brakeman" gets his due from the likes of Bob Dylan, John Mellencamp, Willie Nelson, Bono, Van Morrison, and more on this Tuesday (22) release (Music to My Ears, Billboard, June

RAINER PTACEK: "Inner Flame: The Rainer Ptacek Tribute," an album saluting the work of blues guitarist/songwriter Ptacek that was executive-produced by Robert Plant and Howe Gelb, came out July 8 (The Beat, Billboard, July 12).

HIS AND THAT: Island Records has signed Insane Clown Posse, whom Hollywood Records dropped over the band's controversial album last month (Billboard, July 12). Island will reissue "The Great Milenko" in mid-August with three additional tracks Hollywood had requested the group leave off. Atlantic Records will release Jewel's quadruple-platinum selling album, "Pieces Of You," as a double-LP package Tuesday (22). The fourth side of the vinyl release contains five rare and previously unreleased tracks . . . Three-quarters of Jane's Addiction has re-formed to release an album Oct. 18 that will include live tracks, previously unreleased studio tracks, and at least one new tune. Back for more are Perry Farrell, Stephen Perkins, and David Navarro. Original bassist Eric A. declined to be part of the project and has been replaced by the Red Hot Chili Peppers' Flea.

Novoselic Reaches Nirvana With DGC Group Sweet 75

BY STEVE KNOPPER

No matter what Krist Novoselic tries, no matter how much success he has as a rock star or political lobbyist, he will always look and act like just another guy in a band. "Who am I anyway?" he wrote in a 1994 Internet message to his fans. "I'm the guy next in line at Safeway. I'm the person in the left lane of traffic who gets uptight when people won't get over."

For the first time in four years, the ex-Nirvana bassist finds himself in a familiar position—waiting for his band's new studio album to come out.

Sweet 75, which began three years ago with Novoselic collaborating spontaneously with Venezuelan street singer Yva Las Vegas at a party, releases its first combination of Latin rhythms and guitar-heavy American rock Aug. 26 on DGC/Geffen Records.

"It's a whole different ballgame right now," says Novoselic, who plays 12string guitar and bass in the trio. "But

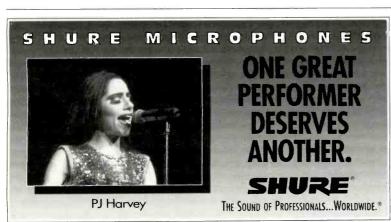


SWEET 75

it's always exciting releasing a record. It was that way with 'In Utero,' it was that way with 'Nevermind,' it was that way with 'Bleach.' You just want people to like you, and you want to do well."

"Sweet 75" sounds nothing like those albums, despite a certain rumbling lurch of bass and drums. It opens with guitars, but they're bouncy and playful instead of loud and roaring. And just when the album starts to sound familiar, it quickly changes pace: "Red

(Continued on page 18)





Surfdog Records Revisits Its 'MOM'

Sequel Set Benefits Environmental Organization

■ BY CARRIE BORZILLO

LOS ANGELES—In their continuing efforts to help clean up the world's oceans, the Surfrider Foundation and Surfdog Records have teamed once again with Interscope Records for the release of the second "MOM" benefit album, "MOM II," due Aug. 26.



The album, whose title stands for Music for Our Mother Ocean, benefits the San Clemente, Calif-based Surfrider Foundation, an environmental organization whose mission is to pro-

tect and preserve oceans and beaches. The first "MOM," which was released in July 1996 and featured songs by such acts as Pearl Jam, the Beastie Boys, Jewel, No Doubt, and Porno For Pyros, sold more than 96,000 units, according to SoundScan. The album raised approximately \$200,000 for the foundation, according to Dave Kaplan, owner of Surfdog Records and a Surfrider board of advisers member.

advisers member.
On "MOM II," Pennywise covers the Beach Boys' "I Get Around"; the Mighty Mighty Bosstones team with the Pietasters on the latter group's "Ocean"; Porno For Pyros covers "Tonight" from "West Side Story"; the Beach Boys contribute "Summer In Paradise," recorded live at London's Wembley Stadium; and Dick Dale does a remake of his 1962 classic "Misirlou" ("Misirlou '97" with Gary Hoey).

The rest of the album includes songs recorded specifically for "MOM II" by Jewel, Toad The Wet Sprocket, the Brian Setzer Orchestra, Royal Crown Revue, Jimmy Buffett, Pato Banton,



THE BEACH BOYS

Sprung Monkey, and Sunchild, which features world-class professional surfer Donavon Frankenreiter. In addition, Counting Crows, Moby, 311, Sublime, Dishwalla, the Offspring, and Ben Harper contribute tracks to the set.

set.
"The support was so overwhelming for the first one," says Kaplan, who executive-produced "MOM" and "MOM II" with Pierce Flynn, executive director of the Surfrider Foundation. "We got so many votes of confidence and support from artists. That, and the fact that it allowed for the single-largest contribution in Surfrider's history, made it a tremendous success."

Flynn says the \$200,000 raised from "MOM" last year went to Surfrider's Blue Water Task Force, which is an all-volunteer program that tests ocean water, and to Respect the Beach, Surfrider's national educational program, in which Surfrider members speak at schools around the country utilizing slide shows, videos, and an Internet program.

Kaplan says there will be a bigger

marketing and promotional push for "MOM II," which will be largely aided by 1-800-Collect.

1-800-Collect plans to insert \$9 coupons in each "MOM II" CD, which consumers can submit as part of their regular phone bills. The phone company is also sponsoring the media buys for the campaign, which will mostly include radio spots in major markets nationwide. Promotions such as "win it before you can buy it" campaigns will take place in August. In addition, radio spots featuring sound bites of various artists on the compilation will air for a few months beginning in August.

Magazines and the surf/snow/skate industry have rallied around "MOM II," says Kaplan. Surfer, Surfing, Warp, Longboard, Skateboarding, Wired, and many other magazines have donated full-page ads, which will run in August, and Rolling Stone has committed again to running an ad.

Also, the surf clothing/accessory company Quiksilver will promote Surfrider and "MOM II" on hang-tags on 150,000 pairs of board shorts in various retail outlets nationwide. The tags are in stores already.

On the street-marketing front, approximately 150,000 full-color stickers and posters are being given away this summer during the H.O.R.D.E., Warped, and Lollapalooza tours. "MOM" surfboards are also being given away in select Warped tour markets.

The Beach Boys' Bruce Johnston says the group contributed a song to "MOM II" because of its longtime involvement with the Surfrider Foundation and because it was inspired by the first "MOM" album.

"There are people that might listen to us because of a love of music, but they might not be aware that we've been members of the Surfrider Foundation for a long time," says Johnston. "This track hits the save the environment theme right on the head and really embodies the spirit of the album. The Beach Boys have always been the senior poster band of the ocean."

Johnston also says that the Beach Boys may be doing 50 symphonic concerts next year and would be interested in promoting "MOM II" and Surfrider at the shows.

While Johnston hadn't heard Pennywise's cover of the Beach Boys' "I Get Around" yet, he says he is a fan of the band. "I love Pennywise. I'm glad they took their hat off to the Beach Boys. I like to see our songs reincarnated on different levels. Me and my sons are big fans. I was wearing a Pennywise T-shirt on the road, and one of the crew said, 'You don't know who they are.' I said, 'Yes, I do.'"

When told that Pennywise may be interested in having the Beach Boys sing on their version of "I Get Around" for their next Epitaph album, Johnston said, "Absolutely," then joked, "Yeah, if we can do a dance remix."

Bob Bell, new-release buyer for the 230-store Wherehouse Entertainment chain based in Torrance, Calif., is looking forward to "MOM II." "As compilations go, we did very well with ['MOM']," says Bell. "The record is perfect for our demographic as far as California skate kids go and that whole scene."

Reunion Hopes To Build A Third Day 'Conspiracy'

■ BY DEBORAH EVANS PRICE

NASHVILLE—With the Aug. 26 release of Third Day's sophomore album on Reunion, "Conspiracy No. 5," the label plans to build on the Georgia rock outfit's base in the contemporary Christian market while working with Zomba's Silvertone label to expand its reach further into the mainstream.

"We've been talking to them throughout the whole process," says Reunion VP of marketing Michelle Fink of the label's counterparts at Silvertone. "We're talking about shooting a video for 'You Make Me Mad' that we would release in both markets . . . We would jointly fund and execute the promotion together."



THIRD DAY

Third Day comprises lead vocalist/principal songwriter Mac Powell, drummer David Carr, guitarists Brad Avery and Mark Lee, and bassist Tai Anderson. The quintet got its start on the Marietta, Ga.-based independent label gray dot records before signing to Reunion, which repackaged Third (Continued on next page)

amusement

	o u s	i n	ess _®		XSCORE VCERT GROSSE
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LILITH FAIR '97: SARAH MCLACHLAN, TRACY CHAPMAN. JEWEL. SUZANNE YEGA, PAULA COLE, & OTHERS	The Gorge George, Wash.	July 5	\$814,475 \$45/\$35/\$30	20,000 sellout	Universal Concert
MEGA MERENGUE '97: LOS HERMANOS, ROSARIO MILLY, KINITO MENDEZ, WILLTREDO VARGAS, GRUPOMANIA, RIKARENA, ZAFRA NEGRA. & MANY OTHERS	Madison Square Garden New York	July 12	\$642,970 \$65/\$55/\$35/\$25	15,145 sellout	Alma Entertainment/SB
JULIO IGLESIAS	Universal Amphitheatre Universal City, Calif.	June 13-14	\$452,236 \$55/\$32	10,517 11.592	Universal Concert
PEPSI ROCKERA: LEY DE HILO, LA UNION, ATERCIOPELADOS, FISHBONE, MALTIDA, CADILLACS	Universal Amphitheatre Universal City, Calif.	June 21-22	\$442,019 \$47/\$22	11,332 two sellouts	Universal Concert
TINA TURNER CYNDI LAUPER	Nissan Pavilion at Stone Ridge Bristow, Va.	June 21	\$399,639 \$40.25/\$15.25	17,893 sellout	Cellar Door
TINA TURNER CYNDI LAUDER	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 11	\$386,071 \$50/\$35/\$18	11,764 24,967	PACE Concerts Electric Factory Concerts
LILITH FAIR '97: SARAH MCLACHLAM, TRACY CHAPMAN, JEWEL. SUZANNE VEGA. PAULA COLE, & OTHERS	L.B. Day Amphitheatre Salem, Ore.	July 6	\$366,341 \$46.50/\$32	9,636 sellout	Universal Concert
COUNTING CROWS THE WALLFLOWERS	Pine Knob Music Theatre Clarkston, Mich.	July 6	\$347,455 \$35/\$27.50/\$17.50	15.156 sellout	Cellar Door
COUNTING CROWS THE WALLFLOWERS	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	July 12	\$327,884 \$36/\$25/\$15	18,963 22,028	PACE Concerts DiCesare-Engler Prods.
BUSH Souls Jesus Lizard	Pine Knob Music Theatre Cłarkston, Mich.	June 28	\$321,688 \$28.50/\$25/\$20	14,022 sellout	Cellar Door

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THE CD NEWS AUTHORS

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REUNION HOPES TO BUILD A THIRD DAY 'CONSPIRACY'

(Continued from page 16)

Day's indie set. The album not only expanded its Christian audience, but made inroads to mainstream radio with the cut "Nothing At Ail." The group also gained exposure recently via a Coca-Cola spot utilizing the song "Always—Third Day" airing nationally this summer.

ally this summer:

"We had huge success on their first project, the self-titled record that we released," says Fink. "Our approach on this record is similar but a little more aggressive. On the last record, we picked up an independent release from them, remixed it, and put it out ... So now, from the beginning of the record, we have the apportunity to really give it a big thrust in the market."

"We're totally committed to this band," says Silvertone director of artist development Janet McQuenney. "Last year we released nothing at all to AOR radio, and it was a top 30 hit for us. We made some headroom, basically . . . We feel with the success of Third Eye Blind and Tonic, there's a lot of room here for us to break this band"

The album will be released simultaneously in the Christian and mainstream markets. Christian rock radio listeners got their first taste of "Conspiracy No. 5" when Reunion shipped the single "Alien" July 8. "You Make Me Mad," the first mainstream single, will be released to mainstream radio the first week of September.

"It basically talks about artists and their music and how music is such a powerful thing," Powell says of "You Make Me Mad." "[Music] affects our lives a lot more than I think we realize . . . Some people say 'I'm just listening to the music, the words don't affect me.' And there's a line in the song that says, 'I don't listen to the words, but I know them all by heart.' Things kind of sneak in and touch our hearts and our minds more than we realize."

With the positive reception the group's major-label debut received, Powell admits there was a little pressure working on the follow-up. "The first album went beyond our expectations," Powell says. "Because of that, we have even higher expectations for this record. I go in and out of phases. Sometimes I think this is a great record and it's going to do well. Then the next day I'm scared and I'm asking everybody who's heard it 'What do you think about that song or that line?' I shouldn't let it worry me, but I do sometimes . . . I'm just anxious. I feel these songs are a lot stronger musically and lyrically, and hopefully other people will see that,

Fink anticipates positive response to the new album. "I think the songs are stronger," she says, "and I think Mac is singing better than ever. They've got the whole band in there singing background vocals and playing parts, and it really gelled as a band record. It was a really good experience bringing in Sam Taylor as a producer and getting that perspective. They've really come out with some incredible music, and I think it's right where the music world is right now. They're right on the edge with what's current."

Powell says the group went in the studio with 15 songs, most of which he'd written in the past two years. "About a month before we recorded the record, we all sat down for two weeks, did pre-production, and worked out the songs," Powell says. "When I write a song, I have how it sounds in my head . . . I play these songs back, and all they hear is my vocal and acoustic guitar. They exceeded what I wanted. The songs turned out better than what I heard in my head."

Powell says the group has already been getting positive reaction to "Alien" because it has been playing it live for more than a year. "It sets the tone for this new record as far as what we sound like," Powell says. "We've grown so much since the first record lyrically and musically. And when people see us live, there's more energy in the show. It's a lot more rockin' than our record that's out now is. So we finally have on this new record that energy that we have live."

Touring has played an integral part in the band's success to date. Instead

of going out as an opening act last fall, Third Day headlined. It opened for the Newsboys on one of the spring's most successful tours. This fall, the act will headline again with labelmate All Star United and re:think newcomer Switchfoot. (Third Day is managed by Creative Trust and booked by Creative Artists Agency.)

"Our targeted avenues of promo-

tion are still based on touring," Fink says. "We're going to do a lot of telemarketing and direct mail around those tour markets. We're going to do print advertising in all the Christian trades with all the tour dates. We're going to in-store appearances along the tour route. We're also planning some youth pastor events in key markets . . . We'd like to get in and have some focused time for the band to sit down with the youth pastors and talk about the ministry of the band-kind of like a feedback session-to figure out ways they can work together. We'll be putting out Bible studies on the record [at the same time as] the tour as well."

Fink says there are also plans to expand the band's audience in the college market by having it do promotional dates on college campuses. "We support their vision for what they want to do, and they just want to reach the youth culture," Fink says.

According to Fink, the label is in discussion with management about

allowing concert attendees to bring video cameras to tape the band's shows—then creating a contest in which fans can submit their footage. "Ultimately, the idea was brought up because what a cool residual effect [there would be] if they come in and shoot the concert and the next night show it to five of their friends," Fink says. "You then expand the audience for a Third Day experience."

Fink says a commercial CD single of "Alien" exclusive to the Christian retail market also shipped July 8. It includes a \$2-off coupon toward purchase of the album. The single features "Alien" and an exclusive bonus track called "You Are Not Alone," as well as a rock remix of "Nothing At All," a song from the debut record. "The goal is to seed the marketplace for their August release and whet the appetite of the consumer . . We've supported that with a counter display and shelf-talker," says Fink.

Kevin Miles, senior music buyer at Family Christian Stores, thinks the album will fare well in the market-place and will be able to hold its own this fall alongside releases from other major Christian acts such as Jars Of Clay, Amy Grant, and Michael W. Smith. "It's got a great Southern alternative sound like I liked from the last one, and the message is strong," he says. "We are going after this one. It's a major release that we feel will really drive a lot of sales for us."

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NOVOSELIC REACHES NIRVANA WITH DGC GROUP SWEET 75

(Continued from page 14)

Dress" and "Poor Kitty" are straightforward rock anthems; "La Vida," an upbeat Spanish song, contains an actual Herb Alpert trumpet solo; and "Ode To Dolly" leans on an almost exaggerated country rhythm.

"I was kind of the instigator of a lot of that [non-rock] stuff," Novoselic says. "When I met Yva, I was listening to a lot of world music—South African, European. That's what attracted me to Yva: I thought she was a powerful vocalist. She has a rock'n'roll background, too—she wrote songs like 'Red Dress,' which is a real rock song. I wrote songs like 'Oral Health,' which has a real Spanish influence."

The album's first song, "Fetch," opens with a playful feeling, approximating Novoselic's familiar routine of hopping up and down during concerts. "Coming from the bass guitar and switching to the 12-string electric, it

was a whole new world," says Novoselic, 32, from his Seattle home. "I just tried to have an imagination. I could have just played some chords and followed the song along, but I really wanted to be upfront. That was really my whole approach to bass playing, too. I didn't have years of what I was used to doing to hold me back."

Though Novoselic and drummer Adam Wade make up a limber rhythm section, shifting from fast to slow and back, the set's main focus is Las Vegas' voice. She moans and howls constantly, like a cross between Alanis Morissette and Alice In Chains' Layne Staley.

It's an even partnership: Las Vegas' presence allows Novoselic to be Sweet 75's quiet, talented role player, and Novoselic's name helps land big shows, press clippings, and record company connections.

"As much as the Foo Fighters are not

Nirvana, Sweet 75 is not Nirvana," says Robert Smith, head of marketing for DGC/Geffen Records, referring to former Nirvana drummer Dave Grohl's band. "There will never be another Nirvana, But no one's denying it. There's a fine line between acknowledging it and exploiting it. It doesn't say NIRVANA, with Krist Novoselic in tiny letters. This is Sweet 75, and Sweet 75 doesn't have much to do with what Nirvana was, except as a point of interest."

Unlike Grohl, Novoselic retreated

Unlike Grohl, Novoselic retreated from rock-star prominence after his friend and bandmate Kurt Cobain committed suicide in April 1994. Grohl quickly formed the Foo Fighters, an act that has since had several hits, but Novoselic detoured into politics. His political action committee, Joint Artists and Music Promotions Political Action Committee (JAMPAC), continues to fight for musicians' rights and lobby against censorship.

Novoselic talks enthusiastically about Sweet 75 and even a little about Nirvana—but he doesn't get truly passionate until the subject of Washington state politics comes up. Against Novoselic's lobbying efforts, Washington voters recently approved a new football stadium in Seattle, to be funded by a hotel tax.

"That affects musicians. They're going to have to pay the tax, and music fans could possibly pay high ticket prices. So see how politics affects people indirectly?" he says. "But there's really nothing to say. The people have spoken. That's what people's priorities are: to tear down the Kingdome [stadium] and cut down a bunch of trees and tap into a quarry and get a bunch of concrete.

"The most important thing JAMPAC has done is we've dispelled misconceptions about the music community—that there's just a handful of people here in Seattle sleeping in until 3:00 and drinking wine all night long and recording albums in the Bahamas. The truth is, we're independent businesspeople. Collectively, Seattle artists have sold more than 300 million records worldwide."

Some of those sales, of course, belong to Seattle natives Jimi Hendrix and Heart, but the figure has ballooned in recent years because of Nirvana, whose 1991 multi-platinum "Nevermind" spread grunge into the mainstream and opened the music industry's doors for fellow Seattle-area bands like Pearl Jam, Soundgarden, Screaming Trees, and Mudhoney. Novoselic says he isn't above using the connection to help Sweet 75, but he also doesn't want past history to overwhelm the new story.

Sweet 75, which has been on a few small tours over the past year, gets its share of fan requests for "Smells Like Teen Spirit." Novoselic handles them with a sense of humor: "Some people have done that. I just kind of smile and say, 'No, no, no, no, that's not going to happen.' I'm glad people care about Nirvana and connect with Nirvana. I expect that kind of stuff. Most of it's kind of lighthearted and kind of funny."

Novoselic recalls his rock-star years with the same bemusement. "That's going to come out in the autobiography I'm going to write: 'I Wasn't Thinking: The Krist Novoselic Story.' That's kind of a joke. You know: 'Why'd you do all that?' 'I dunno, I wasn't thinking.'

"That's going to come out in another 40 years," he says. "That's after I become secretary general of the United Nations."

WILLIAMS LOOKS BACK ON 'NEXT'

(Continued from page 14)

when Terry and I were discussing life. He asked how I was feeling, and I said, 'I'm just happy.' He turns around, types lyrics into a little computer, prints it out, and I recorded it. It came down so quickly in the studio with them."

"Happiness" will make its move to R&B mainstream, R&B adult, top 40, hot AC, AC, and crossover radio and will be remixed for clubs. So far, David Morales has been called in to reconfigure the song with a house groove, while Rashad Smith is working on an edgier version for the dancefloor. Meanwhile, a video will be dropped to VH1, MTV, BET, and the Box. No commercial single is planned at this time.

"Everyone seems really happy that there's an uptempo Vanessa track," says David Leach, executive VP/GM of Mercury. "That was missing on ['The Sweetest Thing'], and we're eager to get firmly back in with black radio. This song is fun with an awesome groove. We think it's going to be a big one."

Another album track is the luscious "Oh How The Years Go By," a classic Williams ballad in the vein of her 1992 No. 1 hit, "Save The Best For Last."

Originally recorded by Amy Grant, the song was handpicked by Thomas for Williams. "He's just a brilliant producer. I love working with him," she says. "He brought me this song and said, 'I know Amy did it, but I think this is a hit song and you could blow it away.' I love what we did."

On a more aggressive front is "Who Were You Thinkin' 'Bout?," produced by Domis. Following her recent divorce from manager Ramon Hervey, Williams says, "I sent [Domis] about four pages of notes about where I was at that point in my life. He came out with a song that is strong and furious, different from what most people would expect. I just love that it's in your face, edgy, and kind of raw."

According to Mercury president Danny Goldberg, the project is designed as a launching pad for Williams to add "super" to her star status. "She has an incredibly high profile in the press and radio, but putting her together with a series of hits will put her in a level of the stratosphere she hasn't yet attained," he says. "We're marketing it with that intent."

Radio, meanwhile, is taking a waitand-see attitude following what some perceive as a lack of focus on Williams' last project. Says top 40 WPXY Rochester, N.Y., PD Clarke Ingram, "I want to see what she comes up with. She's done classic ballads—if she does another 'Save The Best For Last,' I'm with it. But her last album crossed over into a jazz flavor, and this is a pop- and R&B-flavored format. It'll come in, we'll listen to it, and we'll take it from there"

"I loved her last album when I was in my house cleaning or in the car on a long trip," adds R&B WOWI Norfolk, Va., music director Heart Attack. "But it was for a totally different audience. To have Vanessa come back and go after the R&B core—I'm not sure they're still going to be there. We kind of look at her as more of a movie star now."

Regardless, Williams and the Mercury team feel they've got a winner that will quickly convince any detractors in the industry or marketplace.

"People working with me have known me consistently," she says. "They know what rings my bell and what I refuse to sing. It's easier now to get the type of material indicative of my style, what people consistently buying my albums want to hear."

Not to mention Williams' high-profile status in the coming months. She shoots "Shut Up And Dance" until the end of this month; another movie she appears in, the Laurence Fishburne vehicle "Hoodlum," hits the big screen in August, followed by the album's release later in the month. On Sept. 3. she will launch her first full-length U.S. tour, co-headlining with Luther Vandross, then sees her involvement in a Babyface movie, "Soul Food," work the streets in October. Throughout, Mercury will further her musical visibility with yet-to-be determined TV appearances, press, and radio/TV

After that, Williams is determined to take a year off in New York to be a mom. And then?

"My philosophy is that you get a chance to be rewarded if you do good. Hopefully, the new album will do well enough so that I might then do a selfish album. I've always wanted to do an album of standards, a Brazilian-flavored project, or a children's album. I definitely like the variety of my career and hope it never goes away."

Continental Drift
UNSIGNED ARTISTS AND REGIONAL NEWS

NEW ORLEANS: Molly Magwire and Tyler Dano of skewed punk/pop duo Rhudabega always figured they'd become a threesome at some point, but the perfect guitarist never did show up. "We decided to go with what we'd got," says bassist Magwire, who with Dano concocts a strikingly powerful, layered sound actually more akin to that of a four-piece than a typical duo. "We make up for the [missing guitarist]

in different ways," says Magwire, who picks lead lines and strums chords on her bass, while partner Dano drums, sings, plays harmonica (sometimes all three at once), and coaxes extraterrestrial sounds from a short-wave radio. Rhudabega's unconventional aesthetic extends to its live shows, in which the hyperkinetic Dano sports an orange bike helmet that he rigged up with



RHUDABEGA

wocal microphone. "Tyler flails around too much to use a mike stand," explains Magwire, who notes that she and Dano "write everything 50/50." Rhudabega recently recorded an album's worth of songs at their manager Jim Ford's home studio, the Jimmy Ford Clinic, helmed by in-demand local indie producer Ryan Dufrene. It showcases Rhudabega's unique and buzzedabout blend of aggression and melodicism, edginess and accessibility, lyrical bite and rhythmic groove. And, says Magwire, if a label deal is not forthcoming, "we'll put it out ourselves." Contact Ford at 504-866-5713.

DETROIT: "I really like what's happening now," singer/songwriter Jill Jack says. And who wouldn't? After paying her dues as a session vocalist for local rock and country bands, she won two Detroit Music Awards this past April, for best rock vocalist and rock act deserving wider recognition, one week after her debut album, "Watch Over Me," came out on local Drum Dancer Records. She opened for Dan Fogelberg June 20 at the Meadowbrook Festival. And CIDR (the River) Detroit is solidly in her corner, promoting her shows and squeezing her onto the playlist whenever it can. "Jill Jack has all the makings of a major talent," says Ann Delisi, CIDR's music director. "She's got the stage presence, the voice, the ability to interpret songs passionately . . . there's a lot of soul to what she does." Jack's music floats in and around the roots rock genre, with her clear voice, emotional delivery, and straightforward, hook-laden songs providing the focal points. Her live performances are captivating, with her personal warmth and honesty garnering new fans each time out. "Watch Over Me" has generated much excitement, both critically, with enthusiastic endorsements and reviews, and at retail, where it is already in its second printing, having sold the first 1,000 units. Demand has led to the retention of a regional distributor. Jack plans to work the colleges in the fall and do an East Coast trip in addition to expanding her radio efforts. "All along, you sit around trying to figure out what your purpose is, and . . . I think mine is to touch people's souls—to affect people," she muses. "I can't wait to meet the strangers of this world." Contact Drum Dancer's Billy Brandt at

CLEVELAND: Now that 3D has hooked up with International Creative Management for booking and has a gang of original material in the can, its members feel ready for the road and a major label. 3D is **Marky Ray**, vocals, guitar, manager; **Michael Purkhiser**, lead vocals and guitar; and

John Koury, drums. Dave Stevenson, who records the band, is occasional bassist. Ray was in Jim Rose's Traveling Circus, played auxiliary guitar with Butthole Surfers and Ministry, and roadmanaged the Toadies. Purkhiser, who also makes 3D's guitars, amplifiers, and outboard gear, was in the Action and the Walking

3D

Clampetts; his brother is head Cramp/fellow '50s freak Lux Interior. Former Infidel and Slackjaw member Koury performed on the last Dead Boys' tour. Such expressive vocal tunes as "Stranded By Desire" and "Satisfied Soul" and the tough instrumental "Razor's Edge" show how effectively 3D updates classic rock. "We're not new wave or alternative or punk," says Ray. "We're fans of rock'n'roll, schooled in the Byrds, Beatles, Stones, and Love." Contact Ray at 216-656-5697. His E-mail address is Fuzz Unit@aol.com.

18

BILLBOARD'S HEATSEEKERS ALBUM CHART

ONAL SAMPLE OF RETAIL STORE AND RACK SoundScan®
ONAL SAMPLE OF RETAIL STORE AND RACK SOUNDSCAN® S COLLECTED, COMPILED, AND PROVIDED BY JULY 26, 1997 TING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
* ★ ★ NO. 1 ★ ★ ★ ROBYN IS HERE
LIFE 75507*/ALL AMERICAN (10.98/15.98) THE COMRADS
67720/EPIC (10.98 EQ/16.98) PARADISE IN ME
10005/JIVE (10.98/15.98) STAINED GLASS
N UP 42587/VIRGIN (10.98/15.98) BECOMING X
R BROS. 46548 (10.98/16.98) SWEET THING
RH/WORD 67823/EPIC (10.98 EQ/15.98) HEAVENLY PLACE
4/MCA (8.98/12.98) DUDE RANCH
REPRISE 46393/WARNER BROS. (10.98/16.98) ROCK SPECTACLE
9*/VIRGIN (10.98/16.98) HOMEWORK
CCA 11585/MCA (10.98/15.98) LEE ANN WOMACK
62042/EEG (10.98/16.98) LILA
VITY 1508* (10.98/15.98) STONE CRAZY
/CRAVE 67848*/EPIC (10.98 EQ/16.98) ALLURE
C 17401 (10.98/15.98) SUPERTONES STRIKE BACK
11447 (9.98/12.98) ARE YOU WITH ME?
COPE 90142 (8.98/12.98) FUSH YU MANG
N 1528/WORD (10.98/15.98) DEEP ENOUGH TO DREAM
29/A&M (10.98/16.98) MUSIC FOR PLEASURE
ANE/UNFADEABLE 524385/ISLAND (10.98/16.98) STREET GOSPEL
-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) IN THAT WATER
05 (10.98/16.98) DON'T MESS WIT TEXAS
TWENTY-EIGHT TEETH
USTIN 18839/ARISTA (10.98/16.98) STRANGEST PLACES
R 2111/TRIAD (10.98/15.98) CONTROVERSEE THAT'S LIFEAND THAT'S THE WAY IT IS
T C A F R 2 I D E I I I S C A S V 6 I A D C A

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 artists'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. © 1997, Billboard/BPI Communications.

26	7	4	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
27	11	3	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS
(28)	39	35	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
29	27	2	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98) TH	REE DOLLAR BILL, Y'ALL
30	45	7	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
31	29	3	WEEN ELEKTRA 62013/EEG (10.98/16.98)	THE MOLLUSK
32	43	16	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
33	23	4	RICOCHET COLUMBIA 67773 (10.98 EQ/15.98)	BLINK OF AN EYE
34	31	19	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) MICHAEL FLATLI	EY'S LORD OF THE DANCE
35)	49	22	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
36	34	29	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
37	37	27	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
38	50	44	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
39	28	3	JEFF CARSON CURB 77859 (10.98/16.98)	BUTTERFLY KISSES
40	36	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
41	38	9	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
42	41	25	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
43	17	2	THE B.G. CASH MONEY 9613 (10.98/15.98)	IT'S ALL ON U
44	33	6	SONS OF THE DESERT EPIC 67619 (7.98 EQ/11.98)	VHATEVER COMES FIRST
(45)	RE-	ENTRY	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
46	42	10	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
47	35	8	LINDA EDER ATLANTIC 82977/AG (10.98/16.98)	IT'S TIME
(48)	N	EW >	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	TRAIGHT FROM THE DEC
49	30	8	MARK WILLS MERCURY 532116 (10.98 EQ/16.98)	MARK WILLS
50	26	2	SPIRITUALIZED DEDICATED 18974/ARISTA (10.98/15.98) LADIES AND GENTLEME	N WE ARE FLOATING IN SPACE

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

JUST LIKE THAT: RMM Records is hoping for a repeat performance of sorts as it begins its crossover push for Tito Nieves' newest album, "I Like It Like That.'

The artist, who was a featured member of Columbia's



The Messenger. Motown artist Ronnie Henson begins a 12-city promotional tour Monday (21) in support of his self-titled debut. which bows Aug. 26. Among the tracks that the artist will be performing and discussing is his first single. "What Are We Gonna Do?"-the first of three cuts on his self-titled debut that tackle unplanned teen pregnancy. Motown is readying a video for the Baltimore-based Henson's forthcoming second single, "Everybody Loves A Star."

Blackout Allstars, experienced a surprise flood of exposure when that group's version of Nieves' "I Like It Like That" became a hit. With the support of such stations as WKTU New York, the song peaked at No. 15 on the Top 40 Airplay/Rhythm Crossover chart in Billboard sister publication Top 40 Airplay Monitor.

Consumer familiarity with the track has already benefited Nieves, as his album climbs to No. 9 on the Middle Atlantic Regional Roundup this issue.

According to RMM Records & Video national director of sales and marketing Vincent Iturbides, nearly $10\overline{0},000$ units of the album have been shipped in Puerto Rico.

He says the label is confident that Nieves' cover of the

Joe Cuba Sextet's "Bang Bang" will also strike a chord at top 40 radio and help the artist expand beyond his Latin

Like the Blackout Allstars' hit single, 'Bang Bang" has been retooled by DJ/mixer Bobby D. The song has already received a warm welcome at Latin dance clubs and such radio stations as rhythmcrossover WPOW Miami, which has

the track in medium rotation.

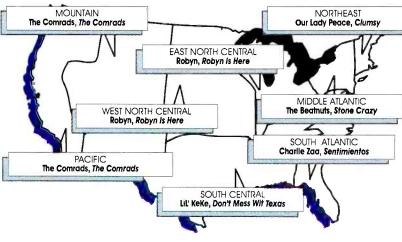
"We're riding a wave that is still forming," says Iturbides. "That same airplay that the Blackout Allstars received is what we're looking at to take this to the Anglo market and the second- or third-generation Latin.

CLOWN REBOUND: Fueled



One-Two Punch. Though River Road's first single, "I Broke It, I'll Fix It," is still getting heavy airplay on such stations as KIKK and KKBQ Houston, Capitol Nashville will begin promoting on Aug. 4 "Nickajack," the second cut from the Louisianabased quintet's self-titled debut. The band is currently shooting a clip for that song.

REGIONAL HEATSEEKERS NO.1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN
 The Comrads The Comrads
 K's Choice Paradise In Me
 Nastyboy Click MC Magic Presents
 Robyn Robyn Is Here
 Suga Free Street Gospel

- 6. Sneaker Pimps Becoming X
 7. Blink 182 Dude Ranch
 8. Lita McCann Lita
 9. Buck-0-Nine Twenty-Eight Teeth
 10. Monaco Music For Pleasure

- NORTHEAST
 Our Lady Peace Clumsy
 K's Choice Paradise In Me
 Barenaked Ladies Rock Spectacle
 Sneaker Jimps Becoming X
 Robyn Robyn Is Here
 The Beatnuts Stone Crazy
 Cowboy Mouth Are You With Me?
 Fun Lovin' Criminals Come Find Yourself
 Allure Allure 10. Limp Bizkit Three Dollar Bill, Y'all

by the controversy surrounding Hollywood Records' recall of Insane Clown Posse's "The Great Milenko" (Billboard, July 12), the rap act is enjoying a sudden boost in sales of its 1995 title "Riddle Box."

That album pops up like a jack-in-the-box this issue, moving up three spaces to No. 11 on the East North Regional Roundup chart and hitting No. 22 on the West North Central chart.

> WET AND WILD: Seattle's Super Deluxe caused somewhat of a melee during the band's rainsoaked, riotous release party for its new album, "Via Satellite."

> The Revolution act reportedly had to be escorted away from throngs of screaming, half-naked fans after its performance July 8 at a outdoor location in its hometown.

The band will perform more from its new album, which

debuted at No. 9 on the Pacific Roundup, when its plays modern rock KNND Seattle's "End Fest" Aug. 2.

N BLOOM: "Soap Disco," the debut single from Reprise act Kara's Flowers, is showing early promise as modern rock stations like WQBK Albany, N.Y., WQXA Harrisburg, Pa., and KSTE Lafayette, La., pick up the single out of the box.

The band, whose album was produced by Rob Cavallo (Green Day), follows a series of West Coast appearances with opening dates for Reel Big Fish beginning Aug. 23 at the Palladium in Los Angeles.

A video for the single lensed by Mark Kohr is in production.

ROADWORK: Flamenco guitar/violin duo Willie & Lobo



Melt Down. Interscope modern rock act Artificial Joy Club is gathering steam as stations continue to pick up its debut single, "Sick & Beautiful." A clip for the song was recently played on MTV's "120 Minutes" program. Meanwhile, the band, whose album "Melt" was released July 1, recently finished a stint on the Lollapalooza second stage.

continues its 12-date Borders Books & Music retail tour, playing July 31 at the Fourth Avenue store in Seattle. The act's album, "Caliente," was released May 27 by Mesa/ Atlantic

Billocid

Worldwide Specials 1997 and DIRECTORIES



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Hot R&B Airplay...

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stati are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			** NO.1 **	38	34	6	GOTHAM CITY R. KELLY (JIVE)
1	1	13	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE) 2 was at No. 1	39	70	2	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
2	4	16	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	40	60	2	THE LOVE SCENE JOE (JIVE)
3	3	9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (I'EAT. 112) (BAD BOY)	41	37	32	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
4	2	17	THE SWEETEST THING REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)	42	36	11	EVERYTHING MARY J. BLIGE (MCA)
5	5	18	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)	43	46	5	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/VOLCANO)
6	10	10	I CAN LOVE YOU MARY J. BLIGE (MCA)	44	59	2	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)
7	6	15	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT, MASE & PUFF DADDY) (BAD BOY)	45	49	7	HOW COME, HOW LONG BABYFACE (EPIC)
8	7	32	IN MY BED DRU HILL (ISLAND)	46	42	12	CRUSH ZHANE ()LLTOWN/MOTOWN)
9	9	7	THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/EEG)	47	39	22	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	8	20	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)	48	53	8	KEEP IT COMIN HEAVY D (UPTOWN/UNIVERSAL)
11	12	8	NEVER MAKE A PROMISE DRU HILL (ISLAND)	49	48	19	LOVE IS ALL WE NEED MARY J. BLIGE (MCA)
(12)	14	6	MEN IN BLACK WILL SMITH (COLUMBIA)	50	45	20	4 PAGE LETTER AALIYAH (BLACKGROUND/ATLANTIC)
13	16	7	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	51)	56	3	DO YOU LIKE THIS ROME (GRAND JURY/RCA)
14)	15	5	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)	52	47	31	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
15	11	9	WHATEVER EN VOGUE (EASTWEST/EEG)	53	51	26	GET IT TOGETHER 702 (BIV 10/MOTOWN)
16	13	21	FOR YOU KENNY LATTIMORE (COLUMBIA)	54	41	25	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)
17	18	9	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)	(55)	57	4	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
18	17	33	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	56	40	14	WHO YOU WIT JAY-Z (QWEST/WARNER BROS.)
19	25	12	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY)	(57)	58	6	TAKE IT TO THE STREETS RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA)
20	22	11	YOU BRING ME UP K-CI & JOJO (MCA)	(58)	72	3	CAN'T LET GO LAURNEA (YAB YUM/EPIC)
21	19	23	CUPID 112 (BAD BOY/ARISTA)	<u>59</u>	74	2	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
22	21	15	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)	<u>60</u>	63	5	WE'LL ALWAYS LOVE BIG POPPA THE LOX (BAD BOY/ARISTA)
23	20	13	SMILE SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT/NOO TRYBE)	61)	61	7	NO DOUBT 702 (BIV 10/MOTOWN)
24)	55	2	BIG BAD MAMMA FOXY BROWN FEAT, DRU HILL (DEF JAMMERCURY)	62	71	1.4	FEMININITY ERIC BENET (WARNER BROS.)
25	23	28	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)	63)		1	HOT LIKE FIRE AALIYAH (BLACKGROUND/ATLANTIC)
26)	27	10	WE TRYING TO STAY ALIVE WYCLEF JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE)	64	52	12	SOMETIMES THE BRAND NEW HEAVIES (DELICIOUS VINYL/RED ANT)
27	24	22	CAN WE SWV (JIVE)	65	64	3	NEED YOUR LOVE BIG BUB FEAT, QUEEN LATIFAH & HEAVY D (KEDAR/UNIVERSAL)
28)	29	18	DON'T WANNA BE A PLAYER JOE (JIVE)	66	75	4	MISSING YOU MARY J. BLIGE (MCA)
29	26	24	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	67	50	13	ONE MORE DAY NEW EDITION (MCA)
30	33	4	I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)	68	54	11	FULL OF SMOKE CHRISTION (ROC-A FELLA/DEF JAM/MERCURY)
31)	32	17	HOPELESS DIONNE FARRIS (COLUMBIA)	69	-	1	I'VE BEEN HAVING AN AFFAIR TONYA (J-TOWN/MALACO)
32	31	43	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)	70	-	1	NEVER SEEN BEFORE EPMD (DEF JAM/MERCURY)
33	30	19	THINKING OF YOU TONY TONI TONE (MERCURY)	71	69	3	[FREAK] AND U KNOW IT ADINA HOWARD (MECCA DON/EASTWEST/EEG)
34	28	9	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	72	66	6	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
35	44	6	LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA)	73	62	15	CALL ME TOO SHORT & LIL' KIM (JIVE)
36	38	7	AS WE LAY DANA HARRIS (TONY MERCEDES/LAFACE/ARISTA)	74	68	4	EVERYTHING YOU WANT RAY J (EASTWEST/EEG)
37	35	4	FIX BUACKSTREET FEAT, SUASH AND OU DIRTY BASTARD (INTERSCOPE)	75)	-	4	JUST ANOTHER CASE CRU FEAT, SLICK RICK (VIOLATOR/DEF JAM/MERCURY)

HOT R&B RECURRENT AIRPLAY

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications

			HOI HOD HEAD
1	2	6	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
2	_	1	CRUSH ON YOU LIL' KIM FEAT, LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
3	1	18	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
4	7	21	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
5	3	14	PONY GINUWINE (550 MUSIC/EPIC)
6	4	2	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
7	5	8	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)
8	12	7	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
9	8	18	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
10	6	22	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11		1	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
12	11	4	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)
13	13	10	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)

14	9	12	I CAN MAKE IT BETTER LUTHER VANDROSS (LV/EPIC)
15	18	12	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
16	17	25	TWISTED KEITH SWEAT (ELEKTRA/EEG)
17	16	4	I'LL BE FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
18	25	19	LAST NIGHT AZ YET (LAFACE/ARISTA)
19	14	35	TOUCH ME TEASE ME CASE FEAT, FOXXY BROWN (SPOILED ROTTEN/DEF JAM
20	21	30	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
21	10	12	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
22	22	20	TELL ME DRU HILL (ISLAND)
23	15	15	GET ME HOME FOXY BROWN FEAT, BLACKSTREET (MOLATOR/DEF JAM)
24	23	46	LADY D'ANGELO (EMI)
25	_	37	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)

chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist

ASCAP/Martier Chappell, PRSWB, ASCAP/HL/WBM CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Bettia, ASCAP/Streetwise,

ASCAP) HL
COME ON (B.K. Lawrence, BMI/Warner Chappell, BMI/2000
Watts, ASCAP) WBM

Watts, ASCAP) WBM.
COME WITH ME (Neith Sweat, ASCAP/WB, ASCAP/E/A,
ASCAP/Socttsville, BMI/EMI Blackwood, BMI) HI_WIBM
CRUSH (9 th Town, ASCAP/Naughty, ASCAP/Na Ya,
ASCAP/DoWhattiCottato, ASCAP).
CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe,
ASCAP/E.Salis, ASCAP/Mevin Wales, ASCAP/Justin Combis,
ASCAP).

C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straught

ASCAP)

DA' DIP (En: Timmons/EMI Blackwood, BMI) HL
DA' DIP (En: Timmons/EMI Blackwood, BMI) HL
DANCERALL QUEEN (Gunsmoke, ASCAP/Polygram Int'i,
ASCAP/Steven Marsden, BMI/Songs Of PolyGram Int'i,
Relly, BMI/Muzikink, ASCAP)

OON'T KEEP WASTING MY TIME (Ted-On, BMI/Mr. Jimmy, DON'T KNOW (All Silver, ASCAP/Beane Tribe, ASCAP/Pebbitone

Five-Fifty-Five, BMI/Moonstone, ASCAP)

DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba,

SCAP/Kely-SSAP/Conversion Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchmen, BMI/I HL/WBM Do YOU KNOW WMAT IT TAKES 0 (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mejza, ASCAP) HL EVERTHING YOU WAMT (Weth Crouch, ASCAP/Chrysalis, ASCAP/Chrysa

29

EVERTHING YOU WANT (Keth Crouch, ASCAP/Chrysalis, ASCAP/One) Legend, ASCAP/One) WBM
FAR FROM YOURS (Organimz, BM/BMC, ASCAP/Still Diggin', ASCAP/Relana, ASCAP/Warner-Tarmetane, BMI/VAddada, BMI/EM Blackwood, BMI/O-70; Otself, BMI)
FEMININITY (India B., BMI/PLtty Tat. BMI/Kumi Na Tatu, BMI)
FIRE (Steve Harvey, BMI/B. Girl, ASCAP/Watsushi, ASCAP/Minder, ASCAP)
FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WILL
SCAPP/MINDER

BMI/Mcktstar, BMI)
FULL OF SMOKE (Poetry In Motion, BMI)
FULLON ST. (DAMASTA, ASCAP/Pohygram Int'l, ASCAP/Itself,
ASCAP/ERMA, ASCAP/Donitl, ASCAP/Zomba, ASCAP) HL/WBM
GET IT TOGETHER (Check Man, ASCAP/Mess, Nitty & Capone,
ASCAP/MB, BMI) WBM
GET YOUR GROOVE ON (FROM BAPS) (Plaything,
ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove,
ASCAP) WBM

G.H.E.T.T.O.U.T. (Zomba, BMI/R.Kelly, BMI) WBM GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba,

GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BM/RXe), BM) WBM HEAD OVER HEFLS (Sony/ATV Songs, BM/RXe), BM/MI WIII, ASCAP/Selby s. Jams L.L., ASCAP/AL & Under, BM/I/Umping Bean, BMI) HL/WBM HELP YOURSELF (Tangsane, BM/Jalew, BM/Miss Butch, BM/Waren Hikebrand, BM/MI BM/Warmen Hikebrand, BM/MI BM/Warmen Hikebrand, BM/MI B

H.J.WBM
HOMEBOYZ (No Way, ASCAP)
HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI Apri,
ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz,
ASCAP/Dance, BMI/Enterfalming, BMI) HLVMBM
I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's

I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Wamer-Tamerlane, BMI/6th Of July, BMI/NASHMACK,

BMI/Warmer-Lameriane, BMI/Gh Of July, BMI/WASHMACK, ASCAP)
ICED DOWN MEDALLIONS (TVT, ASCAP/EZ Elpee, ASCAP/Suite 1202, ASCAP/lose Luis Goticha, ASCAP/Percy Coles, ASCAP/lose Luis Goticha, ASCAP/Percy Coles, ASCAP/Inseq Bolling (BMI)
IF I COULD CHANCE (FROM I'M BOUT IT) (Burnin Avenue, LLC, ASCAP/Barth, ASCAP/Berth, ASCAP/Berth, ASCAP/Borth Shelter, ASCAP)
IF U STAY READY (Sheppard Lane, BMI/Songs Of PolyGram Int'I, BMI/Songs Of PolyGram, BMI/U Baby, ASCAP/Reelykiplay, ASCAP/Polygram Int'I, ASCAP/Mobbstar, ASCAP) HL
IF YOU WALK AWAY (Avermal, ASCAP/EMI) APII, ASCAP/Polygram Int'I, ASCAP/Mobbstar, ASCAP/III (ASCAP/LeoSun, ASCAP/POlygr, ASCAP)
I'LL BE MISSING YOU (Magpetic, BMI/Dise Turtle, BMI/Illegal, BMI/September Se, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) III. LOVE ME SOME HIMM DON'T WANT TO (EMII, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Raything, BMI/Too True, ASCAP/Rely, BMI/Lornab, BMI/Lornigibude, BMI/Zomba, III NY BED (Hiftco, BMI/Brown Lace, BMI/Longibude, BMI/Zomba, III NY BED (Hiftco, BMI/Brown Lace, BMI/Longibude, BMI/Zomba, III) III NY BED (Hiftco, BMI/Brown Lace, BMI/Longibude, BMI/Zomba, IIII NY BED (Hiftco, BMI/Brown Lace, BMI/Longibude, BMI/Zomba, III NY BED (Hiftco, BMI/Brown Lace, BMI/Longibude, BMI/Zomba, IIII Lace, IIII Lace, IIII Lace, IIII Lace, IIII Lace, IIII Lace, III Lace, IIII Lace, III Lace, IIII Lace, IIII Lace, III Lace,

IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tameriane, BMI/Boobie-Loo, BMI)

WEM I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WED-DING) (New Hidden Valley, ASCAP/Casa David, ASCAP)

I STILL LOVE YOU (FROM SPRUNG) (EZ Duz It, ASCAP/EMI. ASCAP/Dotat. BMI/Warner-Tamerlane, BMI/Tom Bomb, BMI)

L'VE BEEN HAVING AN AFFAIR (Cet-Rich RMI/Malaco RMI)

I'VE BEEN HAVING AN AFFAIR (Get-Rich, BMI/Malaco, BI
AZZY BEILE (Organized Noise, BMI/Hito), BMI/Chnysalis,
ASCAP/Gnat Booty, ASCAP) WEM
JUST ANOTHER CASE (Dunbar, BMI/Green Mountain,
BMI/Unichappell, BMI/Aley, BMI/Ino, BMI/Def Jam,
ASCAP/Rhythm Burtz, ASCAP/Aerosol, ASCAP) HL
KEEP I'TO NI HE REAL (Songs of) PolyGram Int'l, ASCAP/
KEEP ON RISIN' (FROM THE 6 TH MAN) (Gradington,
ASCAP/MCA ASCAP).

ASCAP/MCA, ASCAP)
LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keeriu,
BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense,

BMI)
LOVE II LOVE (Rondor/MCA) HL/WBM
MARIN' MOVES (337, ASCAP/T-Smoov, ASCAP/Mass
Confusion, ASCAP/Miotic, ASCAP/Zomba, ASCAP) WBM
MY BABY DADDY (Pepper Dive, BMI/Raw Cast, ASCAP/EMI
ANNIA ASCAP/Start (New ASCAP/ADA/Bask Harmony) HI

April, ASCAP/Steel Chest. ASCAP/Heavy Harmony) HL MY HEART IS CALLING (FROM THE PREACHER'S WIFE)

(ECAF, BMI/Sony/ATV Songs, BMI) HL MY LOVE WON'T FADE AWAY (PolyGram, ASCAP/Uncle Buddles, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamertane, BMI/Zam, ASCAP/Annotation,

NO ONE BUT YOU (FROM BAPS) (Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)
NOTHING NO ONE (Success Bound, BMI/Marcus Street, BMI/Tonk, BMI)

NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade BMI/Wanier-Tamerlane, BMI/WB, ASCAP) WBM ONE MORE DAY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
ON & ON (Divine Pimp, ASCAP/Tibes Of Kedar, ASCAP/BMG,
ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America. Billboard.

JULY 26, 1997

Hot R&B Singles Sales_™

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			* * NO.1 * *	38	32	14	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
1	1	7	PUFF DADDY & FATH EVANS (FEAT, 112) (BAD BOY) 7 Wes at No. 1	39	37	23	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA
2		1	I CAN LOVE YOU/LOVE IS ALL WE NEED MARY J. BLIGE (MCA)	40		1	[FREAK] AND U KNOW IT ADINA HOWARD (MECCA DON/EASTWEST/EEC
3	2	13	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	41	36	4	I STILL LOVE YOU MONIFAH (QWEST/WARNER BROS.)
4		1	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)	42	39	12	IF U STAY READY SUGA FREE (SHEPPARD LANE/UNFADEABLE/ISLANG
5	6	4	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	43	42	11	NO ONE BUT YOU VERONICA (FEAT. CRAIG MACK) (H.O,LA/ISLANI
6	3	6	SMILE SCARFACE FEAT 2 PAC & JOHNNY P (RAP-A-LOT/NOO TRYBE)	44	44	5	MY HEART IS CALLING WHITNEY HOUSTON (ARISTA)
7	5	6	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	45	64	3	I'VE BEEN HAVING AN AFFAIR TONYA (J-TOWN/MALACO)
8	8	8	YOU BRING ME UP K-CI & JOJO (MCA)	46	47	36	LET ME CLEAR MY THROAT DJ KOOL (CLR/AMERICAN/WARNER BROS.
9	7	11	5 MILES TO EMPTY BROWNSTONE (M.J./WORK/EPIC)	47	50	14	EMOTIONS TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTII
10)	10	2	TAKE IT TO THE STREETS RAMPAGE FEAT, BILLY LAWRENCE (VIOLATOR/ELEKTRA)	48	45	18	FOR YOU KENNY LATTIMORE (COLUMBIA)
11	4	21	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)	49	49	5	DON'T KNOW MARIO WINANS (MOTOWN)
12)	11	2	GOTHAM CITY R. KELLY (JIVE)	50	41	8	ONE MORE DAY NEW EDITION (MCA)
13)	15	2	WHATEVER EN VOGUE (EASTWEST/EEG)	51	38	15	MY BABY DADDY B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE/ARIST.
14	14	20	FULL OF SMOKE CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)	52	40	16	COME ON BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EE)
15	9	22	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	53	52	33	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIV
16)	20	6	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)	54	55	4	RELAX & PARTY IVORY (LOUD)
17)	18	6	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/VOLCANO)	55	51	3	DANCEHALL QUEEN BEENIE MAN FEAT. CHEVELLE FRANKLYN (ISLAND JAMAK
18)	21	2	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)	56	48	7	COME WITH ME KEITH SWEAT (FEAT, RONALD ISLEY) (ELEKTRAFE)
19	12	13	DON'T WANNA BE A PLAYER JOE (JIVE)	57	60	8	CRUSH
20)	31	2	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	58	67	6	ZHANE (ILLTOWN/MOTOWN) TALKIN' BOUT' BANK THE WHORIDAS (SOUTHPAW/DELICIOUS VINY)
21	17	22	CUPID 112 (BAD BOY/ARISTA)	(59)	70	3	LOVE II LOVE
22)	23	8	DO YOU KNOW (WHAT IT TAKES)* ROBYN (RCA)	(60)		1	ICED DOWN MEDALLIONS
23)	28	4	EVERYTHING YOU WANT	61	53	30	ROYAL FLUSH (BLUNT/TVT) IN MY BED
24	13	12	RAY J (EASTWEST/EEG) THINKING OF YOU/LET'S GET DOWN	62	59	12	DRU HILL (ISLAND) FEMININITY
25	22	4	C U WHEN U GET THERE	63	46	12	SOMETIMES
26	16	6	SMOKIN' ME OUT	64	54	10	THE BRAND NEW HEAVIES (DELICIOUS VINYL/RED AN FULTON ST.
27	19	7	WARREN GFEAT. RONALD ISLEY (G-FUNK/DEF JAM) WE TRYING TO STAY ALIVE	65	66	6	SORRY IS
28	27	6	HIP HOP DRUNKIES	66	56	12	LEVERT (ATLANTIC) BLOOD ON THE DANCE FLOOR
29	34	5	THA ALKAHOLIKS FEAT, OL' DIRTY BASTARD (LOUD) WHAT ARE YOU WAITING FOR?	67	57	12	MICHAEL JACKSON (EPIC) GET YOUR GROOVE ON
30	24	18	PHAJJA (WARNER BROS.) I LOVE ME SOME HIM! DON'T WANT TO	68		1	GYRL (SILAS/MCA) SO REAL, SO RIGHT
31	33	12	TONI BRAXTON (LAFACE/ARISTA) IF I COULD CHANGE	69	69	7	TASHA HOLIDAY (MCA) DA' DIP
32	25	39	MASTER P FEAT. STEADY MOBBIN (NO LIMIT/PRIORITY) DA' DIP	70)		1	MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTK I SAY A LITTLE PRAYER
33	26	11	JUST ANOTHER CASE	71	61	24	DIANA KING (WORK/EPIC) 1'LL BE
34)	43	6	CRU FEAT. SLICK RICK (VIOLATOR/DEF JAM/MERCURY) CAN'T LET GO	(72)	01	2	FOXY BROWN FEAT, JAY-Z (MOLATOR DEF JAMMEROUR LISTEN (FIVE MINUTES)
35	29	27	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)	73	58	18	OFC (BIG BEAT/PENALTY/TOMMY BOY) YOU DON'T HAVE TO HURT NO MORI
36	35	21	FOR YOU I WILL	74	74	2	WHO U WIT
37	30	18	MONICA (ROWDY/WARNER SUNSET/ATLANTIC) THAT'S RIGHT		/4		ULJON AND THE EAST SIDE BOYZ (MIRROR IMAGE DO YOU BELIEVE?
31	_	ords v	DJ TAZ FEAT, RAHEEM THE DREAM (BREAKAWAY)	(75)		3	THE BEATNUTS (VIOLATOR/RELATIVITY)

BMI/McNooter, BMI) HL
93 PICK IT UP (Zomba, ASCAP/Erick Sermon, ASCAP/Funky Noble.

ASCAP/WMM
RELAX & PARTY (Stephen Grey, ASCAP/Funkmaster Flex.
ASCAP)
REQUEST LINE (9 th Town, ASCAP/Naughty, ASCAP/Nat/GATa/ASCAP/Nowhhat/Gotta/Do, ASCAP/Nick-O-Val, ASCAP/NWB,

ASCAP) WBM
RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
SHOW ME LOVE (Olik, BMI/Prophets Of Rage, BMI/Tee Girl,
BMI/Shakin 'Baker, BMI)
SMILE (N. The Water, ASCAP/Still N-The Water, BMI/Joshua's
Dream, BMI/Interscope Pearl, BMI/Wamer-Tamerdane,
BMI/Music Corporation Of America, BMI) HL/WBM
SMOKIN 'ME OUT (Bovina, ASCAP/EMI April, ASCAP/Warren G,
ASCAP) HL MRM

SMOUTH ME UT LOOMER, ASCEP/ENH APRIL, ASCAP/Warren LLC, ASCAP/BH/WBM MISONEHOW, (Mike Millors), BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/SOMEONE (Justin Combs, ASCAP/EMI April, ASCAP/Dub'S World, ASCAP/HGL, ASCAP/HGL,

ASCAP/Songs Of PolyGram Int'l, BMI/London, BMI) HL SO REAL, SO RIGHT (Music Corp. Of America, BMI/Bayjun Beat,

BMI)
60 SORRY IS (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamestane, BMI) WBM
83 SPIRIT (EMI April, ASCAP/New Perspective, ASCAP/Michael
Anthon, ASCAP/For Year, ASCAP/WB, ASCAP) WBM
68 STEP INTO A WORLD (RAPTURE'S DELIGHT) (Zomba,

ASCAP/BDP, ASCAP/Chipsalis, ASCAP/Embassy, BMI) WBM SUMMERTIME SUMMERTIME (Washimwear, BMI/Tonk, BMI/Maroy, BMI/Zoniba, ASCAP; WBM TAKE IT O'THE STREETS (Ramp, BMI/B KL, BMI/WB, BMI/Sadiyah's, BMI/Armacien, BMI/Blue Image, PRO/Keep On 20

CAPAC/Unidisc)
TALINI' BOUT BANK (Not Listed)
THAT'S RIGHT (Santron, BMI/Chins Jones, BMI)
THINGS JUST AIN'T THE SAME (FROM MONEY TALKS) (Mass Ave., ASCAP/Mohltown Tunes, ASCAP/Polygram Int'l, ASCAP/Wamer-Tamerlane, BMI) HL/WBM
THINKING OF YOU'LET'S GET DOWN (Polygram Int'l, ASCAP/May Tonis, ASCAP, WE TRYING TO STAY ALIVE (Glob Brothers, BMI/Careers-BMC, BMI/Songs Of PolyGram Int'l, BMI/Music Corp. (I America, BMI/Sing Thority, BMI/Sony/AIV Tunes LLC, ASCAP/Tete San Ko, ASCAP/Copyright Corrito) HL
WHAT TARE YOU WAITING FOR? (EMI Blackwood, BMI/EMI)

ASCAP/Copyright Control) HL
WHAT ARE YOU WAITING FOR? (EMI Blackwood, BMI/EMI

WHAT ARE YOU WAITING FOR? (EMI Blackwood, BMC Casadida, BMWMID Inennark, BMI/Music Corporation Of America, BMI/O'Hara, BMI) WHATEVER (Sony)MI Songs, BMI/ECAF, BMI/No Intro, ASCAP/EZ, ASCAP/EMI April, ASCAP/Meiande, ASCAP) WHAT S ON TONIGHT (Chrysalis, ASCAP)Mo' Swang, ASCAP/Swing Mob, ASCAP, EMI April, ASCAP/Baj, ASCAP/Swing Mob, ASCAP, HIL/WBM WHAT'S STOPPING YOU (Owded, BMI/Zomba, BMI) WE WHAT'S STOPPING YOU (Owded, BMI/Zomba, BMI) WE

ASCAP/DeSwing Mob, ASCAP) HL/MPBM
WHAT'S STOPPING YOU (Dvuled, BMI/Zomba, BMI) WBM
WHEN YOU TALK ABOUT LOVE (Fyte Tyme, ASCAP/New
Perspective, ASCAP/noing, BMI/EMI April, ASCAP) HL/MBM
WHO UNTI (Carlos Glover, BMI/Lew) And Smith, BMI)
WHO YOU WIT (FROM SPRUNG) (LII Liuti, BMI/Bigge,
BMI/Motinwn, BMI/PolyGram, BMI/EMI) Blackwood, BMI) HL
YARDCORE (Shine And Cris, BMI/Swinga Singa, BMI/M/D Slide,
BMI) 78

YOU BRING ME UP (EMI April, ASCAP/LBN, ASCAP/Cord Kayta,

ASCAP/Mike's Rap. BMI) HL YOU DON'T HAVE TO HURT NO MORE (Mint Factory, ASCAP/EMI April, ASCAP) HL

Billboard TOP R&B ALBUMS

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

W.W.	⊢X	.KS	WKS. ON CHART	ADTIGT	TITLE	PEAK POSITION
THIS	LAST	2 WKS AGO	CH.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT		Pog
1	1	1	8	* * * NO. 1 * * * GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98) 5 weeks at No. 1	GOD'S PROPERTY	1
2	2	_	2	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98) MEN	IN BLACK—THE ALBUM	2
3	4	2	4	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
4	NE	N Þ	1	* * * HOT SHOT DEBUT * * ANT BANKS PRIORITY 50698* (10.98/16.98)	★ BIG THANGS	4
5	3	3	13	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
6	5	_	2	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	5
7	7	8	8	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
8	6	4	3	WYCLEF JEAN FEAT. REFUGEE ALLSTARS WYCLEF JEAN PRESENTS THE CA	RNIVAL FEAT, REFUGEE ALLSTARS	4
9	8	9	17	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
10	11	14	22	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
11	9	5	6	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
12	14	18	13	ROME ● GRAND JURY 67441*/RCA (10.98/15.98)	ROME	7
12	14	10	13	9		Ė
13)	21	20	3	★ ★ GREATEST GAINER ★ ★ TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98)	ADRENALINE RUSH	13
14	13	12	4	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
15	10	6	- 4	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	E, PEACE & NAPPINESS	2
16	12	13	5	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
17	15	11	5	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
18)	24	23	21	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
19	17	10	3	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
20	16	19	12	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
21	20	21	18	SOUNDTRACK ● COLUMB(A 67917 (10.98 EQ/16.98)	OVE JONES: THE MUSIC	3
22	22	16	3	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
23	19	15	4	EN VOGUE EASTWEST 62057/EEG (10.98/16.98)	EV3	8
24	23	22	19	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
25	18	7	3	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
26	28	31	67	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) ■S MAXWEL	L'S URBAN HANG SUITE	8
27	26	30	40	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) S GINU	WINE THE BACHELOR	14
28	29	29	36	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
29	31	33	34	DRU HILL ▲ ISLAND 524306 (10.98/16.98) ■S	DRU HILL	5
30	25	17	3	OTO THE THIN COLUMN TO THE PARTY OF THE PART	OPERATION: GET DOWN	17
31	34	28	40	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT	24
32	32	36	37	MAKAVELI ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMIN	ATI: THE 7 DAY THEORY	1
(33)	NE	WÞ	1	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) HS	THE COMRADS	33
34	37	37	45	BLACKSTREET ▲3 INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
35	30	27	20	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
36	27	26	3	VARIOUS ARTISTS SO SO DEF SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF	BASS ALL-STARS VOL. 11	26
37	38	32	46	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
38	35	25	8	KRS-ONE JIVE 41601* (10.98/16.98)	GOT NEXT	2
39	39	35	57	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) IS	KENNY LATTIMORE	19
40	33	24	11	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
(41)	47	48	59	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
42	41	34	35	SOUNDTRACK ▲ 4 WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
43	42	40	3	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98)	STREET GOSPEL	40
44	36	-	2	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
45	44	41	56	TONI BRAXTON ▲5 LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
46	43	-	2	LIL' KEKE JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS	43
47	46	38	3	THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY	38
48	49	47	75	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1

49	45	39	9	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98) FOR THE PEOPLE	4
50	48	44	46	AALIYAH ▲² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	2
51	40	800 ES	2	THE B.G. CASH MONEY 9613 (10.98/15.98) IS IT'S ALL ON U	40
52)	59	54	34	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	2
53	51	43	11	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98) PRE-MEDITATED DRAMA	6
54	54	53	27	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) IS HELP YOURSELF	9
55	56	50	37	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98) THE DAY	4
56	53	46	14	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98) STILL SERIOUS	3
57	57	51	36	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) PIECE OF MIND	17
58	52	49	34	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98) HOUSE OF MUSIC	10
59	55	52	10	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	23
60	- 58	45	12	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98) SATURDAY NIGHT	8
61)	64	58	33	SOUNDTRACK ▲² ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	1
62	61	55	35	ERIC BENET WARNER BROS. 46270 (10.98/15.98) IS TRUE TO MYSELF	38
63	60	56	18		30
64	67	36	2	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) (IS) RETURN OF THE MACK	64
		-	_	FROST RUTHLESS 1578/RELATIVITY (10.98/16.98) WHEN HELL.A. FREEZES OVER	29
65	62	65	9	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98) SHELTER	
66)	80	87	41	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER	24
67	66	62	64	KIRK FRANKLIN AND THE FAMILY ▲ WHATCHA LOOKIN' 4 GOSPO CENTRIC 72127 (9.98/13.98)	3
68	50	42	3	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98) YO! MTV RAPS	42
				* * * PACESETTER * * *	
69)	90	93	27	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98) THE SHOCKER	6
70	65	59	23	CAMP LO PROFILE 1470* (10.98/15.98) UPTOWN SATURDAY NIGHT	5
-	_				2
71	71	85	61	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98) MISSION TO PLEASE	_
72)	76	97	13	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98) STRAIGHT FROM THE DEC	62
73	69	70	38	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	1
74	68	67	11	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)AND THEN THERE WAS BASS	53
75	73	61	13	TEDDY PENDERGRASS WIND UP 13045/SUREFIRE (10.98/16.98.) YOU AND I	24
76	63	66	55	KEITH SWEAT ▲3 ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	1
77	70	68	41	KENNY G ▲² ARISTA 18935 (10.98/16.98) THE MOMENT	9
78	75	77	24	VARIOUS ARTISTS ● MASTER P PRESENTSWEST COAST BAD BOYZ II	2
,,,	73	- ''	27	NO LIMIT 50658*/PRIORITY (10.98/16.98)	
79	72	63	8	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98) BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
80	84	74	37	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98) AZ YET	18
81	79	94	3	ROBYN RCA 67477 (10.98/16.98) IS ROBYN IS HERE	79
82	88	81	36	SNOOP DOGGY DOGG ▲2 DEATH ROW 90038*/INTERSCOPE (10.98/16.98) THA DOGGFATHER	1
83	89	91	104	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
84	78	84	59	ANN NESBY PERSPECTIVE 549022/A&M (10.98/16.98)	27
85	82	02	15	VARIOUS ARTISTS BOOJY MIX 2: THE NEXT BOUNCE II	49
	02	83		INTERSOUND 9510 (10.98/16.98)	
86	87	60	10	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) TIME FOR HEALING	24
87)	RE-E	NTRY	40	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98) DEFINITION OF A BAND	13
88	92	76	53	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98) REASONABLE DOUBT	3
89	83	75	24	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS RAHSAAN PATTERSON	48
90	85	69	6	VARIOUS ARTISTS POLYGRAM TV 553641 (10.98/17.98) PURE SOUL 1997	35
	95	-	56	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98) GOOD LOVE!	15
91		ENTRY	6	VARIOUS ARTISTS SWERVE 70011 (11.98/15.98) SPREAD YO' HUSTLE	42
	RE-I		1	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62052*/EEG (10.98/16.98) SUPA DUPA FLY	93
	RE-I	W		THE WHOLE COMMON	10
92)	-	80	18	LEVERT ATLANTIC 82986/AG (10.98/16.98) THE WHOLE SCENARIO	
92) 93)	NE '	1		AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) PUT IT IN YOUR MOUTH (EP)	1
92) 93) 94	NE '	80	18		
92 93 94 95 96	86 RE-I	80 ENTRY 98	18 46 31	AKINYELE ZOO 31142*/VOLCANO (6,98/9,98) REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS VARIOUS ARTISTS ●	1
92 93 94 95 96 97	86 RE-I 97 RE-I	80 ENTRY 98 ENTRY	18 46 31 21	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98) VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	1 2
92 93 94 95 96	86 RE-I 97 RE-I	80 ENTRY 98	18 46 31	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) PUT IT IN YOUR MOUTH (EP) REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS VARIOUS ARTISTS ● FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 67472*/RCA (10.98/16.98) ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) ADRIANA EVANS	1 2 3
92 93 94 95 96	86 RE-I 97 RE-I	80 ENTRY 98 ENTRY	18 46 31 21	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98) VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	1 2

Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed set 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 C 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. Is indicates past or present Heatseeker title. 1997, Billboard/BPI Communications, and SoundScan. Inc.

EPMD REOPENS FOR 'BUSINESS'

(Continued from page 21)

careers of Hit Squad members DAS EFX through his company Shuma Entertainment.

Four months ago, according to Sermon, the pair decided to put the past behind them and reunite. Sermon says he made the call. However, he adds, "There's still a lot of animosity left. There's no secret about that, and no one's gonna be fake about it. But we got back together again because we felt that hip-hop is sort of numb now following the back-to-back tragedies of Biggie Smalls and 2Pac dying."

Adds Smith, "Them getting killed was like a wake-up call to us. When we was out, people wasn't beefin' with each other like they are now. So we said, 'There's got to be some excitement behind all the bullshit,' and the most exciting thing I could think of is an EPMD reunion. This could really turn a lot of things around."

Def Jam describes "Back In Business" as a major priority. Says label GM Kevin Lyles, "It's probably gonna be our biggest project. Also I think it's gonna be a catalyst for our

company as well as hip-hop.

"The first thing we did to set the ball rolling," continues Lyles, was getting EPMD to recut a lot of its old songs.

In May, the label released "You Gots To Chill '97" to mix-tape and mix-show DJs across the country. The cut, which wasn't originally planned to be included on the album, adds new rhymes to the classic 1988 track

"It came out so great, we decided to put it on the album," Lyles says. Next, the label released "Never Seen Before" as a setup single for Def Jam Pictures' "How To Be A Player" soundtrack. On July 1, the song was serviced on vinyl to all DJs, and promotional CDs were serviced a week later.

A videoclip, shot by director Steven Carr, was released to all video outlets July 3. "We'll be impacting the record at the end of July," offers Lyles. "It's been getting great reaction in such [markets] as New York, Washington, D.C., Atlanta, Philadelphia, Baltimore, Virginia, the Carolinas, and

San Francisco."

The first official single from "Back In Business" is "The Joint," which ships this month; the album, which is still being recorded and mixed, is scheduled to have cuts spotlighting Murray and Redman, LL Cool J, and KRS-One.

The group is being promoted on the street with "Back In Business" stickers and fliers. Later in July, EPMD will embark on a How To Be a Player tour, hitting such cities as New Orleans, Houston, Chicago, Los Angeles, and New York.



RHYTHM SECTION

TETAIL MISDEMEANOR: Early sales at R&B core stores spawn a premature debut for Missy "Misdemeanor" Elliott's "Supa Dupa Fly" (EastWest/EEG) at No. 93 on Top R&B Albums. Elliott's first single, "The Rain (Supa Dupa Fly)," sees a 14% audience radio growth, bringing total listeners to more than 29 million. The song cannot chart on Hot R&B Singles since it is not available commercially. On Hot R&B Airplay, the track holds at No. 9 with airplay at 73 Broadcast Data Systems-monitored outlets. "The Rain" is a cover of Ann Peebles' 1973 hit "I Can't Stand The Rain," which peaked at No. 6 in the Aug. 11, 1973, issue.

SUMMER SUMTHIN': As the major summer tours kick into high gear, several artists on Top R&B Albums benefit from the added exposure brought on by concert dates, which normally increase airplay at local stations supporting an act.

After performing two sellout stops July 11-12 at New York's Radio City Music Hall during his Urban Hang Suite tour, Maxwell sees his album of the same name (Columbia) rebound 28-26 with a 3% unit gain at core stores

Meanwhile, Mint Condition, who performed at the same venue July 8 as part of its tour with BLACKstreet and Changing Faces, posts a 36% unit increase, forcing its album "Definition Of A Band" (Perspective/A&M) to re-enter at No. 87. The folks at SoundScan indicate that New York was the strongest sales market for both the Maxwell and Mint albums this week. Conversely, BLACKstreet and Changing Faces saw album sales drops of 11% and 26%, respectively.

saw album sales drops of 11% and 26%, respectively.

At radio, Mint Condition's latest single, "Let Me Be The One," nearly doubles its audience, with an 85% overall increase in listener impressions, which now total more than 4 million. WBLS New York, one of the song's biggest supporters, doubled its support from 12 plays for the last tracking period to 24 plays this period, giving "Let Me Be The One" a No. 14 ranking on the station's playlist. With nine new supporters on board this week, the tune now has 42 stations committed.

SEING DOUBLE: After winning in the producers' circle, hitmaker Timbaland's first foray as a rapper, "Up Jumps Da Boogie" (Blackground/Atlantic)—which features partner Magoo—skates 34-25 on Hot R&B Singles, winning a combined Greatest Gainer/Sales and Airplay award. On Hot R&B Singles Sales, a 40% unit increase shoots the song 31-20, which translates into a hike of more than 1,000 pieces among core stores. The tune also jumps 14-6 on Hot Rap Singles after the sales boost.

With a growing audience that gained more than 129%, "Up Jumps Da Boogie" rises 70-39 on Hot R&B Airplay, with support at 53 stations. Key outlets include KBXX Houston (48 plays), WBHJ Birmingham, Ala. (46 plays), and WENN Birmingham (30 plays).

BUBBLING UNDER HOT SING

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	8	SERENADE SHADES (MOTOWN)
2	7	2	CLOSER THAN FRIENDS MS. LYDIA FEAT. SURFACE (ALEXIA/NEW IMAGE/ICHIBAN)
3	5	3	GROUP THERAPY 40 THEVZ (MERCURY)
4	6	2	BACK TO LIVING AGAIN CURTIS MAYFIELD (WARNER BROS.)
5	4	3	BLACK NOSTALJACK (AKA COME ON) CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)
6	8	2	ON & POPPIN' YOUNG MC (OVERALL)
7	14	9	RUNNING SONG AMBERSUNSHOWER (GEE STREET)
8	-	1	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)
9	11	3	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
10	3	6	FAST LANE MAD DOG CLIQUE (CROSSTOWN)
11		3	CLAP YA HANDS FFLAME (ROBBINS)
12	13	2	REVOLUTION EARTH, WIND & FIRE (PYRAMID/RHINO).
13	_	1	YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE CHOCLATT (SHOT CALLAS)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	9	4	GUNJA HONORS DEAD RINGAZ (HUSH)
15	10	8	MY BABY MAMA NUT N' 2 NICE (ROBBINS)
16	17	8	2 D FRUTTI DA BARNYARD CLICK FEAT. MC MOO (EMI)
17	18	12	GET MINE TEFLON (RELATIVITY)
18	16	7	CARPENTER MAD LION (WEEDED/NERVOUS)
19	19	13	JUST A FREAK CRYSTAL WATERS FEAT, DENNIS RÓDMAN (MERCURY)
20		16	COME ON EVERYBODY (GET DOWN US 3 (BLUE NOTE/CAPITOL)
21	20	8	MY WORLD O.C. (PAYDAY/FFRR/ISLAND)
22	22	6	SOMETHING ABOUT YOU PREMIERE (ALIEN/Y)
23	_	1	PSYCHO CITY BLOCKS THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)
24	_	1	BLIND COMPANY FLOW (OFFICIAL/RAWKUS)
25	_	22	SHOT CALLIN' & BIG BALLIN' THE WHORIDAS (SOUTHPAW/DEL/CIOUS VINYL)

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

SIMONE HINES

(Continued from page 21)

graphics. "This album will appeal to everybody from 15 to 40," says Hines, who is managed by New York-based Gaman Entertainment.

The label plans to maximize its exposure to the younger audience with a remix version of "Yeah! Yeah! Yeah!" that was produced by Stevie J., one of the producers from the Bad Boy Entertainment camp. In addition, Hines recorded with Foxy Brown on a track from the highly anticipated Puff Daddy album, slated for release Tuesday (22).

"It's still not titled," says Hines, "but it's more of a hip-hop thing, which will help me reach people who mainly listen to that kind of music."

As a measure of the album's diversity, the artist recorded a cover of the Emotions' hit "Best Of My Love," which was produced by Walden.

Epic plans to include Hines on a special "Soul Train" Christmas album, which should extend awareness of the artist on an even broader scale.

In August, the label will send Hines on the first leg of her promotional tour, which consists of select showcase dates where she will perform for invited industry guests. "We've also got a special press dinner that we're planning in early August to introduce her to New York," says Johns.

Plans for concert dates remain unspecified.

Although an international album release date has yet to be scheduled, executives say early feedback on the project is encouraging. "It was phenomenal in London," Johns says. "We're setting up a simultaneous release for the international territories, with special promotional emphasis on the U.K."

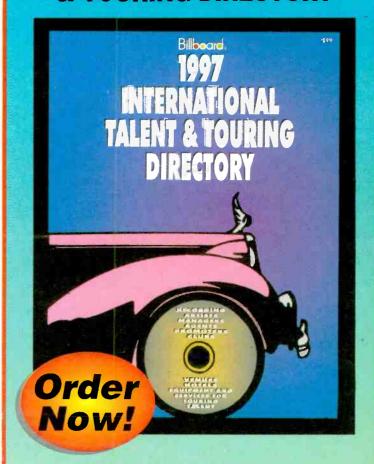
A date has not been set for the artist's international promotional visits.



Steel Net Curtain. Veteran vocalist Gladys Knight stands between a pair of formidable professional athletes after recently performing at the second Jim Jackson Advocates Serving Society's Inequality Sincerely & Thanklessly (ASSIST) Awards June 6 at the Crowne Plaza Hotel in Toledo, Ohio. The ASSIST Awards honor area community organizations with endowments of \$5,000. Pictured, from left, are Myron Bell of the Pittsburgh Steelers, Knight, and Jim Jackson of the New York Nets.

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R&B

ARTISTS & MUSIC

Hot Rap Singles...

			0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	7	★ ★ No. 1 ★ ★ I'LL BE MISSING YOU → PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA 7 weeks at No. 1
2	4	4	4	NOT TONIGHT (FROM "NOTHING TO LOSE") ◆ UL' KIM FEAT DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ (T) (X) UNDEAS/TOMMY BOY 95574*/AG
3	2	2	7	SMILE ◆ SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN
4	3	3	7	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY
5	5	37	3	TAKE IT TO THE STREETS (C) (D) VIOLATOR/ELEKTRA 64171/EEG ◆ RAMPAGE FEAT. BILLY LAWRENCE
6	14	_	2	★ ★ ★ GREATEST GAINER ★ ★ UP JUMPS DA BOOGIE (C) (D) (T) BLACKGROUND/ATLANTIC 98018/AG
7	8	15	4	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ◆ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785
8	6	6	6	SMOKIN' ME OUT ◆ WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY
9	7	5	8	WE TRYING TO STAY ALIVE ◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA
10	11	9	6	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA ◆ THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
11	16	14	12	IF I COULD CHANGE (FROM "I'M BOUT IT") ← MASTER P FEAT STEADY MOBBN, MIA X, MO B. DICK & O'DELL (C) (D) (T) NO LIMIT 53273/PRIORITY
12	9	7	43	DA' DIP ▲
13	10	8	13	JUST ANOTHER CASE ◆ CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY
14	12	11	27	CAN'T NOBODY HOLD ME DOWN ▲ ² ◆ PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA
15	13	12	18	THAT'S RIGHT ◆ DJ TAZ FEAT. RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI
16	15	10	14	HYPNOTIZE ▲ ◆ THE NOTORIOUS B.I.G. (c) (d) BAD BOY 79092/ARISTA
17	18	16	12	IF U STAY READY (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND ◆ SUGA FREE
18	19	18	50	LET ME CLEAR MY THROAT ●
19	20	19	17	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG ◆ TWISTA
20	17	17	16	MY BABY DADDY ● (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA B-ROCK & THE BIZZ
(21)	23	20	9	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT ◆ THE WHORIDAS
22	NE	NÞ	1	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT ◆ ROYAL FLUSH
23	25	21	11	DA' DIP MC LUSCIOUS FEATURING KINSUI (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG
24	21	23	24	I'LL BE FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY
25)	41	39	8	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY
26	NEV	N >	1	WHO U WIT LIL JON AND THE EAST SIDE BOYZ (C) (D) (T) MIRROR HAGE 410/ICHIBAN
(27)	40	42	10	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY JAZZY BELLE ◆ OUTKAST
28	24	25	17	(C) (D) (T) (X) LAFACE 24224/ARISTA BRAIN ◆ JUNGLE BROTHERS
29	30	24	6	(C) (T) GEE STREET 27500/V2 YARDCORE BORN JAMERICANS
30	22	13	25	(C) (D) (T) DELICIOUS VINYL 4003/RED ANT KEEP IT ON THE REAL
31	27	22	15	(C) (D) NOO TRYBE 38584/VIRGIN SHOW ME LOVE KILO ALI
32	35	46	7	(C) (T) ORGANIZED NOIZE 97016/INTERSCOPE HOMEBOYZ THE COMRADS
33	39	35	6	(C) (D) (T) STREET LIFE 78108/ALL AMERICAN WHO YOU WIT (FROM "SPRUNG") ◆ JAY-Z
34	29	29	9	(T) QWEST 43883*/WARNER BROS. 2 MUCH BOOTY (IN DA PANTS) SOUNDMASTER T
35 36	32 28	27	16	(C) (T) ID/WRAP 414/ICHIBAN FEELIN' IT ◆ JAY-Z
37	34	30	18	(C) (D) (T) ROC-A-FELLA 53272/PRIORITY WU-RENEGADES ♦ KILLARMY
38	38	28	19	(C) (D) (T) WU-TANG 53267/PRIORITY STEP INTO A WORLD (RAPTURE'S DELIGHT) • KRS-ONE
(39)	50	40	23	(T) JIVE 42442* T.O.N.Y. (TOP OF NEW YORK) ◆ CAPONE -N- NOREAGA
40	36	-	2	(C) (D) (T) PENALTY 7193/TOMMY BOY FAR FROM YOURS ◆ O.C. FEATURING YVETTE MICHELLE
(41)	43	36	21	(T) PAYDAY/FFRR 85091.7*/ISLAND GANGSTAS MAKE THE WORLD GO ROUND ◆ WESTSIDE CONNECTION
42	26	26	14	(C) (D) (T) LENCH MOB 53264/PRIORITY STOP THE GUNFIGHT TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
(43)	47	43	23	(C) DEFF TRAPP 9269/INTERSOUND GHETTO LOVE ◆ DA BRAT FEATURING T-BOZ
44	37	38	20	(C) (D) (T) (X) SO SO DEF 78527/COLUMBIA I SHOT THE SHERIFF WARREN G
45	31	31	24	(C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY THE THEME (IT'S PARTY TIME) ◆ TRACEY LEE
(46)	NE		1	(C) (D) (T) BYSTORM 56114/UNIVERSAL ON & POPPIN' YOUNG MC
47	42	48	42	(C) (D) OVERALL 7001 NO TIME ◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDERSTATI ANTIC 9804/46
48	49	47	35	(C) (D) (T) UNDEAS/ATLANTIC 98044/AG COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG (C) (D) (M) (T) (X) EASTWEST 64212/EEG
49	44	44	22	(O) (D) (M) (1) WE AST WEST 642122EEG DO THE DAMN THING (C) (D) (T) LIL JOE 993 ↑ THE 2 LIVE CREW
(50)	RE-E	NTRY	7	WHAT'S YOUR NAME (TIME OF THE SEASON) (C) (D) (T) RUTHLESS 1607/RELATIVITY ◆ FROST
		-	-	TOND(1) RUTHELSS TOO/MELAHVITI

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Popular Launches Black Music Unit

POPULAR PEOPLE: Popular Records, the well-known label responsible for sustaining the careers of dance divas France Joli and Gloria Gaynor, among others, has started a black music division and named Mark Skeete VP. You may remember Skeete better as Mark Sexx, the dap, colorful, hat-wearin' dude who fronted the group No Face. The new division was formed with the intention of developing smaller labels through the Critique/BMG system.

So far, the company has signed three new labels: Diamond Records, which is headed by former HWA member Baby Girl, who is the label's first artist and has the slow-rolling, freaky come-on single "Holla At Me, I'll Put It On Ya," which features Crescent City rapper Mystical; Rideonem/T-N-T Recordings, which has an act named Big Sike; Da Future Entertainment, whose roster features the June bug duo DJ Just & Lil Nique; and Captain Save'm Entertainment, which has a compilation that features cuts by Snoop Doggy Dogg, L.V., E-40, Too Short, B-Legit, and the Luniz.

Popular proper brings us Skoota,



SKOOTA

whose lead single is the minor-key, laid-back "Let It Out," a curvy, horn-happy jam with synth strings, cool keys, and a phat pop hook. We're told that he's set to tour with fun pop girl

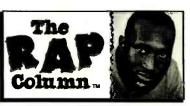
Cyndi Lauper later this year.

LTC.: "Original Man," the latest throbbing, hip-tickling gallop from reg-gae chatterer Capleton, samples Lou Reed's springy "Walk On The Wild Side," a track that A Tribe Called Quest looped lovely on its 1991 single 'Can I Kick It?," from its album "People's Instinctive Travels And The Paths Of Rhythm." In the beginning of the jumpy Capleton joint-which was produced by New York mix-tape DJ Silva Sir-Fa-Tribe's Q-Tip shows up to declare, "We did it like this on 'People's' back in '91, but now we gotta do it to a different drum, brought to you by Capleton." Tip shows up a few more times to stir the beat, which stops, starts, gathers, and gets rewound. It also features a high-gloss chorus set against Capleton's decidedly throaty, ragga-tinged pipes.

Sam Sapp, who supervised the "Jason's Lyric" and "Panther" motion picture soundtracks for Mercury Records, is back as the executive producer of the "Men In Black" soundtrack album on Columbia. Sapp is now senior VP of A&R in that company's New York office.

Intech C&S Inc., a New York-based Internet development firm, has created an online magazine named Plug-In (http://www.plug-in.com). Its aim is to promote emerging musical and visual artists while also supplying vital information and resources needed to help them stay on-point. "Plug-In will be the outlet for the next wave of thought, music, and style," says the company's VP, Rachel Sapers.

In-A-Minute Records, the record label arm of Oakland, Calif.-based onestop the Music People, has an office in Great Neck, N.Y., run by founder



by Havelock Nelson

Jason Blaine's brother, Dennis.

MC Lyte, a feminine phenomenon who's the owner of big rhyme talent and the giver of much love, spent the Fourth of July holiday fulfilling patriotic duties outside of these United States. From June 29-July 7, she was entertaining troops on U.S. bases and Navy ships based in Italy and Greece.

The group of hip-hop soulsters known as **Spearhead** make up one band that stays busy. After touring the States with **Coolbone** and **Camp Lo**, they embarked on another headlining tour, in Europe. Between Aug. 5 and 19, they'll be back in America opening dates for alternative rockers 311. Meantime, Spearhead is represented by "Roxanne," a sharp-tipped, trippy remake of the **Police** jam on the Capitol soundtrack album to director **Brian Robbins'** fun flick "Good Burger," which also features tracks by rappers **Warren G** and **the Pharcyde**.

Lighter Shade Of Brown discusses paper chasin', bubblin' easy, ridin' low, flossin' high, ballin' big, and gamin' tight on his latest self-titled album (GSR Records), as wah-wah guitars, trilling keys, cheesy basslines, and swaggering drums gently strut. Besides the fun funk, for balance there are mournful songs like "Can't Hold It Back," which speaks about "losin' everybody that I'm close to, caught up in the struggle of the game." But soon enough, LSOB is back encouraging listeners to "throw ya hands in the air like ya don't care."

Wild Pitch Records, which gave us classic first albums by Gang Starr ("No More Mr. Nice Guy"), Main Source ("Breakin' Atoms"), Lord Finesse & DJ Mike Smooth ("Funky Technician"), O.C. ("Word . . . Life"), and the UMC's! ("Fruits Of Nature") before closing its doors in 1995, is back in business as a rock'n'roll imprint distributed nationally by DNA. This month, the label will reissue long out-of-print but always in-demand sets by

Gang Starr, Lord Finesse & DJ Mike Smooth, the UMC's!, and Main Source.

Queen Pen brings it strong on "The Man Behind The Music" (Interscope), which comes attached to BLACK-street's crunchy "Fix" remix, featuring Wu-Tang Clan's Ol' Dirty Bastard and aggressive Guns N' Roses guitarist Slash. The bumpy, chewy track, produced by cyberfunk king Teddy Riley, pushes and pulls like Twizzler candy as horns honk and records get rubbed roughly in the slinky blackground. Based on this tease, Pen's debut album, due in the fall, is eagerly awaited. Jay-Z, the Lost Boyz, Ronald Isley, and his No. 1 lady Angela Winbush are slated to be featured on the long-player, which Riley will supervise.

The members of Bone Thugs-N-Harmony appear on the cover of the August issue of The Source magazine, but not all at the same time. Layzie Bone, Krayzie Bone, Bizzy Bone, and Wish Bone will be pictured separately on four special covers of "the magazine of hip-hop culture and politics. and the race is on to see who will prove the most-requested cover boy. According to folks at The Source, whose executive editor is Selwyn Seyfu Hinds, the previous Bone cover, from August 1995, is still the most-requested back issue in the magazine's history. Bone's double-CD, "The Art Of War," ships this month.

After rapping on television commercials and syndicated programs—including St. Ides, Budweiser, Skittles candies, "Home Improvement," and "The Fresh Prince Of Bel Air"—the performer named Sib finally has a single to represent him. It's "I'm Glad You're Still Here," an upbeat track that celebrates the lives of good friends and family instead of mourning those who are no longer here. The track was produced by Tramp Baby and Baby Paul, who also manages the act through his Brooklyn, N.Y.-based company On Da Real. The single is on Deuce Deuce/Fever Records, distributed by Unique.

A trio of Bronx, N.Y., bombers named 21, 76, and 28, the members of N.B.A. (North Bronx Alliance), rip rough reality rhymes over sharpened snares, bubbly bass notes, milky rewound sound, and jagged turntable cuts. Its self-distributed debut single is "Live '97" backed with "Black Caesar."



KIIZ KIA Keys. For its spring promotion, KIIZ Kileen, Texas, gave away 92 keys to listeners for a chance to win a '97 KIA Sephia LS. Pictured, from left, are station personalities Phillip Live and Kenny Smoov, winner Tameka Reed, PD Mychal Maguire, and DJ Freeze.

Sylvia Powell Debut May Prompt Industry Tug Of War

SEARCHING FOR WORDS: There are times when we find nothing more difficult than properly explaining a piece of music we love. No matter how hard or how long we search for a definitive phrase or two to capture the essence of what has stirred our emotions, we often come up either wordless or grappling with lines that somehow miss the mark.

As we approach this issue's column, we're facing such a problem. After well over a year of closely monitoring the creative development of a lovely young woman named



Loving Gisele. Rising diva Gisele Jackson is all smiles after laying down vocals for "Fooling With My Love," her third single for Waako Records. Produced by Xavier Bernard, the track follows her recent worldwide club smash "Love Commandments" and features a double-pack of sturdy remixes by Eddie Baez, Richard F., Aaron Smith, Paul Scott, and Shank Thompson. Jackson is collaborating with Benji Candelario, K.O.T., and DJ Spen on her first album for the New York-rooted label, which is due before the end of '97. Meanwhile, Waako is also collecting props for its first multi-act compilation, "Nightlife Essentials," which has been sharply beat-mixed by Kenny

Sylvia Powell, we're sitting here, letting her debut album play for the umpteenth time . . . and we're at a loss. We want to wax poetic about the relevance of this artist and the immeasurable value of this project. But all that keeps coming out is, "It's awesome" or, "Wow, ya gotta hear this." Yeesh.

But the truth is that some pieces of music simply need to be experienced firsthand in order to fully understand them. Volumes can (and will) be written about "Revue," the 26-year-old singer/tunesmith's debut for deConstruction U.K. But unless you go there yourself, you may never truly "get it."

Initially, lesser minds will consume Powell's brew of soulful styles and concepts and spew comparisons to Erykah Badu and Sade. But that somehow seems unfair and largely inaccurate. Yes, with slightly simi-



by Larry Flick

lar eloquence and solemn finesse, she outlines the cultural ramifications of a Nigerian child of color thrust into white British culture, but her lyrical perspective is shaded with a wistful optimism and a refreshing naiveté. "Revue" is also awash in serene romance, as evident on the songs "Human Touch" and "Kaleidoscope." She even displays the contrasting swagger of a liplickin' club kid on the aggressive, beat-smart "Walk The Walk."

Upon the album's eventual impact in the States later this year, we envision an impassioned tug of war for ownership. R&B aficionados will view her as a bold new purveyor of "alterna-soul," with the chops to give D'Angelo and Maxwell a reason to sweat, while the dance community will hail her as its new, fierce, ruling earth mama.

"Revue" begins to unfurl in the public eye later this month, when the single "Butterfly" begins to circulate on white label. Commercial release for the single overseas is confirmed for Sept. 8, with the album due shortly thereafter. DeConstruction is making a brave move by issuing the track—which slinks with an insinuating raggafunk groove—without a battery of house-induced remixes. Such confidence in an artist's work is extraordinarily rare... and completely logical in this case.

We predict "Butterfly" will prove to be an essential chill-out turntable item. In place of remixes, the label is including non-album B-sides that will whet the listener's appetite for the album while giving collectors a reason to smile. It reminds us of those fun record-buying days of the '80s when we joined others in scrambling for import singles in order to get new material to complement and extend our enjoyment of the artist. If only more labels and artists would serve consumers so well.

Ooops...and there's another byproduct of loving a project so much—overzealous gushing. We'll catch our breath now and simply recommend that you open your mind and heart to the music of Sylvia Powell.

MM, MMM, MMM: Ernie Lake and Bobby Guy have done it again. They've taken a charming slow jam and brilliantly transformed it into a dance anthem with massive crossover appeal. In its original incarnation, Tina Turner's "On Silent Wings" flutters with soft, caressing strings and a melancholy lead vocal. In the hands of Lake and Guy, the song becomes urgent and intensely empowering, with its forceful, tribalistic drums and strobing, almost futuristic keyboards. Although it would be bit of a kneejerk reaction to compare this track to the production team's groundbreaking work on Toni Braxton's "Un-Break My Heart," there are several unmistakable similaritiesthough there are also enough differences to squash accusations of

At this point, the dance version of "On Silent Wings" is being pushed by Virgin Records only on promotional vinyl to club jocks. However, we're sure that a groundswell of support and demand from the street will result in its commercial release. In fact, we'd gladly bet the rent money that a radio edit of this remix—which provides a perfect union of song, vocal, and rhythm—would be a smash at rhythm pop radio. Perhaps some of those programmers who fancy themselves tastemakers should have a listen.

Another mainstream act taking a crack at boosting its profile in the clubs is En Vogue, whose current single, "Whatever," has been tweaked by Eddie Baez and Freddie Sanon. The result is a useful underground offering that makes the most of the group's smooth harmonies and occasional vampish outbursts. It's a fine complement to a single that has been begging for a house treatment.

Given its considerable synth-pop history, it makes perfect sense that Duran Duran would decide to dabble in electronica on "Medazzaland," the act's first album in more than three years. Scheduled to hit retail Oct. 7 on Capitol, the set marks the band's first release since the recent departure of bassist John Taylor, leaving founders Simon LeBon and Nick Rhodes to carry on with guitarist Warren Cuccurullo as a trio.

As evident on the first single, "Electric Barbarella," which is due in mid-September, Duran Duran is taking a route similar to U2 on its



Feeling Alive. DV8/A&M act 3rd Party recently participated in WBLI Long Island, N.Y.'s annual Summer Jam festival in New York. The group performed its debut hit, "Can U Feel It," which has already sold 120,000 copies, according to Sound-Scan. The track previews the album "Alive," which is due in stores Sept. 9. Pictured, from left, are Karmine, 3rd Party; Ken Medek, PD at WBLI; Maria Christensen, 3rd Party; Elaine Borja, 3rd Party; and Patrick O'Connor, A&M.

current Island album, "Pop," by opting to infuse elements of the trendy underground genre into its pre-existing sound. The result is a project that is, by far, the group's most satisfying and commercially viable in more years than we can count. Die-hard disciples will feel vindicated for enduring the act's highly questionable last few albums once they digest potent wrigglers like "Big Bang Generation" and "Be My Icon," which are strongly reminiscent of the band's '80s heyday hitsbut with a modern slant that is remarkably fresh and engaging. Given the right amount of promotional TLC, "Medazzaland" could prove to be one of the sleeper hits of the fall.

WELL, ALL RIGHT: We rarely pass on the opportunity to prop the work of Maurice Joshua. One of the true pioneers of house music, his endurance is impressive—as is his continually fresh approach to rhythm and soul. We recently had the good fortune to watch him work his magic at a post-production session for "Yeah! Yeah! Yeah!" by Epic ingénue Simone Hines. Impressive, to be sure. He and Hines were joined by the fierce Robin S., who contributed backing chants and had a

helping hand in the track's new vocal arrangement. The result of the apparent chemistry between the three is a slammin' slice of house that sparkles with a tasty old-school flavor. You don't want to miss this jam, which is already earning outtada-box props from radio programmers in its original jeep version. However, this sleek and accessible mix is equally ripe for mainstream picking. Absorb the edit and you will certainly agree.

While we have Robin S. on the brain, we want to encourage y'all to dive into her lovely new Big Beat/Atlantic collection, "From Now On," if you haven't done so yet. In addition to the recent No. 1 club hit "It Must Be Love," the set is a feast of well-crafted house, pop, and R&B jams. We're still pretty stuck on the gospel-laced "Shine On Me" and the downtempo "24 Hour Love." The label will soon offer the Todd Terryproduced "Givin' U All That I've Got," which also appears on the soundtrack to "Space Jam." (Why it wasn't the first single, given such a natural media tie-in, we'll never understand.)

Our fingers are crossed that promoters at the label will push this one at radio until they drop. If that kind

(Continued on next page)



- 1. DON'T SAY YOUR LOVE IS KILLING ME
- 2. NO ONE BUT YOU VERONICA (FEATURING CRAIG MACK) H.O.L.A.
- 3. BITCH MEREDITH BROOKS CAPITOL
 4. MIGHTY HIGH GLORIA GAYNOR &
 THE TRAMPPS POPULAR
- THE TRAMPPS POPULAR

 5. HOLD YOUR HEAD UP HIGH
 BORIS DLUGOSCH REAL TIME

MAXI-SINGLES SALES

- 1. BLIND COMPANY FLOW OFFICIAL
 2. LET IT GO BLACK MAGIC STRICTLY RHYTHM
- 3. SOMEONE SWV (FEAT. PUFF DADDY) RCA
- 4. BRING YOU LOVE VISUAL FEAT. BAR-BARA TUCKER STRICTLY RHYTHM
 5. BUSY CHILD THE CRYSTAL METHOD

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



oard. HOT DANCE MUSIC.

	LT 20	,			
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLA COMPILED FROM A NATIONA OF DANCE CLUB PLAYL TITLE LABEL & NUMBER/PROMOTION LABEL	L SAMPLE
⊢ >	- >	NA	>0		
		0		* * * No. 1 * *	
(1)	2	3	7	SOMETHING GOIN' ON LOGIC 48213 1 week at No. 1 ◆ TODD TERRY	
2	4	6	6	THE WAY TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
3	9	12	6	ENCORE UNE FOIS ULTRA 002/FFRR	♦ SASH!
4	7	7	10	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	♦ BRAINBUG
5	8	10	7	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
6	10	16	6	AROUND THE WORLD SOMA IMPORT/VIRGIN	◆ DAFT PUNK
7	3	1	10	FREE STRICTLY RHYTHM 12513	◆ ULTRA NATE
8	1	2	10	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
(9)	15	20	6	THIS MAN MOONSHINE 88438	KELLEE
10	6	5	10	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
11	11	13	9	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
12	5	4	12	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS.	◆ MOLOKO
13	14	15	9	JUST A FREAK MERCURY 574433 ◆ CRYSTAL V	VATERS FEATURING DENNIS RODMAN
14)	17	23	6	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
15)	25	34	5	ONE MORE NIGHT TOMMY BOY 786	AMBER
16	20	24	8	ON TRACK MERCURY IMPORT	YELLO
17	13	8	13	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP ◆	NUYORICAN SOUL FEAT. JOCELYN BROWN
18	22	28	6	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
19	21	22	9	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
(20)	28	37	5	AND THEN THE RAIN FALLS SM:)E 9063/PROFILE	◆ BLUE AMAZON
			1505	* * * POWER PICK	**
(21)	34	46	3	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND
22	23	25	7	SLIDE RCA 64846	JUNKSTER
23	18	17	11	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
24	26	26	7	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
25	16	14	12	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
26	29	35	5	YOUR WOMAN BRILLIANT!/CHRYSALIS PROMO/EMI	◆ WHITE TOWN
27	29	32	10		BROSIO FEATURING MICHELLE WEEKS
(28)	35	42	4	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
29	12	9	12	IT MUST BE LOVE (T) BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
(30)	39	48	3	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
31	24	18	11	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
32	38	43	5		Y MARLEY AND THE MELODY MAKERS
(33)	50	43	2	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
34	43		2	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
35	30	31	12	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
36	32	30	10	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
(37)	42	50	3	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	
38	19	11	12	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
30	13	11	12		
(20)				* * * HOT SHOT DE	3U ★ ★ ★ ◆ POE
39	NE	_	1	HELLO MODERN PROMO/ATLANTIC	<u> </u>
40	33	27	13	A LITTLE BIT OF ECSTACY CLASSIFIED/TIMBER! 0190/TOMMY BO	
41	36	33	8	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI
42	41	47	3	THE MESSAGE MOONSHINE 88442	TEMPLE FEATURING ALLAN HIDALGO
43	44	49	3	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON
(44)	47		2	PARTAY FEELING STRICTLY RHYTHM 12507	B-CREW
45	37	36	8	1 FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
46	NE	w▶	1	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
47)	48	_	2	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42452	◆ BACKSTREET BOYS
(48)	NE	wÞ	1	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
49	NE	w▶	1	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
(50)	NE	w Þ	1	TO BE LOVED EDEL IMPORT	LUCE DRAYTON
_		_			

, X	_¥	KS	WKS. ON CHART	MAXI-SINGLES SAL COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUINTES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.	IPPED KEY DANCE RETAIL SoundScan®
THIS	LAST	2 WKS AGO	CHA	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1_	7	* * * NO. 1 * * * I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA 7 weeks at No. 1 ◆ PUFF DAG	D <mark>DY & FAITH EVANS (FEAT. 112</mark>)
2	2	2	4	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEAS/TOMMY BOY 95574/AG ◆ LIL' KIM FEAT. DA BRAT, LEFT EV	'E, MISSY ELLIOTT AND ANGIE MARTINEZ
3	3	3	7	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA ◆ WYCLEF.	JEAN FEAT. REFUGEE ALLSTARS
4	4	41	3	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	◆ DOLLY PARTON
5	5	18	7	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
6)	17	_	2	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
7	6	_	2	WHATEVER (T) (X) EASTWEST 63933/EEG	◆ EN VOGUE
8	7	10	6	SOMETHING GOIN' ON (T) (X) LOGIC 48213 ◆ TODD TERRY PRESENTS MAR	RTHA WASH & JOCELYN BROWN
				* * * HOT SHOT DEBUT * *	- 04
9)	NE		1	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	◆ MARY J. BLIGE
10	13	11	9	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
11	15	8	3	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	DJ COMPANY
12	9	12	9	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
13	12	9	5	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
14	16	5	19	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	♦ KRS-ONE
15	11	6	4	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
16	8	13	17	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
(17)	35	42	7	* * * GREATEST GAINER * * IN A DREAM (T) (X) ROBBINS 72012	★ ROCKELL
18	18		2	UP JUMPS DA BOOGIE (T) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
19	14	20	3	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
20	20	16	23	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
21	19	4	22	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
22	10	7	5		URING OL' DIRTY BASTARD
(23)	36	39	3	YOU BRING ME UP (T) (X) MCA 55373	◆ K-CI & JOJC
24)	29	- 33	2		FEAT, RUN AND KID CAPR
25	21	14	5	THE WAY (T) (X) TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
(26)	NE		1	ICED DOWN MEDALLIONS (T) BLUNT 6614/TVT	◆ ROYAL FLUSH
27)	30	_	2	WHEN YOU TALK ABOUT LOVE (T) MCA 55358	◆ PATTI LABELLE
28	22		2	LAST NIGHT ON EARTH (x) ISLAND 572053	♦ U2
29	24	27	46	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	♦ DJ KOOI
30	33	19	5	IT MUST BE LOVE (T) (X) BIG BEAT/ATLANTIC 95602/AG	◆ ROBIN S
(31)		NTRY	12	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILES
32	32	36	3	MUSIC IS PUMPING (T) (X) NERVOUS 20257	PEOPLE UNDERGROUNE
33	31	24	3	LOVEFOOL (T) (X) TRAMPOLENE/STOCKHOLM 571279/MERCURY	◆ THE CARDIGANS
34	27	29	12	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT, SLICK RICK
35	26		2		ATURING YVETTE MICHELLI
(36)	45	43	23	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LE
37	40		2	ATOM BOMB (T) (X) TWISTED 55352/MCA DJ PIE	RRE PRESENTS DOOMSDA
38	23	23	14	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PART
(39)	46		4	TAKE ME AWAY (T) (X) INTERHIT 10165	◆ CULTURE BEA
40	NE	w Þ	1	SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
41	28	17	20	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
(42)	RE-E	NTRY	33	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
43	44	28	5	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	◆ CORIN
(44)	RE-E	NTRY	8	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN
45	34	_	7	5 MILES TO EMPTY (T) (X) MJJ/WORK 78633/EPIC	◆ BROWNSTON
46	25	26	10		RING RAHEEM THE DREAM
(47)		w Þ	1	[FREAK] AND U KNOW IT (T) (X) MECCA DON/EASTWEST 63931/EEG	◆ ADINA HOWAR
(48)		NTRY	3	FEELIN' HORNEY (T) UNDERGROUND CONSTRUCTION 207	SEX KRAZ'D SUPERSTAR
(49)		NTRY	25	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAKNAST
50	43	21	12	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMP

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 cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. (X) CD maxi-single availability.

DANCE TRAX

(Continued from preceding page)

of energy can be mustered for initial sleeper projects by singer/songwriters Jewel and Duncan Sheik, why not give similar love to Robin, who has already proved her main-stream marketability with 1995's "Show Me Love"?

Victor Calderone should enjoy a nifty increase in DJ props with his latest Empire State 12-incher, "Beat Me Harder." Like his career-accelerating previous hit, "Give It Up," this jam kicks with tribal aggression and an ample supply of ear-grabbing samples and keyboard loops. By the end of the track's 11-plus minutes, punters will be in a sweaty state of house ecstacy—and starved for a little bit more. Thank goodness Calderone was thoughtful enough to include a couple of cute remixes and a slammin' additional track, "So Good." Oooh baby, is this hot. Can't wait to hear what this lad will come up with next. Empire State's parent company,

EightBall Records, serves a mouthwatering slice of diva cake with

"Sky's The Limit" by Mack Vibe Featuring Jacqueline. Miss J. has been working her program for a year or so, and she has grown immeasurably as a stylist since her 1995 breakthrough hit, "I Can't Let You Go." Producer Al Mack keeps the grooves credible for the underground while spicing the track with some memorable keyboard lines and a contagious chorus chant. DJ Strobe turns the song inside out on his remix, injecting the bassline with caffeine-charged energy and

jittery percussion. Actually, it's his interpretation of "Sky's The Limit" that could easily entice mainstream minds to the party. This is a fine preview of an album slated for the first quarter of '98.

As much as we sincerely claim to be tired of the endless stream of covers that members of the hi-NRG scene continue to crank out, we must confess that a few of 'em are just too amusing to ignore. One of the better we've heard in a while is a galloping rendition of America's "Horse With No Name" by Restless. Sounds like an odd choice for a dance recording, doesn't it? Well, it works mighty well. Producer Milan Saje perfectly syncs Dewey Bunnell's haunting melody from the original tune with a jaunty bassline and chirpy vocals that will make Sunday tea dances and aerobic classes spark with energy. You can find this potential hit in single form or on the multi-act compilation "EuroDance," on the Los Angeles-rooted Intercord/Endou Records.

VIIIAGE PEOPIE

20TH ANNIVERSARY TOUR



David Hodo

Ray Simpson

Felipe Rose

Jeff Olson

Alex Briley

Glenn Hughes

Our very special thanks to Henri Belolo for his continued support throughout the years.

PERFORMING DATES

JANUARY TO END OF JUNE 1997: San Antonio - TX / New Orleans - LA / Boca Raton - FI / Chicago - II / Merril Ville - In / Rosemont - II / Sydney - Australia / Alice Springs - Australia / Melbourne - Australia / Auckland - New Zeland / Geelong - Australia / Perth - Australia / Darwin - Australia / Gold Coast - Australia / Wollongong - Australia / Singapore / Orlando - FL / London - UK / Nashville - TN / Knoxville - TN / Baltimore - MD / New York - NY / Mont Roland - Quebec / Marakesch - Morocco.

LOS ANGELES/CA

JULY 1997

3	Taste of Minnesota	ST. PAUL/MN
6	Skylands Park	AUGUSTA/N.
10	Great Woods Amphitheatre	MANSFIELD/MA
11	Mohegan Sun Casino	UNCASVILLE/C1
12	Jones Beach Theatre	WANTAGH/NY
13	PNC Bank Arts Center	HOLMDEL/N
18	Radio City Music Hall	NEW YORK/NY
20	Wildwood Beach	WILDWOOD/N
22	Chastain Park Amphitheatre	ATLANTA/GA

26 Aladdin Theatre For The Performing Arts LAS VEGAS/NV

AUGUST 1997

24 Greek Theatre

	AUGUST 1997	
1	Wisconsin State Fair	WEST ALLIS/WI
2	Blackhawk Park	ROCKFORD/IL
3	Ysleta Street Festival	EL PASO/TX
7	Summer Music Festival	BINGHAMTON/NY
14	Kentucky State Fair	LOUISVILLE/KY
26	Canadian National Exhibition	TORONTO/ONTARIO
29	American Music Festival	VIRGINIA BEACH/VA
30	Kierer Uno Lakefront Arena	NEW ORLEANS/LA

SEPTEMBER 1997

6	Mitchell Corn Palace Festival	MITCHELL/SD
7	Western Washington Fair	PUYALLUP/WA
11	Toyota Convention	ATLANTA/GA
13	Rio Hotel & Casino	LAS VEGAS/NV
15	Private Engagement	ORLANDO/FL
21	Caesar's Cove Haven	LAKEVILLE/PA

OCTOBER 1997

1	The Big Fresno Fair	FRESNO/CA
4	Houck Stadium	CAPE GIRARDEAU/MO
10	Private Engagement	CHICAGO/IL
25	Copps Coliseum	HAMILTON/ONTARIO

NOVEMBER 1997

1	Southwest Missouri State University	SPRINGFIELD/MO
8	Hospital Benefit	CLEARWATER/FL
19	Adaptec Convention	LAS VEGAS/NV

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Epic Looking For A 'Direct Hit' With New Collin Raye ECD

BY DEBORAH EVANS PRICE

NASHVILLE-With the Aug. 26 release of "The Best Of Collin Raye: Direct Hits" Epic Nashville is taking aim at a wide audience. The release will be Sony's first enhanced CD, and the label plans to hit a broad range of consumers by servicing every country radio station across the nation, releasing the album to the Christian market through Word Nashville, and, later in the life of the project, releasing a single to AC radio.

"It's his time. His time has come, and we're going to make him the superstar he deserves to be," says Sony senior VP of sales and marketing Mike Kraski. "And the vehicle is going to be the

greatest-hits package."

The album will feature 10 hits and four new songs—"What The Heart Wants," "The Gift," "Little Red Rodeo," and "Open Arms." The version of the album released to the mainstream market will include such hits as "Little Rock," "I Think About You,"
"Not That Different," "That's My
Story," "If I Were You," "One Boy, One

Girl," "In This Life," "My Kind Of Girl," "That Was A River," and "Love Me." The album released to the Christian market will replace "That's My Story" and "My Kind Of Girl" with "What If Jesus Comes Back Like That" and "A Bible And A Bus Ticket Home."

"We've seen substantial growth in his fan base over the past couple of years," says Kraski. "He's just a spec-



tacular singer, and it's amazing to me that it's taken not. only the industry but the consumer until now to give him his just due . And the four new songs are just as good as any four songs we've

had as singles on any previous Collin Raye album. So we're going to ratchet it up another notch here.'

Of the new songs, Raye says he's been performing "Open Arms" in his shows for a long time and gets such positive fan reaction to it that he decided to put it on the hits package. "Songs

like 'Open Arms' are universal," he says. "Everybody knows that song, and we started doing it live because I liked it, and it worked better and better and better. People started expecting me to do it, and I thought, 'Why don't I just record it?' I always felt like 'Open Arms' was a country song hiding in a rock uniform. It's a straight-ahead love song with one of the best choruses

Raye also has high hopes for "The Gift," written by Tom Douglas (who penned Raye's hit "Little Rock") and Jim Brickman. The song will be one of the upcoming singles from the greatest-hits package released to country radio. He also recorded a version as a duet with contemporary Christian artist Susan Ashton (who sometimes sings backup for Garth Brooks) that will be released to AC radio. "This will be the first time I've ever had two separate versions of a record come out at the same time," he says. "I'm kind of excited about it to see what flies [The duet] turned out really good. I felt wonderful about it. Of course it's all about the song, and the song is wonderful. I think it touches every nerve there is to touch.

Raye is excited about the duet's potential at AC radio, but affirms that country is his home format. "It has always been my first love musically and always will be," he says. "That's what I do and what I am . . . but on another scale, what can we give back to the industry . . . I think having a big adult contemporary hit that's a crossover can only bring people to the country dial.'

The current single, "What The Heart Wants," is at No. 23 on the Hot Country Singles & Tracks chart. "The feeling from radio is that the current single is wonderful," says Sony senior VP of national promotion Jack Lameier. "And I think the timing will be perfect. It should be in the top five by the time the album releases.

Lameier and Kraski think there will be lots of benefits to servicing all country radio stations. "That's going to create a tremendous amount of additional impressions," Kraski says, "not just in primary markets, but in secondary and (Continued on page 32)

Dean Miller Does It His Way On Capitol Nashville Debut

■ BY JIM BESSMAN

NEW YORK—Following in the footsteps of a famous father is rarely easy, but Dean Miller is at ease with his pedigree and prospects on the eve of his self-titled debut album's release.

Son of the late country legend Roger Miller, the Capitol Nashville artist cites his father as his "first and foremost"



and biggest influence on his life as well as his music.

"He influenced me in every way,' says Miller. "He was very wise and helped me become a better person as well as a better songwriter. But I

don't think my music is anything like

Instead, Miller reflects the acknowledged influences of John Mellencamp, Steve Earle, West Coast country icons Merle Haggard and Buck Owens, and leading Outlaws Kris Kristofferson and Willie Nelson. The producer of the album—which is due Aug. 26—was Gregg Brown, an early Miller backer.

'He used to see me play in clubs when I had nothing going, and I felt he was one of the few Nashville producers who wasn't afraid to be aggressive bordering on too aggressive," says Miller. "I wanted to make a 'tough' record, and I knew that those records Gregg produced for Travis Tritt were toughand I felt he understood me and would give me freedom as well as direction. I don't know if [the album] will be successful, but I knew exactly what I wanted to do, and this is it.'

Specifically, continues Miller, he sought to "somehow bridge the gap between commerciality on one side and integrity and depth on the other which don't always go hand in hand. I'd

like to believe it's possible to make a record that's a top 10 hit that can also make you think and feel in deeper ways and not just be a ditty. That you can put songs that are lyrical and poetic like 'The Running Side Of Me' on the same album as songs like 'My Heart's Broke Down' that rock along. Some people try to do it and make an outrageously left-of-center record that gets totally rejected by radio—but I think there's a way to do both."

Early response suggests Miller may be right. According to Capitol Nashville senior VP of promotion Bill Catino, lead album track "Nowhere, USA," which was just released as the first single, was played a week before the label's official work date by WUSN Chicago, KNIX Phoenix, and KSON San Diego—"all major early adds [by stations] that normally don't come on until [a single] starts charting," he says. The song, with its plaintive fiddle licks and small-town country boy discourse, is right out of the tradition of Mellencamp and, as such, is "a great summer record tying in with the Fourth of July," adds Catino.

But the label has actually been working the album since May, having identified Miller and River Road as its two "new artist pushes" for 1997-following last year's success with Deana Carter and Trace Adkins. "When Scott Hendricks took over the helm here two years ago, he made the commitment to quality over quantity," says Catino. "As part of that, we would only take two new artists a year to radio, because we'd learned from radio that everything was starting to sound the same—and they needed something to pop. So we decided to spend more time developing acts and, in May and early June, held 'Dean Miller' album reviews and acoustic showcases for over 125 radio stations and consultants at Cri-

(Continued on page 32)

Miller And His Buddies Make Another **Living Room Masterpiece On HighTone**

ON THE RECORD: Two years ago, Buddy Miller's remarkable living-room album "Your Love And Other Lies" was a standout of the year. Now, he's done it again with his forthcoming "Poison Love," due Aug. 19 on HighTone Records. Once again recording mainly in his living room with his wife, Julie, and such friends as Jim Lauderdale, Steve Earle, and Emmylou Harris dropping by to sing and play, Miller has produced a country album of stunning depth and breadth. Apart from the gritty title cut, which was a hit for Johnnie & Jack in 1951, the raucous old Roger Miller/George Jones song "Nothing Can Stop Me," and an ethereal cover version of the Otis Redding hit "That's How Strong My Love Is," the album is all original Buddy/Julie/Lauderdale material. And it's timeless coun-

try. A song like "Draggin' The River" could just as easily have been written 100 years ago as last week: It incorporates ageless country rhythms and themes of love and loss and hope and despair.

Speaking from the road, where he's playing with Harris' Wrecking Ball tour, Miller says, "I honestly couldn't tell if it [the album] was any good when I was working on it, because

we've been so busy with Emmylou. I know I was liking it pretty good for a while, and then I couldn't tell." Regarding the one topical song on the album, the Buddy-and-Juliepenned "100 Million Little Bombs," which is about the worldwide problem of millions of unexploded land mines left over from wars, Miller says, "I don't go looking for songs like that, but the issue kind of jumped out at us. It's something Emmylou made us aware of; she's somewhat involved in that. I was pretty much unaware of it before, and after I saw a 'Frontline' show on it, I couldn't believe how bad a situation it is and how little we're doing about it. Kids' legs are getting blown off every day. There have been some get-togethers in Nashville to make people in the music community aware of it."

The Redding song, Miller says, is one he's been doing live. "Like a lot of old R&B songs, it feels like a beautiful, simple country song. We cut it live in my living room during a thunderstorm with Emmylou and her band. Onstage, her band is Daryl Johnson on bass and Brady Blade on drums and me on guitar. Daryl played with the Neville Brothers. Brady and Daryl are both from New Orleans, and I'm not sure they knew who they were playing with for a while. But they play country beautifully, but with a little different slant. I love it. On the album, we tried to have the drums approach from a little different angle, so we wouldn't have a retro thing going on. This whole thing has evolved into an interesting musical experience."

PEOPLE: Former Elvis Presley right-hand man Joe Esposito tells Nashville Scene that he and Warner Bros. producer Jerry Weintraub are developing a movie treatment about the late Col. Tom Parker, with the blessings of Parker's widow . . . The first Elvis club opens Thursday (24) in Memphis. Elvis Presley's Memphis is located in the old Lansky Brothers clothing store on Beale Street, where Elvis bought so many of his sharp threads. The nightclub has three bars and five dining rooms, all within view of the main stage. It also has the billiards table on which the King shot pool with the Beatles . . . Scott Siman is elected pres-



by Chet Flippo

ident of the Academy of Country Music. David Corlew is

VP. Danny Kee is named director of A&R for War-

ner/Reprise Nashville. He's been with the label since '87 . . . Signings: Paul Burch to Bug Music; Sonny Tillis and Anthony Smith to Maverick Music; Cindy Greene to Pier Five Music; and Hal Ketchum, Tim O'Brien, and Tony Arata re-sign with Forerunner Music Group.

UN THE ROW: An old

friend died recently. Everyone who has ever dined at Hap Townes will be saddened at the passing, at age 76, of this funkiest of meat-and-threes. The cafe was padlocked June 5 by the Tennessee Department of Revenue for unpaid taxes. A few weeks ago, everything left in the place was auctioned off. Even the 8-by-10 glossies of country stars on the wall were sold. Rest in peace . . . CMT will present Tammy Graham at the opening-night festivities of the Jornadas-ATVC-97 (Asociaciòn Argentina de Televisiòn por Cable) July 27 in Buenos Aires. She'll sign autographs at the CMT booth the next day . . . The Country Music Foundation, the Girl Scout1 Council of Cumberland Valley, and the Nashville Songwriters Assn. International are joining forces for a second songwriting-oriented summer camp for children ages 11-14. Two camp sessions, one for girls from Sunday (20)-Thursday (24) and the other for boys July 27-31, are held for children who otherwise would be unable to go to camp and who have shown some music ability. Suzy Bogguss and her songwriter husband Doug Crider lead a group of Row songwriters who will work with the children. Sponsors of Camp Summersong include MCA/ Nashville, BMI, ASCAP, Warner/Reprise Nashville, and Gibson Guitar Co. . . . AEM Records of Sterling Heights, Mich., is starting a country imprint label. First release from new Gecko Music Group will be the Aug. 5 self-titled album by the group Clinton River.

30

Bilboard TOP COUNTRY ALBUMS

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

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		-	Pro			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHARI	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRIC	TITLE FOR FQUIVALENT FOR CASSETTF/CD)	PEAK POSITION
				* * * No. 1 *		
1	1	1	6		weeks at No. 1 EVERYWHERE	1
2	2	3	12	GEORGE STRAIT ▲ M. 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	3	2	53	LEANN RIMES ▲3 CURB 77821 (10.98/15.98)	BLUE	1
4	5	5	45	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2
5	4	4	22	LEANN DIMES	ICHAINED MELODY/THE EARLY YEARS	1
6	6	6	6	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
7	7	7	5	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7
8	9	10	3	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
9	10	9	55	TRACE ADKINS ■ CAPITOL NASHVILLE 37222 (10.98/15.9	98) HS DREAMIN' OUT LOUD	6
10	8	8	14	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98	RUMOR HAS IT	4
11	13	12	37	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING LOVE	1
12	12	11	26	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98)	S HERE'S YOUR SIGN	5
13	11	13	14	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
14	15	15	90	ALAN JACKSON ▲3 ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	18	18	36	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
16	16	17	65	BROOKS & DUNN ▲2 ARISTA 18810 (10.98/15.98)	BORDERLINE	1
17	14	14	17	TRACY LAWRENCE) THE COAST IS CLEAR	4
18	17	20	9	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK	9
19	21	23	42	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
20	19	24	4	LILA MCCANN ASYLUM 62042/EEG IS	LILA	19
21	23	22	43	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
22	24	19	16	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
23)	35	27	3	MERCURY 534837 (10.98 EQ/16.98)	INER ★ ★ ★ F BILLY RAY CYRUS COVER TO COVER	23
24	27	26	13	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
25	31	30	14	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
26	20	16	4	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
27	22	21	39	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
28	32	31	99	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	THINK ABOUT YOU	5
29	33	38	42	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
30	30	34	41	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
31	29	32	63	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
32	25	37	3	JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98)	ROOTS AND WINGS	25
33	26	28	4	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
34	28	29	55	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) ES	ME AND YOU	9
35	34	33	64	GEORGE STRAIT ▲2 MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
36	38	35	68	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
37	37	36	16	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	LE	PEAK POSITION
38	36	25	4	RICOCHET COLUMBIA 67773/SONY (10.98 EQ/15.98) IS BLINK OF AN E	YE :	24
39	41	46	3	JEFF CARSON CURB 77859 (10.98/16.98) IS BUTTERFLY KISS	ES 3	39
40	63	58	43	* * PACESETTER * * * VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISN	EY	17
41	39	39	48	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98) LIVING IN A MOME	NT	6
42	45	48	96	TRAVIS TRITT ▲ GREATEST HITS — FROM THE BEGINNI WARNER BROS. 46001 (10.98/16.98)	NG	3
43	44	41	13	AARON TIPPIN GREATEST HITS, AND THEN SO	ME	17
44	43	43	6	RCA 67427 (10.98/16.98) SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) WHATEVER COMES FIF		38
45	48	45	95	TIM MCGRAW ▲2 CURB 77800 (10.98/16.98) ALL I WA	_	1
46)	58	54	98	FAITH HILL A WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO	_	4
47	51	52	59	VINCE GILL ● MCA 11422 (10.98/16.98) HIGH LONESOME SOU	_	3
48	42	42	20	MARK WILLS MERCURY 532116 (10.98 EQ/16.98) (18 MARK WIL	_	38
49	54	49	86	VINCE GILL ▲ MCA 11394 (10.98/16.98) SOUVEN	RS	3
50)	66	62	56	LYLE LOVETT CURB 11409/MCA (10.98/16.98) THE ROAD TO ENSENA	DA	4
51	40	40	34	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98) GREATEST H	TS :	18
52	57	55	86	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98) FRESH HORS	ES	1
53	52	51	77	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98) THE TROUBLE WITH THE TRU	тн :	10
54	46	47	38	TRACY BYRD ● MCA 11485 (10.98/16.98) BIG LC	VE :	12
55	59	57	46	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98) THE RESTLESS KI	ND	7
56	47	44	44	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98) GREATER NE	ED	8
57	55	56	36	TERRI CLARK ● MERCURY 532879 (10.98 EQ/16.98) JUST THE SA	ME .	10
58)	73	71	10	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98) SUPER H	TS 5	54
59	53	50	62	SAMMY KERSHAW ● MERCURY 528893 (10.98 EQ/16.98) POLITICS, RELIGION AND H	ER :	17
60	69	70	46	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98) EVERYBODY KNO	ws	6
61)	71	68	38	MARY CHAPIN CARPENTER ● A PLACE IN THE WOR	LD	3
62	56	59	4	COLUMBIA 67501/SONY (10.98 EQ/16.98) BILLY YATES ALMO SOUNDS 80015/GEFFEN (10.98/15.98) BILLY YAT	ES I	56
63	64	63	38	DAVID KERSH CURB 77848 (10.98/15.98) (IS) GOODNIGHT SWEETHEA		21
64	49	60	53	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	-	23
65	60	61	96	GEORGE STRAIT ▲⁴ MCA 11263 (39.98/49.98) STRAIT OUT OF THE B		9
66	62	66	53	ALABAMA RCA 66848 (4.98/9.98) SUPER H	-	47
67	50		2	EMILIO CAPITOL NASHVILLE 52180 (9.98/13.98) IT'S ON THE HOU		50
68	68	64	16	BIG HOUSE MCA 11446 (10.98/15.98) IS BIG HOU		33
69	70	65	23	KATHY MATTEA MERCURY 532899 (10.98 EQ/16.98) LOVE TRAVE	LS	15
70	74	73	12	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98) HOT COUNTRY		51
71)	RE-E	NTRY	12	ROY ORBISON VIRGIN 42350 (10.98/16.98) THE VERY BEST OF ROY ORBIS	ON 2	29
72	67	53	4	LEE ROY PARNELL EVERY NIGHT'S A SATURDAY NIG		53
73	72	74	77	CAREER 18841/ARISTA (10.98/16.98) TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES		4
74	75	75	104	JEFF FOXWORTHY ▲ 2 WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PL		2
75)		NTRY	44	JEFF FOXWORTHY ● WARNER BROS. 45351 (10.98/16.98) CRANK IT UP — THE MUSIC ALBI WARNER BROS. 45361 (10.98/16.98)		3

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. IS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums...

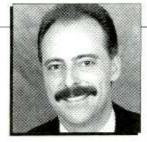
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THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE C	R EQUIVALENT FOR CASSE	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲9 MERCURY 522886 (10.98 EQ/16.98) HS	17 weeks at No. 1	THE WOMAN IN ME	127
2	2	GARTH BROOKS ▲ 9 CAPITOL NASHVILLE 29689 (10.98/15.98)		THE HITS	135
3	4	PATSY CLINE ▲ 7 MCA 12* (7.98/12.98)		12 GREATEST HITS	538
4	6	WILLIE NELSON ■ COŁUMBIA 64184/SONY (5.98 EQ/9.98)		SUPER HITS	156
5	3	TIM MCGRAW ▲5 CURB 77659 (9.98/15.98)	NO1	A MOMENT TOO SOON	173
6	5	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)		SUPER HITS	139
7	8	GEORGE STRAIT ▲5 MCA 10651 (10.98/15.98)	PURE CC	UNTRY (SOUNDTRACK)	252
8	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)		GREATEST HITS, VOL. 1	166
9	15	ALISON KRAUSS ▲2 ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOU	ND YOU: A COLLECTION	127
10	9	VINCE GILL ▲3 MCA 11047 (10.98/15.98)		WHEN LOVE FINDS YOU	162
11	11	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WI	LLIAMS GREATEST HITS	151
12	12	ALABAMA ▲ RCA 66410 (10.98/15.98)		GREATEST HITS VOL. III	145
13	13	THE CHARLIE DANIELS BAND ▲3 EPIC 38795/SONY (7.98	EQ/11.98)	A DECADE OF HITS	403

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FI	TITLE OR CASSETTE/CD)	TOTAL CHART WEEKS
14	18	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	198
15	16	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	155
16	22	MARY CHAPIN CARPENTER ▲3 COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	240
17	-	PATSY CLINE MCA 20265 (2.98/5.98)	HEARTACHES	2
18	14	TRACY BYRD ▲2 MCA 10991 (10.98/15.98)	NO ORDINARY MAN	162
19	20	GARTH BROOKS ▲13 CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	328
20	21	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	32
21	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	329
22	17	BROOKS & DUNN ▲ 5 ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	308
23		KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	177
24	19	GEORGE STRAIT ▲ 3 MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	508
25	23	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	108

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. A RIAA certification for sales of 1 millcity 1997. Blindoard PDF communications and SoundScan, how the are projected from wholesale prices. Indicates yar united to sales of 1 millcity 1997. Blindoard PDF communications and SoundScan, how the are projected from wholesale prices. Indicates past Heatsetkert title.



by Wade Jessen

IVING LARGE: Two dueling versions of Diane Warren's "How Do I Live," by Trisha Yearwood and LeAnn Rimes, claim varying degrees of success on several charts, with the gaps narrowing on some and widening on others. On Billboard's Hot Country Singles & Tracks, Yearwood's take earns Airpower stripes, with 3,613 detections, and rises 17-12, with an increase of 477 spins, leaving Rimes' version in the dust. Rimes' record ing dips 49-50 on the country radio list, turning in 780 spins. Yearwood and Rimes are airing on 157 and 75 monitored stations, respectively.

Until Yearwood's best-of package, "Songbook: A Collection Of Hits," is on the shelves Aug. 12 (Billboard, July 12), both versions of "How Do I Live" are available only as singles. On Top Country Singles Sales, Yearwood's title scans 51,000 units and rises 4-3, with an increase of 8,500 units. Meanwhile, Rimes' single bullets at No. 2 and outsells Yearwood by 500

David Haley, promotion VP at MCA Nashville, says that Yearwood's version was promoted to AC stations for a few weeks to coincide with the release of the film "Con Air," and that airplay solicitation efforts are limited to country stations now. While Rimes' version rises 24-20 on our Adult Contemporary chart, with 392 detections, Yearwood's version hasn't appeared on that list and is airing on only two AC outlets monitored by Broadcast Data Systems. On the Hot 100, Rimes rises 22-18, while Yearwood moves 30-23 (see Hot 100 Singles Spotlight, page 89), and while tracking the progress of country singles on that chart, it's important to remember that country airplay is not a factor there.

THE PARTY AIN'T OVER: With George Strait's "Carrying Your Love With Me" (MCA) dominating for a second week, and only two titles break ing into the top 10 during the past two weeks, the logjam in the upper tier of Billboard's Hot Country Singles & Tracks is beginning to look a lot like the Port-O-Potty lines at Fan Fair (Country Corner, Billboard, July 12), Not only has each title in the top 10 been on our airplay chart between 11 and 19 weeks, "It's Your Love" by Tim McGraw (With Faith Hill) (Curb) bullets again (2-3) after a breathtaking six weeks at No. 1, despite being bumped back to No. 2 the previous week by Strait and being relegated to the slow lane by Reba McEntire's "I'd Rather Ride Around With You" (MCA). These two titles were so close, it was necessary to enforce double tie-breaking rules for only the third time since I began managing this chart at the beginning of 1995.

The McGraw and McEntire titles both turn in 5,234 spins and are being detected at all 161 monitored stations. On these rare occasions, the double tie is broken by giving the nod to the title that gains the most spins during the tracking week. McEntire increases 59 spins, while McGraw turns in an additional nine spins over the prior week, giving McEntire the green light for a 3-2 jump.

Although it's probably too soon to draw any definitive conclusion that country radio will be holding on to hits for a longer period of time, it's worth considering that Billboard's country radio chart currently dismiss es its descending titles more quickly than any other format. Descending titles on the country chart are removed after 20 weeks below No. 20, compared with our other radio charts, where such titles are removed after 20 weeks when they fall below No. 50. This may ultimately prompt a modification of our methodology on the country list.

EPIC LOOKING FOR A 'DIRECT HIT' WITH NEW COLLIN RAYE ECD

(Continued from page 30)

tertiary markets that are so often ignored."

Kraski says they are also discussing special events in Raye's top five markets. In addition, there will be a radio special in November that will not only promote this album but also the Christmas album released last year.

Kraski says there are also plans for an extensive consumer advertising campaign, and the label is in the process of looking at corporate sponsorship situations. Raye currently has a sponsorship agreement with Chesterfield eye wear. "He did a shoot wearing their eyeglasses," Kraski says. "We saw those shots, and we were just blown away at how great he looked. So the album cover is actually from their

The "Direct Hits" enhanced CD will allow fans to sample Raye's earlier recordings. "All five pieces of catalog are featured in depth. They are able to hear 30 seconds of every song from every one of his albums," Kraski says. "There's also a ton of interview footage. It gives a real nice sense of Collin Raye the person, which is something we're really trying to focus on. He's such an engaging and articulate man... and we're working hard to make sure the fans get a feel for that."

Kraski says he thinks Raye's expansion into the Christian market will have a positive impact. "It won't get in the way of what we're doing with our core retail partners," Kraski says. "It will be an opportunity to broaden his audience, and Word has been very excited. Jeff Teague [Word Nashville GM/VP of A&R] has been very aggressive about this concept. They really want to make a statement out there. They feel that Collin Raye's music deserves to have an audience in their marketplace, and they couldn't be more right.'

Word Nashville is the country music division of Gaylord Entertainment. Teague says Word plans to promote Raye to stations that utilize positive country programming and to "look for opportunities to have either specialized or joint-venture radio specials with Sony.'

The company will do a special mailing to a database of consumers known to be country music buyers in the Christian marketplace. Plans also call for print ads in trade and consumer magazines. There will also be a push at Christian retail using endcap headers, shelf talkers, flats, and in-store telescan listening posts. Teague says Word will also make use of its connection to Gaylord by running a contest in which winners will receive a four-day, threenight stay at Nashville's Opryland Hotel, complete with tickets to the theme park, the Grand Ole Opry, General Jackson cruises, and other attrations. Entry blanks for the sweepstakes will be available at all Family Christian

Stores outlets. "It's an opportunity to have Word Nashville and Gaylord Entertainment treat people to what Nashville is all about and what Gaylord and Word Records is all about at the same time.'

Teague thinks Christian consumers are going to embrace Raye. "He is a person who sings from the heart and (Continued on page 35)

DEAN MILLER DOES IT HIS WAY

(Continued from page 30)

teria Studios in Miami, at Avatar in New York-which is the old Power Station—and Skywalker Ranch [near] San Francisco. We picked those places because we felt that for someone with such a great heritage as Dean, it was only fitting to showcase him in settings where a lot of famous recordings had been done."

Reactions to the showcases, Catino says, recognized Miller's heritage, but also singled out his unique style as both a writer and a performer. "The most difficult thing to pull off at showcases is small acoustic things, and it was just Dean and a fiddle player," says Catino, who notes that press showcases were held in similar environments in the same cities. "But people were blown away and felt that their audiences could really relate and identify with him and his music.'

In the next three months, extensive advertising and promotion will target radio, with national TV exposure anticipated "based on who Dean is," says Catino. Miller is out with his label's regional staff, meeting and greeting station personnel who weren't able to attend the showcases.

"In the last three days, I've been to four states—and I'm completely fried!" guips Miller, who shot a video for the single in the middle of his initial threeweek radio tour in Santa Fe, N.M., and now looks to hit "every radio station in America" during the rest of summer.

"Right now it's just me, but I have a fiddler at conventions or showcases," he adds, noting that regular performing is on hold "until the single's been out awhile." As for the grueling radio schedule, he says, "I actually enjoy it. I've been dreaming of getting to this point so long, I'm glad to be out there doing it!"

Now 31, Miller has been writing songs since he was 13, but didn't really step out musically until finishing college and an acting stint in Los Angeles. "It took a long time to get the guts to step behind my father and be a country singer," says Miller, who had his dad's blessing-but no assistance. "He was supportive, but his philosophy was that nothing means anything if you don't do it on your own. So he didn't help, and I didn't get a record deal until three years after he passed away [in 1992]."

The junior Miller came to Nashville seven years ago and has been writing diligently ever since. "I write all the time and have 300 or 400 songs in my catalog," says Miller, who publishes through Bluewater Music and has written with "every major writer in Nashville," garnering album cuts by artists including Shawn Camp, James House, and Brett James.

"I have thoughts all the time, so it's therapy for me," he continues, "but on the other hand, I was so desperate to get started in the music business and knew I wasn't Trisha Yearwood or [Mavericks lead singer] Raul Malo with a voice to fall over for, so writing would have to get me over."

Miller smartly secured Malo to sing on the demo of "Nowhere, USA" and Yearwood to do the same on the demo of "Dreams"; both guest on the album versions of the songs. Miller gratefully credits Yearwood with showing him "what it takes to be a new artist" when she took him on the road with her during her first tour.

One other distinctive voice on the album belongs to veteran country radio and TV personality Ralph Emery, who prefaces "I Feel Bad" with an old-time country DJ intro.

"It was something I heard a DJ say and wanted to put on the record, and I chose Ralph because of his broadcasting history and immediately recognizable voice," says Miller. "He was also a close friend of my father's-so it had a lot of levels

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

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

- ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D,
- ASCAP)

 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int't, ASCAP/Ranger Bob, ASCAP) HL/WBM

 ANOTHER PERFECT DAY (Sony/ATV Tree, BMV/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP)

 BUTTERFLY KISSES (Polygram Int't, ASCAP/Diadem. SESAC) HL/WBM
- BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- CARRYING YOUR LOVE WITH ME (Warner-Tamerlane,
- CARRYING YOUR LOVE WITH ME (Warner-lamerlane, BMI/Rancho Beilta, BMI/Jeff Stevens, BMI) WBM CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l. BMI/Barbara Orbison, BMI) HI. GOME CRIVIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D, ASCAP) HL COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
- DAY IN, DAY OUT (Warner-Tamertane, BMI/Golden Wheat, 33
- BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM
 DON'T LOVE MAKE A DIAMOND SHINE (Almo.
 ASCAP/Baddy Rabbit ASCAP/Wayland ASCAP) WBM
- ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WB
 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidder Words, BMI/Nakomis, ASCAP)

 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane,
 BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM

- EVEN THE WIND (Big Giant, BMI/Co-Heart, BMI)
 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio
 Blues, ASCAP) WBM
- 43 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of
- Moo, BMI) HL

 1 FLOWERS (Music Corp. Of America, BMI/So Bizzy,
 BMI/Hibillion, BMI/Hamstein Cumberland, BMI) HL/WBM

 64 FLUTTER (Irving, BMI/Two Bagger, BMI)

 11 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle
 Bound, SESAC/Mountain Thyrne, SESAC) WBMI

 39 GO AWAY (EMI Blackwood, BMI/Starstruck Angel,
 BMI/Sony/ATV Cross Keys, ASCAP/All Around Town,
 ASCAP) HL/WBM
- ASCAP) HL/WBM
 HE LEFT A LOT TO BE DESIRED (Starstruck Angel,
 BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys,

- 12
- HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs. ASCAP/Almo, ASCAP)
 HOLE IN MY HEART (EMI April, ASCAP/Desmobile,
 ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One
- HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP)
- WBM HOW DO I LIVE (Realsongs, ASCAP) WBM HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL

- HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
 IBROKE IT, "I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP/Buzz Cason. ASCAP/Soldhern Writers Group, ASCAP) HL
 I'D BE WITH YOU (Purple Sun, SESAC/Ten Ten, SESAC/Real GirlFriends, SESAC/Stan Webb, SESAC)
- WBM
 2 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BM//īy Land, BMI) HL
 55 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/EMI Existence MM/(Plus Depart, BMI).
- ASCAP/Longitude, BMI/Blue Desert, BMI)

 4 I LEFT SOMETHING TURNED ON AT HOME (Catch The
- Boat, ASCAP/Castle Street, ASCAP) WBM
 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Rexas
 Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI)
 WBM
- WBM
 IT'S YOUR LOVE (EMI Blackwood, BMI) HL
 I'WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow,
 ASCAP/Mighty Good, ASCAP) WBM
 KEPPING THE FAITH (MW) WAIK, ASCAP)
 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI)
- LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper.
- BMI/EMI April, ASCAP) HL THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
 - A LITTLE MORE LOVE (Benefit, BMI) WBM

 LIVE TO LOVE AGAIN (EMI April, ASCAP/K-Town,
 ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor,
 ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI)

 HL/WBM

- 10 LOVED TOO MUCH (New Don, ASCAP/New Hayes.
 ASCAP/Irving, BMI) WBM
 40 LUCKY IN LOVE (Reyrisong, BMI/Lucky Lady Bug,
 BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
 48 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI,
 ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Pamell.
- BMI) HL
 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood,
 BMI/Phil This, BMI) HL/WBM
 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) 69
- HL/WBM NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB. ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM NOWHERE, USA (Sony/ATV Tree, BMI) ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly
- ONE NIGHT AT A TIME LEWIN DIGENVOUS, DIMEOSITY Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'I, BMI/Nidder Hill, BMI/New Haven, BMI/Music Hill, BMI)
- HL/WBM
 RIDIN' OUT THE HEARTACHE (Songs For Debin,
 ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Sin
- ASUAH/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI)
 THE SHAKE (Log Rhythm, BMI/Milhouse, BMI)
 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge,
 ASCAP/Momaculate Conceptions, ASCAP/Almo,
 ASCAP/Daddy Rabbit, ASCAP) WBM
 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of
 America, BMI)
- America, BMI)
 SOMEBODY SLAP ME (Songs Of PolyGram Int'I,
 BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM
 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge,
 ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams,

- BMI/Diamond Storm, BMI) WBM
 STILL HOLDING ON (Blackened, BMI/Wedgewood
 Avenue, BMI/Great Broad, BMI/Longitude, BMI/WamerTameriane, BMI/Marty Party, BMI) WBM
 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR,
 ASCAP/Sierra Home, ASCAP) HL/WBM
 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT)
 (Milsap, ASCAP)

- (Milsap, ASCAP)
 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM
 THIS NIGHT WON'T LAST FOREVER (Careers-BMG,
- THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) 58
- THE TROUBLE WITH THE TRUTH (Cross Keys,
- ASCAP/Four Sons, ASCAP) HL
 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built
 On Rock, ASCAP/CMI, ASCAP/Song Matters, 17
- On Rock, ASCAP/CMI, ASCAP/Song Matters,
 ASCAP/Famous, ASCAP) HL
 WHATEVER COMES FIRST (Rick Hall, ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Waraculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
 WHATTHE HEART WANTS (Moon Catcher, BMI/Son Of
 Gila Monster, BMI) WBM
 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l,
 BMI/EMI Algee, BMI) HL
 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/BufLe Delice DMI/Chair Motors, BMI/III)
- falo Prairie, BMI/Chris Waters, BMI) HL YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone
- 70
- TOU AIN I LUNELY TET (MCA, ASCAP/Shinn' Stone Cold, ASCAP/Bik Haus, ASCAP) HL
 YOU AND YOU ALONE (Benefit, BMI)
 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Illegal, BMI/Sugle, BMI/Irving, BMI/Songs Of PolyGram Int'1, BMI/Kidder Hill, BMI) HL/WBM

Bilboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE 161 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK
1	1	2	13	** NO. 1 CARRYING YOUR LOVE WITH ME 1.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	★ ★ ★ at No. 1	1
2	3	4	16	I'D RATHER RIDE AROUND WITH YOU R.MCENTIRE, J.GUESS (M.D. SANDERS, T. NICHOLS)	◆ REBA MCENTIRE (V) MCA 72006	2
3	2	1	12		TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
4	6	7	14	I LEFT SOMETHING RNED ON AT HOME S.HENDRICKS (B.LAWSON, J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	4
5	7	8	14	ALL THE GOOD ONES ARE GONE B.J.WALKER, JR., P. TILLIS (D.DILLON, B.MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	5
6	9	11	13	COME CRYIN' TO ME D.COOK, W. WILSON (J. RICH, W. WILSON, M.D. SANDERS)	LONESTAR (C) (D) (V) BNA 64841	6
7	12	12	19	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A RAY)	RICK TREVINO COLUMBIA ALBUM CUT	7
8	5	5	18	COUNT ME IN C.FARREN (D.CARTER, C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	5
9	14	14	11	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	9
10	4	3	19	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	2
(11)	13	13	9	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BOONE P.NELSON, T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	11
				* * AIRPOWER		
12	17	24	8	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	12
13	8	9	20	LET IT RAIN T.BROWN (M.CHESNUTT, S.LESLIE, R.SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	8
				* * * AIRPOWER		
14)	18	23	9	SHE'S GOT IT ALL B.CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	14
15	10	10	21	WHATEVER COMES FIRST	◆ SONS OF THE DESERT (C) (D) EPIC 78520	10
16)	16	16	7	J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK) STILL HOLDING ON CL J.STROUD,C.BLACK (C.BLACK, M.BERG,M.STUART)	INT BLACK & MARTINA MCBRIDE (V) RCA 64850	16
		05		* * * AIRPOWER		
(17)	19	25	7	J.STROUD.T.KEITH (C.CANNON.A.SHAMBLIN)		17
18	19	15	7	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH	(v) MERCURY 574636 ◆ PATTY LOVELESS	17 15
				J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD	
18	15	15	14	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET	15
18	15 22	15 21	14	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY	15 19
18 19 20	15 22 21	15 21 22	14 11 13	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY	15 19 20
18 19 20 21	15 22 21 20	15 21 22 19	14 11 13 15	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETIOZ (B. DALY,W.RAMBEAUX) WHAT THE HEART WANTS	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE	15 19 20
18 19 20 21 22 23	15 22 21 20 26	15 21 22 19 32	14 11 13 15 7	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLI'N RAYE EPIC ALBUM CUT	15 19 20 19 22
18 19 20 21 22 23 24	15 22 21 20 26 28	15 21 22 19 32 34	14 11 13 15 7 8	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTBY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ◆ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO	15 19 20 19 22 23
18 19 20 21 22 23 24 25	15 22 21 20 26 28 30	15 21 22 19 32 34 41	14 11 13 15 7 8 5	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW (PETIOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS.E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ♣ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ♣ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON	15 19 20 19 22 23 24
18 19 20 21 22 23 24	15 22 21 20 26 28 30 29	15 21 22 19 32 34 41 37	14 11 13 15 7 8 5 8	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOU'R LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (A.JACKSON) WHO'S CHEATIN' WHO	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ◆ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT	15 19 20 19 22 23 24 25
18 19 20 21 22 23 24 24 25 26	15 22 21 20 26 28 30 29 40	15 21 22 19 32 34 41 37 58	14 11 13 15 7 8 5 8 3	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R. BOWLES,L. BOONE) I WILL, IF YOU WILL C.HOWARD (J.B. JARVIS,R. GOODRUM) HOW WAS I TO KNOW (PETOCZ (B. DALY, W. RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P. WORLEY (M. DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R. OWEN,T. GENTBY,G. FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D. CLUTE,DIAMOND RIO (M. T. BARNES, T. BRUCE) THERE GOES K.STEGALL (J. JACKSON) WHO'S CHEATIN' WHO K. STEGALL (J. JACKSON) THE LIGHT IN YOUR EYES	(V) MERCURY 574636 PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT ALABAMA (V) RCA 64849 DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 LEANN RIMES	15 19 20 19 22 23 24 25 26
18 19 20 21 22 23 24 25 26 27 28	15 22 21 20 26 28 30 29 40 24	15 21 22 19 32 34 41 37 58	14 11 13 15 7 8 5 8 3 16	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS.E.SEAY,P. WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ♣ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ♣ ALABAMA (V) RCA 64849 ♣ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT ♣ ALAN JACKSON (C) (V) ARISTA 13069 ♣ LEANN RIMES (C) (D) (V) CURB 76959 ♣ NEAL MCCOY	15 19 20 19 22 23 24 25 26 2
18 19 20 21 22 23 24 25 26 27 28	15 22 21 20 26 28 30 29 40 24 25	15 21 22 19 32 34 41 37 58 17	14 11 13 15 7 8 5 8 3 16	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOU'R LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.JACKSON) WHO'S CHEATIN' WHO K.STEGALL (J.HAYES) THE LIGHT IN YOU'R EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCCLROY,B.CARR) ONE NIGHT AT A TIME	(V) MERCURY 574636 PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ALABAMA (V) RCA 64849 DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 LEANN RIMES (C) (D) (V) CURB 76959 NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT	15 19 20 19 22 23 24 25 26 2
18 19 20 21 22 23 24 25 26 27 28 29 30	15 22 21 20 26 28 30 29 40 24 25 34	15 21 22 19 32 34 41 37 58 17 20	14 11 13 15 7 8 5 8 3 16 19	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW (PETIOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS.E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCELROY,B.CARR) ONE NIGHT AT A TIME T.BROWN, G. STRAIT (E.B.LEE,E.KILGALLON,R.COOK) THE FOOL	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ♣ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ♣ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT (C) (V) ARISTA 13069 ♣ LEANN RIMES (C) (D) (V) CURB 76959 ◆ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ◆ LEE ANN WOMACK	15 19 20 19 22 23 24 25 26 2 5 29
18 19 20 21 22 23 24 25 26 27 28 29 30 31	15 22 21 20 26 28 30 29 40 24 25 34	15 21 22 19 32 34 41 37 58 17 20 43 28	14 11 13 15 7 8 8 5 8 3 16 19 10 20	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,ESEAY,P. WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RID (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCELROY,B.CARR) ONE NIGHT AT A TIME J.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK) THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH) SOMEBODY SLAP ME	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ◆ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 ◆ LEANN RIMES (C) (D) (V) CURB 76959 ◆ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ◆ LEE ANN WOMACK (V) DECCA 72009 ◆ JOHN ANDERSON	15 19 20 19 22 23 24 25 26 2 5 29 1
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32	15 22 21 20 26 28 30 29 40 24 25 34 27	15 21 22 19 32 34 41 37 58 17 20 43 28	14 11 13 15 7 8 5 8 3 16 19 10 20 6	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R. BOWLES,L. BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R. GOODRUM) HOW WAS I TO KNOW (PETOCZ (B. DALY,W. RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M. DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G. FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.JACKSON) WHO'S CHEATIN' WHO K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCELROY,B.CARR) ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK) THE FOOL M.WRIGHT (M.CANNON,C. STEFL,G.ELLSWORTH) SOMEBODY SLAP ME K.STEGALL (M. CANNON,C. STEFL,G.ELLSWORTH) DAY IN, DAY OUT	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 ◆ LEANN RIMES (C) (D) (V) CURB 76959 ◆ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ◆ LEE ANN WOMACK (V) DECCA 72009 ◆ JOHN ANDERSON MERCURY ALBUM CUT DAVID KERSH	15 19 20 19 22 23 24 25 26 2 5 29 1 31
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32	15 22 21 20 26 28 30 29 40 24 25 34 27 39 46	15 21 22 19 32 34 41 37 58 17 20 43 28 48 54	14 11 13 15 7 8 5 8 3 16 19 10 20 6 4	J.STROUD,T.KEITH (C.CANNON, A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN, M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P. WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCELROY,B.CARR) ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK) THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH) SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH) DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH) IT'S ALL THE SAME TO ME	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ♣ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT ♣ ALABAMA (V) RCA 64849 ♣ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 ♣ LEANN RIMES (C) (D) (V) CURB 76959 ♣ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ♣ LEE ANN WOMACK (V) DECCA 72009 ♣ JOHN ANDERSON MERCURY ALBUM CUT DAVID KERSH CURB ALBUM CUT DAVID KERSH CURB ALBUM CUT DAVID KERSH CURB ALBUM CUT DAVID KERSH CURB ALBUM CUT DAVID KERSH CURB ALBUM CUT BILLY RAY CYRUS	15 19 20 19 22 23 24 25 26 2 5 29 1
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32	15 22 21 20 26 28 30 29 40 24 25 34 27 39 46 37	15 21 22 19 32 34 41 37 58 17 20 43 28 48 54	14 11 13 15 7 8 8 5 8 3 16 19 10 20 6 4	J.STROUD,T.KEITH (C.CANNON, A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN, M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES, L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS, R.GOODRUM) HOW WAS I TO KNOW C.PETOCZ (B.DALY, W. RAMBEAUX) WHAT THE HEART WANTS J.HOBBS, SEAY, P. WORLEY (M. DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK, ALABAMA (R.OWEN, T. GENTRY, G. FOWLER) HOW YOU'R LOVE MAKES ME FEL M.D. CLUTE, DIAMOND RIO (M.T. BARNES, T. BRUCE) THERE GOES K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD, W. RIMSS (D. TYLER) THE SHAKE K.LEHNING (J. MCELROY, B. CARR) ONE NIGHT AT A TIME T. BROWN, G. STRAIT (E.B. LEE, E. KILGALLON, R. COOK) THE FOOL M. WRIGHT (M. CANNON, C. STEFL, G. ELLSWORTH) SOMEBODY SLAP ME K.STEGALL (B. MCDILL, R. MURRAH) DAY IN, DAY OUT P. MCMAKKIN (M. GREEN, T. MCHUGH) IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER) A LITTLE MORE LOVE	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ◆ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ◆ ALABAMA (V) RCA 64849 ◆ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON (C) (V) ARISTA 13069 ◆ LEANN RIMES (C) (D) (V) CURB 76959 ◆ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ◆ LEE ANN WOMACK LEE ANN WOMACK (L) W DECCA 72009 ◆ JOHN ANDERSON MERCURY ALBUM CUT DAVID KERSH CURB ALBUM CUT BILLY RAY CYRUS (V) MERCURY 574638 ◆ VINCE GILL	15 19 20 19 22 23 24 25 26 2 5 29 1 31 32 33 34
18 19 20 21 22 23 24 25 26 27 28 29 30 31 31 33 34	15 22 21 20 26 28 30 29 40 24 25 34 27 39 46 37 43	15 21 22 19 32 34 41 37 58 17 20 43 28 48 54 44 51	14 11 13 15 7 8 5 8 3 16 19 10 20 6 4 9	J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN) THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON) DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE) HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE) I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM) HOW WAS I TO KNOW (PETIOCZ (B.DALY,W.RAMBEAUX) WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY) DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER) HOW YOUR LOVE MAKES ME FEEL M.D. CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE) THERE GOES K.STEGALL (J.JACKSON) WHO'S CHEATIN' WHO K.STEGALL (J.HAYES) THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER) THE SHAKE K.LEHNING (J.MCELROY,B.CARR) ONE NIGHT AT A TIME T.BROWN, G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK) THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH) SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH) DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH) IT'S ALL THE SAME TO ME KSTEGALL (J.H.REEN,T.MCHUGH) IT'S ALL THE SAME TO ME KSTEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	(V) MERCURY 574636 ◆ PATTY LOVELESS EPIC ALBUM CUT TRACY BYRD (V) MCA 72002 ♣ RICOCHET (C) (D) COLUMBIA 78564 JOHN BERRY (V) CAPITOL NASHVILLE 19511 ▶ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT COLLIN RAYE EPIC ALBUM CUT ♣ ALABAMA (V) RCA 64849 ♣ DIAMOND RIO ARISTA ALBUM CUT ALAN JACKSON ARISTA ALBUM CUT (C) (V) ARISTA 13069 ♣ LEANN RIMES (C) (D) (V) CURB 76959 ♣ NEAL MCCOY ATLANTIC ALBUM CUT GEORGE STRAIT (C) (V) MCA 55321 ♣ LEE ANN WOMACK (V) DECCA 72009 ♣ JOHN ANDERSON MERCURY ALBUM CUT DAVID KERSH CURB ALBUM CUT BILLY RAY CYRUS (V) MERCURY 574638	15 19 20 19 22 23 24 25 26 2 5 29 1 31 32

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK
38)	44	47	11	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO, M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	38
39)	48	55	4	GO AWAY J.STROUD, L.MORGAN (S.SMITH, C.MAJESKI, S.RUSS)	◆ LORRIE MORGAN BNA ALBUM CUT	39
40)	41	46	10	LUCKY IN LOVE	▲ SHEDDIE ALISTINI	40
41	36	40	10	E.SEAY, W.RAMBEAUX (S.AUSTIN, B.DALY, W.RAMBEAUX) FLOWERS	◆ BILLY YATES	36
42)	54	- 10	2	G.FUNDIS,B.YATES (B.YATES,M.CRISWELL) YOU AND YOU ALONE	ALMO SOUNDS ALBUM CUT ◆ VINCE GILL	42
43	32	29	16	T.BROWN (V.GILL) FIT TO BE TIED DOWN	(V) MCA 72010 SAMMY KERSHAW	29
	11.00			K.STEGALL (W.VARBLE,C.VICTOR) WHY WOULD I SAY GOODBYE	(v) MERCURY 574182 BROOKS & DUNN	8
44	42	45	19	D.COOK, K. BROOKS, R. DUNN (K. BROOKS, C. WATERS) THE SWING	(V) ARISTA 13073 ◆ JAMES BONAMY	
45	33	31	17	D.JOHNSON (R.E.ORRALL, B. REGAN) BUTTERFLY KISSES	(0) (0) 500 70500	31
46	38	39	9	D.COOK,T.BROWN (B.CARLISLE,R.THOMAS).	(C) (D) (V) MCA 72016	37
17)	52	60	4	T.BROWN (D.L.MURPHY)	(C) (D) (V) MCA 72008	47
18	35	36	15	LUCKY ME, LUCKY YOU L.PARNELL, THE HOT LINKS (G.NICHOLSON, L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	35
19)	50	56	5	M.BRIGHT (D.CHILD, D.ROBBINS, V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA 13092	49
50	49	53	7	HOW DO I LIVE C.HOWARD, W.RIMES (D. WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	49
1)	51	59	5	THIS NIGHT WON'T LAST FOREVER M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	51
2)	55	65	4	SOMETHIN' LIKE THIS	JOE DIFFIE	52
i3	47	33	15	J.SLATE, J.DIFFIE (M.HIGGINS, R. WILLIAMS) SHE'S GOING HOME WITH ME	(C) (D) (V) EPIC 78638 ◆ TRAVIS TRITT	24
4)	73	00	2	D.WAS,T.TRITT (T.TRITT) SHUT UP AND DRIVE	WARNER BROS. ALBUM CUT ◆ CHELY WRIGHT	54
\rightarrow		-		T.BROWN (S.TATE,A.TATE,R.RUTHERFORD) I BROKE IT, I'LL FIX IT	MCA ALBUM CUT ◆ RIVER ROAD	-
15	53	52	12	S.HENDRICKS,G.NICHOLSON (B.HILL,B.CASON) RIDIN' OUT THE HEARTACHE	(C) (D) (V) CAPITOL NASHVILLE 58649 TANYA TUCKER	48
6)	62	-	2	G.BROWN (C.MAJESKI,S.RUSS,S.SMITH) CLAUDETTE	(V) CAPITOL NASHVILLE 19628	56
	67	72	3	P.ANDERSON (R.ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	57
i8)	64	73	3	THREE CHORDS AND THE TRUTH P.ANDERSON (S EVANS,R.HARBIN,A.MAYO)	◆ SARA EVANS (C) (V) RCA 64876	58
9)	60	66	5	I'D BE WITH YOU M.BRIGHT (A.KASET,K.B.WALKER,S.WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	59
0	59	67	5	THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABC B.MEVIS (L.BAKEY)	OUT) MILA MASON ATLANTIC ALBUM CUT	. 59
1)	58	68	5	LIVE TO LOVE AGAIN M.BRIGHT (M.BEESON,T.BRUCE,K.HOWELL,S.LEMAIRE)	BURNIN' DAYLIGHT CURB ALBUM CUT	58
2)	68		2	ANOTHER PERFECT DAY	◆ BLAKE & BRIAN	62
3)	65		2	KEPING THE FAITH	(C) (D) (V) CURB 73024 MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	63
4)	69		2	FLUTTER	◆ JACK INGRAM	64
7				s.earle, R.KENNEDY (C.BOYD) ** THOU SHOT DEB	RISING TIDE ALBUM CUT	
5)	NEV	v -	1	IF YOU LOVE SOMEBODY	KEVIN SHARP	65
				C.FARREN (C.FARREN.J.STEELE) EVERYWHERE	TIM MCGRAW	
6)	66	69	4	B.GALLIMORE, J.STROUD, T. MCGRAW (C. WISEMAN, M. REID) BUTTERFLY KISSES	CURB ALBUM CUT ◆ BOB CARLISLE	66
7	56	57	10	B.CARLISLE (B.CARLISLE, R.THOMAS)	(V) DIADEM 42456/JIVE	45
8)	NEV	V	1	D.WAS,T.TRITT (T.TRITT,L.WHITE)	TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	68
9	57	61	20	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	23
0	61	62	10	YOU AIN'T LONELY YET P.BUNETTA,M.BYROM,D.NEUHAUSER)	◆ BIG HOUSE (V) MCA 72005	57
1)	NEW	/ ▶	1	NOWHERE, USA G.BROWN (D.MILLER)	◆ DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665	71
2	63	63	8	YOU CALL THAT A MOUNTAIN M.BRIGHT, K.BEAMISH (M.GARVIN, B.JONES)	JEFF WOOD	63
3)	NEW	/ ▶	1	EVEN THE WIND J.STROUD,D.MALLOY (T.JOHNSON,H.COCHRAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	73
4)	71	71	14	KING OF THE ROAD (FROM "TRAVELLER")	RANDY TRAVIS	51
				A.PALEY (R.MILLER) MARY GO ROUND	ASYLUM ALBUM CUT ◆ SKIP EWING	

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. ® 1997, Billboard/BPI Communications.

Billboard. Top Country Singles Sales...

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

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * * *	
1	1	1	11	IT'S YOUR LOVE CURB 73019 11 weeks at No. 1 TIM MCGRAW	(WITH FAITH HILL)
2	2	3	6	HOW DO I LIVE CURB 73022	LEANN RIMES
3	4	4	6	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
4	3	2	8	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
5	5	5	26	HERE'S YOUR SIGN (GET THE PICTURE) • WARNER BROS. 17491 BILL ENGVALL WITH SPE	CIAL GUEST TRAVIS TRITT
6	8	6	4	BUTTERFLY KISSES CURB 73023	JEFF CARSON
7	7	8	8	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	IICHAEL PETERSON
8	10	33	2	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON
9	6	7	58	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
10	12	11	16	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
(11)	18	13	19	I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
12	13	12	16	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
13	14	14	27	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	18	4	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
15	25	= 1	4	HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY	RICOCHET
16	15	16	5	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN
17	9	9	18	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
18	22	23	8	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
19	16	10	20	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
20	17	20	13	SAD LOOKIN' MOON RCA 64775	ALABAMA
21	19	15	19	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
22	23	25	3	WHATEVER COMES FIRST EPIC 78520/SONY	SONS OF THE DESERT
23	RE-E	NTRY	9	THE SWING EPIC 78560/SONY	JAMES BONAMY
24)	NEW		1	HOLE IN MY HEART AFISTA 13092	BLACKHAWK
25	20	19	12	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. ® 1997, Billboard/BPI certification for sales of 1 million un Communications and SoundScan, Inc.



by John Lannert

MILÁN LINKS WITH PIAZZOLLA: Emmanuel Chamboredon, GM of Milán International, has formed Piazzolla Music with heirs of legendary bandoneón virtuoso and composer Astor Piazzolla. The deal ended longstanding ownership disputes of Piazzolla's catalog among his widow, Laura Escalada, and Piazzolla's children by a previous marriage, Daniel and Diana. The company has issued 10 previously unreleased sheet music folios, and Milán has put out three previously unreleased live albums. Chamboredon says that maintaining a tight watch on unauthorized Piazzolla product is a priority.

CHARMING THIRD VOLUME: "Chiquititas, Vol. 3," a compilation of songs from the popular children's show of the same name, emerged as Argentina's top-selling title in June, according to that country's record industry trade organization, CAPIF. Andrea Bocelli's Italian-language pop disc "Romanza" held steady at No. 2 for the second consecutive month.

- Following are the top 10 sellers: 1. "Chiquititas, Vol. 3," Chiquititas (Sony). 2. "Romanza," Andrea Bocelli (PolyGram).
- 3. "Amor A La Mexicana," Thalía (EMI).
- "Poncho Al Viento," Soledad (Sony).
- 5. "Destination Anywhere," Jon Bon Jovi (PolyGram). 6. "Alta Suciedad," Andrés Calamaro (Warner).
- 7. "Now That's What I Call Music, Vol. 4," various artists (PolyGram).

8. "Lunas Rotas," Rosana (Universal).

9. "El Color De Tu Corazón," Grupo Red (Leader). 10. "Vivir," Enrique Iglesias (Fonovisa).

TATESIDE BRIEFS: Sony Latin troubadour extraordinaire Ricardo Arjona kicks off his five-date U.S. miniswing Aug. 2 at the James L. Knight Center in Miami. Promoting the Arjona shows is Cárdenas/Fernández & Associates . . . PolyGram Latino star José Feliciano is headlining Hispanic Music Fest '97 Aug. 3 at Seaside Park in Bridgeport, Conn. The Latino music festival, which also boasts WEA Latina *merengue* diva Olga Tañón, is part of the six-concert series called Bridgeport's International Music Festival and Concert Series.

Pierluigi Gazzolo has been named account director of affiliate sales at MTV Networks. He previously was manager of advertising sales at Telemundo . . . Peru's critically exalted **Susana Baca** has signed with Luaka Bop. Her label premiere, which will explore her Afro-Peruvian music roots, is due this autumn. Baca launches a 12-city U.S. trek Sept. 23 at the Cactus Cafe in Austin, Texas. Baca's latest album, "Del Fuego Y Del Agua," recently was put out by Tonga Records.

ARGENTINA NOTAS: DBN has just dropped self-titled product by an assortment of Argentinian acts, including rock trio El Ombú; Rojo Amor, a Latin acid-jazz band that contributed a track to a compilation by Canadian imprint Mo' Funk Records; jazz fusion group Hal 9000; blues guitarist Botafogo; and pop/soul singer Luz. In addition, DBN has struck a distribution deal with producer Chiche Bermúdez. DBN has re-released Bermúdez's productions with A Tirador Laser ("Tropas De Bronce"), Montecarlo Jazz Ensemble ("Vol. 1"), and Willy Crook

Warner Music Argentina has proudly announced that Luis Miguel's album "Romance" reached the I million-(Continued on next page)

Hot Latin Tracks

Billboard_®



			NO.	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELEC- TRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK
THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TILE LABEL/PROMOTION LABEL PRODUCER (SONGWRITER)
				* * * No. 1 * * *
1	1	2	6	LOS TIGRES DEL NORTE FONOVISA 2 weeks at No. 1 EL MOJADO ACAUDALADO
2	3	7	5	GLORIA ESTEFAN EPIC/SONY E.ESTEFAN JR., K.SANTANDER (G.ESTEFAN, K.SANTANDER
(3)	5	3	7	LOS TUCANES DE TÍJUANA EL TUCANAZO EMILATIN G.FELIX (M. QUINTERO LARA
<u>(4)</u>	4	4	8	LA MAFIA SONY DISCOS/SONY
(5)	9	12	4	MARCO ANTONIO SOLIS FONOVISA MA SOLIS (M.A. SOLIS
6	10	9	7	BRONCO TU Y YC FONOVISA BRONCO (J.GUADALUPE ESPARZA
7	8	10	7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY RRAMIREZ (A.CHAVEZ
8	2	1	13	ENRIQUE IGLESIAS FONDWSA R.PEREZ-BOTIJA (V.CLARKE
9	6	8	8	MOJADO → MOTIVOS FONOVISA L.LOZANO (F.BARRIENTOS, L.LOZANO
10	7	5	8	JUAN GABRIEL TE SIGO AMANDO ARIOLA/BING J.GABRIEL (J.GABRIEL
				* * * AIRPOWER * * *
11)	29	37	4	THALIA AMOR A LA MEXICANA EMI LATIN K.SANTANDER,B.OSSA (M. PUPPARO
(12)	11	22	3	LOS TEMERARIOS ACEPTA MI ERROF FONOVISA A,ANGEL ALBA (G, A,ALVA
(13)	15	6	12	GRUPO LIMITE SOLO CONTIGO POLYGRAM LATINO J.CARRILLO A VILLAREAL
	-			* * * AIRPOWER * *
(14)	30	34	3	MILLIE EMI LATIN M.FLORES,K.C.PORTER (M.FLORES
(15)	19	17	6	GRUPO BRYNDIS OLVIDEMOS NUESTRO ORGULLO
16	14	13	15	JUAN GABRIEL/ROCIO DURCAL L.P.CHAVEZ (M.POSADAS JUAN GABRIEL/ROCIO DURCAL EL DESTINO
17	12	11	4	ARIOLA/BMG J. GABRIEL,E. OKAMURA (J. GABRIEL BOYZONE → MYSTICAL EXPERIENCI POLYGRAM LATINO R. PEREZ-BOTIJA (C. GARCIA ALONSC
18	13	15	9	LUCERO ♦ TACTICAS DE GUERRA
19	17	16	6	UNIVERSAL C.GUIDETTI, M. FABRIZIO (M. GALLARDO, L. CABANAS VICTOR MANUELLE DILE A ELLA
20	18	19	9	SONY TROPICAL/SONY NOT LISTED (G.FRANCISCO TIRANOS DEL NORTE DE LA TIERRA AL CIELO
20	10	13	3	SONY DISCOS/SONY
21)	22	36	4	JORDI DESESPERADAMENTE ENAMORADO PYANGO (PMARTINE)
				* * * AIRPOWER * * *
(22)	31	26	4	GRACIELA BELTRAN EMI LATIN LE PEDIRE PERDOI B.SILVETTI (J.F.RODRIGUE)
(23)	20	21	5	BANDA MAGUEY PERO TE AMO FONOVISA ESOLANO (ESOLANO
(24)	21	20	9	LIBERACION MURIC DISAJEMI LATIN V.CANALES (H.GONZALE)
				* * * AIRPOWER * * *
25	24	27	4	JAVIER GARCIA FONOVISA
26	16	14	7	FEY MUEVELS SONY LATIN/SONY Y (M.ADLANEDS
(27)	37		2	INTOCABLE VIVIR SIN ELLA
(28)	40		2	LORENZO ANTONIO NO QUIEREN QUE TE QUIER
(29)	36	39	6	RICARDO ARJONA ♦ ELLA Y E
30	26	32	3	SONY LATIN/SONY R.AR.JONA (R.AR.JON.) BANDA EL RECODO QUE SOLO ESTOY SIN 7
(31)	33	28	6	LOS HURACANES DEL NORTE EL CLAV
(32)	39	29	5	FONOVISA GARCIA (S.CASARE: BANDA LOS LAGOS TE QUIERO, TE AMO, TE EXTRANC
33	27	25	9	LUNA/FONOVISA A.DE LUNA (R.YBARRA,D.COMPARA) JOSE GUADALUPE ESPARZA EL PESCADO
(34)	35	43	2	FÓNOVISA J GUADALUPE ESPARZA (NOT LISTEE BANDA EL LIMON QUE SE TE OLVIDI FONOVISA M.CONTRERAS (FGARZ.
(35)	34		2	JON SECADA LA MAGIA DE TU AMO
36	23	18	20	LOS TEMERARIOS SECADA, M. A. MOREJON, EMILIO (J. SECADA, S. SHAPIKI VA ME VOY PARA SIEMPR
(37)	_	W ▶	1	LAURA PAUSINI DOS ENAMORADO
(38)		w Þ	1	WEA LATINA A.CERRUTI, D. PARISINI (CHEOPE, L. PAUSINI, R. BUTI, R. CAPACCIOL JUAN GABRIEL/ROCIO DURCAL LA INCERTIDUMBR
39		-	2	ARIOLA/BMG J.GABRIEL.E.OKAMURA (J.GABRIEL GRUPO TENTACION ANILLO DE COMPROMISI
1.321	KE-F	ENTRY	1 /	A OF LINA (O CANOLIC

	2.4			FONOVISA	J.ALVAREZ, J. TARODO (J.GARCIA
26	16	14	7	FEY SONY LATIN/SONY	MUEVELO Y (M. ADLANEDO
(27)	37	-	2	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (DARIAN
28)	40		2	LORENZO ANTONIO FONOVISA	NO QUIEREN QUE TE QUIERA T.MORRIE (L.ANTONIO
29	36	39	6	RICARDO ARJONA SONY LATIN/SONY	◆ ELLA Y EL R.ARJONA (R.ARJONA
30	2 6	32	3	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN T G.LIZARRAGA (M.A.SOLIS
(31)	33	28	6	LOS HURACANES DEL NORTE FONOVISA	EL CLAVO G. GARCIA (S.CASARES
(32)	39	29	5	BANDA LOS LAGOS TE (QUIERO, TE AMO, TE EXTRANC A DE LUNA (R.YBARRA, D.COMPARAN
33	27	25	9	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J GUADALUPE ESPARZA (NOT LISTED
(34)	35	-	2	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M.CONTRERAS (P.GARZA
35)	34		2		LA MAGIA DE TU AMOR A.MOREJON, EMILIO (J. SECADA, S. SHAPIRO
36	23	18	20	LOS TEMERARIOS FONOVISA	◆ YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES
(37)	NE	w Þ	1		DOS ENAMORADOS (CHEOPE, L. PAUSINI, R. BUTI, R. CAPACCIOLI
(38)	NE	W Þ	1	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	J.GABRIEL.E.OKAMURA (J.GABRIEL
39	RE-E	NTRY	2	GRUPO TENTACION LUNA/FONOVISA	ANILLO DE COMPROMISO A.DE LUNA (C.SANCHEZ
40	38	38	3	MICHAEL SALGADO JOÉY	LA MEDIA VUELTA J.S.LOPEZ (J.A.JIMENEZ
- 1		POP		TROPICAL/SALSA	REGIONAL MEXICAN
	27	STATIO	NS	16 STATIONS	57 STATIONS
	ORIA I		N EPIC/S	ONY 1 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	1 LOS TIGRES DEL NORTE FONOVISA EL MOJADO

2 LOS TUCANES DE TIJUANA 2 MILLIE EMI LATIN 2 FRANKIE NEGRON EMI LATIN EL TUCANAZO 3 LA MAFIA SONY DISCOS/SONY AMAME 3 LUCERO UNIVERSAL TACTICAS DE GUERRA 4 LAURA PAUSINI WEA LATINA DOS ENAMORADOS 5 FEY SONY LATIN/SONY MUEVELO 3 GILBERTO SANTA ROSA SONY ENAMORADA 4 ALEJANDRO FERNANDEZ SONY PISCOS/SONY FS LA MUJER TROPICAL/SONY PELIGRO 4 MICHAEL STUART RMM

MUEVELO
6 BOYZONE POLYGRAM LATINO
MYSTICAL EXPERIENCE

MYSTICAL EXPERIENCE
7 VICTOR MANUELLE SONY
TROPICAL/SONY DILE A ELLA

8 EDNITA NAZARIO EMI LATIN

TE QUIERO

9 JON SECADA EMI LATIN
LA MAGIA DE TU AMOR
10 RICKY MARTIN SONY LATIN/SDNY

LATIN/SONY ELLA Y EL

12 MARTA SANCHEZ POLYGRAM
LATINO MOJA MI CORAZON

13 JORDI FONOVISA DESESPERADAMENTE ENAMORADO

14 JAVIER GARCIA FONOVISA

NO IMPORIA LA...

11 RICARDO ARJONA SONY

ATIMISONY FLLA Y EL

- 5 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE 6 GLORIA ESTEFAN EPIC/SONY 5 BRONCO FONOVISA TU Y YO
 6 MOJADO FONOVISA
- NO PRETENDO
 7 LOS HERMANOS ROSARIO KARENPOLY. 7 MARCO ANTONIO SOLIS
- 8 OSCAR D'LEON CON INDIA
- FONOVISA MI ULTIMO...

 8 GRUPO LIMITE POLYGRAM
 LATINO SOLO CONTIGO

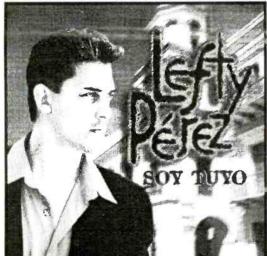
 9 LOS TEMERARIOS FONOVISA
 ACEPTA MI ERROR RMM HAZME EL AMOR
 9 HECTOR TRICOCHE POLYGRAM RODVEN ES EL AMOR
- 10 GRUPO BRYNDIS DISAVEMI 10 ADOLESCENT'S ORQUESTA SON
- LATIN OLVIDEMOS...
 11 TIRANOS DEL NORTE SONY SONY TROPICAL/SONY QUIZAS
 12 FRANKIE NEGRON WEACARIBE/WEA
 - 12 ENRIQUE IGLESIAS FONO
 - VISA SOLO EN TI
 13 THALIA EMI LATIN
 AMOR A LA MEXICANA
 14 LIBERACION DISA/EMI LATIN
- 13 JERRA CAL/SONY TE RECUMPANT 14 ZAFRA NEGRA J&N/SONY NO LLORES POR ELLA OLLORES POR ELLA 15 BANDA MAGUEY FONOVISA PERO TE AMO

Minerva Déjame soñar



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1 RANQUILA

15 ENRIQUE IGLESIAS FONOVISA MIENTE 15 BOYZONE POLYGRAM LAT MYSTICAL EXPERIENCE registers an increase in detection number of plays, the record being eks. © 1997 Billboard/BPI Comm

11 MILLY Y LOS VECINOS

LATINA INOLVIDABLE

13 JERRY RIVERA SONY TE

Strong Early Sales Of 'Fome' Prove Chile Is Anything But Bored With Los Tres

■ BY PABLO MÁRQUEZ

SANTIAGO, Chile—As copies of its just-released album "Fome" fly out the doors of retail outlets throughout Chile, homebred quartet Los Tres has confirmed once again that it is the country's pre-eminent rock outfit.

In the four days following its release June 27, "Fome" rang up 30,000 units in a market where platinum awards are issued to albums for sales surpassing 25,000 units. The seldom-seen numbers realized by "Fome" can only be compared to retail figures generated by a release from Mexican superstar Luis Miguel or Chile's much-revered folkloric ensemble Illapu.

Apart from being put out on CD and cassette, "Fome" was made available in limited quantities on vinyl and deluxe CD.

Recorded in Bearsville Studios in Bearsville, N.Y., under the studio guid-

ance of producer Joe Blaney, the new album has been called by band members as "the album that best defines" their experience as a recording entity, particularly as it relates to their evolution from an unknown regional act from Concepción to bona fide national figures whose every release has been a hit

Los Tres' biggest smash album to date is 1996's "Unplugged," a disc cut at MTV Latin America's studios that has sold 125,000 copies. The group's previous four albums have sold a cumulative 150,000 units. The now-defunct Los Prisioneros, which tallied more than 700,000 units, is the only domestic rock act to have outsold Los Tres.

Álvaro Henríquez, Los Tres' vocalist and chief composer, says that "Fome," which loosely translates into "bored," marks the band's return to a more rock-based sound.

"We wanted to give the songs on

this album a more rock'n'roll feel," explains Henriquez. "It is not that we had forgotten rock'n'roll, but what people heard in the previous two records was something else [musically!"

Henríquez says that 1996's "La Yein Fonda" (Jane Fonda), the band's previous album, which contained only covers of Chilean folkloric songs, "was an experiment, but it helped us make rock in a more Chilean style. I believe that the lyrics and idea of 'Fome' is very Chilean, although it is not present in the music,"

The band, whose lineup is rounded out by guitarist Angel Parra, drummer Francisco Molina, and bassist Roberto "Titae" Lindl, debuted its album June 27 at Club Valparaiso, a 3,000-seat venue in Chile's main port, Valparaiso. Los Tres has now embarked on a concert tour of northern Chile.

For all of its popularity in its home country, Los Tres has yet to break in Latin America in the same way as its more accessible pop counterpart La Ley. Los Tres' lyrics have been viewed as too Chilean to appeal elsewhere.

Henriquez addresses the touchy point of the band's limited appeal by noting that "we have arrived where we are today because of the simple fact that we are good. We are unique, honest, and real. Foreigners might not understand the *referencias* and *chileanismos* of the album, but if they capture its [musical] essence, they will discover the key to our music."

Despite insignificant sales of its al-

bums in Latin America, Los Tres' most recent titles are available in the region. What's more, the band has attempted to broaden its profile with an extensive concert club tour of Mexico, complemented by other tour dates in Latin America.

And as Sony plans its regional strategy for Los Tres, leadoff single "Bolsa De Mareo" has become a certified hit that has reached the upper echelons of the prestigious national countdown "Tus 10 En Rock & Pop."

COLLIN RAYE

(Continued from page 32)

connects with other people's hearts," he says. "And Collin Raye doesn't have to do anything different to be a part of our marketplace. He just needs to continue to be the person and artist he is. This is a natural extension of what he's doing... He has high standards. He's maintained that from the very beginning, and the market has embraced him and gravitated to him and is beginning to revolve around him rather than him always chasing whatever the current trend is. He really stands for something."

Raye also has fans in the retail community. "He can sing," says Skip Young, senior buyer for the Amarillo, Texas-based Hastings chain. "Man, what a singer! We've done very, very well with Collin. Every record he's done, radio has accepted him. He's got the whole nine yards when he's putting out a record. Radio likes him, and he's accessible also."

Raye's visibility will be high for the album's release. He's hosting a Nashville Network television special about Elvis Presley. One of Raye's recent shows at a casino in Connecticut was filmed for an upcoming special on a yet-to-bedetermined outlet. Other plans include Raye performing dates near the holidays with symphony orchestras across the country to promote the Christmas album. Raye says he plans to do additional symphony dates in 1998.

NOTAS

(Continued from preceding page)

unit sales mark, thus becoming the best-selling album in Argentina by a non-Argentinian artist. With platinum discs in Argentina awarded for albums selling 60,000 units, "Romance" has gone platinum 16 times.

Argentinian indie Epsa Music has released two albums as part of its ongoing series "World Guitars." One title, "Cañas Y Guitarras" by Jorge Cumbo, a folkloric artist who plays the Indian flute called the *queno*, features collaborations with guitarists Luis Borda, Quique Sinesi, Gabriel Krichi, and Ernesto Snajer. The other title, "Por

Cielos Lejanos" by guitarist Rudi Flores and his accordionist brother Niní, sports a rhythm called *chamamé*, which is similar to zydeco.

BMG Argentina's prosperous hard rock band Rata Blanca has put out its sixth album, an eponymous disc that celebrates its 10th anniversary, as well as its multi-platinum career. The first single is "La Historia De Un Muchacho."

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires.

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LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist

 12 ACEPTA MI ERROR (Edimensa, ASCAP)
- 14 AMAME (Famous, ASCAP/Insignia, ASCAP)
- 11 AMOR A LA MEXICANA (Peermusic, BMI)
- 39 ANILLO DE COMPROMISO (Peer Int'I, BMI)
- 20 DE LA TIERRA AL CIELO (De Luna, BMI)
- 21 DESESPERADAMENTE ENAMORADO (Teddy Sound SESAC)
- 19 DILE A ELLA (Copyright Control)
- 37 DOS ENAMORADOS (Copyright Control)
- 31 EL CLAVO (Super Andrea, ASCAP/Beso, BMI)
- 16 EL DESTINO (BMG Songs, ASCAP)
- 29 ELLA Y EL (Sony Discos, ASCAP)
- 1 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)
- 33 EL PESCADOR (Copyright Control)
- 3 EL TUCANAZO (Flamingo)
- 4 ENAMORADA (Lanfranco, ASCAP)
- 7 ES LA MUJER (EMI Blackwood, BMI)
- 38 LA INCERTIDUMBRE (BMG Songs, ASCAP)
 35 LA MAGIA DE TU AMOR (BELIEVE) (FIPP, BMI)
- 40 LA MEDIA VUELTA (BMG Songs, ASCAP)
- 22 LE PEDIRE PERDON (Copyright Control)
- 5 MI ULTIMO ADIOS (Crisma, SESAC)
- 9 MOTIVOS (Fonomusic, SESAC)
- 26 MUEVELO (Sony Discos, ASCAP)
- 24 MURIO (Edimonsa, ASCAP)
- 17 MYSTICAL EXPERIENCE (EXPERIENCIA RELIGIOSA)
 (Unimusica, ASCAP/Fonomusic, SESAC)
- 2 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
- 28 NO QUIEREN QUE TE QUIERA (Striking, BMI)
- 15 OLVIDEMOS NUESTRO ORGULLO (Edimonsa ASCAP)
- 23 PERO TE AMO (Ernesto Musical)
- 34 QUE SE TE OLVIDO (Unimusica, ASCAP)
- 30 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
- 13 SOLO CONTIGO (Huina)
- 8 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
- 18 TACTICAS DE GUERRA (Sony Music, ASCAP)
- 32 TE QUIERO, TE AMO, TE EXTRANO (Luede)
- 10 TE SIGO AMANDO (BMG Songs, ASCAP)
- 25 TRANQUILA (Copyright Control)
- 6 TU Y YO (Vander, ASCAP)
- 27 VIVIR SIN ELLAS (Copyright Control)
- 36 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)

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- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA, \$155
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- **6. The Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets, \$75.
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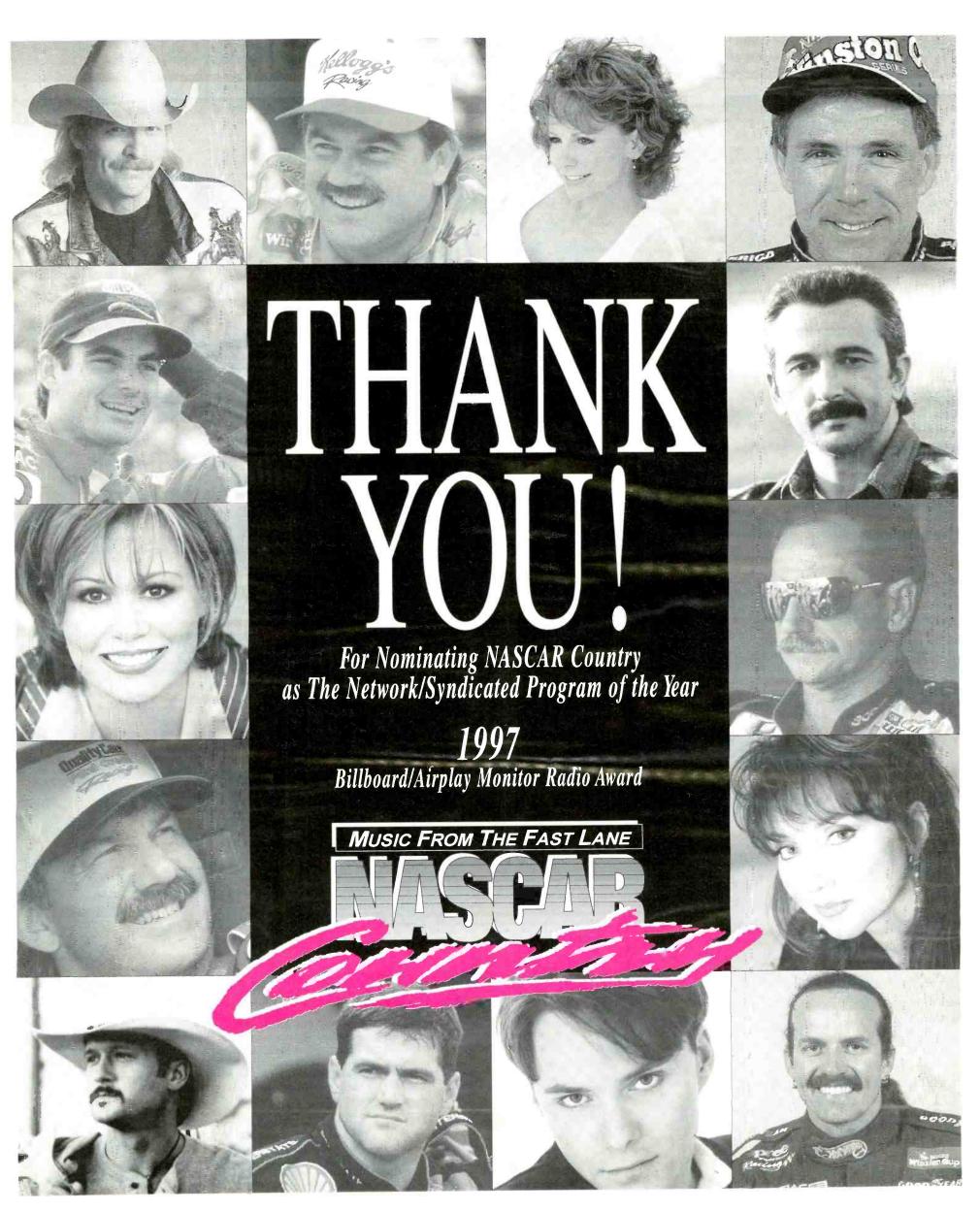
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SI LO CONSIGUES

A MENOS NOSOTROS'SE LO IGUALAMOS



Artists & Music

Classical



by Heidi Waleson

NEW GUY, NEW PLANS: Conifer Classics has signed a new conductor: The Italian Daniele Gatti is now exclusive with the British label, joining Nicholas McGegan. Gatti's first recording under the contract is an all-Resphighi disc (that's "Pines Of Rome," et al.) with the Orchestra Dell'Accademia Nazionale Di Santa Cecilia, of which he was music director for the last five seasons. Gatti, who



GATTI

is known in the U.S. for his opera performances at the Met and Chicago Lyric, is now music director of the Royal Philharmonic Orchestra. He will be bringing that orchestra to the U.S. for a three-week tour in October, beginning in Santa Barbara, Calif., and stopping in such markets as Texas, North Carolina, Boston, and New York's Carnegie Hall and finishing at the Kennedy Center

in Washington, D.C. Upcoming recording plans include Bartók's "Concerto For Orchestra" (which will be released to coincide with the tour) and Mahler's Symphony No. 5, both of which will be performed on the tour. In March 1998, Gatti will conduct Mahler's Symphony No. 8 with the New York Philharmonic.

Gatti, who was born in 1960 and studied composition and conducting at the Giuseppe Verdi Conservatory, made his debut at La Scala at the age of 27. His signing represents part of an aggressive new stance on the part of Conifer, which merged with BMG last year. As reported recently by Phillip Sommerich in Classic CD, Conifer has made a deal with U.K. radio network Classic FM to produce a new label, targeted specifically at Classic FM listeners (4.6 million a week), who tend not to purchase records, because they don't know which version of the scores available at retail to

The moving forces behind the project are Alison Wenham, managing director of BMG Conifer, and Robert O'Dowd, director of Classic FM Enterprises. They say that the line, which will be midpriced, is intended to bring the core classical repertoire (that's 240 new recordings of complete works over the next five years) to the mass market via a strong brand name. Wenham believes that this will provide a steady stream of music to that larger audience, rather than the surges of popularity in the industry that come with event recordings such as the 3 Tenors. Classic FM has stations in the Netherlands, Sweden, Finland, and Japan and has just acquired a license in South Africa, making the label's reach international. BMG's distribution network covers 42 countries.

MAKING MUSIC: The 1997 American Attitudes Towards Music Poll, conducted by the Gallup Organization, reports that 113 million Americans over the age of 12 (or 53% of the population) are current or former amateur music makers. The poll also found that in two-thirds (66%) of all American households, someone plays or has played a musical instrument. The most popular instruments are piano (33%) and guitar (18%); followed by flute (6%), drums (5%), and clarinet (5%); then trumpet, saxophone, organ, violin, trombone, electronic keyboard, and harmonica (all ranging from 4% to 2%). Eight out of 10 respondents said that music is a very important part of life, an increase of 10% since 1987. What is more, 88% of respondents agree that schools should offer instrumental music instruction as part of the regular curriculum—up 4% from 1992. The poll also found that among young people 12-17 years old, 59% first learned an instrument in school (50 years ago, the number was 26%), and 25% of this group started with private lessons (50 years ago, the figure was 48%). So there's still more in-school music than there used to be. The poll didn't report what genres of music the respondents play-or what sorts of music they prefer, either in live performance or on recordings.

f N OW OUT: An interesting recent release is "To The Soul: Thomas Hampson Sings The Poetry Of Walt Whitman" (EMI Classics), which features 22 settings of poems by the American poet. The baritone began researching the project in 1992 and came up with 400 settings for voice and piano. Composers he chose include Ralph Vaughn Williams, Ned Rorem, Frank Bridge, and Leonard Bernstein. Michael Tilson Thomas wrote "We Two Boys Together Clinging" especially for Hampson. Little-known settings include "Ethiopia Saluting The Colors" by H.T. Burleigh and "Sing On There In The Swamp" by Paul Hindemith. Hampson also recites several Whitman poems on the disc. Craig Rutenberg is the

TINA ARENA BURNS UP AUSTRALIA'S AIRWAVES

(Continued from page 12)

sion," she says. "That was great for my confidence, but I guess I had to prove I had a passion for the song.'

When they returned from discussing it over lunch, there was a fax from two Epic U.S. executives suggesting the same Foreigner song as a cover. "It was spooky!" says Arena. "I told Mick, 'Isn't that a sign?' I believe in fate and destiny, and I always follow signs. It's a hard song to sing, but I've always loved it."

At this stage, release dates for Australia and New Zealand only are confirmed. According to Jennifer Fontaine, national publicist and artistrelations manager at Columbia, the strategy is to "concentrate on reestablishing her as one of the great female singers in her home country

Arena makes her first TV appearance in more than a year on "Hey Hey It's Saturday," to be aired Saturday (19) on national broadcaster Channel 9. She will perform two or three songs for a viewing audience of 5 million. At two intimate showcases in Melbourne and Sydney in early August, Arena will discuss the songs' inspiration with 200 media and retail executives. A tour is planned for October/November.

Retail is impatiently looking forward to "In Deep." "It's definitely one of the most eagerly awaited albums this year," says Evelyn Barry, product manager, recorded music, of the Brashs chain. "The indications are the single will go in at No. 1, and the album should do very well for us. Tina's got a great work ethic when it comes to retail, and she's backing it

with a tour. I'm a big fan—great voice, great talent, great lady."

Brashs is giving away an exclusive bonus Tina Arena fanzine with each album and is expected to sponsor the tour. Barry is eager to do in-stores with the artist. Last time around, she says, the singer attracted 5,000 fans at each of two signings.

The Brashs store at the Melbourne Crown Casino complex reported a sell-out of all Arena stock following her June 29 guest appearance at a Stevie Wonder concert at the complex's ballroom. Arena's four songs got a standing ovation from Wonder and the 1,000-strong crowd-and an offer from Wonder's music director, Henry Panion III, to arrange and orchestrate a track for Arena in the

TOP CLASSICAL ALBUMS

EEK	WEEK	ON CHART	Compiled from a national sample reports collected, compi		SoundScan®	
THIS WEEK	LAST W	WKS. 0	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EC	UIVALENT)	TITLE	
1	1	43	★ ★ NO. MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	ADDALACI	HIA WALTZ	
2	2	17	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)		GRACE	
3	5	26	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIEN	NA I LOVE	
4	6	29	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)			
5	3	2	YO-YO MA SONY CLASSICAL 63368 (10.98 EQ/16.98) TAN DUN'S SYMPHONY 199			
6	7	61	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98) IN GABRIEL'S GARDE			
7	4	35	VANESSA-MAE THE CLASSICAL ALBU ANGEL 55395 (10.98/15.98) THE CLASSICAL ALBU			
8	11	16	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNE	R HARMONY	
9	10	51	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND V	VITH LOVE	
10	8	5	LUCIANO PAVAROTTI LONDON 448700 (10.98 EQ/16.98)	PAVAR	OTTI PLUS	
11	12	5	BERLIN PHILHARMONIC (KARAJAN) DG 457127 (16.98 EQ)	SUMME	R ADAGIO	
12	9	8	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIA	NTISSIMO	
13)	RE-E	NTRY	BENEDICTINE MONKS OF SANTO DOM ANGEL 56202 (10.98/15.98)	IINGO DE SILOS	CHANT III	
14	14	79	BENEDICTINE MONKS OF SANTO DOM ANGEL 55504 (10.98/15.98)	MINGO DE SILOS	CHANT II	
<u>(15)</u>	RE-E	NTRY	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOI	ND MUSIC	

TOP CLASSICAL CROSSOVER

1	1	29	THE TALIESIN ORCHESTRA (SAYRI	NO. 1 ★ ★ E) ORINOCO FLOW: THE MUSIC OF ENYA B) weeks at No. 1
2	3	26	LONDON SYMPHONY (WILLIAM RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
3	2	4	BOSTON POPS ORCHESTRA (LO RCA VICTOR 68786 (9.98/15.98)	OCKHART) AMERICAN VISIONS
4	5	33	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
5	4	18	LONDON SYMPHONY (WILLIAM RCA VICTOR 58748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
6	7	24	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98) STAR WARS: THE EMPIRE STRIKES E	
	10	5	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
8	9	38	BOSTON POPS ORCHESTRA (LO RCA VICTOR 68598 (10.98/15.98)	CKHART) RUNNIN' WILD
9	6	92	LONDON PHILHARMONIC (SCHOLES POINT MUSIC 446623 (11.98 EQ/16:98)	
10	11	7	CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE
11	12	15	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.9	CIRCLE SONGS
12	13	72	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98	SENSE AND SENSIBILTY
13	14	34	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
14	15	3	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3575 (17.99)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON
15)	RE-E	NTRY	CROUCH END FESTIVAL CHOIR SILVA AMERICA 60152 (15.99)	CINEMA CHORAL CLASSICS

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 this exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. Is indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$1.297. CDs with a wholesale price lower than \$8.98 and \$1.297. CDs with a wholesale price lower than \$8.98 and \$1.297. CDs with a wholesale price lower than \$8.98 and \$1.207. CDs with a wholesale

TOP CLASSICAL MIDLINE

- 1 VARIOUS SHINE: THE COMPLETE CLASSICS
- 2 VARIOUS BARBER'S ADAGIO RCA VICTOR
- 3 POPS(FIEDLER) STARS & STRIPES RCA 4 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 5 VARIOUS PACHELBEL CANON RCA VICTOR
- 6 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- 7 VARIOUS BACH FOR BOOK LOVERS PHILIPS 8 VARIOUS BEETHOVEN-GREATEST HITS SONY
- 9 VARIOUS MOZART-GREATEST HITS SONY
- 10 VARIOUS ONLY CLASSICAL CD YOU NEED
- 11 VARIOUS GERSHWIN-GREATEST HITS SONY
- 12 BOSTON POPS (FIEDLER) FIEDLER-GREAT-
- 13 HYMAN/LEVINE SCOTT JOPLIN-GREATEST
- HITS RCA VICTOR

 14 VARIOUS ARTISTS RACHMANINOFF: PIANO
- CONCERTOS 1-4 LONDON
 15 CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL

TOP CLASSICAL BUDGET

- 1 VARIOUS ROMANCE AND ROSES INTER
- 2 VARIOUS 20 CLASSICAL FAVORITES MADACY 3 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 4 VARIOUS CLASSICAL TREASURES MADACY
- 5 VARIOUS PIANO BY CANDLELIGHT MADACY 6 VARIOUS CLASSICAL MASTERPIECES MADACY
- 7 VARIOUS BEETHOVEN: GREATEST HITS REF
- 8 JOHN BAYLESS BEATLES'S GREATEST HITS 9 VARIOUS MOZART: SYMPHONY NOS. 40 &
- 10 VARIOUS BEETHOVEN: PIANO SONATAS
- 11 VARIOUS ADVENTURES IN EARLY MUSIC
- 12 VARIOUS BEETHOVEN: SYMPHONY NOS. 5
- 13 JOHN WILLIAMS SPANISH GUITAR MUSIC
- 14 VARIOUS GERSHWIN: AN AMERICAN IN
- PARIS POINT CLASSICS
- 15 CLEVELAND ORCHESTRA (SZELL) BEETHOVEN: SYMPHONY NOS. 2 & 5 SONY CLASSICAL

WBGO First Jazz Station To Cybercast Day And Night; Louis & Sun In Print

JAZZ TO THE WORLD: You no longer need a radio to enjoy the wellrounded jazz broadcasting of WBGO Newark, N.J. On July 15, the revered jazz station, which serves the Greater New York area, became available to those entering the ever-growing Jazz Central Station site on the World Wide Web (www.jazzcentralstation.com). It's the first jazz radio station to be cybercast day and night, all year long. Yes, that means high-tech jazz fans in Birmingham, Ala., and Bulgaria will find out not only about the legacy of Dexter Gordon, but when to avoid congestion on the George Washington Bridge.

WBGO's station manager, Cephas Bowles, views the alliance as a big step forward. "We see this as an opportunity for people across the country and the world to hear one of the best jazz stations, if not the best jazz station, around," he says. "As we see stations across the country retreating from their support of traditional jazz, this will enable—at a very modest cost—people to still hear the music. Our key mission is to





bu Jim Macnie

preserve the art form. Now we can do that on an international scale thanks to Jazz Central Station."

Jazz Central Station boasts more than 100,000 visitors per month from 60 countries and remains the official Web site for JazzTimes magazine, the International Assn. of Jazz Educators, and, beginning Aug. 1, the Monterey Jazz Festival, among other concerns. It's a multi-usage hub for disseminating jazz info.

LIT: A pair of new books regarding two of jazz's most original bandleaders is entering the market. Laurence Bergreen's "Louis Armstrong: An Extravagant Life" was published July 4 by Broadway Books. John F. Szwed's "Space Is The Place: The

Lives And Times Of Sun Ra" is scheduled to be in the racks July 28 from Pantheon. Both have a list price of \$30, and each is paralleled by good recorded examples of the artist's work. Rhino's recent "Now You Has Jazz" collects some of Armstrong's performances from the MGM films in which he appeared, including "The Strip," "Glory Alley," and "High Society." And Evidence is working on more titles from its acclaimed reissue series documenting Ra's Saturn label. The much-heralded 1996 Ra package "Sun Ra: The Singles' recently earned a National Assn. of Independent Record Distributors and Manufacturers Indie Award for best historical package.

Jerry Gordon, the president of the Philadelphia-based jazz label, says that the BBC is preparing a two-hour feature on the cosmic bandleader; it's due for broadcast in September. "They interviewed Szwed and I and several other Ra-o-philes in New York and Philly," says Gordon. "Evidently a big push is scheduled in the Brit press for the book, our Evidence titles, and, most importantly, Sun Ra's work."

On THE BOARDS: Jazz has its fair share of documentary films. But the theater has played a sizable part in the music's development, too. Especially inspirational to actors and writers are such icons as Charlie Parker, whose oversized life, immense talent, and premature demise make for great fodder for stage stories.

St. Louis native Jeff Robinson

St. Louis native Jeff Robinson surely fell under the bop saxophonist's sway. Robinson's "Live Bird" is a one-man multimedia/musical drama that depicts Parker's ups and downs, and there were many of each. It spends Mondays and Tuesdays in August (4-26) at the Lizard Lounge in Cambridge, Mass., (call 617-623-6911) and weekend evenings in September and October at Twenty Two West in New York (call 212-862-7770).

Alto saxist and Bird maven Frank Morgan has sung the play's praises, and the Boston press has offered enthusiastic reviews. The play is set in a Harlem bar, where Parker reminisces about his life. The 27-year-old Robinson is a reed player, and his approximation of Bird's themes is said to be exquisite.

Billboard.

JULY 26, 1997

Top New Age Albums...

		-		
THIS WEEK	LAST WEEK		Compiled from a national sample of retail store reports collected, compiled, and provide TITLE LABEL & NUMBER/DISTRIBUTING LABEL	and rack sales ed by SoundScan® ARTIST
1	1	13	* NO. 1 * * IN THE MIRROR PRIVATE MUSIC B215DWINDHAM HILL 13 weeks at	YANNI YANNI
2	2	24	PICTURE THIS • WINDHAM HILL 11211	JIM BRICKMAN
3	3	19	AVALON GTSP 537112	JOHN TESH
4	4	84	THE MEMORY OF TREES ▲² REPRISE 46106/WARNER BROS.	ENYA
5	5	11	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
6	6	8	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	8	13	WHITE STONES PHILIPS 534605	SECRET GARDEN
8	7	20	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
9	11	63	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
(10)	13	14	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
11	9	6	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
12	10	43	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
13)	16	6	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
14	14	7	HEAT NARADA 63040	OSCAR LOPEZ
15	15	18	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
<u>16</u>)	NE	wÞ	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
<u>17</u>	NE	wÞ	PIANO DREAMERS A COLLECTION REAL MUSIC 4635	VARIOUS ARTISTS
18	12	8	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
19	17	34	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
20	20	42	GRAVITY NARADA 63037 [18]	JESSE COOK
21	18	58	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
22	19	8	MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
23	21	8	VOYAGER REPRISE 46487/WARNER BROS.	MIKE OLDFIELD
24	22	18	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
(25)	RF-	FNTRY	OPIUM OTTMAR LI	IEBERT + LUNA NEGRA

Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ARIAA 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. Is indicates past and present Heatseekers titles © 1997, Bill-board/BPI Communications and SoundScan, Inc.

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Top Jazz Albums...

Billboard_®

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	* * * No. 1 * * * THE MANHATTAN TRANSFER ATCASTIC \$301206 3 weeks at No. 1 SWING
2	2	2	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564
3	3	9	DAVE GRUSIN GRP 9865 TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
4	7	20	CHARLIE HADEN & PAT METHENY VERVE 537130 BEYOND THE MISSOURI SKY (SHORT STORIES)
5	4	4	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 57694 BLOOD ON THE FIELDS
6)	8	4	VARIOUS ARTISTS GRP 9881 PRICELESS JAZZ SAMPLER
7	5	6	ROY HARGROVE'S CRISOL VERVE 537563 HABANA
(8)	10	44	ROYAL CROWN REVUE WARNER BROS, 46125 MUGZY'S MOVE
9	9	88	SOUNDTRACK PANGAEA 36071/CAPITOL LEAVING LAS VEGAS
10	12	6	KEITH JARRETT ECM 21640 LA SCALA
(11)	16	71	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL IS NEW MOON DAUGHTER
12	14	4	LOUIS ARMSTRONG GRP 9872 PRICELESS JAZZ
13	11	23	TONY BENNETT COLUMBIA 67774 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
14	6	14	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL LIVE IN AUSTRALIA, 1959
15	15	70	DIANA KRALL MPULSE: 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO
16	13	3	VARIOUS ARTISTS ATLANTIC 83010 BURNING FOR BUDDY - A TRIBUTE TO THE MUSIC OF BUDDY RICH VOL. I
17	17	23	ELLA FITZGERALD
(18)	22	4	VERVE 531762 LOVE SONGS: BEST OF THE VERVE SONG BOOKS JOHN COLTRANE GRP 9874 PRICELESS JAZ
19	20	64	LOUIS ARMSTRONG RCA VICTOR 68486 GREATEST HITS
20	19	9	DOC CHEATHAM & NICHOLAS PAYTON VERVE 537062 DOC CHEATHAM & NICHOLAS PAYTON
(21)	NE	w Þ	VARIOUS ARTISTS MADACY 2127 BEST OF THE BIG BAND:
22	23	3	ELLA FITZGERALD GRP 9870 PRICELESS JAZ
23	25	16	OSCAR PETERSON TELARC 83401 A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALI
(24)	RE-I	NTRY	BILLIE HOLIDAY GRP 9871 PRICELESS JAZ
			CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL

TOP CONTEMPORARY JAZZ ALBUMS

1	1	41	★ ★ ★ NO. 1 ★ ★ ★ KENNY G ▲ ** ARSSTA 18935 A1 wises at No. 1 ★ ★ ★	
2	2	7	BONEY JAMES WARNER BROS. 46548 IS SWEET THIN	√G
3	3	3	FOURPLAY WARNER BROS, 46661 THE BEST OF FOURPLA	AY
4	4	12	GATO BARBIERI COLUMBIA 67855 QUE PAS	SA
5	5	18	VARIOUS ARTISTS I E MUSIC 533893/VERVE A TWIST OF JOBI	M
6	6	15	RICK BRAUN BLUEMOON 92743/AG IS BODY AND SOL	JL
7	7	9	SPYRO GYRA GRP 9867 20/2	20
(8)	10	42	KEIKO MATSUI COUNTDOWN 17750/ULG IS DREAM WAI	LK
9	8	8	PAUL TAYLOR COUNTDOWN 17755/ULG PLEASURE SEEK	ĒR
10	12	24	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE BENEATH THE SURFACE	CE
11	11	2	LEE RITENOUR GRP 9882 ALIVE IN L.	Α.
12	14	18	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP IS NUYORICAN SOI	UL
(13)	16	8	ERIC MARIENTHAL I.E. MUSIC 537338/VERVE EASY STRE	ЕТ
(14)	17	4	GEORGE HOWARD GRP 9885 THE VERY BEST OF GEORGE HOWARD AND THEN SOM	ME
15	9	11	HERB ALPERT ALMO SOUNDS 80014/GEFFEN PASSION DAN	
16	15	51	PETER WHITE COLUMBIA 67730 S CARAVAN OF DREAT	_
17	13	14	URBAN KNIGHTS GRP 9861 IS URBAN KNIGHTS	
(18)	22	11	WALTER BEASLEY SHANACHIE 5032 TONIGHT WE LO	
19	21	36	AL JARREAU WARNER BROS, 46454 BEST OF AL JARRE.	AL
20	19	16	EVERETTE HARP BLUE NOTE 53068/CAPITOL WHAT'S GOING	10
21	18	43	GROVER WASHINGTON, JR. COLUMBIA 57505 SOULFUL STR	_
22	20	16	GEORGE DUKE WARNER BROS. 46494 IS LOVE ENOUG	
(23)	24	44	PAUL HARDCASTLE JVC 2060 HARDCASTLI	E 2
(24)	25	18	BOBBY CALDWELL SIN-DROME 8925 BLUE CONDITION	10
(25)			MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC SHACK-M	

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. ★Sindicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Songwriters & Publishers

Haverty Turns Theater 'Inside Out'

Label Exec Scores As Writer Of Musicals

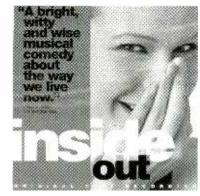
NEW YORK—As a label executive, Doug Haverty puts his visual talents to use as VP of creative services at All-American Music Group in Los Angeles, which operates a number of music entities, including Scotti Bros. Records and Street Life Records.

But when he's not dealing with the supervision of all artwork at All-American, including album covers and production of music videos, Haverty is a man of words in the world of the musical theater.

His biggest success so far has been a New York production of "Inside Out." a revue that played off-Broadway for four months during the 1994-95 season and whose original cast was assembled for a cast album released this spring on DRG Records. Haverty wrote the book and collaborated on the lyrics with Adryan Russ, who composed the

Haverty's grounding in musical theater scores began at a tender age. "I've always been a fan of the musical theater. When I was a youngster," says the native Californian, "I'd come home from school and hear my mother play cast albums. One of them was 'South Pacific,' so at the age of 6 I'd go around singing the lyrics to a song I thought was titled 'A Čock-Eyed Octopus' [Optimist]." Haverty also got a chance to see the real thing on Broadway, as his parents would bring him along for two visits per year to New York.

Haverty, who worked for A&M Records for 13 years in marketing, sales, and international, started out as a writer of straight plays and was signed to the ICM Agency by the legendary Audrey Wood, the grand dame of playwright agents, who died of a stroke early on in their business rela-



By 1989, he was involved in his first musical, as writer of the book in a project called "Legend Of Crystal Waters," with music by Mark Henderson and lyrics by David Strauss.

As explained by Haverty, the musical's focus was "on a quest for water conservation, though it was set in medieval times. We actually had a water fountain on stage." The show was presented by the now-defunct Access Theatre, which put on shows for all audiences. "That audience included those with sight or hearing problems, so all the players were taught to sign their performances."

In 1991, Haverty wrote the book for a musical called "Flavia And The Dream Maker," with music by Shelly Markham and lyrics by Bob Garrett. The show, also mounted by the Access Theatre, was based on the children's book of the same name, on the subject of self-esteem.

In 1989, he met up again with Russ, who had previously composed incidental music for a play that Haverty had written. Both were part of the vaunted Lehman Engel musical theater workshops put on by BMI.

She told Haverty she was having problems with a musical she was working on that involved five women in ther-

apy. "She was doing everything and asked me to come on board." That show turned out to be "Inside Out," which Haverty says has been seen in its California performances by many therapists who have recommended that their patients see the production. The show started life under the name "Roleplay."

Haverty and Russ have a number of new musical projects in the works. One, "Love & Order," is "an old-fashioned romance for the turn of the century," says Haverty. "It's Marcia Clark meets Sting." Another production, "Peace Prize," tells the story of Alfred Nobel, the inventor of dynamite, who created the Nobel Prize a century ago. 'This is a great romance between Nobel and the woman who inspired him. When Nobel's brother died, the news accounts made the mistake of thinking it was Alfred who died and referred [to Alfred's horror] to Alfred as 'the merchant of death.' " Nobel, Haverty says, was inspired by his female friend to establish the Nobel Peace Prize.

Russ herself has written urban/pop songs that have been recorded by a number of artists, including Barry White, and also performs on the cabaret circuit. A Californian, she performed last year at ASCAP's New York cabaret symposium, organized by the performing right group's Michael

Haverty says his biggest compliment to date came from musical theater star Donna Murphy, whose most recent Broadway triumph was playing Anna in the hit revival of Rodgers & Hammerstein's "The King And I."

We met while she was playing in Stephen Sondheim's 'Passion,' and 'Inside Out' was also playing in New York. I told her I was in awe of her, and she replied that she was in awe of me.

l'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS

CARRYING YOUR LOVE WITH ME • Jeff Stevens, Steve Bogard • Warner-Tamerlane/BMI, Rancho Belita/BMI, Jeff Stevens/BMI

HOT R&B SINGLES

l'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI

HOT RAP SINGLES

I'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI

HOT LATIN TRACKS

Funkadelic/Parliament Lawsuit Settled; Marley Covers Mayfield

by Irv Lichtman

SETTLED OUT OF COURT: An out-of-court settlement has been reached in a legal dispute involving publishing rights to about 170 songs written by members of Funkadelic, Parliament, and P-Funk All-Stars, some of which are heavily sampled in rap recordings. George Clinton is among the authors involved.

According to a statement representing both parties to the dispute, Bridgeport Music and Tercer Mundo, Bridgeport is the sole owner of the compositions and has the sole right to collect royalties on past, present, or future uses. Other coauthors include Bernie Worrell, Bootsy Collins, Fuzzie Haskins, Gary Shider, and David Spradley. During the pendency of the law-

suit, a courtappointed special master was authorized to license the copyrights and collect royal-

The original action was filed in U.S. District

Court for the Central District of California. All parties to the agreement have agreed to not disclose further details of the settlement.

STANDARD MADE TO ORDER: Ziggy Marley & the Melody Makers are capable, of course, of turning out their own material, but the time had come to cut an oldie as they prepared their new Elektra album, "Fallen Is Babylon," which is due for release July 15 (Billboard, July 5).

Freddie Patterson, New Yorkbased manager of creative services for Elektra, says that he met last summer with Nancy Jeffries, the label's senior VP of A&R, who said that she would like to see Marley record an old song.

Her reasoning, Patterson explains, was that reggae acts used to cover songs quite frequently. Jeffries later met with the Marley clan in Jamaica and, upon her return, told Patterson that Marley had agreed to do so. She asked Patterson to choose a reasonably well-known soul song from the '60s or '70s with a positive

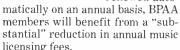
message.
"I combed the vast Warner/Chappell catalog and submitted such songs by Sly Stone, Charles Wright, and several from the Mighty Three Music catalog," he

Ultimately, Marley selected the Impressions' 1965 single "People Get Ready." The song was a pop hit for Jeff Beck and Rod Stewart in 1985 and has been recorded by the likes of Bob Dylan, Aretha Franklin, the Chambers Brothers, and Sonny Terry & Brownie McGhee, among others.

Patterson has been rewarded with "People Get Ready" being selected as the first single.

BMI/BOWLERS ASSN. PACT: BMI has reached an agreement, effective July 1, on a new group

music license with the Bowling Proprietors Assn. of America (BPAA), representing 3,200 bowling centers. BMI says that under the deal, renewed auto-



The simplified rate structure is based solely on the number of lanes in a center, and live and recorded music are covered under the same rate (coin-operated jukebox performances require a separate license from BMİ's Jukebox License Office). The pact covers music played or performed in lane areas and lounge areas, provided the lounges are owned by the BPAAmember center. While each lane may pay a smaller fee to BMI, Cleve B. Murphy, Nashville-based senior director of general licensing, says that the agreement should spur more BPAA members to sign on, thus increasing BMI's annual take in this area.

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

- Bush, "Razorblade Suitcase."
- Metallica, "Load."
- 3. Dave Matthews Band, "Crash."
- 4. John Tesh, "Avalon."
- 5. Bush, "Sixteen Stone."

'THEY'RE PLAYING MY SON

"RUN FOR THE ROSES" Written by Dan Fogelberg Published by EMI April Music Inc./Hickory Grove Music (ASCAP)

Dan Fogelberg's "Run For The Roses" is undoubtedly one of the best-known horse songs of all time. It hit No. 18 in 1982 on Billboard's Hot 100 and became a perennial favorite. So when Michael Martin Murphey was looking for songs to record for his new Warner Western album, "The Horse Legends," it seemed a natural. Murphey penned several originals for the project, in addi-tion to rerecording his pop hit "Wildfire" and uniting with Johnny Cash for a duet on the country classic "Tennessee Stud." An avid horseman and well-known champion of Western music and cul-ture, Murphey says "Run For The Roses" is among his favorite cuts because it's a song not only about horses but about life.

"'Run For The Roses' is probably the most inspiring song about horses ever written," Michael Martin Murphey says. "And it gives us a little bit of the same thing we do with Aesop's fables. We heard fables with animal characters in them and charac-

teristics of animals, and through that we learn something about our own lives, and it's really about ourselves. 'Run For The Roses' is about racehorses striving, but I love what it says-it's breeding and it's training and it's something unknown that drives you and carries you home. It's a little bit more than your bloodline. It's a little bit more than where you come from. It's

"There's a mystical element there. too. I think that's a very spiritual song, because to me the spirit of God within us all is that other element. It's a beautiful story, and I think you

a little bit more than your training.

learn something about yourself as a human being by listening to it. When your big chance comes, as you grow up in life, we all have those moments when things open up for us, and will we be ready to run for the roses when

> it happens? I know an awful lot of people who complain they never got a break. If they really look back, they actually got a lot of breaks, but they weren't ready. Ryan [Murphey's son and guitarist] went through living in his daddy's

"Ryan told me one time, 'Dad, the way I'm going to counteract that is keep writing songs, and when the time comes for my break, I'm going to be ready.' And he's just been offered a publishing contract, a full contract where he can make a living writing songs. It's a run for the roses kind of thing.'

www.americanradiohistory.com

BILLBOARD JULY 26, 1997

Studio Action

R&B Acts Find Soul Mate In Producer Bob Power

BY SCOTT RUBIN

NEW YORK-With a list of credits that includes such groundbreaking acts as A Tribe Called Quest, De La Soul, the Roots, Me'Shell N'degéocello, D'Angelo, and Erykah Badu, self-described "soul music" producer/engineer Bob Power has been as consistent as he has

been self-effacing. Not one to brag

about his achievements, Power attributes his success to his clients. "A great project is one where I learn something from my clients, they learn something from me, and we make a connection, which leads to great music," he says.

With Badu, Power has achieved his first No. 1 single, "On & On," which topped the Hot R&B Singles chart. Power also received a 1997 Grammy nomination for best engineered album for N'degéocello's "Peace Beyond Passion," which he mixed. Those projects, combined with his work with the likes of D'Angelo, have enabled Power to connect with his musical roots in the Chicago blues scene

"The sound of Albert King, Buddy Guy, and Otis Rush, that's where I got my first vibe on guitar," says Power, who attended Webster College in St. Louis and was overwhelmed by "all these really great guitar players, kids who had been playing classical piano since they were 3 years old." Then, in the middle of his sophomore year, he began studying musical theory, and "it all clicked." Power also studied conducting and composition, writing contemporary classical pieces and "playing the chitlin circuit at night around St. Louis," he says, smiling. "Not quite with chicken wire around the stage, yet it was close to the scene from 'The Blues Brothers' movie. I was [a white kid] playing with black bands in black clubs," covering songs by the Temptations, Marvin Gaye, and Bobby

While Power was laying down the groundwork for a future career in record making, he continued his studies, and composition from Webster and later a master's in jazz from Lone Mountain College, which is now the arts campus at the University of San

While in San Francisco from 1975 to 1982, Power was hired to score, as well as play in the studio band, for a PBS series titled "Over Easy."

"It was sort of a magazine/variety show for older people," he explains. "That got me into the great American songbook. I was meeting people like Patti Page, Bob Hope, and their music directors. They would come [into the studio], lay down the charts, and count off. It was a great time, I was scoring this series, studying for a master's, and playing everywhere and anywhere I could.

It was during that period that Power started writing jingles—a sideline that would eventually blossom into a lucrative career, resulting in spots for such high-profile clients as Coca-Cola, AT&T, Frito-Lay, and Mercedes Benz.

In 1982, Power-who was raised in Westchester County, N.Y.-moved to New York and got a job writing and recording jingles at the old Calliope Studios on 37th Street and 8th Avenue. One night, the studio's owner, Chris Irwin, asked Power to fill in as engineer on a hip-hop session.

"To me, it was just another gig," Power recalls. "Irwin said, 'We have a new rap group coming into the studio; you'll work with them.' The group was Stetsasonic.

Following that session, A Tribe Called Quest, De La Soul, the Jungle Brothers, and Black Sheep came into Calliope to record, and Power was their de facto engineer:

Power was so at home in the control room that he decided to give up writing jingles and focus on production.

"I love tracking and that whole concent of engineering, but in order to move ahead, I knew I would have to mix or produce and engineer at the same time," says Power.

Having amassed a long string of credits, awards, and accolades, Power now occupies a production suite at Sony Music Studios in New York. He also is technical modifications.

The Sony complex is a far cry from Power's old loft studio. A quick glance around his room reveals two Tascam DA-88s, a Yamaha 02R digital mixing console, and Genelec S-30 monitors. Power's MIDI rack includes a Kurzweil K2000R sampler, Roland JV-1080 sound module, Akai S-950 sampler, Voce organ and electric piano

modules, Korg A3, M1R, and Wavestation modules.

An admitted vintage "gear junkie," Power also owns a Wurlitzer electric piano dating from the mid-'60s; API and Neve EQs; Urei LA-3, Tube-Tech CL1B, and Neve 2254 compressors; and API 512 mike preamps. Power's mike cabinet includes AKG C-24 and C-12A units, Neuman U-47 and U-67s, and Schoepps M221s.

Now managed by David Ehrlich. Power has recently been approached by labels regarding a production deal. "It's the next logical step for me," he says. 'The records I make are about the artist. They are not about Bob Power. The most important thing to me is that the really wonderful, special, and unique things about the artists I work with come forth in the biggest and best possible way on the record.

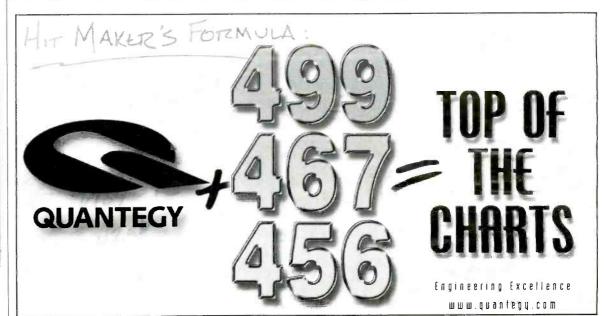
PRODUCTION CREDITS

	BIL	LBOARD'S NO. 1 S	SINGLES (JULY 19), 1997)	
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	l'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	CARRYING YOUR LOVE WITH ME George Strait/ Tony Brown, George Strait (MCA)	SEMI-CHARMED LIFE Third Eye Blind/ Stephan Jenkins (Elektra)	IF YOU COULD ONLY SEE Tonic/ Jack Joseph Puig (Polydor/A&M)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	EMERALD SOUND (Nashville, TN) Steve Marcantonio	HOS (San Francisco, CA) Eric Valentine	SOUND CITY (Van Nuys, CA) Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 Custom w/ Ultimation	Neve 8038	Neve Custom 8020
RECORDER(S)	Studer A800	Studer A800	Otari DTR 900	Studer A800 MKIII/ Ampex MM1200	Studer A80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	MASTERFONICS (Nashville, TN) Chuck Ainley	THE SITE (San Francisco, CA) Eric Valentine	ANDORA STUDIOS (Hollywood, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4064E w/ G Series computer	Neve 8078	Neve 8078
RECORDER(S)	Studer A800	Studer A800	Studer D827	Studer A800	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	GATEWAY MASTERING Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult intemporary, Club Play, and Dance Sales rotate weekly.



Stereolab Monitoring. Stereolab takes a break from working on its fourth Elektra Records album, "Dots And Loops," due for release Sept. 23. Shown at Idful Studios in Chicago, from left, are group members Laetitia Sadier and Tim Gane and studio owner John McEntire, who is a member of the band Tortoise



8



CHARLY LOWNOISE & MENTAL THEO

DUTCH MAJORS DANCETOA

MOVING TO CAPITALIZE ON AN UPSWING IN PUBLIC DEMAND FOR URBAN POP AND SOUL, MAJOR-LABEL AFFILIATES ARE STRENGTHENING THEIR CLUB TIES. RE-EXAMINING LOCAL REPERTOIRE AND LICENSING IN OUTSIDE ACTS.

BY CHRIS FULLER

olland's thriving underground dancemusic scene remains very nuch the domain of the independent label, but the Dutch major-label affiliates appear intent on strengthering their chib ties, moving to capitalize on an upswing in public demand for uphan non and soul for urban pop and soul.

While some 200-odd dance-oriented labels

jostle for elbow room in Holland, the stance of the reajors has by economic necessity

always been stand-offish.

No one expects them to be cutting-edge, says one veteran observer of the Dutch dance scene. "It makes sense for them to wait until a trend emerges and gains momentum before they move in on it." There is a sense, however, that the majors are incre sing their involvement in dance music here. They have responded to increased increased in R&B and are making the most of the international reputation brilt from the dub level up in recent years by Dutch producers and dance artists. The mainstream success of PolyGram's Charly Lownoise & Mental Theo is one example of

Continued on page 42

Happy Hardcore, Gabber Raves And 200 BPM

INDIES' DANCE CARDS ARE FULL OF VARIETY—AND CROSSOVER POTENT

BY ROBBERT TILL

emember the old days, when everybody joked about Holland's contribution to popmusic history? Golden Earring's Radar Love" and Shocking Blue's "Venus" were the most significant global hits. But that was

Until the rise of dance, that is. Since then, the likes of Unlimited, Doop; 2 Brothers On The 4th Floor and Iwenty 4 Seven have put Holland firmly on the music-industry map once more, with a string of international hits.

In the underground scene, there is even more activity. Through the so-called "gabber" variant of the hardcore genre, Holland has developed its very first homegrown routh culture. Independents believe they have proven best how to marker and promote local dance product.

Internationally, Hollard has always fared well with Eurodance, the style of commercial darce featuring a ma'e rapper and a female singer. The now-defunct 2 Unlimited was the most sucressful in this typical line-up. Although the million-selling concept was thought up by Byte Records of Belgium, the act was fronted by the Amsterdam duo of Ray

Slijngaare at d Ani.a Doth Alabianca Benelux act T-Spoon





TWENTY 4 SEVEN

and Arcade/CNR Music acts Twenty 4 Seven and 2 Brothers On The 4th Floor are more or less the last ones off the dancefloor in this genre.

SURVIVE AND ADAPT

"Mind you, these acts have only survived by adapting themselves," says Hans de Boer, marketing manager of CNR Music Netherlands. "With their latest single 'One Day, 2 Brothers, for instance, have taken a more cortemporary R&B direction.

Sin ilar words about progression are echoed by Maria Jimenez, international product manager of Byte Records, which is currently enjoying new global success with totally different club material.

"Encore Une Fois" by German chartbuster Sash! (X-It Records) is as far from the old Euro formula as one can get. In Europe, his debut single has sold a million units, half of them in the U.K. alone. "Dance has to keep developing itself and happily it does." says Jimenez. "Sash!'s second single. Ecuador,' takes on a Latin fla-

UNR's De Boer stresses that 2

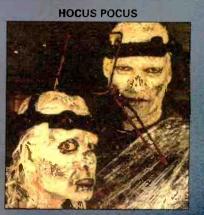
Brothers' lasting popularity in Scandinavia, Germany, Asia and South Africa hasn't come out of the blue either. "These artists have shown an enormous ambition by relentless travelling to these territories." he says. Through a similarly heavy touring schedule, labelmates Twenty 4 Seven were awarded the Dutch Export Prize.

Last year, the same award was picked up by illustrious dance producer duo Ferry & Garnefski who are best known as the creators of the 1995 novelty ha Doop" by the same-named dance project (CNR). Now Ferry & Garrelski run their own label Mr. Cheng's Quality Tunes, along with their manager, Jan-Maarten

"J.M." Knopper.

"As we've sold 1.5 million singles worldwide and enjoyed a U.K. No 1 hit [where Doop was signed to XL], we've got numer-ous offers from record companies to set up a specialized dance label for them. But we preferred to do it ourselves, as dance and the 'D.I.Y.' tag always go hand in hand," Ferry says. "Apart from distribution—which is handled by Moxmusis-we can easily oversee the Dutch market ourselves and look for appropriate partners abroad for each different project. So we were not interested in being part of big corporations, which usually act like big banks.

Continued on page 42





DUTCH MAJORS DANCE

Continued from page 41

how a multinational label has successfully crossed over an act from hardcore dance to the pop chart.

hardcore dance to the pop chart.
Gerard Rutte, GM of Epic
Records in the Netherlands, says
Sony's Dance Pool label in
Holland, headed up by Charles
Hunfeld, "marries the advantages
of independent and major. As
regards signing and developing
acts, its worldwide structure helps
cut out a lot of red tape. And when
it comes down to distribution
and marketing on a world-

wide basis, we of course have 'major' clout." The launch of the Dance Pool label in Holland 18 months ago (part of the international Dance Pool network established by Sony Music) has markedly raised the Epic profile within the home-grown dance market. However, as Rutte admits, the ap proach remains "highly selective.... Of course, we are primarily interested in signing acts we can break internationally

Current successes include the Sunclub's "Fiesta," which has hit the mark in France, Belgium, Denmark, Greece and Australia and is being remixed for the U.S.

WARNER WEIGHS POSSIBILITIES

Arguably the most cautious of all the major-label affiliates in the Netherlands in terms of domestic A&R is Warner Music, which tentatively re-entered the local-reper-

toire market last year after an eight-year a b s e n c e. Michiel Ten Veen, the company's marketing director, says that in the dome stic dance genre, "several local possibilities" are now being considered.

"Given the sheer amount

of product that we represent, we are simply not in the position to approach the [dance] market as an independent would do," he says. "I am looking for pop/crossover potential; in other words, material that can be exploited on a far broader level." Ten Veen acknowledges the importance of independents in breaking new genres at the club level. "Here, we are certainly a trend-follower as opposed to a trend-setter, and we don't work the clubs to a great extent," he explains. "But the real 'crossover' comes from radio, where we apply our greatest efforts, and we have benefited from the arrival of several new sta-

FUTURE

tions over the past couple of years."

CAPTAIN JACK AND BUBBLE SOLUTION

Bert T'Hoen, marketing director of EMI

Music Holland, also says that radio outlets—notably Radio 538 and public Radio 3—plus The Music Factory. Holland's video-music channel, have had an "enormous impact" in what he sees as a rejuvenation of dance and R&B repertoire. Within a broad defini-

tion of dance, the company's successes in Holland have included the German Electrola signing Captain Jack, plus the club/pop crossover act Bubble Solution.

THE SOUND LOVER

EMI has high hopes for the Dutch R&B vocal quartet KeShaw. "They have been winning all sorts of praise locally, and we're certainly grooming them towards international success," says T'Hoen. Ac-

cess," says T'Hoen. According to T'Hoen, a three-pronged marketing strategy has seen EMI begin to build its own roster of local dance artists. The label also licenses in acts from abroad for Benelux exploitation ("a practice that was frowned upon until a few years ago" says T'Hoen). Most significantly, EMI is promoting material from affiliate and partner labels abroad, such as Belgium's Antler, Denmark's Flex and the the U.K.'s Positiva. In Holland, EMI also is a partner in a firm distributing vinyl pressings to specialist DJs and publications. "If



something bubbles up from the clubs, then obviously we step in and pick it up from there,"

says T'Hoen.

Having been closely involved with the success of Captain Jack and the Positiva and Wiggle labels at EMI, Joeri Lodders recently moved over to handle A&R and product management at N.E.W.S/BMG with this specific brief: "to bolster BMG's presence in the dance market," says Lodders

Lodders is preparing for the September launch of N.E.W.S Netherlands, a sister company to the Belgium-based N.E.W.S nv [sic], in which BMG has a share. N.E.W.S' labels include Xira Nova (Brain Bug, Toxic Twin), Music

Man (Green Velvet, Metro Dade), Yeti (BBE, Robert Miles), and NAC (Paul vau Dijk, Celvin Rotane). Lodders also oversees the local exploitation of repertoire from other BMG-affiliated dance labels, including Deconstruction, Logic, Low Spirit and Northwest Side.

DEVELOPING ACTS INTO ARTISTS

Lodders sees his arrival at BMG as a change in emphasis for the company. "Within a major, the priority is singles that are linked to single-artist albums," he notes. "Dance, however, has up to now been mainly about compilations. At BMG, I'm looking to build up N.E.W.S within Holland and work the various other dance material and labels that we have. We'll also look to start our own dance label within six months or so. In general terms, we will be attempting to develop our acts into album artists."

PolyGram in Holland takes pride in an "out-in-the-field" approach, says Polydor dance-product manger Menno Jansen. "We know the DJs; we have good contacts at the magazines, but, it must be said, given the amount of high-quality dance material that automatically comes to us from Germany [Motor, Polydor Germany], the U.K. [Polydor and A&M's dedicated dance labels] and the U.S. [Motown, Hollywood Records], there's actually very little need for us to sign local product. We have more than enough work to do already!"

INCOMING HITS

PolyGram's in-house Dance Unit division spans all genres, with current priorities including Charly Lownoise & Mental Theo, whose evolution from hardcore rave into the pop/dance mainstream has reaped rewards at home and, notably, in Germany, plus Twenty 4 Seven singer and TV-host Nance. From affiliate/partner labels abroad, local hits have been notched up for the likes of Future Breeze (Germany), The Source with Candi Staton (U.K.), plus Gala and The Soundlovers (Italy).

Integral to PolyGram's recent Dutch successes in dance is a joint-venture with Combined Forces, which has spawned the Fact label. Given recent swings in public taste, Jansen notes the company is also keen to expand its base in urban R&B, "in which a number of Dutch artists are coming through and proving themselves."

Other developments in Holland—such as the strong impact of last October's Amsterdam Dance Event (see related story) and the commitment of prominent local promoter Mojo to such all-day dance events as New Frontier—show that dance music in Holland is stronger than ever.

In helping to propel dance artists from Holland from clubs or indie releases to international audiences, the major labels continue to play an important role.

AMSTERDAM DANCE EVENT EXPECTED TO DRAW PLENTY OF PUNTERS & PROFESSIONALS

SECOND ANNUAL FALL CONFAB WILL EMPHASIZE LOCAL REPERTOIRE, GLOBAL PARTICIPATION.

As dance is the pop music of the '90s, it deserves to have its own European conference," says Maria Jiménez, the originator of the Amsterdam Dance Event, which will be staged for the second time this autumn, Oct. 15-18.

Organized by Conamus, the Dutch foundation to promote domestic music at home and abroad, the first convention last year more than fulfilled the public demand in the European dance fraternity. With more than 700 attendees, many of them key players, the event drew twice as many people as expected and offered an immediate international edge.

Once more, Amsterdam will be "the gateway to Europe," says Jiménez, who is both a consultant for the Amsterdam Dance Event and international product manager at dance specialist Byte Records. "For its clubbing infrastructure, Amsterdam is one of the principal dance cities in Europe," she says. "Besides, Holland is one the most important countries to produce dance music in Europe. Internationally, there's a lot of respect for Dutch product."

-ROBBERT TILLI

NETHERLANDS FACT FILE



ECONOMIC WATCH

Currency: Guilder

Exchange rate: \$1 = 1.95 guilders GDP (1994): \$335 billion Inflation rate (1995): 2%

Unemployment rate (First Quarter 1997): 6.2%

SALES WATCH

Average wholesale album price (SU.S.): \$14.20

Average retail album price (SU.S.): \$21.00 Mechanical royalty rate: 9.306% Sales tax on sound recordings: 17.5% Change from previous year: -3%
Per capita album sales: 2.5
Piracy level: 6% of total units
CD player/household saturation: 71%
Platinum album award: 100,000 units
Gold album award: 50.000 units

Unit sales (1996): 43.3 million

MEDIA WATCH

(key promotional outlets)

RADIO 3 FM, public pop, alternative station (market share approx. 15%)
RADIO 538, commercial pop/dance station (market share approx. 8%)

THE MUSIC FACTORY (TMF), music television (market share approx. 0.6%) OOR, general pop-music magazine (circ. 40,000).

WATT, rock magazine (circ. 17,000)

RETAIL WATCH (key retail outlets)
FREE RECORD SHOP (140 outlets)
V&D DEPARTMENT STORES (64 outlets)

REPERTOIRE BREAKDOWN
DOMESTIC: 24%

INTERNATIONAL: 65%

CLASSICAL: 11%

TRADE CONTACTS
IFPI NATIONAL GROUP: NVPI

MECHANICAL RIGHTS SOCIETY: Stemra PERFORMING RIGHTS SOCIETY: Buma MUSIC PUBLISHERS ASSOCIATIONS:

Source: IFPI, Music & Media, and Billboard research

INDIES' DANCE CARDS

Continued from page 41

They take your money and, what's more, your creative freedom.

"Creativity is our main asset," continues Ferry. "We don't need a gigantic artist roster either. 'Stay small, but enjoy yourself' is our motto. For us, being independent is the way that works best."

HARDCORE DOWN UNDER

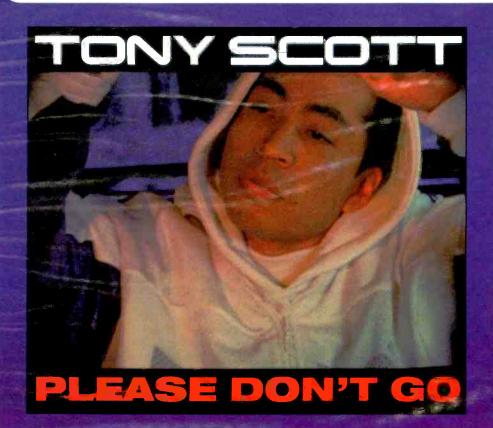
Classically trained Ferry & Garnefski are also the master-

minds of the hardcore concept act Hocus Pocus (CNR), whose single "Here's Johnny" was at the top slot of the Australian charts for six weeks in 1995. Issued through local indie Central Station, it was the first hardcore hit Down Under and sold 95,000 copies. Hocus Pocus is the only Ferry & Garnefski production that still goes through CNR/Arcade, the largest Dutch independent, with various offices in western Europe and many partners across the globe, as selected

Continued on page 44

BILLBOARD JULY 26, 1997

EVASTATING DUTCH





New R&B single from Dutch rapper Tony Scott Released through the American Next Plateau label

New single of the Dutch hit succes (5 TOP 10 SINGLES) From the forthcoming album: party@worldaccess.nl

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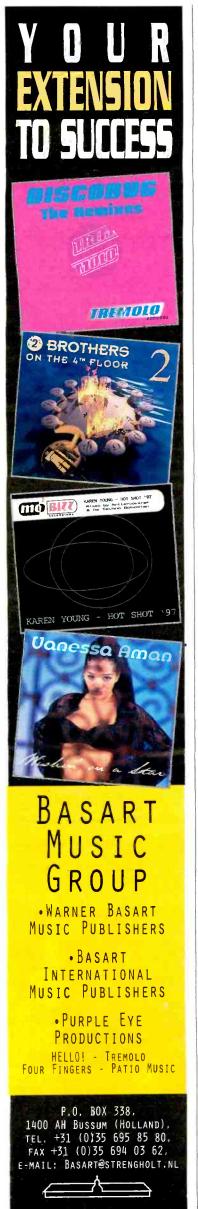


DO YOU WANT TO **KNOW MORE ABOUT MUSIC** FROM HOLLAND?

Get in touch with Conamus, the information source dedicated to promoting music from Holland abroad. Conamus also organises the Amsterdam Dance Event coming up this October 15 - 18.



CONAMUS - P.O. BOX 929 - 1200 AX HILVERSUM - THE NETHERLANDS f: +31-35-621 2750 e: info@conamus.nl



INDIES' DANCE CARDS

Continued from page 42

by broker ToCo International.

Doop used to be A&R-ed at CNR by Bart Vingerhoets. Together with his former col-leagues Jan van den Bergh and Svenno Koemans, he founded Trust Foundation, an independently operating offspring within Arcade. As a "dowry" the team took with them the Course which had just delivered a hit with "Ready Or Not," a chibby take on the Fugees hit to exchange for granting their departure, previous employer An ade secured a first-option deal.

It was a smart move of the first five releases from the Trust Foundation, no less than three made it to the charts. One of these hits was scored by the Course, once more with a cover, 'Ain't Nobody," the

Chaka Khan oldie.

There's nothing wrong with doing covers. Half of all the chart entries are covers. We recognized the potential of the original tracks and knew there was more in it," comments Vingerhoets, who likes to point at the original material Trust Foundation puts

out as well, such as Chicane's "Offshore," a top 30 hit in Holland, and Mr. S. Oliver's 'Funkin' Down The Track.'

AWARD-WINNING BEATS

Exploring another niche, Utrecht-based Bonobo is experimenting with chemical beats in the slipstream of Dutch pioneer Eboman. One of the mostanticipated CD releases in Holland is undeniably Eboman's upcoming debut album in September. The Prime/Play It Again Sam-signed DJ, who mixes chemical beats with video images, has won more music awards (six) in recent memory than any other artist in Holland.

many as support act for Prodigy, Eboman's labelmate on XL outside of the Benelux markets, have convinced fans that he is more than the latest hype.

Meanwhile, another Zodiac/ PIAS act, Dutch house pioneer Quazar, is due to be re-established in the clubs. Apart from imprint, we've released quite a lot the act's new double 12-inch sin- of credible gabber records. And the act's new double 12-inch single "This Is Music," Quazar also is releasing a new version of its 1991 European club single Seven Stars

"At first, I didn't like the idea to revisit the past, but, updated, it sounds like something new," Quazar mainstay Gert van Veen says. "It's much faster now."

Talking about speed, in the hardcore or gabber dance style, 200 beats-per-minute is quite typical. Gabber raves are organized all over the place in Holland and easily pull in 20,000 people. The biggest event organizer in the field is ID&T, which also has assembled one of the most popular hardcore compilations, "Thunderdome," of which four volumes are released per year.

ID&T managing director Dunan Stutterheim expects to reach the Arcade-distributed series, now at Vol. 17, to reach the 3-million unit mark by the end of the

But can gabber music also be exploited internationally?

With affiliates in Germany and France, we already do," says Stutterheim. thermore, Spain, Norway, Sweden and Australia prove highly receptive markets.'

COPYCAT NOVELTIES

On the hardcore compilation market, newcomer Mecado, managed by Robert-Jan Hertog, a former Arcade

SASH!

executive, is ID&T's biggest competitor. The company quickly picked up the latest craze of gabber novelty hits, which is a 100% domestic phenomenon, as the songs are recorded in Dutch. By

Gabber raves are organized all over Holland and easily pull in 20,000 people. The biggest

event organizer is ID&T, which also has assembled one of the most popular hardcore-compilations, "Thunderdome."

now, it's gotten completely out of hand.

What started of as a hilarious Despite being so bot, he has sparody on the entire gabber remarkably long gaps between releases. Almost a year after his first EP, "Sampling Madness Pt. I," its successor. Bounce To This," has seen the light.

Tours of the U.K. and Germany as support act for Predign. cat hits. Mecado's Hertog responds by saying Our compa-ny is constantly developing new concepts. Hardcore gimmickry is just one out of many things we

do."

"The joke has worn thin, though," says Roadrunner press
Nifels Jansen. promoter Niels Jansen. Through our Mokum label then suddenly Technohead's 'I wanna Be A Hippy' marked the first commercial gabber or happy hardcore single [1995]. Our staff producers, Flamman & Abraxas, quickly recognized the new

debut album and 'Radioactive"] will mark a new direction for my label," Slegers states. "Firstly, they are an [English-language] band instead of a DJ; secondly, they mix the 'unconvertible,' namely trip-hop with metal and breakbeats. For the first time, we will actively look

for foreign partners to license the genre's potential and put togethproduct. Normally, we just export our music through our er the Party Animals, who became unrivalled gabber chartbusters. For Hakkuhbar, it was almost an distributors [EMI for the Benelux and Moxmusic for the rest of invitation to do a humorous take world] or license individual tracks on the gabbers. But by now the critical point is reached, on which to our partners for inclusion on the parody on the gabber genre has become more popular than the original gabber." compilations.

SELF-DESTRUCTING GENRES

Technohead's Michael Wells, an Englishman in Amsterdam, disapproves of the trend of gimmick records too. "But isn't that the tragedy of every new musical genre that it soon kills itself?," he asks. Wells doesn't see either gabber music or its ultra-streetwise image crossing over to his native



The happy hardcore music

could do it, though," he says.
"Personally, I think the further

development of the mix of rock and dance could have a far more

That's a vision shared by Saskia

Slegers, owner of Eindhoven-based Djax Records, a specialist

in techno (e.g. Acid Junkies) and

Dutch-language hip-hop (Osdorp

Posse). Under the name of Miss

Djax, Slegers is one of Europe's

more exciting to watch than DJ's.

The release of the Grumpyhead

most renowned techno DJs. "Crossovers have the future," says Slegers. "Onstage, they're far

interesting impact.

TRANCE AND TECHNO

On the trance/techno front, the single "Life's Too Short" by Hole In One a.k.a. Marcel Hol is doing quite well, at least judging by international deals. Peter Vriends, joint MD at Rotterdam's Essential Dance Music, proudly reports a U.K./German deal with PolyGram's Manifesto label. "Because of that track's inclusion on a [industry foundation] Conamus-released compilation album for [German tradefair] Popkomm, we got in touch with Manifesto," he says. "Now we have a foot in the door to those markets for the artists on our new four-track sampler dubbed 'Essential Music From Holland.'

Greater Rotterdam is a very fruitful dance area. The Digidance company is famed for its remixes (such as 2 Unlimited and DJ Paul Elstak) and productions, but it also A&Rs the Blue Records imprint of Midtown distributors. Digidance's three owners—Koen Groeneveld, Addy van der Zwan and Jan Voermans-are also the men behind the Klubbheads, who enjoyed a U.K. hit with "Clubhopping," which they've followed up with "Discohopping."

"What we do ranges from happy hardcore like Chiara's sin-

gle 'Nowhere To Run' [Mo' Bizz] to typical club music and even disco-tinged material," explains Van der Zwan, "Variety is the spice of life. It's that diversity that keeps Dutch dance so much alive."





International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Neo-Nazi Lyrics Under Fire *Germany Targets Right-Wing Acts*

BY WOLFGANG SPAHR

HAMBURG—The German government is responding to the rise of right-wing music here with a new round of prohibitions of albums containing neo-Nazi lyrics.

Federal Minister for Youth Claudia Nolte is declaring the government's renewed vigor in opposing right-wing bands, and she cites Zillertaler Tuerkenjaeger (Turk Hunters) as a "particularly aggressive" example of why the administration is concerned.

Note comments, "Extreme rightwing groups incite racial hatred on their CDs, encouraging anti-foreigner campaigns and even murder."

Nolte's ministry has applied to the

MIDEM Latin America Bans Acts From Cuba; Attendees Dismayed

BY HOWELL LLEWELLYN

MADRID—Spanish music executives planning to attend the MIDEM Latin America music fair in September in Miami have reacted with dismay to news that MIDEM has ordered a ban on Cuban resident musicians from attending the event.

One leading label owner with an imprint in Cuba, Ricardo Fernandez of Eurotropical Discos, says he has been advised by a senior MIDEM official not to attend with his artist catalog and adds that he may not travel to the Cuban exile stronghold because he fears for his physical safety.

"This is a blunder of such importance that there are bound to be serious consequences," says Teddy Bautista, executive president of the Spanish authors' and publishers' society SGAE, whose 41,000 members make it the fifth largest such society in the world and includes 400 leading (Continued on page 47)

Federal Office for the Examination of Publications Endangering Young People for the "Zillertaler Tuerkenjaeger" CD to be banned. "Neo-Nazi music often paves the way for racial hatred and violence. This is why we must ban this music and prevent it from being generally accessible," says Nolte.

"Anyone disseminating such music will be liable to criminal prosecution."

Though the government here has always taken a hard line with neo-Nazi bands, the genre has continued to flourish in its underground niche. Indeed, it has received a significant boost by the reunification of Germany and the advent of information exchange over the Internet.

The government has sought to counter this by a series of prohibition orders. Nolte reports that a total of 130 extreme right-wing groups were banned between 1991 and 1996. Included in the ban were such albums as Sturmgesang's "Feuer Der Reinheit," Martyrer's "Hammer Hart," Frontal's "Helden Einer Generation," Kahlkopf's "Kahlkopf," Brutale Haie's "Kapell OI," and Wotan's "Die Letzten Helden"

In addition, 230 criminal investigations were initiated against extreme right-wing skinhead bands during that time.

According to the minister, neo-Nazi music concerts and the distribution and sale of corresponding records, magazines, and fan articles have been on the increase, reflecting a change in the structure of the neo-Nazi scene, a process accelerated by the prohibition of neo-Nazi associations at the beginning of the 1990s.

Although the Federal Constitutional Protection Bureau noted in 1996 that the extreme right-wing skinhead scene is characterized "by an aversion to fixed structures," the federal government says now that it is evident that some well-known neo-Nazis and members of the extreme right wing are playing a key role in organizing, pro-

ducing, and distributing extreme rightwing recordings, magazines, and fan articles.

The large number of concerts in this area also ensures that the neo-Nazis have regular contact. The Skinhead brochure published by the Constitutional Protection Bureau of the State of Baden-Wuerttemberg in 1993 describes the function of such concerts: "As the skinhead scene continues to avoid fixed organizational structures and frequently only comprises loose groups, concerts in particular offer members of the scene an opportunity of meeting and articulating themselves."

According to a recent report from the federal government, one further new factor is that publications and recordings with clearly criminal contents are currently being imported to Germany from abroad.

Bowie's No. 1 'Moment' Unusual In Hong Kong

BY GEOFF BURPEE

HONG KONG—David Bowie's new Mandarin-language song, "A Fleeting Moment," has risen to No. 1 on Hong Kong's local repertoire playlist charts, the first single by a non-Asian artist ever to do so.

The single, which debuted June 23 in the No. 3 slot on local Hong Kong's Commercial Radio II (CRII), hit No.1 July 9 on both CRII and local radio airplay monitor Music Bus.

The single is currently available in Asian markets on BMG's "World Music Horizons" compilation and will be repackaged into Bowie's current studio album, "Earthling," as a bonus CD single for the Monday (21) Asia-wide release.

The song's original title, "Seven Years In Tibet," was abandoned for what the record company says is a more literal translation of the title in Chinese.

BMG Asia-Pacific head of marketing and promotions Ruby Choy says the artist is "having quite an impact" with the novel approach. Choy says TV

interview footage and a music video shot in Paris to promote the single have not yet been released.

Currently on tour in Europe, Bowie is embarking on his Asian tour at the end of November.



BOWIE

"A Fleeting Moment" was precipitated by a conversation Bowie had with Elvin Wong, a DJ with Hong Kong station Commercial Radio. Wong says that he is, so far, disappointed with the reaction from other programmers, who have not yet put "A Fleeting Moment" in heavy rotation.

Saying that the single is "not an oldschool format kind of thing," Wong classifies the song as decidedly Hong Kong radio-unfriendly "industrial noise." That, though, was a shrewd decision on Bowie's part, he argues, as it slows the flow and allows the Mandarin lyric to take hold without giving in to a ballad format, which would reduce its impact and relevance in a sea of ballads.

Wong says audience feedback has been very good, with letters streaming in in English and Chinese. He adds that the record was consciously divorced from the handover celebrations.

Wong says that the project originated through a phone conversation he had with Bowie that touched on Tibet and, on a larger scale, Chinese youth issues. One example of a letter that touched Wong (he is forwarding them all to Bowie) was from a teenage girl in Hong Kong who just returned from school in London, where she had felt (Continued on page 47)



Taipei Moment. Saxophonist Kenny G's album sales in Taiwan are the cause for celebration, and BMG Asia/Pacific staffers presented him with a special award during his recent visit. Pictured, from left, are Stuart Rubin, BMG's regional VP of A&R and marketing; Roya Tseng, senior manager of international marketing and promotion at BMG Taiwan; Kenny G; Landow Lee, BMG Pan China VP; Katty Chan, BMG regional label manager; and Pad Lam, BMG Pan China director. The musician's most popular release in Taiwan is "Breathless," with sales exceeding 200,000 units.



EMI-Medley Purchases Danish Indie CMC

Label Made Waves With Compilations Of Older Acts

■ BY CHARLES FERRO

COPENHAGEN—EMI Music's Danish affiliate, EMI-Medley, has acquired 100% of the equity of CMC International A/S, the holding company behind the CMC-Group. With CMC as one of Denmark's leading indie labels, EMI executives feel the company's catalog expertise will mesh well with the major's more front-line attack.

CMC has three main divisions—the CMC label; the Home Entertainment arm for low-priced CDs, as well as CD-ROM and electronic games; and the newly refurbished PUK recording studios.

CMC was attractive to EMI-Medley because of its success with middle-of-the-road compilation albums; the company bucked conventional wisdom when it bought rights to the music of such artists as John Denver, Kenny Rogers, and Suzi Quatro, but has been highly successful with them. One CMC signing, Lene Siel, has recently received a triple-platinum award here for her 150,000-selling album "Mine Favoriter" (My Favorites), which features Denver.

The company also has a solid repertoire of *Dansk* pop, a type of *schlager* music released on the Harlekin label, and is home to Shubi-dua, a pop group that has been putting albums in the top 10 of the charts for 25 years and whose latest release has been in the top 20 for the past 12 weeks.

The CMC-Group now commands a 15% share of the local-repertoire market and around 7% total market share. "We like people who can establish a company and win a 15% share for the market for local repertoire in just 3½ years," says EMI-Medley managing director Michael Ritto. The EMI-Medley group will now have a 40% share of local repertoire

CMC was founded in 1993 by two brothers, Verner and Benny Bach Pedersen, after they had sold their Elap Music to Pickwick Group International. Before the purchase by EMI-Medley, the siblings held the major stake in CMC, while a group of international investors owned the remainder.

Both companies say they have agreed not to disclose the value of the deal.

CMC will be renamed CMC Records A/S and will continue to operate independently from EMI out of its Jutland offices in the northwest of the country. Benny Bach Pedersen has been named managing director of the new unit, while Verner will remain with CMC as a consultant until the end of the year.

Comments Ritto, "There were a number of things that made this deal obvious. I'm impressed by the way they work, and it's a personal thing—we have worked with them before at Elap. They will have good cover with us."

Ritto adds, "Strategically, it makes a lot of sense."

Ritto says he has plans for meshing operations of the two companies, so all three CMC divisions will complement EMI activities and vice versa. For instance, Strawberry Slaughterhouse, an EMI signing, has just finished recording its new album at PUK.

CMC Home Entertainment began last year and specializes in catalog and

midpriced products. They have recently acquired old John Kaye and Steppenwolf music and have rights to the repertoire of quartet Smokie. "CMC has done a lot of rerecording of more serious, 'greatest and latest' music—



oldies with some new tracks. They were aggressive in marketing these," says Ritto. "Their repertoire has been suc-

cessful in Denmark and Norway, but now it will flow through our system. It will be handled by specialized market strategies around the world. We will use their expertise on the Danish market and move their products through EMI—that's where we can do better with their repertoire." Ritto adds. "We have a lot of unexploited music, both international and local. So together with CMC we'll be working the whole catalog."

He adds, "CMC recently released a Kenny Rogers compilation album, and a lot of people in the industry asked, 'Why are they doing that?' But they've found a way into the system and proved to people in the U.S. and U.K. that it can be done. It's not hip, young, or trendy, but if you do it right, there's a market."

Nonclassical Ruling Ups 3 Tenors' Royalty Fees

■ BY WOLFGANG SPAHR

MUNICH—The 3 Tenors concerts, which featured three of the world's greatest opera singers performing works by Puccini, Meyerbeer, and Mozart, were not classical music shows.

The German Patent Office here has ended a bitter wrangle over royalties by defining the shows by Luciano Pavarotti, Placido Domingo, and José Carreras as "entertainment" because they were too flamboyant to be classical. The main consequence of the decision is that the promoter of the shows must now pay royalties of nearly \$1 million, rather than the \$20,000 that would have been due for a classical concert.

The Patent Office Tribunal made its ruling in the dispute between authors' body GEMA and Mannheim-based concert promoter Matthias Hoffmann (Billboard, May 24).

In August 1996, the 3 Tenors performed shows consisting of opera arias, melodies from operettas and musicals, and traditional songs to a total audience of approximately 126,000 at Munich's Olympic Stadium and the Dusseldorf Rhine Stadium.

GEMA claimed royalties of \$1 million from Hoffmann for the copyrights covered in the performances on the basis that the shows were popular entertainment. However, only \$20,000 would have been due if the shows had been categorized as classical music. Hoffman was



The 3 Tenors, with conductor Zubin Mehta in foreground.

willing to pay only the classical music

Denying Hoffmann's claims, the Patent Office Tribunal ruled that "the show-like characteristic of the concert speaks against a straight classical music concert," adding that the distinguishing characteristic of classical music concerts is that they focus on the enjoyment and dissemination of music and not on the marketing of it.

Hoffmann's attorney Karl Petry responds, "We are not satisfied with the settlement proposed by the Patent Office; we are surprised neither by its form nor the legal argumentation.

"It surely cannot be correct to say as the Tribunal does that concerts for which classical music rates apply have only up to 3,000 listeners and ticket prices of up to 100 marks (\$50)."

GEMA has welcomed the Tribunal's decision. A spokesman for the authors' body says the ruling reflects the Patent Office's statutory duty to ensure that authors receive reasonable remuneration for the exploitation of their works.

French Music Sales Show Growth Value Up 8% In Year's Second Qtr.

PARIS—An impressive 8.1% growth in value during the second quarter of 1997 has helped reverse the downward trend the French music industry has been facing since the beginning of the year.

During the first half of 1997, sales at wholesale values grew by 2.9%, compared with the same period in 1996, to 3.1 billion francs (\$432.8 million), according to figures just released by French labels' body SNEP.

On July 14, at the music festival Francofolies in La Rochelle, SNEP director general Herve Rony said, "The market deterioration that dominated the beginning of the year has shown improvements during the second quarter of 1997." Rony said the growth in the first half of the year was fueled by the

increase in sales of singles, which doubled in value compared with the same period in '96, to reach 362 million francs (\$63.5 million), while units jumped from 12.8 million to 17.6 million. Singles sales represented 11.6% of total revenue in the first half of this year, compared with 8.2% in the first six months of '96.

However, in the first half of '97, album sales dropped 2.9% in value to 2.6 billion francs (\$456 million) and 4% in volume to 48.6 million units.

Industry analysts are concerned that the CD growth that sustained the market in recent years is over, as the value of CD album sales fell 1.5% to 2.4 billion francs (\$421 million) and 2.3% in volume to 41.6 million units. Cassette sales fell 40% in value.

newsline...

SOUTH AFRICAN TOWNSHIP POP ACT Skeem has fallen out with its record label, Sony Music. Band members Ishmael Morabe, Jacob Molifi Mogwatlhe, Lucky March, and Teba Tebogo Shumba publicly burned their recording contracts July 4 outside Sony Music South Africa's offices in Dunkeld, Johannesburg. In a statement, Skeem claims it was "misled by Sony and duped into signing a contract deemed to be akin to indentured servitude." Sony counters that the band signed a legitimate and binding contract. "Notwithstanding this, the members of Skeem have been offered an opportunity [on June 26] to exit from this agreement," says the company, adding that it remains committed to "fair and equitable treatment of its artists and fair practice in the music industry."

LONDON-BASED MUSIC PUBLISHER Rondor Music has secured the rights to output from Merg Music, the German independent dance label and production team led by writing and remixing duo Mousse T



tion team led by writing and remixing duo Mousse T (Mustafa Gundogdu) and Errol Rennalls, who hail from Birmingham, England. Recent Merg projects include remixes for Michael Jackson ("Ghost") and En Vogue. Upcoming production and writing credits for Gundogdu and Rennalls include material for Bootsy Collins and Randy Crawford—who is working with Merg in Han-

nover, Germany. Merg recently inked a label distribution deal with German indie edel for Germany, Switzerland, and Austria; the five-year deal with Rondor includes a 500,000-deutsche-mark (\$300,000) advance to Merg to allow it to sign new artists.

MARK SOLOMONS

BMG ENTERTAINMENT INTERNATIONAL has named Swee Wong director of operations, Asia-Pacific. Reporting to Michael Smellie, senior VP, Wong will be responsible for improving BMG's manufacturing and distribution in the region, focusing on import activities. Wong, who joined BMG in 1988 and has played a key role in establishing the company in Asia-Pacific territories, moves from BMG's Pan-China office, where he was managing director



WONG

LEADING U.K. INDIE RETAILER Andys Records has opened its 36th store in the territory. The 2,500-square-foot outlet in Hereford, England—the company's fourth expansion in the West Midlands area since 1995—will stock about 15.000 CD titles.

THE INTERNATIONAL FEDERATION of the Phonographic Industry (IFPI) has



honored veteran composer, conductor, and Beatles producer Sir George Martin with a special Platinum Europe Award in recognition of his outstanding contribution to the music industry. Presenting the award at a "Friends Of Music" event July 9 in Brussels, IFPI chairman David Fine said of Sir George, "There is hardly an area of musical production, composition,

and performance in which he has not succeeded at the highest level."

THE ASSN. OF PROFESSIONAL RECORDING SERVICES, the trade body for the

THE ASSN. OF PROFESSIONAL RECORDING SERVICES, the trade body for the U.K. studio and audio manufacturing industry, has appointed Mark Broad, co-founder of publisher Barnes Music, chief executive, effective July 14. He succeeds Philip Vaughan, who is retiring this year after 10 years in the post.

MULTIMEDIA PUBLISHING GROUP VCI says it has paid Johnny Vincent \$2 million for the U.S.-based Ace Records catalog of about 1,000 record masters as well as music publishing rights. The collection, which includes 1950s and 1960s R&B classics by Earl King, Jimmy Clanton, and Huey "Piano" Smith, is largely unexploited on CD. "We look forward to releasing some of the rock'n' roll hits of that era, alongside blues and soul classics which have not been readily accessible," says Ivan Dunleavy, VCI group managing director. VCI is to retain Vincent on a temporary consultancy basis to supervise the transfer of the catalog.

CHRYSALIS RADIO, part of the U.K. group which includes the Echo label, is understood to have agreed to acquire two U.K. dance radio stations, Kiss 102 FM in Manchester and Kiss 105 FM in Leeds, from independent radio company Faze FM Radio. Sources indicate that the deal—which still requires approval from U.K. regulator the Radio Authority—is worth at least 14 million pounds (\$23.24 million). Chrysalis already owns and operates Bristolbased dance outlet Galaxy 101, as well as AC stations Heart 106.2 in London and 100.7 FM, based in Birmingham. Multimedia group EMAP, which owns the original London-based Kiss FM station and licenses the brand, is said to be in talks with Chrysalis over its future use of the name. MIKE McGEEVER

EMI FRANCE is to launch Osmose, a wholly owned imprint focusing on new musical genres. The label will come under the Odeon Label Group—one of EMI France's four repertoire sources along with EMI, Chrysalis, and EMI Classique & Jazz—and will be led by Jean Mareska, director of the Odeon Records imprint. Pianist/composer André Manoukian, A&R manager for Osmose, is working on the label's first release, an album by Spirit Of Rumi featuring Israeli singer Noa, which is due in September.

REMI BOUTON

46

Pay ISDIN ACCIDENT SET TOST

Music For Life. The British music industry is spearheading a new government-backed campaign to increase awareness of the dangers of drug abuse. The British Record Industry Trust, which is administered by the British Phonographic Industry (BPI), has made a 25,000 pound (\$40,000) contribution to the establishment of a World Wide Web site for the Institute for the Study of Drug Dependence (ISDD). The ISDD charity is chaired by artist manager Dennis Muirhead. The site was launched at the BPI offices in central London by Ann Taylor MP, leader of the House of Commons. Shown, from left, are Taylor, Muirhead, BPI chairman Rob Dickins, and ISDD director Anna Bradley.

MIDEM LATIN AMERICA BANS CUBAN ACTS

(Continued from page 45)

Cuban musicians (Billboard, May 3).

The ban was announced by letter to the SGAE from Bernard Batzen, MIDEM artistic director, who confirmed it this month in comments to The Fort Lauderdale Sun-Sentinel newspaper in Florida.

Batzen wrote that MIDEM could not program any Cuban resident artists following "instructions" from Miami Beach City Hall. The letter referred to the "sensibilities of part of the Cuban [exile] population" that obliges MIDEM to exercise "extreme prudence... expressly to avoid hostile reactions... against artists from Cuba and those that hold Cuban passports."

"What kind of MIDEM Latino will this be without Cuban resident artists who are among the very best musicians in the world and widely recognized as such?" asks an angry Fernandez.

His Manzana Discos label, which is Europe's largest importer of salsa and other Caribbean music and is based in the Canary Islands off West Africa, formed Eurotropical as a Cuban imprint in May to record and distribute "the new generation of Cuban music." It was the first non-Cuban label to set up shop on the island since the 1959 Revolution that brought Fidel Castro to power.

"Cuban athletes competed at the Atlanta Olympics. Cuban musicians are playing almost everywhere in the

BOWIE

(Continued from page 45)

alienated and depressed, who wrote that she had been cheered to hear an English guy singing to her in Mandarin

The video is to debut in Hong Kong on the YMC cable music channel on Wong's show, with a teleconference with Bowie and the lyricist Lin Xi.

Wong thinks the song's build will work well in Taiwan, where MTV and Channel V interest is high. However, the Tibetan message may have an impact on the song's acceptance within Chinese pop media, as there is fear of reprisal or of alienating Beijing.

U.S. apart from Miami. Los Van Van and Isaac Delgado are there, and NG La Banda and Bamboleo are playing New York's Avery Fisher Hall on July 22," points out Fernandez.

"I had planned to take some of my

"I had planned to take some of my artists to what after all is a Latin American and Caribbean music event. When that became impossible, I thought, 'Well, I'll take my artist catalog anyway, because I know there is great interest in the U.S. for Cuban music.' Now I am scared of physical reprisals," admits Fernandez.

Earlier in July, small bombs exploded in two hotels in Havana, and a Miami radio station was recently forced to stop playing Cuban music from the island after bomb scares. "I want MIDEM to guarantee my safety if I go—this is unbelievable," he says.

Bautista says SGAE will attend with a battery of artists, including Spain's Ana Belen, Seguridad Social, (Miami-resident) Manolo Tena, actor Antonio Banderas, Victor Victor and Michel Camilo from the Dominican Republic, Argentina's Fito Paez, and Mexico's Chavela Vargas.

"We were told last May not to take anybody from Cuba itself. What can we do? If SGAE do not attend, it's a loss for MIDEM, for us, and for music," comments Bautista. "But the amazing thing is that throughout MIDEM's 30 years in Cannes, there were artists from the former Communist bloc, and at MIDEM Asia in Hong Kong there were artists from the People's Republic of China. And with no problem at all."

Bautista says the Cuban ban made MIDEM Latin America "incomplete and impoverished." He said MIDEM could consider holding future Latino events in Puerto Rico or even Havana.

No MIDEM executive was available for comment at press time, but Batzen has been quoted in The Fort Lauderdale Sun-Sentinel as saying, "It's a political problem, and it's too bad that art and politics are mixed. But we are not here to change the world or relations between Cuba and the U.S. It's a shame we can't, but it's a fact."

Beat Factory, EMI Set Up Shop

R&B Indie Steps Out With Compilations

■ BY LARRY LeBLANC

TORONTO—With Canadian multinationals neither quick to directly sign domestic R&B acts nor significantly employ A&R personnel knowledgeable in the genre, EMI Music Canada's year-old distribution of the Beat Factory label is being closely monitored here.

An undisclosed advance from EMI Music Canada last year enabled Beat Factory to set up offices in downtown Toronto, hire staff, and develop national marketing campaigns for its releases. The label is headed by R&B producer Ivan Berry, singer/instrumentalist Rupert Gayle, rapper L.A. Luv, R&B promoter Jonathan Ramos, and magazine publisher Mansa Trotman.

Beat Factory has released two compilations featuring Canadian artists: "RapEssentials Volume 1" in November 1996 and the R&B-styled "Groove-Essentials" in March 1997. According to label president Berry, the compilations have each sold 10,000 units.

Two additional compilations, the 15-track "RapEssentials Volume 2" and the 17-track "EssentialCaribana," featuring Canadian and Caribbean-based acts, were released July 15 in Canada.

The Beat Factory/EMI pairing is so notable because there has been no significant infrastructure to support R&B in Canada. As a result, the majority of the country's R&B artists, labels, and producers work independently. Beat Factory is the sole Canadian R&B-based independent label handled by a multinational here.

Industry observers here continue to lament the lack of exposure opportunities for R&B. Club DJs; dance record pools in Montreal, Toronto, and Vancouver; MuchMusic; and college radio are the genre's most fervent supporters.

Commercial radio exposure is mostly limited to two Ontario-based dance stations, CING and CIDC Toronto. Only a handful of Canadian R&B-based artists in the past decade have enjoyed any national profile. This has included Snow, Maestro Fresh Wes, BKS, Capital Sound, and Bass Is Base; recent acts include Deborah Cox, Punjabi By Nature. Choclair and Carlos Morgan.

However, there are some signs that the tide might be turning. "In the last three years, Canada has really developed artistically as far as hip-hop and R&B talent goes," says Berry. "When we started developing our compilations, we realized just how much product there was

"[Studio] technology has a lot to do with [the explosion of talent]," he continues. "Every producer, and every group, now has a pre-production studio in their basement. They [mostly] do their music, excluding vocals, at their home and go into a studio to do vocals and mix a song. Fifteen-year-old kids are now coming in with six-song demos ready for pressing. Some of them are great, most of them are damn good."

While noting that the development of R&B music within Canada has long lagged behind other regions, Denise Donlon, director of music programming at MuchMusic, agrees that there is plenty of talent available.

"Why the Canadian [R&B] community got off to a slow start was that a lot of the hip-hop and R&B coming up from America really spoke to an American

reality," she says. "[Canadian R&B] needed time to find its own voice."

Beat Factory employs eight full-time staffers at its Toronto headquarters and eight part-timer staffers, either local DJs or music writers, in major cities across the country to handle street marketing and promotion.

"While EMI's sales team is working the retail buyers, my street team is also developing relationships with their floor staff," says Berry. "Experience has shown me that if the orders are not there from retail, and albums not front-racked or properly placed, you're losing sales."

Berry adds that Beat Factory's product is available worldwide. Beat Facto-

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ry is handled independently in the U.S. by Bud's Distribution and Big Daddy's Distributor, while "Groove-Essentials" has been licensed by London-based Parlophone Records and will be released Aug. 5 in

the U.K. and continental Europe.

In 1984, Berry and Gayle founded Beat Factory Productions to manage rappers Michie Mee and L.A. Luv, who were then signed with First Priority/ Atlantic. During the decade, Beat Factory produced and managed Dream Warriors, Gayle, Devon & the Metro Squad, Luv & Sas, H.D.V., Split Personality, and Rumble.

In 1991, the company formed a label, Boombastic Music, distributed by A&M/Island/Motown Canada; before closing in 1995, the imprint released albums by Gayle, Split Personality, and Organized Rhyme.

"Ivan and I tried to put some concentration and effort in the [Canadian R&B] market, but we never got lucky in pursuing the label," says Joe Summers, chairman of PolyGram Group Canada, then head of A&M here.

Since closing Boombastic, Beat Factory Productions has been handling management and production of three acts: Dream Warriors (signed to EMI Music Canada), Saskia (BMG Music Canada), and Kuya (currently unsigned).

Until meeting with Deane Cameron, president of EMI Music Canada, at a Canadian Radio-television and Telecommunications Commission hearing in June 1996 in Ottawa, Berry hadn't planned to operate an indie label again.

"My success has come from hating record companies," says Berry. "I was that against-the-grain guy [with an attitude of] 'You don't get it so the hell with you. I'm going outside of Canada with my artists and embarrass you,' which is what we did with [the foreign signings of] Michie Mee and Dream Warriors. Then I did Boombastic, and I hated being a record company because I had experienced how [one] runs."

Donlon had told Cameron how surprised she was by a local R&B showcase she had attended with Berry. Impressed by Donlon's enthusiasm, Cameron told Berry he'd support him if he wanted to start another label.

Berry says that if he didn't take Cameron's offer to set up a label, he felt it would be years for another R&B supporter to be in a similar situation. "[Beat Factory] was up and running by

September [1996]," he says.

Berry says the compilations have been indispensible in quickly boosting Beat Factory's profile while giving significant exposure to such acts as Ghetto Concept, Rascalz, Choclair, and Citizen Kane.

Explaining why Beat Factory decided to release compilations before signing any acts of its own, Berry says. "I knew whatever artist we signed would be [considered] to be wrong to everybody else. If we had signed the Rascalz, everybody would go 'Why the Rascalz?' because Canadian hip-hop and R&B artists have been suppressed for so long they are all frustrated. With 14 [sic] artists on the



.....

body gets a fair chance [for exposure]." Daniel Caudeiron, president of

compilations, every-

the Cheer Music Pool in Toronto, agrees. "These [Beat Factory] compilations are a launching pad for do-it-vourself

do-it-yourself types and individual [label] imprints. Until we establish stars with credentials, like a Mary J. Blige or R. Kelly, the compilations are the most legitimate way of embracing a very fragmented, largely underground, urban scene."

Adds Berry, "I also wanted to prove we could release [a compilation] with 14 artists every three months and not lose quality as we went on. I wanted to force as many artists and material down people's [throats] as quickly as possible."

According to Donlon, the label's compilations have already significantly raised the profile of Canadian-based R&B. "The [industry] infrastructure is starting to develop," she says. "[Major] labels are now paying attention, and there's more do-it-yourself action on the street. [Progress has] been slow mostly because of [the lack of] radio."

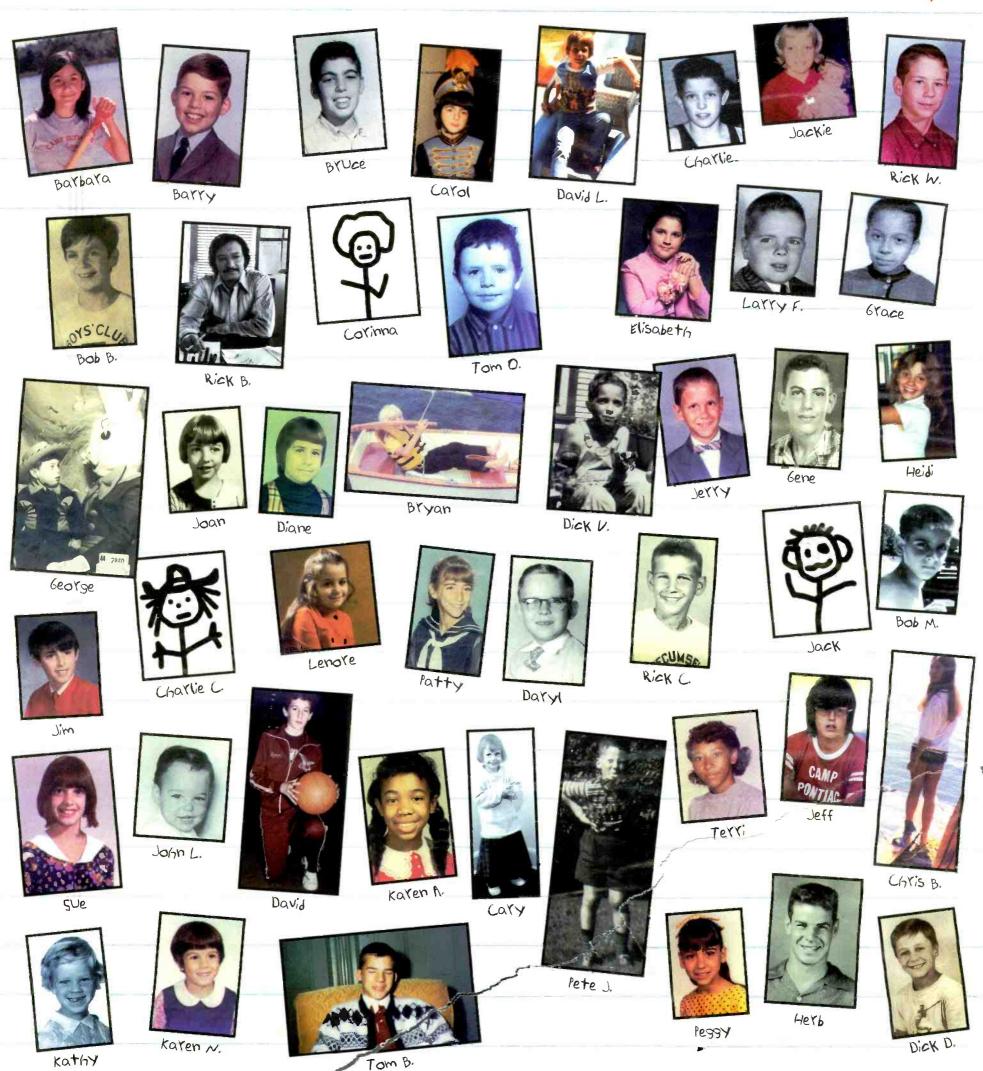
Scot Turner, PD/music director of CING, says, "Trying to get R&B or hiphop on Canadian radio is just ridiculous. We do cover some [R&B] music, but we can't go deep into it. We look for [international tracks] with crossover potential, and we'll play some of the bigger hip-hop [tracks]. We're more adventurous with Canadian [records] because we have to [due to the government content quotas for radio]."

However, Tim Baker, buyer with the 31-store Sunrise Records chain in Toronto, is unimpressed by Beat Factory's compilation strategy. "We're not selling the same amount of compilations as we used to because there are just so many of them," he says.

Even Beat Factory supporter Caudeiron, who says the label represents "a ray of hope" to Canada's R&B community, cautions that it must soon move away from compilations and establish its own artist roster. "What will be crucial [for the label] will be 1998," he says. "They have to establish one or two artists of their own."

Beat Factory's first domestic signings are two hip-hop acts, Infinite and Down To Earth, and two R&B-styled singers, Glenn Lewis and Wade O. Brown. "Infinite will have an album out this year, and we're working really hard on Glenn Lewis for this year," says Berry.

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Many thanks to our artists, our family of labels

to kick butt and take names!



and our accounts for giving us so much to celebrate!

HITS OF THE SON WORLD



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- 1	4	ESCAPE MOON CHILD AVEX TRAX	5	4	JOJO ACTION MR. PRESIDENT WEA	6	9	TOMMY BOY RISING SON MASSIVE ATTACK WILD BUNCH/CIRCA	6	8	TOUT LARA FABIAN POLYDOR
- 1	3	FOR THE MOMENT EVERY LITTLE THING AVEX TRAX	6	9	MR. WICHTIG TIC TAC TOE RCA	7	6	FREE ULTRA NATÉ A&M	7	9	LUCIE PASCAL OBISPO EPIC
	2	DAISUKI! RYOKO HIROSUE WARNER	7	13	TIC, TIC TAC CHILLI FEAT. CARRAPICHO ARIOLA	8	NEW	PIECE OF MY HEART SHAGGY FEAT. MARSHA VIRGIN	8	7	LA SALSA 2 BE 3 EMI
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	9	SHANGRI-LA DENKI GROOVE KIOON/SONY	14	NEW	DR. MOTTE & WESTBAM RCA			WONDER EPIC	14	NEW	
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	10	NORIYUKI MAKIHARA SMILING WEAJAPAN	9	9	NANA NANA MOTOR MUSIC	10	17	VARIOUS ARTISTS THE BEST SUMMER ALBUM	9	5	MC SOLAAR PARADISIAQUE POLYDOR WES WELENGA SAINT GEORGESONY
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	12	EVERY LITTLE THING EVERLASTING AVEX TRAX			FLOOR—HISTORY IN THE MIX EPIC	11	7	UB40 GUNS IN THE GHETTO DEPINTERNATIONAL/VIR-	11	14	FTD/POLYGRAM
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1	7	SPEED STARTING OVER TOY'S FACTORY	13	10	EN VOGUE EV3 EASTWEST CAUGHT IN THE ACT VIBE ZYX	13	13	FUN LOVIN' CRIMINALS COME FIND YOURSELF	14	11	PATRICIA KAAS DANS MA CHAIR COLUMBIA
1	5	RURIKO KUBOH WITH THE BEST EPIC	14 15	NEW	SELIG BLENDER EPIC	14	11	VARIOUS ARTISTS A DECADE OF IBIZA TELSTAR	15	13	RICKY MARTIN A MEDIO VIVIR TRISTAR
1	15	ZARD ZARD BLEND—SUN & STONE B-GRAM	16	18	SKUNK ANANSIE STOOSH VIRGIN	15	NEW	ETERNAL BEFORE THE RAIN EMI	16	10	MICHAEL JACKSON BLOOD ON THE DANCE
	13	MASAYOSHI YAMAZAKI HOME POLYDOR	17	13	'N SYNC 'N SYNC ARIOLA	16	NEW	SEAHORSES DO IT YOURSELF GEFFEN			FLOOR—HISTORY IN THE MIX EPIC
- 1	NEW	PRODIGY THE FAT OF THE LAND AVEX TRAX	18	14	BEE GEES STILL WATERS POLYDOR	17	6	SPICE GIRLS SPICE VIRGIN	17	19	RADIOHEAD OK COMPUTER EMI
	8	FUMIYA FUJII PURE RED PONY CANYON	19	20	DEPECHE MODE ULTRA INTERCORD	18	16	VARIOUS ARTISTS KISS SMOOTH GROOVES POLY- GRAM TV	18	NEW	LARA FABIAN PURE POLYDOR
	11	MAGOKORO BROTHERS BIGGER AND DEFFER	20	15	FAITH NO MORE ALBUM OF THE YEAR MOTOR	19	NEW	CRYPTIC WRITINGS MEGADETH CAPITOL	19	18	CHARLES AZNAVOUR PLUS BEAU EMI
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S L	AST ÆEK		WEEK	LAST WEEK	SINGLES I'LL BE MISSING YOU PUFF DADDY & FAITH	THIS WEEK	LAST WEEK		WEEK		SINGLES
S L	AST	SINGLES I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	THIS WEEK	LAST WEEK	SINGLES I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG	1 2	WEEK	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA		WEEK	
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S L	AST EEK 1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA	1 2	WEEK 1 2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP	1 2 3 4	1 NEW 7 3	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST	WEEK	1 4 5	SINGLES WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH
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KW	AST FEEK 1 2 3 4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA TIC TIC TAC FRUIT DE LA PASSION DEP LAST NIGHT ON EARTH U2 POLYGRAM	1 2 3	2 5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR	1 2 3 4 5	1 NEW 7 3	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG	1 2 3 4 5	1 4 5 6 2	WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO/BMG BAILANDO PARADISIO DOIT YOURSELF EL TALISMAN ROSANA MCA COMING BACK DJ DADO TIME
L	AST EEK 1 2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA TIC TIC TAC FRUIT DE LA PASSION DEP	1 2	WEEK 1 2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR I WANNA BE THE ONLY ONE ETERNAL FEATUR-	1 2 3 4	1 NEW 7 3 10	SINGLES MMMBOP HANSON MERCURY BURN TIMA ARENA COLUMBIA WHEN DOVES CRY QUINDION TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING	3 4 5 6	1 4 5 6 2 7	WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO/BMG BAILANDO PARADISIO DO IT YOURSELF EL TALISMAN ROSANA MCA COMING BACK DJ DADO TIME OBSESSION CHASE DEEP BLAZE/A&D
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S L	AST 1 2 3 4 8 5 6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA TIC TIC TAC FRUIT DE LA PASSION DEP LAST NIGHT ON EARTH U2 POLYGRAM BREATHE PRODIGY KOCH THE PERFECT DRUG NINE INCH NAILS INTER- SCOPEUNIVERSAL QUIT PLAYING GAMES (WITH MY HEART) BACK- STREET BOYS JIVE	1 2 3 4 5	2 5 4 3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR I WANNA BE THE ONLY ONE ETERNAL FEATUR- ING BEBE WINANS EMI TOEN IK JE ZAG HERO POLYDOR MMMBOP HANSON MERCURY HOW COME, HOW LONG BABYFACE & STEVIE	1 2 3 4 5 6 7 8 9	1 NEW 7 3 10 9 4 NEW 2	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM SONG 2 BLUR EMI BITCH MEREDITH BROOKS EMI WHEN I DIE NO MERCY BMG	3 4 5 6 7 8	5 6 2 7 3 12 8	SINGLES WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO'BMG BAILANDO PARADISIO DOIT YOURSELF EL TALISMAN ROSANA MCA COMING BACK DJ DADO TIME OBSESSION CHASE DEEP BLAZE/A&D AROUND THE WORLD DAFT PUNK VIRGIN (UN, DOS, TRES) MARIA RICKY MARTIN COLUM HIDDEN PASSION TI.PI.CAL. NEW MUSIC/LUP
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S L W	AST AEEK 1 2 3 4 8 5 6 9 7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVAN'S (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA TIC TIC TAC FRUIT DE LA PASSION DEP LAST NIGHT ON EARTH U2 POLYGRAM BREATHE PRODIGY KOCH THE PERFECT DRUG NINE INCH NAILS INTER- SCOPEZINIVERSAL QUIT PLAYING GAMES (WITH MY HEART) BACK- STREET BOYS JIVE WE TRYING TO STAY ALIVE WYCLEF JEAN FEAT. REFUGEE ALLSTARS COLUMBIA DO YOU KNOW (WHAT IT TAKES) ROBYN RCA	1 2 3 4 5 6 7	1 2 5 4 3 6 7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI TOEN IR JE ZAG HERO POLYDOR MMMBOP HANSON MERCURY HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC (UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA FIESTA DE LOS TAMBORILEROS THE SUNCLUB	1 2 3 4 5 6 7 8 9	1 NEW 7 3 10 9 4 NEW 2 5	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM SONG 2 BLUR EMI BITCH MEREDITH BROOKS EMI WHEN I DIE NO MERCY BMG CEMETERY SILVERCHAIR MURMUR	3 4 5 6 7 8 9 10 11 12	5 6 2 7 3 12 8 9 11 18	WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO/BMG BAILANDO PARADISIO DO IT YOURSELF EL TALISMAN ROSANA MCA COMING BACK DJ DADO TIME OBSESSION CHASE DEEP BLAZEJA&D AROUND THE WORLD DAFT PUNK VIRGIN (UN, DOS, TRES) MARIA RICKY MARTIN COLUM HIDDEN PASSION TI.PI.CAL. NEW MUSIC/LUP UH LA LA LA LALEXIA OWA/HITLAND IT'S A REAL WORLD MOLELLA & PHIL JAY TIM HOME DEPECHE MODE BMG
S L	2 3 4 8 5 6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARISTA TIC TIC TAC FRUIT DE LA PASSION DEP LAST NIGHT ON EARTH U2 POLYGRAM BREATHE PRODIGY KOCH THE PERFECT DRUG NINE INCH NAILS INTER- SCOPE/UNIVERSAL QUIT PLAYING GAMES (WITH MY HEART) BACK- STREET BOYS JIVE WE TRYING TO STAY ALIVE WYCLEF JEAN FEAT. REFUGEE ALLSTARS COLUMBIA	1 2 3 4 5 6 7 8 9	1 2 5 4 3 6 7 10 8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR I WANNA BE THE ONLY ONE ETERNAL FEATUR- ING BEBE WINANS EMI TOEN IK JE ZAG HERO POLYDOR MMBOP HANSON MERCURY HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC (UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA FIESTA DE LOS TAMBORILEROS THE SUNCLUB EPIC	1 2 3 4 5 6 7 8 9 10 11 12 13	1 NEW 7 3 10 9 4 NEW 2 5 17 11 8	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM SONG 2 BLUR EMI BITCH MEREDITH BROOKS EMI WHEN I DIE NO MERCY BMG CEMETERY SILVERCHAIR MURMUR ALONE BEE GEES POLYDOR THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS WEA ONE MORE TIME REAL MCCOY BMG	3 4 5 6 7 8 9 10	1 4 5 6 2 7 3 12 8 9 11	SINGLES WANNA B LIKE A MAN SIMONE JAY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO'BMG BAILANDO PARADISIO DO IT YOURSELF EL TALISMAN ROSANA MCA COMING BACK DJ DADO TIME OBSESSION CHASE DEEP BLAZE/A&D AROUND THE WORLD DAFT PUNK VIRGIN (UN, DOS, TRES) MARIA RICKY MARTIN COLUM HIDDEN PASSION TI.PI.CAL. NEW MUSIC/LUP UH LA LA ALEXIA OWAHITLAND IT'S A REAL WORLD MOLELLA & PHIL JAY TIM HOME DEPECHE MODE BMG I BREATHE VACUUM POLYGRSM/ZAC
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CARRAPICHO RCAFIRESTARTER PRODIGY KOCH GET YOUR GUN MARILYN MANSON INTERSCOPE/UNIVERSAL UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA ALBUMS VARIOUS ARTISTS NOW! 2 WEA SPICE GIRLS SPICE VIRGIN PRODIGY THE FATOF THE LAND KOCH SOUNDTRACK MEN IN BLACK COLUMBIA OUR LADY PEACE CLUMSY EPIC TRANSMISSION THE TEA PARTY EMI HANSON MIDDLE OF NOWHERE MERCURY BACKSTREET BOYS BACKSTREET BOYS JIVE SAVAGE GARDEN SAVAGE GARDEN COLUMBIA THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL AMANDA MARSHALL AMANDA MARSHALL EPIC BLUE RODEO TREMOLO WAA FOO FIGHTERS THE COLOUR AND THE SHAPE CAPITOL GREAT BIG SEA PLAY WEA MEREDITH BROOKS BLURRING THE EDGES CAPITOL THE WALLFILOWERS BRINGING DOWN THE	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	1 2 5 4 3 6 7 10 8 11 9 13 12 15 14 18 16 19 20 NEW 1 NEW 3 2 4 4 5 13 11 8 12 15 NEW 6 7 18 10 9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI TOEN IK JE ZAG HERO POLYDOR MMBOP HANSON MERCURY HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC (UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA FIESTA DE LOS TAMBORILEROS THE SUNCLUB EPIC SAMBA DE JANEIRO BELLINI VIRGIN WARUM? TIC TAC TOE BMG YOU MIGHT NEED SOMEBODY SHOLA AMA WARNER ECUADOR SASH! BYTE JUST CAN'T GET ENOUGH CHARLY LOWNOISE & MENTAL THEO POLYDOR LOVE SHINEA LIGHT KATRINA & THE WAVES WARNER JONGENS O DIE 3 BMG HYPNOTIZE THE NOTORIOUS B.I.G. BMG MY SIDE OF TOWN LUTRICIA MCNEAL CNR SAMBA DE JANEIRO CARILLO ZOMBA THE REMBRANDTS I'LL BETHERE FOR YOU WARNER ALBUMS PRODIGY THE FAT OF THE LAND PIAS NORMAAL KRACHTTOER MERCURY SPICE GIRLS SPICE VIRGIN RADIOHEAD OK COMPUTER EMI JAAP FISHER DE LIEDJES VAN JAAP FISHER EMI SKUNK ANANSIE STOOSH VIRGIN TOTAL TOUCH TOTAL TOUCH BMG NO MERCY MY PROMISE BMG HANSON MIDDLE OF NOWHERE MERCURY MARCO BORSATO DE WAARHEID POLYDOR BABYFACE THE DAY EPIC ETERNAL BEFORE THE RAIN EMI JON BON JOVI DESTINATION ANYWHERE MERCURY JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY RUTH JACOTT HARTSLAG DINO MUSIC ANDREA BOCELLI ROMANZA POLYDOR BEE GEES STILL WATERS POLYDOR	## WEEK 1 2 3 4 4 5 6 7 8 9 10 11 12 13 14 15 6 6 7 7 8 9 10 11 12 13 14 15 16 17 18 19 10 11 12 13 14 15 16 17 18 19 10 11 12 13 14 15 15 16 17 18 19 10 11 12 13 14 15 15 15 16 17 18 19 10 11 12 13 14 15 15 15 16 17 18 19 10 11 12 13 14 15 15 15 16 17 18 19 10 11 12 13 14 15 15 15 16 17 18 18 19 10 11 12 13 14 15 15 16 17 18 18 19 10 11 12 13 14 15 15 16 17 18 18 18 18 18 18 18 18 18 18 18 18 18	NEW 1 NEW 7 3 10 9 4 NEW 2 5 17 11 8 6 12 NEW 13 16 NEW NEW NEW 13 16 NEW 13 16 NEW 13 16 NEW NEW 13 16 NEW NEW 13 16 NEW NEW NEW	SINGLES MMMBOP HANSON MERCURY BURN TINA ARENA COLUMBIA WHEN DOVES CRY QUINDON TARVER EMI YOU WERE MEANT FOR ME JEWEL EASTWEST HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM SONG 2 BLUR EMI BITCH MEREDITH BROOKS EMI WHEN I DIE NO MERCY BMG CEMETERY SILVERCHAIR MURMUR ALONE BEE GEES POLYDOR THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS WEA ONE MORE TIME REAL MCCOY BMG TRULY, MADLY, DEEPLY SAVAGE GARDEN ROAD- SHOW BREAK ME, SHAKE ME SAVAGE GARDEN ROAD- SHOW D'YOU KNOW WHAT I MEAN? 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Hits Of The World is compiled at Billboard/London by Raúl Cairo, Paul Clarkson and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

BILLBOARD JULY 26, 1997

EU	ROC	HART 07/16/97 MUSIC & MEDIA	NE	W Z	EALAND (RIANZ) 07/16/97
	LAST WEEK	SINGLES		LAST WEEK	
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH	1	1	MMMBOP HANSON POLYGRAM
1		EVANS (FEATURING 112) BAD BOY/ARISTA	2	2	CAN WE SWV FESTIVAL
2	2	MMMBOP HANSON MERCURY	3	6	ALONE BEE GEES POLYGRAM
3	4	(UN, DOS, TRES) MARIA RICKY MARTIN	4	5	TO THE MOON AND BACK SAVAGE GARDEN WARNER
1		TRISTAR/COLUMBIA	5	NEW	JESUS I WAS EVIL D'ARCY CLAY VIRGIN
4	3	ECUADOR SASH! BYTE BLUE	6	3	IF TOMORROW NEVER COMES JOOSE WARNER
5	7	D'YOU KNOW WHAT I MEAN? OASIS CREATION	7	4	WANTED DEAD OR ALIVE 2PAC & SNOOP DOGGY
6	5	SAMBA DE JANEIRO BELLINI VIRGIN			DOGG POLYGRAM
7	6	ALANE WES SAINT GEORGE/SONY	8	9	SWAY BIC RUNGA SONY
8	8	JOJO ACTION MR. PRESIDENT WEA	9	7	LOVE IS ALL WE NEED MARY J. BLIGE UNIVERSAL
9	9	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE	10	8	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL
		WINANS EMI	1	l	ALBUMS
10	NEW	FREED FROM DESIRE GALA DO IT YOURSELF	1	NEW	RADIOHEAD OK COMPUTER EMI
1	1	ALBUMS	2	7	BEE GEES STILL WATERS POLYGRAM
1	1	PRODIGY THE FAT OF THE LAND XL	3	3	SPICE GIRLS SPICE VIRGIN
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	4	2	BEN HARPER THE WILL TO LIVE VIRGIN
3	4	RADIOHEAD OK COMPUTER PARIOPHONE	5	1	WU-TANG CLAN WU-TANG FOREVER BMG
4	3	JON BON JOVI DESTINATION ANYWHERE MERCURY	6	5	SOUNDTRACK THE SAINT VIRGIN
5	5	SPICE GIRLS SPICE VIRGIN	7	4	MICHAEL JACKSON BLOOD ON THE DANCE
6	6	HANSON MIDDLE OF NOWHERE MERCURY			FLOOR—HISTORY IN THE MIX SONY
7	7	MICHAEL JACKSON BLOOD ON THE DANCE	8	9	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE
		FLOOR—HISTORY IN THE MIX EPIC			VIRGIN
8	9	TIC TAC TOE KLAPPE DIE 2TE RCA	9	10	SOUNDTRACK ROMEO + JULIET EMI
9	NEW	PRIMAL SCREAM VANISHING POINT CREATION	10	8	THE WALLFLOWERS BRINGING DOWN THE
10	NEW	SASH! IT'S MY LIFE BYTE BLUE			HORSE UNIVERSAL
MA	LAY	SIA (RIM) 07/15/97	НО	NG	KONG (IFPI Hong Kong Group) 07/06/97

	LAST WEEK	ALBUMS		LAST WEEK	AL
1	1	VARIOUS ARTISTS MEGAROCK BALLADS EMI	1	NEW	AA
2	2	911 THE JOURNEY EMI	2	1	EK
3	3	VARIOUS ARTISTS LAGENDA ROCK BMG	3	3	GI
4	5	HANSON MIDDLE OF NOWHERE POLYGRAM	4	6	MA
5	4	ZIA ZAIN PUNCAK KASIH BMG	5 6	2 NEW	KE DA
6	NEW	DR. ALBAN THE VERY BEST OF 1990-1997 BMG	7	NEW	WI
7	7	AMY CAMOUFLAGE BMG	'	INEAA	EAS
8	10	XPDC BRUTAL LIFE	8	7	AL
9	NEW	XU MEI JING JING CAI 13 SHOU WHAT'S MUSIC	9	NEW	LE
10	9	SITI NURHALIZA AKU CINTA PADAMU SUWAH			ROC
		ENTERPRISE	10	NEW	ΑN
			1		

ч	ALBUMS
1	AARON KWOK LOVE SUMMONS WARNER
	EKIN CHENG ETERNITY EP BMG
	GI GI LEUNG XIN JU EEI
	MAVIS HEE WRONG BUT DO IT WHAT'S MUSIC
1	KELLY CHAN DREAM AND LOVE GO EAST
1	DANIEL CHAN PSYCHOLOGY GAME POLYGRAM
1	WILLIAM SO SO WONDERFUL FIRST TIME LIVE GO
1	EAST
	ALEX TO COGNITION & AWARENESS ROCK
1	LESLIE CHEUNG LESLIE CHEUNG IN CONCERT 97
1	ROCK
1	ANNA YIU & FRENNIE YAU 2 IN ONE WHAT'S MUSIC

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IRI	ELAN	(IRMA/Chart-Track) 07/11/97	BE	LGIL	M (Promuvi) 07/18/97
	LAST WEEK	SINGLES		LAST WEEK	SINGLES
1	NEW	D'YOU KNOW WHAT I MEAN? OASIS CREATION	1	1	MMMBOP HANSON MERCURY
2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH	2	2	ECUADOR SASH! BYTE BLUE
1 -	1 - 1	EVANS (FEATURING 112) BAD BOY/ARISTA	3	3	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
3	3	COCO JAMBOO MR. PRESIDENT WEA	4	5	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
4 5	6 2	ECUADOR SASH! MULTIPLY MMMBOP HANSON MERCURY	5	7	ALANE WES COLUMBIA
6	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN &	6	6	MAGIC FLIGHT 2 FABIOLA ANTLER-SUBWAY
	"	ANDREA BOCELLI COALITION	7	4	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE
7	7 1	BITTER SWEET SYMPHONY VERVE HUTVIRGIN	′	, ,	SMIT MERCURY
8	5	I WANNA BE THE ONLY ONE ETERNAL FEATUR-	8	9	AFFLITO FIOCCO ANTLER-SUBWAY
		ING BEBE WINANS LST AVENUE/EMI	9	10	MARJOLIJN GET READY! VIRGIN
9	8	CALL THE MAN CELINE DION EPIC	10	8	AMENO ERA MERCURY
10	9	I'LL BE THERE FOR YOU THE REMBRANDTS EAST-	10	0	
		WEST			ALBUMS
	1 1	ALBUMS	1	1	SAMSON & GERT SAMSON VOL. 7 MERCURY
1	1 1	PRODICY THE FAT OF THE LAND XI	2	3	ERA AMENO MERCURY
2	2	RADIOHEAD OK COMPUTER PARLOPHONE	3	4	SPICE GIRLS SPICE VIRGIN
3	3	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC	4	2	RADIOHEAD OK COMPUTER EMI
1		TV	5	NEW	PRODIGY THE FAT OF THE LAND PIAS
4	4	ANDREA BOCELLI ROMANZA PHILIPS	6	6	HANSON MIDDLE OF NOWHERE MERCURY
5	10	SPICE GIRLS SPICE VIRGIN	7	5	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN
6	8	VARIOUS ARTISTS ULTIMATE SUMMER PARTY	'	_	MERCURY
_] _ [ANIMAL GLOBAL TV	8	7	MYLENE FARMER LIVE À BERCY POLYDOR
7 8	7 5	SOUNDTRACK ROMEO + JULIET EMI SARAH BRIGHTMAN/LSO TIMELESS COALITION	9	8	MICHAEL JACKSON BLOOD ON THE DANCE
9	9	VARD SISTERS HEAVENLY COLUMBIA			FLOOR—HISTORY IN THE MIX FPIC
10	NEW		10	NEW	CELINE DION FALLING INTO YOU COLUMBIA
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	LAST WEEK			LAST	
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1	2	
2	1	MMMBOP HANSON POLYGRAM	2	1	
3	3	JO JO ACTION MR. PRESIDENT WARNER	3	4	
4	6	SAMBA DE JANEIRO BELLINÍ VIRGIN	4	3	
5	4	LONELY NANA POLYGRAM	5	6	
6	5	LOVE SHINE A LIGHT KATRINA & THE WAVES	6	NEW	
1	1	WARNER	7	5	
7	8	ENGEL RAMMSTEIN POLYGRAM	ı .	"	
8	7	LOVEFOOL THE CARDIGANS POLYGRAM	8	NEW	
9	9	TIME TO SAY GOODBYE SARAH BRIGHTMAN &	"	INC.	
		ANDREA BOCELLI WARNER	9	NEW	
10	NEW	TIC, TIC TAC CARRAPICHO FEAT. CHILLI BMG	9	INCAA	
		ALBUMS	10	9	
1	1	PRODIGY THE FAT OF THE LAND EMI			
2	3	DIE SCHLUEMPFE BALLA BALLA VOLUME 5 EMI			
3	4	HANSON MIDDLE OF NOWHERE POLYGRAM	1	NEW	
4	2	JON BON JOVI DESTINATION ANYWHERE POLYGRAM	2	4	
5	5	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR	3	2	
		-HISTORY IN THE MIX SONY	4	3	
6	6	TIC TAC TOE KLAPPE DIE 2TE BMG	5	5	
7	NEW	PRODIGY MUSIC FOR THE JILTED GENERATION	6	6	
		FMI -	7	8	

ANDREA BOCELLI ROMANZA POLYGRAM

HANS SOLLNER AJEDA HOANZL RAINHARD FENDRICH BLOND BMG

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SONIC EMPIRE MEMBERS OF MAYDAY BMG

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PRODIGY THE FAT OF THE LAND WARNER HANSON MIDDLE OF NOWHERE POLYGRAM

JON BON JOVI DESTINATION ANYWHERE POLYGRAM ANDREA BOCELLI ROMANZA POLYGRAM TIC TAC TOE KLAPPE DIE 2TE BMG NANA NANA POLYGRAM DIE SCHLUMPFE BALLA BALLA VOL. 5 FM ANDREA BOCELLI BOCELLI POLYGI EN VOGUE EV3 WARNER
MC SOLAAR PARADISIAQUE POLYGRAM

MUSIC PU

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOMALIA: Musicians, like everyone else, have had a tough time in this country torn apart by civil war and famine, but none more so than vocalist Maryam Mursal, Somalia's leading female artist for almost three decades. Two years ago, Mursal, who had incurred an official ban from performing because she had sung political songs, decided it was time to flee the trouble-stricken Horn of Africa. The only way out was on foot. For months she walked with her children under extreme conditions through Kenya and Ethiopia until she arrived in the tiny state of Djibouti. Eventually she was given asylum in Denmark and now resides in Copenhagen. She put together the band Waaberi (the Somali word for "morning"), and its first album, "New Dawn" (Virgin/Realworld), is an intoxicating mix of African and Arabic influences. Despite Mursal's own dramatic story and difficult exile, she and her group have produced a joyous collection of traditional Somali rhythms, powerful love songs, and infectious dance tunes that is also influenced by the singer's love of Western jazz. Mursal's is a remarkable story of human endurance—and "New NIGEL WILLIAMSON Dawn" is a remarkable album.

DENMARK: Los Umbrellos, a group comprising an African prince and two top models, remains close to the top of the chart with a cover version of the old 1960s hit "Never On A Sunday," spiced



with a south-of-the-border rhythm and a cool rap. The track, renamed "No Tengo Dinero" (EMI), has since entered playlists in the U.S. and will soon be released around the world. "We've never had so many [international] releases of a single before," says Thomas Höhne, director of international exploitation at EMI-Medley Denmark, who signed the act. Rapper Al Agami is the exiled crown prince of the small African enclave of Lado. He fled with his family to Denmark to escape the persecution of the Ugandan dictator Idi Amin. Agami has been been rapping on his own records and with other acts since 1986. The stunning blondes singing behind him are Mai-Britt Grøndahl Vingsøe and Grith Højfeldt, both of whom have careers in enter-

tainment and international modeling. The girls, along with several other well-structured beauties, enhance the song's video depicting a poolside summer paradise.

AUSTRALIA: There is a rough brand of Australian/Celtic music known as "bush music" that has been exported far and wide by acts including Eric Bogle, Bushwackers, Cobbers, and Sirroco. But more intriguing is the way in which Celtic styles have been combined with the country's 40,000-year-old indigenous Aborigine culture to create a modern popular fusion. A good example is the album "Proud To Be An Aborigine," by the Tjapukai Dance Theatre Of Kuranda, which has reached gold status here with sales of 35,000 units. "It's a way for Australians to explore our identity," says Warren Fahey, CEO of Larrikin Records, which released the record. "The exhilarating fusion and confusion of world music gives it export potential. But to a band like [Sunset Music recording act] Gudju Gudju, it's also a way to preserve their Djabugay culture, because the young kids prefer to listen to Michael Jackson rather than Grandpa's store of stories." Djabugay is one of many Aborigine dialects that was suppressed until earlier this century and came close to being lost forever. Gudju Gudju ("rainbow" in the dialect) is made up of tribal members and two classically trained folk musicians from England, all of whom are involved in teaching the language in North Queensland schools. Their music mixes violins, mandolins, and guitars with *didaeridoos* and clapsticks. CHRISTIE ELIEZER

U.K.: Two sibling groups from Northern Ireland have new albums that put an elegant contemporary sheen on the Irish folk tradition. Tamalin, from Belfast, is made up of brothers and sis-

ters John, Paul, Tina, and Joanne McSherry and cousin Kevin Dorris. They started playing the local traditional circuit as the McSherrys in the mid-1980s and have been well received by audiences in Germany, Italy, and elsewhere. Tamalin's debut set, "Rhythm & Rhyme," released July 7 in the U.K. on Grapevine, shows the act equally proficient on such fiddle-and-pipe instrumentals as "Skipping Over The Bogs" and tracks featuring Tina's charming lead vocals, including "In The Morning," which could brighten many an adult contemporary playlist. Says the singer,



"I suppose there has been an explosion of interest in Irish music, but we've grown up with it, it's always been a big part of our life." As to the stylistic differences between the music of the north and south, she adds, "There is a northern style, but it takes in places like Donegal as well. Flute playing in the north is very different from the likes of Matt Molloy of the [southern Irish] Chieftains, but we're all playing the same tunes, there are no borders." Appearances by Tamalin this month include Friday (25) at the Cambridge Folk Festival. Meanwhile Celtus, from Enniskillen, went down well with Sheryl Crow fans at her recent Royal Albert Hall show in London. Formed by brothers Pat and John McManus, the act was signed to Sony S2 by the label's managing director, Muff Winwood. The group's first album, "Moonchild," also released July 7, was produced by Rupert Hine, and with such stylish ballads as "Every Step Of The Way," it has the potential to tap the same pop audience as that won by another sibling Irish act, the Corrs.

CUBA: The international acceptance of trumpeter Jesús Alemañy's latest album, "Malembe" (Hannibal), featuring pianist Alfredo Rodriquez, is a source of pride and optimism to the many master musicians here. While most can only dream of an international career, a lucky few have joined Alemañy's group in exporting hot salsa rhythms and modern Latin-jazz fusion on a summer tour that has already enjoyed rave receptions in the U.S. and Canada. The current European dates include shows in Switzerland, the U.K., and Germany.

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VSDA Confab Reflects Biz Troubles

Industry Confronts Rental Slump Implications

■ BY SETH GOLDSTEIN

LAS VEGAS—After the annual trade show in Las Vegas earlier this month, the Video Software Dealers Assn. (VSDA) finds itself caught between a rock and a hard place.

The squeeze could be magnified in 1998 when the studios and key independents sign up for exhibit space at the next convention, an estimated 70% of the association's yearly income. VSDA's problem: Bad news about the business can drive away exhibitors, but bad news is all anyone heard at the Las Vegas Convention Center during the July 9-12 show.

Indeed, many retailers didn't need to go to Las Vegas to hear what they already knew. According to VSDA's official count, attendance was down slightly from the 1996 Los Angeles show. Unofficially, the total was thought to be no better than Dallas '95, VSDA's nadir this decade at fewer than 9,000 atten-

DVD aside—at this stage, the format is far more publicity than profits—cassette rentals, on which most VSDA members thrive, remain in a slump that began in 1995 and continued unabated through the first half of this year. (Distributor Ingram Entertainment felt retailers needed to be reminded of their livelihood. Its Convention Center banner asked attendees, "Have you rented a video lately?")

Sell-through demand, especially for catalog, has been strong. But, despite vows they would take up the habit, video specialty stores still concede sales to mass merchants, catalogers, and anyone else who can balance smaller margins with increased volume.

VSDA president Jeff Eves outlined the difficulties in his state-of-the industry address. "The bad news is the video industry has not continued to grow this year," he told attendees. "Specifically, rental revenues are down about 7% for the first six months—a year-to-date decline more unfavorable than what we saw in 1995.

Eves tried buffing the dull perfor-

mance, predicting an end soon to the "relative dearth" of rental and directto-sell-through titles and home video's continued appeal to consumers. The retail market was clocked at \$16.2 billion in 1996, he noted, "the undisputed heavyweight champion[s] of home entertainment.'

At least one studio executive was underwhelmed. Jeff Yapp, newly appointed worldwide president of 20th Century Fox Home Entertainment, clearly didn't like VSDA's performance in Las Vegas and threatened a much diminished presence at the 1998 show. Bristling at the "gloom and doom" tenor; Yapp says he was "unhappy" with Eves' remarks. He wants a happier face next year, reflecting Fox Home Entertainment's "statement of support"—a



large, elaborate booth that might otherwise disappear. "We put it togeth-

er for a reason, and the whole goddamn thing better work for us.

Others were growling, off the record. A second Hollywood major says it will reconsider its plans in light of the 1997 layout, which didn't have Warner Home Video, an early dropout. Independents like Anchor Bay Entertainment that traditionally go for square footage are making similar noises. "There was a lot of concrete surrounding the carpet,' says an exhibitor, noting the reduced square footage for the exhibition space. "I don't know about next year."

The goal appears to be minimalist booths and lots more time spent in Convention Center meeting rooms and hotel suites. New Line Home Video took that route; it cut back to a 400-square-foot booth, occasionally visited by executives who had full schedules elsewhere. It's the trend, says one.

If so, the trend is a sign of maturity that VSDA shares with trade organizations. Large publishers such as Random House and HarperCollins have deserted the floor of the American Booksellers Assn. Convention, and record

labels attending the National Assn. of Recording Merchandisers show long ago opted for hotel-suite privacy.

Increasingly, booths work best for small vendors that often blossom out of the shadows of the majors. Severalsuch as veterans Ambrose Video Publishing in New York and Goldhil Home Media in Thousand Oaks, Calif., and newcomer Rated Gee! in Bethel, Conn.-told Billboard that VSDA met or exceeded expectations.

However, if Hollywood reduces support, the association will have to trim its budget accordingly—at the very time VSDA is attempting to crank up an awareness initiative that would refocus attention on rentals. Eves sketched a plan that would include a slogan and logo (both tried years ago) and a generic ad campaign patterned after one in Australia; the association has dropped a member-funded \$10 million plan first proposed this spring.

The studios' earlier decisions to curtail most sponsored events, retail softness, and store consolidations have already had an impact. Observers estimated the true attendance at closer to 8,000-9,000 than VSDA's 12,000; retailers accounted for about 50% of the total, or as few as 4,000.

Any Canadians among them might be forgiven if they considered themselves present but not counted. Eves and Mitch Lowe, outgoing chairman of VSDA, were both blasted for making brief appearances at a meeting of the Canadian VSDA, whose members may vote to break away from the U.S. parent. It was "shameful for Jeff and Mitch to duck out," said Chuck van der Lee, president of Rogers Video, Canada's largest chain.

VSDA's becalmed state focused all the more attention on DVD and on its feistiest proponent, Warner Home Video president Warren Lieberfarb. With two full panels, two press conferences, and myriad discussions devoted to DVD, Lieberfarb dominated the convention as he never had during his lengthy studio tenure.

(Continued on page 65)

Merchandising Firm Finds Profit In Fandom

■ BY FRANK DICOSTANZA

NEW YORK-When former competitors Rick Smith and Shep Alster joined forces in 1991, the two inventory-liquidation specialists had no idea their Fort Lauderdale, Fla.-based buyout company would be opening more doors than closing them.

Alster, a devoted Grateful Dead fan, was determined to somehow get involved with the band he loved most.

boomers," says Alster.

Indeed, the company has recently introduced a full line of golf products, replete with classic rock images that include umbrellas, divot tools, head covers, balls, gloves, and panoramic golf

Many of Limitdead's products were recently featured on a VH1 program called "The Goods," notes Alster. The program has aired several times in the last few weeks. "Our golf line will also





Pictured, from left, is Blues Traveler umbrella art and a Christmas tree ornament depicting Jerry Garcia, the late leader of the Grateful Dead.

"Shep has always been a super Deadhead, and we had been trying to get the distribution rights to use their name, logo, and designs," says Smith.

Their efforts paid off.

After nearly two years, the partnership of Smith & Alster launched Limitdead Editions Inc. in 1994. The merchandising firm (which is run separate from their liquidation business) sells musically inspired commemoratives, including holiday ornaments, glow candles, T-shirts, caps, jewelry, Grateful Dead images of dancing skeletons and bears on bathrobes, and even Grateful Dead boxer shorts.

"We've taken merchandise that historically has been sold at concerts, gift shops, and head shops; brought them into the mainstream; and adapted them to fit the lifestyles of today's baby

be featured on the network in October;" says Alster.

With the products in hand, the partners set out to create Grateful Dead shops within major retail chains. "We began by getting our displays in 250 Best Buy stores, and the initial sales were tremendous," says Smith. He adds that the product line began with an extensive catalog of Grateful Dead merchandise. "We sold everything from shot glasses to T-shirts and gradually culled hundreds of products until we arrived at our current catalog.'

Although Grateful Dead product has been the initial thrust of Limitdead's merchandising sales, the company has also procured licensing rights for products associated with the Beatles, Santana, Kiss, Ozzy Osbourne, Blues Tray-

(Continued on next page)

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Merchants & Marketing

MERCHANDISING FIRM FINDS PROFIT IN FANDOM

(Continued from preceding page)

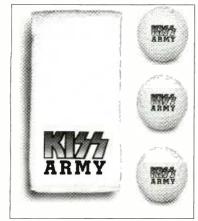
eler, and Marilyn Manson. Furthermore, the company has added to its roster a dozen country artists whose likenesses will appear on Christmas ball ornaments.

"Country artists have the highest per-capita sales on merchandise sold at concert venues and the most loyal audience," says Alster. Among the featured artists that the company issues merchandise on are Tim McGraw, Wynonna, Vince Gill, the Mavericks, and Hank Williams Jr.

The Limitdead Christmas ball ornaments, which include all of the licensed logos, images, and artwork, were last year's biggest sellers, says Smith. The items were sold in most major music retail chains, including the Musicland Group, Trans World Entertainment Corp., Tower Records/Video, and National Record Mart, in addition to gift shops and general-merchandise retailers.

Currently, the company also has products available at J.C. Penney, Linens & Things, Caldor, Spencer Gifts, and Bob's Stores. "We're also targeting Federated Department Stores with our golf line and some Christmas items," says Smith.

Asked to describe a typical "Grateful Dead shop" within a retail store, Alster refers to Bob's Stores, where a display holds two high-end clothing racks that contain both standard and collectible Grateful Dead T-shirts, clothing, jackets, and robes. He adds that the golf merchandise, along with towels, glassware, ashtrays, and other items, is featured on a specially built display.



Kiss inspired towel and golf merchandise

If the display mixes product featuring a variety of recording artists, the display is referred to as "the rock shop."

Part of the sales strategy, Smith says, is to change the merchandise, offer different products, and promote more than one band at a time. Right now, the focus in Bob's Stores is on the Grateful Dead and Kiss.

The Kiss reunion, he notes, has helped spur sales, combined with the band's hardcore fans, who will buy anything that has to do with Kiss.

"When we first put out Kiss ornaments, the fans began calling us and asking for the names of stores selling the items in their area," recalls Alster, adding that the fans would drive to the stores and buy every Kiss ornament they could get their hands on.

Another hot seller is items featuring



A Brandy Mixer. Atlantic Records artist Brandy met with retailers and distributors at a recent music conference. Shown, from left, are Eduardo Leon, president of Angel's Record Center; Sy Lerner, owner, Hot Waxx Records; Brandy; Trudy Jacob, sales manager, MCM Distribution; Marc Appelbaum, co-owner, Kemp Mill Music; and Lynne Poole, director of sales, Atlantic.



Jim Morrison and the Doors, who "remain one of our hottest sellers because of what he represents in people's lives and not because of the latest boxed set a record label is pushing out," says Alster.

According to Alster, nearly 70% of all Limitdead sales are to customers over the age of 30, with the remainder leaning toward teens.

Collectibility, quality, and a range of price points are all factors that enhance the product's marketability, says Alster. "For \$6.99, a person can buy a one-of-a-kind item of their favorite band, build an ongoing collection, and be able to look forward to new commemoratives each year," he says.

He points out that all of the products are competitively priced. "All of our candles and ornaments are priced to sell, and our golf line runs from \$14.95 for a divot-tool set to \$1,000 for a golf bag."

Naturally, he says, classic rock bands are concerned about the quality of any merchandise that bears their name. To that end, the company will sell only premium-quality products that are thoroughly tested and mostly handmade in the U.S.

Alster reports that Limitdead's sales have increased 300% since last year, with the greatest sales being registered outside of the music industry. For instance, Spencer Gifts, a 500-store national chain, sold more than 90% of the products shipped and will increase its order to more than five times the amount from its first year, Smith says.

Susan Douglas, a buyer for Spencer Gifts, says the chain did very well with its Grateful Dead bear candles. "When those sold through," she says, "we picked up most of their rock product." The gift chain will focus on the Limit-dead merchandise in a back-to-school promotion, she adds.

"Large music retail chains are a much slower entry for us because the buyers instinctively link product with whatever an artist is doing on the charts," says Alster. He adds that there's a historical precedent for music stores to order T-shirts based on record sales, and if the record doesn't sell, the store is left holding the items.

Alster points out that merchandise from newer acts does not sell as well as that of classic rockers because the former don't have the same level of fan loyalty. "A typical Hendrix fan who's in their 40s or 50s will have many memories associated with the music that relates to their lives, whereas younger bands simply haven't been around long enough to establish the same thing."

Limitdead, which has about six employees, ships from its Fort Lauderdale warehouse and works closely with independent sales reps. The company has amassed a mailing list of more than 40,000 people and sends out a catalog twice a year.

"What makes our mailing list particularly special is that these are customers that have called us rather than the other way around," says Alster. For instance, while the company does not have a World Wide Web site, many of the fan club sites carry its merchandise.

Next year, Alster says, the company will expand its offerings by releasing a line of products from classic movies and TV shows, including ornamental candles and golf products. Featured will be such characters as the Godfather and Beavis & Butt-head.

newsline...

MUSICLAND reports that sales for stores open more than a year rose 1.8% in the five weeks ending July 5. The mall stores (Sam Goody, Musicland, Suncoast Motion Picture Co.) showed the biggest gain, with same-store sales up 3.8%. But comp sales for the superstores (Media Play, On Cue) declined 2.2% from the year before, because, the company says, heavy promotions last year made sales comparisons difficult. Overall company sales fell 5.1% to \$137.3 million because fewer stores were open. The Minnetonka, Minn.-based Musicland says that "audio sales were strong, while both video and book sales were down." The company also says it expects second-quarter cash flow to be "ahead of last year and ahead of plan due largely to higher margins and reduced expenses."

VIDEO UPDATE, a video retailer, has agreed to acquire another video retail chain, Moovies, in a stock deal valued at \$65.1 million. Moovies' shareholders will receive for each of their shares 1.1 shares of Video Update stock. Video Update says it will issue 13.7 million new shares to effect the purchase.

TRANS WORLD ENTERTAINMENT says that it has completed a new debt agreement with Congress Financial Corp., which will combine the retailer's long-term debt and revolving credit line into one revolving credit facility totaling \$100 million for three years. The 469-store company says the facility will have interest rates averaging below the prime rate. Chairman Robert Higgins states, "The ability to borrow at such favorable rates [provides] the flexibility to explore additional opportunities which could further enhance our growth and maximize shareholder value."

BERTELSMANN AG, the Germany-based parent of BMG Entertainment, has designated Thomas Middelhoff as the new chairman/CEO. He will replace current chairman Mark Wössner, who will retire from the executive board in fall of 1998. Wössner will become chairman of the company's supervisory board. Middelhoff, 44, has been on Bertelsmann's executive board since 1994. Michael Dornemann, chairman/CEO of Bertelsmann Entertainment, will report to Middelhoff.

READER'S DIGEST ASSN. has halved its quarterly dividend to 22.5 cents a share to "preserve cash to fund investment in the strategic growth program

announced in April." The Pleasantville, N.Y.-based direct marketer of music, video, books, and magazines also says that fourth-quarter earnings will be about \$1.20 a share, less than expected. The earnings include charges of 20-25 cents for its growth program and 20 cents for inventory write-



downs. The company says that results will be "affected by lower customer response to many of its promotional mailings in most markets."

ACCLAIM ENTERTAINMENT, a video game developer; reports that its net loss rose to \$69.7 million in the third fiscal quarter from \$4 million last year. Revenue plummeted to \$41.6 million from \$62.6 million. The net loss includes a \$25.2 million charge for a partial writedown of the value of its acquisition of Acclaim Comics in 1994, an \$8.3 million litigation charge for shareholder suits, and a \$10 million charge for cost-cutting measures. The company says that sales of "Turok: Dinosaur Hunter" were strong but that revenue fell because of fewer products on the market.

EXECUTIVE TURNTABLE

DISTRIBUTION. Sony Music Distribution names Jim Lucas branch manager, North Central branch, based in Ohio; Sharon Nelson branch manager, Midwest branch, based in Illinois; and Joe Marziotto director of catalog sales, based in New York. They were, respectively, sales manager, New England; sales manager, Midwest branch; and director of sales for children's audio product at Sony Wonder

HOME VIDEO. DreamWorks SKG in Universal City, Calif., names **Ann Daly** president of feature animation. She was president of domestic home video at Buena Vista Home Video.

Miramar in Seattle appoints Don K. Crouch director of national sales/video and Tom Mehren director of national sales/audio. They were, respectively, Denver sales manager at Baker and Taylor and West Coast sales and marketing manager at Windham Hill.



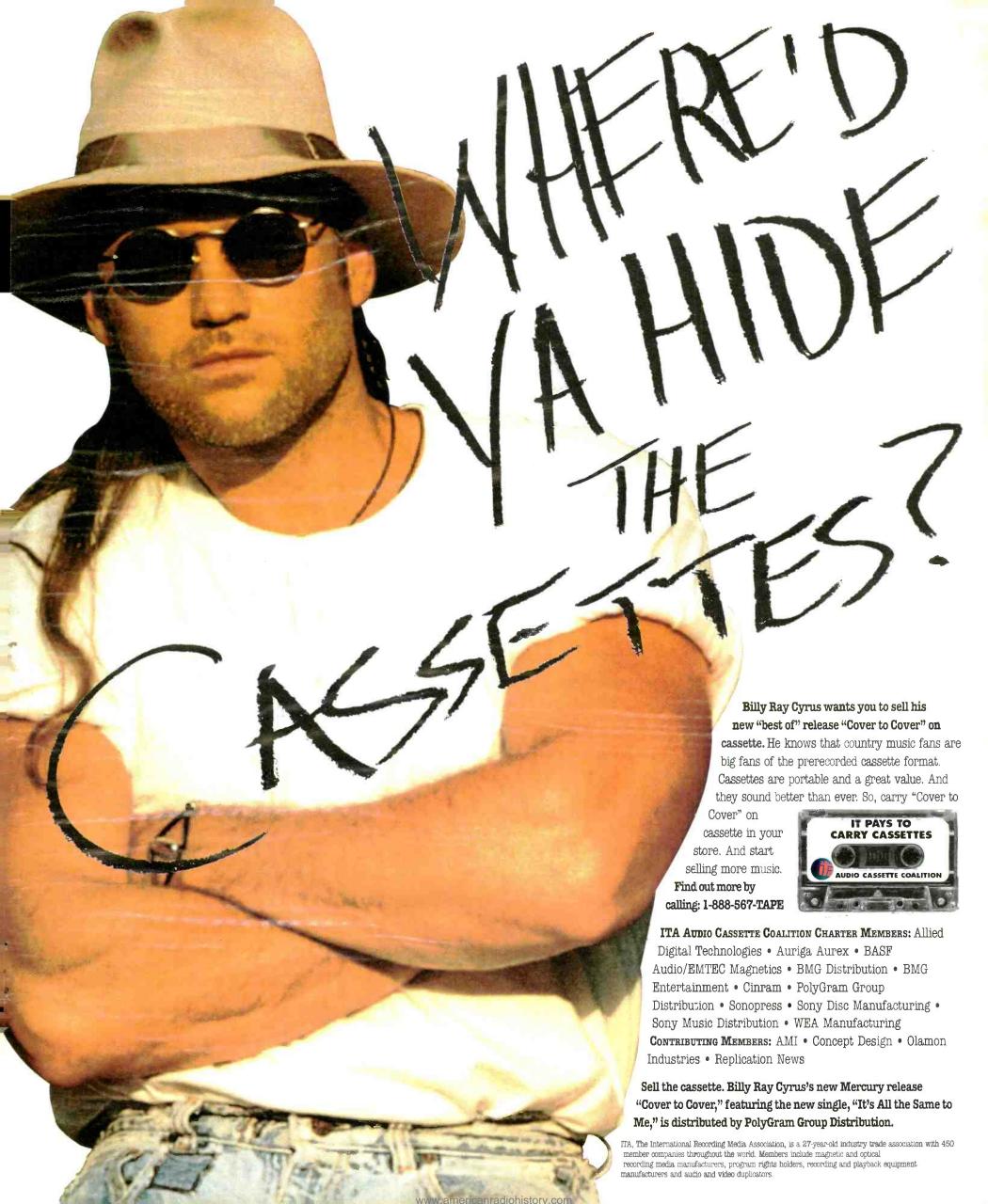


.UCAS

MUSIC VIDEO. Stopwatch Networks in Santa Monica, Calif., names Susan Roberts director of music and home video sales. She was national sales director at Capital Cities/ABC Video.

MTV Networks Latin America in Miami Beach, Fla., promotes Pierluigi Gazzolo to account director of affiliate sales. He was manager of advertising sales at Telemundo.

ONLINE. Richard Bauer is appointed site director of N2K's Rocktropolis and allstar magazine World Wide Web sites in New York. He was executive VP/GM at REV Entertainment Ltd.



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EMI Music Arm Is Leading The Majors' Catalog Charge

RECENTLY I WAS HAVING dinner with some friends in the label sales community, and, as you might expect, the topics of the evening included music as well as the music business.

While we were talking shop, the subject of declining music catalog sales came up, and when we were well into dissecting that issue, one of my dining partners, a regional sales rep at a major label, complained about the catalog staffer at his distribution company, saying something to the effect of, "Here I am busting my chops, doing

everything I can a baby band], and the catalog guy is trying to get me to give up my dollars from that effort and divert it into advertising funding for some album that

is 20 years old. He just doesn't get the big picture!"

Actually, the sales rep is the one who doesn't get the big picture, but it's not his fault. This industry is so hell-bent on breaking new artists that catalog is taken for granted. Establishing new. successful artists may be the lifeblood of the industry, but catalog sales is the heart that allows that blood to be pumped. Each major has confronted that fact in its own way. PolyGram, via PolyGram Group Distribution, was the first to hire a catalog sales executive in the form of John Esposito, and the other majors eventually followed suit. Earlier this year, PolyGram took the next step and formed PolyMedia, which places catalog sales, the Chronicles reissue label, and special markets under one umbrella

Around the same time, EMI Music formed EMI-Capitol Entertainment Properties, which appears to be the most ambitious effort to date in confronting the issue of catalog sales in all forms. With 125 staff positions, EMI-Capitol Entertainment Properties is almost four times the size of PolyMedia (Billboard, July 19).

Recently, I had a chat with Bruce Kirkland, president of EMI-Capitol Entertainment Properties, and he explained to me how the formation of his company came about.

"I have issues about [catalog] product vis-à-vis distribution and retail," he stated. "We have done store checks for our top 70 titles and have found very spotty account coverage."

He said that if record stores were run like grocery stores, then each major's top 50 catalog titles should be in stock, the same way Coca-Cola should always be in stock. "A grocery store can't afford to be out of stock on Coca-Cola," he proclaimed. Yet record stores are often out of stock on top catalog titles, he noted.
"We need to talk to retail to find out

why this is happening," he said. "It may be an open-to-buy issue. Or we may need to change the terms of doing business.

One obvious answer is that there should be automatic replenishment. As part of that, the labels need access to retail's point-of-sale systems, he said. He realizes that most merchants up until now have been reluctant to share (Continued on page 58)



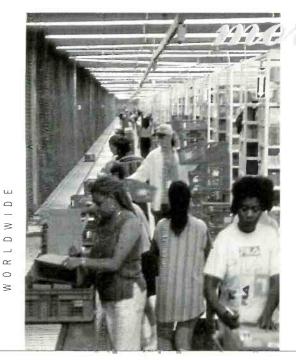
- 1 Midnight In Chelsea / Jon Bon Jovi
- @ MMM Bop / Hanson
- ③ Happy / Laurnea
- 4 Whatever / En Vogue
- (5) Love Is The Law / The Seahorses
- ® Never, Never Gonna Give You Up / Lisa Stansfield
- TStar People '97 / George Michael
- ® Semi-Charmed Life / Third Eye Blind
- 9 | Don't Want To / Toni Braxton 1 Talk To Me / Wild Orchid
- 1 You Are The Universe /
- The Brand New Heavies
- 12 Bitch / Meredith Brooks
- (3) Sunshine Day / Matt Bianco
- 19 Don't Wanna Fall In Love / Flisha La 'Verne 1 Blood On The Dance Floor /
- Michael Jackson 1 Heavy Soul / Paul Weller
- The Day That I Went Home / Swan Dive 1 Driveni Tsuretette / Miki Imai
- (9) Head Over Heels / Allure Featuring Nas
- @ Plenty Lovin' / Steve Winwood Featuring Des'ree
- 1 Let Down / Radiohead
- Dittle More Time With You / James Taylor
- 3 Waters Of March / Basia
- @ Pacific Oasis / Na Leo
- 3 Happy / Towa Tei
- 3 All Kinds Of People / Big Mountain
- Alright / Jamiroquai
- @ Love Is All We Need / Mary J. Blige
- 29 Do You Know / Michelle Gayle
- Private Eyes / Towa Tei 3 | Want You / Savage Garder
- (3) Anymore / Sarah Cracknell
- 3 Paradise / Emma Paki
- 3 Electric Guitars / Prefab Sprout
- [™] Young Boy / Paul McCartney 3 D'You Know What I Mean? / Oasis
- 3 We Could Make It Happen / Swing Out Sister
- 38 Yasashii Kimochi / Chara
- 3 5 Miles To Empty / Brownstone
- @ Just A Freak / Crystal Waters Featuring Dennis Rodman
- Melody / Ram Jam World Featuring Lisa
- @ G.H.T.T.O.U.T. / Changing Faces
- (3) Oh How I Cry / Brigid Boden
- 1 Why Did You Go / Thrilleru
- 1 Love Really Hurts / Baha Men
- Tokyo Joe / Bryan Ferry
- Monamuru Tokyo / Pizzicato Five
- 4 The End Is The Beginning Is The End / The Smashing Pumpkins
- 49 Tamatsuki / Great 3
- Dionne Farris (Dionne Farris

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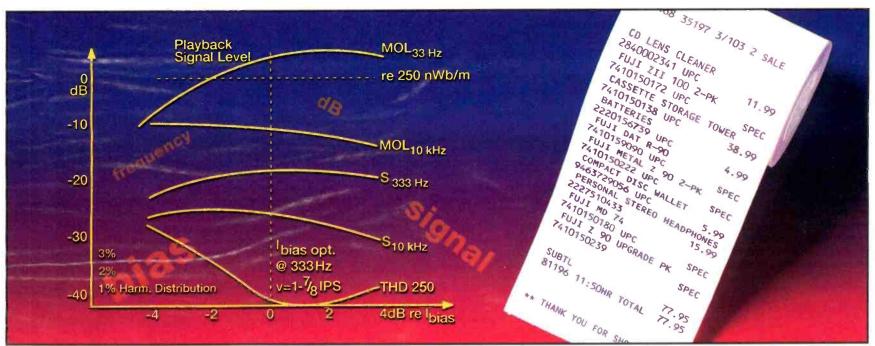


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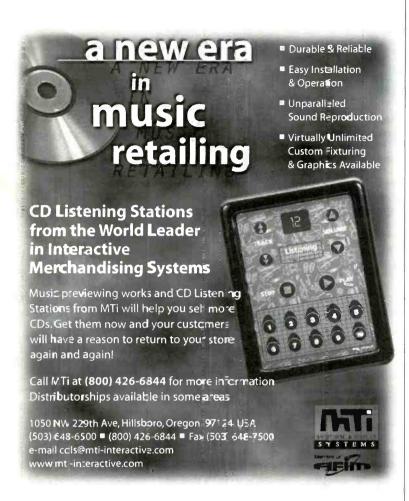
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Merchants & Marketing



RETAIL TRACK

(Continued from page 56)

that information, but he hopes that EMI-Capitol Entertainment Properties can change that stance.

He also noted that the labels have to improve how they provide information to retailers. He points out that 75% of sales are with 12-15 accounts. And the bulk of those accounts—Best Buy, Wal-Mart, Kmart, Circuit City—are dealing with a lot of product segments besides entertainment software.

"We need to get on the same page with those other vendors if we are going to effectively compete with them for shelf space," he said. "Those people are coming to the table with much more information than us, including model stock programs, and we are going to retail and saying that we got 100 adds at radio this week. It's prehistoric."

When EMI-Capitol Entertainment Properties decides what product to reissue or license, it will always do so from the point of view of maximizing the value of the catalog for the artist as well as for the company, Kirkland said. But once the artist's work has been protected through those choices, then when "we go to retail, at that point we have to think like a packagedgoods company and have the same tools at our disposal, including better information systems. We have to be on the same playing field."

Moreover, he stated, EMI-Capitol Entertainment Properties must be-

come more creative in bringing "music to the consumer from a marketing point of view."

The company has broken down its catalog by genres. "We have 10 multimillion dollar businesses," Kirkland said.

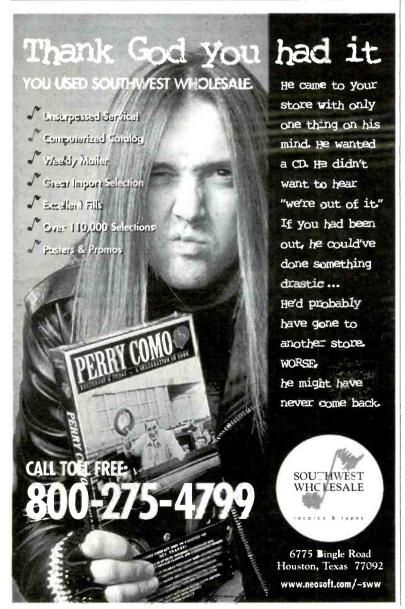
After the Beatles, the classic rock product line represents the company's biggest opportunity, he said. "There is a radio format that is dedicated to that genre, but none of our competitors are focusing on it."

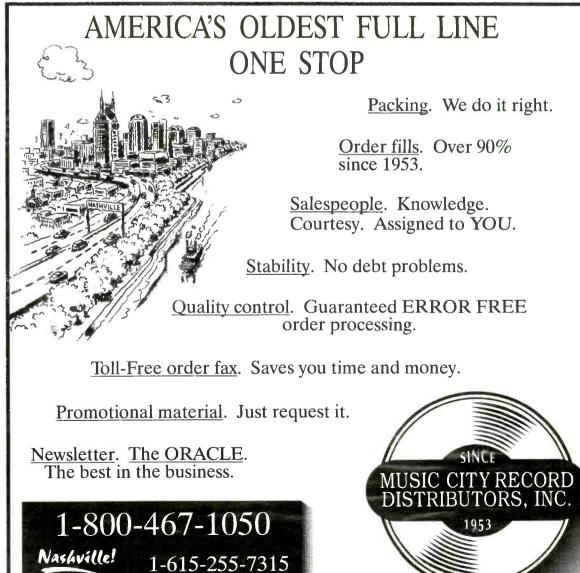
Other growth areas he sees include comedy, soundtracks, and children's music

In conclusion, he observed that EMI-Capitol Entertainment Properties is "all about identifying consumers and what is the best way to reach them."

He labeled the company "a bold experiment on EMI's part," which will pursue an infinite number of possibilities in its search to drive incremental







Home Video

MERČHANTS & MARKETING



Wheeling And Healing. Unapix/Miramar in Seattle hosted Dr. Andrew Weil, center, who stars in the videos "Spontaneous Healing" and "8 Weeks To Optimum Health." Shown learning Weil's ways, from left, are Kipp Kilpatrick, senior VP; Don Crouch, director of video sales and marketing; Esther Shin, director of publicity and promotion; Ellen Houghton, sales administration manager; David Kurtiak, sales manager; and Brendan Rorem, special projects VP.

'Tin Drum' Seizure Prompts Lawsuit VSDA Leads Charge For Okla. Vid Stores

■ BY EILEEN FITZPATRICK

LAS VEGAS—In response to the seizure of copies of "The Tin Drum" in Oklahoma City video stores, the Video Software Dealers Assn. (VSDA) has filed a class-action lawsuit on behalf of all retailers in the state against the city, its police chief and three officers, and its district aftorney.

district attorney.

The lawsuit, filed July 11 in U.S. District Court for western Oklahoma, claims the 1979 Academy Award-winning movie is protected by the First Amendment and not obscene under state statutes. In addition, the action says officers violated the Federal Video

Privacy Protection Act of 1988 when they seized customer records from the stores along with copies of "The Tin Drum." Police also raided the homes of customers who had rented the video.

The case, which quickly gained national attention late last month, began when a citizen submitted the tape to the Oklahoma City Police Department for review; the citizen had checked it out of the local library, according to the suit. On June 25 police officers received an ex parte review of the video from Judge Richard Freeman, based on a scene that police claimed represented child pornography under state law.

Freeman agreed that the scene represented child pornography but did not issue a formal written ruling or conduct an inquiry, VSDA says. Soon after Freeman's ruling, police and District Attorney Robert Macy decided to "simply remove the film from public access," according to court papers.

The suit maintains that police officers who seized the copies of the video were abusive to clerks, threatening to charge them with obstruction of justice if they didn't hand over the video and customer records.

"This motion picture is so worthy of First Amendment protection and the action by police so serious that we have every confidence we'll win the case," says VSDA VP/general counsel Bo Andersen. "In terms of a First Amendment case, we have extraordinary good facts."

we have extraordinary good facts."
Andersen says the VSDA decided to include all Oklahoma retailers in the suit in case police decide to seize copies of "The Tin Drum" in other parts of the state. VSDA reports it has already been contacted by the Tulsa district attorney seeking more information about



Oklahoma City police raided stores and homes to confiscate cassettes of "The Tin Drum" after a local judge found a scene to be pornographic.

the film. Also, a Blockbuster store in Ponca City contacted the group over concerns that "The Tin Drum" may be removed from its shelves.

Police have seized every copy of "The Tin Drum" in Oklahoma City, claims Andersen, who estimates the city has about 60 video stores. Six carried the title; five of them are VSDA members.

The association seeks a declaration that the movie is not pornography and that all police seizures from retail stores and customer homes will stop immediately. No hearing date has been set.

Ironically, the lawsuit was filed on the same day that political dignitaries debated the role of government and the First Amendment during a panel at the VSDA Convention, which wrapped up July 12 in Las Vegas.

Although "The Tin Drum" contro-

Although "The Tin Drum" controversy wasn't discussed, the government's role in regulating explicit sexu(Continued on page 63)

DVD Developments Steal VSDA Show; Columbia To Unleash 30 New Titles

OFF TO THE RACES: DVD hoopla is intensifying. A week after the Video Software Dealers Assn. (VSDA) show in Las Vegas, where the new format dominated, Toshiba announced it's broadening its player line with two "second-generation" machines. The newest attraction: Spatializer 3-D Stereo, which greatly enhances sound when the player is connected to a stereo TV or advanced ProLogic audio system. Nothing more is needed, although Toshiba hopes buyers of the top-of-the line SD-3107 player will go the next step up to Dolby 5.1 sound.

Toshiba video marketing VP Steve Nickerson says the new players will ship in late August, in time for the Warner Home Video DVD national rollout (Billboard, July 19) and the arrival of scores of titles Warner isn't distributing. Indicating the perfect overlay of DVD hardware and software, Toshiba has compiled a list, from World

PICTURE THES

by Seth Goldstein

ware, Toshiba has compiled a list, from World Wide Web sites, of 300 releases due this year. It runs four double-column pages and still is missing suppliers like Anchor Bay Entertainment, which is delivering six or eight titles including the slice-and-dice classic "Halloween." Thirty MGM movies are listed, but not Vincente Minnelli

and Judy Garland's "Meet Me In St. Louis."

A very bullish-sounding Nickerson, who claims he's being conservative, predicts 750,000 players will be shipped to dealers by March 1998, DVD's one-year anniversary. That's a six-fold increase over the present population. If the fence-sitting studios (you know who you are) dismount the right way this fall, Nickerson thinks the title count could jump to 400 and players to 1 million.

It's doubtful that Disney or 20th Century Fox will declare in 1997, but their glacial reserve toward DVD is melting. At VSDA, Fox Home Entertainment worldwide president **Jeff Yapp** said he would join a successful launch "in a heartbeat," unlike predecessor **Bob DeLellis**, who actively, vocally disliked the format (or was it Warner Home Video president **Warren Lieberfarb**?).

Nickerson agrees with estimates that about 50% of the players have sold through. In markets where software has been available, sales are four times the average. Warner says disc volume is approaching 500,000 units of the 1 million delivered to stores. The figures, however, don't jibe with VideoScan, which reports sales of about 200,000 discs. "We believe the number is substantially higher," according to Nickerson, and we're inclined to agree.

VideoScan is the only point-of-sale service in the trade, but its data are incomplete. Wal-Mart, the biggest factor in VHS sell-through, doesn't report, and neither do many of the stores in Warner's seven-city test, we suspect. HIRTY, COUNT 'EM, 30: August additions to Columbia TriStar's DVD list include "Bad Boys," "Matilda," "Little Women," and "The Craft." Due later this year: "The People Vs. Larry Flynt," "The Fan," "First Knight," "Dracula," "A League Of Their Own," "Stand By Me," "Cliffhanger," "Last Action Hero," "Sense And Sensibility," "The Cable Guy," "A Few Good Men," "Dr. Strangelove," "Taxi Driver," "Awakenings," "Das Boot: The Director's Cut," "Johnny Mnemonic," "Flatliners," "Ghost busters," "Philadelphia," "The Net," "Wolf," "The Profes-

sional,""Big Night,""Much
Ado About Nothing,"
"Anaconda," and "The
Fifth Element."

TRADE-OFF: Video Up-

RADE-OFF: Video Update's proposed acquisition of Moovies rescues the latter from being milked dry. Publicly held Moovies isn't cutting it; the stock, which opened at about \$14 a share when

the chain went public two years ago, had traded as low as \$3 before the merger was announced.

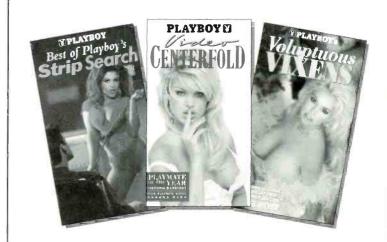
Moovies, in turn, will help Video Update's top management pocket a \$5 million-\$6 million windfall. Some 1.3 million shares of Video Update Class B common are being held in escrow for chairman/CEO Daniel Potter, president John Bedard, and COO Daniel Howard, to be released when the chain reaches stock price or sales goals. With deadlines either past or fast approaching, Video Update was nowhere close to \$22 a share July 19 or revenues of \$36 million by April 30, 1998.

The escrowed stock (essentially options) would have vanished except for the suggestion of Moovies head John Taylor that it be converted to Class A common, trading in the \$4-\$5 range (down from a high of about \$13). Taylor wants a level playing field, eliminating the five-to-one voting edge assigned to the 750,000 Class B shares already distributed to the Video Update troika, Wall Street sources indicate.

UPWARDLY MOBILE: Wayne Mogel, just elected vice chairman of VSDA, has a new work title as well. He's been promoted to president of the Star Video Entertainment division of Valley Record Distributors in Woodland, Calif., reporting to Valley president Rob Cain. Star founders Artie Bach and Bernie Herman, who closed the Valley deal in May, remain as consultants until Mogel is in place at company headquarters in Jersey City, N.J. Mogel, 20 years with Star, has been VP in the Boston-area branch.

CORRECTION: We had the wrong address for Fast Forward Marketing's Web site (Picture This, Billboard, July 19). It is www.home-video.com. Note the hyphen.

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'Trains' Chug Off Vid Shelves

ALL ABOARD: Independent video producer and publisher Tom McComas knew next to nothing about model trains when four dusty boxes filled with vintage toy locomotives were dumped in his lap by a client who owed him money. Two years later, a train enthusiast took one look at the collection and offered him \$7,000. McComas became very knowledgeable very quickly.

It wasn't long before McComas and his New Buffalo, Mich.-based company, TM Books & Video, began producing tapes geared to train hobbyists, most of them featuring Lionel models. Then, in 1993, he discovered that train footage fascinated his 3-year-old son.

"He'd get up at 8 a.m. and go full speed all day," recalls McComas, "and the only time he slowed down was



by Moira McCormick

watching me edit the train videos." A typical toddler, the youngster also was enchanted by "cows and ducks and music," so McComas edited a video featuring all his son's favorite things.

It was a big hit, which got Dad to thinking: "If this'll slow Jeffrey down, maybe other kids would like it too." McComas produced his first kids' video, "I Love Toy Trains," which sold

Billboard_®

JULY 26, 1997

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 ***		7
1	1	19	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.9
2	2	181	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.9
3	5	15	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.9
4	3	7	THE LAND BEFORE TIME SING ALONG SONGS MCA/Universal Home Video/Uni Dist, Corp. 83114	1997	12.9
5	4	37	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.9
6	7	17	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.9
7	6	9	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.9
8	9	65	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.9
9	13	17	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.9
10	10	31	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.9
11	21	59	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.9
12	12	11	BRUNO THE KID Live Home Video 27673	1997	14.9
13	15	3	RUGRATS: THE RETURN OF REPTAR Nickelodeon Video/Paramount Home Video	1997	12.9
14	8	47	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.9
15	16	83	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.9
16	11	11	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.5
17	18	21	SESAME STREET: BEST OF ELMO ◇ Sesame Street Home Video/Sony Wonder 51229	1996	9.9
18	14	464	DUMBO ◆ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.9
19	24	29	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.9
20	NE	WÞ	BARNEY'S CAMP WANNARUNNAROUND Barney Home Video/The Lyons Group 2018	1997	14.9
21	RE-E	NTRY	SKY DANCERS: ROSE VOLUME Razzmatazz Entertainment/Cabin Fever Entertainment 2186	1997	9.9
22	RE-E	NTRY	SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG FoxVideo 4396	1997	14.9
23	20	25	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.9
24	RE-E	NTRY	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.9
25	22	5	SKY DANCERS: LILAC VOLUME Razzmatazz Entertainment/Cabin Fever Entertainment 2185	1997	9.9

♦ 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. © 1997, Billboard/BPI Communications.

well after his appearance on train buff Tom Snyder's TV talk show.

Now, McComas is poised to release "I Love Toy Trains 4," a 35-minute video chugging into stores Sept. 2 at \$12.95 suggested list. The first three volumes, sporting a winning mix of toy trains and real trains, other real-life footage, music, educational tidbits, and jokes, have sold approximately 500,000 copies total. In October, McComas plans to unveil the 50-minute "Toy Trains & Christmas" at \$19.95.

In the fourth installation of "I Love Toy Trains," the toy train footage is used as a springboard into real life. "The toy train will go by an airport layout, then suddenly you're flying with the Blue Angels onscreen," McComas says. "The 12-year-old female narrator, talking about a steam-powered sawmill, explains how boards come from trees, but we shouldn't cut down too many, because the birds need them, too." The series has always used preteen female narrators, a major departure from the almost exclusively boy-centered world of real-life kids' video.

TM Books & Video is headquartered in two renovated barns on an 80-acre farm in rural southwestern Michigan. McComas himself writes the scripts and shoots the footage along with cameraman Joe Stachler. His wife, Charyl McComas, takes still photographs and designs the box covers. Singer/songwriter James McCaffey, whom McComas met at an American Booksellers Assn. convention several years ago, provides the original tunes.

"We intersperse the songs with facts given by the narrator," notes McComas, "such as what the different types of train engines are." The songs are educational as well, "like 'Those Signal Lights,' which is about railroad crossing safely."

The first three volumes are available as a re-edited special edition at \$19.95. Blockbuster carries the package as a rental title; McComas says renters often end up buying it.

In addition to video stores, McComas has placed tapes in hobby and train stores, as well as such direct-mail catalogs as Chinaberry, Publishers' Clearing House, and Right Start. "We've been on Tom Snyder's show three times," he says. Responses have generated a mailing list of 70,000 names.

McComas, who takes four months to produce each video, says he would like to "expand this concept into a feature film." Meanwhile, he's considering "I Love Toy Trains And Dinos" as a sequel to the fourth and final segment; the video would help teach kids the names of dinosaurs. McComas wants to do a gift set with Lionel similar to the one he produced in conjunction with heavy-equipment manufacturer Caterpillar, "I Love 'Cat' Machines."

The train buff who gave the locomotives to McComas now jokes about how "they were worth more than I owed him," says McComas, who agrees with the statement. In the often faddish world of kids' video, McComas has hit on something that works. "There seems to be some sort of atavistic reaction by kids to trains," he says.

Adults aren't immune either, he points out. "I had a grandfather from Scotsdale, Ariz., tell me, 'I watch the tape more than my grandson does.' Lionel trains are American icons, and (Continued on next page)

Billboard.

Top Video Rentals...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			***	* No. 1 * * *	
1	1	6	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
2	4	6	6 THE PEOPLE VS, LARRY FLYNT (R) Columbia TriStar Home Video 82453		Woody Harrelson Courtney Love
3	3	5	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
4	2	8	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
5	5	4	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
6	7	2	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
7	6	4	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
8	10	4	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
9	8	7	DAYLIGHT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
10	15	2	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
11	12	3	MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon
12	30	2	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video	James Garner Jackie Chan
13	9	7	ONE FINE DAY (PG)	Warner Home Video N4456 FoxVideo 4145	Michelle Pfeiffer
14	NE		BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video	George Clooney Chris Farley
15	11	7	STAR TREK: FIRST	82503 Paramount Home Video 32797	Patrick Stewart
	NE\		CONTACT (PG-13)	MCA/Universal Home Video	John Cleese
17	14	7	FIERCE CREATURES (PG-13)	Uni Dist, Corp. 82824 Miramax Home Entertainment	Jamie Lee Curtis Jon Favreau
			SWINGERS (R) THE MIRROR HAS	Buena Vista Home Video 10483 Columbia TriStar Home Video	Vince Vaughn Barbra Streisand
18	13	6	TWO FACES (PG-13)	82523	Jeff Bridges Daniel Day-Lewis
19	NE		THE CRUCIBLE (PG-13)	FoxVideo 0414485	Winona Ryder Jason Patric
20	16	15	SLEEPERS (R)	Warner Home Video 14482	Brad Pitt
21	17	11	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
22	19	2	GRIDLOCK'D (R)	PolyGram Video 4400541447	Tupac Shakur Tim Roth
23	81	13	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
24	20	2	IN LOVE AND WAR (PG-13)	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
25	23	3	CRIME STORY (R)	Dimension Home Video Buena Vista Home Video 11233	Jackie Chan
26	22	10	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Babtist
27	21	17	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
28	34	2	DANGEROUS GROUND (R)	New Line Home Video Warner Home Video M4436	Ice Cube Elizabeth Hurley
29	27	16	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
30	24	7	THINNER (R)	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
31	25	5	BREAKING THE WAVES (R)	Evergreen Entertainment 15163	Emily Watson Stellan Skarsgard
32	29	14	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leanardo Dicaprio Claire Danes
33	26	14	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughe
34	NE	W >	SHILOH (PG)	Warner Home Video 36200	Blake Heron Michael Moriarty
35	31	12	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
	32	40	FARGO (R)	PolyGram Video 8006386931	Frances McDormano William H. Macy
36	28	10	THE PREACHER'S WIFE (PG)	Touchstone Home Video	Whitney Houston
36 37				Buena Vista Home Video 10038 Warner Home Video 14906	Denzel Washington Chevy Chase
_	NE	W >	VEGAS VACATION (PG)		
37	NE \	2	BEAUTIFUL THING (R)	Columbia TriStar Home Video 94973	Gien Berry Scott Neai

♦ 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. © 1997, Billboard/BPI Communications.

63

CHILD'S PLAY

(Continued from preceding page)
all generations can relate to them."

PLAYING TO THE GROUNDLINGS: Barney creator Lyrick Studios is distributing the Canadian children's series "Groundling Marsh," now in its fourth season on the YTV youth network. Lyrick will ship titles in 1998, after the program debuts on PBS this fall through KERA Dallas/Fort Worth.

The groundlings are described by a Lyrick representative as "an eccentric bunch of furry puppet creatures who try to co-exist peacefully with each other and their surroundings, but who manage to create chaos with hilarious results."

The program stresses the wonder of nature and the interdependence of species. Each episode includes an animated segment, as well as a pair of original songs involving blues, rock, calypso, or gospel music.

'TIN DRUM' SEIZURE

(Continued from page 61)

al content was discussed by former Sens. Alan Simpson and Paul Simon, former New York Gov. Mario Cuomo, and former Christian Coalition Executive Director Ralph Reed.

All agreed that the amount of violent and sexually explicit content available had reached an all-time high that is detrimental to society. "For a democracy to function effectively, we have to exercise self-restraint or the pendulum is going to go too far in the other direction," said Simon, who was instrumental in developing the TV ratings system.

Simpson added that politicians are constantly bombarded by their constituents to address the issue. "They're not kooks, they're parents who are concerned about movies and television that don't represent family values and degrade men and women," he said.

Referring to the First Amendment

Referring to the First Amendment as "not an absolute," Reed sided with families' rights to pass laws to protect their children. "We have a responsibility to more than turning a buck, and those who want to protect children are not censors," he said.

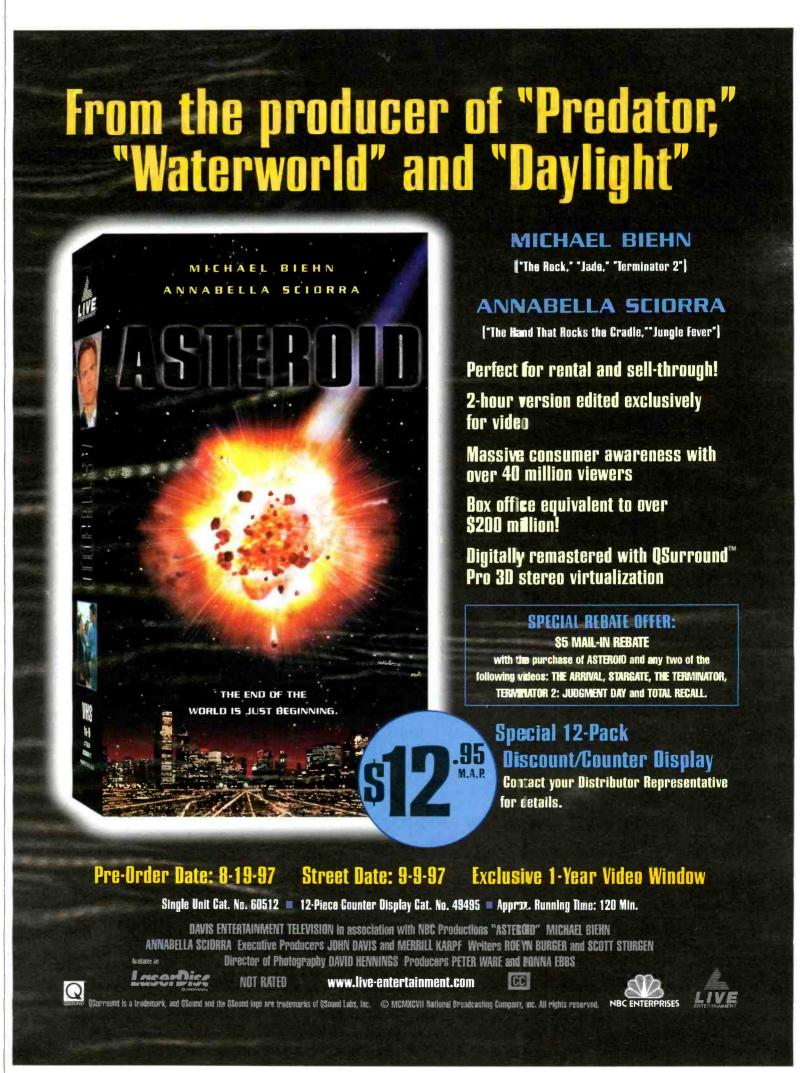
Reed, who lobbied for the Communications Decency Law regulating sexual content over the Internet, later overturned by the Supreme Court, agreed that court decisions are the best way to keep pornography away from children. But Cuomo didn't subscribe to the theory that government regulation would cure a desire to view explicit material.

"We should stop talking about making laws, because the real answer is in the culture," said Cuomo. "If it didn't sell, it wouldn't be there, and we have to change." Instead of government attempts to regulate explicit material, Cuomo suggested moral suasion.

"Why not have a summit with the president and other leaders to tell people not to buy filthy videos?" he asked. "While we were making laws against drugs, the culture has reached a decision for themselves that drugs are wrong." Cuomo called for a national campaign against sexually explicit and violent material, like the current Drug Free America effort.

However, Cuomo did praise video dealers for voluntarily keeping R- and X-rated videos out of the hands of children. Most stores ask parents to sign a form saying whether their underage children may rent or purchase either.

(Continued on page 65)



Hercules And Xena Add Muscle To VSDA Confab

STRONG ARMS: If anyone attending the Video Software Dealers Assn. (VSDA) Convention July 9-12 hadn't heard of Kevin Sabo and Lucy Lawless, aka Hercules and Xena, their appearance at the show spoke volumes.

Prior to being crushed by photographers while opening the convention. Sabo and Lawless put in an appearance at Universal Studios Home Video's announcement of the marketing plans for the direct-tovideo feature "Hercules & Xena-The Animated Movie: The Battle For Mount Olympus," due in stores Oct. 14 for

\$19.98. So many flashbulbs were going off while the pair praised the animated feature that it was like being

in the middle of a lightning storm.

Universal has already released television episodes of "Hercules: The Legendary Journey" and "Xena: Warrior Princess" on video, and it looks like the supplier is counting on "Hercules & Xena" to be its next big franchise following "The Land Before Time" series. Each show reaches both an adult and a kid audience, and in syndication they outscore "Baywatch" and "Deep Space Nine."

"Among males, the popularity of 'Hercules' compares to that of 'Star Trek,' " said Universal president Louis Feola. "And 'Star Trek' is a 30-year franchise, compared to the 3-year-old 'Hercules.'

and advertise the title on bags

country, Tropicana will offer a \$3 rebate when consumers purchase

by Eileen Fitzpatrick

From August to October, Universal is putting a Hercules and Xena museum on a customized truck, which will stop at stores in 10 cities. It will feature models and storyboards used to make the feature.

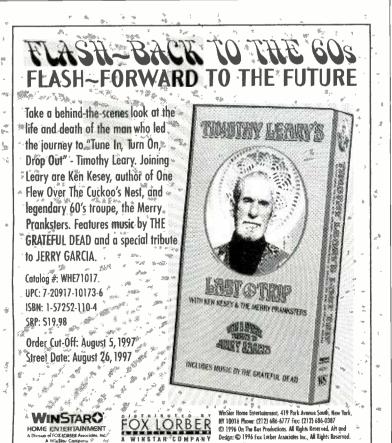
At each stop, local radio will do live remotes, and consumers will get a chance to win a trip to Universal Studios Florida, which just opened a "Hercules & Xena" show. The tour stops in Boston, New York, Philadelphia, Detroit, Chicago, Atlanta, Dallas, Houston, Los Angeles, and San Francisco.

Sabo and Lawless will also appear at Hercules and Xena con-(Continued on next page)

Universal is sparing no expense to make sure the "Hercules & Xena" direct-to-video title gets its fair shot at retail. Executive VP Andrew Kairey says the marketing campaign will focus on children and teens, beginning this month with a Cool Combos for Kids promotion at 650 Carl's Jr. fast-food restaurants. The chain will hand out 1.2 million Hercules and Xena premium items

through August. In more than 15 states across the the title and

two Tropicana Bursters, a new brand the company testing this fall. More than 2 million juice packages will advertise the



Top Video Sales

Billboard

•		1		тм				
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A N	ATIONAL SAMPLE OF RETAIL STORE SALES REF Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	6	JERRY MAGUIRE	* * * No. 1 * * * Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.9
2	2	6	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.9
3	3	13	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.9
4	6	21	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.9
5	4	59	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.9
6	9	3	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.9
7	7	6	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.9
8	NE	v >	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.9
9	10	6	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.9
10	8	13	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.9
11	NE\	v >	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.9
12	5	55	JURASSIC PARK ♦	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.91
13	11	16	DUNE ◆	MCA/Universal Home Video Uni Dist, Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.9
14	13	10	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.9
15	12	18	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.9
16	15	8	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.9
17	14	19	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.9
18	18	2	SHILOH	Warner Home Video 36200	Blake Heron Michael Moriarty	1996	PG	19.9
19	16	4	PLAYBOY'S REAL COUPLES II	Playboy Home Video Uni Dist, Corp. PBV0809	Various Artists	1997	NR	19.9
20	20	19	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.9
21	23	3	FEAR ♦	MCA/Universal Home Video Uni Dist, Corp. 82823	Reese Witherspoon Donnie Wahlberg	1996	R	19.9
22	21	6	STRIPTEASE	Columbia TriStar Home Video 84973	Demi Moore Burt Reynolds	1996	NR	19.9
23	19	143	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.9
24	17	7	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.9
25	28	32	VERTIGO	MCA/Universal Home Video Uni Dist, Corp. 82940	James Stewart Kim Novak	1958	PG	19.9
26	31	16	THE BIRDCAGE	MGM/UA Home Video	Robin Williams Nathan Lane	1996	R	19.9
27	24	8	THE ART OF SINGING	Warner Home Video M905536 Atlantic Records Inc.	Various Artists	1997	NR	24.9
28	-	NTRY	THE WALLACE AND GROMIT	Atlantic Video 95038-3 BBC Video	Animated	1996	NR	24.9
29	NE	N >	THE FAN	FoxVideo 4101059 Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes	1996	R	19.9
30	22	5	G3: LIVE IN CONCERT	Epic Music Video	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.9
31	NE	N D	TURBO-A POWER RANGERS MOVIE	Sony Music Video 50157 FoxVideo 4181	Mighty Morphin	1996	PG	19.9
32	25	77	GREASE A *	Paramount Home Video 1108	Power Rangers John Travolta	1978	PG	14.5
33	NE'		THE TWELVE CHAIRS	FoxVideo 6449	Olivia Newton-John Ron Moody	1970	G	9.9
34	37	5	OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.
35	33	4	CHAIN REACTION	FoxVideo 4130	Keanu Reeves	1996	PG-13	14.
36	30	19	THE GODFATHER PART II	Paramount Home Video 8459	Morgan Freeman Al Pacino	1974	R	24.
	40	7	KINGPIN	MGM/UA Home Video	Diane Keaton Woody Harrelson	1996	R	14.
37	-		PLAYBOY: BEST OF PLAYBOY'S	Warner Home Video M206471 Playboy Home Video	Randy Quaid Various Artists	1997	NR	19.
38	26	11	STRIP SEARCH	Uni Dist. Corp. PBV0821 Miramax Home Entertainment	John Travolta	1994	R	19.9
39	29	37	PULP FICTION	Buena Vista Home Video 1438 Walt Disney Home Video	Samuel L. Jackson	-		-
40	36	93	BAMBI	Buena Vista Home Video 942	Animated	1942	G	26.9

■ 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 ertail. The first gold cert, for sales of 20,000 units of \$1 minior in sales at suggested retail. The first 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 \$5,000 units and \$1 million at suggested retail for nontheatrical titles. The first programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. The first programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. \$1997, Billboard/BPI Communications.

64

SHELF TALK

(Continued from preceding page)

ventions, scheduled for Oct. 4-5 in Valley Forge, Pa., and Oct. 18 in San Francisco.

Among the other marketing activities are two cross-promotions. Topps Comics will debut a Xena comic book this fall, offering a \$3.50 rebate from Universal when consumers purchase "Liar Liar" and the title. Sound Source, which distributes the CD-ROM game "Hercules & Xena Learning Adventure," will offer a \$5 rebate when consumers purchase the game. A redeemable certificate is being packed inside each "Hercules & Xena."

SAME NAME, DIFFERENT

'TIN DRUM' SEIZURE

(Continued from page 63)

Simon also liked retailers' restraint. "If a 10-year-old walks into a video store, the people in this audience won't rent an X-rated tape to them, because if you do, you know you'll get in trouble."

Reed agreed with Cuomo and Simon that government regulation isn't always the solution to society's ills. "I think we're beginning to exercise restraint, and I don't think government is the answer," said Reed. "The answer is the churches and synagogues. But the problem with a free society is that if it doesn't get solved on the social level, it immediately jumps to a political issue."

However, some members of the audience doubted consumers' desire for explicit material will diminish. When Reed suggested that the popularity of explicit material is a "myth," a few people in the audience shook their heads in disbelief.

VSDA CONFAB

(Continued from page 53)

In fact, one competitor snipped that "Eves was a stooge for Warren" on the subject of Zoom TV, a pay-per-view version of DVD being financed by the consumer electronics retailer Circuit City and a Los Angeles law firm with strong Hollywood ties. Consumers could rent the Zoom disc for a single play and then return it; dial a computer for a second viewing or outright purchase; or throw it away.

Various program suppliers have been approached and, enticed by advances reportedly as high as \$20 million, several studios, including Disney, Paramount, and DreamWorks, reportedly have shown strong interest. Warner and others worry about losing too much control over distribution in exchange for generous license fees.

Lieberfarb was thought to be the source for remarks that derided what Eves called DVD's "evil twin." The comments, based on no firsthand knowledge of the tightly guarded system, gave Zoom exposure it had never received before. Eves drew a sharp rejoinder from Zoom management attending VSDA.

Fox's Yapp considers DVD and the Zoom flap a sideshow. "All it does is take your eyes off the ball," he says. "We're not talking about the fundamentals of the business, and we've got to protect the motherland."

For the record, Yapp isn't opposed to DVD, although the studio has adamantly opposed any commitment thus far. "Once it's proven, we'll be there in a heartbeat. I'd love for it to be accepted," he says.

BOX: Even though Disney acquired Capital Cities/ABC more than a year ago, its video division just recently inherited the product from ABC Video, previously distributed by Paramount.

Buena Vista Home Video will begin shipping the line this fall, starting with NASCAR and Cart auto-racing videos tapes under the ESPN brand. North America GM Mitch Koch had little to say about marketing details for the series, which also had a home at United American Video. Its 15

NASCAR videos revert to Buena Vista this fall.

While the ABC catalog includes various special-interest titles, Karen Voight exercise videos, and some soap opera videos culled from "All My Children" and other ABC daytime dramas, Koch is most excited about "Schoolhouse Rock."

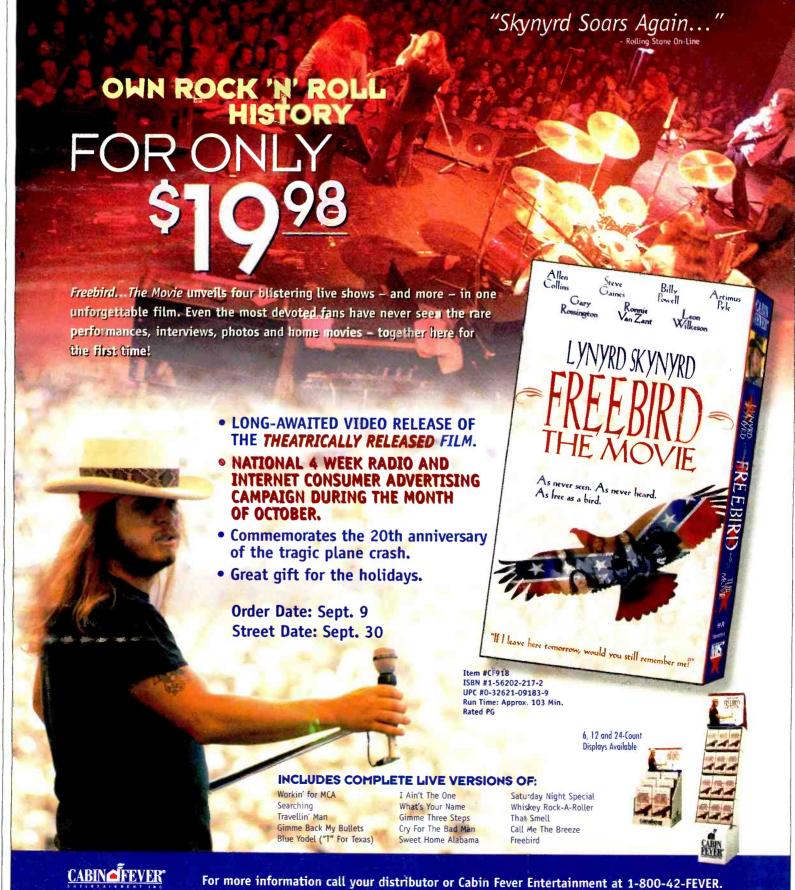
"One of the fastest-growing segments in video is classic TV," he says, "and the four 'Schoolhouse Rock' titles have sold into the low millions and [are] by far the largest seller in the ABC line."

GOOD SHOW: After attending 10 VSDA conventions, there isn't much Shelf Talk hasn't seen before. But this year the supplier evening events added entertainment that made going to those cocktail parties more than just a place to get food, drinks, and executive schmooze time.

Republic Home Video's party at the Hard Rock Cafe and Casino was highlighted by a performance of '80s duo Hall & Oates, who sang hit after hit to an adoring crowd. For the final night, MGM Home Entertainment put on an Elvis Presley show that had an impersonator who looked and sounded so much like the King it was scary.

Surrounded by a dozen other Elvis impersonators, a flying Elvis suspended from the ceiling, show girls, and exploding fireworks, the lead Elvis rocked the house during the half-hour musical interlude.

Both events added a level of excitement that was sorely lacking this year.



The Enter*Active File

Intel Fest Is Stage For Technology Bows

LOS ANGELES-A new wave of music multimedia technologies debuted at the Intel New York Music Festival and its corresponding conference Plug In '97, held July 16-17 at the Marriott World Trade Center in New York. Among the developments unveiled at the event were the introduction of realtime Internet music jamming, an MTV/ Yahoo! co-branded World Wide Web music guide, and Net music commerce that uses Liquid Audio technology.

Aspiring and established musicians will soon be able to jam in real time over the Internet through a new technology developed by Res Rocket Surfer (http:// www.resrocket.com). The company's software, known as Distributed Realtime Groove Network (DRGN), allows Web users to hook up and play live, studio-quality music over the Internet. To participate, users must have a multimedia computer, an Internet connection, and a general MIDI instrument. Participants are able to give musical performances in the virtual concert hall, known as MUSE (multi-user studio environment).

The company was founded by British musicians Willy Henshall (Londonbeat) and Tim Bran (Dreadzone), who have teamed with U.S.-based Matt Moller and Canton Becker for the latest incarnation of the technology.

A final version of the DRGN software is expected to be available at the Res Rocket Surfer Web site soon.

MTV and leading Internet search engine Yahoo! debuted their co-branded Web site unfURLed (http://www. unfurled.com), which serves as a resource for users seeking up-to-date music content on the Web. The site was originally scheduled to debut in Janudevelopment was delayed as the site's editorial staff was put into place.

"There's so much amazing material on the Web that is not easy to find," says Yahoo! senior producer Doug Hirsch. "This site will highlight the best music on the Web with an MTV attitude."

UnfURLed will contain music news, site reviews, Internet user polls, and other music content. "Ultimate Artists" pages will offer in-depth Web links and editorial information on the 40-50 top acts on MTV each week.

The site will be actively promoted on both MTV and Yahoo!, but specific cross-promotion plans were not available at press time.
Progressive Networks, maker of

RealPlayer webcast technology, is expected to soon unveil its own Internet music guide service, known as MusicNet (http://www.musicnet.com). Though it was not announced at the gathering, MusicNet's logo was included in literature promoting the event.

Liquid Audio announced the next generation of its music software, which allows the mastering, publishing, delivery, and playback of CD-quality, copyright-protected music via the Internet. Several content partners plan to use Liquid Audio for the sale of digitally downloadable music, including N2K, Internet Underground Music Archive, Knitting Factory Works, and music.co. jp (Billboard, July 19).

The music-themed Web site Jam TV (http://www.jamtv.com) was shown in its newest incarnation at the event. JamTV has added a daily music news program to its site, which is delivered using RealVideo technology. In addition, the site has added the Internet audio program "JamTV Hot Twenty Radio."

JamTV has also started distribution

are available free to concertgoers and Internet users who register with the site. The CD-ROM contains a customized version of Microsoft Internet Explorer and access software from Microsoft Network, as well as plug-in software needed to receive the audio and video webcasts at the site. The site also contains video and audio content that can be unlocked by visiting the site, including a complete music video of "Never Say Never" by DGC act That Dog.

Jupiter Communications announced the results of its recent comprehensive survey on the prospects of Internet music retail. The research firm estimates that online music sales will account for \$1.6 billion in revenue and 7.5% of total worldwide music sales by 2002 (Billboard, June 21).

INTEL PLUGS IN TO THE MUSIC BIZ

Intel's sponsorship of the high-profile technology event is a result of the chip maker's newly launched music industry outreach efforts. The company is aiming to promote the creation of media-rich entertainment content for

"It was inconceivable for us to look for content developers at a time when the PC was incapable of doing home entertainment," said Intel CEO/chairman Andrew Grove in a recent Billboard interview (see Billboard Online for a complete transcript at http://www. billboard.com). "Our outreach program went from commercial data-processing applications to CD-ROM applications and, in the past few years, the Internet. People are used to rich, high-quality media. The advancements in technology have given us the confidence to support media content development."

Intel used the event to promote the

use of its technologies in the entertainment industry, such as the Pentium II, MMX, ProShare, and Intercast, The company distributed a music content. development resource guide to attendees, as well as CD samplers containing 10 music tracks and multimedia software from Progressive Networks, Liquid Audio, and other companies.

Intel is working with everyone from software developers, video game companies, Hollywood, and the music industry to enable these industries to take advantage of the bells and whistles of the latest computer technology," says Wendy Hafner, head of Intel Content Group's music division. "This event is a huge opportunity for us to reach the music industry."

The technology company also made a splash on the Net with the music event, which featured performances from more than 300 acts in more than 20 venues. Among the acts who performed this year were Cracker, Jill Sobule, DJ Spooky, Better Than Ezra, Ween, and Combustible Edison. Apple was the previous title sponsor of the event, which had been known as the Macintosh New York Music Festival (Billboard, May 17).

Internet users were able to tune in to most of the Intel festival's music performances, which were webcast using RealAudio and RealVideo technology at http://www.thegig.com. The event was produced by Irving Plaza's Andrew Rasiej and the Knitting Factory's Michael Dorf.

MTV's sister all-music channel, M2 (which was a co-sponsor of the event), promoted the webcasts heavily on-air. M2 already uses Intel's Intercast technology to supplement its programming with computer-delivered information on each video that it plays.

Global Net, Sony Ready Pay-Per-Play Music

PAY-PER-PLAY NETCASTS LOOMING:

Internet service provider GlobalNet Systems Ltd. is preparing to debut a new online music service that will charge World Wide Web users a small fee for each Internet-delivered song that they request. MusiChoice, which is part of the Online Entertainment Network (OEN), will charge about 75 cents per song playback when the service debuts Sept. 10.

Consumers must pre-purchase music in \$10 increments from the site, which will pay the appropriate publishing and performing right royalties, according to Ted Mather, OEN president/executive VP of GlobalNet.

Each purchased song will be delivered through a proprietary Internet audio player, which Mather claims is of higher quality than competing netcast technologies. However, specific details about the customized Internet audio player and the technology behind it were not available at press

Consumers will not be able to permanently store each Internet-delivered song on their hard drives.

Sony Music has announced its own pay-per-play Internet audio service. which is expected to debut sometime later this year (Billboard, June 21).

The pay-per-play efforts by both companies will be watched closely by many in the industry, since many music companies still view the relatively young webcast genre as exper-

A recent attempt at a pay-per-view concert by classical pianist Jeffrey Biegel was ill-received by Web users. Technical difficulties prevented many Internet users from being able to access the live Internet event, which was available at Cyberecital (http://www.cyberecital.com). Several angry customers, who each pur-chased a \$12 virtual ticket for access to the event, posted their displeasure on the site's comments area following their inability to receive the RealVideo-delivered audio and video

OEN also has plans for a video-ondemand service that will enable buyers to select a movie over the Internet and watch a film through OEN's network via a special set-top box. The company has already reached an agreement with LIVE Entertainment to carry it's theatrical and home video product, which includes such titles as "The Arrival," "Tree's Lounge," and "The Substitute" (Billboard, July 19). In addition, OEN plans to offer live events, music videos, and other video content through the service, which may be ready to launch by the end of the year.

BITS 'N BYTES: MTV and Warner Bros. are among the content partners offering "channels" for the new version of Microsoft Explorer 4.0, which was unveiled in beta form July 15 at http://www.microsoft.com/ie...The DVD-delivered film magazine Short Cinema Journal may soon spin off a music-themed DVD-only publication. The digital magazine, which could be ready to debut by the end of the year, will feature music encoded in the Dolby Digital (AC3) format.

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UNIVENTURE CD PACKAGING & SYSTEMS

DECLARATIONS OF INDEPENDENTS

(Continued from page 60)

going strong for close to 40 years and shows no signs of slowing down.

"I've been off seven weeks in 38 years," Rush proclaims, with justifiable pride in his stamina. "I work about 30 shows a month, especially when I'm doing two shows a night."

This kind of a schedule would probably cripple most musicians of Rush's age, but he says that learning the ropes in the Chicago clubs was good training.

"Early in my career, I used to work five days a week, three shows a night,' he says. "I come out of the old school ... My hands and throat got corns on 'em.

He adds, "It come natural to me . . . Just like a horse race, if you run every day, it's not hard to run.

Rush certainly puts his seven-piece band through its paces onstage: Jumping, high-kicking, blowing harp, and jiving incessantly with his audience, he's one of the most dynamic presences on the Southern club scene.

His songs, like the current "Big Fat Woman" and "Booga Bear," are characterized by their broad good humor and by observations on the foibles of sex and romance in which-Rush's macho-man image aside—the men get rapped as sharply as the women.

"It's basically my personality," Rush

says. "Years ago, I tried to develop something that entertained. As a black man in the neighborhood, we always got the low end of the stick. I say to people, 'Forget about your problems, forget about your ups and downs. If your house burned down today, forget about it-tonight let's have a ball.'

Describing his amused world view, Rush adds, "I just tell the truth. I say it in a way that jokify.'

Rush, who still pulls a crowd of women who swoon over his good looks, tries to maintain a balance for his audience: His shows always include at least a couple of curvaceous, skimpily attired, energetically gyrating female dancers. (At one time he carried as many as five of what he calls "the girls" with his show.)

Rush says that this politically incorrect element of his show has been in place for close to 15 years. "[Audiences] know I don't mean anything by it," he says. "It's all a joke. It's something for people to talk about.'

Rush, who has been a major attraction with black Southern crowds for years now, shows signs of crossing over to a white audience, thanks in no small measure to his wildly energetic shows. As he himself notes, "That's what the blues is all about, [being] universal."

Reviews Previews

ALBUNS

POF

► BLUES TRAVELER
Straight On Till Morning
PRODUCERS: Steve Thompson & Michael Barbiero
A&M 31454 0750

New York blues-rock band sticks to its guns on its fifth studio album, and its first since its multi-platinum breakthrough of 1994. Typified by its hit lead single, "Carolina Blues," the album features loose song structures that allow front man John Popper to run wild with his chromatic harmonica solos. Other highlights include "Canadian Rose," "Most Precious," and "Felicia," any of which could eatch on at mainstream rock radio. A band that has built a huge following on a relatively simple but highly effective blueprint and continues to ride that sound to maximum effect.

★ BLUE MOUNTAIN

Home Grown

PRODUCERS: Jeffrey Reed & Blue Mountain

Roadrunner 8830

Second release from Mississippi-based Blue Mountain should confirm this trio's role as one of the most talented and stylish of new bands to find inspiration in American roots music. Cary Hudson, its prodigiously talented singer/songwriter/guitarist, crafts original pop gems from blues, folk, and country materials, usually augmented by the heartbreaking harmony vocals of bassist Laurie Stirratt. In addition to sumptuously bittersweet melodies "It Ain't Easy To Love A Liar" and "Dead End Street," standouts of a consistently sharp set include the haunted, Dylanesque "Bloody 98," the full-tilt country-stompin' "Black Dog," the angrily anthemic "Generic America," and the stark, chilling "The Last Words Of Midnight Clyde."

COUNTRY

DWIGHT YOAKAM
Under The Covers
PRODUCER: Pete Anderson
Reprise 46690

Yes, but is it country? With his last album, "Gone," Yoakam did everything you're supposed to do to get country airplay, and not much happened. This time out, apparently, he did only what he wanted to do, and this collection of wildly eclectic covers is all over the musical map and mostly works. Roy Orbison's "Claudette" has him back on country radio. Yoakam's reworking of the Clash's "Train In Vain" as a bluegrass lament with the great Ralph Stanley is brilliant and finally makes that song intelligible. Dwight can do whatever healings.

JAMES BONAMY Roots And Wings

PRODUCER: Doug Johnson Epic 67878

Bonamy continues to impress as a clearvoiced and expressive interpreter equally at home with ballads and uptempo numbers. As a fairly sophisticated no-hat act, he's carving out a niche for himself as an urban country singer who's in it for the long haul. As a non-writer, he has excellent taste in songs, such as Robert Ellis Orrall's "The Swing" and the Skip

Ewing/Bill Anderson title song.

SPOTLIGHT



RADIOHEAD OK Computer PRODUCERS: Radiohead Capitol 7243 8 55229

As Garry Kasparov could probably tell us, signs are that in the battle of man vs. machine, the carbon-based systems are losing ground. With its third album, "OK Computer," Radiohead has wrought a dissenting diary of life prey to numbing technologies and corporate/political soul snuffing. It's an immensely powerful mix of eulogy and call to arms, fulfilling the promise of the band's left-field stunner from '95, "The Bends" (whose slow-burning pop ularity paved the way for the debut of "OK Computer" at No. 21 in the last issue's Billboard 200). The haunting first single, "Let Down," is an ideal calling card for an album whose rich textures reward repeat listenings with emotional depth and grand musicality. Guitars ring and writhe in a distinctive soundscape, and singer Thom Yorke is an articulate, affecting voice for the emotional over the digital.

JAZZ

★ HAMIET BLUIETT & CONCEPT Live At Carlos I

PRODUCER: Hamiet Bluiett
Just A Memory 9129

This full-steam ahead 1986 live performance by Hamiet Bluiett, the foremost baritone saxophonist of our day, finally sees the light of day on this new division of Montreal's Justin Time label. All-star accompanists Concept included Don Pullen on piano, Fred Hopkins on bass,

SPOTLIGHT



SARAH McLACHLAN
Surfacing
PRODUCER: Pierre Marchand

Arista 18970 Canadian artiste Sarah McLachlan follows up her 1994 commercial breakthrough album, "Fumbling Towards Ecstasy" (Music to My Ears, Jan. 8, 1994), with a record showcasing her crystalline voice, pro-found lyrics, and talent for penning subtly beautiful, powerful tunes Standout tracks on the shiningly consistent album include the sumptuous first single, "Building A Mystery" (which has already caught fire internationally), the k.d. lang-reminiscent "Sweet Surrender," the gorgeous piano ballad "Adia," and the sultry 'Black & White." McLachlan's considerable base at modern rock, triple A. and AC, and headlining spot on her Lilith Fair festival, should set the table for a long-running, successful album. An artist whose sensibilities are in tune with the public's thirst for music that comes from the soul.

Idris Muhammad on drums, and Chief Bey on African percussion. Reclaiming the visceral, flexible pedigree of the best avant-garde jazz, these extended concert takes are highlighted by Bluiett's brilliant, aggressive bari blasts and Pullen's powerful, at times over-the-edge solo style. Fine Bluiett-penned originals include the harddriving, freely swinging "The Mighty Denn," the mournfully soulful "Full, Deep And Mellow," and the stylishly loping, Latinesque "Nali Kola." These progressives do a pretty straightforward version of "Oleo" and a delightful, semi-deconstructed drive through "A Night In Tunisia."

BILLY TAYLOR TRIO

Music Keeps Us Young
PRODUCERS: Bob Karcy & Billy Taylor

PRODUCERS: Bob Karcy & Billy Taylo
Arkadia Jazz 71601

Known to jazz fans as a veteran pianist and to many others as a respected jazz educator and correspondent for CBS News' "Sunday Morning," Billy Taylor returns in traditional trio format accompanied by bassist Chip Jackson and drummer Steve Johns. This excellent outing finds this septuagenarian's fingers as agile as ever, spinning syncopated variations on such well-worn standards as "Caravan" and "Wouldn't It Be Loverly." Latter-day standards are also explored with a glistening, enchanting take on Coltrane's "Naima" and a light-stepping waltz through Freddie Hubbard's "Up Jumped Spring." Fine Taylor originals include the cozy, bluesily embroidered fabric of "Ballade" and the irresistible gospel-swing of "I Wish I Knew How It Would Feel To Be Free."

LATIN

★ GILDARDO ÁLVAREZ Te Reto A Que Me Olvides

PRODUCERS: Pepe Martínez, Ramón Ortiz RCA/BMG 45485

Breaking into the Latino music biz as a big-voiced ranchero is as about as difficult as it gets, but this immediately likeable, bari-tenor stylist displays a versatile and sensitive vocal touch on his maiden mariachi voyage. With typically smart backdrops provided by noted Mariachi Vargas De Tecalitlán and Mariachi Tapatío De Ramón Parra, Álvarez bounds effortlessly from quick-stepping "No Me Vayas A Olvidar" and "Los De A Caballo" to moving, sweet romantic ballads "Amor Amor" and the title cut.

CELINÉS La Flor Del Merengue PRODUCER: Rafael Camilo RMM 82076

Second release by pretty merenguera from Puerto Rico spotlights the winning blend of her seductive, understated mezzo with bubbly musical arrangements, particularly on potential singles "Agitate," "Me Falta La Luz," and "Cadena Perpetua."

GOSPEL

► HEZEKIAH WALKER & THE LOVE FELLOW-SHIP CRUSADE CHOIR

Live In London At Wembley

PRODUCERS: Hezekiah Walker, Paul Wright III
Verity 01241-43023

In a few short years, Hezekiah Walker and his choir have grown from a small Brooklyn, N.Y., ensemble to one of gospel music's hottest tickets. Recorded before a wildly enthusiastic audience of 3,000 at Wembley Auditorium, this offering would seem to poise Walker for an international breakthrough. Having been part of the first crop of artists to bring R&B contemporary influences into gospel music, Walker continues to forge ahead with a sound that remains on the vanguard of the genre. Walker, a notable writer himself, draws largely on outside material this time in an effort to broaden his appeal and fan base, and he succeeds at every turn.

CLASSICAL

Slammin' R&B grooves stand next to pop-

★ SEARCHING FOR ROOTS: TUBIN, PÄRT,

flavored gems in perfect harmony

Royal Stockholm Philharmonic Orchestra, Paavo Järvi

PRODUCER: David R. Murray Virgin Classics 45212

In surveying little-heard work from three generations of Estonian composers, this album performs a smart discographical service. Most notable is the recording of two early serialist works by Arvo Pärt. From the least examined period of Pärt's career, "Nekrolog" and Symphony No. 1 are bleak and tense—worlds away from the euphonious pieces that have made him one of the world's most popular living composers—yet of great interest nonetheless. The late Eduard Tubin is represented by a movement from his unfinished Symphony No. 11, a grand, even romantic piece that shows him to be an unjustly neglected predecessor to Pärt. Erkki-Sven Tüür is a leading light of the younger set, and from the Sibelius homage of the title work to the plangent strings of "Insula Deserta" and dissonant brass of "Zeitraum," his music has a depth of feeling that seems endemic to Estonia

VITAL REISSUES®

HORACE SILVER QUINTET Further Explorations PRODUCER: Michael Cuscuna Blue Note 56583 27

Hard to believe that this 1958 classic, on the label's limited-edition "Connoisseur" series, has never been available on CD, given the number of Silver compositions on the disc that have been memorized and played by generations of young jazz musicians. The date, with the young Art Farmer on trumpet and Clifford Jordan on tenor, catches Silver's more "compositional" writing style at its top. Even his ballads, such as "Moonrays," can't sit still for too long; within its evocative intro and outro, Silver and the soloists cook like crazy. Other famous Blue Note sets released this time out include Jackie McLean's "Swing, Swang, Swingin", "Horace Parlan's "Us Three," and Jordan's own "Cliff Craft." All are, have

been, will be gotta-owns. Get 'em before they're gone!

KENNY BARRON Soft Spoken Here REISSUE PRODUCER: Joel Dorn

32 Jazz 32023
The two Kenny Barron albums released as "Soft Spoken Here" should set straight any listener who ever thought Barron more a journeyman jazz pianist than one of the true standard-bearers of his art. This two-CD set compiles 1973's "Sunset To Dawn" and 1982's "Golden Lotus" Muse albums, and both are distinguished by Barron's energetic, exhilarating phrasing that often accelerates into dizzying cascades of notes. The first album is a solid '70s document (with Barron playing acoustic and electric, accompanied by bass, drums, and two additional percussionists) and opens with a

mystically echoplexed piano intro to the dreamy, Latinesque groove of "Sunset. Other standouts include the savagely funky, electric-Miles-like "Swamp Demon," the lilting, gracefully rendered "Delores Street S.F.," and a nearly tempo-free solo piano take on the sweet-ly balladic "A Flower." The second album features saxophonist John Stubblefield and vibist Steve Nelson and is highlighted by the beaming, insouciant cadences of "Cinco," the jagged rhapsodizing on "Darn That Dream," and the elegant * modalities of "Golden Lotus," which put a Latin twist on McCoy Tyner-styled Afro-influenced jazz. This new Joel Dorn-run reissue label features a set by Barron's sometime collaborator, the late Charlie Rouse, as well as albums by Hank Jones, Houston Person, Pat Martino, Sonny Criss, and many others.

CONTEMPORARY CHRISTIAN

SWITCHFOOT

The Legend Of Chin

PRODUCERS: Jimmie Lee Sloas, Charlie Peacock re:think 1595

Switchfoot is a trio of San Diego musicians/surfers who take their name from the term used when a surfer changes foot position on the board to get a new perspective. The band creates an intriguing and surprisingly mature effort for a debut release. The album mixes modern rock, punk, and even jazz influences into a quirky and entertaining blend. "Chem6A," a satirical ode to Generation X apathy, is already being played on both Christian and mainstream radio stations Jon Foreman's songwriting is clever and insightful and takes an uncompromising look at his generation's anxieties. Among the highlights are "Life And Love And Why," "Ode To Chin," "Home" and "Might Have Been Hur." A satisfying debut from a talented outfit that plunges into uncharted waters and surfaces with musical treasures.

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 (刀): 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 R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. 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: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

BILLBOARD JULY 26, 1997 67

Reviews & Previews



POP

► VANESSA WILLIAMS Happiness (3:55) PRODUCERS: Jimmy Jam, Terry Lewis WRITERS: J. Harris III, T. Lewis, J. Smith PUBLISHER: not listed

Mercury 282 (c/o PolyGram) (cassette single) Oooh, baby, is this hot! La Vanessa gets down and funky on this peek into "Next," a project that has the juice to push her back to the top of da pops. Bolstered by the kind of finger-poppin' pop/soul groove that producers Jimmy Jam and Terry Lewis usually save for Janet Jackson, Williams delivers a performance that is, by turns, playful and sophisticated. After last year's credible but underappreciated foray into jazz, she's back on the street-and she appears to be doing it on her own terms, Good for her. She should be rewarded by the ardor of popsters who are starved for something sweet to eat. This could easily become the anthem of the summer with the right promotional TLC from the fine

MARY J. BLIGE I Can Love You (no liming listed)

PRODUCER: Rodney Jerkins WRITERS: M.J. Blige, L. Blige-DeCosta, R. Jerkins, K Jones, C. Brady, N. Myrick

PUBLISHERS: Nash Mack, ASCAP; Warner-Tamerlane/6th

MCA 3996 (c/o Uni) (cassette single)

folks at Mercury.

R&B radio has already deemed this second single from the gorgeous "Share My World" as a deserved smash—now it's time for pop programmers to do the same. Like its predecessor, "Love Can Turn Around," this jam cruises at an uplifting jeep-funk pace, with Miss Blige getting sultry over layers of soothing love chants tightly arranged by producer-of-the-moment Rodney Jerkins. The result is a wickedly catchy jam that will sooth a brow fevered by the ongoing spree of factory-like funk that crowds the airwaves. Top 40 will probably focus on the snug rap-free edit, though the more airy and expansive album version has a guest rhyme by Lil' Kim that's quite cute and well worth a listen.

▶ WILD ORCHID Supernatural (3:40) PRODUCERS: Evan Rogers, Carl Sturken, Ron Fair WRITERS: Wild Orchid, Sturken, Rogers
PUBLISHERS: Sony/ATV Tunes/Wild Orchid, ASCAP; Bayjun Beat/MCA, BMI

REMIXERS: Bob Brockman, Stoker, Ron Fair, Florian

Richter, Joey Mosk RCA 64917 (c/o BMG) (cassette single The follow-up to "Talk To Me" shows this charismatic trio continuing to flex with diva-styled authority and sleek harmonies. The comparisons to Mariah Carey will probably continue, given the decidedly "Dreamlover"-like vibe of this jam. But anyone who actually pays proper attention to this track will pluck out numerous original moments. A plethora of remixes are included to entice a wide variety of formats, including an appropriately deep jeep version that features rapper K-Borne

★ SAMANTHA COLE Happy With You (3:51)

PRODUCER: Rhett Lawrence
WRITERS: S. Cole, B. Cosgrove, K. Clark PUBLISHERS: Samantha Cole/EMI-Blackwood/Be Le Be/About Time/EMI-April, ASCAP/BMI Universal 1164 (c/o Uni) (cassette single)
Cole comes on like an engaging cross between Mariah Carey and Brandy on this percolating pop/R&B ditty. Cole seems to be having a blast as she slides atop the song's slippery bassline and darts in and around the nicely layered, sing-along chorus. Producer Rhett Lawrence (who actually helmed several of Carey's early hits) has perfectly showcased Cole, emphasizing her youthful style and relatively flexible range. A chipper, youth-driven single that leaves the listener hankering to hear the singer's eponymous collection.

68

JILL SOBULE When My Ship Comes In (no timing

PRODUCERS: Brad Jones, Robin Eator WRITER: not listed PUBLISHER: not listed

Lava/Atlantic 8162 (cassette Single

For all of you who liked Sobule's controversial first hit, "I Kissed A Girl" (controversial for obvious reasons), you'll really like "When My Ship Comes In." The subject matter of her lyrics hasn't changed much, but her title is a little more subtle. The combination of fun-sounding background beats and vibrant lyrics draws you into the song and keeps you captivated to hear more. The tempo and sounds of "When My Ship Comes In" differ from her debut single and will lure old fans as well as create many more for the musician, who has been strumming the guitar since she was 6 years old.

SHAGGY Piece Of My Heart (4:18) PRODUCERS: Robert Livingston, Shaun "Sting" Pizzona

WRITERS: J. Ragovoy, B. Berns PUBLISHERS: Web IV/Sloopy II/Unichappell, BMI

Virgin 12270 (cassette single)
Joined by guest vocalist Marsha, Shaggy transforms Janis Joplin's rock classic into a reggae-kissed pop shuffler. For anyone who knows and loves the guttural original this version is more than a little jarring at first, particularly given the mildly passive singing and almost perky vocal arrangement. Taken on its own merit, this is a fine, respectable offering, though it's far from Shaggy's strongest work.

R&B

★ RAHSAAN PATTERSON Where You Are (3-57)

PRODUCER: Jamey Jaz WRITERS: R. Patterson, J. Jaz

PUBLISHERS: Full Keel/Jamey Jaz/Chrysalis, ASCAP MCA 3981 (c/o Uni) (cassette single)

The "alterna-soul" movement continues to vie for the deserved props of R&B programmers. Patterson dips into his sterling—if sadly underappreciated—self-titled album and pulls out a toe-tapper that proudly wears the influence of Stevie Wonder's early material, The jovial nature of Patterson's vocal is enhanced by the acoustic nature of the music. Think Tony Rich, but with a far more gleeful perspective. And while you're thinking . . . think about deep-sixing one of the dozen derivative tunes on your playlist to make room for something cool and refreshing.

COUNTRY

▶ BRYAN WHITE Love Is The Right Place (3:16) PRODUCERS: Billy Joe Walker Jr., Kyle Lehning WRITERS: M. Hummon, T. Sims

PUBLISHERS: Careers-BMG Music Publishing Inc./Floyd's Dream Music, BMI; MCA Music Publishing/Bases Loaded Music, ASCAP

Asylum 9863 (7-inch single)
Two of Nashville's top songwriters, Grammy-winning Tommy Sims (who co-wrote Eric Clapton's "Change The World") and Marcus Hummon, provide White with a well-written positive love song that he can sink his considerable vocal chops into and revel in. The production is intriguing, with a lot of interesting changes in pace and timbre that keep the listener's attention, and it all adds up to another hit record for

MARK CHESNUTT Thank God For Believers

PRODUCER: Mark Wright WRITERS: R. Springer, M.A. Springer, T. Johnson PUBLISHERS: EMI Blackwood Music Inc./Mark Alan Springer Music/Big Giant Music, BMI

Decca 72014 (CD promo)

As this track, the title cut from his upcoming Decca album, demonstrates, Chesnutt remains one of the most affecting male vocalists on the country music landscape He wrings every drop of regret, pain, bewilderment, and appreciation from this great lyric about a man who can't believe that his wife's faith in him remains. It's a solid effort that should be rewarded by

★ VICTORIA SHAW Don't Move (3:53) PRODUCERS: Andy Byrd, Jim Ed Normar

WRITERS: V. Shaw, S. McClintock

PUBLISHERS: Minka Music/Maverick Music Co./WB Music Corp., ASCAP; McJames Music, BMI

Reprise 8887 (CD promo

This incredible ballad not only shows off Shaw's already well-known songwriting prowess, but highlights her vocal gifts as a truly fine song interpreter. Some producers might have been tempted to take the production over the top, but Byrd and Norman exercise restraint and wisely allow the lyric and vocal to command center stage. The result is a truly beautiful record that should give Shaw a needed boost at country radio.

DANCE

▶ JOI CARDWELL Run To You (11:55)

PRODUCER: not listed WRITER: not listed

PUBLISHER: not listed

EightBall 119 (c/o Lightyear Entertainment) (12-inch single) Cardwell proves why she remains one of clubland's most beloved performers on this splashy house music anthem. She opens with a slow and stately hallad preamble à la Donna Summer's "Last Dance," building into a fevered flourish that shows her gliding from familiar jazz scatting to white-knuckled growls that will leave runway regulars squealing with glee. The nearly 12 minutes of the song's main version fly by in a flash, leaving you salivating for more, Luckily, there is a handful of equally potent remixes to dive into from there. An excellent preview of what will be one of the key dance music

► GISELE JACKSON Fooling With My Love (6:40)

PRODUCER: Xavier Bernard

WRITER: X. Bernard

albums of 1997.

PUBLISHER: Out of Order, ASCAP REMIXERS: Paul Scott, Shank Thompson, Eddie Baez,

Richard F., Aaron Smith

Waako 1252 (12-inch single) Jackson follows her breakthrough hit. 'Love Commandments," with a hearty jam that makes maximum use of her considerable range. She attacks this tune with a nononsense force that matches the aggressive beat provided by producer Xavier Bernard extremely well, turning it into a sassy finger-waver that kids on the street will adopt as this summer's riot-act-reading to tired lovers. There are lotsa interesting remixes to consume, though none as fun as the original version. DJs should stick with that one and watch their audiences have a real good time. Contact: 212-944-2590.

 \bigstar WITCH DOCTOR Crak Attack (no timing listed)

PRODUCER: Michael Scott

WRITER: not listed PUBLISHER: not listed

City of Angels 010 (12-inch single) After logging in a solid string of quirky

underground singles, intriguing young West Coast producer/DJ Michael Scott could be on the verge of his first national hit, "Crak Attack" hangs on its own unique tip, effectively dabbling in cool electronica, assaulting breakbeats, and pillowy mainstream dance concepts. There are elements here that will suit a fairly wide variety of dancefloors-all that's needed are a few heroic DJs in search of a fierce new record to herald. Contact: 213-461-5383.

A C

ATLANTA RHYTHM SECTION Alien (4:03) PRODUCER: not listed WRITERS: B. Buie, S. McRay, R. Lewis PUBLISHER: Low-Sal, BMI

Southern Tracks 3051 (CD single)

The band that has scored hits with songs including "Imaginary Lover" and "So Into You" returns with a breezy, acoustic-fueled ballad that is a logical continuation of those tracks. "Alien" is etched with delicate guitars and rich harmonies that swirl into thickly textured chorus that will inspire singalongs before the close of an initial listen. An excellent playlist addition for adult-leaning pop and triple-A radio for-

BAREBONES A Few Degrees (3:32)

PRODUCERS: Dino Soldo, Allison Galileo WRITERS: D. Soldo, A. Galileo PUBLISHERS: BranDino/August 8, BMI

Monster 7911 (cassette single)

This West Coast act does its bid to revive the retro-funk sound of the '70s with this slap-happy throwdown, which is fueled by super-tight live instrumentation and Allison Galileo's flexible vocals. Mature minds will find this too tasty for words, while kids may find it a useful history lesson. From the way groovy album "For the Mind, Body & Soul." Contact: 415-871-5650.

ROCK TRACKS

► OASIS D'You Know What I Mean? (6:06)

PRODUCERS: Owen Morris, Noel Gallagher

WRITER: not listed PUBLISHER: not listed

Epic 0979 (c/o Sony) (CD promo

Those ever-controversial lads are back, previewing their new album, "Be Here Now," with another of their instantly infectious, guitar-veiled pure pop ditties. The groove shuffles at a light funk pace, while layers of acoustic and fuzzy electric riffs cushion sweet harmonies and a hook that you'll be humming for hours after one spin. Although the song has been slightly pruned down from its original seven-minute-plus timing, an even shorter edit may be needed to get the desired—and deserved—attention of top

40 tastemakers. Until then, expect mod-

ern and mainstream rock programmers to saturate the airwaves with this win-

► LEAH ANDREONE Mother Tongue (no timing

PRODUCER: Rick Neigher

WRITER: not listed PUBLISHER: not fisted

RCA 64719 (c/o BMG) (cassette single) Soothing and a bit softer than her debut hit, "It's Alright, It's OK," Andreone's second release from the album "Veiled" has an appeal that suits many formats. The lyrics show the emotion Andreone puts into her work—like "Mother tongue today I curse you, have I lost my voice, where's my virtue?" and "I could lose everything surrendering to you."

Andreone has come a long way from her waitressing days on Sunset Boulevard. Look for the artist on this summer's redhot Lilith Fair, which should give "Moth-

THE DAMBUILDERS Burn This Bridge (3:18)

er Tongue" the exposure it needs

WRITER: D. Derby

PUBLISHER: not listed

EastWest 9852 (c/o Elektra) (CD promo

A mix of pop/rock with a hint of new wave is the best way to describe the latest release from the Dambuilders' third album, "Against The Stars." With sounds similar to those on the top-selling Smashing Pumpkins album "Mellon Collie And The Infinite Sadness," this song definitely has the potential to succeed in the alternative market.

COMMON SENSE Never Give Up (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Surfdog/Virgin 12291 (CD promo) Reggae roots combine with rock sounds and soul vibes on this track from the "Speed 2" soundtrack. "Never Give Up' is an upbeat song that you won't tire of after a few spins. The cultural diversity of the band itself is reflected in its unique combination of music from a number of genres. Combining various styles of music into one song seems like a grueling task, but Common Sense seems to have pulled it off with success.

RAP

DJ POOH F/KAM Whoop! Whoop! (4:38)

PRODUCER: Tony G. WRITERS: C. Miller, T. Horn, M. McClaren PUBLISHERS: I-Slam, ASCAP; Unforgettable/SPZ, BMI: Satisfaction Fulfilled/Chrysalis, PRS

REMIXER: not listed

Big Beat 8175 (c/o Atlantic) (CD promo)

DJ Pooh and guest rapper Kam wonder aloud on "Whoop! Whoop!" how their crony Ice Cube made the leap from a pos-itive, Nation of Islam-affiliated rapper to universal gangster as a member of the Westside Connection triumvirate, Having traveled many a road with Cube—Pooh starred in Cube's early videos, i.e. the hilarious "Who's The Mack"—the pair's musings are far from the forgiving type. Listeners will be both shocked and understanding of Pooh and Kam's arguments, while loving the sheer controversy of their frankness. The track kicks off Pooh's forthcoming album, "Bad Newz Travels Fast."

ROOM SERVICE Ain't Nuthin' Wrong (4:07) PRODUCERS: Allen "Allstar" Gordon Jr., Merlin Bobb, Troy Patterson, Jose Sanchez, Frank Rodriguez, Junior

Guillermo Edghill WRITERS: Allstar, S. Corely, Teron, J. Sanchez, F.

Rodriguez, G. Edghill Jr. PUBLISHERS: Al's Street Music/Warner-Chappell/Beal Songs-BMG/Swing of Things, ASCAP; East Modulate,

REMIXER: not listed

EastWest 9844-2 (c/o Elektra) (CD promo Although the blend of flute and guitar riffs effectively spruces up a tried-andtrue sample, Room Service suffers from superficial lyrics packaged as sincere. Words aside, the fresh production will find a home for the track at radio.

NEW & NOTEWORTHY RESTLESS A Horse With No Name (3:59) PRODUCER: Milan Saje WRITER: D. Bunnel

PUBLISHER: Warner/Chappell, ASCAP Intercord/Endou 104 (CD single)

With the hi-NRG dance music sector cranking out giddy covers at an exhausting rate, it's become increasingly unusual for one to stand out as a breakaway hit. But this Euro-charged, upbeat rendition of America's haunting pop chestnut is just too fun be ignored. Producer Milan Saje reconstructs the song with a spirited groove à la recent hits by No Mercy, replete with similar flamenco guitar riffs. His instrumentation is complemented by singer Rolf Berg's faithful duplication of the lyrics. His vocal is so dead-on that fans of the original recording will think they're listening to a remix. Meanwhile, everyone else who encounters this potential smash will simply groove to the song's timeless hook and jaunty bassline, Check it out.

BOYZONE Experiencia Religiosa (4:14) PRODUCER: not listed * * WRITER: C. Garcia * * PUBLISHER: not listed.

Polydor 28 (cassette single) * It's hard to believe that an act that a has already sold out the Wembley Stadium in the U.K. is virtually unknown in the States. But that is about to change for this highly videogenic male quintet. They pre-view the forthcoming album 'A Different Beat" with a bilingual power ballad that combines the youthful British essence of the now-defunct Take That with the suave Latin charm of Enrique Iglesias—who also enjoyed sizable success with a recording of this song earlier this year. Crisply produced and impres-sively performed, this single sparks with teen appeal, which will easily translate into outta da box top 40 success.

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.) BILLBOARD JULY 26, 1997

Reviews & Previews



CHILDREN'S

CABBAGE PATCH KIDS: THE SCREEN TEST

30 minutes, \$12.98

Rosie O'Donnell heavily plugged the debut titles of this series on her talk show, and this latest addition to the Cabbage Patch parade should see its share of takers at retail. In this episode, the schoolmates team up to create an original film production using such high-tech gadgets as the computer. But when the pressure begins to mount and tensions rise, infighting runs rampant, and they pin all their problems on one friend, who is kicked out. It's not long, however, before they realize the real root of their problem and reunite the core group. Two clever original songs and a touching storyline bring the concept together in style. This summer's traveling Cabbage Patch Film Festival should spark additional interest in this new episode, which joins "The New Kid" and "The Clubhouse" in the series.

MILK & COOKIES

30 minutes, \$12.98

Two school pals decide over an afternoon snack to do their upcoming report on the inner workings of milk and chocolate-chip cookies in this first title in MPI's "Show & Tell" series. With some real food for thought on their plate, they head out to visit a dairy farm and journey to a Keebler Co. cookie factory, where treats are baked in an oven as big as a football field. The idea behind this live-action program is certainly not new (particularly the focus on a dairy farm), and although the tape is well-produced and contains lots of facts presented in a fun manner, MPI will need to do some creative marketing to make it stand out from the multitude of other like-minded children's fare. Upcoming in MPI's "Show & Tell"

CANDY AND CUPCAKE—THE FARM THAT NEEDS FIXIN'

series are the potentially more ground-

breaking "Bats & Balls" and "News &

Candy & Cupcake L.L.C. 30 minutes, \$9.95

Comics

While the market for children's home entertainment is unquestionably broad-ening, not every seemingly bright idea needs to be realized in the form of a commercial home video. This story, presented in a one-woman show featuring an ultra-peppy entrepreneur with a hankering for belting out Barney-like ditties, involves a dream-induced visit to a farm where the animals (of the stuffed variety) are a little mixed up. The pig is crowing like a rooster, the cow is barking like a dog, and protagonist Candy and her stuffed bear, Cupcake, attempt to make everything all right through songs and dance. "Farm" is the first in a new series from Candy & Cupcake L.L.C. One can only hope the subsequent entries come across more smoothly. Contact: 410-879-6102.

DOCUMENTARY

ELVIS: ALL THE KING'S MEN

Real Entertainment 50 minutes each, \$19.99 each or \$99 for boxed

If you can't get the story straight from the King's mouth, turning to those who were in his company for a good portion of his life doesn't sound like a bad idea This five-video series—which Real will dole out during a period of several months-delves into the world of the socalled Memphis Mafia, the inner circle of men who were by Elvis' side during the good, the bad, and the ugly times. Taped during a first-time reunion of the whole gang, the program reveals lots of previously untold anecdotes and provides interested parties with a real window on life inside Graceland.

MICHAEL LANDON: MEMORIES WITH LAUGHTER AND LOVE

MPI Home Video 100 minutes, \$19.98

The death in 1991 of Michael Landon left an empty space in Hollywood and a bountiful collection of television and films he took part in, either in front of or behind the camera. Presented as a series of stories told 'round the picnic table by Landon's children, the tape zigzags between personal anecdotes and family photos and the Landon that the rest of the world saw. Thorough in its scope, the video touches on his entire filmography, including some lesser known works, with a focus on the television series "Bonanza," "Little House On The Prairie" and "Highway To Heaven." Aside from relatives, remembrances come courtesy of actors Melissa Gilbert, David Canary, Melissa Sue Anderson, Ossie Davis, Dick Van Dyke, and many others whose lives were touched by the sentimental star.

TRAVEL

GOING PLACES—LONDON MPI Home Video 58 minutes, \$14.98 A cross between Frommer's and the

Rough Guide, "Going Places" takes the approach that the best way to familiarize potential visitors with a city is to get out and walk its streets. Hosted by NBC's Al Roker, the video sojourn to London is well-rounded and should appeal to a variety of categories of travelers. Beginning with a trip aboard the Concord from New York, the video launches on a tour of neighborhoods and sites, stopping along the way to chat with passersby who give London that small-town feel. Celebrity touches include a visit with actor Michael Caine, who defends the oft-maligned British cuisine from the bar of his new restaurant, and a tour with barrister/ author John Mortimer down the halls of Parliament to the back room of a shop that makes those famous white wigs worn by its members. In August, the label will also release "Going Places" guides on Las Vegas; New Orleans; the Caribbean; the Wild West; the Black Hills; Tuscany, Italy; and

TELEVISION

THE REAL THING YOU NEVER SAW

45 minutes, \$12.98

But wait . . . there's more. Just when fans thought they knew every last detail of the lives of the "Real World" cast, here comes some of the footage that was left on the cutting room floor. Slips and spills, confessions and camgoofs, and more banter mark this insider's look hosted by "Real World' regulars Flora and Neil. From New

York to Los Angeles, San Francisco to London, Miami to Boston, fans can trace the behind-the-scenes antics of their favorite human guinea pigs. The tape is just what you might expect from its title, and if the cover photo of a cast member picking his nose doesn't grab the attention of the audience, nothing will.



THE SMOKING GUN

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Wanna get the real dirt on your favorite wanna get the real dirt on your layorde musician or celebrity? Check out the Smoking Gun (http://www.thesmoking-gun.com), a World Wide Web site that dares to expose the infamous goings on of the famous by publishing documents that ships a less than digtaging light on that shine a less-than-flattering light or many well-known personalities. For example, the site reveals that pop crooner Michael Bolton makes some pretty lofty requirements of concert promoters. A document at the site details his requests for food and drink items—but beware those onions! The Bolton memo cautions, "NO ONIONS!! THEY STINK!!" On a more serious note, the site contains court papers from singer Janet Jackson that ask for a restraining order against an alleged stalker. Also featured on the site are documents about Elvis Presley and Howard Stern

GOEISHNET COM

Christian music fans have a central resource for the latest in religious releases at Gofishnet.com. The site contains information and purchase oppor-tunities on current and catalog Christian music, video, and songbook titles. One of the site's strongest features is a recommendation chart for Christian artists that allows users to match new acts with stylistically similar mainstream and Christian acts. For example, fans of Prodigy and Moby are guided to Christian act Paradigm Shift. Users can subscribe to The Fishing Line, an E-mail newsletter that provides artist news and new release undates.



NOSTRADAMUS: PROPHET OF DOOM Biography

Read by Jack Perkins and others

A&E Audiobooks ISBN 0-7670-0004-8

45 minutes, \$9.95 Currently celebrating its 10th anniversary, A&E's popular cable-TV series "Biography" has already spawned a successful video series and is about to launch a tie-in series of hardcover books. Now A&E has launched an audio imprint to produce audiobook versions of the TV show. "Nostradamus" is among the first titles issued and is proof that "Biography" is extremely well suited to audio. Host Jack Perkins and a group of Nostradamus scholars and historians tell the fascinating story of the 15th century prophet, who foresaw such events as the French Revolution, the rise of Hitler, and the first moon walk. Along with music, sound effects, and actors reading the words of Nostradamus and his contemporaries, the audio does a fine job of educating the listener about this Jewish physician turned astrologer and future forecaster. He rose to fame and made money with his predictions while keeping one step ahead of the Inquisition. This new format for "Biography" is ideal for those who want to learn about historical figures and celebrities but are short on time: These 45-minute tapes fit perfectly into a daily commute.

WINNIE-THE-POOH By A.A. Milne Read by Charles Kuralt Penguin Audiobooks ISBN 0-14-086682-5

Charles Kuralt, who died recently, was a consummate storyteller, and his "On The Road" series for "CBS Sunday Morning" introduced Americans to numerous out-of-the-way places and unusual people. In recent years, Kuralt turned his attention to audio, with mar-

hours (unabridged), \$16.95

velous results; his "Charles Kuralt's America" was nominated for a Grammy and was an audio best seller. His final audio project is a real treasure: reading four classic books by children's author A.A. Milne. Kuralt himself was a big Milne fan, and his expressive performance is all that one could wish. As he reads these timeless, witty tales of Winnie-the-Pooh, Christopher Robin, Piglet, Rabbit, and Eeyore, Kuralt's folksy voice is full of warmth and humor; he sounds like a beloved grandfather reading aloud to a group of spellbound children. The other three titles are "The House At Pooh Corner" and the two poetry collections, "When We Were Very Young" and "Now We Are Six." This collection belongs in every child's audio library.

ON * STAGE

NOCHE FLAMENCA Artistic Director: Martin Santangelo Theater 80, New York

The mournful wails and passionate dancing that characterize flamenco are not for the faint-hearted. "Noche Flamenca" transports the audience far from this small theater in New York's East Village with its faithful presentation of traditional flamenco song and dance.

The minimalist staging creates intimacy with the performers, who arrange themselves in informal groupings. One could be watching a family celebration on a hot summer evening, a simple but delightful affair where music is created with only guitar, voice, hand-claps, and the rapid stamping of dancing feet.

The eight-member company was pared to seven on this night. Artistic director Martin Santangelo was unable to dance due to an injury. The three remaining dancers, Soledad Barrio, Elena Andujar, and Bruno Argenta, more than compensated for their missing colleague with their riveting, highenergy performances.

Andujar also supplied the lone female voice, providing a refreshing complement to singers Rafael Jimenez Jimenez, who is known as "El Falo," and Antonio Vizarraga. Jimenez and Vizarraga sang expert flamenco, capturing all the passion and drama of the style. Talented guitarists David Serva and Arcadio Marin provided impeccable musical accompaniment to the song and

As the show's program explains, flamenco is rooted in the Andalusia region of southern Spain during its

turbulent history beginning in the 15th century. The style combines elements of several of the cultures that resided in the region, including Gypsies, Romans, Jews, and Moors. It evolved in the 19th century as a hybrid of two types of singing popular in the area, the cante gitano of the Gypsies and the cante anadaluz.

As a showcase for traditional flamenco, "Noche Flamenca" certainly carries out its mission. However, for this non-Spanish-speaking reviewer, the presentation at times felt inaccessible. If there was a theme linking the various performances, it was lost on this reviewer. It would be helpful for the program to include at least a brief Englishlanguage summary of the meanings of each of the songs.

If the show aspires to broader audiences, it will also need to offer more choreographed numbers and add more dancers to keep audiences interested. While its stripped-down presentation ensures that the performances are the focus, the limits of that presentation cannot sustain everyone's interest for the full two



Soledad Barrio and Martin Santangelo of "Noche Flamenca"

hours; my American attention span started to lag about three-quarters through the show.

The seriousness of some performers, while clearly appropriate for the sorrowful elements of flamenco style, also became a distraction at times. Andujar seemed to be the only dancer who took genuine joy in her performances.

While the dancers' solo and duet performances were outstanding, the highlight was the finale, when the entire company appeared together and seemed to let its guard down. Jimenez and Vizarraga danced a few impromptu steps, and the performers' energy was contagious. The spontaneity of the closing number extended to the audience: A little girl who shouted her enthusiasm for the show was promptly invited onstage, where she became Barrio's dancing part-

"Noche Flamenca" is performed by a dance company of the same name founded in 1993 by the husband-and-wife team of Santangelo and Barrio in Madrid. Its eightweek run at Theater 80, which ends Aug. 17, is its fourth appearance in New York. While Jimenez, a wellknown singer of traditional flamenco, kept true to the style during the show, he stretches the envelope on his recent CD, "cante gitano!" to include opera and Gregorian chant.

"Noche Flamenca" offers the uninitiated an immersion in flamenco and offers fans of the style a chance to see traditional performances in pure and unfettered SUSAN NUNZIATA

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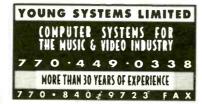
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Update

LIFELINES

BIRTHS

Boy, Colin, to Matt and Kathy Ewton, June 12 in Englewood, Colo. Father is regional sales representative at City Hall Records/Mutual Music.

Girl, Hannah Katherine, to Joe and Vicki Shell, June 27 in Nashville. Father is a professional manager at BMG Music Publishing.

Boy, Grady Thomas, to Tom and Carla Gimbel, July 6 in Dallas, Father is regional marketing director at Arista.

Girl, Austen Clare, to Marcia Repin-

GOOD WORKS

MUSIC MART: The 20th anniversary Mammoth Music Mart for Lou Gehrig's Disease, to be held Sept. 18-28 in a giant tent in Skokie, Ill., is seeking donations of new or used recordings, laserdiscs, musical instruments, hardware, sheet music, etc. to raise funds to fight the disease that killed baseball great Lou Gehrig. Donations are being collected at various locations through Labor Day (Sept. 1) for the event by the Les Turner ALS Foundation, which was created in 1977 to raise funds for understanding, research, and treatment of ALS/Lou Gehrig's Disease. Dick Clark, honorary chairman of the event, will be present to launch the sale period Sept. 18. For locations of donor drop-offs or free pickup for larger items, call the Music Mart hot line at 847-674-MART. Contact: Liz Malkin. Christi Gerhart, or Janie Goldberg-Dicks at 312-751-2121.

ski and David Ellis, July 11 in New York. Mother is specials production editor at Billboard. Father is publisher of Contemporary Long Term Care, a VNU publication.

ADOPTIONS

Boy, Gheorghe Aleksandr, adopted by Mike and Amy Carden, July 1 in Berkeley Heights, N.J. Father is VP of sales and marketing for CMC International.

MARRIAGES

Connie Smith to Marty Stuart, July 8 in Pine Ridge, S.D. Bride is a veteran country singer. Groom is an MCA Nashville recording artist.

DEATHS

Pamela Uttal, 69, of lung cancer July 2 in Santa Monica, Calif. Uttal was the former wife of Larry Uttal, president and owner of Bell Records and Private Stock Records. She is survived by her daughter, Jody Uttal Gold, co-founder of Rock the Vote; son Jai Uttal, a Triloka/Mercury recording artist; and sonin-law Jeff Gold, executive VP/GM at Warner Bros. Records.

Manuel G. Davila Sr., 84, of natural causes, July 12 in San Antonio, Texas. An early pioneer of Spanish-language radio in the U.S., Davila bought air time by the hour in 1935, playing Tejano music from local and regional acts. In 1966, he bought his first radio station, KEDA-AM San Antonio, which played a mix of Mexican-American and norteña music. Davila eventually formed the Jalapeño Network, which consisted of Texas-based stations KEDA and KCCT-AM, KBSO-FM, and KFLZ-FM Corpus Christi. He is survived by his wife, Madeline; seven children; 25 grandchildren; and 15 greatgrandchildren.

CALENDAR

JULY

July 25-27, Hip-Hop Power Summit II: For Peace . . . For Unity . . . For Us!, New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751. July 29-Aug. 3, CD Expo 97, Riocentro,

Jacarepagua, Brazil, 5521-537-4338, July 31, LIFEbeat Motel & Casino Fundraising

Benefit, MTV's Motel California, Palos Verde, Calif. 212-245-3240.

AUGUST

Aug. 1-2, Third National Entertainment Industry Conference, ABC Record Centre, Sydney, Australia. 02-9557-7766.

Aug. 11, T.J. Martell Foundation Seventh Annual T.J. Martell Team Challenge For The Martell Cup, Ridgewood Country Club, Passaic, N.J. 212-888-0617

Aug. 14-17, Popkomm, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 20-24, Vibe Music Seminar, Waldorf-Astoria. New York, 212-446-7499.

Aug. 28-31, International Country Music Expo Singers Expo, Opryland Hotel, Nashville. 800-PRO-

Aug. 29-Sept. 1, Bumbershoot, Seattle Arts Festival, Seattle Center, Seattle. 206-281-8111.

SEPTEMBER

Sept. 5-7, Texas Heritage Music Festival, Louise Hays Park, Kerrville, Texas. 210-367-3750. Sept. 8-11, MIDEM's Latin America &

Caribbean Music Market, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 11-14, Assn. For Independent Music Midvear Conference, Marriott's Laguna Cliffs Resort Dana Point Calif 609-596-2221 Sept. 16. National Academy Of Recording Arts

And Sciences Fall Symposium Series, "Breaking Down The First Door: Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777. Sept. 17-20, National Assn. Of Broadcasters

Radio Show, New Orleans Convention Center, New Orleans. 202-775-4970. Sept. 24, Country Music Hall Of Fame's 31st Annual Country Music Assn. Awards, Grand Ole

Opry House, Nashville. 615-244-2840. Sept. 26-29, Audio Engineering Society's 103rd Convention, Jacob K. Javits Center, New York. 212-661-8528

Sent 27 Technical Excellence & Creativity Awards, Marriott Marquis, New York, 510-939-6149

Sept. 27, How To Start & Run Your Own Record Label, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 13-19, World Of Bluegrass Convention, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 16-18, Billboard/Airplay Monitor Radio Seminar & Awards, Orlando Renaissance Resort. Orlando, Fla. 212-536-5002.

Procession alreaded white a monitor



Men In Black And White. Rediscovered recording artist and movie headliner Will Smith recently stopped by the studios of top 40 WKTU New York. Hanging, from left, are the station's on-air Jeff Z, music director Andy Shane, PD Frankie Blue, Smith, and on-air team Hollywood Hamilton and Goumba Johnny.

No. 1 Stations Hold In Top 3 Markets

Other Stations Are Less Static In Spring Arbitrons

■ BY CHUCK TAYLOR

NEW YORK—While the top-rated radio stations of last winter maintained their leads in the spring '97 Arbitron book in each of the nation's top three markets—New York, Los Angeles, and Chicago—the big picture shows a radio landscape that could hardly be described as static.

In New York, hip-hop WQHT remained No. 1 among listeners 12-plus, maintaining a 6.1% share of the audience, while soft AC WLTW

held tightly to second place, rising 5.7 to 6.0. But dance WKTU, which spent a year at the peak until dropping to third in the winter, continued to erode, dropping from a 4.8 share to a fourth-place 4.7 share, giving oldies WCBS-FM—which celebrates its 25th year in the format this month—a happy anniversary at No. 3 overall in the city. Even so, WKTU maintained its lead with listeners 25-54.

Among other New York trends, WKTU Chancellor sister WHTZ (Z100), which has been steadily working its way up from its flip last year from top 40/modern back to top 40/mainstream, rejoined the top 10 stations in 12-plus numbers, at No. 9. The outlet posted the biggest overall percentage gain among the top 20 stations in NYC, up from 3.1

Among those stations demonstrating erosion this time around were No. 5 Spanish dance WBKQ, from 4.4 to 4.3; WRKS (Kiss), which has just begun its transition from R&B adult back to R&B, 4.3 to 4.1; and alternative WXRK (K-Rock), taking the biggest dive among the top 20 station shares, from 3.8 to 3.3

In Los Angeles, Spanish KLVE showed its tenacious spirit at the top of the ratings, taking a momentous leap from a 6.0 share to 6.6 12-plus and also capturing the top spot among adult listeners 25-54. R&B KKBT dipped from 5.5 to 4.5—the most significant movement of any station in the top 20 there—but it remained No. 2 12-plus. Spanish KSCA, which switched from tripleA in February, has officially re-

versed its fortunes, taking over the No. 3 slot from R&B KPWR (Power 106) with a 3.5 to 4.4 leap. Power 106 fell to fourth, edging down from 4.6 to 4.3.

Oldies KRTH increased its ranking, up to No. 5, with a healthy jump from a 3.3 to 3.9 share, while top 40 KIIS-FM made a sharp upward move from a 3.2 to 3.8 share to come in sixth in the market. Among other dramatic changes in Los Angeles were modern rock KROQ's hop from 3.4 to 3.8; AC KOST's increase from a 3.2 to 3.6; and hot AC KYSR's bump up from a 2.1 to 2.8 share.

Chicago's perennial full-service favorite, WGN, held its longtime lead despite a share decline from 6.2 to 5.9, while No. 2 R&B WGCI-FM kept competitors from biting with an uptick, 5.5 to 5.6. WLIT, which captured the highest share of the 25-54 audience, was No. 3 12-plus in the market, despite its slip from 5.1 to 4.8. Top 40/dance WBBM (B96), in fourth, also edged downward, 4.8 to 4.5.

Fourth and fifth place among the spring ratings flipped, as nostalgia WBBM-AM hiked from a 4.1 to 4.2 share and R&B adult WVAZ fell from 4.5 to 4.2.

Among major moves in Chicago, oldies WJMK had the market's biggest surge, climbing into the top 10 with a 4.0 share, up from last quarter's 3.3. Modern WKQX leapt from a 2.8 to 3.3, and hot AC WTMX rose from 2.2 to 2.7.

A complete look at the spring '97 Arbitron ratings will appear over the next several issues of Billboard, beginning on page 76 of this issue.

Road Is Rough For Heritage R&B StationsCompetition Is Creating Hurdles For Format

This story was prepared by R&B Airplay Monitor managing editor Janine Coveney staff writer Dana Hall, and Monitors editor Sean Ross.

It's a challenging time for heritage R&B outlets.

Two weeks ago, WXYV (V103) Baltimore, which found itself sandwiched between R&B mainstream rival WERQ (92Q) and R&B adult WWIN-FM (Majic 95.9), finally traded in its 20-year R&B legacy for mainstream top 40. WENN Birmingham, Ala., currently trailing two new rivals-adult WBHK and youngleaning WBHJ-became the immediate subject of format-change speculation when its sale was announced recently. WUSL (Power 99) Philadelphia, WJLB Detroit, and WHRK (K97) Memphis have all seen new young-end competition in recent months

Heritage mainstream R&B outlets have faced obstacles before. Many became better stations and were able to survive the "urban vs. churban (top 40/rhythm-crossover)" wars of the late '80s and early '90s, although others, such as KMJQ (Majic 102) Houston and WRKS New York were finally duopolized into R&B adult. One long-suffering heritage outlet, WKYS Washington, D.C., which fled to R&B adult for a while, has made a surprise mainstream comeback in recent years, and all eyes are now on new PD Lee Michaels to see if WBLS New York can do the same.

Throughout the rhythm-crossover wars, the assumption was always that advantage was with the heritage station if the programming was equal. Conventional wisdom also held that the R&B audience—while always interested in trying new stations—wanted to be loyal to a long-time favorite and could be lured back just as quickly as it left. But the recent fragmentation of R&B has reopened the issue of what heritage call letters, and by inference the

mainstream R&B format, still means to listeners.

The questions posed to PDs: Is heritage still an asset? How can a heritage station defend itself or rebuild if necessary? And when does a heritage station reach the point of no return?

"I've seen companies flushing heritage down the drain in the name of the bottom line, not being sensitive and realizing the value of that heritage," says WBLS' Michaels, who feels that even WBMX Chicago, which he programmed on several occasions before its transformation to WVAZ (V103), could have made its segue to R&B adult without changing brands.

So while previous regimes have christened WBLS "The Vibe" and "Power 107.5" in recent years, WBLS is making its transition without a new handle or even much new positioning, so far. "Sometimes you find that the name may not be in your best interest, and that's why some stations change," he says. "But we're not doing that. WBLS has 20plus years of name [value] in the market. We can certainly be a station that's appealing not only to new people [who like us because] we're playing great music, but also for people who've been listening for 20 years-the name has value to them.'

Certainly, former WBLS assistant PD Reggie Rouse came out of his experience at the station with the knowledge that longevity in the market wasn't enough to turn the station around. "I don't think heritage means anything anymore," he says. "You have to give listeners what they want, musically, regardless of how long you've been in the market. And if you're not providing that, they'll turn someplace else."

Not surprisingly, WBHJ PD Mickey Johnson, who staged a nearly bloodless coup against a heritage outlet, places little stock in brand equity. "Heritage can kind of back-

fire on you unless you're really out there and in people's face," he says. "The older WENN got, the more people were like, 'Man, I need something new.' In the case of WBHJ and WBHK, we gave them not only one but two new stations and they [said] 'Man, I've gotta go check this out.'"

In fact, while both WBHJ and WBHK were programmed much differently than WENN, at least at the outset, Johnson believes that "we could probably have mirrored what WENN was doing, and it would have worked, just because there was something new to turn to."

But Atlanta-based consultant Ray Boyd, who has programmed WBLS and WVEE (V103) Atlanta, feels that "heritage means a lot, if you know what to do with it. Live the lifestyle of your listeners, and play on your community status and history." He emphasizes that being the heritage station doesn't mean stick-ing to a stale formula. "Sometimes a heritage station has to change the perception that the listeners have of it. And you can change perception. You create a new image. Programming isn't just adding and dropping music. Programming is building an identity for your radio station and altering its identity when it needs to be altered," Boyd says.

Despite his belief that a heritage station can reinvent itself, even Boyd believes that R&B stations can no longer be "all things to all people." And Johnson, who almost saw WENN become WBHJ/WBHK's sister station before it was flipped to a second set of new owners, contends that both his young-end and R&B adult formats cover enough of the mainstream R&B audience that it will be hard for WENN to find a place between them.

Then again, for every mainstream WRKS, KMJQ, or WXYV that was forced to change or modify its format, there has been a WUSL, WJLB, (Continued on page 76)



Walking Billboard. En Vogue recently came to New York to celebrate the release of its new "EV3" album at Tower Records. Forty listeners of top 40 WHTZ (Z100) were treated to an exclusive champagne party with the three group members and received special-edition Z-packs consisting of tour shirts and autographed CDs. Shown, from left, are Cindy Herron, Maxine Jones, and Terry Ellis.

WRCX LEADS NOMINATIONS FOR BILLBOARD/AIRPLAY MONITOR AWARDS

(Continued from page 1)

Oct. 18 at a banquet culminating the three-day Billboard/Airplay Monitor Radio Seminar and Awards at the Renaissance Resort in Orlando, Fla. Westwood One's Casey Kasem will host the awards show.

In top 40 radio, both WKTU New York and the revitalized KRBE Houston each grabbed five nominations—virtually every available format category. WKTU PD Frankie Blue, music director Andy Shane, marketing director Jim Ferguson, and afternoon drive talent "Broadway" Bill Lee were honored, along with KRBE Houston PD John Peake, music director Jay Michaels, marketing director Mark Shecterle, and morning talent Sam Malone.

Other notable multiple-station nominees include former modern AC prototype and now top 40 KALC (Alice @106) Denver for station of the year, plus additional nominations for PD Gregg Cassidy, music director Jim Lawson (now assistant PD across the hall at KIMN), and the morning show of Frosty, Jamie, and Frank. KKRZ (Z100) Portland, Ore., coming off yet another No. 1 Arbitron ratings book, grabbed nominations for station, PD Ken Benson, assistant PD/music director Tommy Austin, and marketing director Kelly Shipp.

KIIS Los Angeles earned nominations for music director Tracy Austin and morning personality Rick Dees, whose "Weekly Top 40" was also nominated for syndicated program in both the adult and top 40 categories. WBBM (B96) Chicago earned two nominations (station and music director Erik Bradley). WXKS (Kiss 108) Boston also has two (station and PD John Ivey), as does WXXL (XL106.7) Orlando (music director Pete de Graaf and marketing director Dave Demer).

Individuals who garnered multiple nominations include WFLZ Tampa, Fla.'s BJ Harris for PD and local air personality (along with partner MJ Kelli) and KHFI Austin, Texas' Fernando Ventura, who himself has half of the station's four nominations (music director and local air personality; the station and PD John Roberts were also honored).

WBHT Wilkes-Barre, Pa., is the proud owner of two multiple nominees: Kid Kelly (PD and local air personality) and Danny Ocean (music director and local air personality). Kelly's syndicated '80s show, "Backtrax U.S.A.," was also nominated in both the adult and top 40 categories

WPLJ LEADS IN ADULT RADIO

In the adult radio format, WPLJ New York earned a total of five adult nominations, including a double for Scott Shannon (PD and local air personality, with morning partner Todd Pettengill), along with station, afternoon talent Rocky Allen, and marketing director Heidi Dagnese. Nationwide's KHMX (Mix 96.5) Houston was right behind with four nominations: station, PD Pat Paxton, music director Rich Anhorn, and marketing director Brooke Baumer.

It's shaping up to be a head-to-head intra-market battle in Milwaukee, as both WKTI and crosstown WMYX were nominated in identical categories: station, PD (WKTI's Danny Clayton and WMYX PD Brian Kelly), music director (WKTI's Leonard Peace and WMYX music director Jim Morales), and local air personality (WKTI's Bob Reitman and Gene Mueller going up

against the Mix morning show, Dan Weber and Jane Matenaer).

The burgeoning modern adult format is also making its presence felt this year. Format pioneer WBMX Boston grabbed three nods: station, PD Greg Strassell, and morning personality John Lander. KFMB-FM (Star 100.7) San Diego earned three mentions, for PD Tracy Johnson, music director Greg Simms, and marketing director Kim Leeds. And after less than one year in existence, KVSR (Star 101) Fresno, Calif., earned a nomination for station of the year. KMXB Las Vegas PD Mike Marino was also honored.

Other notable adult nominees: WRQX (Mix 107.3) Washington, D.C., (music director Carol Parker and morning personality Jack Diamond); KIOI (K101) San Francisco (afternoon personality Ryan Seacrest and marketing director Samantha Spivack); WWMX Baltimore (station and PD Adam Goodman); KISN Salt Lake City (station and PD Burke Allen); WOMX Orlando (station and PD David Isreal); WTIC-FM Hartford, Conn. (station and music director David Simpson); and WLEV Allentown, Pa. (station and personality J. Davis).

COUNTRY'S TOP THREE

For country radio, three stations representing three different market size classifications came out on top with nominations for the Radio Awards. WPOC Baltimore, WQYK-FM Tampa, and WUSY (US101) Chattanooga, Tenn., each notched four nominations this year

WPOC, which had five nominations last year, is nominated in 1997 for major-market station. Assistant PD/music director Greg Cole is nominated as music director for the eighth time; he previously won in 1995. Promotion director Sheila Silverstein is nominated in the promotion/marketing director category, which she has previously won three times, and morning host Laurie DeYoung is nominated for the second time as local air personality.

WUSY is nominated as small-market station. PD Clay Hunnicutt and music director Bill Poindexter, who each assumed their current positions only a few months ago, are both nominated in their respective job categories. In addition, the team of David Earl and Dex is nominated as local air personality.

The third station to land four nominations, WQYK-FM, is nominated for medium-market station. Mike Culotta is nominated as promotion/marketing director, and operations manager/morning man Tom Rivers is nominated in both the program/operations director category and the local air personality category. Rivers is one of just two nonsyndicated personalities landing two nominations this year. The other is Cactus Lou Ramirez from KRYS Corpus Christi, Texas, who is nominated as both small-market music director and local air personality.

WSIX Nashville afternoon host Carl P. Mayfield also scored a dual nomination. He is up for both local air personality and for network/syndicated program for his weekly show, "Country's Most Wanted With Carl P. Mayfield," produced by SW Networks.

Four additional stations landed three nominations apiece: KFKF Kansas City, Kan.; KYNG Dallas; WMIL Milwaukee; and WIVK-FM Knoxville, Tenn. Ten more stations had two nominations apiece.

KFKF is nominated for station, program/operations director (Dale Carter), and music director (Tony Stevens). Interestingly, KFKF will compete against rival sister station KBEQ in two of those categories. Carter will go head to head with KBEQ PD Mike Kennedy, and Stevens is competing with KBEQ's T.J. McEntire. This year's other interesting intra-market battle is between rivals KILT and KKBQ Houston, which are both nominated in the major-market station category.

The local air personality category this year contains two interesting head-to-head competitions. In the major-market classification, KSCS Dallas' Terry Dorsey and crosstown KYNG's A.W. Pantoja are nominated in the same category. In the medium-market grouping, WSIX's Mayfield is not only nominated against his station's morning man, Gerry House, but also against House's competitor, Bill Cody of crosstown WSM-FM. House has won that award for the last five years.

In addition to Pantoja, KYNG is nominated for station and program/operations director (Dan Pearman). WMIL, which had four nominations last year, is nominated this year for station, program/operations director (Kerry Wolfe), and music director (Mitch Morgan). WIVK-FM is nominated for station, program/operations director (Les Acree), and music director (Chris Huff).

Two consultants from the same company are among the five nominated as country radio consultant. Jaye Albright and Keith Hill of Albright, Hill & O'Malley are nominated along with Bob Moody of McVay Media, Craig Scott of Craig Scott & Associates, and Rusty Walker of Rusty Walker Consulting. This is Moody's first nomination as a consultant. He has previously won as program/operations director when he was at WPOC. Scott is nominated for the second time this year. Albright and Hill have been nominated twice before. Walker has won the award for the last two years.

TWO SYNDICATION CATEGORIES

In the syndication field, there are two distinct award categories. The first, nationally syndicated air personality, is a non-format-specific category that honors personalities with full air shifts that are syndicated daily and appear on more than one station. Blair Garner of Premiere Radio Networks' overnight show, "After MidNite With Blair Garner," is nominated in that category for the third consecutive year and, like last year, is the only country nominee in the category. This year, he will compete against ABC Radio Networks' R&B morning man Tom Joyner and R&B afternoon jock Doug Banks, Evergreen Media's morning man Mancow Muller, and CBS Radio's morning man Howard

The second syndication category, network/syndicated program, is intended to honor weekly longform and daily shortform programming. The four nominees this year are ABC Radio Networks' "American Country Countdown With Bob Kingsley," SW Networks' "Country's Most Wanted With Carl P. Mayfield," Morris International's "NASCAR Country," and Westwood One's "The Weekly Country Music Countdown."

(Due to a processing error, "After MidNite With Blair Garner" also appears on the ballot in this category, although as a daily, full-air-shift program it is not eligible there. Those voting should skip Garner's program in this category, as it is ineligible. Votes for Garner may instead be cast in the nationally syndicated air personality category.)

This is the eleventh consecutive year Kingsley has been nominated for "American Country Countdown," which he hosts and produces. He has taken home the prize for the last 10 years.

2 LEADERS IN R&B

KKDA (K104) Dallas and WQUE (Q93) New Orleans emerged with the most nominations in the R&B categories. K104 was cited five times, in the best station, best PD (Skip Cheatham), and best promo director (Lenny Love Whiteside) categories among largemarket stations, and two of its jocks, Cheatham and Skip Murphy, were nominated in the best personality category.

Also with five nominations is Q93, which earned nods as best station in the medium-market category, with nominations for PD Gerod Stevens, music director Angela Harrison, promotion/marketing director Karen Hence, and air personality C.J. Morgan.

K104 and Q93's quintuple nominations eclipse that of last year's mostited station, KKBT (the Beat) Los Angeles, which was nominated twice this year for station and best largemarket music director (Mariama Snider)

With four nominations apiece is medium-market WPEG (Power 98) Charlotte, N.C., for station, PD Andre Carson, music director Nate Quick, and morning team B.J. Murphy and Keith Richards. WGZB Louisville, Ky., also earned four nominations for station, PD Tony Fields, promo director Melanie Reynolds, and personality Fields. The small-market leader is KIIZ Kileen, Texas, with nominations as best station, best PD for Mychal Maguire, best music director for Babysitter, and air personality for the morning team of Maguire and Julia Conner.

Several other stations received triple nods. KMJQ Houston was cited for station. PD for Carl Conner, and music director for Carla Boatner. The Memphis combo WDIA/WHRK earned nods for programmer Bobby O'Jay. WHRK promo director Toni Bell, and the WHRK morning-show team of O'Jay, W.C. Browns, and Bev Johnson. Nashville's Tony Wright, the WQQK Nashville programmer, was cited for PD, music director, and air personality with morning-show partner Ernie Allen. Upstart WBHJ Birmingham earned nods for station, PD Mickey Johnson, and best music director Daysha Parker.

WRCX TOPS ROCK RADIO NOMS

For rock radio, active WRCX Chicago tops the list of nominees with seven nominations, with modern WXRK New York right at its heels with six nominations. WXRK CBS modern sisters KROQ Los Angeles and WBCN Boston and active WRIF Detroit each pulled down five slots.

WRCX's record-breaking seven nominations include major-market mainstream station, PD Dave Richards, assistant PD/music director Jo Robinson, promotion/marketing director Natalie DiPietro, and a pair of local air personality nods for Lou Brutus and

Mancow Muller. Those six are all repeat nominations from last year. Additionally, Mancow picks up a second nomination in the nationally syndicated air personality category. And the Brutushosted "Hard Drive," syndicated through SW Networks, is vying for network/syndicated program.

By virtue of Howard Stern being nominated in the nationally syndicated air personality category, Stern flagship WXRK fills six nominee slots: majormarket modern rock station, PD Steve Kingston, music director for assistant PD/music director Alexa Tobin, promotion/marketing director for Peggy Panosh, and personality for Sluggo.

CBS has a stranglehold on the modern nominations this year. KROQ is up for major-market modern station, with Kevin Weatherly fighting for PD, Lisa Worden for music director, and both Tami Heide and Jed the Fish eyeing the local air personality trophy. Jed's "Out Of Order" show, syndicated through Westwood One, is up for modern network/syndicated program.

Then there's WBCN, also a candidate for the major-market modern station. Oedipus tries for PD, with Carter Alan in the running for the music director award and Larry "Chachi" Loprete vying for promotion/marketing director. Mark Parenteau is nominated in the local air personality category.

The only active rocker with five nominations is WRIF Detroit, which is vying for the major-market mainstream rock station award, with Doug Podell up for PD, Dave Wellington out for the music director honors, Heidi Kramer for promotion/marketing director, and the morning team of Drew Lane and Mike Clark eyeing the local air personality category.

NOMINEES WHO'VE MOVED ON

Radio churn means that some of those nominated for awards this year have since left the position for which they were nominated. Foremost on that list is Gene Romano, recognized for his work at album WDVE Pittsburgh, though he now has national programming responsibilities with Jacor. Album WPYX Albany, N.Y., PD John Cooper was recognized for his music director acumen before his recent promotion. Traci Wilde left her shift at album KQRC Kansas City, Kan., prior to her nomination.

Among those with multiple chances to walk to the stage at this year's ceremony are the aforementioned Mancow, whose local and syndicated nominations were already mentioned. John Cooper is up for the small-market rock music director and local air personality honors. Modern KROX Austin, Texas, PD Sara Trexler is up for both small-market modern PD and local air personality honors. Mainstream rock KSJO San Jose, Calif., music director Laurie Free is trying for both the medium-market mainstream rock music director and local air personality awards.

Jacor's "LovePhones" is the sole syndicated program up for two awards in mainstream and modern rock.

On the consultant front, Tom Barnes earned nominations as mainstream and modern rock consultant, as did Alex DeMers. The Jacobs Media people have Fred Jacobs up for mainstream rock and Tom Calderone going for the modern rock trophies. And Pollack Media took two nominations in rock alone, with

(Continued on page 81)

Great Performance Should Never Go Unrecognized... And It Doesn't!

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BC RADIO NETWORKS



Adult Contemporary

±. WK.	VK.	2 WKS.	WKS.	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				* * * No. 1 * *	*
1	1	5	10	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON 2 weeks at No. 1
2	2	4	14	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	3	1	15	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
4	7	7	7	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
5	4	3	24	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
6	10	11	12	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
7	9	8	29	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
8	5	6	16	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
9	8	9	13	ALONE POLYDOR 571006/A&M	◆ BEE GEES
10	11	10	10	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
11	6	2	12	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
12	12	12	21	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
(13)	14	19	5	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
14	16	14	26	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
15	13	13	41	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
16	15	16	58	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
17	17	15	26	VALENTINE JIM BRICKMAN WITH WINDHAM HILL ALBUM CUT	MARTINA MCBRIDE
		- 0		* * AIRPOWER *	
18	20	21	4	HARD TO SAY I'M SORRY ◆ AZ YET LAFACE 24223/ARISTA	FEAT. PETER CETERA
19)	22	25	3	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
20	24	_	2	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
21	19	18	20	UNTIL I FIND YOU AGAIN CAPITOL 58633	◆ RICHARD MARX
22	18	17	25		RUCE SPRINGSTEEN
23	23	23	19	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
24	25	20	24	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
25	21	22	6	MMMBOP MERCURY 574261	◆ HANSON

Adult Top 40

				mait top to	
1	1	1	22	★ ★ ★ NO. 1 SUNNY CAME HOME COLUMBIA 78528	★ ★ ★ ◆ SHAWN COLVIN 5 weeks at No. 1
2	2	2	23	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
3	3	4	13	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
4	4	3	39	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
5	5_	6	10	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
6	7	11	12	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
7	8	8	13	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
(8)	6	5	16	MMMBOP MERCURY 574261	◆ HANSON
9	9	9	36	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
10	11	12	22	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
11	10	7	25	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
12	12	10	26	WHERE HAVE ALL THE COWBOYS IMAGO 17373/WARNER BROS.	GONE? ◆ PAULA COLE
13	13	15	11	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
14)	16	14	14	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
15	14	13	39	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
16)	15	16	9	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
17	19	25	4	MORE THAN THIS GEFFEN 19411	◆ 10,000 MANIACS
18	17	19	35	LOVEFOOL TRAMPOLENE/STOCKHOLM 571279*/MERCURY	◆ THE CARDIGANS
19	18	18	27	EVERYDAY IS A WINDING ROAD A&M 582032	◆ SHERYL CROW
20	20	21	8	DAYLIGHT FADING DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
(21)	31	-	2	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
22	23	32	4	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
23	21	17	11	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
24)	33	-	2	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
25)	25	38	3	BUILDING A MYSTERY ARISTA ALBUM CUT	◆ SARAH MCLACHLAN

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SPRING '97 ARBITRONS

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Call	Format	\$p '96	\$u '96	Fa '96	W '97	Sp '97
	NEW YO		-(1)			
WQHT WLTW	R&B. AC	5.8	6.3 4.5	5.7 5.9	6.1 5.7	6.1
VCBS-FM	oldies	5.0	4.9	4.5	4.4	4.7
KTU	top 40/rhythn	n 6.7	6.8	6.2	4.8	4.7
VSKQ Vrks	Spanish R&B adult	3.6 4.7	4.2	4.3	4.4	4.3
XRK	modern	3.0	3.4	3.6	3.6	3.8
VOR	N/T	3.8	3.4	3.4	3.4	3.6
/HTZ /INS	top 40 N/T	2.8 3.6	2.7 3.7	2.5 3.4	3.1	3.5 3.5
QCD	jazz	2.9	3.0	3.3	3.1	3.4
VPAT-FM	Spanish	2.8	3.2	2.9	3.4	3.2
VCBS-AM VQXR	N/T classical	3.1 2.8	3.2 2.1	3.0	3.4	3.1 2.9
VABC	N/T	3.4	3.3	2.9	3.1	2.7
VBLS	R&B adult	2.9	3.2	3.0	2.9	2.7
/PLJ /Fan	AC sports	3.4 2.3	2.9	3.0 2.9	2.6	2.6 2.5
VQEW	adult std	1.9	2.1	1.9	1.8	2.1
DXA	cls rock	1.7	2.0	2.3	2.1	2.0
ADO New	Spanish cls rock	1.9 1.9	1.6	1.9	2.0 1.8	1.6
/DBZ	AC	2.4	2.4	1.9	1.5	1.5
/WXY/WZVU	country	1.1	1.0	- 10	.8	1.1
/ALK-FM /FME	AC religious	1.1	1.0	1.0	1.0	1.0
	OS ANGI			2)		
LVE	Spanish	7.2	7.1	6.9	6.0	6.6
KBT	R&B	5.0	5.0	4.9	5.5	4.5
ISCA IPWR	Spanish top 40/rhythr	1.4 n5.4	1.2 5.0	1.1	3.5 4.6	4.4
RTH	oldies	3.8	3.8	3.7	3.3	3.9
IIS-FM	top 40	3.6	3.4	3.2	3.2	3.8
(ROQ (FI	modern N/T	3.3 4.0	3.1 4.0	2.9 4.3	3.4 4.3	3.8 3.7
OST	AC	3.2	3.2	3.9	3.2	3.6
(TWV	jazz	3.5	3.5	3.6	3.8	3.4 2.8
ABC YSR	N/T AC	3.1 2.9	3.3	3.2 2.3	3.0	2.8
CBS-FM	cls rock	2.4	2.3	1.9	2.8	2.6
LAX	Spanish	3.3	3.4	4:1	3.2	2.6
(TNQ (ZLA	Spanish country	1.8	2.8	2.1	2.1 2.1	2.5
(BIG	AC	3.0	2.9	2.5	2.7	2.4
LAC	adult std	2.7 2.7	2.4	2.2	2.4	2.2
(LOS (FWB	album N/T	2.2	1.9	1.9	2.8	2.0
(LSX	N/T	2.1	1.7	2.5	1.9	2.0
KNX KBUE	N/T Spanish	2.1	2.1	2.5	2.4	2.0 1.7
IBB	top 40/rhythi		1.6	1.2	1.8	1.6
KGO	classical	1.6	1.5	2.1	1.6	1.5
ULH (ACE/KRTO	R&B adult R&B oldies	1.1	1.3 1.5	1.2	1.7- 1.6	1.3 1.2
(LYY	modern	1.2	1.3	1.2	1.0	1.0
	CHICAG		-(3)			
WGN	N/T	6.1	6.8	6.6	6.2	5.9
WGC1-FM WLIT	R&B AC	5.8	6.3 4.0	6.5 4.2	5.5 5.1	5.6 4.8
WBBM-FM	top 40/rhyth	m 3.9	4.4	4.7	4.8	4.5
WBBM-AM WVAZ	N/T R&B adult	3.6 4.2	3.6 4.3	3.5	4.1 4.5	4.2 4.2
WVAZ WLS	N/T	3.7	4.3	3.3	4.0	4.2
WJMK	ol <mark>die</mark> s	4.1	4.2	3.4	3.3	4.0
WNUA WUSN	jazz country	3.4	3.3	3.5	3.5 3.7	3.9 3.4
MK <mark>O</mark> X	modern	3.4	3.5	3.1	2.8	3.3
WRCX	album Spanish	3.4	3.4	3.2	3.3 2.7	3.2 2.9
W0J0 WXRT	Spanish triple-A	3.1	2.8	3.2 2.8	2.7	2.9
WCKG	cls rock	2.1	2.8	2.6	2.6	2.8
WTMX	AC	2.7	3.0	2.6	2.2	2.7 2.2
WAIT WEJM-FM	adult std R&B	1.9	2.3	2.5	2.0	2.2
WPNT	AC	2.2	2.6	2.2	2.0	2.1
WLUP	AC N/T	2.6	2.2	2.1	2.1	2.0 1.8
WMAQ WNIB/WNIZ	classical	1.8	1.4	1.6	1.6	1.7
WSCR	sports	1.6	2.1	2.5	2.9	1.6
WFMT	classical cls rock	1.1	1.2	1.6 1.4	1.4	1.5 1.5
WGCI-AM	R&B oldies	1.4	1.3	1.1	1.2	1.4
WMVP	N/T Spenish	.8	.3	1.0	1.1	1.4
WZCH/WRZA WYSY	Spanish '70s oldies	1.7	.3 1.8	1.3	.6 1.9	1.2 1.0
	HILADE					
KYW .	N/T	7.2	7.3	7:3	7.1	6.3
WYSP	album	5.1	5.2	4.8	5.5	6.3
WBEB	AC	5.7	5.5	5.7		6.0
WOGL	oldies	5.4	5.9 6.2	5.0 6.4		5.5 5.0
WUSL	R&B N/T	6.8	5.1	4.9		
WDAS-FM	R&B adult	5.5	5.1	5.1		4.9
MANA - LIM						4.5
WMMR	album	4.5	3.5	3.7		
WMMR WMGK	cls rock	4.6	4:.7	4.7	4.1	4.4
WMMR			4:.7		4.1 5.0	4.4 4.0

Section Permat								KPOP	adult std	2.8	2.2	2.5	3.2	2
Second S	11	Format	Sp	Su '96	Fa '96		Sp '97	KSDO KESD	N/T classical	4.1	4.6	4.2 1.0	4.9	2
R&B										3.4	3.7	4.2	2.5	2
top 40/rhythm4.3										2.4	1.8	1.6	2.0	1
AC										3.0	3.0	2.3	2.5	
Sports 3,7 2,8 3,6 3,7 3,4 XHKY Spanish		,								4.1 1.7	3.3	3.6 2.8	3.5	
										1.5	2.0	1.1	1.5	
LIN classical 3.1 2.9 3.2 3.2 2.6 KKBH AC ATIM AC ATIM Spanish Spanish		*								1.9	2.2	2.4	2.2	
Page								ККВН		1.9	1.7	2.3	1.7	
DETROIT	IAT	N/T	.7	1.3	1.4	1.0	1.6		Spanish	1.0	1.3	1.1	1.3	
DETROIT (6)		religious								.7	1.0	.9	.7	
NASSAU-SUF NAS	rst	top 40	1.6	1.2	1.4	1.4	1.2			1.0	1.0	1.1 1.1	1.0	
NT														
N/T														
MC										6.7 3.5	6.2 3.9	6.1	6.1 5.2	
N/T 5.0 5.4 5.6 5.3 WOR N/T										3.3	3.3	3.3	3.9	
AC 3.9 5.8 4.4 4.6 4.7 WCBS-FM Oldies										4.3	4.4	3.6	4.0	
MXD										4.0	4.6	3.6	3.9	
The country	ИXD	R&B adult	3.7	4.4	3.8	3.7	4.3	WHTZ	top 40	3.4	3.6	3.4	4.2	
Chest										3.6	3.8	4.1	3.1	
COUNTRY 4.7 3.9 4.0 3.9 3.6 WQHT R&B COUNTRY 3.8 3.6 3.7 3.7 3.5 WPL AC COUNTRY 3.8 3.6 3.7 3.7 3.5 WPL AC COUNTRY 3.8 3.6 3.7 3.7 3.5 WPL AC COUNTRY 3.7 3.8 3.2 3.3 3.1 WBZO Oldies AUIT TO MODERN 2.7 2.8 2.1 2.5 2.5 WBAB/WHFM ADUIT MODERN 2.7 2.8 2.1 2.3 2.5 2.4 WAXR Classical MX MODERN 2.8 1.8 1.8 1.9 1.7 WKUY AC CLASSICAL MX MODERN 2.1 1.1 2.2 1.6 1.4 1.5 WAXQ CLS FOCK WAXR ADUIT MODERN 2.1 1.1 1.2 1.6 1.4 1.5 WAXQ CLS FOCK WAXR ADUIT MODERN 2.1 1.1 1.2 1.6 1.4 1.5 WAXQ CLS FOCK WAXR ADUIT MODERN 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTRY WAXR ADUIT MODERN 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTRY WAXR ADUIT MODERN 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTRY WAXR ADUIT MODERN 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTRY WAXR ADUIT MODERN 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTRY WAXR ADUIT MODERN 2.7 2.9 3.0 2.9 3.5 3.4 WOEW ADUIT MODERN 3.7 3.8 4.1 3.6 KGGI MAX AC 3.8 4.0 3.8 3.9 4.2 KFI N/T AC ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 WOEW ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 3.7 3.8 4.1 3.6 KGGI TOP 40/rt ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 2.2 2.1 3.0 3.0 3.2 KOST AC ADUIT MODERN 3.3 3.9 4.2 KNBI ADUIT MODERN 3.3 3.9 4.2 KNBI ADUIT MODERN 3.3 3.9 4.2 KNBI ADUIT MODERN 3.3 3.9 3.5 3.4 KNBI ADUIT MODERN 3.3 3.9 3.9 3.5 3.4 KNBI ADUIT MODERN 3.3 3.9 3.9 3.5 3.4 KNBI ADUIT MODERN 3.3 3.9 KNBI ADUIT MODERN 3.4 4.1 3.8 3.9 KNB										4.3	4.0	3.7	4.8	
CD country 3.8 3.6 3.7 3.7 3.5 WPLJ AC MAN jazz 3.1 2.6 4.0 3.3 3.2 WABC N/T SX cls rock 2.7 3.3 2.9 3.1 3.1 WBZO oldies Classical 2.1 1.9 2.6 2.9 2.9 WHLI adult std 1.7 T modern 2.7 2.8 2.1 2.5 2.5 WBAB/WHFM album www adult std 2.2 2.1 2.3 2.5 2.5 WBAB/WHFM album www adult std 2.2 2.1 2.3 2.5 2.4 WOXR classical WX modern 1.8 1.9 1.8 1.4 1.8 WOCD jazz WBR album 1.5 1.8 18 1.9 1.7 WKLY AC Classical WX modern 1.8 1.9 1.8 1.9 1.7 WKLY AC Classical WX modern 1.8 1.0 1.0 1.2 1.4 1.3 WNNEW cls rock DFN sports 9 1.0 1.5 1.3 1.3 WNNS N/T SPR R&B adult 1.0 1.0 1.2 1.4 1.3 WNNEW cls rock CRK album 2.6 1.7 1.5 1.2 1.1 WGSM/WMJC country WBLZ religious 9 9 9 9 1.0 WLIR/WORE WARS R&B adult 2.6 1.7 1.5 1.2 1.1 WGSM/WMJC Country WILR/WORE WARS R&B adult 3.7 A 4.4 4.9 4.6 4.8 5.8 WNSKQ-FM Spanish WBLX AC 6.0 5.7 5.3 5.7 5.4 WNBX AC 6.0 6.2 5.8 WNBX AC 3.8 4.0 3.8 3.9 4.2 WLIX adult std WDEW AC 6.0 5.7 5.3 5.7 5.4 WILX AC 6.0 5.7 5.3 5.7 5.4 SIB Classical 3.7 4.1 4.9 5.1 4.4 WGEW adult std WOEW adult std WOEW AC 6.0 SIB Classical 3.7 4.1 4.9 5.1 4.4 KFR COUNTRY 1.7 2.4 2.8 3.1 3.5 KKBT R&B AC 3.8 4.0 3.8 3.9 4.2 KFI N/T 6.6 6.4 6.0 6.2 5.8 WILX AC 6.0 5.7 5.3 5.7 5.4 SIB Classical 3.7 4.1 4.9 5.1 4.4 KFR COUNTRY 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLASSICAL 3.7 4.1 4.9 5.1 4.4 KFR COUNTRY 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLASSICAL 3.7 4.1 4.9 5.1 4.4 KFR COUNTRY 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLASSICAL 3.7 4.1 4.9 5.1 4.4 KFR COUNTRY 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLASSICAL 3.1 3.1 3.3 KKBT R&B CLASSICAL 3.1 3.1 3.3 KKBT R&B CLASSICAL 3.1 3.1 3.2 1.7 1.5 KKBT R&B CLASSICAL 3.1 3.1 3.3 KKBT R&B CLASSICAL 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1									top 40/rhythm		7.0	6.2	4.9	
MIN										3.1	2.7	3.4	3.2	
CISTOCK 2.7 3.3 2.9 3.1 3.1 WLTW AC Oldies CISTOCK 2.7 3.8 3.2 3.3 3.1 WBZO Oldies CISTOCK 2.7 2.8 2.1 2.5 2.5 WHLI Adult std 2.2 2.1 2.3 2.5 2.5 WMAB/WHEM Album CISSSICAL CISTOCK CISTOC										3.6	3.7	2.7	3.4	
NT 3.7 3.8 3.2 3.3 3.1 WBZO Oldies										3.0	2.4	4.0	3.7	
MYT								WBZO	oldies	3.0	2.6	3.2	2.9	
### ### ### ### ### ### ### ### ### ##	RS	classical	2.1	1.9	2.6	2.9	2.9		adult std	2.7	2.7	3.7	3.8	
MX modern 1.8 1.9 1.8 1.4 1.8 WQCD jazz NBR album 1.5 1.8 1.8 1.9 1.7 WKUY AC acts rock for triple-A 1.4 1.0 1.0 1.2 1.4 1.3 WNEW album 2.6 1.7 1.5 1.2 1.1 WGSM/WMJC country modern for the property of the property of triple-A 1.4 1.0 1.0 1.2 1.2 WBLS R&B adu country religious 9 9 9 9 1.0 WLIR/WDRE WPAT-FM Spanish WRCN album 2.6 1.7 1.5 1.2 1.1 WGSM/WMJC wWRCN album 4.6 6.6 6.7 5.8 6.3 WSKQ-FM WRCN album 8.8 6.3 WSKQ-FM WRCN wWRS R&B adu SKS-FM top 40 6.9 6.4 5.7 6.0 6.2 5.8 WLUX adult std wMJX AC 6.0 5.7 5.3 5.7 5.4 WLUX adult std wMJX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std wMJX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std wMJX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLB country 1.7 2.4 2.8 2.9 2.9 KCAL-FM album 2.6 2.4 2.8 2.8 2.8	IYT	modern								3.3	3.2	3.0	2.8	
AC ABB										1.7	2.0	2.0	1.8	
R&B oldies										2.6	2.0	2.6	2.8	
SPR R&B adult 1.0 1.0 1.5 1.3 1.3 WINS N/T Cls rock Cls										2.4	2.4	1.9	2.5	
SPR R&B adult 1.0 1.0 1.2 1.4 1.3 WNEW Cls rock CRK album 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC Country CRK COUNTY CRK CRK CRK Album 2.6 1.7 1.5 1.2 1.1 WGSM/WMIC COUNTY CRK CR										2.2	2.2	2.1	2.0	
DR triple-A 1.4 1.0 1.0 1.2 1.2 WBLS R&B adu country KRK album 2.6 1.7 1.5 1.2 1.1 WGSM/WHIC wGSM/WHIC country Country WLIR/WDRE wGSM/WHIC country WRAT-FM Spanish MWRAT-FM Spanish ABUM WPAT-FM Spanish ABUM WRKS R&B adu Country R&B adu WRKS R&B adu WRKS R&B adu ABUM WRKS R&B adu ABUM WRKS R&B adu ABUM WRKS R&B adu ABUM WRKS RWBA ABUM WRKS R&B adu ABUM WRKS R&B adu ABUM ABUM WRKS R&B adu ABUM ABUM <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>1.6</td> <td>1.8</td> <td>1.4</td> <td>1.9</td> <td></td>										1.6	1.8	1.4	1.9	
MUZ religious 9 9 9 9 9 1.0 WLIR/WDRE BOSTON—(10) WRKS R&B adu Spanish MRCS WRKS R&B adu Spanish MRCS WBEZ MRCS MR								WBLS	R&B adult	1.0	2.0.	1.3	1.2	
BOSTON	KRK	album	2.6	1.7	1.5	1.2	1.1			1.8	1.8	2.0	1.5	
N/T	MUZ	religious	.9	.9	.9	.9	1.0		_	1.1	1.3	1.1	1.1	
MIN		BOSTO	N-	(10))					.8 1.1	1.1	1.3	1.0	
MIN	BZ	N/T	7.9	7.8	8.1	8.1	7.7			1.4	1.4	1.4	1.6	
KKS-FM top 40 6.9 6.4 5.7 6.0 6.2 WDBZ wLUX adult std RRO N/T 6.6 6.4 6.0 6.2 5.8 WLUX adult std MIX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std MIX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std DDS oldies 4.4 4.9 4.6 4.8 4.9 KFR Country BDCRB classical 3.7 4.1 4.9 5.1 4.4 KFR Country BBMX AC 3.8 4.0 3.8 3.9 4.2 KFI N/T KLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B KLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B AC didies 2.2 2.1 3.0 3.2	IMN		hm 6.0							9	.8	1.1	1.2	
RKO N/T 6.6 6.4 6.0 6.2 5.8 WQEW adult std wdIX AC 6.0 5.7 5.3 5.7 5.4 WQEW adult std RIVERSID SCRB classical 3.7 4.1 4.9 5.1 4.4 KFRG country REBMX AC 3.8 4.0 3.8 3.9 4.2 KFI N/T EEI sports 4.1 3.7 3.8 4.1 3.6 KGGI top 40/rt KIB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLX cls rock 5.0 3.9 3.9 3.5 3.4 KOLA oldies RCR oldies 2.2 2.1 3.0 3.0 3.2 KOST AC RAF album 2.6 2.4 2.8 2.9 2.9 KCAL-FM album BOS triple-A 2.9 3.0 2.9 3.2 2.7 KIIS-FM top 40 AD AC 6.4 6.8 7.0 6.4 5.5 KKBP abum BOS TENX modern 1.3 1.3 1.2 1.7 1.5 KLOS album BLD R&B 1.2 1.5 1.1 1.2 1.1 KPWR easy Spanish CXY AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies AC MX SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.4 6.8 7.0 6.4 5.5 SAC SPAN AC 6.4 6.8 7.0 6.4 6.8 7.0 6.4 5.5 KROQ MODERN SPAN AC 6.2 5.6 5.2 5.1 K										1.5	1.8	1.5	.8	
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Orange								WQEW	adult std	1.2	1.4	1.3	.9	
CRB classical 3.7 4.1 4.9 5.1 4.4 KFRG country BMX AC 3.8 4.0 3.8 3.9 4.2 KFI N/T EEI sports 4.1 3.7 3.8 4.1 3.6 KGGI top 40/rt KLB country 1.7 2.4 2.8 3.1 3.5 KKBT R&B CLX cls rock 5.0 3.9 3.9 3.5 3.4 KOLA oldies ROR oldies 2.2 2.1 3.0 3.0 3.2 KOST AC AAF album 2.6 2.4 2.8 2.9 2.9 KCAL-FM album CLS rock 2.9 2.8 2.5 2.0 2.7 KIIS-FM top 40/rt CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock CLS rock 2.4 2.4 1.8 2.4 1.7 KWRP CLS ROMPHAM RODE TO THE TO TH								RIV	ERSIDE.	CAL	IF	-(2 (6)	
See										8.9	11.3	9.8	9.2	1
Control Cont								KFI		8.7	6.7	8.6	7.7	
Color	EEI	sports	4.1						top 40/rhythr		6.1	5.8	6.4	
AC AAF album 2.6 2.4 2.8 2.9 2.9 KCAL-FM album 2.6 2.4 2.8 2.9 2.9 KCAL-FM album 2.6 2.4 2.8 2.9 2.9 KCAL-FM top 40 EGQ cls rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock 2.8 2.4 1.7 KWRP easy 2.4 1.8 2.4 1.7 KWRP easy 2.4 1.5 1.1 1.2 1.1 KPWR top 40/r KSSR Spanish 2.0 Cls rock 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8 2.8		-								4.1	4.9	4.0	4.9	
AAF album 2.6 2.4 2.8 2.9 2.9 KCAL-FM album top 40 triple-A 2.9 3.0 2.9 3.2 2.7 KIIS-FM top 40 CS cock 2.9 2.8 2.5 2.0 2.7 KCBS-FM cls rock 2.9 1.8 1.6 2.0 1.8 KTWY jazz KKS-AM adult std 2.4 2.4 1.8 2.4 1.7 KWRP easy album top 40 top 40 triple R&B 1.2 1.5 1.1 1.2 1.1 KPWR top 40/r SAN DIEGO—(14) KSSR Spanish KLVE Spanish AC 4.4 4.1 4.0 4.1 5.3 KROQ modern MB-FM AC 4.4 4.1 4.0 4.1 5.3 KROQ modern MFHM-FM AC 4.4 4.1 4.0 4.1 5.3 KROQ modern MFHM-FM AC 4.4 4.1 4.0 4.1 5.3 KROQ MODERN MITZ top 40/rhythm 6.6 6.2 5.6 5.2 5.1 KSCA Spanish MTZ top 40/rhythm 6.6 6.2 5.6 5.2 5.1 KSCA Spanish MTZ top 40/rhythm 7 1.5 3.3 3.6 SPAN KKGO classica adult str										4.9 3.7	5.0	4.7 3.5	4.1 3.6	
SAN DIEGO										2.4	2.0	1.9	3.4	
Cls rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM Cls rock 2.9 2.8 2.5 2.0 2.7 KCBS-FM Cls rock 2.4 2.4 1.8 2.4 1.7 KWRP easy CKS-AM adult std 2.4 2.4 1.8 2.4 1.7 1.5 KLOS album LD R&B 1.2 1.5 1.1 1.2 1.1 KPWR top 40/r KSSR Spanish KLVE Spanish KLVE Spanish KLVE Spanish KLVE Spanish KRY AC 6.4 6.8 7.0 6.4 5.5 KRTH Oldies CKT AC 4.4 4.1 4.0 4.1 5.3 KNX N/T KNX K										2.4	2.1	2.6	2.9	
DAZ										3.2	2.6	2.0	2.7	
Top 40/rhythm				1.8	1.6					2.4	2.4	3.3	2.8	
LLD										2.0	1.8	2.5	3.8	
SAN DIEGO										3.8	2.7	3.2	3.1	
SAN DIEGO	ILO					1.2	1.1		top 40/rhythr Spanish	3.8	4.9	3.1	2.3	
NN-AM-FM Country 7.3 6.0 6.2 4.3 7.8 KBIG AC XY AC 6.4 6.8 7.0 6.4 5.5 KRTH Oldies MB-AM N/T 5.6 6.1 4.6 4.2 5.3 KROQ modern MB-FM AC 4.4 4.1 4.0 4.1 5.3 KNX N/T KSCA Spanish AC Color Section										3.0	1.7	2.3	1.6	
XY AC 6.4 6.8 7.0 6.4 5.5 KRTH oldies MB-AM N/T 5.6 6.1 4.6 4.2 5.3 KRQQ modern MB-FM AC 4.4 4.1 4.0 4.1 5.3 KNX N/T TZ top 40/rhythm 6.6 6.2 5.6 5.2 5.1 KSCA Spanish IZT oldies 4.3 4.4 4.1 3.8 3.9 KCXX modern ITS top 40/rhythm 7 1.5 3.3 3.6 3.9 KKGO classica B cls rock 2.8 2.8 2.7 2.8 3.6 KLAC adult str										2.0	1.7	2.1	3.5	
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ITZ top 40/rhythm 6.6 6.2 5.6 5.2 5.1 KSCA Spanish BZT oldies 4.3 4.4 4.1 3.8 3.9 KCXX modern ITS top 40/rhythm 7 1.5 3.3 3.6 3.9 KKGO classica BB cls rock 2.8 2.8 2.7 2.8 3.6 KLAC adult str										2.0	1.7	2.3	1.7	
AZT Oldies 4.3 4.4 4.1 3.8 3.9 KCXX modern										1.9	1.7	1.5	1.9	
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GB cls rock 2.8 2.8 2.7 2.8 3.6 KLAC adult sto										1.9	1.3	1.0	.9	
addit Sti										1.2	2.0	1.0	.9	
	OZ	album	3.6	3.2	2.7	3.5	3.6	KLSX	N/T	1.5	.6	.8	1.2	
MCG R&B adult 1.1 1.1 .8 1.6 3.5 KZLA country	MCG	R&B adult	1.1	1.1	.8	1.6	3.5			.9	1.1	1.0	1.2	

Call

(Continued from page 73)

or WGCI-FM Chicago that has endured a flank attack with its numbers dented, but not destroyed. And WBLS' Michaels believes that "we can be a mainstream station that does well 25-54, which many stations around the country have been able to do even with a churban and urban AC in the market. If you do the things that are necessary, it can be

"You have to look at the cume and see how many people are tasting you now vs. at your apex. If there's significant erosion, the problem is a lot bigger than you might recognize. Look at that first, then look at the market as a whole—where it is today vs. when you were at your apex. Then you've got to look at your resources and see what you have. What's it

going to take to bring you back to where you need to be?

"If people have gone away, that's their last impression of you," Michaels continues. "At that point, you've got to bring them back into the fold and get them to test you as you are today. It becomes a marketing thing. For me, sitting here with 1.2 million cume, I'm OK." While market perception of WBLS varies depending on if and when listeners gave up on the station, Michaels says, "I'm not worried about some of those old incorrect perceptions. Those will come along over time as we put some kind of advertising and marketing campaign together.'

WBHJ's Johnson points to Atlanta's WVEE-which shares (Continued on page 79)

3.8 4.2 3.9 4.4 4.0

BY BRADLEY BAMBARGER

ver since banding together as York, Pa., teenagers more than a decade ago, the members of Live have been out to tap the universal in their music. And with the powerful ballad "Turn My Head," the group has crafted its "crowning achievement" thus far in that regard, says Live guitarist Chad Taylor. "It's weird, but when we play "Turn My Head," it's hard for me to remember being that 13-year-old who wanted to start a band. The song seems so much bigger than us, bigger than we could ever be."

At No. 5 on Modern Rock Tracks and No. 13 on Mainstream Rock Tracks this issue, "Turn My Head" is the third hit from Live's third album, "Secret Samadhi" (Radioactive/MCA) and a very different song from the previous singles: the aggres-

TRACK TITLE

THE DIFFERENCE

CAROLINA BLUFS

HOLE IN MY SOUL

MONKEY WRENCH

LITTLE WHITE LIE

BATON ROUGE

TURN MY HEAD

WALKING IN A HURRICANE

LAST CUP OF SORROW

LAST NIGHT ON EARTH

PRECIOUS DECLARATION

THE WORLD TONIGHT

SEMI-CHARMED LIFE THIRD EYE BLIND

LOCKED & LOADED

N & ROBIN" SOUNDTRACK

SUPERMAN'S DEAD

VOLCANO GIRLS

ONE MORE TIME

SOUL OF LOVE

FREAKS

SONG 2

LAZY EYE

LAKINI'S JUICE

COME DOWN

PINK

VILLAINS

DRAWER

LIE TO ME

THE FRESHMEN

SIGN OF THE TIMES

TOUCH, PEEL AND STAND

AFRAID

GONE AWAY

BLEEDING ME

LISTEN

PUSH

TRUST

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8

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13 7

11

9

12

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16 6

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21

IF YOU COULD ONLY SEE LEMON PARADE

JRSELF OR SOMEONE LIKE YOU

Istream Rock Tracks.

No.1

* * * AIRPOWER * * *

* * AIRPOWER * *

* * AIRPOWER * *

THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS

LIVE THROUGH THIS (FIFTEEN STORIES). MIGHTY JOE PLUM

sive chart-topper "Lakini's Juice" and the endearingly off-kilter "Freaks." Grand yet diffuse, "Turn My Head" is an ambivalent love song, tracing emotion in the abstract.

"Depending on the day, I can apply 'Turn My



"The idea that life is a struggle is so bred in us that we're reluctant to surrender to the truly beautiful."
—Ed Kowalayk of Live

Head' to most anything that I feel deeply aboutinsert fiancée, guru, whatever," says Live front man Ed Kowalczyk. "To me, the song-like a lot of what I write—is about how we are constantly conflicted about any force or presence that's deeply attractive. When we're confronted by really native feelings, we're often torn between attraction and avoidance. The idea that life is a struggle is so bred in us that we're reluctant to surrender to the truly beautiful, to luxuriate in peace and happiness. Anyway, that's my perspective-today, at least."

Lest anyone consider Kowalczyk, Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey a group obsessed with "meaning," there is the example of "Freaks." "That song is a complete curveball, just some weird fucking fantasy," Kowalczyk says. "I'm so proud of 'Turn My Head,' but I think 'Freaks' shows that we will permit ourselves not to mean a damn thing for at least 41/2 minutes."

Billboard_®

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NEW

JULY 26, 1997

◆ TONIC POLYDOR/A&M

◆ COLLECTIVE SOUL

◆ BLUES TRAVELER

◆ MATCHBOX 20

◆ AEROSMITH

METALLICA

◆ MEGADETH

◆ FOO FIGHTERS

SAMMY HAGAR

♦ THE NIXONS

♦ MOTLEY CRUE

QUEENSRYCHE

◆ JOHN FOGERTY

◆ OUR LADY PEACE

COREY STEVENS EUREKA/DISCOVERY

◆ COLLECTIVE SOUL

◆ PAUL MCCARTNEY

◆ THIRD EYE BLIND ELEKTRA/EEG

FOOD/PARLOPHONE/VIRGIN

◆ TOAD THE WET SPROCKET

GOO GOO DOLLS

RADIOACTIVE/MCA

QUEENSRYCHE

◆ THE VERVE PIPE

DAYS OF THE NEW

◆ SUMMERCAMP

◆ THE VERVE PIPE

AEROSMITH

◆ VERUCA SALT

PAUL RODGERS

◆ LIVE RADIOACTIVE/MCA

♦ BLUR

♦ THE OFFSPRING

◆ THE WALLFLOWERS

Billboard_®

JULY 26, 1997

Modern Rock Tracks

⊤ WK	L WK.	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★No. 1★	
1	3	3	13	PUSH 1 week at No. 1 YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
2	2	2	21	THE IMPRESSION THAT I GET • THE MI	GHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	8	12	5	FLY FLOORED	◆ SUGAR RAY
4	1	1	18	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
(5)	6	7	7	TURN MY HEAD	◆ LIVE
6	4	4	18	IF YOU COULD ONLY SEE	RADIOACTIVE/MCA ◆ TONIC
(7)	5	5	11	THE DIFFERENCE	◆ THE WALLFLOWERS
(8)	11	11	14	BRINGING DOWN THE HORSE 6 UNDERGROUND	NTERSCOPE ◆ SNEAKER PIMPS
9	20	_	2	★ ★ AIRPOWER D' YOU KNOW WHAT I MEAN? BE HERE NOW	CLEAN UP/VIRGIN ↑ OASIS EPIC
10	7	6	8	THE END IS THE BEGINNING IS THE END	
(11)	12	15	5	LAST NIGHT ON EARTH	warner sunset/warner bros. ◆ U2
(12)	9	8	16	SONG 2	ISLAND ◆ BLUR
13)	13	13	7	WRONG WAY	FOOD/PARLOPHONE/VIRGIN ◆ SUBLIME
				NOT AN ADDICT	GASOLINE ALLEY/MCA ◆ K'S CHOICE
14	10	9	18	PARADISE IN ME TRANSISTOR	550 MUSIC
15)	15	16	4	TRANSISTOR BUILDING A MYSTERY	CAPRICORN/MERCURY ◆ SARAH MCLACHLAN
16)	19	23	4	SURFACING	ARISTA
17)	17	18	9	DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
18)	31	_	2	★ ★ ★ AIRPOWER WALKIN' ON THE SUN FUSH YU MANG	↑ ★ ★ ★ SMASH MOUTH INTERSCOPE
19	14	10	13	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
20	18	19	9		DAVE MATTHEWS BAND
21	16	14	16	IT'S NO GOOD	◆ DEPECHE MODE
22)	29	29	10	SELL OUT	MUTE/REPRISE ◆ REEL BIG FISH
23)	25	27	5	SICK & BEAUTIFUL	MOJO/UNIVERSAL ◆ ARTIFICIAL JOY CLUB
24	21	17	16	BITCH	MEREDITH BROOKS
25	23	22	24	THE FRESHMEN	◆ THE VERVE PIPE
26	22	24	9	DRAWER	◆ SUMMERCAMP
27)	32			WIDE OPEN SPACE	MAVERICK/REPRISE ◆ MANSUN
=		35	4	ATTACK OF THE GREY LANTERN I WANT TO BE THERE (WHEN YOU COME)	EPiC
28)	30	31	6	EVERGREEN WHAT DO YOU WANT FROM ME?	LONDON/ISLAND
29)	36	39	3	MUSIC FOR PLEASURE A CHANGE WOULD DO YOU GOOD	POLYDOR/A&M ◆ SHERYL CROW
30	28	26	8	SHERYL CROW	A&M
31	24	20	16	НОТ	SQUIRREL NUT ZIPPERS
32	33	28	25	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
33)	37	36	3		◆ PRODIGY MUTE/MAVERICK/WARNER BROS.
34	27	30	9	FOUR LEAF CLOVER STRANGEST PLACES	◆ ABRA MOORE ARISTA AUSTIN/ARISTA
35	35	33	21	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
36	26	21	13	COME DOWN ◆ TO/	AD THE WET SPROCKET COLUMBIA
37)	NEV	V	1	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
38	40	_	2	EDDIE VEDDER AS GOOD AS DEAD	◆ LCCAL H
39	34	32	6	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER
40)	NEV	/	1	LAZY EYE	GOO GOO DOLLS

◆ JONNY LANG 1 LAZY EYE
"BATMAN & ROBIN" SOUNDTRACK Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Videocitip availability, © 1997, Billiboard/BPI Communications





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Dinnertime Eavesdropping: Listening In On One Rock Band's Musical Ambitions

REAMS, IDEALS & FRENCH FRIES: It's just after 11 p.m. on a Thursday at the Chelsea Square Restaurant, a corner diner known for colossal portions and—in this trendy, late-night neighborhood—as a genuine melting pot for Manhattan's eclectic best.

Over a tossed salad splashed with a good quart of Russian dressing, I have unintentionally become the proverbial fly on the wall, seated within unavoidable ear reach of a trio of twentysomething musicians attempting to construct a paradigm for their unsigned rock band.

For the next 30 or so minutes, I will remain engrossed in the band's anonymous realm, a world singly focused on raw ambition, rock'n'roll romanticism, and the drive to turn ideals into enterprise. Not once will they acknowledge my presence, despite the fact that we—along with the occasional presence of a waiter—will remain alone in this quadrant of the restaurant.

The female lead singer, whose level of brazenness is surpassed only by her speaking volume, fits today's rock siren mold with panache. Tall and wiry, with Pippi Longstocking pigtails aside her head, she otherwise resembles an unpolished Sheryl Crow. She wears black leather pants, a long brown leather coat, and black lace boots high on the fashion meter. Black nails and a no-nonsense "don't mess with me" vibe, complete with a gravelly smoking-since-the-cradle voice, round out the portrait. We'll call her "Wendy."

Her bandmates pretty much embrace the persona as well. The guitarist gives off good MTV, with short but lawless brown hair that flips to and fro on both sides, an engaging smile, and a hip lime-green plaid shirt. He is the most congenial of the trio. How about "Tim" for him?

"Joel," on bass, meanwhile, seems a bit more .38 Special than Smashing Pumpkins, with streaked bleached-blond locks reaching toward his waist and a belly that might have to be downsized before the public eye is on to it. He is the more laid-back of the three, though as firmly entrenched in his notions as Wendy.

During my time with the band—whose name remains a mystery—a number of topics are addressed, all with the aim of ingratiating the band, first into the New York club scene, then on to the big time with all of its trimming.

The ambling conversation picks up with a discussion on how to gain the

greatest audience without compromising their sound. They express admiration for those acts that have crossed from renegade to radio—something that many musicians, once signed to a label and with a calculated story to tell—might hesitate to admit as a goal.

"Rock is Collective Soul, rock is Dave Matthews," offers Tim.

"If Soundgarden isn't rock, I don't



by Chuck Taylor

know who the fuck is," adds Wendy.

They agree, however, that the airwaves are an elusive, if not undesirable, goal at this point. "It sucks," Wendy says. "Where do you hear the cool ones anymore? It's like, if you don't have braces, where do we go?"—likely an allusion to the pop youth movement with artists like Hanson, Spice Girls, Savage Garden, and Robyn. It might also refer to the fact that artists like Pearl Jam and Bush used to be fixtures here on WHTZ (Z100), which now leans mainstream top 40.

"You know, I think we should aim a little hip-hop, but never with rap. That would never work. Maybe something like **the Fugees** did (with 'Killing Me Softly'), where you've got the vocal under a dope beat," says Joel. "Only a lot harder."

"Yeah, you're sure as hell not Coolio," quips Tim.

The balance may come from the presence of a new drummer, which the band began auditioning earlier that evening. They discuss each of four candidates with disdain, agreeing that none made the grade. On No. 2: "I didn't like his hair," says Joel.

"I didn't think it was that bad. It was kind of **Kristy McNichol**," replies Wendy, followed by Tim saying, "I think we could take any of the four guys and totally manipulate them into seeing our way."

seeing our way."

"Whoa," says a rattled Wendy. "Do you think Trent Reznor settled into a drummer? It's a feeling, not something you mold someone into. You either are or you're not. I am, you are, we are. This is about who we are as people. We're not acting. It's an extension of

what we are.

Which leads back to radio and the idea of compromise as the means to an end. "You know, radio is like people," offers Wendy. "You kind of have to suck up to it, stroke it, say what they want to hear. You have to sell a piece of yourself in the big arena."

Joel: "So you're saying to play the game, you're willing to compromise?"

"I may be playing the game, but it still allows me to be who I am as a person," Wendy says. "Only to more people and for a lot more money."

Adds Tim, "Everything is about making choices and making compromises. We're going to have to make some to ever get to the point where anyone even gives a shit."

"Yeah," begins Joel, "but Pearl Jam never had to do it." A hasty response from Wendy: "Who knows what goes on behind the scenes. We don't know what's behind anyone's image. Even though I respect the hell out of them, man, they're eating crow on some stuff."

For the moment, the conversation is debunked as a typically grandiose tray of fried food arrives (Wendy goes for a more conservative garden burger). Then comes the time-worn issue of making enough money to afford to follow the dream. Already, the band has played gigs at Manhattan clubs (Squeezebox is mentioned), however, apparently without notable payoff.

payoff.

"You know, we're doing a gig for \$75 and paying \$100 to get everything put together," says Joel. "Are we sure it's really worth it?"

"I'll remind you of this conversation when you have a jet and are sitting by the pool at my mansion," says Wendy with dismissal.

"This is what pisses me off about what we're doing," Joel adds. "People just don't appreciate all the work that goes into writing music and performing. You know, once it would be cool if someone came up and said, 'You make it look easy, man, and I appreciate it.'"

"Yeah, but people don't have to say it if they're showing up," says Tim. "I mean, if they're there, they really do understand the connection we're trying to make."

"Fuck the connection. That's not putting food on my table," huffs Wendy. So in the meantime?

"I hear you can make \$16 an hour at the mailroom of" one national news outlet, suggests Tim.

"Oh, God," Wendy peels out. "They make you use the service entrance. Excuse me, I'm wearing Versace."

As the plates are eventually cleared, the band is spurred by a fan outside who walks by the window, taps, and then mouths to the three how great they were at a performance earlier in the week. The spirit lightens.

"OK, guys, you realize this is the 1,000th time we've had this conversation," says Tim, "and we're still hanging in there. I guess that's good. I guess it means we still think we're gonna make it."

"Tonight or tomorrow?" says Wendy with an unexpected absence of ferocity. "We'll do it right. We're going to do it our way. We're not selling out at all." And they laugh.

3 Milwaukee Stations Give Brian Kelly A Full Plate

FIVE YEARS AGO, if you would have told me that today I would be programming two high-profile FM radio stations in a top 30 market, I would have said you were crazy," says Brian Kelly, currently programming two FMs and a bonus AM in Milwaukee—market No. 29. Those stations are hot AC WMYX, rhythmic AC WAMG (Magic 103.7), and oldies outlet WEMP-AM.

After a decade in the harsh glare of Chicago radio, Kelly returned to Milwaukee two years ago. He got used to the lowerwattage spotlight almost immediately. 'There are a lot less outside distractions," he observes. "With less red tape to cut through and fewer layers of management, the better the performance I can get out of the people here. There's only one cook in this kitchen; we don't use a consultant. and until last November we had no VP of programming." (Kelly

now has added input from Heritage Media's Bob McNeill, along with GM Carey Merz.)

Kelly's first radio gig was at WPDR Portage, Wis., in 1977, followed by stops at WZEE (Z104) Madison, Wis., and WZUU Milwaukee, then on to the music director chair at WLS Chicago, which led to the PD job when WLS-FM became WYTZ (Z95). "I left there before it went to 'Hell,' "he says, referring to the station's short-lived experiment as Hell 94.7.

Kelly later did mornings at crosstown WWBZ (the Blaze), now WRCX, and spent two years as VP of programming for syndicator Major Networks before being named PD of WMYX in 1995. "Even two years ago, the concept of programming more than one station simultaneously was almost unheard of," Kelly says. Six months later, he added WEMP-AM and, late last year, picked up WAMG.

OK, so how does he effectively divide his time and love among three stations? "I've had to become very efficient in a short amount of time," say Kelly, who compares his extra stations to giving birth to extra children. "When you have a child, you can never imagine being able to love another one as much, but when the next one is born and the one after that, you find that you have a built-in reserve of love to give to all of them," he says. "You can't program two or three stations the same way that you program one."

Delegation also takes on added importance, he adds. "Even the people on the air staff who don't have an official title are now able to grasp the basics of programming and understand why we're doing something."

When Kelly first arrived in town, Mix was sitting at a 3.7 share 25-54 and a 2.9 12-plus. Today, Mix is up to 5.4 12-plus, No. 9 in the market, and top five 25-54, up from 12th originally. As expected, Mix shares the most audience with heritage adult top 40 WKTI. "They're a little less traditional than we are and lean in more of a rock direction," Kelly observes.

Although Mix has incorporated the Sheryl Crow/Hootie elements common to today's modern AC stations, Kelly says many cuts from old standbys Elton John, Phil Collins, and Rod

Stewart still have a place at his station. "It's all part of the natural evolution of AC," he says. "But I still feel that modern AC is two categories short of a format; I don't know what those two are, but it just sounds like it. I love modern AC, but I wish the universe of music was bigger for that format."

Here's a 2 p.m. hour on WMYX: Paula Cole, "Where Have All The Cowboys Gone?"; Whispers, "Rock Steady"; Bruce Springsteen, "Secret Garden"; Melissa

Garden"; Melissa Etheridge, "I'm The Only One"; Tony Rich Project, "Nobody Knows"; Rod Stewart, "Rhythm Of My Heart"; the Wallflowers, "One Headlight"; Bonnie Raitt, "Something To Talk About"; R. Kelly, "I Believe I Can Fly"; T'Pau, "Heart And Soul"; Hootie & the Blowfish, "Only Wanna Be With You"; and Eric Clapton, "Layla."

WAMG, a former soft AC outlet, flipped to its current "rhythm and romance" format less than six months ago, based on research, and, in Kelly's words, it is still "a work in progress."

Here's a typical noon hour on Magic 103.7: the Tony Rich Project, "Nobody Knows"; Anita Baker, "Sweet Love"; Spice Girls, "Say You'll Be There"; Stevie Wonder, "Send One Your Love"; Celine Dion, "It's All Coming Back To Me Now"; Sheila E., "The Glamorous Life"; Anita Baker, "Mad About You (The Final Frontier)"; Freddie Jackson, "You Are My Lady"; Gina G, "Ooh Aah . . . Just A Little Bit"; the Four Tops, "Ain't No Woman (Like The One I've Got)"; Selena, "I Could Fall In Love"; and George Benson, "Turn Your Love Around."

When it comes to marketing his radio stations, television is king, Kelly says. The stations run no outdoor advertising but are big believers in using their own airwaves to promote their product. "Many stations don't fully utilize their own inventory to market themselves," Kelly says.

Having fewer layers of management over his head has enabled Kelly to grow faster as a manager, in his opinion. "I have a constant dialogue with my GM and with Bob McNeill, which is helpful," he says. "Working with this company has given me the perfect balance of authority and responsibility, and because of that, I now have a greater confidence in my abilities."

KEVIN CARTER



EXECUTIVE TURNTABLE

FORMATS. Phoenix will get a fourth FM country station in September, when KOAZ flips from its current jazz format. The station is owned by MAC America, which is joining forces with Owens Broadcasting, owner of crosstown country outlets KNIX and KCWW, to form a new company, OwensMAC Radio LLC, which will operate KOAZ and AC sister KESZ. Meanwhile, Owens will operate KOAZ under a local marketing agreement.

78

STATION SALES. As the day approaches when Evergreen and Chancellor become one, the two companies have pacted to acquire media rep firm Katz Media Group. All three entities are public, and the deal calls for Katz shareholders to receive \$11 per share in a deal that is valued at \$373 million. Katz is expected to retain its name and management team. It will fall under the Chancellor Media Corp. umbrella once the Evergreen and Chancellor merger goes through.

BILLBOARD JULY 26, 1997

HERITAGE STATIONS

(Continued from page 76)

WBHJ consultant Jerry Clifton-as a heritage mainstream outlet that withstood the encroachment of young-end WHTA (Hot 97.5). "They were in touch with their audience. They're a heavily dayparted radio station. The music mix is different during the day than it is at nightwhen afternoons and nights roll around, they rival their competition [musically]," he says, adding that new talent and big promotions helped. "They stood their ground and said, 'We're not going to be taken out.'"

Ironically, when the WVEE/ WHTA battle began, Atlanta's V103 seemed to be taking its cues from its Baltimore counterpart. That station had already brought in Clifton as a consultant and begun experimenting successfully with un-dayparted rap by spring 1995, under then-PD Roy Sampson. When Steve Crumbley replaced Sampson and revamped the on-air lineup, V103 seemed headed even further in that direction. By 1996, however, V103 had gone in a different direction, incorporating some progressive R&B elements along the lines of nearby WHUR Washington, D.C. Later, it would return to a younger-leaning approach, facing 92Q head on, before dropping R&B altogether.

Opinions on the salvageability of V103 vary. Says WBHJ's Johnson, "[V103 has] been the second choice for about five years now, and you can't continue to survive being the second choice. It just does not work.' WBLS' Michaels says, "I would like to think that [V103] was there long enough that good marketing, promotion, and programming would have turned that station around and made it competitive again. They lost some of their icons in terms of personnel. But I've seen many stations in the 30-plus years I've been in this business lose cornerstone [personalities]

and still rebound."
"I think [WXYV] tried to move the station outside of the consumer expectations in that given marketplace, and that hurt them," says Gray Communications consultant Tony Gray. "They're changing formats because of the tactical programming miscalculations over the past two years. They made too many programming changes and too many personnel changes, and the music should have been more clearly focused on one target demographic."

But Crumbley, now a consultant, says that the writing was on the wall for V103 due to its high ownership turnover. "Everyone knows when a sale is in process—the old owners don't want to spend any money on the station, and the new owners can't. So WXYV was continuously caught up in that cycle for three years, while it was passed along from Summit to Granum to Infinity to CBS," he says.

Crumbley acknowledges that programming and personnel changes weakened the station's hold in the market. "I think that CBS made the right decision in changing the format. Research had shown, since 1995, the station had to make a change in order to survive. Whatever direction they chose, whether it was top 40, R&B adult, or [smooth jazz], it needed to make a change."

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PROGRAMMING

4AD/WB's Gus Gus Takes **Dual Roles In Vid Making**

GUS GUS

BY GINA VAN DER VLIET

LOS ANGELES—Having recently signed a deal with Los Angeles-based video production company Satellite Films as directors, the members of Iceland's creative group Gus Gus juggle the roles of filmmakers and musicians.

The group's 4AD/Warner Bros. debut set, "Polydistortion," has already yielded two music videos, "Believe" and

"Polyesterday," which accompany the act's colorful amalgam of pop and electronic music. Meanwhile, the group's members are working on a feature film.

In support of

the album, the Reykjavik, Icelandbased group's music videos-which the act's nine members prefer to refer to as short films—take the viewer even deeper into the artistic world of Gus Gus through the unique cinematic style of directors Stefán Árni and Siggi Kjartansson.

'What's most important to us is to not make music videos [that look like] TV commercials," says Kjartansson. "That's basically what record companies think music videos should be. But I believe it's possible to use this medium in a much more interesting way.'

Gus Gus aims to break away from the conventional music video in more than one way. The act's clips are storydriven short films that star members of the group—some of whom are also professional actors. The quick, flashy images used in many MTV videos are nowhere to be found either, as Gus Gus videos make predominant use of long shots, low-saturated colors, and scenic locations. Another differentiation point: The videos show no band performances.

Kjartansson points out that Gus Gus' short films are often politicalminded and do not avoid controversial topics, such as gay-themed issues. Because of its liberal attitude, the group may find itself facing censorship with the release of its forthcom-

ing video "Barry."

"The people who run the TV sta-

tions feel that viewers are not allowed to look at two men kissing," Kjartansson comments. "So we had to make two different versions; one for TV and one for the cinema. But we are slowly fighting all those barriers."

As part of its strategy to create more awareness among audiences, Gus Gus is planning to attend the Scottish Edinburgh International Film Festival in August to promote its films. The group members are also

aiming to have their work shown in movie theaters, preceding feature films.

Gus Gus is currently working on developing its own feature film, an Englishlanguage project

for which the group received a grant from the Icelandic National Film Fund after its script was hand-picked from numerous competing screenplays. The feature will be filmed on location in Iceland next year and will be distributed worldwide, according to Danielle Cagaanan, Satellite's executive producer.

In addition to directing the act's own projects, Gus Gus will also "embark on a full-blown directorial career" for Satellite Films, says Cagaanan.

Gus Gus is exactly the kind of young, creative talent that Satellite Films strives to represent," says Cagaanan. "The uniqueness of the group as a creative team [made the deal] very attractive. Known and respected in their native Iceland, they are a welcome addition to our divi-

The act, which features lead vocalists Daniel Ágúst, Magnús Jónsson, and Hafdis Huld, as well as the talents of the two directors and remaining members Biggi Thórarinsson, Steph, Herr Legowitz, and Baldur Stefánsson, will embark on a monthlong U.S. tour in mid-July in support of "Polydistortion," after which the members will gear up to direct several music videos for Satellite in the fall. No specific music video projects with other artists had been confirmed at press

PRODUCTION NOTES

LOS ANGELES

X-Ray Productions' Adolfo Doring was the director behind Zakk Wylde's "Way Beyond Empty," for which he also directed photography.

Hanson's "Mmmbop" video was the work of director Tamra Davis; Joannne Trailkill produced for O Pic-

The video for "Bitch" by Meredith Brooks was directed by Paul Andresen. Producing for Squeak Pictures was Nina Dluhy.

NEW YORK

Lara Schwartz was the eye behind Teddy Pendergrass' "Give It To Me" for 361°. The clip was produced by John Traina and Dean MacKay; David Waterston directed photogra-

Big Plans Entertainment director Darius Anthony was responsible for Shaggy's "Piece Of My Heart" video, which was produced by Deborah **Bolling** and executive-produced by Andrena Hale. Alan Feurgeson directed photography during the shoot.

NASHVILLE

The video "Cup" by Considering Lily was directed and produced by Jarboe for Bell/Jarboe Productions.

Daryle Singletary's "The Used To Be's" was the work of Scene Three Inc. director Marc Ball. The clip was produced by Anne Grace; Anghel Decca was the director of photography.

FOR WEEK ENDING JULY 13, 1997

Video Monitor Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

19 R. Kelly, Gotham City 20 Robyn, Do You Know (What It Takes) 20 Robyn, Do You Know (What It Takes) 21 Marilyn Manson, Man That You Fear 22 U2, Last Night On Earth

21 Marilyn Manson, Man That You Fear
22 U2, Last Night On Earth
23 Rome, I Belong To You
24 Reef, Place Your Hands
25 Hanson, Where's The Love
26 The Verve Pipe, Villains
27 Tonic, If You Could Only See
28 Live, Turn My Head **
29 Changing Faces, G.H.E.T.T.O.U.T.
30 Collective Soul, Listen
31 Spice Girls, 2 Become 1
31 Spice Girls, 2 Become 1
32 Dave Matthews Band, Crash Into Me
33 Coolio Feat. 40 Thevz, C U When U Get There
34 Sheryl Crow, A Change Would Do You Good
35 Jonny Lang, Lie To Me
36 Third Eye Blind, Semi-Charmed Life
37 Blues. Traveler, Carolina Blues
38 Lil' Klim, Not Tonight
39 OMC, How Bizarre
40 BLACKstreet, Fix
41 Wydel Jean Fat. Rediges Allstan, We Tiyeg To Stay Alive
42 Reel Big Fish, Sell Out
43 Babyface, How Come, How Long
44 Sneaker Pimps, 6 Underground
45 The Smashing Pumplins, Ten full She Begnining.
46 Primus, Shake Hands With Beef
47 Blackstreet (Feat. Dr. Dre), No Diggity
48 Fluke, Atom Bomb
49 Summercamp, Drawer
50 Faith No More. Last Cup Of Sorrow

49 Summercamp, Drawer 50 Faith No More, Last Cup Of Sorrow

* * NEW ONS * *

Wu-Tang Clan, Triumph Foo Fighters, Everlong Ginuwine, When Doves Cry Local H, Eddie Vedder Sarah McLachlan, Building A Mystery Tool, Aenema

The Heart of Country

1 Tim McGraw (With Faith Hill), It's Your Love
2 John Anderson, Somebody Slap Me
3 Patty Loveless, The Trouble With The Truth
4 Travis Tritt, She's Going Home With Me
5 Reba McEntire, 'Id Rather Ride Around With You
6 Sons Of The Desert, Whatever Comes First
7 Michael Peterson, Drink, Swear, Steal & Lie
8 Pam Tillis, All The Good Ones Are Gone
9 Clay Walker, One, Two, I Love You

9 Clay Walker, One, Two, I Love You 10 John Michael Montgomery, I Can Love You 11 Deana Carter, Strawberry Wine 12 Randy Travis, Would I 13 Trisha Yearwood, Everybody Knows 14 Alan Jackson, Little Bitty 15 Alan Jackson, who's Cheatin' Who 16 Terri Clark, Just The Same 17 Deana Carter, Count Me In 18 Kathy Mattea, 455 Rocket 19 Big House, You Ain't Lonely Yet 20 Alison Krauss & Union Station, Find My Way...

** Indicates MTV Exclusive



14 ho<mark>urs daily</mark> 1899 9th Street NE, Washington, D.C. <mark>20018</mark>

- 1 Mary J. Blige, I Can Love You 2 Lil' Kim, Not Tonight 3 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly) 4 Puff Daddy & Faith Evans (Feat. 112), I'll Be...

- 3 Missy *Misdemeanor* Bliott, The Rain (Supa Buga Fly)
 4 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
 5 K-Ci & JoJo, You Bring Me Up
 6 Will Smith, Men In Black
 7 Whelf Jana Feat. Relige Allstas, We Tiying To Slay Alive
 8 R. Kelly, Gotharm City
 9 Bone Thugs-N-Harmony, Look Into My Eyes
 10 God's Property, Stomp
 11 4 Face Down
 12 The Brand New Heavies, Sometimes
 13 Goolio Feat. 40 Thevz, C U When U Get There
 14 Heavy D, Keep It Comin
 15 The Notorious B.I.G., Mo Money Mo Problems
 16 Ginuwine, I'll Do Anything/I'm Sorry
 17 Master Pfeat. Steady Mobin, If I Could Change
 18 En Vogue, Whatever
 19 Snoop Doggy Dogg, Doggtather
 20 Joe, Don't Wanna Be A Player
 21 Patti LaBelle, When You Talk About Love
 22 Sam Satter, After 12, Before 6
 23 Myron, We Can Get Down
 24 Babyface, How Come, How Long
 25 Tony Toni Tone, Thinking Of You
 26 Camp Lo, Black Nostaljack (aka Come On)
 27 Big Milke (Feat. III), All A Dream
 28 Lost Boyz, Love, Peace & Nappiness
 29 Jay-Z, Who You Wit

* * NEW ONS * *

Immature, I'm Not A Fool Dru Hill, Never Make A Promise Lisa Stansfield, Never, Never Gonna Give You Up 702, Ali I Want Wu-Tang Clan, Triumph Erykah Badu, Otherside Of The Game



2806 Opryland Dr., Nashville, TN 37214

- 1 Tim McGraw (With Faith Hill), It's Your Love 2 George Straft, Carrying Your Love With Me 3 Toby Keith, We Were In Love

- 3 Toby Keith, We Were In Love
 4 Patty Loveless, The Trouble With The Truth
 5 Sons Of The Desert, Whatever Comes First
 6 Ricochet, He Leit A Lot To Be Desired
 7 Travis Tritt, She's Going Horne With Me
 8 Reba McEntire, I'd Raher Ride Around With You
 9 Deana Carter, Count Me In
 0 Tracy Lawrence, How A Cowglif Says Goodbye
 11 Michael Peterson, Drink, Swear, Steal & Lie
 12 Pam Tillis, All The Good Ones Are Gone

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Will Smith, Men In Black

THE C

AMERICA'S NO. 1 VIDEO

BOX TOPS

Lil' Kim, Not Tonight (Remix)
Puff Dady & Fath Evans (Feat. 112), I'll Be Missing You
Hanson, Where's The Love
Mary J. Blige, I Can Love You
Various Artists, ESPN Presents The Jock Jam
Backstreet Boys, Quit Playing Games (With My Heart)
Dru Hill, Never Make A Promise
Spice Girls, 2 Become 1
Coolio Feat. 40 Theeyz, CU When U Get There
Bone Thugs-N-Harmony, Look Into My Eyes
Missy "Misdemeanon" Elliott, The Rain (Supa Dupa Rly)
Wyclel Jean Feat. Refuge Allistar, We Tryin To Stay Jilive
Hanson, Mrmmbop
Master P Feat. Steady Mobbin, #1 Could Change

Master P Feat. Steady Mobb'n, if I Could Change

NEW

NEW
Adina Howard, [Freak] And U Know it
Apollo 440, Ain't Talkin' 'bout Dub
The Dandy Wahnds, Not if You Were The Last Junkle On Earth
Foxy Brown Feat. Dru Hill, Big Bad Mamma
Immature, I'm Not A Fool
The Lady Of Rage, Get With Da Wickedness (Flow Like That)
Live, Turn My Head
Jewel, Foolish Garnes
Michael Jackson, Stranger In Moscow
The Notorious B.I.G. (Feat. Mase & Puff Daddy)
Peter Andre, Mysterious Girl
Savage Garden, To The Moon And Back
702, All I Want
Summercamp, Drawer

702, All I Want Summercamp, Drawer U2, Last Night On Earth Wu-Tang Clan, Triumph Blue Anmazon, Then The Rain Falls

Rome, Do You Like This Ivory, Relax & Party Ginuwine, I'll Do Anthing/I'm Sorry

- 13 Clay Walker, One, Two, I Love You
- 14 Kinleys, Please 15 Lorrie Morgan, Go Away
- 14 Kinleys, Please
 15 Lorrie Morgan, Go Away
 16 John Anderson, Somebody Stap Me
 17 John Michael Montgomen, How Was I To Know †
 18 Trais iTit Feat. Lan White, Helping Me Get Over You
 19 Ranch, Walkin' The Country †
 20 Lee Ann Womack, The Fool †
 21 Diamond Rio, How Your Love Makes Me Feel †
 22 Blackhawk, Hole In My Heart †
 23 Chely Wright, Shut Up And Drive †
 24 David Lee Murphy, All Lit Up In Love
 25 Chris LeDoux, This Cowboy's Hat †
 26 Vince Gill, You And You Alone †
 27 Jack Ingram, Flutter †
 28 Sawyer Brown, This Night Worlt Last Forever †
 29 Ryan Reynolds, Do I Ever Cross Your Mind †
 30 Kathy Mattea, I'm On Your Side
 31 The Buffalo Club, Nothin' Less Than Love
 32 Kenny Chesney, She's Got It All
 33 Noel Haggard, Tell Me Something Bad about Tulsa
 34 Junior Brown, I Hung It Up
 35 Sara Evans, Three Chords And The Truth
 36 Alison Krauss & Union Station, Find My Way...
 37 Lee Roy Parnell, Lucky Me, Lucky You
 38 Billy Yates, Flowers
 39 Sherrie Austin, Lucky In Love
 40 River Road, I Broke It, "Ill Fix It
 41 Blake & Brian, Another Perfect Day
 42 Lila McCann, Down Came A Blackbird
 43 Anita Cochran, Daddy Can You See Me
 44 Neal McCoy, The Shake
 45 Emilio, She Gives
 46 Raybon Bros., Butterfly Kisses

- 45 Emilio, She Gives
 46 Raybon Bros., Butterfly Kisses
 47 Alabama, Dancin', Shaggin' On The Boulevard
 48 Bekka & Billy, Better Days
 49 Trisha Yearwood, How Do I Live
 50 Alan Jackson, Who's Cheatin' Who
- † Indicates Hot Shots

* * NEW ONS * *

John & Audrey Wiggins, Crazy Love Mark Chesnutt, Thank God For Believers Matt King, A Woman Like You



- 1 Will Smith, Men In Black
 2 The Notorious B.I.G., Mo Money Mo Problems
 3 Sublime, Wrong Way
 4 Prodigy, Breathe
 5 The Wallflowers, The Difference
 6 Scarface Feat. 2Pac & Johnny P, Smile
 7 Aerosmith, Hole In My Soul
 8 Sugar Ray, Fly
 9 Bone Thugs-N-Harmony, Look Into My Eyes
 10 Matchbox 20, Push
 11 Missy "Misdemeanor" Elliott. The Rain (Supa Dupa Fly)
 12 311, Transistor
 13 The Might Might Postone, The Impression That I Get
 14 Meredith Brooks, Bitch
 15 Radiohead, Paranoid Android
 16 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
 17 God's Property, Stomp
 18 Fiona Apple, Criminal



Sarah McLachlan, Building A Mystery Foo Fighters, Everlong Our Lady Peace, Superman's Dead Linoleum, On A Tuesday 10, 000 Maniacs, More Than This



299 Queen St West Toronto, Ontario M5V2Z5

Summercam, Drawer (new)
Wycel kan feat. Relagee Allstan, We Tiping To Stay Alive (new)
Ben Haper, Faded (new)
Silverchair, Cemetery (new)
Motley Crue, Afraid (new)
Holly McNarand, Numb (new)
Live, Turn My Head (new)
The Tea Party, Temptation
Spice Girls, 2 Become 1
The Wallflowers, The Difference
Foo Fighters, Monkey Wrench
Meredith Brooks, Bitch
Headstones, Cubically Contained
Robyn, Do You Know (What It Takes)
Third Eye Blind, Semi-Charmed Life
Puff Daddy & Faith Evans (Feat. 112), Til Be Missing You
Our Lady Peace, Clumsy
Sheryl Craw, A Change Would Do You Good



10, 000 Maniacs, More Than This The Seahorses, Blinded By The Sun Smash Mouth, Walkin' In The Sun Ethe & The Bunnymen, I Want To Be There When You Come Rahsaan Patterson, Where You Are Eric Benet, True To Myself Paula Cole, I Don't Want To Wait





Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You

Continuous program Hawley Crescent London NW18TT

Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You Hanson, Mmmbop The Notorious B.I.G., Hypnotize Ricky Martin, Maria Sash, Ecuador Michael Jackson, Blood On The Dance Floor Jon Bon Jovi, Midnight In Chelisea Daft Punk, Around The World Bellini, Samba De Janeiro Savage Garden, I Want You Olive, You're Not Alone Depeche Mode, Home Blackstreet, Don't Leave Me The Cardigans, Lovefool Blackstreet, Don't Leave Me
The Cardigans, Lovefool Olly One
The Blueboy, Remember Me
Ginuwine, When Doves Cry
Jam & Spoon, Kaleidoscope Skies
En Vogue, Whatever
Chilli, Tic Tic Tac



Continuous programming 2806 Opryland Dr Nashville, TN 37214

Bob Carlisle, Butterfly Kisses Erin O'Donnell, Didn't Even Know Small Town Poets, Prophet, Priest & King dc Talk, Colored People Blessid Union Of Souls, I Wanna Be There God's Property, Stomp ETW, Ain't Nobody Dyin' But Us John Elefante, Eyes Of My Heart Age Of Faith, Walk In My Shoes Split Level, Helaed Switchfoot, Chem 6A Point Of Grace, That's The Way It's Meant To Be dc Talk, Like It, Love It, Need It (new)

21 Tracy Lawrence, How A Cowgirl Says Goodbye 22 Lee Roy Parnell, Lucky Me, Lucky You 23 The Buffalo Club, Nothin' Less Than Love

23 the Buffalo Club, Nothin' Less than Love 24 George Strait, Carrying Your Love With Me 25 Billy Yates, Flowers 26 Ricochet, He Left A Lot To Be Desired 27 Lila McCann, Down Carne A Blackbird 28 Neal McCoy, The Shake 29 Kenny Chesney, She's Got It All 30 Emilio, She Gives

* * NEW ONS* * Vince Gill, You And You Alone The Ranch, Walkin' The Country Travis Tritt & Lari White, Helping Me Get Over You Michelle Wright, What Love Looks Like



- 1 Shawn Colvin, Sunny Came Home
- 2 The Verve Pipe, The Freshmen 3 Paula Cole, Where Have All The Cowboys Gone? 4 The Walfflowers, One Headlight 5 Meredith Brooks, Bitch

- 4 The Waliflowers, One Headlight
 5 Meredith Brooks, Bitch
 6 Hanson, Mmmbop
 7 En Vogue, Whatever
 8 Spice Girls, Say You'll Be There
 9 Dave Matthews Band, Crash Into Me
 10 Savage Garden, I Want You
 11 Lisa Stansfield, Never Never Gonna Give You Up
 12 Counting Crows, Daylight Fading
 13 The Waliflowers, The Difference
 14 Jon Bon Jovi, Midnight In Chelsea
 15 The Cardigans, Lovefool
 16 John Mellencamp, Key West Intermezzo
 17 En Vogue, Don't Let Go (Love)
 18 OMC, How Bizarre
 19 Third Eye Blind, Semi-Charmed Life
 20 Sheryl Crow, If It Makes You Happy
 21 Toni Braxton, You're Makin' Me High
 22 Eric Clapton, Change The World
 23 No Doubt, Don't Speak
 24 Indigo Girls, Shame On You
 25 Abra Moore, Four Leaf Clover
 26 John Fogerty, Walking In A Hurricane
 27 Duncan Sheik, Barely Breathing
 28 Jewel, Who Will Save Your Soul
 29 Fiona Apple, Criminal
 30 Blues Traveler, Carolina Blues

* * NEW ONS * *

10,000 Maniacs, More Than This Paula Cole, I Don't Want To Wait Live, Turn My Head Texas, Say What You Want

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 26, 1997. Reality Check, Masquerade (new)
Michael Bolton, Go The Distance (new)



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1/2-hour weekly 46 Gifford St Brockton, MA 02401

Seven Mary Three, Honey Of A Generation Seven Mary Three, Home Stretch Seven Mary Three, Houdini's Angels Seven Mary Three, Make Up Your Mind Seven Mary Three, Lucky Seven Mary Three, Lucky Seven Mary Three, Needle Can't Burn Our Lady Peace, Superman's Dead Manbreak, Ready Or Not Primal Scream, Kowalski 311, Transistor Faith No More, Last Cup Of Sorrow Artificial Joy Club, Sick & Beautiful Spiritualized, Electricity Reef, Put Your Hands On



ALLIANCE WEIGHS OPTIONS AFTER CHAPTER 11 FILING

(Continued from page 1)

ing to sell off the Red Ant label opera-

Teller and Weisman refuse to divulge any details about those negotiations. But both insist that the nature of the talks will change with the filing.

Teller says there will be "a lot of changes post-petition as to bringing in an equity sponsor." He adds, "Before, [the company's stockholders and secured lenders] had to confront the capitalization of Alliance."

Weisman adds, "Now it is easier to negotiate [new equity] under the Chapter 11 process... It should not be surprising that equity investors are still interested in Alliance, if not more so now."

In a statement issued at the time of the filing, Alliance said it had received a preliminary proposal from an unnamed third party to invest \$50 million in equity into the company.

Sources say that the potential investors and/or suitors Alliance has talked with include Apollo Advisors and A.C. Israel Capital Corp.

As for Red Ant, Teller reiterates that Alliance is seeking to sell the label. But he says that should Red Ant be sold, he would stay with Alliance. If Red Ant is sold intact, president Randy Phillips, his management team, and the label staff would go in the deal.

Red Ant; Castle Communications Corp., a U.K.-based catalog and reissue label; and Alliance's Canadian subsidiary St. Clair Entertainment Group were excluded from the Chapter 11 filing. The exclusion of the latter two companies was due to their status as non-domestic firms.

Wall Street analysts reacted positively to the possibility of the sale of Red Ant, which is a start-up operation. As such, it uses up cash instead of generating it for its parent, which is what Alliance needs to return to health.

With the July 16 court approval of the DIP, the company will have \$50 million available to it, which will be disbursed in two draws: \$20 million now and \$30 million later, if approved.

Funds from the loan facility cannot be used by the Alliance operations excluded from the filing.

In addition, the company will push for 546-G agreements with its major vendors. In those agreements, which are possible under the bankruptcy code, Alliance can return product to suppliers, who agree to supply new credit in exchange. Generally, suppliers offer new credit between \$1 and \$2 for every dollar in product return.

One senior distribution executive says that the majors are likely to play ball with Alliance: "It looks like it is in the best interest of the industry to keep Alliance alive."

He notes that if Alliance were to fall, there would be only one major one-stop remaining, Valley Record Distributors. The industry wants at least two major players in every category of the account base, the executive says, noting that there are two major rackjobbers, Anderson Merchandisers and the Handleman Co.

pany.

Weisman points out that when Alliance first started looking for additional financing, the company's "objective was \$35 million. But [with the DIP], we have \$15 million beyond it." He asserts that the loan is "sufficient" to meet the company's needs.

Moreover, before the filing, Alliance was under the gun, trying to reach a deal before its cash ran out. Now, with DIP financing almost in place, the company has more time to sort things out, Wall Street sources say.

Both Alliance executives decline to talk about what options are available to the company. But they maintain that a report that the company is putting assets including Castle and Concord Jazz up for sale is wrong.

Teller says, "There are a lot of

Teller says, "There are a lot of rumors about what our plans are," but he adds that Alliance has a 120-day exclusive period to file a reorganization plan. Weisman says that during that period of time, "we have to decide what is the best grouping of businesses to reorganize around. But it is premature to say exactly the nature of the reorganization plan."

However, the company has to assure its major suppliers and Wall Street that it is working on a solution to its problems in order to get their support. As part of that process, a picture of the direction in which Alliance management might be leaning is beginning to emerge.

Says a senior executive with one major supplier, "They told us their plan is to offload the other entities and focus on their core distribution business."

Several Wall Street investors have told Billboard that the company believes it can realize \$70 million if it can sell Castle and Concord Jazz. Those investors add that they were told that if Alliance doesn't get its price, it will keep the labels, since they generate strong cash flows.

However, Teller says that the \$70 million figure merely represents a valuation of those assets and not a price tag per so.

tag per se.
Weisman adds, "It is not correct to say they are up for sale. But until we finish the reorganization plan, we can't say what will be going and what assets we will be building and growing.

"Conversely, if those assets are ultimately included in the disposition of assets, well, everything is on the table."

Both Weisman and Teller say that in order to meet management's fiduciary responsibility in the current situation, the company must maximize value. "That is the mission that we are dedicated to." Teller says

Beginning in 1990, Alliance built a formidable list of holdings through the acquisitions of one-stops Jerry Bassin, CD One Stop, and Abbey Road; the independent distributors Encore Records (renamed Passport Music) and Independent National Distributors Inc. (INDI); and the labels Concord Jazz, One Way Records, and Castle Communications. Last August, Alliance acquired Teller's Red Ant, and the former MCA executive was installed at the top of the parent com-

ing soon.

PolyGram's Independent Label Sales entity, which has been exclusively distributed by INDI since 1995, continued to utilize the distributor but only in a greatly diminished capacity after the beginning of '97.

The closing of Passport Music in Denver this year, after founder Toby Knobel's unsuccessful bid to buy back the company, brought little to INDI's table, since many of Passport's labels opted to utilize other distributors rather than shift to INDI.

One INDI staffer says the label list has been "shrinking so badly. There's not much here, and your strength is based on your label roster."

The staffer says INDI personnel view layoffs as an inevitability: "People know there's going to be some cuts ... Morale is really bad here."

Some smaller labels that remained in the INDI fold, while taken aback by the filing, had clearly resigned themselves to its inevitability.

"Everybody's been so worried about this for so long, I have just come to accept it," says the head of one label, who says Alliance owes him a six-figure sum. "It won't kill me. It just burts"

"I've just been using Alliance as a warehouse," says another label executive. "I haven't equated 'Alliance' and 'distribution' for about a year."

The executive claims that Alliance's debt to his label, which is part of a diversified company, is minimal. However—echoing others' belief that the bankruptcy could doom some cash-poor INDI labels—he adds, "If I were a stand-alone indie label, I'd be up the Suwannee."

Red Ant, which released its first product earlier this year, has produced just one chart entry on The Billboard 200 to date: Cheap Trick's self-titled label debut.

The label's roster includes such acts as My Life With The Thrill Kill Cult and Naked. Releases by rap unit Sons Of Man and the U.K. band Symposium are planned for later this year. Red Ant has also rereleased Big Pop Records act Mexico 70's "Imperial Comet Hour."

Earlier this year, Red Ant acquired a 50% equity interest in Los Angeles hip-hop/R&B label Delicious Vinyl. Under the arrangement, Delicious has issued albums by Brand New Heavies, Born Jamericans, and (on the rock-oriented Malicious Vinyl imprint) Masters Of Reality. Delicious plans releases by former Brand New Heavies vocalist N'Dea Davenport and rap unit the Pharcyde later in the year.

However, an informed source says that Delicious will attempt to buy itself out of its deal with Red Ant.

petition, lender Chase Manhattan Bank, which is owed \$186.5 million, is Alliance's largest secured creditor. Alliance has amassed close to \$100

As Alliance's bankruptcy filing

acknowledges, the cataclysmic down-

turn of the U.S. record business in 1996

and the company's heavily leveraged

operation conspired to produce a tow-

ering mountain of debt. Though

Alliance announced a comprehensive

consolidation plan in late 1996, the writ-

ing was on the wall, and Alliance's fail-

ure to get a bank-mandated equity

infusion in June precipitated its peti-

According to Alliance's bankruptcy

tion for bankruptcy protection.

Alliance has amassed close to \$100 million in cumulative debt to the six major distributors, which are secured creditors: EMI Music Distribution (owed \$23.8 million), PolyGram Group Distribution (\$23 million), WEA (\$19 million), Sony (\$12 million), BMG (\$11 million), and Universal Music and Video Distribution (\$9.7 million). An informal committee of the majors has been organized to deal with the bankruptcy proceeding and is being represented by the firm of Morgan, Lewis & Bockius.

Alliance's largest unsecured creditor is the Bankers Trust Co., which is owed \$125 million.

Unsecured music industry creditors listed in the filing include Triad Records (owed \$1.6 million), Caroline Records and Distribution (\$850,000), Navarre Corp. (\$754,000), Alternative Distribution Alliance (\$706,000), Fonovisa (\$666,000), the Harry Fox Agency (\$575,000), Instinct Records (\$496,000), Distribution North America (\$469,000), the REP Co. (\$444,000), Mardi Gras Records (\$336,000), Intersound (\$308,000), M.S. Distributing (\$280,000), Rock Bottom Inc. (\$245,000), and TVT (\$231,270).

Alliance's instability has already rocked INDI, which last year claimed an estimated 20% of the independent distribution market.

INDI, which dropped hundreds of labels early in the year in an effort to streamline its operation (Billboard, Feb. 15), has since witnessed several defections by high-profile labels from its ranks as Alliance's situation grew more grave; many companies were actively seeking other distribution at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) conclave in May.

Malaco and Alligator were among the labels with nonexclusive ties to the distributor that have recently departed, while a source indicates that such labels as Pavement, the Futurist label group, and Qbadisc have either left or have informed INDI they will be leav-



Golden Champagne Wishes. Windham Hill recording artist Jim Brickman was recently awarded two gold certifications by the Recording Industry Assn. of America for 1995's "By Heart" and 1997's "Picture This." Toasting Brickman's awards, from left, are Dave Yeskel, VP of sales, Windham Hill Group; Steve Vining, president, Windham Hill Group; Brickman; David Pringle, Brickman's manager; and Ron McCarrell, VP of marketing, Windham Hill Group.

WRCX LEADS NOMINATIONS

(Continued from page 74)

Tommy Hadges and Jeff Pollack recognized.

Along with WRCX's return to the ballot this year, WDVE is the only other major-market mainstream rocker to return in the station category. In the medium markets, WEBN Cincinnati, WHJY Providence, R.I., and WLZR Milwaukee make their return to the station category, and KLBJ Austin, Texas, is the sole small-market mainstream rocker to make a return to the station category.

On the modern side, while the Steve Kingston effect has certainly brought WXRK to prominence, sister outlets KROQ and WBCN and WHFS Washington, D.C., return as major-market modern station candidates along with repeat nominee WNNX Atlanta. KOME San Jose, Calif., is the only medium-market modern to return to the field, while KMYZ Tulsa, Okla., is the sole small-market repeat contender.

Among mainstream rock PD races, Dave Richards, Gene Romano, WLZR Milwaukee PD Keith Hastings, KATT Oklahoma City PD Chris Baker and KLBJ PD Jeff Carrol all return for similar nominations from last year. Modern PDs who return for another try at their awards include WHFS PD Robert Benjamin, Oedipus, KITS San Francisco PD Richard Sands, and KROQ PD Kevin Weatherly. WNVE Rochester, N.Y., PD Erick Anderson is the sole medium-market modern programmer to return for a nomination, while smallmarket programmers Sean Smyth of WEJE Fort Wayne, Ind., and Sara Trexler of KROX each return to duke it out again this year.

Among music directors in the mainstream rock competitions, WIYY Baltimore's Rob Heckman, WRCX's Jo Robinson, KSJO's Laurie Free, WCMF Rochester, N.Y.'s Dave Kane, WHJY Providence, R.I.'s Sharon Schifino, and WIZN Burlington, Vt.'s Mike Luoma are trying again.

On the modern music director side, WBCN's Carter Alan, WKQX Chica-

go's Mary Shuminas, and WRZX Indianapolis' Michael Young are the sole returners to this year's ballot in that cat-

In promotions, WRCX sees Natalie DiPietro return to the ballot, as does KSHE St. Louis' Abigail Pollay on the rock side, with WBCN's Larry "Chachi" Loprete and KITS' Gabrielle Medecki returning to the modern end of the competition.

"The Difference," "Loveline," "Modern Rock Live," and "Out Of Order" are also back on the ballot this year as syndicated programs.

Behind the mike, WRCX's Lou Brutus and Mancow Muller, WRIF's Drew and Mike, KISW Seattle's Bob Rivers, WCMF's Brother Wease, WFBQ Indianapolis' Bob and Tom, and WIZN's Steve Cormier and Tom "The Coach" Brennan all return in the mainstream rock local air personality contacts.

rock local air personality contests.
Only WBCN's Mark Parenteau,
KNRK Portland's Mike Chase, and
WQBK Albany, N.Y.'s Kelli McNamara
make it back to the local air personality
contest on the modern side.

Stern returns as a contender in the national syndicated air personality field.

In consulting, John Bradley, Tom Calderone, Alex DeMers, Tommy Hadges, Fred Jacohs, and Liz Janik place their names on the ballot again this year.

KFOG San Francisco, KMTT Seattle, and WXRT Chicago command the triple-A format with one entry into each of the triple-A categories of station, PD, and music director. KFOG makes a stunning return to the ballot after last year's absence, bringing in nominations for operations manager Paul Marszalek and music director Bill Evans.

The 1997 awards cover the period from May 1996 to May 1997. Stations in the top 20 Arbitron markets are eligible for the major-market awards. Markets 21-50 are considered medium for the purposes of these awards. The remaining stations are counted in the small-market category.

BILLY JOEL EYES POP EXIT WITH 'GREATEST HITS 3'

doing my songs is this guy named Billy Joel, and I'm really tired of him," says Joel. "I'm bored to death with him because he only has a certain range and vocal timbre. He only has a particular range and vision as a performing artist, and I'd like to write for some other people.

Joel is still figuring out what to do with his classical pieces. "I'm not working toward an album because some of this stuff is orchestral and I'm not a conductor and I'm not a violinist, so

someone else would have to record these things," he says. 'There are a few piano pieces, but I'm not even that good a piano player. In terms of rock'n'roll I am. but in terms of classical music, I'm nothing. So I don't know what form it will take. Will it take the form of a movie soundtrack?

Would it take the form of a symphonic presentation? Will it take the form of a piano piece done by a well-known classical pianist? I don't know."

However, Joel does know that he wants to be taken seriously in the classical field: "Let me get this straight, I don't want this to be perceived as 'Billy's New Age Adventure,' because it's not music written for synthesizer, it's not noodling music; it's classical music."

While Joel is unsure of which outlet his new music will find, Columbia Rec-

TO MAKE YOU FEEL MY LOVE'

By Bob Dylan

When the rain is blowing in your face And the whole world is on your case I would offer you a warm embrace To make you feel my love

When evening shadows and the stars And there is no one there to dry your

tears I could hold you for a million years

To make you feel my love

know you haven't made your mind up But I would never do you wrong

and free

I've known it

from the moment that we met No doubt in my mind where you belong

I'd go hungry, I'd go black and blue I'd go crawling down the avenue There's nothing that I wouldn't do To make you feel my love

The storms are raging on the rollin' And on the highway of regret The winds of change are blowing wild

You ain't seen nothing like me yet

I could make you happy, make your dreams come true Nothing that I wouldn't do Go to the ends of the earth for you To make you feel my love

ords president (U.S.) Don Ienner says that, whatever the genre, it will have a home at Columbia.

"He's Billy Joel, he can do whatever he wants," says Ienner, with a laugh. "He was here before all of us, and I'm sure he'll be here after we're all gone. Whatever avenue he wants to take, he can take it in the same way that Bruce [Springsteen], Barbra [Streisand], and Bob [Dylan], all the great B's, take. It's immediately a given that if he wanted to do anything else [than pop], we'd put it out.'

> Ienner would not say how long Joel has left on his contract, adding only, "Billy can be with us for as long as he wants, and we'd like for him to be with us forever.

With good reason. Not only is Joel an artist of pop cultural significance, but he has quietly sold an

astonishingly high number of albums. According to the Recording Industry Assn. of America, he has sold close to 60 million albums in the U.S. alone, making him one of the top-selling artists of all time.

"Billy is one of Columbia's most significant heritage artists," says Ienner. "He signed in 1973, but what he's done is successfully merged his classic pop and rock'n'roll influences into a modern voice. He's arguably the most important songwriter of pop standards of the last 20 years.'

IN THE MEANTIME

"Greatest Hits, Vol. III" focuses on the last 14 years of Joel's career, covering material from "An Innocent Man" (1983), "The Bridge" (1986), "Storm Front" (1989), and "River Of Dreams' (1993). ("Greatest Hits, Vol. I and Vol. II" came out as a double set in 1985.)

"Only recently had I realized that there was enough material for a third [collection]. I was surprised," says Joel. "I looked at the list of songs and said, 'Wow, these are legitimate songs!' I don't sit down and say, 'I'm going to write a hit'; I just don't work like that. I write an album's worth of material and hand it to the record company and say, 'Here, now it's yours. You figure out how to slice this meat up.

Conspicuously absent is the 1986 top 10 hit "Modern Woman," simply because "I hated that thing!" Joel declares with a laugh. "It shouldn't be so arbitrary that I can say, 'I hate that thing so much, don't put it on there,' but something had to die so that others could live and have room on this thing. I sacrificed 'Modern Woman.'

Joel's shift away from pop songs is evident in that the three newly recorded tunes on "Greatest Hits, Vol. III" are songs he didn't write. He performs "To Make You Feel My Love," the first single, which was written by Bob Dylan; the Carole King/Gerry Goffin classic "Hey, Girl;" and Leonard Cohen's "Light As The Breeze," which originally appeared on A&M's 1995 Cohen tribute album, "Tower Of Song: The Songs Of Leonard Cohen."

"I wanted to pay tribute to some great American songwriters; Bob Dylan, Carole King and Gerry Goffin, and Leonard Cohen are titans in terms of songwriting," says Joel. "I wanted to carry them on my greatest hits, let's put it that way. The heart of the mat-(Continued on next page)

Songs On Joel's Third 'Greatest Hits'

Artist Comments On Material From Recent Albums

■ BY MELINDA NEWMAN

The following is the track selection for Billy Joel's "Greatest Hits. Vol. III," with exclusive comments from Joel about each song, Parentheses indicate on which album the track originally appeared.

"KEEPING THE FAITH" ("An

Innocent Man," 1983): "This was written as a summation of the 'An Innocent Man' album, which was really a tribute to the music of my early teenage years, the R&B and rock'n'roll that I loved as a teenager, pre-Beatles. I got to the end of writing the album, and I thought, What the hell was all that about? Why did I do this album?' It came in a rush, and I sort of had to explain it

"ĂN INNOCENT MAN" ("An Innocent Man"): "'An Innocent Man' was written to evoke the same kind of feelings that I got when I heard Ben E. King and the Drifters, those Leiber and Stoller songs with a little bit of Latin lilt in [them], with that bass, boom, like 'Under The Boardwalk' or 'Stand By Me.' Also, there's a high note in that recording—this was done in 1983—and I had a suspicion that was going to be the last time I was going to be able to hit those notes, so why not go out in a blaze of glory? That was the end of Billy's high note.

'A MATTER OF TRUST" ("The Bridge," 1986): "I wanted to write a guitar-oriented [rock] song that had some grit in it, and I remember I kind of sang it through clenched teeth. I know I must have been trying to emulate some other singer. I think it was Robert Palmer. I liked his singing style—he doesn't really over-pronounce his words. He sings through kind of a closed mouth. He's very tightly wound. That's all I can remember about that one."

"BABY GRAND" Bridge"): "I was told that Ray Charles might want to record something with me, and I thought, 'Jeez, what am I going to write about that Ray and I could sing? What do Ray Charles and I have in common?"... My daughter had just been born, and I had baby on my mind-'baby, baby, baby, she was a great baby, grand baby, baby grand . . . oh wait, baby grand!' My daughter's middle name is Ray, in honor of Ray Charles, so it all ties in.

"THIS IS THE TIME" ("The Bridge"): "One of the most difficult things to maintain is a relationship, and that's really what this song is about: 'Let's remember this good time, because we're going to need to remember this when times get tough.' It didn't mean I thought we should stay in that moment, because I said, 'It will not last forever.' "

"LENINGRAD" ("Storm Front," 1989): "I had met this guy in 1987 in Russia [while on tour], his name was Victor, and as soon I met him, the Cold War ended right then and there for me. He was a clown, [and] he made my daughter laugh. I wrote it really in tribute to the friendship that I forged with the Russian people while I was there. That was probably the highlight of my performing career. It was the era of glasnost, and there was all this hope, and for me the defining political aspect of my life was the Cold War. 'Leningrad' was the culmination of all that.

"WE DIDN'T START THE FIRE" ("Storm Front"): "It's basically a laundry list of events, personalities, names, and headlines from the year I was born, 1949, 'til 1989, which was the end of the Cold War, I wanted it to almost sound like a teletype: 'This is the evening news. CBS News,' that kind of thing. That's why it's not a very musical song, and in a way it is like a novelty song—it's just a rush of images. It's a nightmare to perform live, because if I miss one word, it's a train wreck.

"I GO TO EXTREMES" ("Storm Front"): "We were in, I think, Right Track Studios in Manhattan, and Liberty DeVitto started playing this very strong drum beat, and he said, 'Can you write a song that goes along with this beat?' And I said, 'Oh, I like that!' and I jumped onto the piano and started banging out a chord progression, and that's how the song grew. It's not always that easy, but that particular time, things just fell into place. It's kind of an ode to manic depression. 'Summer. Highland Falls' is kind of like that. I think all artists, to one degree or another, are manic-depressive.'

"DOWNEASTER ALEXA" ("Storm Front"): "It's obviously about the plight of the baymen here on the East End [of Long Island, N.Y.], and it's not too different than the plight of a lot of local commercial fisherman up and down the East Coast and in the South. I'm talking about family fishermen, a community that's been here for 300 years that's being strangled out of existence by legislation. There has to be some kind of delineation between environmentalism and the survival

of working people."
"AND SO IT GOES" ("Storm Front"): "The song was put at the end of 'Storm Front' [but] it was written back in 1983, during the time I was writing songs for 'An Innocent Man.' I was a newly unmarried man, I was dating beautiful women at the time, it was a great time in my life. One of the first relationships I had after I became unmarried was with Elle Macpherson when she first came to America; she was about 18 or 19, and I was about 33. We used to go for walks, and I had to lift up my arm to hold her hand, but I had a big crush on her at the time. I knew the relationship was doomed, and that's really what the song was about. I don't know if she knows it's

"SHAMELESS" Front"): "I actually wrote that thinking about Jimi Hendrix. I always loved Jimi Hendrix's voice and his pronunciation of words and the way his guitar sounded. I loved Garth [Brooks'] interpretation. I never expected that song to grow up to be a country & western star. I didn't picture it. But that's the great thing about the flexibility of popular music, that it could go in that direction."

"ALL ABOUT SOUL" ("River Of Dreams," 1993): "That song origi-

nally started out very fast. It was written as the same tempo as 'Sultans Of Swing' by Dire Straits. Danny Kortchmar, who was producing the album, said, 'Why don't you slow it down?' and when I slowed the song down, it revealed itself to be a whole different emotion. There was a throb in the song, and I just had a picture of a woman waiting for a man at night. And it became sexy; it became really deep. It helped just slowing the tempo down. Sometimes it becomes a completely different

'LULLABY" ("River Dreams"): "That was from a question my daughter asked me one night: 'Daddy, what happens when you die?' And I had to have the right answer. I had this classical piano piece that I [had written], and I thought this would be the ideal lyric idea to set to this piece. It explains my [idea] of what happens when you die: You go into somebody else's heart . . . I knew at that time that Christie [Brinkley] and I were going to be breaking up, and my daughter had a great deal of anxiety about that, and I wanted to reassure her that I would never leave her-that's in the song, too. Of course, at the time I couldn't tell people that."

'RIVER OF DREAMS" ("River Of Dreams"): "It's really a play on the phrase 'stream of consciousness.' The words just came to me. There are biblical phrases in there, evocations of baptism and resurrection, and a great deal of symbolism in the river and the seas; I'm always using water as a metaphor. I'm still finding out why I wrote that song. That's a difficult one to be able to explain what it is. I feel what it is, but I don't necessarily know what it is.

TO MAKE YOU FEEL MY LOVE" (new): "A Bob Dylan song's not supposed to be all sweet and sugary; Bob's got a lot of vinegar in him. And I thought my way of doing a Bob Dylan song would not be unlike Bob's approach. We put a harmonica in there, there's an organ playing, there's that crazy cakewalk snare thing. But it couldn't be too smooth, it couldn't be too polished, it couldn't be too rich. It has to be a little lean and salty, and it has to have a little funk in it."

"HEY, GIRL" (new): "I was 13 or 14 when that record came out by Freddie Scott. I always loved it. There was something so wistful and soulful about that record. I think I was just starting to fall in love with girls . . . I recorded that song a few years ago. I had split up with Christie and my daughter was going to live far away, and I was very sad. When I was singing that song, that's who I was singing it to, my little girl."
"LIGHT AS THE BREEZE"

("Tower Of Song: The Songs Of Leonard Cohen," 1995): "I recorded that song back in 1994, and I just thought that song was so great as soon as I heard it. Leonard Cohen is such a talented writer, and he sings so low that you can't really hear him half the time. Not enough people know about Leonard Cohen and how, in a way, he was as profound as Dylan."

BILLBOARD JULY 26, 1997

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BILLY JOEL EYES POP EXIT WITH 'GREATEST HITS 3'

(Continued from preceding page)

ter is that I wasn't really writing popular music at this point, and I wanted to round this off by [adding] people who have had a big impact on me.

Because Dylan has meant so much to Joel, it was overwhelming when he found out that Dylan had written a song that he wanted Joel to hear. "Jeff Rosen [Dylan's publishing rep] came to my house, and it was all very mysterious," Joel recalls. "I couldn't keep the tape—that's Bob's way of doing things. They played me the demo, and I almost stopped breathing when I listened to the song. Jeff said, 'He wants you to do this song.' I said, 'I'll take it!' I knew right away I was going to do it."

Ienner rightfully refers to Joel as a

heritage artist for the label, but Joel might have never been on Columbia if it hadn't been for Dylan. "I wanted to be on Columbia Records when I first signed in 1973 because it was Bob Dylan's label," he says. "In the late '60s and '70s, the much hipper record label was Atlantic. They had all the great rock'n'roll bands. Columbia was more high-toned, but they had Bob Dylan, and I thought any label that had the smarts to sign a man as gifted as Bob Dylan-when it was not apparent to a lot of people how gifted this man really was at first-that this is a career-oriented label, this is a long-term label, the big red one."

The midtempo ballad, which Dylan also recorded for his fall Columbia release, is off to a great start at top 40 and AC radio.

Tim Baldwin, music director at WOMX Orlando, Fla., says his AC station has jumped on the cut. According to Broadcast Data Systems, the station spun it 22 times between July 9 and 16. "Our female core audience loves Billy Joel," says Baldwin. "We've had instant response on the phones with this. I'd say it's probably top 10 phones after only a week and a half of play. The core Billy Joel fan is really in love with this song.

Columbia plans to release a commercial single of the track in order to call attention to the best-of package. "We look at it as a great marketing tool to show that there's more on the greatest hits than just the hits," says Tom

Corson, Columbia's senior VP of marketing (U.S.). "In this case, you have a new fresh hit song written by Bob Dylan, which is a huge angle for us. By proving that it's a big hit, both chartwise and airplay-wise, it should put a nice positive spin on the collection."

Joel will also be making the rounds on TV and radio. Starting July 17, Joel was to do some 30 satellite interviews with major-market radio stations. "It gives people a chance to interact with ' says Jerry Blair, Columbia's senior VP of promotion (U.S.). "Interviews are something he rarely does, and each of these stations will be getting 15to 20-minute individual interviews.

Joel will also be making select TV annearances on such programs as 'Late Show With David Letterman' and "The Rosie O'Donnell Show." He is also in talks to do an episode of "Storytellers" for VH1.

At retail, the plan calls for "a great deal of [point-of-purchase] materials," says Corson. "We'll have a Billy Joel bin that will feature catalog and the new album."

The idea is to extend the album's life well past the Christmas season, which Eric Keil, buyer for New Jersey-based chain Compact Disc World, thinks should not be a problem. "This will definitely be one of our top records of the fourth quarter," he says. "I think it will be a major gift item, so we're looking to do very large numbers. This is a core artist for us whose catalog is extremelv active.

ONE LAST TOUR

Columbia also expects the album to get another hit when tickets for Joel's tour with Elton John go on sale in the fall. While Joel is not sure if he'll ever write another pop song, he is adamant that this tour with John will be the last full-scale outing of his career.

"I like to play and I like to make music, but I'm so burnt out with traveling and the touring and the grind... My energy isn't what it used to be," Joel says. "I used to be a maniac onstage. I'm not a big ball of fire anymore. No, I'm not lying there like a lox either, but it takes a great deal of energy to be a performing artist that I find takes away from my time to write. It doesn't mean I'm never going to show up anywhere and play again, but this is going to be the last tour."

This worldwide tour, which starts in late January '98 and may last through the year, will be the latest in a series of outings with John that started three years ago. "I found myself enjoying these shows more than just my own tour because I'm watching Elton John work, which is kind of nice," Joel says. "It definitely lights a fire under you. I mean, he's knocking out hit after hit after hit, and you're sitting backstage going, 'Oh my God, how am I ever going to follow that?" and we have to."

He and John are still planning on writing a tune together. Originally, the plan had been for a duet by the two to appear on Joel's "Greatest Hits" and John's new fall studio album.

"We haven't been able to have that much time together to work something out," Joel says. "I think we both have different ideas about what we should do together. He came up with a song which I think is a very good song for Elton John, but it wasn't what I had in mind for us to do. I'm assuming we're going to cook up something. I had in mind to do a really raucous rock'n'roll song. When I think of Elton John, I think about him just banging the crap out of the piano, and I thought the both of us should just be wailing away like Little Richard and Jerry Lee Lewis."

Before the start of the tour, Joel has a full schedule. He's working on a book with author Tony Rudel. "The premise of the book is to try to bring people who are afraid of different kinds of music toward that music," says Joel. "The goal is trying to explain the parallels between classical and popular music and try to give examples and show where if you like this kind of music. you'll like this other kind of music."

The book is geared to a wide demographic, but mainly toward baby boomers—a generation Joel is proud to call his own. "I caught the perfect wave. I couldn't have been born at a better time," he says. "I was born at the height of the baby boom, fell in love with popular music, learned how to play an instrument and how to write music and for some reason or another, communicated with a great many of my peers and even generations following them beyond my wildest dreams. I was in the right place at the right time."

RADIOACTIVE'S LIVE READY TO HIT U.S. SHEDS

(Continued from page 11)

those shows more of an 'event,' plus it enables us to give bands a break, just like the Pixies and Peter Gabriel did for us," Kowalczyk says. Badwrench, the Armadillos, the Jellybricks, and the Martini Bros. each will play 20minute sets at Hershey Stadium. Live's Aug. 8 date at the Blockbuster Entertainment Center in Camden, N.J., will also include a second stage.

Perhaps the most generous act of the Secret Samadhi tour is Live's effort to keep ticket prices low. "We are being extremely aggressive in trying to keep ticket prices reasonable." says co-manager Peter Freedman (whose New York-based firm guides the band along with David Sestak of Media Five Entertainment in Bethlehem, Pa.). "Our prices are about what they were in '95 and sometimes lower. The average price for a covered seat in a shed is \$22. and a lawn seat can go for as low as \$10.

"Some bands take the attitude of, 'If we can get the money, let's get it.' That's not our approach," Freedman continues. "It's not fair to gouge the kids, and it's not a smart way to try to build a loyal fan base. Still, the surcharges makes it frustrating. I feel like I could give tickets away, and they'd still end up costing \$10 somehow.'

Kowalczyk adds, "I know when I went to my first real concert-U2 on the Joshua Tree tour at JFK Stadium in Philly—the ticket cost \$25. I had to scrape to get that, and if it had cost another \$10, I couldn't have gone. People have to remember that with all the media out there, it's becoming less and less important to kids to go see live music. They won't necessarily go broke to see a show, and they shouldn't have to. We don't want the live presentation of music to fall prey to virtual reality. It wasn't so much U2's records and certainly not their videos that inspired me to do this-it was seeing them live."

HIGH POINT IN A FLAT SUMMER

"In the summer of '97, you're not going to sell out your big shows consistently unless your name is Dave Matthews," says Live booking agent Jonathan Levine of Monterey Peninsula Artists. "There's a glut of tours out there, plus there are more and more free radio festivals to compete with. But promoters tell me they see Live as one of the bright spots of the season.

That view is confirmed by Ray Waddell, staff reporter for Billboard sister publication Amusement Business, who says, "The Counting Crows/Wallflowers tour is doing well and so is the Lilith Fair, but promoters are really hungry for a big headlining act. A lot of them see Live as potentially being

On Aug. 22, Live is playing Chicago's 28,000-capacity New World Music Theater, and more than 6,500 fans picked up tickets for the Jam Productions-promoted show on the first day of salesa number Levine says he is "very happy with." The band sold out the 2,300-seat Riviera Theater for its winter Chicago stop and did "great business" at the New World amphitheater in '95, according to Andy Cirzan, Jam's VP of concerts, "It'll be hard to beat the numbers Live did last time," he says. "but the band has such an amazingly broad spectrum of radio support here that things look good."

In the notoriously weak Minneapolis concert market, first-day sales for Live's show at the 5,000-seat Roy Wilkins Auditorium were off, Levine says, although he adds that a sellout of the smaller indoor venue is still imminent. A better situation should arise in Detroit, where the band plays the Pine Knob amphitheater Aug. 19. Just across the Canadian border, modern rock CIMX Detroit has been playing "Turn My Head" seven times a day. Such airplay helped fuel a run on "Secret Samadhi" at retailer Repeat the Beat in Dearborn, Mich., where the record went from being a steady top 15 seller for five months to selling out of stock completely.

If album sales during Live's '95 shed tour are any indication, then "Secret Samadhi" should pick up even more in Detroit and elsewhere as the band traverses the country. Levine says the previous summer trek helped boost sales of "Throwing Copper" by 2 million copies. "The band's name really says it all," Levine says. "They've always broken their albums on the road, and this one is no different.'

The first phase of Live's U.S. Secret Samadhi tour ends Aug. 31 at Wolf Mountain in Park City, Utah. The second leg begins Sept. 7 at the Greek Theater in Los Angeles and continues through early October; dates should be announced soon.

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia, and Brett Atwood in Los Angeles.

BRIT MUSIC BIZ FAVORED IN NEW TASK FORCE

(Continued from page 8)

John Deacon, director general of the British Phonographic Industry (BPI), says that the switch has the potential to mean the record industry gets the best of all worlds.

In itself, the move acknowledges music's cultural importance. Deacon says Smith is committed to backing the record business's case that it should be perceived as having the same social and commercial stature as other British industries.

"Chris Smith has gone out of his way to say to us that he really does believe the new department will be good for the cultural industries and the cultural economies," says Deacon. "He's very committed to emphasizing that the cultural industries are big business.'

Deacon acknowledges that the DTI gave "a Rolls-Royce service" to the record industry over a range of matters relating to copyright, anti-piracy measures, and the promotion of British music overseas, but adds, "What Chris is saying is: 'That won't change.'

Smith says in a letter to Deacon, "I am delighted that the music industries now come under our wing, as they already represent one of the most vibrant and successful elements in the nation's cultural life.

Smith says in a statement that his new task force will provide coordination between government departments in promoting the creative industries; "boost the generation of wealth and employment" in the sector; and "increase creative activity and excellence in the U.K."

Smith adds, "I am committed to developing a new and dynamic approach to the creative economy."

Deacon says the most significant way in which Smith can do that in the short term is by helping the World Intellectual Property Organization (WIPO) treaties become law in the U.K., the European Union, and beyond.

Deacon says labels will not be able to do business on the Internet until the treaties are in place, as their provisions give record companies the protections they need in the online environment (Billboard, Dec. 28, 1996; July 12). "Everybody's holding back because they don't feel safe without those protections," he comments.

The BPI executive says he hopes Smith sees the WIPO treaties passed into British law and will use the U.K.'s voice as president of the EU in the first half of next year to persuade other governments to follow suit.

BET ACQUIRES EQUITY STAKE IN SINGLETON'S CYBERSONICS (Continued from page 8)

> sonics was formed in May 1995 after Singleton, a 22-year music veteran, resigned from his post as MCA black music president, which he held for five years. Cybersonics is the parent company of Fully Loaded Records, which publishes, markets, and releases music. The label is distributed through RED/Sonv.

However, efforts to move the label forward were sidetracked a month after its creation when Singleton was appointed president of Ruthless Records by the Los Angeles County Courts following the death of that label's owner, Eric "Eazy-E" Wright.

Singleton released the reins of Ruth-

The deal allows BET to wade into vet another entertainment sector and gain valuable music insight via Single-

"We're in business to make money for our shareholders, so access to [BET] capital won't be a problem if [Cybersonics] can move product off record store shelves," says Johnson, who owns a 55% controlling share of BET stock.

In addition to breaking new talent, the relationship will bear fruit for veteran R&B acts that have been largely ignored by most labels, Johnson hopes.

We hope to become involved in the creation of an economic model that can bring viable artists such as Jeffrey Osborne and Howard Hewett back into the mix, as well as reach out to younger groups," says Johnson.

Singleton has four acts under his

Fully Loaded label: Los Angeles vocalist Benito, who is putting the finishing touches on his album; Houston-based singer/songwriter Deja; West Coast rapper Big Reg, whose debut set is in production; and Mount Vernon, N.Y., rap act Ground Zero.

The release dates for titles by the acts were not available at press time.

"This strategic alliance represents greater opportunities for diversity on the part of Cybersonics," says Singleton. "Not a lot of people can align themselves in a situation where you feel like you've done a monumental thing. Teaming with an organization that's so credible, plus have existing relationships within that organization, adds value to the conduct of day-to-day business '

MTV, VH1, UNVEIL NEW SHOWS

(Continued from page 8)

spondent

On the non-music front, MTV also unveiled several specialty programs, including the weekly comedy show "Apt. 2F," the comedy series "Austin Stories," and the animated variety series "Cartoon Sushi."

VH1 is preparing to debut the tentatively titled "Behind The Music," which will examine music industry issues, as well as offer in-depth artist profiles. Among the first batch of episodes of the program, which debuts in August, is an examination of the Milli Vanilli lip-sync scandal, the reunion of Fleetwood Mac, and the financial troubles of MC Hammer.

"This is a new franchise that allows us to cover any topic in music, whether it be about a specific artist or a controversial topic that impacts the music industry," says the show's executive producer, Jeff Gaspin.

The series will complement VH1's other music documentary series, such as "Legends" and "Classic Albums," according to Gaspin. Both shows are continuing production and have several new installments in the can.

The Tuesday (22) episode of "Classic Albums" will document the making of Fleetwood Mac's "Rumours," while the Who and Tina Turner will be profiled in forthcoming editions of "Legends."

In addition, VH1 unveiled plans for two weeklong blocks of specialty music programming for late summer.

During the week of Aug. 11-16, VH1 will celebrate the music and life of Elvis Presley through concert specials and other programming, including the "'68 Comeback Special" and "Aloha From Hawaii." The

tribute to the King begins with an Aug. 11 airing of the hourlong documentary "Elvis From The Waist Up," which features concert footage and never-before-seen home movies and other footage from the musician. U2's Bono narrates the special, which was directed and produced by Andrew Solt and written by "Last Train To Memphis" author Peter Guralnick.

VH1 is also planning a retrothemed promotion, "8 Days Of '80s," scheduled to run Aug. 17-24. The channel's normal programming schedule will be replaced with '80sthemed concerts, documentaries, and music videos.

Among the programs scheduled to air that week are the Rick Springfield-hosted "Big In The '80s," which is a retrospective look at music videos and new performances from classic '80s acts; the John Taylorhosted "Then And Now," which documents the whereabouts of acts from the '80s; and the countdown show "Dance, Dance, Dance With The Pointer Sisters," which will feature performances by Wang Chung, Dead Or Alive, Lisa Lisa, and A Flock Of Seagulls.

MTV and VH1 made the programming announcements at the annual Television Critics Assn. gathering July 11 in Pasadena, Calif.

Other music video programming outlets also unveiled new plans, including TNN, which revealed that it has extended its music documentary series "The Life And Times Of..." The series examines the lives of country performers through interviews, performances, and home movies.

TNN is also teaming with fast-food

chain Hardee's to co-sponsor an amateur song contest, which will award a trip to Nashville, \$5,000 cash, and a professional studio session to the winning music act. The contest will be promoted on-air on TNN and sister service CMT, as well as through in-store displays at more than 3,000 participating Hardee's restaurants.

Meanwhile, Canada-based pro-

grammer MuchMusic and its sister U.S. service, MuchMusic USA, will soon air a three-hour anthology on the long-running documentary series "The New Music." The 19-year-old series originated on Toronto's CityTV, which will celebrate its 25th anniversary later this year.

Both MuchMusic and MuchMusic USA are also readying a new promo-

tion, known as "6 Degrees Of Much," that will award prizes to viewers who correctly identify the thematic link between blocks of music videos. A daylong block of related clips will air Aug. 4 and will be followed up by a subsequent weekend promotion in October, according to Denise Donlon, director of music programming at MuchMusic.

DVD GROWING, BUT SOME DEALERS NEED CONVINCING

(Continued from page 8)

because the CD buyer was not their clientele. CDs were not part and parcel with the mass merchant's inventory for a long time."

The scenario convinced Village Video owner Terri Sedenka, who operates one video store in Mount Vernon, Iowa. Sedenka is also Iowa VSDA chapter president.

"The panel made a good point about the mass merchants," Sedenka said. "We are the dealers that can contribute to the growth of the video industry instead of just watching its demise."

However, Movies Galore owner Mark Christensen of Scottsdale, Ariz., says such dealers as Best Buy are selling DVD below or at cost, which is hurting smaller dealers.

"We can't make money on this," said Christensen. "We'll start carrying a couple of titles, but it won't be a big commitment."

Retailer Carl Schwanbeck of Video Mart in Knoxville, Iowa, said that DVD isn't well known outside of major cities.

Schwanbeck said that his store has been "experimenting" with DVD with "so-so" results. "As soon as new titles become available day and date with VHS, that's when we'll see the impact," said Schwanbeck.

Prior to VSDA, PolyGram Video had announced a program aimed at embracing the rental market. Under the program, dealers purchase a \$3,000 kiosk that contains four Philips/Magnovox DVD players and various software. Dealers, in turn, rent out the players and software.

Åt VSDA, PolyGram president Bill Sondheim said the supplier sold an estimated 200 kiosks to dealers. Prior to the show, the supplier had sold about 15-20 kiosks, sight unseen.

Sondheim says sales at the show were "extremely successful," but dealers' lack of confidence about the video industry has made DVD a tough sell.

"Even though dealers have a reason to be optimistic, it's going to take a while for them to believe they can be part of the process of launching this format," says Sondheim. "It's going to take constant cajoling."

At VSDA, dealers were bombarded with declining rental figures, which are down 8% compared with last year, according to Alexander & Associates estimates.

Without a doubt, costs will play a major role in whether specialists take in the DVD format.

As an example of cost vs. profits, panelist Tim Heiner of Movieola in Seattle said his store had invested \$2,140 to purchase two DVD players and 57 DVD titles to rent. To date, income has amounted to only \$328, and he does not expect to break even until the end of the year.

He concluded that DVD probably won't work as a rental format.

On the other hand, fellow panelist David Goodman, owner of the Whippany, N.J.-based Digitainment, said he has sold 66 DVD players and 250 DVD titles. Of the DVD customers, 61 were laserdisc owners.

On DVD titles, dealers on the panel said they are making a 25% profit margin on sales.

Despite Goodman's success with (Continued on page 92)

BMG LAUNCHES WASABI

(Continued from page 8)

branch distribution system. The only exception to that, Morelli says, would be, say, the vinyl configuration of an album already out on CD through the major's distribution network.

Morelli says 25-30 titles will be released through Wasabi this year. The new unit is based in New York and has a field staff of 10 college reps across the country. Bill Hagen will assist Lello in New York.

The first Wasabi releases will be in stores July 29. Among the first-day titles are "Hawaii," the High Llamas (V2); "Music From The Unrealized Film Script: Dusk At Cubist Castle," the Olivia Tremor Control (Flydaddy); and "African Anthem" and "Beyond World War III," Mikey Dread (Big Cat). On Aug. 19, Wasabi will release on vinyl "Ladies And Gentlemen We Are Floating In Space," Spiritualized (Dedicated).

Although Wasabi will function as an independent marketing unit for other labels, Morelli says that "at some time down the line, possibly acts will be signed specifically to Wasabi."

Executives say the group was named during a brainstorming session in a Boston sushi restaurant and refers to the spicy green horseradish.

ARISTA TO FOLLOW UP STRONG FISCAL YEAR

(Continued from page 6)

is McLachlan, whose first three albums built incrementally, culminating in her 1994 double-platinum breakthrough, "Fumbling Towards Ecstasy." Her latest studio album—the July 15 release "Surfacing"—is expected to debut at or near the top of The Billboard 200 and benefit from the artist's headlining slot on the allstar, all-female Lilith Fair festival, which she organized.

Arista executive VP/GM (U.S.) Roy Lott says the label has strengthened its own A&R efforts while turning to a few outside talent sources, such as Antonio "L.A." Reid and Edmonds' LaFace imprint and Combs' Bad Boy Entertainment, which have yielded Arista some of its biggest hits.

Lott says, "I would attribute our success to a decision at the very beginning of the '90s to diversify and expand the repertoire supplying entities that are part of Arista, whether it be our Nashville operation or the current LaFace or Bad Boy ventures, rather than be limited to self-generated A&R, which has continued to grow and be successful."

Another of Arista's joint ventures is with the alternative rock imprint Time Bomb, founded by label and management veteran Jim Guerinot. Among the label's releases have been albums by Elevator Drops and No Knife.

Where it hasn't sought out strategic ventures, Arista has chosen to assemble its own repertoire departments from the ground up. For instance, when Arista perceived a need to get into the country music business in the early '90s, it opened the Arista/Nashville divi-

sion, headed by Tim DuBois. Since then, Arista/Nashville has become a country powerhouse, boasting a roster that includes Jackson, Brooks & Dunn, Pam Tillis, Diamond Rio, Radney Foster, and BR5-49.

Davis has similar hopes for its Arista/Austin imprint, whose artists include Robert Earl Keen, Abra Moore, Jeff Black, and Sister 7.

Another of Arista's strategies has been to steadfastly refuse to enter the bidding wars that have cost other labels millions. Davis says, "We're not in the banking business. All of Arista's growth has come from internal development. We have not tried to increase profit by buying labels, and the big artist deals often don't pan out."

Davis' strategy of building talent sources from scratch was evident last year, when Janet Jackson's recording services were available and Davis was publicly quoted as saying he had "enough divas" on his roster. Although Davis now admits he has no "quota" for any category of music or artists on Arista, he prefers "to develop divas rather than buy them on the open market. That's not to cast aspersion on any of them, it's just that we've never acquired an artist that way."

Davis says he has no specific plans for the future other than continuing to "make every artist count. We won't sign 10 artists to brag about the one that happens. It's a measure of the credit that we're really in every area of music. I love to think of us as the home of the stars."

REID NAMED CHAIRMAN OF POLYGRAM GROUP CANADA

(Continued from page 8)

make the commitment of time and energy to turn this into a great company," he says. "John is willing to make that commitment, and he's certainly got the energy. I'm committed to helping him any way I

Reid will now oversee all national operations of PolyGram Group Canada, including the group's music divisions: A&M/Island/Motown Canada, Mercury/Polydor, Deutsche Grammophon/London/Philips/Verve, and PolyTel. As well, Reid will oversee PolyGram Filmed Entertainment, PolyGram Music Publishing, and PolyGram Group Distribution.

A&M/Island/Motown Canada's roster includes Jann Arden, Ashley MacIsaac, Big Sugar, and Jae Miller; Mercury/Polydor signings include Zuckerbaby, Finger Eleven, Barstool Prophets, Martine Ste. Claire, and Nancy Dumais. Additionally, Mercury/Polydor distributes Loggerhead Records, and A&M/Island/Motown Canada distributes TVT Records, Ancient Music, and Alert Music.

Reid stresses that PolyGram Group Canada must concentrate on moving forward.

"[PolyGram Group Canada] will change because the record business is evolving very quickly today," he says. "A lot of record companies have to change because of the changing retail environment we're selling records in.

"I'm also looking forward to working with Darryl Iwai [president of PolyGram Filmed Entertainment] and his team as they work toward [setting up national] film distribution in the third quarter of this year."

About naming a successor to head A&M/Island/Motown Canada, Reid says, "I will go on directly running A&M until later this year. I've only just started thinking about [naming a successor]."

Reid became interested in entertainment while studying for a business degree and acting as a social coordinator at Trinity College in Dublin in the late '80s. After leaving Trinity in 1982, he freelanced as a tour manager while managing two Dublin-based groups.

A chance meeting with manager and Def Jam Records owner Russell

Simmons in a London nightclub led to Reid handling several 1985 Def Jam tours in the U.K. and Europe. In 1986, Reid was hired to head the European operations of Simmons' management company, Rush Productions, leaving two years later to become international marketing director for London Records from 1988 to 1992.

Reid declines to comment on longheld Canadian music industry speculation that his Canadian working experience is training for a top position at PolyGram in the U.S. at a later date.

However, he agrees that working in Canada has been invaluable in learning about the North American marketplace.

"That was one of my reasons for coming to Canada in the first place," he says. "[Working in the U.S.] is something you think about someday, but with my responsibilities here, the challenges are big enough for now.

"I've really enjoyed [working in] Canada, and [the chairman position] is a great opportunity," he adds. "It's a great gig and a big challenge."

Newsmakers





shows off a piaque commemorating quadruple-platinum sales of his self-titled album. Sweat was honored following his performance at the Impact Convention in Miami. Pictured standing, from left, are Colleen Wilson, WEA Dallas representative; Marsha Bowen, national sales manager, urban music, Elektra; Lydia Andrews, manager of urban promotion, Elektra; Lisa West, director of marketing, Elektra; Michelle Murray, director of marketing, Elektra; Sweat; Voodoo Sheldon, WEA Charlotte representative; Richard Nash, senior VP of urban promotion, Elektra; Ornettar Barber, WEA representative; Michelle Madison, VP of urban promotion, Elektra; Mike Kelly, national director of urban promotion, Elektra; and Jayson Jackson, director of marketing, Elektra. Pictured in front, from left, are Rene McLean, national director of rap promotion, Elektra; and



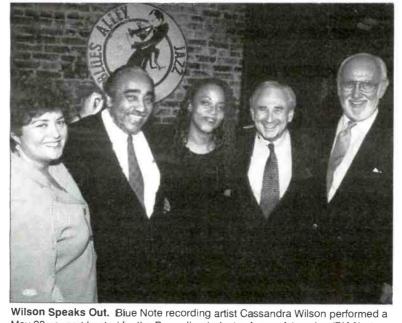
Happy Birthday To Q. A Tribe Called Quest's Q-Tip recently celebrated his 27th birthday in New York. The group is currently in the studio working on its new album. Shown, from left, are Chris Lighty, manager, A Tribe Called Quest; Q-Tip; and Barry Weiss, president, Jive Records.



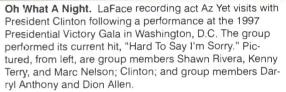
Suite Success. Thomas D. Mottola, president/COO of Sony Music Entertainment, left, and Stevie Wonder, right, congratulate Columbia artist Maxwell on the platinum sales, certified by the Recording Industry Assn. of America, of his debut album, "Maxwell's Urban Hang Suite."



Grand Funk Railroad On Schedule. Capitol Records' Grand Funk Railroad performed recently at the Greek Theater in Los Angeles with the Sarajevo Orchestra to benefit the Bosnian Relief Fund. Following the concert, the band celebrated with executives from EMI-Capitol Entertainment Properties. Shown, from left, are Grand Funk's Don Brewer; Denise Skinner, marketing consultant; Grand Funk's Mel Schacher; Briggs Ferguson, VP of product development; Bruce Kirkland, president; and Grand Funk's Mark Farner.



May 28 concert hosted by the Recording Industry Assn. of America (RIAA) at the Blues Alley in Washington, D.C. Wilson was in town to meet with members of Congress to discuss the importance of the U.S. World Intellectual Property Organization. Pictured, from left, are Hilary Rosen, president/COO, RIAA; Rep. Charles B. Rangel, D-N.Y.; Wilson; Jay Berman, chairman, RIAA; and Bruce Lundvall, president, Blue Note Records.





Ramble On. Rhino recording artist Ben Vaughn recently appeared on KTLA Los Angeles' "Morning News" program to promote his new album, "Rambler 65." The album was recorded inside his 1965 Rambler American. Vaughn also serves as a composer for the NBC sitcom "3rd Rock From The Sun." Pictured, from left, are Tom Muzquiz, media relations coordinator, Rhino Records; Gayle Anderson, anchor/reporter/producer, "Morning News"; Danny Kahn, Vaughn's manager; and Vaughn.



Dinorama. Famed film music composer John Williams is shown here hard at work on the score for "The Lost World: Jurassic Park." The MCA Records soundtrack features a four-panel 3D "Dinorama" CD package with populo dinosaurs.

(Continued from page 11)

the act, with heavy rotation of clips for both album singles. Still, she qualifies the network's pride in helping break Prodigy.

"Their doing well makes us feel great as far as it shows we're an outlet that people pay a lot of attention to. she says, "but we're being careful not to pat ourselves too hard on our backs or take credit for a band that obviously deserves its own credit.'

XL's Russell says he does not believe that Prodigy's success is a victory for electronica in the U.S. "I think they're ahead of the pack, but I don't think you'll see another slate of bands from a similar background breaking through.

Howlett is keen to distance himself from other acts that have emerged from the post-acid-house landscape. "If you look at Orbital, who we know and get on with, they haven't crossed over. They remain electronic," he says. "After our first album, we stopped doing raves and did venues and started listening to other music. If you listen to Led Zep, it's more danceable than Kraftwerk is.'

XL, a joint venture owned by Beggars Banquet and Russell, has a fulltime staff of just six, but for the Prodigy album it used the machinery of Beggars, including its full-time international staff. Last year, Prodigy resigned to XL after offers from majors.

The label says it shipped more than 2.5 million albums worldwide, a figure most artists can achieve only through a licensing or distribution deal with a global major. Going the independent route suited the band's single-minded attitude and meant it got the best deal, says Redding. "The companies we deal with are generally more artist-friendly companies. It's not about getting the money quicker, it's about companies we feel we can work with."

At the end of last year, the band resigned to XL for another three albums, despite being chased by majors that included Island, says manager Mike Champion of Midi Management.

"The choice was signing with Island, where we would be among PJ Harvey and the other acts and be in the middle of the pile, and staying with XL, where we're on top," he says. "We thought nothing had gone wrong, so we re-

PROMO TACKS WORLDWIDE

Different labels working the album meant that each country evolved its own promo activities and arranged events with retailers across the globe, who have welcomed the record at a normally slow time for sales.

• In the U.K., where "Fat" debuted at No. 1, key national media and retailers were invited to a playback session on a farm, complete with a nervous prize-winning bull. The record became one of the country's fastest-selling debut releases, with more than 586,000copies sold in week one of release.

· Virgin's Megastore on Paris' Champs Élysées put a huge crab in the middle of the road outside, copying the crab on the album cover. Since release. 'The Fat Of The Land" has topped the Megastore charts in both the general and dance sections.

Licensee Delabel, an "indie" subsidiary of Virgin, ran an ad campaign in newspaper Libération and on Skyrock radio as a countdown to the release, saying, "Day 30 before the new Prodigy album. In the meantime, buy something else!"

France is one of the key territories in which the set has not hit No. 1, as it is being held off by French rapper MC Solaar's "Paradisiaque."

Prodigy Gets Airplay, TV Despite Hurdles

No Single, Nature Of Vids Challenge Programmers

■ BY DOMINIC PRIDE

LONDON-Music TV and radio programmers have faced obstacles in airing Prodigy's music after the band did not issue a single around the album launch. The disturbing nature of the videos for Firestarter" and "Breathe" and Prodigy's aggressive sound also proved challenging for programmers. Some, however, have found a way around these hurdles.

In the U.S., where interest in Prodigy started almost 10 months after its British No. 1 with "Firestarter," the release of "Breathe" almost coincided with the launch of the album. Yet elsewhere, all media were given selected tracks from the album just two weeks before its release and advised to make their own choices.

Paris-based stations, in stark contrast to out-of-town radio, have been crazy for Prodigy since before release. Paris-based top 40 Skyrock had a three-day exclusivity on playing tracks from the album, but Fun Radio is reported to have gone with playing tracks, too, leading to friction between the two stations.

Skyrock PD Laurent Bouneau says, "Never have we been committed to this extent with one release. Basically, I'm putting the next ratings sweeps into the hands of the

In the U.K., Prodigy has been supported by national Radio 1 but not by many other broadcasters. London dance station Kiss 100 FM normally stays away from "chemical beats," but head of music Simon Sadler says that "for a number of reasons the Prodigy always gets a different treatment from us. We were with them from the beginning. and I think they are really the best exponents of the genre because they are able to thread the really fine line

between rock and dance like no one else. I expect [the album] to be top 10 for a long time to come, unlike efforts by the Chemicals and Apollo

In many countries, radio is having to play Prodigy music because of the unavoidable popularity of the band. Finnish national broadcaster Radiomafia has been somewhat reluctantly behind the band, while hit stations in major towns have been afraid to play it, although seeing the band at No. 1 on the charts has clearly made them rethink that. "If we had a new single out now, I'm sure we could finally break radio,' SMD marketing director Carri Suk-

Germany's conservative radio stations have for the most part stayed away in droves, among them Radio Schleswig-Holstein in Kiel. Says head of music Stephan Hampe. "People are being forced to buy the CD, as radio stations are hardly playing the songs.

The sound and lyrics have proved too much in Australia. Triple J plays four other album tracks but dropped 'Smack My Bitch Up" after protests from feminist and anti-violence groups. "The publicity [over the track] worked to our advantage," says Nicky Salsbury, marketing coordinator for Columbia's dancenet label. The 2DAY network's Phil O'Neill ran an hourlong special, asking for listener calls on the track's meaning.

Most Australian broadcasters have jumped on "Serial Thrilla," which is also popular in Japan. Junichiro Takada, a PD at leading Tokyo FM station J-WAVE, savs the cut has been getting lots of airplay on J-WAVE.

We've been backing this new rock music scene," says Takada. We love Primal Scream, Prodigy, and the Chemical Brothers-the new taste on the pop scene."

Licensees say their lives have been made difficult. Natalie Davies of Israel's Helicon Records says, "I do have one complaint: The group hasn't made our task any easier by not releasing a single. Two cuts, field,' are getting airplay, but we're missing the constant air exposure of a hit song."

At Dutch cable music station the Music Factory, head of music Erik Kross is desperately waiting for a new Prodigy video. "Especially since the release of 'Firestarter,' it's cool to say you're a Prodigy fan," he says. "The band got a foot in the door, which made it easier to program its successor 'Breathe,' which normally would have been considered way too

South African DJ Michelle Constant, who with Sasha Martinengo presents 5FM's "Eye On Tomorrow," says, "We played 'Serial Thrilla' two weeks ago, and we got an incredible response from listeners on our Internet chat line. Everyone

Television may prove to be a little more problematic. M-Net, the country's only pay channel, is reluctant to allow the videos much air time. Tracy Nissenbaum of M-Net's SoundCheck slot says the video for "Breathe" in particular was "too intense" for the channel's primetime viewers. "We know we would be

U.K., the video for "Firestarter," with dancer/singer Keith Flint's menacing antics in a tunnel, received a barrage of calls to the BBC when aired last year, with the "disturbing" atmosphere at the top of the list of

XL director of international Paul Redding says the label did not release a single "because everyone knew this album was coming out.'

'Smack My Bitch Up' and 'Mine-

hard.

besieged by complaints."

Her fears are justified: In the

a "second round" of promotions in the

Virgin Megastore managing director Titus Kroon considers it "the most important release of 1997" and took two full window displays in Brussels and Antwerp for the record.

Swedish indie MNW is XL's licensee in the Nordic territories. "We tried to keep the hype down," says Stefan Therestrom at MNW-ILR, responsible for marketing Prodigy in Scandinavia. "Since the album was delayed more than a year, the interest was overheated. Everything was going our way. Some 70 Swedish record stores were open the night between the 29th and the 30th of July to sell the Prodigy album." Night opening of stores is rare, this time occurring for the second time in history. (The first was for Depeche Mode's "Ultra.")

In Denmark, Prodigy was one of the headliners at Roskilde Festival the last weekend in June. The band went onstage at 1 a.m. and blasted out even hardened rock fans. It played on the main stage at the event, and the record labels had their makeshift offices adjacent to it. "There were rock bands and heavy metal bands up on that stage, but when the Prodigy played, the walls shook—the music swallowed you," one label rep says.

 The Finnish distributor SMD expects sales will top 40,000 (platinum) and the set will end up as the best-selling foreign album this year. SMD marketing director Carri Suksia says that after the success of "Firestarter" and "Breathe," the album was so eagerly awaited that "marketing it has been easy," The campaign, which SMD says aimed to "avoid overexposure and hype," started in June, when Prodigy visited Finland, played at the Provinssirock festival, and did promo-

 In Australia, where Prodigy has toured four times in five years, "The Fat Of The Land" was eagerly anticipated. A retail competition to hear an advance copy in London had 10,000 entries. National chains Blockbuster and Brashs opened at midnight, as did South Australia's three Muses outlets. "We opened for half an hour and sold 200 copies in just one store," reports Muses spokeswoman Lorice Raphael. The album has sold 100,000 copies to date, according to Columbia's Dancenet marketing coordinator, Nicky Salsbury

· Japan's Avex has licensed the record for Asia and sublicensed to the region's indies. "The Fat Of The Land" is No. 21 on Dempa Shimbun's album chart in Japan.

Tower Records Far East managing director Keith Cahoon says "The Fat Of The Land" is No. 1 on the in-store charts of almost all of Tower's 40 Japanese outlets and is on the cover of Tower's Japanese magazine, Bounce. "It's definitely reached beyond the hardcore dance crowd," says Cahoon. "I think Avex has down a good job in marketing this, and they've aggressively priced it [at 1,835 yen] so they don't have to worry about getting slugged by imports." Import copies sell for 1690-1890 ven.

· Initial reports from Far East territories suggest that the band's demeanor and lyrics have not proved problematic in a region where censorship exists in some markets. The Hong Kong launch of the album was overshadowed by the former British colony's return to Chinese rule.

"Anticipation [for 'The Fat Of The Land'] was very, very strong," says Portia Cheung, advertising and promotions manager at Tower Records in Hong Kong.

Over the handover holiday period, HMV offered the CD at \$10 for the first week of release, a discount of about \$2.50 from the usual current release price. Sybil Hung, HMV's advertising and promotions manager, says, "We had a five-day promotion where the album was sold at a reduced price, but we've also placed the album in a prime position and done lots of in-store.

Holly Tan, GM/director of Avex Asia Limited, says the HMV promotion came as a surprise. "That was HMV's idea," he says. "They wanted to pull a lot of tourists. They never had any special pricing arrangements with us, and when we returned to work July 3, the price was returned to normal. I think they were probably selling the record at cost or at a loss.

Tan estimates that sales for Southeast Asia are about 80,000, a "surprising figure for the first month of release of an industrial rock record." Strong markets include Singapore, Korea, Indonesia, and Hong Kong.

Rock Records handles distribution and some marketing responsibilities for Prodigy for Avex in Taiwan through subsidiary Magic Stone; in Korea, it's Rock Korea. In Hong Kong, (Continued on page 89)

· In Spain, the Madrid Rock store on the capital's main shopping street, Gran Via, opened at midnight June 29.

Jesús Rodrigo, label manager of indie label Caroline, says, "I'm still stunned by it all. This is our first No. 1-and probably our last," he adds, laughing. Rodrigo says that in a good year, the indie would hope its most successful album sells 10,000-15,000 units. By July 14, "The Fat Of The Land" had gone gold (50,000 units), Rodrigo says.

 Association with sports sponsorship broke the band to a wider audience in Italy. After Prodigy's appearance at an MTV-sponsored snowboarding event last February in Milan, Italian distributor Disco Piu licensed "Firestarter" for a 50-second TV spot for the Italian-produced sports shoe Superga. "It was these spots aired in prime time that really stirred up an interest in Prodigy," says Disco Piu's international director, Maurizio Cannici, who notes the band is having the same shock impact on the Italian public that Pink Floyd created when it was heard for the first time.

Though not No. 1, the album is the only international release in a top 10 dominated by monsters of Italian popular music like 883 and Andrea Bocelli. "Fat" is heading for platinum status, (100,000 units sold), with 84,000 copies shipped by July 15.

Matthias Mangold, spokesman for German licensee Intercord, reports that Prodigy has sold more than 350,000 albums in Germany in its two weeks at No. 1

Of the 3,000 copies of "The Fat Of The Land" ordered, Saturn in Cologne, Germany, has already sold 1,362 units since the release date. Saturn's head purchaser, Gerd Pannen, says, "The main factor is the long waiting period. The album was announced as long as two years ago."

The band has an appeal across the board in the Netherlands, says music journalist Tom Engelshoven of the influential magazine OOR, a fortnightly publication targeted at 18- to 35year-olds that ran Prodigy stories in two consecutive issues. After Engelshoven's June 29 piece, the July 12 edition devoted an entire page to a collage of pictures shot at the album's launch party on the beach, organized by Benelux licensee Play It Again Sam

· Some dealers in Belgium broke the worldwide June 30 embargo with direct imports from Germany, but that was overshadowed by the ship-out of 42,000 copies. "We've never dealt with such a shipment before," says PIAS Belgium sales director Marc Debroey, planning

BILLBOARD JULY 26, 1997



by Theda Sandiford-Waller

LIG. PROGNOSTICATION: Next issue, "Mo Money Mo Problems" by the Notorious B.I.G. (Bad Boy/Arista) will make its debut on the Hot 100. Considering that the late artist's last single, "Hypnotize," scanned more than 100,000 units its first week, expect "Mo Money" to scan close to 150,000 units in its first week at retail. According to Arista, the label took re-orders of 25,000 pieces on the first day of release. This issue the song has 25 million audience impressions and is No. 28 on Hot 100 Airplay. Based on this week's airplay numbers and my projected sales figures, "Mo Money Mo Problems" would hypothetically debut at No. 2 on the Hot 100.

DUELING DIVAS: At No. 10 on the Hot 100 Singles Sales chart, Trisha Yearwood's "How Do I Live" (MCA) is only 450 pieces from overtaking LeAnn Rimes' (Curb) version of that same song. Rimes' version is No. 9. Both singles scanned more than 51,000 units. Rimes' version moves 22-18 on the Hot 100, while Yearwood's jumps 30-23 on that chart and earns Greatest Gainer Sales for a 20% retail improvement.

The real winner in the battle between Yearwood and Rimes is songwriter **Diane Warren**. With both recordings performing well on the Hot 100, she is chalking up a ton of writer credit points toward Billboard's year-end writer recaps. Warren has written or co-written five singles—Nos. 18, 23, 24, 41, and 59—on the Hot 100.

RETRO REVIVAL: Has anyone else noticed that the '80s are hip again? Disbelievers need look no further than the return of Trio's "Da, Da, Da" (Mercury), which this time around has made it to top 40 radio, or even the fact that **Depeche Mode** is on the Hot 100 at No. 65 with its latest, "It's No Good" (Mute/Reprise). Then there's the crossover success of "I'll Be Missing You" by **Puff Daddy & Faith Evans** (Featuring 112) (Bad Boy/Arista). The sample of the Police's "Every Breath You Take" used prominently in "I'll Be Missing You" has made the rap song accessible to audiences outside hip-hop's core. With seven weeks already logged at No. 1, "I'll Be Missing You" needs to hold only one more week in the pole position to tie the number of weeks "Every Breath You Take" spent at No. 1 on the Hot 100 back in 1983.

If you're still not convinced, here are a few examples of remakes on the Hot 100 from the era of Reaganomics. Back in 1982, Chicago's "Hard To Say I'm Sorry" spent two weeks at No. 1 on the Hot 100; Az Yet's version, featuring Peter Cetera (LaFace/Arista), peaked at No. 8 and is No. 17 this issue. 10,000 Maniacs chose Roxy Music's "More Than This" (Geffen) as their post-Natalie Merchant comeback track. While Roxy Music never charted the title, the Maniacs are at No. 44 this issue. At No. 92, Corina's "Summertime Summertime" (So So Def/Columbia) is a remake of Nocera's only Hot 100 single. There are too many singles that utilize '80s samples to mention them all. Among the most notable examples are Shades' use of Spandau Ballet's 1983 top five hit "True" in the No. 99 single "Serenade" (Motown) and Lil' Kim's "Not Tonight" (Atlantic/Tommy Boy), which uses the hook from Kool & the Gang's "Ladies Night."

BUBBLING UNDER HOT 100° SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	9	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR) KYLE VINCENT (CARPORT/HOLLYWOOD)
2	2	5	TIDE IS HIGH ANGELINA (UPSTAIRS)
3	5	4	CAN'T GET YOU OUT OF MY MIND LIL SUZY (METROPOLITAN)
4	7	7	HOMEBOYZ THE COMRADS (STREET LIFE/ALL AMERICAN)
5	4	4	BUTTERFLY KISSES JEFF CARSON (CURB)
6	3	4	DRINK, SWEAR, STEAL & LIE MICHAEL PETERSON (REPRISE)
7	16	3	IN A DREAM ROCKELL (ROBBINS)
8	13	16	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
9	10	12	KEEP IT ON THE REAL 3X KRAZY (NOO TRYBE/VIRGIN)
10	9	14	EMOTIONS TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
11	18	3	TAKE ME AWAY CULTURE BEAT (INTERHIT)
12	24	3	WHAT ARE YOU WAITING FOR? PHAJJA (WARNER BROS.)
13	11	4	TALKIN' BOUT' BANK THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)

WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
8	CRUSH ZHANE (ILLTOWN/MOTOWN)
3	DANCEHALL QUEEN BEENIE MAN FEAT CHEVELLE FRANKLYN (ISLAND JAMAICA/SLAND)
4	DON'T KNOW MARIO WINANS (MOTOWN)
1	LEMON TREE FOOL'S GARDEN (UNIVERSAL)
3	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
2	PEACE TRAIN DOLLY PARTON (FLIP IT/ARK 21)
2	RELAX & PARTY IVORY (LOUD/RCA)
4	I STILL LOVE YOU MONIFAH (QWEST/WARNER BROS.)
3	DANCE HALL DAYS WANG CHUNG (GEFFEN)
1	I'VE BEEN HAVING AN AFFAIR TONYA (J-TOWN/MALACO)
5	I WANNA COME (WITH YOU) REAL MCCOY (ARISTA)
10	EVEN FLOW PEARL JAM (EPIC)
	8 3 4 1 3 2 2 4 3 1 5 5

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

Electric Highway Taking To The Road

Supporters Confident About Electronic Music Tour's Prospects

■ BY DOUG REECE

LOS ANGELES—Hot on the heels of Prodigy's No. 1 U.S. debut and the subsequent fanning of the electronic music flame, a new tour featuring several up-and-coming acts and DJs in the movement is ready to roll.

The 15-city trek, dubbed the Electric Highway tour, is sponsored by a unique pairing, Spin magazine and BF Goodrich Tires.

Kicking off Aug. 15 in San Diego, the tour will feature acts from several labels, including the Crystal Method, Fluke, Arkana, Uberzone, Green Velvet, and Gus Gus, as well as a rotating cast of such DJs as Josh Wink, Doc Martin, and Stacey Pullen. Ticket prices will range from \$15 to \$25, depending on the venue.

Warner Bros. VP of strategic marketing Dan Nathanson, who is helping organize Electric Highway, says the tour is one of several developments that he hopes will arouse interest in, and satiate demand for, the burgeoning genre.

"Something happened this past week with Prodigy debuting at No. 1, and that was the legitimizing of this movement to a lot of people in the industry," says Nathanson.

"We're very aware of the timeliness of a tour like this," he adds. "You cannot overlook the fact that on any given weekend you can get 4,000 or 5,000 kids to show up to an electronic music event—often in

remote areas and without a lot of radio support—while many alternative rock bands are having trouble getting 150 people to show up at a club."

While other proposed electronic music tours this summer have faltered (Big Top) or failed (Chaotica), the well-heeled and modestly sized Electric Highway has organizers believing it can succeed.

Using nontraditional venues ranging from drive-in theaters and speedways to beaches and closed-off city streets, the tour's size will fluctuate from market to market. Nathanson says the tour has modest hopes for attendance and is not expecting Lollapalooza-sized throngs.

In fact, the tour will strive for a feel of underground authenticity by using fliers, ads in local weekly newspapers, and traditional grassroots methods to promote it. Local club and electronic music event promoters in each market also will be enlisted.

The shows will also feature vendors and visual accouterments familiar in the rave and electronic music scene. Calling the show "not a concert per se, but more of a multimedia and art event," Nathanson says staples of the tour will be five jumbo screens, lasers, and various lights.

Still, there will be many things that set Electric Highway apart from the typical electronic music show. The most prominent factor will be local radio support, which figures to play a significant role in promoting the shows.

Ken Jordan, who along with Scott Kirkland makes up the duo known as the Crystal Method, says that in addition to having a regular tour schedule, he is looking forward to having a forum that could draw in people not normally attuned to the electronic music culture. Crystal Method's new album, "Vegas," bows Aug. 26.

"People think of [raves] as these drug-crazed events where all this strange music is going on, and that's not it at all," says Jordan. "It's a better value, you're not stuck in a seat, and there's all this stuff going on. Nobody realizes that the early Lollapaloozas were pretty much based on what was going on in this scene."

Though many electronic acts have been criticized for becoming sonic wallpaper to the event itself, Jordan believes this tour could help improve the image of electronic musicians' live performances. Still, he admits that there

is more work required on the part of the artist.

"There are a lot of bands just playing a sequencer or recorder, and there's nothing going on onstage," he says. "The music and the performance can be exciting, but it's not the fault of the person watching if it isn't. Performers are going to have to take the blame"

U.S. SUCCESS CAPS GLOBAL IMPACT OF XL'S PRODIGY

(Continued from page 86)

Rock distributes, and in Singapore and Malaysia, Avex uses Music Street. In Indonesia, Avex works with Indosamasati in the Philippines through Universal, and in Thailand through Red Beat Records

• Natalie Davis, promotions director of Israeli licensee Helicon Records, says, "We never anticipated such media excitement. This had to be our most successful campaign on behalf of an international act ever. After delaying their new release for a year, a final release date caused a lot of pent-up excitement, especially in the retail sector." More than 50 stores across the country opened at midnight June 30 to sell "The Fat Of The Land."

• In South Africa, Mark Connor, managing director of indie David Gresham Records, says the company expects "The Fat Of The Land"

STING

(Continued from page 6)

Copeland says he has been getting requests "every day" for use of the catalog. "We've had a couple of instances with rap stuff where the lyrics are so questionable that we've had to say no," he adds. "Most times the language is very street."

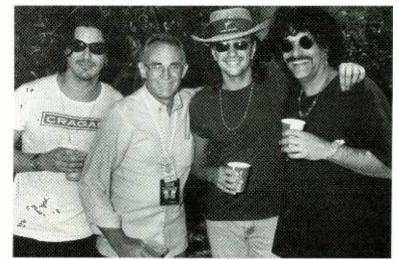
Meanwhile, Copeland says that Sting, celebrating 20 years as a recording artist, is "in writing mode."

Discussions are under way at EMI to decide who will be responsible for the company's day-to-day relationship with Sting: "Everyone wants to have a go at this one," was the comment of one EMI insider.

to reach gold status (25,000 units) after a sell-in of 6,500. "In the next few weeks, we are going to pull out all the stops with one of our biggest marketing campaigns," says Connor.

Included are a street poster blitz in all major centers (this began in mid-June); a 4- by 2-meter banner that is being moved around various locations (including clubs, bridges, and sports stadiums) in Johannesburg; and enormous Prodigy cutouts for retail stores and numerous club parties.

Assistance in preparing this story was provided by Doug Reece in Los Angeles; Steve McClure in Tokyo; Geoff Burpee in Hong Kong; Wolfgang Spahr in Hamburg; Cécile Tesseyre in Paris; Mark Dezzani in Milan; Howell Llewellyn in Madrid; Christie Eliezer in Melbourne, Australia; Po Tidholm in Stockholm; Anti Isokangas in Helsinki; Charles Ferro in Copenhagen; Barry Chamish in Tel Aviv, Israel; Diane Coetzer in Johannesburg; Robbert Tilli in Amsterdam; and Marc Maes in Antwerp, Belgium.



Wildlife Riders. The fifth annual Easyriders' Run for the Wild Harley Ride and Picnic, held at Calamigos Ranch in Malibu, Calif., raised \$60,000 for Martine Colette's Wildlife Waystation. Performers for the event included former Guns N' Roses member Gilby Clarke; Iron Butterfly; actor Steven Seagal, whose band was joined by Richie Sambora and Carmine Appice; and Metro's Alex Ligertwood. Shown posing after their performances, from left, are Clarke, Ron Bushy of Iron Butterfly, Sambora, and Appice.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan®

JULY 26, 1997

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PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST	WEEK
10	* * * NO. 1 * *			-	
16	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.9B) 1 week at No. 1 MEN IN BLACK — THE ALBUM	2	_	2	1)
1	SPICE GIRLS ▲ 3 VIRGIN 42174+ (10.98/16.98) SPICE	23	i	3	2
1	PRODIGY XL MUTE/MAYERICK 46606/WARNER BROS. (10 98/16 98) THE FAT OF THE LAND	2		1	3
2	HANSON ▲ MERCURY 534615 (10.98 EQ/16.98) MIDDLE OF NOWHERE	10	2	4	4
	COD'S PRODERTY EDOM KIRK EDANKLING NILL MATION	7	7		-
3	B-RITE 90093/INTERSCOPE (10.98/16.98)			6	5
4	THE WALLFLOWERS ▲ 3 INTERSCOPE 90055 (10.98/16.98) ■ BRINGING DOWN THE HORSE	54	9	8	6
2	TIM MCGRAW CURB 77886 (10.98/16.98) EVERYWHERE	6	3	5	7
1	BOB CARLISLE A DIADEM 41613/JIVE (10.98/16.98)	12	6	7	8
4	JEWEL ▲ ⁵ ATLANTIC 82700/AG (10.98/15.98) IS PIECES OF YOU	74	10	13	9
10	VARIOUS ARTISTS ▲ VIRGIN 42186 (16.98 CD) PURE MOODS	11	18	16	10)
1	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	17	14	19	11)
11	BLUES TRAVELER A&M 540750 (10.98/16.98) STRAIGHT ON TILL MORNING	2		11	12
13	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME	50	19	23	13)
5	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98) BATMAN & ROBIN	5	5	9	14
12	SOUNDTRACK WARNER SONSE! 40020/WARNER BROS. (11.99/17.90) SOUNDTRACK TOMMY BOY 1169 (11.98/16.98) NOTHING TO LOSE	2		12	15
12				14	I J
16	* * * GREATEST GAINER * * * SOUNDTRACK WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING	4	30	27	16
-	WYCLEF JEAN FEATURING REFUGEE ALLSTARS DIFFERENCE AT 37274 FOOL LIMBIA (10 98 FOOL 6 98) WYCLEF JEAN FRATURING REFUGEE ALLSTARS DIFFERENCE AT 37274 FOOL LIMBIA (10 98 FOOL 6 98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS		-		
16	NOT 11003E 07574 (NOEDMISIA (10.50 EW 10.50)	3	16	18	17
1	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) SHARE MY WORLD	12	17	14	18
19	MATCHBOX 20 ● LAVA/ATLANTIC 92721/AG (10.98/15.98) IS YOURSELF OR SOMEONE LIKE YOU	19	24	24	19
	* * * HOT SHOT DEBUT * * *				
20	ANT BANKS PRIORITY 50698* (10.98/16.98) BIG THANGS	1	N D	NE	20
21	PRIMUS INTERSCOPE 90126* (10.98/16.98) BROWN ALBUM	1	N Þ	NE	21)
1	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	6	8	15	22
1	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	12	13	10	23
2	SOUNDTRACK ▲ ' WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	35	15	20	24
3	LEANN RIMES ▲3 CURB 77821 (10.98/15.98) BLUE	53	12	17	25
22	MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98) BLURRING THE EDGES	10	22	25	26
8	EN VOGUE EASTWEST 62057/EEG (10.98/16.98) EV3	4	11	22	27
21	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE	3	21	29	28
21	RADIOHEAD CAPITOL 55229 (10.98/15.98) OK COMPUTER	2		21	29
27	THE MIGHTY MIGHTY BOSSTONES ■ BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT	18	27	32	30
4	THE POLITICAL PROPERTY OF THE POLITICAL PROP			_	
2		8	28	31	31
1	DATE WAT THE TO DIVING E	63	33	37	32
34	CELINE DION ▲° 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING INTO YOU	70	25	28	33
34	TONIC ● POLYDOR 531042/A&M (10.98/16.98) IS LEMON PARADE		43	44	34)
_	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	15	29	33	35
2		22	36	34	36
2	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) ■ VILLAINS	22	-	42	37)
24	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) HERCULES	22 31 7	44		38
2 24 37 9	UEDQUI EQ	22	-	26	
2 24 37 9 30	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME	22 31 7	44		39
2 24 37 9 30	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) HERCULES JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) HOURGLASS	22 31 7 8	23	26	39 40
2 24 37 9 30	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) *** PACESETTER ***	22 31 7 8 13	23 41	26 36	40
2 24 37 9 30 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ★★ PACESETTER ★★ SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED	22 31 7 8 13	23 41 40 75	26 36	_
2 ² 2 ² 37 9 30 1 1 4.1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) TRAGIC KINGDOM TRAGIC KINGDOM	22 31 7 8 13 17	44 23 41 40	26 36 39	40
2 2 2 4 3 3 7 9 3 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ★★ PACESETTER ★★ SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED	22 31 7 8 13 17	23 41 40 75	26 36 39 58	40
2 24 37 9 30 11 4.1 10 2 2	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) TRAGIC KINGDOM TRAGIC KINGDOM	22 31 7 8 13 17 3 80	44 23 41 40 75 31	26 36 39 58 40	40 41 42
2 24 37 9 30 11 4.1 10 2 2	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) TRAGIC KINGDOM MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS	22 31 7 8 13 17 3 80 4	44 23 41 40 75 31 26	26 36 39 58 40 38	40 41 42 43
2 2 2 4 3 3 7 9 9 3 0 0 1 1 1 1 1 1 1 1 1 2 2 2	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES ★★ PACESETTER ★★ SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) FLAMING PIE	22 31 7 8 13 17 3 80 4	44 23 41 40 75 31 26 38	26 36 39 58 40 38 47	40 41 42 43 44
2 2 2 4 4 2 2 2 2 4 4 2 2 2 2 2 2 2 2 2	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) TRAGIC KINGDOM MEGADETH CAPITOL 38262 (10.98/16.98) PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) ALL DAY, ALL NIGHT	22 31 7 8 13 17 3 80 4 7 5	44 23 41 40 75 31 26 38 35	26 36 39 58 40 38 47 41	40 41 42 43 44 45
2 2 2 4 4 9 9	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) FLOORED MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) GENERATION SWINE LOST BOYZ UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS	22 31 7 8 13 17 3 80 4 7 5	44 23 41 40 75 31 26 38 35 4	26 36 39 58 40 38 47 41 30	40 41 42 43 44 45 46
2 2 2 4 4 9 4 4 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES ★★ PACESETTER ★★ SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED NO DOUBT ▲ 7 TRAUMA 92580*/INTERSCOPE (10.98/16.98) MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) LOYE, PEACE & NAPPINESS FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) THER CULES HERCULES HERCULES HERCULES HOURGLASS ROME ALDORED TRAGIC KINGDOM CRYPTIC WRITINGS FLAMING PIE CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) LOYE, PEACE & NAPPINESS FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98)	22 31 7 8 13 17 3 80 4 7 5 3 4 44	44 23 41 40 75 31 26 38 35 4 20	26 36 39 58 40 38 47 41 30 35	40 42 43 44 45 46 47
2 24 37 9 30 1 1 1 1 1 1 2 2 1 4 4 9 9 4 4 4 4 4 4 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES ★★ PACESETTER ★★ SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) LOYE, PEACE & NAPPINESS FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) TIDAL	22 31 7 8 13 17 3 80 4 7 5 3 4 44 14	44 23 41 40 75 31 26 38 35 4 20 61	26 36 39 58 40 38 47 41 30 35 56	41 42 43 44 45 46 47
2 24 37 9 30 1 1 1 1 1 1 1 2 2 2 4 4 4 4 4 2 2 1 1 1 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES *** ◆ PACESETTER *** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) REGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) LOYE, PEACE & NAPPINESS FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) LOVE ALWAYS	22 31 7 8 13 17 3 80 4 7 5 3 4 44 14 4	44 23 41 40 75 31 26 38 35 4 20 61 50	26 36 39 58 40 38 47 41 30 35 56 53 45	40 41 42 43 44 45 46 47 48 49 50
2 24 377 9 300 11 11 10 2 21 4 4 4 4 5 2 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98) JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME ● GRAND JURY 67441*/RCA (10.98/15.98) ROME ■ AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES ***** PACESETTER*** SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98) NO DOUBT ▲ 7 TRAUMA 92580*/INTERSCOPE (10.98/16.98) MEGADETH CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98) CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) LOST BOYZ UNIVERSAL 53072** (10.98/16.98) LOVE, PEACE & NAPPINESS FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) LOVE ALWAYS SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	22 31 7 8 13 17 3 80 4 7 5 3 4 44 14 4	44 23 41 40 75 31 26 38 35 4 20 61 50	26 36 39 58 40 38 47 41 30 35 56	40 41 42 43 44 45 46 47 48 49

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
54)	70	69	9	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) IS HOW BIZARRE	54
55	43	37	22	LEANN RIMES CURB 77856 (10.98/15.98) UNCHAINED MELODY/THE EARLY YEARS	1
56	50	45	23	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) IS HOT	27
57	49	52	44	BLACKSTREET ▲ 3 INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL	3
58	52	56	12	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98) WATERBED HEV	9
59	54	47	10	BEE GEES POLYDOR 537302/A&M (10.98/16.98) STILL WATERS	11
60	61	62	21	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98) SECRET SAMADHI	1
61	60	58	56	TONI BRAXTON ▲5 LAFACE 26020/ARISTA (10.98/16.98) SECRETS	2
62	73	70	21	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME	8
63	62	66	40	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) GINUWINE THE BACHELOR	26
64	63	67	21	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98) CLUB MIX '97	3(
35	51	39	3	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	39
36 36	65	60	18	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*VIRGIN (10.98/16.98) THE UNTOUCHABLE	1
50 67	66	53	8	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE	10
38	91	88	8		68
30 69	75	65	11	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) SOMEWHERE MORE FAMILIAR INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98) SHAMING OF THE SUN	7
9	64	57	24	JONNY LANG ● A&M 540640 (10.98/16.98) IS LIE TO ME	4.
1	68	59	5	K.D. LANG WARNER BROS. 46623 (10.98/16.98) DRAG	2
2	74	76	8	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98) BLUE MOON SWAMP	3
3	78	72	35	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98) ULTIMATE DANCE PARTY 1997	1
4	76	77	46	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	3
5	71	64	18	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC	1
6	67	48	4	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98) THE WAR REPORT	2
7	85	80	3	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) (10.98/15.98) ADRENALINE RUSH	7
8	59	51	3	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98) STILL CLIMBING	5
19	83	78	36	MAKAVELI ▲ 3 DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	
30	81	91	3	VARIOUS ARTISTS SO SO DEE BASS ALL-STARS VOL. II	8
31)	106	96	9	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) REEL BIG FISH MOJO 53013/UNIVER\$AL (7.98/11.98) ISS TURN THE RADIO OFF	8
_				WELLING A COLUMN	-
32)	103	98	16	COLUMBIA 67986 (10.98 EQ/17.98)	3
33	72	81	6	PAM TILLIS ARISTA 18836 (10.98/16.98) GREATEST HITS	4
34	87	94	109	ALANIS MORISSETTE ▲ 15 MAVERICK/REPRISE 45901/WARNER BROS. (10,98/16.98) ISS JAGGED LITTLE PILL	-
35	86	79	26	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING	4
86	98	101	23	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) THIS FIRE	3
87	96	84	37	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98) A FEW SMALL REPAIRS	3
38)	109	103	35	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) HARD CORE	1
B9	90	87	58	METALLICA ▲3 ELEKTRA 61923*/EEG (10.98/16.98) LOAD	ļ.,
90	94	86	14	THE CHEMICAL BROTHERS ASTRALWERKS 6180°/CAROLINE (11 98/16.98) DIG YOUR OWN HOLE	1
91	79	46	3	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98) OPERATION: GET DOWN	1
92	108	100	39	COUNTING CROWS ▲² DGC 24975*/GEFFEN (10.98/17.98) RECOVERING THE SATELLITES	
93	77	49	4	JON BON JOVI MERCURY 534903 (10.98 EQ/16.98) DESTINATION ANYWHERE	3
94	69	32	3	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98) NECESSARY ROUGHNESS	3
95	84	73	18	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) BLUR	6
96	89	68	19	U2 ▲ ISLAND 524334* (11.98/17.98) POP	
97	100	112	32	DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL	2
98	82	74	34	BUSH ▲³ TRAUMA 90091*/INTERSCOPE (10.98/16.98) RAZORBLADE SUITCASE	
_	9 9	83	37	SOUNDTRACK ▲ 3 CAPITOL 37715 (10.98/15.98) ROMEO + JULIET	
99	80	92	5	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS	į
-	_	89	12	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98) THE HEART OF CHICAGO 1967—1997	
00	102	03		MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) ■S MAXWELL'S URBAN HANG SUITE	3
00	102 115	119	62		
.00	115	119	62	VARIOUS ARTISTS ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM	1
00	115	119	5	VARIOUS ARTISTS TOMMY BOY 1202 (11.98/16.98) ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM KRS.ONE IVE 41601* (10.98/16.98) I GOT NEXT	↓-
00 01 02 03	115 114 97	119 102 71	5	KRS-ONE JIVE 41601* (10.98/16.98) I GOT NEXT	
00 01 02 03 04 05	115 114 97) 122	119 102 71 115	5 8 74	KRS-ONE JIVE 41601* (10.98/16.98) I GOT NEXT 2PAC ▲² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	
100 101 102 103 104 105	115 114 97) 122 117	119 102 71 115 148	5 8 74 3	KRS-ONE JIVE 41601* (10.98/16.98) I GOT NEXT 2PAC ▲² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME ROBYN RCA 67477 (10.98/16.98) ROBYN IS HERE	1
99 100 101 102 103 104 105 106 107 108	115 114 97) 122	119 102 71 115	5 8 74	KRS-ONE JIVE 41601* (10.98/16.98) I GOT NEXT 2PAC ▲² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. A 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 indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

B		b	O	ard. 200. continued JULY 26, 199	7
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
110	105	85	13	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98) ULTRA.	5
111	88	90	3	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98) YO! MTV RAPS	88
(112)	133	130	41	TOOL ▲ Z00 31087* (10.98/16.98) AENIMA	2
(113)	NE	W	1	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98) (S) THE COMRADS	113
114	112	97	23	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98) IXNAY ON THE HOMBRE	9
(115)	NE	w >	1	KENNY LOGGINS COLUMBIA 67865 (10.98 EQ/17.98) THE UNIMAGINABLE LIFE	115
116	104	93	20	SOUNDTRACK ● JIVE 41604* (11.98/16.98) BOOTY CALL	24
117	101	99	46	AALIYAH ▲² BLACKGROUND 92715/AG (10.98/16.98) ONE IN A MILLION	18
(118)	134	113	4	10,000 MANIACS GEFFEN 25009 (10.98/16.98) LOVE AMONG THE RUINS	112
119	124	109	56	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98) ODELAY	16
120	57	-	33	ROD STEWART WARNER BROS. 46452 (11.98/17.98) IF WE FALL IN LOVE TONIGHT	19
121	92	63	3	INSANE CLOWN POSSE HOLLYWOOD 162071 (10.98/16.98) THE GREAT MILENKO	63
122	118	107	18	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) RETURN OF THE MACK	76
123	130	121	13	YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98) IN THE MIRROR	17
124	113	95	30	SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98) JERRY MAGUIRE	49
125	135	122	10	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) IS PARADISE IN ME	121
126	125	117	103	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	30
127	107	116	3	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) DREAM WALKIN'	107
128	111	-	2	JOHN HIATT CAPITOL 54672 (10.98/15.98) LITTLE HEAD	111
129	119	111	41	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) IS DREAMIN' OUT LOUD	53
130	132	128	41	KENNY G ▲ ² ARISTA 18935 (10.98/16.98) THE MOMENT	2
131	138	131	11	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98) D.J. MIX '97 VOL. 2	87
132	129	118	8	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98) MARCHING TO MARS	18
(133)	149	139	47	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98) JOCK JAMS VOL. 2	10
134	142	144	71	311 ▲ ² CAPRICORN 942041/MERCURY (11.98 EQ/17.98) 311	12
135	140	137	34	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	7
136	95	105	14	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98) RUMOR HAS IT	32
(137)	156	152	39	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98) LIFE IS PEACHY	3
138	136	110	8	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98) COIL	19
139	148	138	43	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) FASHION NUGGET	36
140	127	114	18	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98) SELENA	7
(141)	188		2	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	141
(142)	165	134	4	BEN HARPER VIRGIN 44178 (10.98/16.98) THE WILL TO LIVE	89
143	139	132	24	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) IS KENNY LATTIMORE	92
(144)	168	161	9	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) BECOMING X	144
145	128	127	55	KEITH SWEAT ▲3 ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	5
146	152	140	40	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98) ANTICHRIST SUPERSTAR	3
147	145	151	103	BONE THUGS-N-HARMONY ▲ * RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
148	141	120	10	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98) MTV'S AMP	63
149	123	129	37	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98) EVERYTHING I LOVE	12
150	137	141	38	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	2
151	121	123	22	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) IS HERE'S YOUR SIGN	50
152	151	143	22	VERUCA SALT MINTY FRESHIOUTPOST 3000 LIGEFFEN (10.98/16.98) EIGHT ARMS TO HOLD YOU	55
153	144	145	33	SOUNDTRACK ▲ 2 ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	3
154	143	126	14	SOUNDTRACK AND A 10991 (10.99/15.98) SOUNDTRACK CAPITOL 55567 (10.98/15.98) ROMEO + JULIET VOLUME 2	27
155	154		2	FROST RUTHLESS 1578/RELATIVITY (10.98/16.98) WHEN HELL.A. FREEZES OVER	154
150	100		-	WITCH FILLE.A. FREEZES OVER	134

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
158	146	165	8	PETER CETERA RIVER NORTH 161250 (10.98/16.98) YOU'RE THE INSPIRATION: A COLLECTION	
159	166	149	6	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98) ALBUM OF THE YEAR	
(160)	178	186	29	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	
161	177	183	87	TRACY CHAPMAN ▲3 ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING	
162	147	157	90	ALAN JACKSON ▲3 ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	
163	157	156	37	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98) AZ YET	
164	155	164	38	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98) BEST OF VOLUME 1	1
165	150	135	8	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98) BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
166	126	142	15	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98) BOOTY MIX 2: THE NEXT BOUNCE II	93
167	167	147	8	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98) FOR THE PEOPLE	15
168	163	158	23	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98) ONE FINE DAY	57
169	160	108	4	NEIL YOUNG/CRAZY HORSE REPRISE 46652/WARNER BROS. (11.98/17.98) YEAR OF THE HORSE	57
170	RE-E	NTRY	26	BLOODHOUND GANG REPUELIC 25124/GEFFEN (10.98/16.98) IS ONE FIERCE BEER COASTER	57
171	153	125	20	WHITE TOWN BRILLIANT/JCHRYSALIS 56129/EMI (10.98/15.98) (IS WOMEN IN TECHNOLOGY	84
172	169	169	36	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98) WHAT IF IT'S YOU	15
173	192	_	2	DAVE MATTHEWS BAND BAMA RAGS 67548/RCA (9.98 CD) RECENTLY	173
174	181	173	90	THE SMASHING PUMPKINS ▲ ® MELLON COLLIE AND THE INFINITE SADNESS VIRGIN 40861 (19.98/24.98)	1
175	159	136	6	SEVEN MARY THREE MAMMOTH/ATLANTIC 83018/AG (10.98/16.98) ROCKCROWN	75
176	179	=	2	UB40 VIRGIN 44402 (10.98/16.98) GUNS IN THE GHETTO	176
177	195	172	26	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) IS DUNCAN SHEIK	83
178	183	171	24	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98) PICTURE THIS	30
179	NE	N Þ	1	VARIOUS ARTISTS MADACY 6804 (10.98/15.98) MORE SUN SPLASHIN' — 16 HOT SUMMER HI	
180	173	167	8	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98) BLESSID UNION OF SOULS	127
181	RE-E	NTRY	64	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98) EVIL EMPIRE	1
182	172	162	16	WARREN G ● G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98) TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
183	176	175	26	702 BIV 10 530738*/MOTOWN (8.98/16.98) IS NO DOUBT	82
184)	RE-E	NTRY	74	DC TALK ▲ FOREFRONT 25140 (10.98/16.98) JESUS FREAK	16
185	175	163	11	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98) ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
186	161	168	65	BROOKS & DUNN ▲² ARISTA 18810 (10.98/15.98) BORDERLINE	5
(187)	RE-E	NTRY	7	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) TS HEAVENLY PLACE	166
188	RE-E	NTRY	3	BLINK 182 CARGO 11624/MCA (8.98/12.98) (8.98/12.98)	135
189	196	180	11	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98) DANCE HITS SUPERMIX 2	144
190	190	190	42	ELTON JOHN ▲ MCA 11481 (10.98/16.98) LOVE SONGS	24
191)	NE	N >	_ 1	SOUNDTRACK CAST WALT DISNEY 60925 (10.98 CASSETTE) HERCULES SING-ALONG (EP)	191
192	187	179	33	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98) PURE DISCO	83
193	RE-E	NTRY	30	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98) THA DOGGFATHER	1
194)	RE-E	NTRY	3	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) ROCK SPECTACLE	175
195	182	153	16	SOUNDTRACK VIRGIN 42959 (10.98/16.98) THE SAINT	24
196	NE	N	1	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	196
197	200	-	36	POINT OF GRACE WORD 67698/EPIC (10.98 EQ.15.98) LIFE LOVE & OTHER MYSTERIES	46
198	RE-E	NTRY	11	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98) FIRST RAYS OF THE NEW RISING SUN	49
100	185		62	DEF LEPPARD ▲ VAULT — GREATEST HITS 1980-1995	15
199	105			MERCURY 528718 (10.98 EQ/17.98)	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

146 7

133 14

112 74 2Pac 105 311 134 10,000 Maniacs 118 702 183 Aaiiyah 117 Trace Adkins 129 Aerosmith 40 Alabama 157 Ant Banks 20 Fiona Apple 48 Az Yet 163

156 162

157 120

Alabama 15/ Ant Banks 20 Fiona Apple 48 Az Yet 163 Babytace 108 Erykah Badu 35 Barenaked Ladies 194 Beck 119 Bee Gees 59 BLACKstreet 57 Biessid Union Of Souis 180 Mary J. Blige 18 Blink 182 188 Bioodhound Gang 170 Blues Traveler 12 Blur 95 Jon Bon Jovi 93 Sone Thugs-N-Harmony 147 Boot Camp Clik 167
Boston 109
Toni Braxton 61
Jim Brickman 178
Brooks & Dunn 186
Meredith Brooks 26
Brownstone 78
Foxy Brown 135
Bush 98
Cake 139
Capone -N Noreaga 76
Bob Carliste 8
Deana Carter 52
Peter Cetera 158
Changing Faces 45
Tracy Chapman 161

ALABAMA RCA 67426 (10.98/16.98)

BONEY JAMES WARNER BROS. 46548 (10.98/16.98)

Bush 98
Cake 139
Capone-N- Noreaga 76
Bob Carlisle 8
Deana Carter 52
Peter Cetera 158
Changing Faces 45
Tracy Chapman 161
The Chemical Brothers 90
Chicago 101
Clay Crosse 141
Paula Cole 86
Collective Soul 107
Shawn Colvin 87
The Comrads 113
Counting Crows 92
Sheryi Crow 53
Daft Punk 196

dc Talk 184
Def Leppard 199
Depeche Mode 110
Celine Dion 33
Dru Hill 97
En Vogue 27
Bill Engvall 151
Faith No More 159

Faith No More 159
John Fogerty 72
Foo Fighters 67
Frost 155
Kenny G 130
Warren G 182
Ginuwine 63
God's Property From Kirk Franklin's
Nu Nation 5
Sammy Hagar 132
Hanson 4
Ben Harper 142
Heavy D 58
Jimi Hendrix 198
John Hiatt 128

Indigo Girls 69 Insane Clown Posse 121 Michael Jackson 165
Alan Jackson 149, 162
Boney James 156
Jamiroquai 85
Wycief Jean Featuring Refugee
Alistars 17
Jewel 9
Elton John 190
K-Ci & JoJo 50
Toby Keith 127
Korn 137
KRS-One 104
K's Choice 125
Patti LaBelle 65
The Lady Of Rage 94
Jonny Lang 70
K.d. lang 71
Kenny Lattimore 143
Lif Kim 88
Live 60
Kenny Loggins 82, 115
Lost Boyz 47
Craig Mack 91
Makaveli 79
Marilyn Manson 146
Master P 160

SWEET THING

DANCIN' ON THE BOULEVARD

Matchbox 20 19
Dave Matthews Band 32, 173
Maxwell 102
Paul McCartney 44
Neal McCoy 100
Reba McEntire 172
Tim McGraw 7
Megadeth 43
Metallica 89
Mia X 28
The Mighty Mighty Bosstones 30
Alanis Morissette 84
Mark Morrison 122
Motley Crue 46
No Doubt 42
The Notorious B.I.G. 11
The Offspring 114
OMC 54

Motley Crue 46

Mot Doubt 42
The Other Displayment 114
The Offspring 114
OMC 54
Point Of Grace 197
Primus 21
Radiohead 29
Rage Against The Machine 181
Reel Big Fish 81
LeAnn Rimes 25, 55

Reference 37
I'm Bout It 31
Jerry Maguire 124
Love Jones: The Music 1
Men In Black—The Album My Best Friend's Wedding Nothing To Lose 15
One Fine Day 168
The Preacher's Wife 155
Romeo + Juliet Volume 2
Romy And Michele's High Reunion 185
The Saint 195
The Saint 195

Robyn 106
Rome 39

Savage Garden 51
Scarface 66
Seven Mary Three 175
Duncan Sheik 177
Sister Hazel 68
The Smashing Pumpkins 174
Sneaker Pimps 144
Snoop Doggy Dogg 193
SOUNDTRACK
Batman & Robin 14
Booty Call 116
Hercules 37
I'm Bout It 31
Jerry Maguire 124
Love Jones: The Music 75
Men In Black—The Album 1
My Best Friend's Wedding 16
Nothing To Lose 15
One Fine Day 168
The Preacher's Wife 153
Romeo + Juliet Volume 2 154
Romy And Michele's High School Reunion 185
The Saint 195

Selena 140
Space Jam 24
SOUNDTRACK CST
Hercules Sing-Along (EP) 191
Spice Girls 2
Squirrel Nut Zippers 56
Rod Stewart 120
George Strait 23
Sublime 13
Supgar Ray 41
Keith Sweat 145
James Taylor 38
Third Eye Blind 49
Pam Tillis 83
Toad The Wet Sprocket 138
Tonic 34
Tool 112
Tru 62
Twista 77
U2 96
UB40 176
Jaci Velasquez 187
Van Halen 164
VARIOUS ARTISTS
Booty Mix 2: The Next Bounce II

Club Mix '97
Dance Hits St
D.J. Mix '97
Dance Hits St
D.J. Mix '97
SPN Present
Soundtrack A:
S 56
Greatest Spor
200
Jock Jams Vo
More Sun Spj
Summer Hitst
MTV's Amp
Pure Disco 1
Pure Moods
So So Det Bas
Ultimate Dant
Yo! MTV Raps
Veruca Salt 15
The Verve Pipe
Clay Walker 1:
The Wallflowers
Westside Conne
White Town 1:
Wu-Tang Clan
Se Next Bounce II
Neil Young/Craz

Club Mix '97 64
Dance Hits Supermix 2 189
D.J. Mix '97 Vol. 2 131
ESPN Presents X Games: The
Soundtrack Album 103
Greatest Sports Rock And Jams 200
Jock Jams Vol. 1 126
Jock Jams Vol. 2 133
More Sun Splashin' — 16 Hot
Summer Hits! 179
MTV's Amp 148
Pure Disco 192
Pure Moods 10
So So Def Bass All-Stars Vol. II 8
Ultimate Dance Party 1997 73
Yol MTV Raps 111
Veruca Salt 152
The Verve Pipe 36
Clay Walker 136
The Wallflowers 6
Westside Connection 150
White Town 171
Wu-Tang Clan 22
Yanni 123
Neil Young/Crazy Horse 169

112

55

WINDHAM HILL BREATHES LIFE INTO JAZZ IMPRINT

(Continued from page 8)

says. "We really want to make sure that we refine our marketing plans and our processes and really get our promotion together, but once we consolidate that area, we may look at expanding into some other fields, but I think we are going to stay home for the first 18 months to two years."

The fact that Peak Records, a nearly 4-year-old label founded by Andi Howard and the Rippingtons' Russ Freeman, ended its relationship with GRP as Windham Hill Jazz began gearing up for a relaunch was purely a coincidence, Vining says.

"It was a fortuitous lining up of the planets," Vining says. "I've been looking at this area for a while. I thought it was a very logical place for us to expand to... It just so happened that Russ and Andi were looking around at the same time."

Composer/producer/guitarist Freeman, who founded the Rippingtons in 1987, says the association with Windham Hill Jazz makes sense for Peak and for him as an artist.

"I've been very impressed with what they have done in the marketplace for the last few years and also with the artists that they have signed," he says, "so I thought it would be a great opportunity for Peak Records... and there are so many unique opportunities that haven't been seized upon for the Rippingtons."

Freeman says that he became disillusioned with GRP following its sale to MCA and the departure of founders Dave Grusin and Larry Rosen. "The focus shifted greatly in terms of what GRP wanted to do, and the opportunity came up with Windham Hill, and I thought this was much more of a place where I would be comfortable."

Vining says the potential consumer for Windham Hill Jazz and Peak product is the same consumer who already purchases the label's new age titles. "What really attracted us [to contemporary jazz] was the opportunity to have radio be a pretty active part of a musical launch, and that's something that we don't get with most of the new age artists," he says.

The deal with Peak brings the Rippingtons, Mark Williamson, and Phil Perry to the Windham Hill Jazz family and will allow Howard and Freeman to sign new artists to Peak/Windham Hill Jazz. Freeman says the label is in "an acquisition phase" and will add one or two acts to its roster per year.

In their decadelong career, the Rippingtons have proved quite successful. In 1991, the group's "Curves Ahead" reached No. 6 on Billboard's Top Contemporary Jazz Albums chart. Last year, the group's "Brave New World" reached No. 5.

Perry has also proved successful. His 1994 album, "Pure Pleasure," reached No. 6 and spent a total of 61 weeks on Top Contemporary Jazz Albums.

Windham Hill Jazz will also have a number of acts signed directly to the label, Vining says, and is close to inking San Francisco-based duo the Braxton Brothers.

Windham Hill Jazz will ultimately have eight to 10 artists on its roster and release five to six albums by its artists a year, as well as a number of concept-based compilations.

With the reactivation of the jazz imprint, Windham Hill has hired Wendy Shanks, formerly of Discovery, to serve in the new post of marketing manager, jazz. Vining says the label is also in search of a jazz/AC promotion executive and is expected to add another marketing executive in six to nine months.

Since smooth jazz and new age have a similar audience, Vining says, Windham Hill Jazz will "be able to hit the ground running."

The latest effort from Obiedo, "Sweet Summer Days," was released July 15.

The first release on Peak/Windham

Hill Jazz will be the Rippingtons' "Black Diamond," which will bow in September as the band launches its 10th-anniversary tour.

Vining says a key to the label's success will be its marketing savvy. "The goal for us is to be as good as anybody working the product at radio, but to provide that marketing support to set us apart from the other labels . . . I haven't seen that kind of marketing expertise in the NAC area for a long time, and I think that is going to set us apart from our competition."



by Geoff Mayfield

ROUND TWO: As veteran chart watchers know, it is usually difficult for albums that experience large first-week sales to actually manage an increase in the second week. Then again, most such titles do not have the promotional muscle going for them that we find in the "Men In Black" soundtrack, which explains that multi-act album's ascent to the top of The Billboard 200.

So, just as the "MIB" film managed to fend off a box-office charge by "Contact" in the week that the latter debuted in theaters, the soundtrack zaps its audio competition. Mind you, the "MIB" album sees just a tiny gain barely exceeding 1,000 units, but it is the only title in last issue's top 10 that scores any kind of gain. The only other album in the current top 10 that sees growth is Virgin's multi-artist "Pure Moods" collection, but that one stood at No. 16 on last issue's list (57,000 units, a 2% gain).

When the dust settled on last issue's chart, some industry watchers figured The Billboard 200's crown would be settled in a photo finish between last week's champ, dance-rock leader Prodigy, and "MIB," which features the hot Will Smith title track that is built on the 1982 Patrice Rushen hit "Forget Me Nots." In the end, it wasn't even close, as Prodigy sees a 38% decline—not as sharp a drop as some recent No. 1 titles have seen, but certainly enough to move it out of the battle.

The new chart-topper achieves a sum exceeding 178,500 units, 36% ahead of runner-up **Spice Girls** (131,000 units, an 11% decline) and 43% ahead of No. 3 Prodigy (124,000 units). Those three, by the by, are the only tirree titles to exceed 100,000 units, compared with five on last issue's chart. Some will note that two of the three in the 100,000-plus club belong to British invaders.

FLOW CHARTS: Considering the slow flow of hits that recent summers have experienced, product buyers are buoyed by the stream of strong sellers that continue to make their way to stores. Following the likes of big first-week performers like "Men In Black," Prodigy, Blues Traveler (No. 12), Wyclef Jean (No. 17), Radiohead (No. 29), Motley Crue (No. 46), En Vogue (No. 27), the Lost Boyz (No. 47), and Megadeth (No. 43) and the soundtracks from "Batman & Robin" (No. 14), "Nothing To Lose" (No. 15), and "My Best Friend's Wedding" (27-16, with a 22% increase and the Greatest Gainer trophy), the hits keep coming with this issue's Hot Shot Debut champ, rapper Ant Banks (No. 20), followed closely by rock act Primus (No. 21), both in the neighborhood of 45,000 units.

Up next is the new one by Sarah McLachlan, which has been eagerly anticipated, given the media attention surrounding her successful Lilith Fair tour. Also look for rapper Missy "Misdemeanor" Elliott, who leaks on to this issue's Top R&B Albums chart at No. 93 as a result of street-date violations. Slated for release July 15, both will make noise on next issue's Billboard 200.

The following issue's chart will see the sure-fire seller from Puff Daddy, whose "I'll Be Missing You" has reigned over both Hot 100 Singles and Hot R&B Singles for seven weeks. Puff's album was originally expected several weeks ago, but it got pushed back when the killing of the Notorious B.I.G. distracted Bad Boy chief Sean "Puffy" Combs (aka Puff Daddy), thus inspiring the "Missing You" single. Simply put, the Puffy album, due Tuesday (22), should have a monstrous first week.

That event album will be immediately followed by another one, from rap aces Bone Thugs-N-Harmony, due July 29, a week that will also see the arrival of the "Spawn" soundtrack and new sets from Pantera, Clint Black, and BlackHawk. 311 drops Aug. 5, and Aug. 12 brings SWV and the Backstreet Boys. A third volume of Billy Joel hits comes Aug. 19, along with new sets from Lords Of Acid and Fleetwood Mac. Then we'll be in the thick of the attack that sets up the march toward the all-important fourth-quarter sweepstakes, with the Sept. 9 release of new LeAnn Rimes and Rolling Stones albums, while Sept. 16 looks like a pretty firm date for the next Mariah Carey collection.

In the meantime, as we start getting into the weeks that coincide with the distraction of last summer's Olympic telecasts, this season's dizzying array of potential blockbusters stands to provide handsome comparable-store increases for music merchants.

RED ANT SUING SONY OVER SONG ON 'MEN' SET

(Continued from page 8)

"incorporates the 'Erotic City' instrumental demo."

The U.S. District Court for the Southern District of New York has not acted on the complaint.

A Sony representative says that the company does not comment on current litigation.

The suit charges "willful copyright infringement" and "copyright infringement" of both the song "Erotic City" and the demo tape of the tune; violation of the Lanham Act by falsely designating "the origin and sponsorship" of the tune; intentional interference with contractual relations; and trade libel.

Red Ant is a part of Alliance Entertainment Group but is not part of its July 15 Chapter 11 bankruptcy filing (see story, page 1).

The suit charges "irreparable harm" to Red Ant resulting from "statements [by Malcolm and Wut-Nxt] that Red Ant conducts its business in a dishonest manner, that other members of the entertainment industry refuse to do business with Red Ant, and that Red Ant is not an effective competitor in the business of exploiting and distributing musical recordings."

The complaint states that such actions caused Red Ant "irreparable harm that cannot be compensated with money damages," and that "unless Malcolm and Wut-Nxt are enjoined

92

from making such false and disparaging statements, Red Ant will continue to suffer irreparable harm."

It calls for "permanently enjoining all defendants" and associates and employees "from manufacturing, distributing, exploiting, or selling the Emoja recording or any other recordings embodying the 'Erotic City' composition and/or the 'Erotic City' instrumental demo," and asks that Sony deliver "for destruction" all copies of the album, as well as recording or manufacturing parts containing the song.

It also asks for damages "in an amount to be proved at trial" including, but not limited to, actual damages, statutory damages, increased statutory damages, attorneys' fees, lost profit, lost opportunity for profits, and defendants' profits."

The suit states that in February 1996 DeConzo Smith wrote the music to "Erotic City" and Melvin "Melieck" Britt wrote the lyrics, subsequently creating a demonstration tape in late 1996. The suit claims they copyrighted the tune Feb. 10, 1997. According to the complaint, Britt and Smith transferred title of the tune to Red Ant, and the record company filed a registration of its copyright claim July 3, the same day it filed the suit.

The suit states that in February 1997 Britt and Smith entered into a production agreement with Jason Fowler, dba Team 1 Entertainment. Team 1 produced the full recording of "Erotic City" using the vocal group Shane P. Team 1 took 100% of worldwide administration rights to the tune, 50% of ownership of the song, and 100% of all sound recordings delivered to Team 1 pursuant to the agreement.

A month later, Britt and Smith got a vocal group, Emoja, to record a vocal track solely for demo purposes, according to the suit. Then, according to the complaint, Malcolm and Wut-Nxt, after making "false and malicious statements" about Red Ant, took the demos to Sony.

According to the suit, Red Ant learned in June that Sony was about to include the Emoja demos in its "Men in Black" soundtrack album, this time titled "Erotik City," and "advised Sony" that Red Ant was the exclusive administrator of the tune, the produced cut, and the demo. "Sony did not provide Red Ant with a definitive response," states the suit.

The complaint also asks the court to permanently enjoin Wut-Nxt and Malcolm from making false and malicious statements about Red Ant with the intention of disrupting and/or interfering with Red Ant's contractual relations with Team 1.

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DVD DEALERS

(Continued from page 84)

DVD, more needs to be done to convince consumers that they need the format, he said.

"The format is still an enigma to most consumers, and the industry needs to do a better job at explaining DVD and why they need it," he said.

Both Best Buy video merchandise manager Joe Pagano and Tower Video VP John Thrasher praised hardware and software suppliers' marketing strategy.

"The key has been targeting early adopters in the markets the product has been available," said Thrasher.

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BILLBOARD JULY & Jr. 1997

ARTIST MAKING A LASTING IMPRESSION ON MUSIC BIZ

(Continued from page 1)

Fugazi, who keep ticket prices at \$5 and don't advertise that much," says Keene. "[Their concerts] are very noncommercial events and word-of-mouth things, and people gather and become part of them. They make money but don't get rich."

At as low as \$2 a pop, then, Keene's goal isn't so much to get rich, either, as it is to get his art out there. "I sell paintings at record stores, bars, and large alternative spaces," continues Keene, who is set to exhibit his paintingssome 2,000 of them—in the fall at Moore College of Art and Design in Philadelphia. "I want my artwork to serve a purpose not intended for painting: people buying lots of it and stocking up and giving it away as gifts or keeping them as 'trading cards.' Nobody complains when you have 30 albums, and nobody should complain that you have 30 paintings, because you can put 28 away in the closet—or give them away and buy more!"

By Keene's count, he has sold a whopping 13,000 paintings in the past four years. "The goal is that people have them and that they're out in the world," he says. "If I jack up the prices, people would have to think [about



This Zero Hour cover features Keene's salute to Phil Spector.

whether to make a purchase], and I like the fact that people are almost unable to think [about buying] because they think it's a good deal, and if they don't like it, they can give it away to a friend."

It goes without saying that Keene also needs the income from mass sales in order to continue to mass paint. As it is, he turns out 40-60 paintings a day using acrylic paint on thin plywood boards ranging from 8-by-10 inches to 11-by-15 feet, but usually 2-by-2-foot squares. Working out of his studio in Williamsburg, Brooklyn, he picks a "reference" image out of a trunk containing thousands ("everything from National Geographics to ripped-up art books"), lines up his boards, and, before an approving audience of four cats and three dogs, starts to paint.

"I don't make any decisions, just grab something I can respond to that morning and paint 40 or 50 [copies] of the same image," says Keene. "It's very much mass-production, like stamping out CDs in a factory. I paint



Keene's images grace Pavement's Matador album cover.

all the greens first, then purples, then the other colors. So I finish them all at the same time."

Noting an affinity with Keith Haring's work, Keene says of his own, "I think of it as graffiti, almost like street art, but taken from older art forms. But I'd rather be like Peter Max than Keith Haring, because [Max] is more commercial. A lot of people know who I am, but I'm not about being famous in an art-gallery sense."

Still, Keene is making quite a name for himself, what with so much of his art in circulation and his growing album-cover portfolio.

"His stuff is recognizable in a really warm way," says Dan Koretzky at Drag City, the Chicago indie rock label that used Keene's work for the cover of the Silver Jews' "The Arizona Record" and for a magazine ad for Palace Music's "Lost Blues And Other Songs." "Most everyone I know has five or 10 of his paintings—75% of which are beyond terrific—so people connect with him pretty immediately."

Adds Matador Records marketing director Christina Zafiris, "I love his style, the way he grips on to bright colors with powerful, heavy brush strokes and the casualness in which he paints—yet it ends up really intricate, and when you couple that with his shy, modest demeanor, it's a really great combination."

Keene's painting for the Matador cover of Pavement's "Wowee Zowee" pictured an Arabian desert oasis scene. The Silver Jews album art was based on a painting by 19th century American frontier painter Frederick Remington and showed an old guy riding a horse in the desert.

New York pop group Martin's Folly's self-titled album debut for Johnson's Wax Records borrowed from 18th-century American colorist John Singleton Copley and featured a hapless chap fallen overboard in a harbor and being eaten by a shark.

"I gave them a hundred paintings to choose from," says Keene of Martin's Folly. "I try to give way more than they could possibly need so they can pick what they want for their music. I get inspired by music, but I don't want [my own] decisions [regarding album art] to get in the way of working. Too many decisions slow you down."

Apples In Stereo ended up using eight of Keene's supplied paintings for a fold-out CD cover to its Spinart album "Fun Trick Noisemaker." The images included one based on a painting of Caesar greeting his troops by the 17th-century Flemish painter Peter Paul Rubens, who is cited by Keene, along with the other masters already named, among his influences; another is Rubens' contemporary countryman Anthony Vandyke.

FROM COVERS TO PROMOS

Other Keene cover art includes two pieces for Zero Hour, one being the label's Christmas compilation "A Christmas Present For You," which was lifted directly from the famous Phil Spector Christmas album and even features Keene's energy-charged portrait of the maestro himself.

Currently, Keene is represented by Soul Coughing's Warner Bros. promo single for "Soft Swerve," with album covers for Apples In Stereo and Drag City's Jim O'Rourke forthcoming.

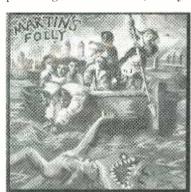
Keene's indie rock tie-in stems from his stint (with his wife, Star, an architect) as a college radio DJ at the University of Virginia in Charlottesville, where the Yale art school grad was surrounded by thousands of images on



Steve Keene at work in his studio in Williamsburg, Brooklyn, N.Y. (Photo: Chuck Pulin)

records by '70s and '80s bands.

"I wanted my art to mimic that experience of being in a record library and having your senses overloaded by all the creativity of thousands of people making their first records," he says.



Keene's art for Martin's Folly borrows from 18th-century American colorist John Singleton Copley.

"I don't feel related so much to the art-gallery world, because most of my friends are musicians, and they respond to my work because it's like a performance: It only exists at that time, and my paintings are only shown together for one night. And I don't think of each individual piece as a specific 'precious' item, but as a souvenir of an event. Musicians respond to the performance aspect of it—and the fact that I have energy like a musician, because it's a very physical way of making art, rather than contemplative."

That the indie music scene is incestuously small helps. "I have 13,000 paintings around in bedrooms and bathrooms and kitchens, and everybody's a friend of somebody else," says Keene. "So it kind of comes back to me—like a chain letter."

Sure enough, Jim Duffy, pianist and vocalist for Martin's Folly, was at a concert by Palace Music at Threadwaxing Space in New York. "Steve had hundreds of paintings on the walls, ranging from \$2 to \$10, and we took a bunch home and said we had to get ahold of this guy," says Duffy, whose

FOR THE RECORD

A story about Catherine Wheel in the July 19 issue identified the band's booking agent as International Creative Management (ICM). While the group is booked by ICM in the U.K., it is represented in the U.S. by the Agency, based in New York.

apartment is full of Keene's artwork.

"We figured he'd be a toothless, primitive, self-taught, drinking-with-anangry-dog old guy, but he was the nicest guy you'd want to meet," Duffy continues. "We gave him a tape and expected him to come back with two or three little drawings, and four days later he had four 4-by-4-foot panels, each with fully realized paintings on both sides. One of them was perfect and inspired [album track] 'Hey Martin,' and now he's an integral part of our operation. We use his graphics on three-quarters of everything we use—backdrops, mail-outs. He's almost in the band!"

As Duffy indicates, uses of Keene's paintings go well beyond album art and cover a broad range of promotional uses, including set design for videos to Apples In Stereo's "Tidal Wave" and Pavement's "Father To A Sister Of Thought," and most notably, construction of 125 wooden "Shady Lane Pavement Avenue" trees, which Matador sent to retailers to promote the "Shady Lane" single from Pavement's current album, "Brighten The Corners."

"He did a Christmas tree series for us last year, which is how we thought of it," says Zafiris. "Half were 6-by-3 feet tall and the others were 4-by-2, painted front and back in Steve's style with Pavement lyrics on them. We had to order special cardboard and an industrial stapler and had to shave some of them down because of size requirements. It took three weeks to send them all out!"

The trees were sent to select dealers around the country and have brought the 4-month-old release "up to the

front of the stores again," says Zafiris. "But I also think that the record store is where a lot of art is displayed, and the trees give him exposure outside New York, in cities where people aren't aware of who he is."

Other Music, an indie and electronic music store in New York's East Village where a Pavement tree decorates the entrance, has used other Keene paintings to distinguish the music genres available there. "I like his non-elitist attitude of trying to get art to the people," says the store's co-owner, Josh Madell.

Martin's Folly producer Eric "Roscoe" Ambel, who also owns the Lakeside Lounge and Avenue B Social Club in New York's Alphabet City neighborhood, also appreciates Keene's approach.

"With a lot of artists I've dealt with, it's so important for them to do their thing," says Ambel, who commissioned Keene to paint a "lake-type painting" to grace Lakeside Lounge. "But Steve will do anything you want. He was back at the bar a day later with 40 paintings for me."

Ambel has since hosted art sales for Keene in conjunction with Martin's Folly gigs, where some 300 paintings

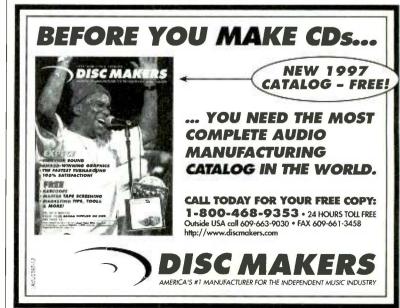


Keene's art adorns the interior booklet of Jim O'Rourke's "Bad Timing," due Aug. 26 on Drag City.

were sold each time.

"He has big sales in Brooklyn where Martin's Folly will play, and he'll have a free keg, and if you show up with furniture, he'll paint that, too," says Ambel. "He really likes what he's doing, which really draws people in.

"One beautiful painting we have at the club has a woodsy scene with a turn-of-the-century outdoorsman with an Indian canoe and a deer—and a quote from [the poet] Verlaine. But here we are on Avenue B, the home of underground rock, so people think it's Tom Verlaine! Keene's work is full of all kinds of funny stuff like that!"



Billboard Plans Tributes To Elton John, Tony Bennett

Billboard is proud to announce two very special tribute issues.

Billboard celebrates Elton John in the October 4th issue. The trib-



ELTON JOHN

ute coincides with the 30th anniversary of John's remarkable career. starting with his first song written with Bernie Taupin. This special salute will look at John's past, present and future as well as feature an exclusive interview by Billboard editor-in-chief Timothy White. Be a part of this exceptional tribute issue honoring one of the music industry's most multi-faceted talents.

Ad close: September 9

As Tony Bennett celebrates 50 years in the music industry, Billboard dedicates a special tribute to his enduring talent. The December 20th salute, titled "Celebrating Half a Century and Looking Forward," delves into Bennett's many achievements, including his resurgence on MTV in the '90s. Don't miss out on this special tribute issue honoring a music legend.
Ad close: November 25.



TONY BENNETT

For more information on both the Elton John and Tony Bennett special tributes contact Pat Rod Jennings at 212-536-5136 or fax

Batman Bullied By 'Men In Black'

by Fred Bronson

charts—two singles from "Batman & Robin" are in the top 10 of the Hot 100, and the soundtrack is No. 14 on The Billboard 200, but this summer belongs to the "Men In Black' at the box office and on the Billboard charts, where the album moves to No. 1. It's the third soundtrack to head the list in '97 and the first to move into the No. 1 position. "Grid-lock'd" and **Howard Stern**'s "Private Parts," the two other soundtracks to top the chart this year, both debuted at No. 1, and both had just one week there.

'Men In Black" (Columbia), fueled by the airplay popularity of Will Smith's title song, is the 13th soundtrack to achieve pole position in the '90s. The only soundtracks to have more than two weeks at No. 1 in this decade are "The Bodyguard" (20 weeks), "The Lion King" (10 weeks), Waiting To Exhale" (five weeks), and "Dangerous Minds" (four weeks).

"Wayne's World," "Murder Was The Case," and "Friday" reigned for two weeks each, while "Sleepless In Seattle," The Crow," and "Pocahontas" were the other soundtracks that were No. 1 for one week.

"Men In Black" is the only soundtrack in the top 10 at the moment, but it could soon be joined by the Burt Bacharach-infused "My Best Friend's Wedding" (Work), which earns Greatest Gainer honors as it leaps 27-16.

ROM A 'DISTANCE': Soundtracks rule on the Adult Contemporary chart as well, where "Go The Distance" by Michael Bolton is No. 1 for the second week. The "Hercules" track is the third chart-topper from an animated Disney film, following Elton John's "Can You Feel The Love Tonight" (eight weeks) from "The Lion King" and Peabo Bryson & Regina Belle's "A Whole New World" (six weeks) from "Aladdin." The other three songs from Disney animated films to chart in the '90s are Vanessa Williams' "Colors Of The Wind" (No. 2) from "Pocahontas," Celine Dion & Peabo Bryson's "Beauty And The Beast" (No. 3), and All-4-One's "Someday" (No. 14) from "The Hunchback Of Notre Dame."

"Go The Distance" is Bolton's ninth No. 1 on the AC chart and his first since "Said I Loved You . . . But I Lied" ruled for 12 weeks starting in December 1993. That's easily his biggest hit, followed by remakes of "To Love Somebody" (five weeks at No. 1) and "When A Man Loves A Woman" (four weeks)

The only questions that remain: How long will "Dis-

tance" run, and will Bolton be singing it onstage at the 1998 Academy Awards?

STILL 'MISSING': "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) (Bad Boy) is just one week away from tying the record for the longest-running No. 1 rap song on the Hot 100. "Jump" by Kris Kross and "Tha Crossroads" by Bone

Thugs-N-Harmony were both on top for eight weeks. The tribute to the late Notorious B.I.G. is also No. 1 in Germany, Austria, Switzerland, and the Netherlands, where last week it bolted 15-1. That makes it only the 10th record in the history of the Dutch chart to jump to the top of the chart from outside of the top 10, according to chart maven Johan van Slooten. It's also only the 12th song to be No. 1 simultaneously in the U.S. and Holland.

Back in the U.S. for a moment, the ubiquitous Puff Daddy also shares Hot Shot Debut honors on the Hot 100, as he's featured on SWV's "Someone," which enters at No. 31.

ALMOST ANYWHERE: A mention that Jon Bon Jovi shares the "Destination Anywhere" album title with the Marvelettes was corrected by Steve Kamins of San Francisco, who notes that the Motown group recorded a song titled "Destination Anywhere," but it was actually from the album "Sophisticated Soul." Kamins suggests it's "about the best album the Marvelettes ever recorded," and I wouldn't disagree.

Clinton Appears At Billboard Live



President Clinton accepted a "Special Edition" Billboard Live jacket recently from John Thall, president of Billboard Live International. Clinton addressed the Saxophone Club at Billboard Live's Entertainment Complex on Sunset Strip in Los Angeles



Dylan Siegler has joined Billboard as the administrative/research assistant based in New York.

Siegler brings to Billboard a range of administrative and editori-

al experience. Most recently she was arts reporter for The Resident, a Manhattan community newspaper. She also wrote biweekly rock reviews for the West-



sider and Chelsea Clinton News, two New York neighborhood newspapers, and she also worked as an intern/fact checker for Ms. magazine. In addition, Siegler has done freelance fact-checking for Out magazine and served as research assistant to author Nicolaus Mills.

Siegler received her bachelor's degree in non-fiction writing/journalism from Sarah Lawrence College.

94

Michael Gelfand has been named senior editor of Musician magazine. In his new capacity, Gelfand's responsibilities include writing features on a full range of topics, and

copyediting and factchecking freelance articles.

Before joining Musician, Gelfand was senior editor for Audio Video Shopper. He also free-

lanced for magazines such as Musician, Guitar, Guitar World, EQ, and Modern Drummer. His writing experience incudes positions at Audio Video International and Video Car Stereo Review.

GELFAND

Gelfand received his bachelor's degree in English from Syracuse University and his master's degree in magazine journalism from NYU. In his spare time, Gelfand plays the bass in two New York bands.

1997 Billboard/Airplay Monitor Radio Seminar Orlando Renaissance Hotel, Orlando, Fla. Oct. 16-18, 1997 19th Annual Billboard Music Video Conference & Awards The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997 For more information, contact Maureen Ryan at 212-536-5002.

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NATIONAL MUSIC SALES

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	356,068,000	380,565,000 (UP 6.9%)
ALBUMS	295,259,000	310,325,000 (UP 5.1%)
SINGLES	60,809,000	70,240,000 (UP 15.5%

YEAR-TO-DATE SALES BY ALBUM FORMAT

1996 CD 210,476,000 235,334,000 (UP 11.8%) CASSETTE 84,016,000 74,304,000 (DN 11.6%) **OTHER** 767,000 687,000 (DN 10.4%)

12,904,000

AST WEEK

14.503.000

CHANGE **DOWN 11%**

IIS WEEK

DOWN 1.2%

13,058,000 CHANGE 10.554.000

AST WEEK 11,724,000

CHANGE

DOWN 10% S WEEK

10,637,000

CHANGE **DOWN 0.8%**

SINGLES 2.350.000

LAST WEEK

2,779,000

CHANGE **DOWN 15.4%**

IIS WEEK

2,421,000

CHANGE **DOWN 2.9%**

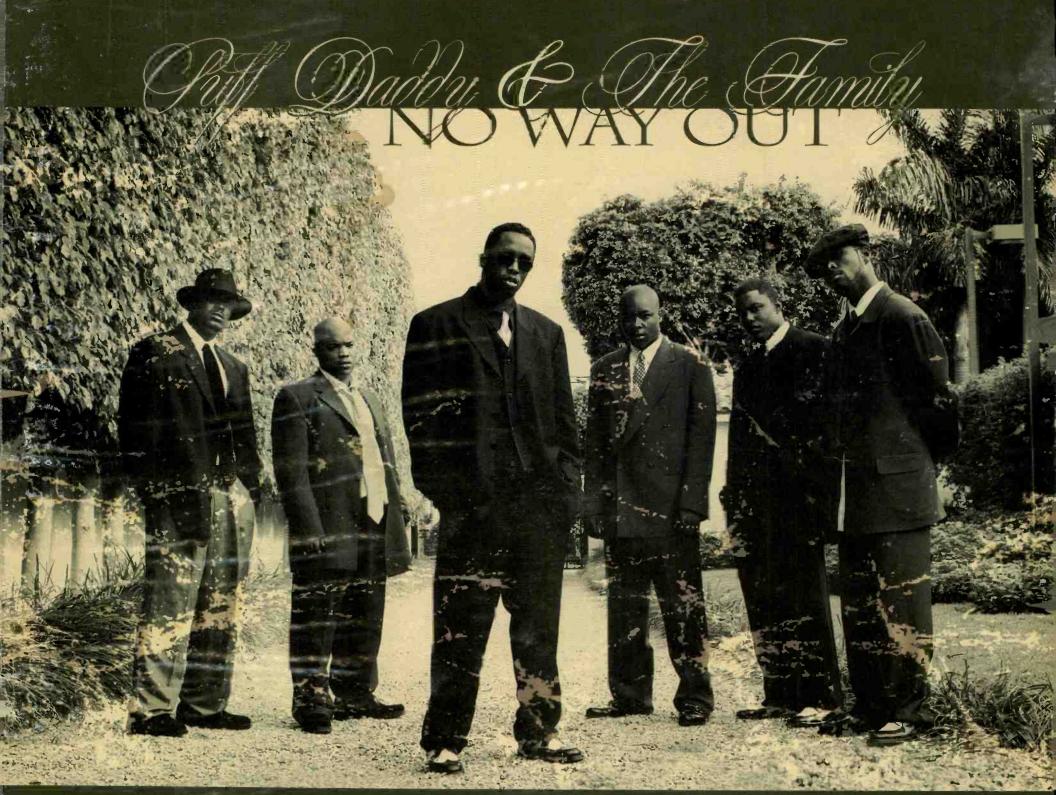
UP 6.8% DN 9.2% 7,554,000 CD 8,878,000 8,065,000 DN 14.5% 3,062,000 DN 12.7% CASSETTE 2.465.000 2.823,000 UP 14.3% UP 4.4% 21.000 **OTHER** 24,000 23,000 FOR WEEK ENDING 7/13/97 ROUNDED FIGURES

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



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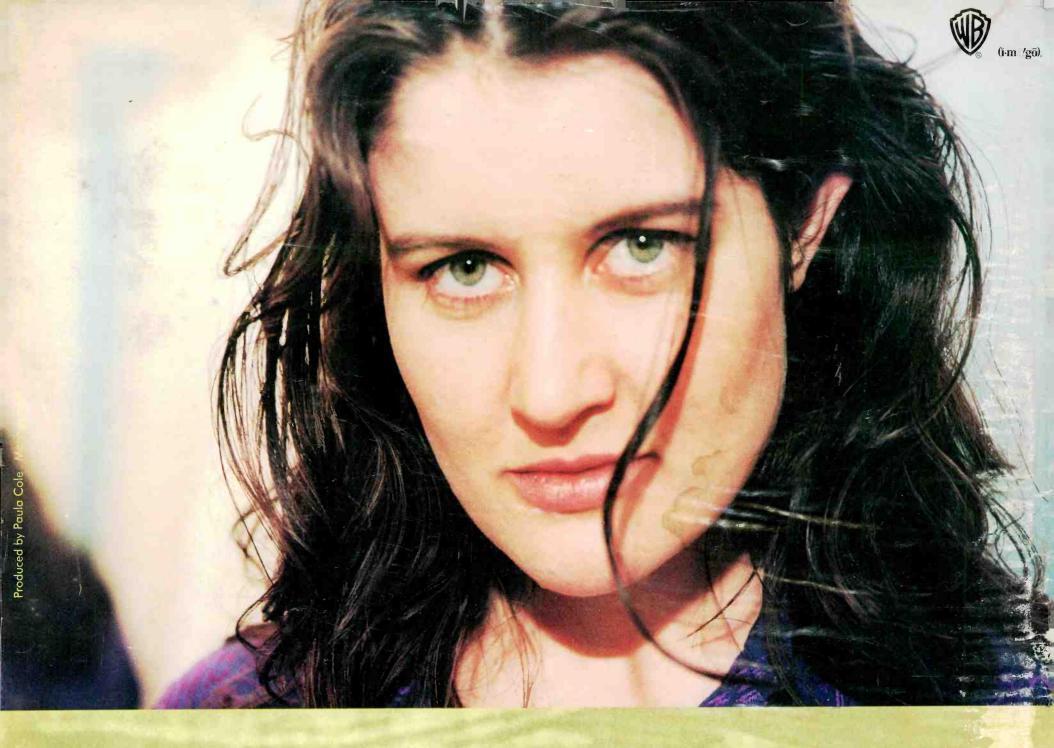
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THE ANSTA NORTH AND THE STREET OF THE STREET



Sitti

It's that uncomfortable pause between GOLD and PLATINUM.

Sure, Paula Cole's "This Fire" is certified Gold, but it's a breath away from Platinum — maybe the industry should have a term for Gold-and-a-half. Gold point five? Gold plus, plus?

Whatever. As the multi-format smash "Where Have All The Cowboys Gone?" (they've gone GOLD silly!) neatly segues into the new single, "I Don't Want To Wait" (BDS city, baby), we're deciding what to wear to the Lilith Fair.