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**Atlantic Pulling Out All Stops For New Page/Plant Album**

PAGE 9

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## Lilith Lineup Takes Shape; Arista Set Due

BY LARRY LeBLANC

TORONTO—As the lineup for the 1998 edition of last summer's standout Lilith Fair tour takes further shape with revelations of some of the second-stage acts, Nettwerk/Arista Records is readying release of "Lilith Fair: A Celebration Of Women In Music," which documents 1997's 35-date, 70-artist trek. The two-CD album will be issued worldwide  
*(Continued on page 42)*



## Euro Biz Wary Over Planned Probe Of CD Price Disparity

BY JEFF CLARK-MEADS

LONDON—The European Commission's declared intention to examine CD price disparities across the European Union has left the record industry here unsure how to react—and a little nervous. Industry representatives in Brussels, the heart of European government, say they remain relaxed about the issue. However, executives contacted by Billboard say they have no idea what it all means.  
 The commission is addressing the  
*(Continued on page 77)*

### RETAIL TRACK

**Garth's Box Gives Music Merchants Short Shrift**  
 PAGE 56

## MELLENBAMP JOINS COLUMBIA, READIES NEW ALBUM, ART BOOK

Signs Long-Term Deal

BY JIM BESSMAN

NEW YORK—Having left Mercury Records last year in search of a record company he felt could better market a "heritage" artist of his stature, John Mellencamp has settled on Columbia Records.

According to Mellencamp, the worldwide deal calls for four albums, spaced apart 18-24 months. Although he and Columbia executives say there is no pressure to get the first album out by any specific time, he is now in the studio and hopes to have product available in October or November, which would be optimal for cross-promoting with his  
*(Continued on page 76)*



MELLENBAMP

Art Text Benefits Schools

BY JIM BESSMAN

NEW YORK—He's not sure he's deserving, but John Mellencamp's sideline as a painter is soon to be solidified by a lavish art book containing 75 of his oil portraits. Whatever the artistic merits, "Mellencamp: Selected Paintings" will most certainly affect promotion of his upcoming Columbia Records debut album (see story, this page) and will heavily support VH1's Save the Music Foundation in its campaign to restore music education in public schools.  
 The 9-inch-by-12-inch book, published by HarperCollins, is due in stores Oct. 6. To make it more accessi-  
*(Continued on page 76)*

### BILLBOARD EXCLUSIVE

## DANGDUT THRIVES IN SE ASIA

Music Rules Indonesia

BY DEBE CAMPBELL

JAKARTA, Indonesia—This country's most commercially successful music, *dangdut*, is said to derive its name from the sound of the low and high notes of a tabla drum, falling on the last and first beat of each bar. Despite Indonesia's economic problems, its popularity endures in the national media, where it has become an institution, with its own radio stations, TV shows, nationally  
*(Continued on page 75)*

Malaysia Embraces Genre

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—*Dangdut* has finally established itself as a bona fide musical genre among this country's urban record buyers, shaking off the seedy image that has dogged it for two decades.  
 Now labels here are setting their sights on exporting their *dangdut* stars to Indonesia, where the genre was originally established (see story, this page), and fur-  
*(Continued on page 75)*



## Latino Artists Honored With Billboard Awards

BY JUDY CANTOR

MIAMI—The fifth annual Billboard Latin Music Awards ceremonies honored the individual achievements of the most popular Latin performers while equally cel-  
*(Continued on page 77)*



MIAMI—The fifth annual Billboard Latin Music Awards ceremonies honored the individual achievements of the most popular Latin performers while equally celebrating the growing impact of Latin music in the increasingly Hispanic U.S.  
 The event was held April 7 in Miami Beach at the Fontainebleau Hilton's Club Tropicana, a showplace for stars like Frank Sinatra and Tony Bennett in the '60s that  
*(Continued on page 77)*

### MUSIC TO MY EARS



**Atlantic Honors Stevie Nicks With Lavish 3-CD 'Enchanted' Anthology**

PAGE 3

**Vital Reissues**  
 THE BILLBOARD SPOTLIGHT  
 PAGE 45

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**IN STORES APRIL 21**

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# STEVIE NICKS: LONG-DISTANCE WINNER

A quarter-century ago, Stevie Nicks penned a tune about embracing a paradox, its music an upward spiral that predicted a corresponding descent, its lyrics contemplating the change that only comes from awareness of the unchangeable. The song ultimately celebrates the victory that arrives by agreeing to allow others to triumph.

On the eve of the release of "Enchanted" (Atlantic, due April 28), the engaging three-CD, 46-track retrospective—with eight unreleased cuts—of Nicks' lengthy solo career; it seems the soon-to-be-50-year-old singer/songwriter, who wrote the lovely "Long Distance Winner" as half of an early-'70s duo on Polydor called Buckingham-Nicks, has finally found the wisdom to learn from the intuition of her 25-year-old self.

"Back then, 'Long Distance Winner' was very much about dealing with Lindsey," says Nicks, referring to Lindsey Buckingham, her artistic and emotional partner in the interval before their act merged with a subsequently revitalized Fleetwood Mac. "How else can I say it?" she wonders aloud, quoting a passage of the "Enchanted" track resurrected from the long-out-of-print "Buckingham-Nicks" album: "I bring the water down to you/But you're too hot to touch."

"What the song is really all about," Nicks confides, "is a difficult artist, saying, 'I adore you, but you're difficult, and I'll stay here with you, but you're still difficult.' And the line 'Sunflowers and your face fascinate me' means that your beauty fascinates me, but I still have trouble dealing with you—and I still stay. So it's really just the age-old story, you know?" Meaning the inability to live with someone and the inability to live without them.

According to Nicks, who starts a 40-date U.S. solo concert trek May 27 in Hartford, Conn., Buckingham's stubborn but admirable streak lay in his unwillingness to compromise his composing to "play in clubs, playing four sets a night in a steakhouse, whereas I was much more able to be practical." That was then, and this is now, an era in which Nicks and the tempestuous Fleetwood Mac were able to set aside their collective differences, focus on teamwork, and reunite for the hugely fruitful "The Dance" live record and tour.

Stevie is quick to assert that the Mac now "plays way better than we did in the beginning" and readily agrees that the material selected for "The Dance" boasts even better arrangements than the vintage renditions. Yet she also admits her own personal and artistic intransigence of old: "'Gold And Braid,' another song on 'Enchanted,' is an unreleased track from my [1981] 'Bella Donna' [solo debut] sessions, and it's about Lindsey wanting more from me in our relationship. But wanting to know everything about someone, which goes hand in hand with being in love, was never something I've ever wanted to share with anybody. Professionally, everybody always wanted me to be their idea of what I should be. I'd flat-out look at people and say, 'You know I'm not gonna do what you want, so why do you bother?'"

"I've learned from mistakes," she adds. "I got fat, and on the Dr. Atkins diet I had to lose that 30 pounds I had been trying to lose for four or five years. But people have come into my career and wrongly told me, 'Change your music, reinvent yourself!' I just stayed what I am."

Which is a real rock'n'roll character, a true one-of-a-kind piece of work. "Thank you!" she responds, erupting in giggles edged with her trademark throaty rasp. "People used to laugh at my musical style or my black handkerchief stage clothes, which make me look like an orphan out of 'A Tale Of Two Cities,' and say, 'Oh, that's very Stevie Nicks.' But now people in the fashion industry [like designers Anna Sui and Isaac Mizrahi] are giving me these accolades. If you believe in something and stick it out, it'll come around, and you'll win in the end."

Other familiar criticisms of Nicks center on her devotion in both composing and common-day activities to a heavily mystical life view. Possibly the single most recurrent image in her material, as illustrated by the "Sleeping Angel" cut that "Enchanted" retrieves from the 1982 "Fast Times At Ridgmont High" soundtrack, is a supporting cast of heavenly spirits. "I am religious," Nicks explains. "I wasn't raised in any religion, because we were always moving when I was a kid and didn't get involved in any church. But I believe there've been angels with me constantly through these last 20 years, or I wouldn't be alive. I pray a lot. In the last few years I've asked for things from God, and he's given them to me. And there were things I thought were gonna kill me, and he fixed them. I felt that because I was fat I wasn't talented anymore; I was destroying this gift that God gave me and asked for help. Now I'm happy, even outside my music, and enjoying my life."

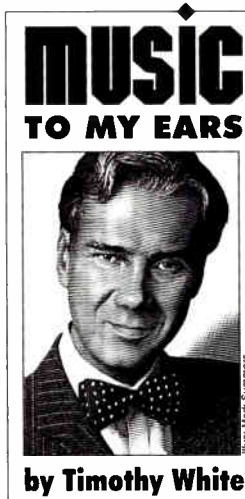
Stephanie Nicks was born May 26, 1948, the daughter of General Browning president Jess Nicks and the former Barbara Meeks. "My mother's mom and dad were divorced very early," says Stevie, "and her stepfather worked in a coal mine in Ajo, Ariz., and died of tuberculosis. She had a hard life, was very poor; was 19 when she got married, and had me at 20. My dad went after a big job in a big company, got it, did very well, and liked to move around and travel a lot. My mom got used to it and had a lot of fun, but she's much more practical, frugal—she still sniffs her nose at my dad's and my expensive tastes—and she wanted more than anything else for her daughter and son [Christopher] to be independent and self-assured."

"I didn't want to be married or have children," Nicks confesses, "because then I couldn't have worked as hard on all this. I would have split the whole thing down the middle, and I wouldn't have been a good mother; or a good songwriter either: If I got a call from the love of my life and a call from Fleetwood Mac saying you have to be here in 20 minutes, I'd still probably go to Fleetwood Mac. And that's sad, but it's true."

Over the years Nicks has overcome substance abuse, serious eye surgery, the Epstein-Barr virus, and a host of detractors eager to diminish her musical contributions. Yet "Enchanted" documents a resilience and a wry candor—"I'm no enchantress!" she pointedly exclaims on the album's "Blue Lamp"—as well as a parallel path to her Big Mac experience, characterized by productivity and solo success equaling or exceeding that of her talented bandmates. Nicks' work is unapologetically feminine in the face of the boys' club that is rock. Consistently tuneful and sure in its spell-weaving, Nicks' music also has surprising staying power; as shown by "If Anyone Falls," one of the best and sexiest pop/rock singles of the '80s, and "Enchanted's" frank "Thousand Days," which could close the '90s on a similar note.

"'Thousand Days' was written about my non-relationship with Prince," says Nicks, who had earlier composed "Stand Back" with him—although she notes he's never called her back "to set up his payment on 50%" of the latter: "Days" recounts an abortive, all-night '80s recording session with him at his Minneapolis home during a Fleetwood Mac tour, climaxing with Nicks "smoking my pot—he didn't agree with my lifestyle—and going to sleep on Prince's floor in his kitchen. I like him, but we were just so different there was no possible meeting ground."

What current colleagues/collaborators does she most admire? "Alanis Morissette, Joan Osborne, Sheryl Crow [who co-authored "Somebody Stand By Me" on "Enchanted"], and Fiona Apple, who's very young and angry. I care about her and hope she's OK. Fame is dangerous ground when you're young. You've gotta pace yourself."



by Timothy White

# Smithsonian Shuts Acclaimed Recordings Division

BY BILL HOLLAND

WASHINGTON, D.C.—The changing retail and mail-order marketplace was cited as a factor in the Smithsonian Institution's decision to close its acclaimed Smithsonian Collection of Recordings.

Along with the recording division, which for 25 years has compiled and reissued historic musical works by the giants of American jazz, pop, musical theater, blues, and country, the museum also closed the Smithsonian Press' related video and books division April 3.

Not affected in the shutdown is the historic Folkways Recordings label, acquired by the museum in 1987 and now called Smithsonian/Folkways.

Despite the closing, many of the Smithsonian's comprehensive boxed sets had sold well, both as mail-order items and as retail pieces (recently through Koch Distribution). According to officials, however, the label had incurred losses in recent years, although much less than those in other Smithsonian Press divisions.

For example, in 1995, all of the Smithsonian

Press divisions were \$4.5 million in the red, but the recordings division lost only \$600,000.

Still, as part of a larger problem, it fell victim to both the "changing mail-order marketplace and the retail marketplace," according to Robert Schelin, the acting managing director of Smithsonian Press/Smithsonian Productions.

Schelin also says that increased licensing-fee costs paid to record companies were a contributing factor in the decision to close down Smithsonian Recordings. However, a source says that the Smithsonian Press parent had "sunk" the division's business operations by not providing it with a marketing director—or staff—for the last 2½ years.

Its well-known album "A Collection Of Classic Jazz," initially released in LP form in 1973, has sold more than 1 million copies. It continues to be a popular item in CD form.

Smithsonian Recordings had also amassed awards and kudos galore. For example, two of its releases—"Big Band Jazz: From The Beginnings To The Fifties" and Louis Armstrong's "Portrait Of The Artist As A Young

Man"—won Grammys, for best historical album and best album notes.

Eight more of its packages, including "Classic Country Music," received Grammy nominations for best historical recording. Eleven more, including "The Blues From 1940 To 1994," received Grammy nominations for best album notes.

Its productions also won several awards from ASCAP and the National Assn. of Independent Record Distributors (now the Assn. for Independent Music).

The closings reflect new Smithsonian cost-cutting moves after the museum recently raised less than half of the \$100 million needed to finance its 150th-anniversary traveling exhibition, although Schelin said there was no direct connection between the two.

Since the '80s, the Smithsonian Institution, like many other quasi-government agencies, has received only about 70% of its funding from the federal government. The rest must be gathered from other sources. In the Smithsonian's case, these include its trust endowment in-

(Continued on page 84)

TOP ALBUMS

• <b>THE BILLBOARD 200</b> • ★ TITANIC • SOUNDTRACK • SONY CLASSICAL	82
<b>CLASSICAL</b> ★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS	32
<b>CLASSICAL CROSSOVER</b> ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO	32
<b>COUNTRY</b> ★ COME ON OVER • SHANIA TWAIN • MERCURY	27
<b>HEATSEEKERS</b> ★ THIS IS HARDCORE • PULP • ISLAND	15
<b>JAZZ</b> ★ LOVE SCENES • DIANA KRALL • IMPULSE!	31
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	31
<b>NEW AGE</b> ★ TRIBUTE • YANNI • VIRGIN	36
<b>POP CATALOG</b> ★ GREASE • SOUNDTRACK • POLYDOR	57
<b>R&amp;B</b> ★ MOMENT OF TRUTH • GANG STARR • NOO TRYBE	19

HOT SINGLES

• <b>THE HOT 100</b> • ★ ALL MY LIFE • K-CI & JOJO • MCA	80
<b>ADULT CONTEMPORARY</b> ★ TRULY MADLY DEEPLY • SAVAGE GARDEN • COLUMBIA	71
<b>ADULT TOP 40</b> ★ 3AM • MATCHBOX 20 • LAVA	71
<b>COUNTRY</b> ★ BYE BYE • JO DEE MESSINA • CURB	29
<b>DANCE / CLUB PLAY</b> ★ FUN DA MOB FEATURING JOCELYN BROWN • SUBLIMINAL	25
<b>DANCE / MAXI-SINGLES SALES</b> ★ GET AT ME DOG DMX (FEATURING SHEEK OF THE LOX) • DEF JAM	25
<b>LATIN</b> ★ NO SE OLVIDAR • ALEJANDRO FERNANDEZ • SONY DISCOS	35
<b>R&amp;B</b> ★ LET'S RIDE • MONTELL JORDAN • DEF JAM	21
<b>RAP</b> ★ ROMEO AND JULIET SYLK-E. FINE FEATURING CHILL • GRAND JURY	18
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ BLUE ON BLACK KENNY WAYNE SHEPHERD BAND • REVOLUTION	73
<b>ROCK / MODERN ROCK TRACKS</b> ★ THE WAY • FASTBALL • HOLLYWOOD	73

VIDEOS

• <b>TOP VIDEO SALES</b> • ★ AUSTIN POWERS • NEW LINE HOME VIDEO	60
<b>KID VIDEO</b> ★ HERCULES • WALT DISNEY HOME VIDEO	62
<b>RENTALS</b> ★ IN & OUT • PARAMOUNT HOME VIDEO	62

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ TROUBLE IS... • KENNY WAYNE SHEPHERD BAND • REVOLUTION
<b>CONTEMPORARY CHRISTIAN</b> ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB
<b>GOSPEL</b> ★ EVERLASTING LOVE • CECE WINANS • PIONEER
<b>KID AUDIO</b> ★ ELMOPALOOZAI • SESAME STREET MUPPETS • SONY WONDER
<b>THE BILLBOARD LATIN 50</b> ★ VUELVE • RICKY MARTIN • SONY DISCOS
<b>MUSIC VIDEO</b> ★ TULSA, TOKYO AND THE MIDDLE OF NOWHERE HANSON • POLYGRAM VIDEO
<b>REGGAE</b> ★ MANY MOODS OF MOSES • BEENIE MAN • SHOCKING VIBES
<b>WORLD MUSIC</b> ★ THE BOOK OF SECRETS • LOREENA MCKENNICHT • QUINLAN ROAD

**TOP OF THE NEWS**

**6** W.D. Littleford Award inaugurated to honor leaders in corporate community service.

**ARTISTS & MUSIC**

**10 Executive Turntable:** Tony O'Brien upped at the Atlantic Group.

**11** Sean Lennon hopes his music, not his parents' fame, will bring him success.

**11 The Beat:** Lou Reed's live album draws from lesser-known work.

**12 Boxscore:** Rolling Stones gross \$14.8 million in Buenos Aires.

**14 Continental Drift:** Atlanta's Marvelous Three strive for rock stardom.

**15 Popular Uprisings:** New talent to be exposed at X Games Xperience tour.



RAHSAAN ROLAND KIRK: P. 31

**18 Words & Deeds:** A few words to the wise about how to please a hip-hop crowd.

**24 Dance Trax:** N'Dea Davenport's back with "Bring It On," from her solo debut set.

**26 Country:** "Back With A Heart" returns Olivia Newton-John to her country roots.

**30 Songwriters & Publishers:** Songwriter Phil Thornalley pontificates on the mystery of pop.

**31 Jazz/Blue Notes:** Music of the late Rahsaan Roland Kirk gains renewed attention.

**32 Classical/Keeping Score:** Master choral conductor Robert Shaw celebrates 82nd birthday.

**33 Studio Action:** Film-sound pioneer studio Todd-AO keeps its equipment up with the times.

**35 Latin Notas:** Oscar Llord attributes RMM success to salsa.



LOU REED: P. 11

**16 R&B:** Lord Tariq & Peter Gunz make their single a success.

**17 Rhythm Section:** Second shot at the top spot for Montell Jordan's "Let's Ride."

**INTERNATIONAL**

**37** Newly merged concert giant to dominate Latin America.

**40 Hits Of The World:** Who will oust "Candle In The Wind 1997" from Canada's top spot?

**Global Music Pulse:**

Japan's Kazufumi Miyazawa of the Boom releases solo album.

**42 Canada:** Lilith Fair compilation helps expose new acts.

**MERCHANTS & MARKETING**

**43 BuyCycles:** NARM survey of music buyers pinpoints important age groups.

**54** Sony is the top album distributor for first-quarter '98.

**54 Retail Track:** Is Garth Brooks' boxed set a retail faux pas?

**55 Declarations Of Independents:** Silver Apples resurface on their own label, Whirlybird.

**59 Home Video:** Christian kid vid finds home in mainstream.

**60 Shelf Talk:** Indie retailers unhappy about "secret deals" giving advantages to larger chains.

**62 Child's Play:** Warner Home Video is latest major to launch sing-along line.

**REVIEWS & PREVIEWS**

**64** Bonnie Raitt and Fred Hammond are in the spotlight.

**PROGRAMMING**

**70** Radio, labels tussle over artist "ownership."

**70 WebWaves:** World Wide Web site gives surfers a taste of KUBE Seattle.

**72 AirWaves:** 'N Sync has the formula for boy group success.



PRODIGY: P. 74

**73 The Modern Age:** Jerry Cantrell steps out on "Cut You In."

**74 Music Video:** Prodigy and Bjork win at MVPA Awards.

**FEATURES**

**58 Update/Lifelines:** Walk to raise money to help radio's Wendy Leeds fight against M.S.

**79 Hot 100 Singles Spotlight:** Recapping airplay leaders during the first quarter.

**84 Between The Bullets:** "Titanic" soundtrack takes a dip.

**85 This Week's Billboard Online**

**67 Classified**

**86 Market Watch**

**86 Chart Beat:** Public Announcement scores with "Body."

**86 Homefront:** Latest Musician magazine CD compilation is out.



BONNIE RAITT: P. 64

**U2 Settles Royalty Suit With U.K.'s PRS**

■ BY JEFF CLARK-MEADS

LONDON—The unprecedented pace of change in the European royalty-collection arena has reached another milestone with the conclusion of a 4-year-old dispute between U2, its publishers, and the U.K.'s Performing Right Society (PRS).

The band, Blue Mountain Music, and PolyGram International Music Publishing have dropped the legal action they instigated in February 1994. Their complaint then alleged that the excessive amount of deductions made by continental European societies from U2's live royalty revenue amounted to an illegal restraint of trade under the European Union's Treaty of Rome.

The complainants have agreed to settle their claim after receiving an undisclosed sum from PRS. They also say they're satisfied with the progress the collecting societies have made.

Even though their main complaint was against the continental societies, U2 and

the publishers sued PRS because, says PolyGram Publishing chief executive David Hockman, "we weren't in a position to sue anybody else."

PRS senior international manager Alan Balchin says that before the U2 complaint, the performing-right bodies on the European continent were taking "30% or 40%" of royalties in deductions and could take "up to a year" to deliver the remainder to PRS for distribution.

"Now most of the major societies are on 15% total deduction and have a turnaround of 28 days," says Balchin.

A joint statement from PRS and U2 says, "While it is understood that PRS will continue its efforts to gain further improvements, the progress made so far has satisfied U2, their management, and their publishers that sufficient gains have been made to render the pursuit of their legal action unnecessary."

Hockman comments, "PRS have definitely improved their procedures in relation to live performance, and they have been

instrumental in getting foreign societies to improve their procedures."

Balchin says he is pleased with the progress that has been made but acknowledges there is "still room for improvement." He says PRS will continue to press for across-the-board reductions in deductions.

U2 manager Paul McGuinness says he remains to be convinced about how much improvement will be made. "PRS have shown a willingness to reform themselves," McGuinness says. "I am not sure that willingness is shared by all the [continental European societies]. We will wait and see."

None of the continental European societies contacted by Billboard had returned calls by press time.

"I am very pleased at the settlement," McGuinness adds. "It's a victory for everyone. What we've got will not just affect U2 but all the PRS membership."

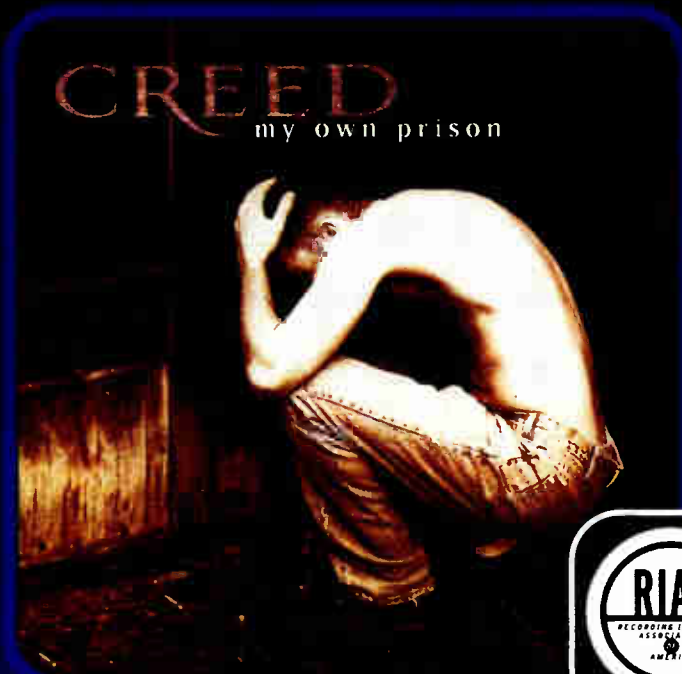
PRS is in a unique position among the EU's collecting societies in that a report by the U.K. government's Monopolies & Merg-

(Continued on page 81)



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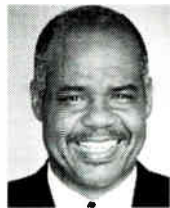
# DreamWorks Taps Busby For Its Move Into R&B

■ BY CRAIG ROSEN

LOS ANGELES—More than two years after its launch, DreamWorks has officially entered the R&B and hip-hop arena with the naming of former Motown president/CEO Jheryl Busby as head of urban music.

The move marks the second major expansion for DreamWorks in less than a year: Last summer, it started up its Nashville operation with producer/executive James Stroud in the role of principal executive (Billboard, June 21, 1997).

Says DreamWorks senior executive Mo Ostin, to whom Busby reports, "When we originally started DreamWorks, our intent was to have a record



BUSBY

company that was diversified and represented in every form of repertoire, but we were going to take our time doing it."

The move into R&B may not be DreamWorks' final expansion. "We don't have any intention for the classical business, but we will certainly be involved in all forms of pop," Ostin says. "There could be jazz. We don't want to exclude ourselves from any area," he adds, noting that the company may also expand into Latin music.

Initially, the move into the R&B genre was not planned for the immediate future, but the timetable was moved up. Says Ostin, "When Jheryl became available, that seemed to us to be an opportunity that we could not pass up."

"For me, Jheryl Busby is an executive without parallel," he adds. "I've always felt the ultimate compliment you can give a record executive is to dub him a record man. In my estimation (Continued on page 84)

# Littleford Award To Honor Service Projects Businesses And Publications Will Be Recognized

■ BY CARRIE BELL

LOS ANGELES—The American Business Press (ABP) has established an award named after W.D. Littleford, grandson of Billboard's founder and a major figure in the magazine's growth, to honor corporate community service and the trade publications that write about it.



The W.D. Littleford Award will single out "hands-on" service projects addressing areas of concern such as education, child and spousal abuse, the environment, and health care. The company has to be nominated by one of the ABP's 1,100 member publications that cover such good deeds.

"We started to notice many of our

members were running positive stories about businesses who were working with charities or running literacy programs, and we wanted to do our part to keep these stories and projects alive," says ABP president Gordon T. Hughes. "So we established this award that celebrates the magazine that wrote about the program, the business that runs the program, and the program by donating money to keep it alive. And we aren't just talking any old give-money-at-Christmas fund. We want hands-on examples that show businesses engaging the power of commerce to stimulate growth in their communities."



LITTLEFORD

Hughes says ABP chose to name the

award after Littleford, who worked as president and chairman of Billboard parent BPI until 1985 and chairman of ABP, because Littleford, who is 84 years old, has "a big heart and never forgot that while running numerous business organiza-

tions." "He was really moved when we proposed the idea to him, and he is certainly the perfect namesake for this award," Hughes says of Littleford. "Throughout his career he put the power of his books behind worthy causes."

Littleford, under whose aegis the early methodology for Billboard's music charts was developed, also volunteered time and money to numerous charitable causes, including the Advertising Council and the Commu- (Continued on page 84)

# Shriver To Head Asylum 1st Woman Prez Of Major Country Label

■ BY CHET FLIPPO

NASHVILLE—Nashville's first woman head of a major country record label started work here April 7.

Evelyn Shriver was named president of Asylum Records by Sylvia Rhone, chairman/CEO of parent company Elektra Entertainment Group. Rhone also appointed Susan Nadler VP of A&R for the label, also putting in place the first woman top executive team here (Billboard Bulletin, April 7).

"Both Evelyn and Susan have proved themselves as business people who ran their own successful operations," says Rhone. "They have tre-

mendous insight into the country music industry. They've been involved in all aspects of the business."

Rhone adds, "The history of Asylum has been a very productive one and in the past six years has borne three gold acts, and I thought it was time, since the existing management team wanted to pursue other interests, to accelerate our process and bring in some fresh blood."



SHRIVER

Wynette. She will divest herself of the company.

Nadler had been president of Susan Nadler Management, which included Lorrie Morgan among its clients. She likewise divests herself of the company.

They replace co-presidents Joe Mansfield and Kyle Lehning, who left the label April 3. Several other staffers were let go, leaving only the promotion department intact. VP of promotion Stan Byrd continues to head up promotion. Shriver says she will soon staff (Continued on page 85)

Shriver had headed her own company, Evelyn Shriver Public Relations, which represented such clients as Lyric Street Records, Daryle Singletary, Willie Nelson, and the late Tammy Wynette.



**LL's House Of Music.** Def Jam recording artist LL Cool J recently signed an exclusive worldwide agreement with Sony/ATV Music Publishing to administer his past, present, and future musical copyrights. Pictured on the set of LL's TV show "In The House," from left, are Kathleen Carey, senior VP of creative affairs at Sony/ATV Music Publishing; Erica Grayson, director of A&R at Sony/ATV; Jody Graham Dunitz, executive VP at Sony/ATV; LL Cool J; Suzette Williams, director of A&R at Sony/ATV; and Scott Francis, VP of business affairs and administration at Sony/ATV.

# Oz's Sanity Gains Share Via B'buster, Brashes Buys

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Sanity, this country's fastest-growing music retail group, has bought Blockbuster Music's superstores in Adelaide, Melbourne, and Sydney for \$1.3 million (\$2 million Australian) and announced a purchase of 27 Brashes stores for \$2.5 million (\$3.8 million Australian), conditional on rental agreements being renegotiated. The

Brashes stores are from a chain that went into financial administration in February (Billboard, Feb. 21).

According to retail analyst John Burgess of Prudential, these acquisitions put Sanity's national market share at a market-leading 20%. Kmart and HMV, tied in second place, have 9% each.

Says Sanity's GM. Daniel Agostinelli, "We haven't opened a bad store in the last two years; each one has been profitable from day one."

Says EMI's national accounts manager, Wayne Pilkington, "They've always been tough negotiators, and this will give them more fuel for their fire."

Sanity was launched in 1993 in Victoria with seven stores and a staff of 35. Its CEO, Brett Blundy, had 10 years' experience running Jetts music retail in Melbourne, then opened Delta Music in Sydney. Agostinelli, 31, got his break in retail when he walked into a Jetts store and asked Blundy for a job.

Sanity created a hip environment for the 12-28 demographic with a wide product range and fashion apparel. Says Peter Caswell, Sony's GM of sales, "Those modernistic layouts were a benchmark not just for music retail but retail in general." (Continued on page 84)

# R&B Expansion Among Mandates For EMI's Lott

■ BY DON JEFFREY

NEW YORK—With the restructuring of EMI's North American operations apparently completed, Roy Lott has taken up the No. 2 position at the company to help expand the labels' repertoire and keep market share on its upward swing.

One challenge facing Lott, who, as previously reported by Billboard, has been named to the new position of deputy president of EMI Recorded Music North America (Billboard, Jan. 17), is to increase the labels' presence in R&B. It is likely that EMI's Capitol Records in particular will be signing new R&B acts and hiring staff for that genre.

Lott, who worked under Clive Davis at Arista Records for nearly 20 years and left recently as executive VP/GM, will be reporting to EMI Recorded Music president Ken Berry. He will be (Continued on page 81)

# British Retailer Kingfisher Picks Up Demon Label

This story was prepared by Mark Solomons, international editor of Billboard Bulletin, and Tom Ferguson, managing editor of Music & Media.

LONDON—U.K. retail group Kingfisher has staked out new territory in repertoire ownership with the confirmation of its expected purchase of F-Beat Records, parent company of Elvis Costello's Demon Records label (Billboard, Feb. 14), for 2 million pounds (\$3.26 million). The deal, announced April 6, was effected through Kingfisher's existing label operation, Crimson Productions.

The group—which owns Woolworths, the U.K.'s most numerous music retailer with 738 outlets, and Entertainment U.K. (EUK), the territory's largest music distributor—gets a catalog of mostly licensed material. It includes rights outside of North America to Costello's pre-Warner Music repertoire, covering the period from 1977 to 1989; European rights to Al Green material; and European, Southeast Asian, and Australasian rights to T. Rex repertoire. In addition, it acquires rights to material by a range of other acts such as Graham Parker, (Continued on page 85)

# Motown Songwriters In Bond Deal Banker Pullman Focusing On Royalties

■ BY IRV LIGHTMAN and DON JEFFREY

NEW YORK—In the relatively new world of selling securities based on music copyright assets, David Pullman, managing director of a new division of the investment bank Fahnestock that bears his name, is a clear winner so far.

Following a groundbreaking \$55 million loan to David Bowie last year securitized by his song publishing and record-master assets, Pullman has

apparently negotiated a \$30 million bond deal on writer royalty income from more than 300 songs penned by the hugely prolific Motown-era songwriting team of Brian Holland, Lamont Dozier, and Eddie Holland (Billboard Bulletin, April 7).

As longtime writers in the vaunted Jobete music publishing catalog—of which Motown/Jobete founder Berry Gordy Jr. and EMI Music now share ownership—they are said to contribute more than 30% to Jobete's (Continued on page 79)

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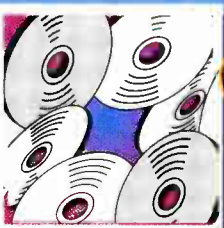
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# Artists & Music

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## Page, Plant Keep 'Walking' Atlantic Set Fueled By Live Work

■ BY ED CHRISTMAN

NEW YORK—Jimmy Page and Robert Plant, whose music has been described as "the hammer of the gods," are about to present the faithful with their first new album of musical offerings in almost 20 years. "Walking Into Clarksdale" hits U.S. stores April 21 on Atlantic Records.

Mercury, to which Page and Plant are signed for the world outside North America, will release the set internationally April 20.

Produced by Page and Plant and recorded and mixed by noted indie rock producer Steve Albini, the album simultaneously evokes the classic sound they created with Led Zeppelin while breaking



PAGE & PLANT

new musical ground for the duo. Since the breakup of their trendsetting band in 1980, the two had been making solo albums until they reunited in mid-1994 to record the live "No Quarter" album.

Initially, with the exception of "Most High," which is destined to be recognized as a Page and Plant classic, the bulk of "Walking Into Clarksdale" appears to eschew their trademark riff-built songs in favor of more melodic and softer compositions. But after repeated plays, the songs, which are mainly electric guitar-based, ultimately reveal a series of musical signatures Page and Plant created and are identifiably theirs.

Val Azzoli, co-chairman/co-CEO (U.S.) of the Atlantic Group, says the label has high hopes for the album. "Not only is it a great record, they are not resting on their laurels," he says. "It's not a Led Zeppelin album; it's a Jimmy and Robert album. As they have done throughout their career, they are pushing the envelope yet again."

Atlantic itself is looking to break new ground in marketing the album. In addition to traditional promotional tools—including aggressive print advertising, a strong buy-in deal for merchants, and a planned generous dispersal of co-op advertising funds—the company has made a deal with Ticketmaster to upsell the album to customers who call in to order tickets to the duo's upcoming tour. Ticketmaster order takers will make customers aware that the duo has a new album in stores and give them the chance to order the album at its \$16.98 list price at the same time they purchase tickets to the concerts.

The tour kicks off May 19 in Pensacola, Fla., with the first leg ending in mid-July in New York, according to Bill Curbishley, principal of London-based Trifold Management, who booked the tour himself instead of using a booking agency. After a break, the tour picks

up in early September, starting in Vancouver, and makes its way through the West to Texas; it finishes in October in New Orleans. Page and Plant close out 1998 by touring Europe and in February 1999 resume touring in Australia and Japan before heading to South America in March to finish up the tour.

In addition to Page and Plant, the band includes Charlie Jones on bass and Michael Lee on drums, both of whom were part of the platinum "No Quarter" project and who share songwriting credits on the album. On keyboards for the tour is Phil Andrews, who did not play on the album.

In the U.S., the tour will be sponsored exclusively by Best Buy, which plans to support it with a "massive multimillion-dollar TV campaign," according to Vicky Germaise, Atlantic's senior VP of marketing (U.S.).

Already, Page and Plant have toured Eastern Europe with a set that was composed largely of Led Zeppelin songs but included five new songs from the "Walking" album.

The tour will bring their younger fans "as near as they are ever going to be to seeing Led Zeppelin," while for older fans, "it is the last chance to see them before the millennium," says Curbishley.

In fact, live performances, which drove the Led Zeppelin creative engine throughout its existence, clearly were at the heart of making this album, which was recorded at Abbey Road Studios in London.

Sitting in the penthouse suite in New York's SoHo Grand Hotel, Page and Plant describe the album as performing

(Continued on page 85)

## Radio, Retailers Eager As Zero Hour's 22 Brides Return To Their Folk Roots

■ BY JIM BESSMAN

NEW YORK—The second album by the acclaimed sister duo 22 Brides, 1995's "Beaker," deliberately departed from the folk-influenced focus of the act's auspicious self-titled debut. But with their April 7 follow-up, "Demolition Day,"

22 Brides have returned to their initial stance. And four years after the first release by Libby Johnson and her year-younger sister, Carrie, a new maturity in both the Brides and their Alternative Distribution Alliance-distributed label, Zero Hour, augers well for the set.

"It's the equivalent to all the planets lining up," says Scott Yeckes, Zero Hour's director of sales and marketing, who isn't alone in his unbridled passion for "Demolition Day."

Leslie Fram, PD at modern rock station WNNX Atlanta, notes that the set's first single, "Another Distant Light," "is like hearing 'One Of Us' by Joan Osborne. You have to act on it when you hear it, and I know it will stand out on radio."

Adds Musicland Group divisional advertising coordinator Chris Nadler, "They've come a long way as songwriters, and you can't beat the sibling harmonies. And they're wonderful performers. I've seen them pick up guitars and just go for it, which really lends itself to promoting at in-stores."

Actually, Libby has been playing bass, in addition to keyboards, since "Beaker." Carrie still plays guitar, but

the sisters have switched from the more democratic quartet band approach to the trio formation, with a drummer backing up the again-central Johnsons. (The band's name derives from a folk tale told to the sisters when they grew up in Africa, where their father served in the military.)



22 BRIDES

"'Beaker' was more of a band-type record where everybody participated and had creative input," says Libby. "Carrie and I wanted to spread out and try some things that were different from the first album and had a lot of fun doing it. But after a year and a half on the road, things really changed for us. We felt like what we do best together—which is sing and make interesting harmonies—had been a bit lost with the last record and longed to get back to the more organic approach, which was better reflected in the first one."

"Demolition Day," then, is a return to the production values and sensibility of the Brides' 1994 debut. "Carrie and I arranged everything and decided to go back and play everything ourselves except for drums and a few embellishments," Libby says. "But a lot of what we've come up with

over the past year is a consolidation. Now we play live with a drummer as a trio, which is how we did the record. And we kept the vocal tracks live, since we felt we'd lost some of the intimacy on the last one, and that's important to us."

The new album, which was produced by Daniel Wise and 22 Brides, was also affected by Carrie's move from the sisters' New York home base to Arizona, Libby notes.

"When we decided that it was better with us again as the core of 22 Brides, we had to figure out how to make it work with her being so far away," Libby says. "So we streamlined everything, basically, making it more real—which is what we are. It's more a mature record and very sincere, showing our development as artists and reflecting the changes in both of us."

Also altering the act's dynamic were changes in personal status: Both Johnsons married since the last album, and they became moms at about the same time.

"'So It Goes,' the last song on the record, I wrote to my mother before any of this happened," says Libby, who with Carrie writes for Siri Suru Music/Chrysalis Songs (BMI). "But I guess I was thinking along those lines of mortality and family. We wrote separately a lot, and all the songs are more personal. Carrie has a couple songs, 'Stone' and 'Jane,' that are about her move to Arizona."

Zero Hour's Yeckes notes that the Brides' first records came out when the then fledgling label was "in the middle of the learning curve."

(Continued on page 13)

## Tammy Wynette, Country Music's 'First Lady,' Dies

■ BY CHET FLIPPO

NASHVILLE—Though she was no longer on the charts, Tammy Wynette—whose turbulent life and career mirrored the emotional songs she sang—was still regarded as "the first lady of country music" when she died at home April 6 here. She was 55.

Wynette died at about 7 p.m. while napping on a couch, family friends said. Wallis Marsh, her personal physician, attributed the cause of death to a blood clot in one lung.

Though Wynette had been in and out of hospitals for years, she was said to have been in generally good health and was preparing for a May 8 concert with Trisha Yearwood and Melissa Etheridge on TNN.

Tributes to the singer poured in from the famous and the general pub-

lic, and President and Hillary Rodham Clinton sent a private message of condolence to her husband of 20 years, George Richey, and her children. Wynette and the Clintons became acquainted during the 1992 presidential election campaign, when the future first lady remarked in an interview that she didn't intend to sit home and stand by her man "like Tammy Wynette," referring to her best-known song, "Stand By Your Man." The singer demanded and got an apology and later played a Clinton benefit show.

Many country artists remembered Wynette fondly. Loretta Lynn says, "She was my best girlfriend in country music, and we did vacations together. I just loved her more than any other girl singer in Nashville."

Dolly Parton remembers her as "one of the most unique stylists in the music



WYNETTE

industry." Emmylou Harris recalls that when she first went on the road with Gram Parsons in 1973, the first cassette she bought to take along was Wynette's duet album with George Jones, "We Go Together." Says Harris, "I learned so much from her." Jones, her former husband and musical partner, says that he was grateful that the two had become close friends

again. Tanya Tucker says, "Country music has lost its queen." Linda Davis says that Wynette "influenced so many female entertainers of all genres, especially me in my early years."

Says Naomi Judd, "Tammy was the archetypal country queen, the most distinctive female musical stylist in our history. She was my idol who became one of my most cherished girlfriends." Joe Diffie calls her "an icon in our business, everything you'd expect your hero to be—kind, gracious, just a beautiful person." Ty Herndon says that "Tammy Wynette and her songs, I am convinced, saved my parents' marriage more than once. As an artist, I strive to do songs that make a difference. Because of Ms. Wynette, I am the artist I am today."

Sony Music Entertainment presi-  
(Continued on page 13)

## McCarl Is Fruitful Again With 'Play On' Titan Set Sees Former Raspberry Re-Entering Music

■ BY CHRIS MORRIS

LOS ANGELES—Scott McCarl's new album, "Play On . . ." marks both a career rebirth for the former member of the great Cleveland power pop band the Raspberries and a renaissance for the pop-oriented Kansas City, Mo., indie label Titan Records, operated by McCarl's boyhood friend Tom Sorrells.

"Play On . . .," which takes its title from a song penned by McCarl for the Raspberries during his 1973-75 tenure with the band, includes 10 recent recordings in the classic pop mold, cut by the singer/songwriter/guitarist after a decade-long hiatus from the music business. It also contains seven bonus tracks, ranging from McCarl's first studio recording—made in 1969 as a member of Yellow Hair, a Kansas band that featured Sorrells as its drummer—to songs he recorded following the Raspberries' breakup.

The set also includes "Don't Make Me Sad," a demo McCarl sent to Raspberries vocalist Eric Carmen in 1972. Carmen recruited McCarl to replace charter member Dave Smalley, and he was on board for the recording of 1974's "Starting Over," the group's fourth and final album, which features the anthemic top 20 hit "Overnight Sensation (Hit Record)" and the McCarl compositions "Play On" and "Rose Coloured Glasses." (McCarl's music is published by Valerio Music/BMI.)

Based today in Santa Barbara, McCarl, a pop-song enthusiast reared on the Beatles' music as a Midwestern teen, says wistfully of the Raspberries experience, "How many kids get to join their favorite band?"

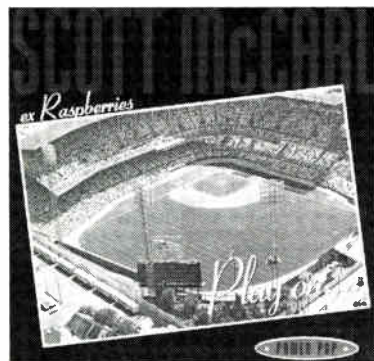
After the Raspberries fractured, McCarl soldiered on as a rock journeyman and ultimately worked in an L.A. group playing a mix of top 40 covers and originals. In 1986, he soured on life as a professional musician and quit playing. "I'd had it," he says.

However, his interest in pop music was rekindled in 1993, when writer Ken Sharp tracked down McCarl to interview the musician for "Overnight Sensation," his now out-of-print book about the Raspberries.

McCarl recalls, "[Sharp] said, 'Don't

you have any idea how important the Raspberries are?' 'No.' He said, 'You guys are really the next step after the Beatles and Badfinger. You were the ones!' I said, 'Wow, it's nice to be thought of like that' . . . It turns out [power pop] had come back around, and we were appreciated for what we'd done then. It was a tremendous surprise.

"Ken kept bugging me—'Do a tune, do a tune.' He said, 'Why don't you do one for the Raspberries tribute CD that's going to come out?' I thought that'd be interesting—a Raspberry contributes one, just to show I'm still in the game."



McCarl flew to Cleveland for a session with members of the power pop combo the Action. His incandescent cover of "Nobody Knows," from the Raspberries' 1972 album, "Fresh," ended up on two compilations—the 1996 Ginger Records tribute "Raspberries Preserved" and the third volume of Big Deal Records' "Yellow Pills," issued in 1997.

He says, "I had so much fun, the next year I went back and did the other five [album tracks] that were done in Cleveland, at considerable expense, but I was havin' fun!"

After completing more sessions with members of the Northern California pop band the Rubinoos, McCarl decided to release his music: "I wanted it to be done right the whole time or not at all. That's the way I've looked at this whole project . . . I realized—'Tom! I've gotta do this with Tom!'"

McCarl couldn't have found a more ideal partner than Sorrells, a friend

since the pair were Little League teammates in Kansas City.

"I like a lot of music, but pop's always been one of my all-time favorites," says Sorrells. "When we were younger, Scott and I would always have Beatles/Beach Boys arguments, and I'd be on the Beach Boys side. He had these Beatles blinders on—you could barely get him to listen to the Stones."

From the mid-'70s to the mid-'80s, Sorrells ran Titan as a pop specialty imprint, releasing such heartland power pop acts as Gary Charleson, the Boys, and the Secrets. But, like McCarl, he gave up on the business, though he continued to be active in the pop collectors' market.

However, Sorrells says, "Scott sent me some of the demos, and I said, 'This stuff is great, you've gotta do more with this.' Eventually, he just went off of his head and said, 'I want to be on Titan!' I said, 'There is no Titan!' He said, 'Think about it.'"

Sorrells got a valuable assist from another label: RPM Records, the Sheffield, England-based reissue label that released the Raspberries' four albums in 1996 on two CD volumes titled "Power Pop," with new notes by Sharp. Enthused about McCarl's new music, owner Mark Stratford supplied facilities for the mixing, mastering, and art production for "Play On . . ." and RPM has released the record in the U.K. on its Thunderbird subsidiary.

In the U.S., "Play On . . .," which was released in late December, is distributed by Caroline in New York, Get Hip in Pittsburgh, and Action in Cleveland.

Action head buyer Denny Sites says, "It's an exceptionally well-produced record, and there are a lot of songs radio could play now. It's not a retro record. Everybody I've played it for likes it. It could break."

A Feb. 7 appearance by McCarl, backed by the Santa Barbara band the Tearaways, at L.A.'s Dragonfly as part of the citywide 1998 Poptopia festival was the occasion for a rare event—an onstage reunion with Raspberries singer/guitarist Wally Bryson, who still resides in the Cleveland area.

"We live so far apart, but he's such a

(Continued on page 81)

## German Market Gets Boost From BMG's Modern Talking

■ BY WOLFGANG SPAHR

HAMBURG—More than 10 years after splitting up, Dieter Bohlen and Thomas Anders—aka Modern Talking—have whipped up a new sales phenomenon in the German record market.

A new version of the duo's hit "You're My Heart, You're My Soul," originally released in 1984, sold more than 250,000 copies within the space of a few days, according to Modern Talking's label, Hansa, which is part



MODERN TALKING

of BMG Berlin.

The album "Back For Good," which includes the single along with other past hits and four new songs, is a new entry at No. 1 on the German chart this issue, topping Madonna's "Ray Of Light" and selling 500,000 copies in its first week of release, says the label.

Modern Talking composer and producer Bohlen credits the group's comeback to the quality of its music. "You just have to look at what else is going on in the charts to realize the time was right for Modern Talking," he says, referring to the rise of hip-hop and rock product here.

The single and album will be released by BMG companies elsewhere in Europe within the next few weeks, and BMG is planning a worldwide release. To date, the album "Back For Good" has entered the Austrian chart at No. 9 and is No. 19 in Switzerland. The single is No. 8 in Finland.

The duo will be embarking on a

world tour in the next few weeks. After performances in Germany, it will head for Scandinavia, Benelux, and Eastern Europe on a tour organized by CoCo Tours and managed by Peter Schwenkow in Berlin.

Christian Wolff, deputy managing director of BMG Berlin, says that Modern Talking's enormous success has taken the company by surprise. After its initial appearance on the ZDF-TV show "Wetten Das," watched by more than 15 million viewers, there was a run on record stores; some sold out of Modern Talking material immediately. BMG Berlin had to ship up to 47,000 albums on some days to satisfy demand, while the single reached daily shipments of 38,000 copies. Bertelsmann-owned Sonopress in Gutersloh was forced to add extra shifts to cope with retail demand for the duo.

One of the fathers of Modern Talking's success, Axel Beyer, head of entertainment at the state-owned TV station ZDF, helped convince Bohlen to resurrect the group.

Modern Talking is a hot product with German radio stations as well. Says Matthias Damm, PD at Radio Hamburg, "Good music never goes out of style. People who remember the song from 1984 also like it in its new packaging."

Martin Buchmann of Radio 7 in Ulm thinks Modern Talking "fits into contemporary life and has become something of a cult."

German record retailers, who have been complaining about plummeting sales over the past few months, are euphoric. Says Bodo Bochnig, owner of the Bochnig store in Wuppertal and chairman of the German Assn. of Record Retailers, "We are surprised that Modern Talking has become such a hit. It's as if customers had been waiting for it. We were sold out."

Hansa says Modern Talking has sold more than 60 million albums and singles worldwide, with strong sales in central Europe.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** The Atlantic Group in New York promotes **Tony O'Brien** to executive VP/CFO. He was senior VP/CFO.

Red Ant Entertainment in Beverly Hills, Calif., names **Larry Madden** CFO. He was VP of finance and administration at Def Jam Records. **Craig Lambert** is appointed senior VP/GM at Trauma Records in New York. He was senior VP at Sony Music.

Epic Records in New York promotes **Stu Bergen** to VP of promotion. He was VP of alternative music.

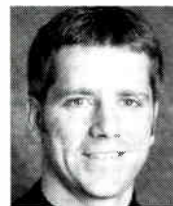
V2 Records in New York names **Howard Paar** head of film and TV. He was VP of soundtracks at Mercury Records.

**Jayson Jackson** is appointed VP of marketing at Bad Boy Entertainment in New York. He was director of marketing at Elektra Records.

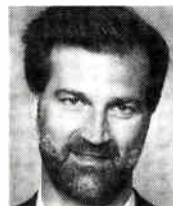
Reprise Records in Burbank, Calif., names **Vicki Leben** VP of top



O'BRIEN



MADDEN



LAMBERT



BERGEN



PAAR



JACKSON



LEBEN



GATFIELD

40 promotion. She was VP of promotion at Island Records.

N2K Encoded Music in New York promotes **Art Weiner** to senior VP of corporate development/general counsel. He was an independent practitioner for N2K.

BMG Classics in New York promotes **Michele Singer** to VP of business and legal affairs. She was senior counsel of legal and business affairs.

BMG Special Products in New York names **Derek Ferguson** VP of finance and operations. He was VP

of financial reporting and analysis at BMG Entertainment.

Mercury Nashville promotes **Kira Florita** to senior director of new product and catalog development and names **Ellen Powers** senior director of A&R administration and **Kristi Blake** senior manager of marketing. They were, respectively, director of catalog development, senior director of marketing administration at MCA Records, and senior manager of artist development at Capitol Nashville.

RCA Records in New York names

**Cheryl Khaner** national director of modern adult/adult top 40 promotion. She was associate director of national promotion at Columbia Records.

Geffen Records names **Ken Patrick** regional sales manager in Burbank and **Alan Miller** Northwest regional sales manager in San Francisco. They were, respectively, regional director at Universal Music and Video Distribution and an artist rep at PolyGram Group Distribution.

Max Music & Entertainment in

Miami names **Stacey Taylor** national sales manager. She was national distribution coordinator at Quality/Warlock Records.

**PUBLISHING.** Nick Gatfield is named president of PolyGram Music Publishing in Los Angeles. He was head of A&R at EMI Records U.K.

**RELATED FIELDS.** Sue Burkat is appointed senior VP at Myers Media in New York. She owned SKB Public Relations.

# 'Sun' Illuminates Lennon's Influences

## Artist Pushes Boundaries On Grand Royal Bow

BY JIM BESSMAN

NEW YORK—Things are “crazy” right now for Sean Lennon. In advance of the May 19 release of his Grand Royal/Capitol debut, “Into The Sun,” he says, every waking moment is filled with interviews and promotional appearances in America and abroad—not to mention shooting the video to the album’s first single, “Home.”

Lennon, of course, recognizes that his crammed calendar is due, in part, to an immense curiosity factor naturally relating to being the son of John Lennon and Yoko Ono. “Rolling Stone did a piece on me when I was 11,” says the 22-year-old, “and I’ve done interviews with my mom and here and there for a long time, but never full-scale—or for the right reason.”

The “right reason” means something of the young Lennon’s own doing, like his first album. “Not that it’s wrong to be interested in me because of my dad, but that’s a superficial reason that really has nothing to do with me,” he says.

“Children of famous people are famous at first because of our parents: There’s nothing of substance to base it on. But I don’t have a problem with

people asking me about my dad, because it gives me that opportunity to communicate what ‘I-me-Sean’ is doing—and get my music heard.”



LENNON

As evidenced by “Into The Sun,” Sean Lennon’s music is surprisingly eclectic.

“I’m proud when people say it’s weird,” says Lennon, who also often performs in his mother’s band and as a member of Cibo Matto. “I felt it was important to focus on the idea of exploring different genres of music and mixing them up and making my own kind of collages. I’m interested in not sticking to formulas, which is especially important in these days when music is recycled and regurgitated so

much that unless you do something new and push the boundaries it isn’t exciting.”

Hence, “Into The Sun,” which was produced by Cibo Matto’s Yuka Honda, is “completely eclectic,” Lennon notes, citing the country sound of “Part One Of The Cowboy Trilogy,” the jazzy “Photosynthesis,” and the bossa nova-inspired title track—in addition to those songs with ready rock influences. “I’m not saying that I’m redefining music, but that I care a lot about showing the world that one doesn’t have to stick to one

(Continued on next page)



**Harper Holds Court.** Ben Harper, left, confers with Virgin (U.S.) co-president Ray Cooper, following the musician’s recent show at New York’s Roseland. Harper, who will play on the H.O.R.D.E. tour this summer, is on a national club and theater tour.

# Reed’s ‘Live’ Boasts Sonic Gains; This Summer’s Lollapalooza Canceled

**A WALK ON THE ACOUSTIC SIDE:** When Lou Reed decided to make a live album, the question was—given his vast catalog—which songs to include. For the aptly titled “Perfect Night: Live In London,” coming April 21 on Reprise Records, he turned to some lesser-known selections. “It’s not a greatest-hits collection,” he stresses. “It’s a collection of songs that I thought should be looked at again. I’ve got a lot of songs, and I thought it would be really fun to do, and particularly the way we were doing it, because I thought, maybe there’s another way of getting lyrics across to people.”

“The way we were doing it” refers to a new advanced guitar-amplification technology called Feedbacker, which allowed Reed to play acoustic guitar directly through an amplifier with no feedback. For listeners, the result is a live album that is pristine in its clarity. Reed’s decision to eliminate virtually all audience noise, as well as between-song chatter, gives the project the clean sound of a studio album with the warmth of a live date.

“Without the Feedbacker, some of the fun is removed from the experience because of the feedback,” Reed says. “Maybe I wouldn’t have done the album without it. But this way, I was astonished by the sound I was getting, and it was such fun. You know, I wondered, ‘Can you do the bridge of ‘Coney Island Baby’? Will it have the power and the punch?’ And it did! The guys and I could hear each other so clearly, we breathed together . . . And the other thing that I was happy about was that the songs hold up—to me anyhow. They don’t sound dated, you know.”

Indeed, the songs, even though they range over a 30-year period, sound indelible and yet current. The album opens with “I’ll Be Your Mirror,” perhaps the most beautiful love song Reed ever wrote. The song, which originally appeared on 1967’s “The Velvet Underground & Nico,” is the oldest song in the collection, which covers material through Reed’s last solo album, 1996’s “Set The Twilight Reeling” (“Riptide” and “Sex With Your Parents”).

“Perfect Night” feature no overdubs, a question that bemuses Reed to answer. “People just assume these days that [a record’s] sweetened or mistakes are corrected or background vocals are added or this or that or the other thing. It’s just not the case here.”

The show was recorded last July before “a particularly wonderful audience,” Reed recalls. “It was just really fun.”

The album marks Reed’s first for Reprise. He had been on Sire for a number of years, then switched to Warner Bros. for “Set The Twilight Reeling.” “There were certain people at Reprise that I was used to working with that I wanted to continue working with,” he says of the move.

Unfortunately, Reed has no plans to tour behind the al-

bum; instead he’s concentrating on writing material for a new album that may come out next year.

In the meantime, Reed fans can find him on PBS, where he’s the subject of a one-hour “American Masters” special that first airs April 29. When asked if he’s an American master, Reed declares in his best “aw, shucks” voice, “I’m just a simple songwriter,” before bursting into good-natured laughter. “No, I don’t see myself as a simple songwriter at all. I just like to throw that one out occasionally, just to see what happens when I say it.”

**THE TRUTH IS OUT THERE:** Elektra Entertainment will release the soundtrack to the “X-Files” movie coming this summer. The film is still so shrouded in secrecy that the title hasn’t even been announced, but we do know this: The soundtrack will be released June 2, two weeks prior to the movie’s June 19 opening. Among the acts providing new songs for the soundtrack are **Tonic, the Dust Brothers, the Cranberries, the Cardigans, Bjork, Filter, Foo Fighters, Sting, Sarah**

**McLachlan, and Better Than Ezra.** In addition to releasing the soundtrack, Elektra will release the movie’s score by **Mark Snow.**

**THIS & THAT:** Lollapalooza organizers have decided not to stage the festival this summer after organizers failed to secure a headliner (Billboard Bulletin, April 6). “We just ran out of time,” says Lollapalooza co-owner **Ted Gardner.** “A lot of bands we wanted already had tours confirmed, or their records were delayed.” Gardner says the multi-act music fest could return in ‘99 . . . Citing “creative differences,” **Red Hot Chili Peppers** guitarist **Dave Navarro** is exiting the band (Billboard Bulletin, April 6). Navarro will continue to work with Chili Peppers drummer **Chad Smith** in a new band called **Spread.**

**HEAR HEAR!** Delsener/Slater Presents, the New York-based concert promoter that handles concerts at Long Island, N.Y.’s Jones Beach amphitheater, will offer \$15 tickets for all shows at the shed this year, according to company president **Mitch Slater.** “We believe it’s a great concept for a lot of the public to get some affordable ticket pricing,” says Slater. “In the past, the cheapest price has been in the area of \$30.”

The number of tickets—which will, of course, be for seats at the back of the venue—available per show will depend upon the economics of each concert, but Slater says it could range from “several hundred to several thousand.” He adds, “We felt that pricing was getting out of whack and that people can’t afford to go to 10 or 15 shows a year. This is going to give a lot of people a lot more opportunity to attend more shows than in the past.” Slater notes that if the idea works, Delsener/Slater may try it at some of the other amphitheaters where it promotes shows.

# DreamWorks’ Wainwright Delivers Pop Via Back Door

NEW YORK—Rufus Wainwright is proud of his folk-legend parents, Kate McGarrigle and Loudon Wainwright III. But when it came to his own music, the 23-year-old singer/songwriter, whose self-titled debut comes out May 19 on DreamWorks, followed his own less-traveled path in pop music.

“Like any kid, I had to rebel against my parents,” says Wainwright. “So I went into opera—the most left-of-field I could get musically from them.”

Wainwright grew up in Montreal with his mother and absorbed a broad range of pop music, everyone from Al Jolson and Edith Piaf to ‘80s British popsters like Eurythmics and the Thompson Twins. He toured all over as part of the McGar-

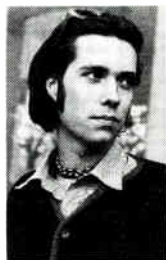
rigle Sisters & Family and at age 14 earned a Juno nomination for most promising young artist.

But he soon discovered classical music, especially opera, and after an unsatisfactory shot at academia dropped out of McGill University and plunged into Montreal’s cafe culture, where he merged his ingrained pop instincts with his classical bent.

“Some people have tried to describe his music—but [the description] sounds awful!” says DreamWorks exec Lenny Waronker, who signed Wainwright worldwide after getting his demo from Van Dyke Parks. “There are so many different elements in it that you can’t adequately define it. He’s a young kid who’s very much a part of his own generation but has his own very specific musical vocabulary—and the courage to let it all out.”

Wainwright recalls spending “a few years writing by candlelight and being very depressed and lonely” before

(Continued on page 14)



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Ian Anderson

## West Coast Rock Group 10 Speed Gets Into Gear For Its A&M Debut

BY DOUG REECE

LOS ANGELES—While on the verge of recording its self-titled debut album for A&M, due May 19, local band 10 Speed ran into Monster Magnet's Dave Wyndorf, who happened to be working in the same studio at the time.

As recalled by 10 Speed singer/guitarist Hutch Walker, a short exchange with Wyndorf proved to be both prophetic and unnerving.

"We were kind of worried, and we were complaining and talking about all these lofty expectations we had, and [Wyndorf] just looks at us snidely and goes, 'Records are never finished.'

"We've heard that from a couple sources since then, but it never meant what it did to us right as we were about to make our first record," adds Walker. "At the time, it kind of rubbed me the wrong way, but by the end of recording, you realize you go into it with all these intentions and only a certain amount of money, a certain amount of time, and a certain amount of ability to stay sane."

While Walker says the band, which includes bassist Dimitry and recently added drummer Newman, ended up being 75% satisfied with the album, A&M director of product development (U.S.) Scott Carter says he expects a higher satisfaction rate from listeners.

"We think it's a super-creative album that will appeal to classic rock fans who dig Queen and T. Rex, and we also think it will go over with the modern rock kids that are into Beck and Spacehog and the like," says Carter.

The band's flirtatious, space odyssey-themed, occasionally narrative "Space Queen" single shipped to specialty and college radio in late March and will be worked at mainstream and modern rock outlets starting April 8.

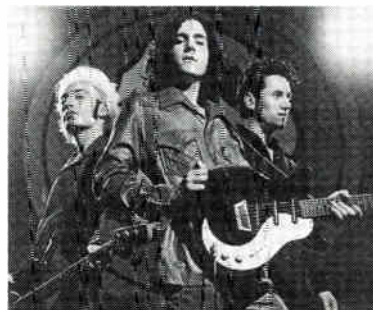
So far, the track is getting tested at such modern rock stations as WBCN Boston, WLUM Milwaukee, WXDX Pittsburgh, and XHRM San Diego.

Future Bob, who programs "Detour," a specialty show on WTFX Louisville, Ky., says 10 Speed and acts like Spacehog are fueling a retrograded appetite for glam rock. "Everything is going back to hair," he says. "That seems to be where the trend is headed."

Though the song—as well as some other album cuts—begs comparisons to David Bowie, the band takes umbrage with what it sees as lazy analogies.

"Every song takes from its own generation, so whatever turned up on the record was what we picked from all the colors we like and what feels good," says Dimitry. "When we go in to do a record, or any kind of recording, each song has its own life and its own story."

"10 Speed" features several charismatic, playful songs. The group's music, published by Beaker One Music/BMI, runs the gamut from the dark quirks of "When Your Lips Are Blue" to a hidden



10 SPEED

track, in which the act runs through the letters of the alphabet in a psychedelic "Sesame Street" mode.

The band, which originally intended to release the album itself, already has a toehold in Los Angeles.

"After being [in L.A.] three years, you kind of get the feeling you must have been picked over," says Walker. "You figure someone has looked at you, so it's like, 'Forget it. Let's do it all independent.' We started looking for a producer and bought Adats.

"There were times we were playing

three shows a night," he adds. "We chose to think, 'All right, we're the Beatles in Hamburg. Let's play every possible show we can get our hands on.'"

Before the band could enter the studio, however, A&M intervened.

"One of the reasons we really like them is how hard they work," says Carter. "They go snipe the streets, and right after they're done with a show, they jump down in the crowd with a clipboard. They've got a few thousand people on their mailing list."

Hoping to capitalize on that West Coast flash point, A&M is planning on focusing on such cities as Los Angeles; San Francisco; San Diego; Santa Barbara; Portland, Ore.; and Seattle.

At retail, "10 Speed" will be offered at a developing-artist price and featured in point-of-purchase displays.

A video for "Space Queen," directed by Ted Critenden, as well as cassette samplers and the album, will feature secret codes that can be cracked with a decoder sheet offered free with the album.

"10 Speed" will also be the first enhanced CD to be issued by A&M. The multimedia content includes a video documentary, three acoustic songs, and an in-studio interview.

"They've got one of the clearest images of themselves of any band I've ever dealt with," says Carter. "They have an image that is really fun and colorful, and they're very specific about how they want to be portrayed."

"In an age where every alternative band wants the camera to be out of focus and hide their lead singer, these guys are so in your face," he adds.

The act, booked by the William Morris Agency and managed by Steve Stewart Management in Los Angeles, will visit markets where the single reacts. Opening for another act is also being examined.

"Let's face it," says Carter. "We've got a lot of hard work to do. When the album is released and we see the radio picture develop, we'll have them tour, whether it's the Midwest that's hopping on it or the Northeast."

## 'SUN' ILLUMINATES LENNON'S INFLUENCES

(Continued from previous page)

sound and still make a cohesive album. That's why I love the Beastie Boys and Beck so much, because they explore many genres and fit all styles of music into their own unique form—which is what I aspire to do."

Lennon's affinity for the Beastie Boys facilitated his signing with their Grand Royal label. "They're such an incredible force," he says. "Any kind of kid my age is into them, so when [Beastie] Adam Yauch asked me to put out a record, it was a big honor, and I jumped to it!"

Grand Royal president Mark Kates says that "Into The Sun" is bound to surprise listeners. "We feel very strongly that Sean has delivered a record that can reach a wide audience," he says, "but it's very important to establish him first and foremost through his music. Clearly there's a

lot of media interest, so it's our job to make sure they talk about the music, because it's an incredibly personal and honest and brave record, and it's unusual to hear this kind of debut album from somebody you've heard of."

Grand Royal's campaign for Lennon rolled into high gear in March, when he started an extensive round of promo appearances, including an April press jaunt to Europe followed by performances and more press there in May. A domestic concert tour commences in late May, to be capped by the Tibetan Freedom Concerts, June 13-14 in Washington, D.C., with another European tour slated through the end of June, followed by Japan in July.

"This is an incredibly important record to us worldwide," notes Kates.

"It has massive potential musically, and it brings us into a new arena as a company audiencewise: There may be a lot of people out there who might not have bought a Grand Royal record before, despite the success of the Beastie Boys and Luscious Jackson, but who are interested in Sean, either because of his pedigree or because he comes from the downtown New York music scene. He's made a record that's not too slick for fans of Cibo Matto and other bands from that scene yet is also pop."

"Into The Sun's" pop potential is significant for Roland West, assistant PD at San Francisco alternative rock station KITS and an avowed John Lennon fan, who has received the "Home" single, which has gone out to college, alternative, and triple-A formats. "It's something radio will want to deal with because of the Sean Lennon name and mystique," says West, noting that major-market alternative stations like KITS are trending toward alternative pop. "We look closely at the pop factor, and we'll weigh that when we listen to Sean."

Noting the John Lennon/Yoko Ono romantic/creative connection, West is also interested in the relationship between Sean and Honda, who is his girlfriend and, according to Lennon, the spiritual inspiration for the album.

Lennon, whose publishing company is the BMI-affiliated Usagi and is currently without management or agent, plays guitar in his band, which also includes Honda on keyboards, Cibo Matto singer Miho Hatori on drums, percussionist Duma Love, and Cibo Matto drummer Tim Ellis on bass (Lennon plays bass in Cibo Matto). He has managed to slot time for recording Cibo Matto's next album but has had to curtail his role in his mother's band while concentrating on his solo project.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES	River Plate Stadium Buenos Aires	March 29- April 5	\$14,819,850 (14,816,886 pesos) \$150/\$25	271,766 five sellouts	Rock & Pop TNA International Ltd.
ROLLING STONES	Tokyo Dome Tokyo	March 12- 17	\$10,025,470 (1,283,262,720 yen) \$77.39/\$69.65	130,020 four sellouts	TNA International Ltd. in-house
ROLLING STONES	Osaka Dome Osaka, Japan	March 20- 21	\$5,317,800 (696,631,800 yen) \$77.35/\$69.65	69,427 two sellouts	TNA International Ltd. in-house
U2	Athletic Park Johannesburg	March 21	\$2,467,843 (12,265,179 rand) \$52.71/\$24.32	64,320 sellout	In Concert Entertainment TNA International Ltd.
GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Louisiana Superdome New Orleans	April 4	\$1,576,648 \$45/\$17.50	43,419 sellout	PACE Touring
GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Legion Field Birmingham, Ala.	April 5	\$1,531,438 \$45/\$17.50	44,045 sellout	PACE Touring
U2	Green Point Stadium Cape Town, South Africa	March 16	\$1,339,233 (6,655,988 rand) \$52.71/\$22.30	30,362 sellout	In Concert Entertainment TNA International Ltd.
GARTH BROOKS TRISHA YEARWOOD	Dean E. Smith Center, University of North Carolina, Chapel Hill Chapel Hill, N.C.	April 3-4	\$802,040 \$20	40,800 two sellouts	Varnell Enterprises
ERIC CLAPTON DISTANT COUSINS	Arena, St. Paul Civic Center St. Paul, Minn.	March 30	\$743,279 \$56.50/\$39	15,571 sellout	Jam Prods.
ANA GABRIEL	Universal Amphitheatre Universal City, Calif.	March 28- 29	\$603,642 \$131/\$58.50/\$56.50	11,417 two sellouts	Universal Concerts

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## TAMMY WYNETTE, COUNTRY MUSIC'S 'FIRST LADY,' DIES

(Continued from page 9)

dent/CEO Tommy Mottola lauds her as the true "first lady of country music," adding, "For three decades, she was respected and adored by the world's greatest artists and fans alike. Tammy's legacy is one of America's national treasures and an enduring testimonial to the power and truth of one woman's extraordinary life."

Country stations in Nashville interrupted regular programming to broadcast tributes, and TNN rebroadcast its hourlong special "The Life And Times Of Tammy Wynette," recounting her remarkable life and career.

She was born May 5, 1942, as Virginia Wynette Pugh in rural Itawamba County, Miss. She often referred to the nearest town, Red Bay, Ala., as her hometown, and a highway there is named for her now. Her father, a local musician, died of a brain tumor when she was 8 months old, and she grew up picking cotton with her mother. She learned music on the instruments her father had left.

The first of her five marriages came while she was still in high school, to Euple Byrd. She had three daughters with him and worked as a hairdresser and, in fact, kept her beautician's license renewed into the 1980s so she would always have something to fall back on.

She made several trips to Nashville to pursue a musical career. She met Epic Records producer Billy Sherrill one day in 1965 when his secretary was at lunch.

She walked into his office and introduced herself. He soon signed her, and the union of Sherrill's lush, dramatic arrangements and her distinctive voice with the built-in heartache yielded a string of hits, beginning with "Apartment #9" in 1966, "I Don't Wanna Play House" in 1967, and her two signature songs of 1968: "D-I-V-O-R-C-E" and "Stand By Your Man."

She had divorced Byrd and a second husband when she met her idol, singer George Jones. They wed in 1969 and toured in a bus that had "Mr. and Mrs. Country Music" written on its side. They recorded together, producing such hits as "We're Gonna Hold On," "Golden Ring," and "Two Story House." Their album "Golden Ring" reached No. 1 on Billboard's country album chart in 1976. They had one child, Tamala Georgette, but the marriage was a tumultuous one and ended in 1974.

After one more failed marriage, she married producer/songwriter Richey in 1978.

In her personal life, in addition to numerous surgeries for a variety of ailments, mostly abdominal, she had well-publicized romances with actor Burt Reynolds and singer Rudy Gatlin; she was mysteriously kidnapped outside a Nashville mall, beaten, and left by the side of the road; a series of unsolved fires were set in her home and tour bus; her home was burglarized numerous times; and threats were made against her and her children. She

bounced back from bankruptcy and had recently settled lawsuits against two tabloids over medical records that they had published.

After an addiction to painkillers, she entered the Betty Ford Clinic in 1986. Local promoter Tony Conway, president of Buddy Lee Attractions, said she often performed in pain from her ailments but always gave the audience her all.

In 1992, she recorded with the KLF the pop hit "Justified & Ancient" and in 1993 recorded the album "Honky

Tonk Angels" with Dolly Parton and Loretta Lynn. Her last album, "One," was recorded with Jones in 1995. Ironically, "Stand By Your Man" was re-released by Sony Music Nashville last month to mark the record's 30th anniversary.

In all, Wynette had 20 No. 1 singles on Billboard's country singles chart and three No. 1 albums. She was three times named the Country Music Assn.'s female vocalist of the year and won two Grammys.

She was remembered in a public

memorial service April 9 at the Ryman Auditorium, which was televised live on CNN and MSNBC, and buried during a private service at Woodlawn Memorial Park. The family asked that donations be made to her favorite charities: the Nashville Union Rescue Mission, Elton John's AIDS Foundation, or Sting's Rainforest Foundation. Wynette is survived by Richey; daughters Jackie Daly, Gwen Ignaczak, Tina Jones, Georgette Smith, and Deirdre Richardson; a son, Kelly Richardson; and seven grandchildren.

## RADIO, RETAILERS EAGER AS ZERO HOUR'S 22 BRIDES RETURN TO ROOTS

(Continued from page 9)

"They didn't get their best shot, and 'Beaker' departed from their folk roots," says Yeckes. "But they're now back to a 'pop-meets-folk' [style] that sounds like nothing else on the radio, and some markets are chomping at the bit!"

Fram, who listened to an advance of "Demolition Day" three times on a recent plane flight, says she can play the Brides next to any artist, likening them to a modern-day Bangles or an edgier Indigo Girls. "I know I can play them here," she says, "but I also hear them transcending into other formats—even pop."

Indeed, "Another Distant Light" shipped April 6 to alternative, triple-A, modern adult, and modern rock.

Yeckes says that in making radio

the major thrust, Zero Hour has enlisted MVP Entertainment's Sam Kaiser to field a team of indie promoters. As the current state of retail "isn't blasting units all over the place," he says the label, which is mainly distributed overseas by Real Time, will "go to markets where we know [22 Brides] have a bit of equity from promotion they did last year."

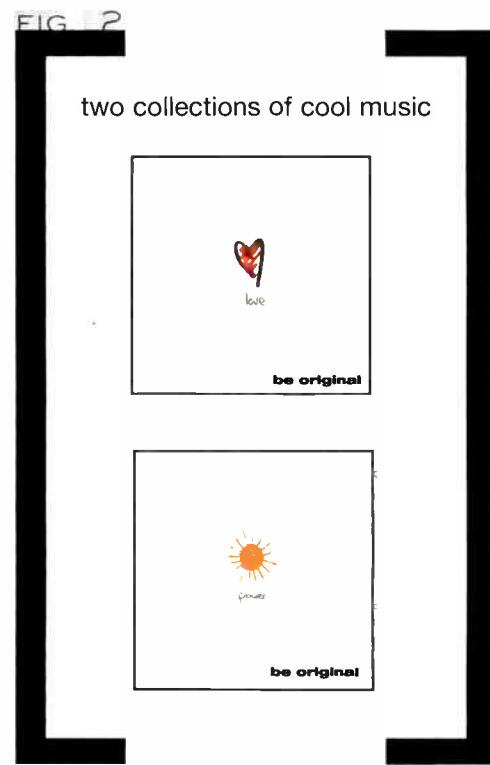
Last year brought an EP, "Blazes Of Light," which featured songs from the first two albums, a cover of Leonard Cohen's "Hallelujah" in memory of Jeff Buckley, and "Purified," from "Demolition Day."

"It was a nice, inexpensive sampler for the fans and the uninitiated," says Yeckes, "and it got some airplay in the Northeast. So we sent them out to visit

stations there last October. Now we'll go out of the box at retail in those small markets, otherwise let radio call the shots, and take them into markets when local stations pop." This includes radio-sponsored concerts, he adds.

Musicland's Nadler notes that 22 Brides, who are managed by Atlanta-based JustWest Management and currently without booking, "is exactly the type of artist that will profit from the micro-marketing opportunities that we're pursuing more aggressively as a company. Though the doors have been opening for female artists with the Lilith Fair concerts, we feel it swung open wider, and that the timing couldn't be better for this album. We want to be there on the local level from the beginning."

FIG. 1  
[ the original mosh pit ]



## Simpson Victorious In Black Uhuru Suit Jury Rules That Name Of Reggae Act Belongs To Him

BY ELENA OUMANO

A jury in the Los Angeles Supreme Court found in a unanimous 8-0 decision earlier this year that "plaintiff Derrick 'Duckie' Simpson is entitled to a preliminary injunction in his favor and against defendants Euvin Spencer, also known as Don Carlos; Rudolph Dennis, also known as Garth Dennis; Terry Rindal; and Performers of the World Inc., pending entry of final judgment."

Thus ended the stormiest chapter yet in the tumultuous history of Grammy-winning reggae act Black Uhuru. Over its 25-year life span, the group has seen several major personnel shifts, with harmony singer/songwriter/founding member Simpson its sole constant.

Prior to the jury's deliberations, the judge ruled that based upon the evidence, Simpson owned the trademark in 1989, when original members Carlos and Dennis rejoined Simpson to form the group's fourth incarnation. After deliberating, the jury found on Jan. 26 that the defendants infringed on the trademark "Black Uhuru." The defendants were ordered to cease using the Black Uhuru name, in favor of Simpson.

The decision came almost three years after Simpson filed his case. In 1995, the group split, and Dennis and Carlos continued to perform under the name "Black Uhuru" as a duo. "Even after we filed suit, they kept on performing through December '97," says Monika Arboles, second chair counsel for the plaintiff. "And I'm sure the jury took that into consideration when they rendered

their verdict."

Rindal became a defendant because his agency, Performers of the World (POW), booked those post-breakup performances. "First and foremost, it must be understood that this battle is and has always been between Don, Garth, and Duckie," says Rindal. "It was our belief that the 'battle' between the three partners would be settled amongst them. Due to the complicated nature of this case, it is our opinion that the jury was unable to grasp the legal concepts necessary to render a fair decision."

All sides agree that the '95 Uhuru breakup was over money issues. "Them and the record company led me in a lot of argument about money, money, money," Simpson said in January, backstage at Reggae Sunsplash '98 in Jamaica. "Them always yapping about money."

During the trial, Carlos and Dennis moved to enter as evidence an audiotape of a 1995 meeting between the former members of Uhuru, Rindal, and Mesa/Blue Moon, the group's record label, in which Simpson allegedly gave the group name to Dennis and Carlos. The motion was denied.

"It was like madness," Simpson says of that meeting. "They were saying I gave them the name in that meeting. But it was like some deep patois. You couldn't understand anything."

Because the jury found that Dennis, Carlos, and Rindal used the Black Uhuru trademark deliberately, it also awarded damages against Dennis and Carlos of \$100,000 each and against Rindal as an individual

for \$50,000 and POW for \$135,000.

"The test under the law is who was the originator of the name and who is the continuous user," says Arboles. "They all argued that they originated the name, but Duckie was the continuous user."

Michael Machat, attorney for the defense, rebuts that argument. "There's a third issue under the law: whether or not they became partners," he says. "Our position was that the trademark became part of the partnership. My clients acted in good faith, believing that there was a partnership and they were entitled to use of the name, and, further, that there were no damages."

Simpson's side has filed a brief to triple the award, while the Dennis-and-Carlos-led faction has filed in opposition to the "trebling" and are requesting the judge to reduce the award to zero. That judgment was still pending at press time.

For the indefatigable Simpson, the decision in his favor marked just another plot turn in the ongoing Uhuru epic. "I'm the exclusive worldwide owner for the name 'Black Uhuru,'" he said a week later. "I'll be out there soon, getting my album together. I'll be there, yeah mon."

Simpson is a man of his word. On March 21, he premiered the latest version of Black Uhuru at Negril, Jamaica's Central Park venue. The group now consists of Simpson and Jennifer Gad singing harmonies and Andrew Bees handling lead vocals, with a backing band made up of three members of hard rock/reggae group Gibby, as well as Bubbler Waul, Tony Asher, and Sidney Wolfe.

## DREAMWORKS' WAINWRIGHT DELIVERS POP VIA BACK DOOR

(Continued from page 11)

realizing that his social life could improve if he actively pursued his special strain of pop songs—many of which he taped with Sarah McLachlan producer Pierre Marchand.

"Van Dyke got the tape through my father, who thought he would appreciate it probably because he thought I was weird and didn't know what to do—and because I am weird!" says Wainwright. "Van Dyke fell in love with it and sent it to Lenny. I didn't want to have to make any compromises and expected to wait a long time to get signed, but it only took three months."

"Rufus Wainwright" was produced mostly in Los Angeles by Aimee Mann producer Jon Brion (Marchand produced one track). Among pianist/guitarist Wainwright's support musicians are keyboardist Benmont Tench, drummer Jim Keltner, and his 21-year-old sister, Martha, on vocals. Parks arranged the strings.

"I wanted something that was musically daring, that wouldn't remotely conform to the norms of contemporary record making," says Wainwright, citing examples "like the complicated harmonies that I and Martha sing on 'In My Arms' or 'Sally Ann,' which I was taught to do with the McGarrigles, or the huge organ lick in the middle of 'April Fools.' I hate people who spend as much money as I spent on my album and try to make it sound crappy! It's

important for my generation to make an album that isn't afraid to be lavish and elegant."

Wainwright's generational focus is thematically reflected in the tango "Matinee Idol," which he wrote about the late River Phoenix. "Beauty Mark," meanwhile, is about his mom.

"I've written one song for my mom and one for my dad [which will appear on a future project]—and that's all they're getting!" says Wainwright, himself the subject of many of his father's prized songs, most notably, perhaps, "Rufus Is A Tit Man." (Whether true or not, the tune, written for Loudon's then-infant son, is ironic in that Rufus is now openly gay.)

"He has his mom's musicality and his father's brain and vocal chops," says Waronker. "The important thing now is to get people to see and hear him."

Marketing for the DreamWorks-published artist must be "organic," adds Waronker, noting that "April Fools" is the likely first single and that a 10-minute promotional documentary project is in the works. "But we don't want record company hype to get in the way of his music. We need to let the press gravitate to him naturally—which appears to be happening quite nicely.

"People seem to understand what he's about and how unique and important he is, even without seeing him.

When they see him, they'll realize the whole package."

Liza Richardson, an air personality at Santa Monica, Calif., public radio station KCRW, has seen Wainwright perform at the station. "He's so wonderful and funny and comfortable onstage," says Richardson, who says that "Rufus Wainwright" is her favorite album so far this year. "I think it could be a situation like Jeff Buckley, which was hard to break, but once people checked him out and felt his passion, they really responded."

Wainwright, who is often accompanied at residency gigs by his sister, says that he likes to bring a sense of "opera house spectacle" to his cabaret-style performances.

"What I'm doing right now is like a Noel Coward kind of thing," he says, "singing and talking a bit between songs like a parlor act and bringing up my sister and doing songs that are really varied: Some sound like country, some rock'n'roll—with a lot of influences.

"When we were growing up, we were always pinned down as these little, annoying singing kids. I was Mick and she was Keith, and it was hard for her to get out from under my shadow because I was so eager. But we basically discovered that we have to have our own individual things happening."

JIM BESSMAN

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ATLANTA:** The members of the **Marvelous Three** want to be rock stars. At a time when many modern rock acts shun the spotlight, M3 remembers when bands such as **Cheap Trick**, **Kiss**, and **Motley Crue** flaunted their success.



THE MARVELOUS THREE

"We're not ashamed to say that we want to be successful," explains singer/guitarist **Butch Walker**. "We want to be on every billboard and on every poster in every kid's bedroom. That's what we grew up on." With an attitude from the '80s and a sound from the '90s, M3 has a refreshing blend of catchy pop melodies, heavy riffs, and occasional kitsch has garnered the attention of both fans and major labels. "We enjoy appealing to the kids of today by giving them something they haven't heard in a long time, which is anything but the droning, apathetic crap that has dominated people's lives for the last 10 years," Walker explains. The band has had a lot to smile about in the past six months, packing local venues, earning the title of best rock band at the 1997 Atlanta Local Music Awards, and selling 2,500 copies of its debut, "Math And Other Problems" (Deep South). Deep South Records president **Andy Martin**, who also released tracks by **Sister Hazel** and **Marcy Playground** when they were unsigned acts, agrees that the Marvelous Three are primed for success. "Butch is a star, and anyone who sees the band realizes it," he explains. "You can put them in front of anyone with any band on the planet for the first time, and at least half the people there will be blown away." Contact **Nancy Camp** at 770-425-6543.

**BRUCE BUCKLEY**

**NASHVILLE:** The members of **Betty Rocker** had been playing around town for a few years, but their lives took a turn when they entered a studio to record a demo. Producing that demo was former **Georgia Satellites** guitar and vocal whiz **Dan Baird**, who had been living in Nashville for a few years. In the studio, Baird could tell the band members weren't thrilled with the guitar playing they had. Soon after the demo session, that guitarist was history, and Baird joined the band.



BETTY ROCKER

"I just liked where these guys were coming from," says Baird. "It's a rock band in the **Replacements/Faces/Ramones** sense of just no-frills, melodic, fun music. Straightforward and guitar-driven, no shtick, no whine, no propping it up. I didn't want to be the lead singer anymore. I just wanted to play guitar, and that's what they needed." The lineup is now **Daniel**

**Lusk**, guitar and vocals; **Billy Mercer**, bass and background vocals; **Lawson Jager** on drums; and Baird on "guitar and baggage." Baird's giddy stage presence and searing licks rev Betty Rocker up several notches. After just a few gigs together since the beginning of the year, Betty has been headlining Nashville's top rock venues Ace of Clubs and Exit/Inn on weekends and playing industry conferences. The band has recorded a demo with the tracks "Friday Night," "Goodbyes," and "Too Far Gone," and it plans to do more writing, playing, and recording this spring.

SANDRA SCHULMAN

**DETROIT:** Juggling his own career as a front man, singer, and songwriter while also playing in the band of his mother, **Aretha Franklin**, has taught **Teddy Richards** at least two things—always be organized, and always be prepared. "I always have tapes on me," he says. One of those tapes went into the hands of **Andrew Farriss** at an **INXS** show in 1994. "Andrew called a few days later



RICHARDS

and wanted to try writing songs together, so we worked out a two-song publishing deal," Richards says. Those two songs soon became 11 as Richards flew back and forth from Detroit to Farriss' home in London, leading Richards' band to have some choice opening slots for **INXS**. Richards' music is definitely pop, sort of like **Seal** with a crunchier, more guitar-driven sound that owes as much to Richards as to Farriss. "Teddy is a big talent, very passionate about his songwriting, and continually

working at it," says **Kim Frankovitz**, VP of international for MCA Music Publishing. "He's a great performer, a great songwriter, and he has a great business sense. It's very rare to find all three qualities in this business. It's only a matter of time before the right person hears him." The extremely articulate Richards has a refreshingly balanced attitude toward working in the same field with his famous parent, neither denying nor copying her. Yet he hasn't gone completely uninfluenced by his mom's sound, either. "I think one of the things I bring to the table is that I can sing soulfully over a pop song," he says. Richards is both philosophical and quietly determined about the pursuit of his musical dreams. "It's going to go where it's supposed to," he muses. Then he laughs about his cameo appearance in the "Blues Brothers 2000" movie. "Don't blink, or you'll miss it!" Contact **Blackwood Management** at 818-704-9311.

KAREN KOSKI

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		<b>PULP</b> ISLAND 524492 (10.98/16.98)	<b>THIS IS HARDCORE</b>
2	1	2	<b>SEMISONIC</b> MCA 11733 (8.98/12.98)	FEELING STRANGELY FINE
3	5	10	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
4	NEW		<b>FUEL</b> 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
5	7	40	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL
6	8	2	<b>SYLK-E. FYNE</b> GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
7	11	8	<b>BEENIE MAN</b> SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
8	10	7	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
9	4	4	<b>JIMMY RAY</b> EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
10	9	8	<b>MONO</b> ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
11	12	14	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	SEVENDUST
12	33	2	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
13	6	2	<b>GOD LIVES UNDERWATER</b> 1500 540871/A&M (8.98/12.98)	LIFE IN THE SO-CALLED SPACE AGE
14	17	9	<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
15	15	7	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
16	19	38	<b>MICHAEL PETERSON</b> ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
17	20	28	<b>ALEJANDRO FERNANDEZ</b> ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
18	18	28	<b>THE KINLEYS</b> EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
19	21	4	<b>ALL SAINTS</b> LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
20	14	2	<b>REVEREND HORTON HEAT</b> INTERSCOPE 90168 (10.98/16.98)	SPACE HEATER
21	23	23	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
22	16	2	<b>DJ HONDA</b> RELATIVITY 1613* (10.98/15.98)	HII
23	24	52	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
24	13	2	<b>LIL' KEKE</b> JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98)	COMMISSION
25	25	5	<b>CRYSTAL LEWIS</b> MYRRH 5041/WORD (10.98/15.98)	GOLD

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

26	22	32	<b>DIANA KRALL</b> IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
27	29	3	<b>MORCHEEBA</b> CHINA 31020/SIRE (16.98 CD)	BIG CALM
28	32	14	<b>AVALON SPARROW</b> 51639 (10.98/15.98)	A MAZE OF GRACE
29	36	31	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
30	35	14	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
31	30	48	<b>ALLURE</b> ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
32	41	23	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
33	27	2	<b>BIG TENT REVIVAL</b> ARDENT 25186/FOREFRONT (10.98/15.98)	AMPLIFIER
34	37	24	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
35	28	6	<b>DARYLE SINGLETARY</b> GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
36	RE-ENTRY		<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	SWEET THING
37	40	4	<b>TWO</b> NOTHING 90155/INTERSCOPE (10.98/16.98)	VOYEURS
38	31	22	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98)	FINALLY KAREN
39	26	2	<b>HIEROGLYPHICS</b> HIERO IMPERIUM 8473/GROUND LEVEL (11.98/14.98)	3RD EYE VISION
40	39	16	<b>ALANA DAVIS</b> ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
41	NEW		<b>ALEJANDRO SANZ</b> WEA LATINA 20281 (8.98/13.98)	MAS
42	34	14	<b>ANITA COCHRAN</b> WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
43	38	3	<b>SNEAKER PIMPS</b> CLEAN UP 45493*/VIRGIN (12.98 CD)	BECOMING REMIXED
44	RE-ENTRY		<b>SMOOTH</b> PERSPECTIVE 549033/A&M (10.98/16.98)	REALITY
45	RE-ENTRY		<b>CHARLIE ZAA</b> ● SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMENTOS
46	45	47	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
47	48	5	<b>WAYNE WATSON</b> WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
48	43	6	<b>BIG TYMERS</b> CASH MONEY (11.98/16.98)	HOW U LUV THAT?
49	47	17	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
50	NEW		<b>HARVEY DANGER</b> SLASH/LONDON 556000/ISLAND (10.98/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?

## POPULAR UPRIISINGS

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

**LET THE GAMES BEGIN:** The X Games Xperience tour, a great vehicle for exposing new faces, kicked off April 4 in Austin, Texas.

Among those baby acts looking for a toehold with the kids is Athens, Ga.-based



**Stretching Out.** One-man band Cornelius junks genre boundaries, converting himself into a four-headed hip-hop/rock/pop/electronic beast on "Fantasma," released here March 24 on Matador. The album, which has sold nearly 500,000 units in Japan according to the label, is the first U.S. release for Cornelius. The artist is expected to tour in the U.S. in June.

trinket, whose 1993 debut, "Your Head Is A Shimmer," was produced by Michael Stipe for Rimshot Records.

The band's RCA debut is slated for a late-summer/early-fall release.

Velvet/Monolith act the Amazing Royal Crowns,

whose self-titled debut bowed April 7, will also perform, taking the atomic stage show that earned them a rabid following in Boston to the rest of the country.

With the exception of trinket, which will appear at every stop on the three-month tour, other bands will rotate through the festival.

They include **Giant Steps** on Skaliante; the **Hunger** on Universal, TVT's **Course Of Empire**, Al's **Not Well** on Beyond, **Fat** on DV8, **Foam** on Epic, and the **Painkillers** on Shine.

Unsigned acts **Fontaine** and the **Ernies** and Washington, D.C., funk outfit the **Almighty Senators**, who release their material on band-run **Dog Eat Dog/Fowl**, will also take part in the tour.

**STOCKTON'S STORY:** Building toward the June 2 release of his Decca debut, "Stories I Could Tell," **Shane Stockton** is appearing on the second stage at the massive George Strait Music Festival, which makes its next stop Saturday (18) at the Silverdome in Pontiac, Mich.

Stockton, who worked with producer **Mark Wright** (**Lee Ann Womack**, **Clint Black**,



**Slow Burn.** Tone Cool artist Susan Tedeschi, booked by Monterrey Peninsula, kicks off her summer tour June 2 in Memphis and then joins Jonny Lang and Buddy Guy July 23 in Atlantic City, Ga. Tedeschi, whose album "Just Won't Burn" bowed in February, has appeared on the cover of *Blues Review* magazine.

**Mark Chesnutt**, can also be seen in a clip for his debut single, "What If I'm Right," which is airing on CMT.

**LIVE ONE:** On April 9-10, the instrumental quartet **Vog** was at Seattle's OK Hotel, wrapping live sessions for its debut album for Loosegroove, tentatively scheduled for a late-July release.

The act includes **Tuatara/Critters Buggin'** sax player **Skerik** and **MC 900 Ft. Jesus** collaborator/keyboardist **David Palmer**, as well as jazz drummer **Bobby Previte**. Composer/keyboardist **Wayne Horvitz**, who has worked with the likes of **John Zorn** and **Bill Frisell**, is also a member of **Motel Six**, another project that features Skerik as well as **Matt Cameron** from **Soundgarden**.

**BUGGING YOU:** Sire/Warner Bros. act **Hurricane #1** joins **Fluke**, the **Orb**, **Stereolab**, and **Spiritualized** as one of the acts hoping to get some mileage out of the new Volkswagen Beetle ads.

The band's song "Step Into My World" from its self-titled 1997 album appears in a third of the spots.

**NORTH OF THE BORDER:** MCA will begin testing U.S. waters with "Downtime," the first single from London, Ontario-bred modern rock act the **Gandharvas**, near the end of April.

The band, whose album "Sold For A Smile" went gold in its homeland, also had two

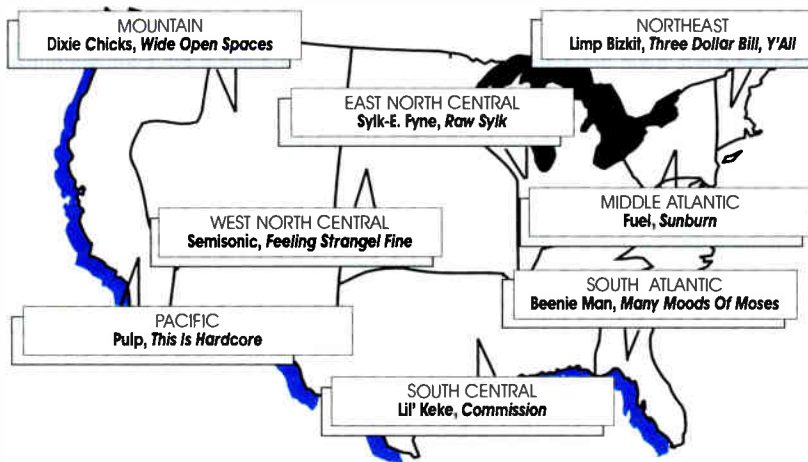


**Sinking The Hook.** Bay Area rap duo **Land Of Da Lost** follows up its self-titled 1995 EP, which sold a reported 10,000 copies, with "Gone Fishin'," its full-length debut on Bay Point, Calif.-based **Lic'N'Snot Records**. The act, whose album bowed April 2, has also appeared on several compilations, such as "Million Dollar Dream." **Land Of Da Lost** performs Thursday (16) at the Bay Area Hip Hop Slam in San Francisco.

top 10 videos on **MuchMusic** with clips for "Downtime" and "Watching The Girl."

"Sold For A Smile" will be released here May 19.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Semisonic Feeling Strangely Fine
  2. Dixie Chicks Wide Open Spaces
  3. Jimmy Ray Jimmy Ray
  4. Limp Bizkit Three Dollar Bill, Y'all
  5. Martin Zellar The Many Moods Of Martin Zellar
  6. Cledus T. Judd Did I Shave My Back For This?
  7. Michael Peterson Michael Peterson
  8. David Kersh If I Never Stop Loving You
  9. The Kinleys Just Between You And Me
  10. Sevendust Sevendust

- MIDDLE ATLANTIC**
1. Fuel Sunburn
  2. Beenie Man Many Moods Of Moses
  3. Pulp This Is Hardcore
  4. Limp Bizkit Three Dollar Bill, Y'all
  5. Semisonic Feeling Strangely Fine
  6. All Saints All Saints
  7. God Lives Underwater Life In The So-Called Space Age
  8. Buena Vista Social Club Buena Vista Social Club
  9. Jimmy Ray Jimmy Ray
  10. Mono Formica Blues

## Tariq & Gunz Look Past 'Uptown' Rap Duo Diversify On Debut Columbia Set

BY SHAWNEE SMITH

NEW YORK—If you must label Lord Tariq & Peter Gunz anything, label them businessmen. The two Bronx, N.Y., natives released their current single, "Deja Vu [Uptown Baby]," with their own money, their own label (Codeine), and their own distribution (a few 12-inch singles delivered to DJs along the East Coast) in March 1997, and the track is still blazing at radio.

The single is No. 3 on Hot Rap Singles, No. 11 on Hot R&B Singles, and No. 6 on Canada's Hits of the World singles chart for the week ending Saturday (18). Tariq and Gunz's album, "Make It Reign," is due internationally May 26 through Codeine/Columbia Records.

"A lot of labels didn't believe in [the song]," says Tariq. "They thought it was too regional, but we proved 'em wrong." Tariq, Gunz, and manager Kevin Mitchell decided to form Codeine Records to work the single, which glorifies qualities of people from New York's five boroughs and pays homage to the Bronx as the birthplace of hip-hop.

When the single started getting serious rotation in New York and Atlanta during the summer of 1997, the labels started knocking. The duo finalized a production deal with Columbia last December.

"The record had already exploded in New York and was breaking in Atlanta, D.C., and Baltimore, so we re-serviced it regionally and to national crossover radio stations in November," says LeTia Blassingame, senior director of product marketing in Columbia's black music division.

To ensure national airplay, Columbia had the pair cut regional versions for the West, Southwest, Midwest, and mid-Atlantic areas. They also cut versions for countries such as the U.K. and France.

In the duo's native New York, the single was propelled by Tariq's reputation on the underground mix-tape circuit.

"I had a name from rhyming on so many mix tapes," says Tariq, who is



LORD TARIQ & PETER GUNZ

also a member of Qwest recording act Money Boss Players. "So a lot of DJs were waiting for me to put something out. We let them listen to ["Deja Vu"], and the response was phenomenal."

Internationally, the single got a boost from the duo's stint as an opening act on Shaquille O'Neal's You Can't Stop the Reign tour. The tour included showcases of artists signed to the basketball player's T.W.Is.M. label, including Gunz, who has a solo deal with the imprint. The duo performed "Deja Vu" at dates in Singapore, Australia, Hong Kong, Manila, Indonesia, and Taiwan. Via his solo deal with T.W.Is.M., Gunz will release his debut set, "Othello 174," in October.

"We were in Taiwan at the time 'Deja Vu' was blowing up in the U.S.," says Gunz. "Before we left you could hear the track at a New York club like right before it closed, and when we got back . . . it was all over the radio!"

Both rappers, who are published by Gunz Music and Bow Down through BMI, say they knew the single would be a hit in New York because of locally oriented lyrics, so they weren't impressed when New York radio jumped on it. "When the other states started kicking in [airplay], we said, 'Man, this shit is big!'" says Gunz.

With Tariq's street-level fan base and the single's pop status, the duo says "Make It Reign" will include tracks targeted at both audiences. Producers on the set include DJ Quik, Clark Kent, Ski, Wyclef Jean, and

newcomers KNS, Dave Adkinson, and Minnesota.

"We got a little more party tracks like 'Deja Vu,' a little something with street edge, since that's where Tariq comes from, and we got the ones where we talk about the girls, which is what I've done more than anything else," says Gunz.

The two were careful not to force a meeting ground between their distinct rhyme styles, so the album contains a few solo tracks.

(Continued on next page)



**Raising The Roof.** Luther "Luke" Campbell dropped by KPWR-FM Los Angeles recently to discuss the success of his current single, "Raise The Roof," with weekend host Fuzzy. Pictured at the station, from left, are comedian A.J. Johnson, who is featured in the "Raise The Roof" video; Campbell; and Fuzzy.

## Faith Evans And Rebbie Jackson Are Both Keeping The 'Faith' With New Releases

**MORE FAITH:** You'll have to wait until late August to hear Faith Evans' new album, "Keep The Faith," on Bad Boy/Arista. The vocalist says that although she didn't dramatically alter her musical approach, the new album features lyrics that are more inspirational. "Some people may think it's gospel," she says. Evans' self-titled debut, released in 1996, has sold 791,000 copies, according to SoundScan.

Evans began her career as a songwriter for artists such as Mary J. Blige, for whom she frequently acted as a background vocalist. Since then, she has appeared on numerous soundtracks, including "High School High" and "Money Talks." She recently won a Grammy and a Soul Train music award for the song "I'll Be Missing You," with Sean "Puffy" Combs and 112.

Evans says that this time around she felt more familiar in the studio. "I feel more confident," she says. On the much-anticipated set, the singer worked with a variety of co-writers, such as 112 and Kelly Price. Evans produced the album with Combs, Chucky Thompson, and Ron Lawrence.

Aside from working on her own material, Evans is continuing to write and produce for artists such as Tevin Campbell and LSG. She is also continuing to build her duet repertoire. "I did a song with Ray Charles for his new album," she says. Evans is also working on the "Have Plenty" soundtrack, which she wrote and co-produced with Thompson.

**REBBIE'S FAITH:** Rebbie Jackson's "Faithfully Yours," released March 30 on MJJ Music, is the singer's fourth album and the first following a 10-year absence. "I've been wanting to release more material," she says. Nonetheless, "Centipede," from her 1984 solo debut album of the same name, is also on her new set. "I put it on there to say that I'm back," she says.

Jackson spoke to Billboard en route to an in-store appearance in Milwaukee. "I've been on a promotion tour in Europe," she says. "It's been a lot of fun."

For "Faithfully Yours," Jackson worked with a number of writers and producers, including Brian Loren and David Shaw. Others contributing included Todd Terry on "Get Back To You," Men Of Vision and Sweden's Stonebridge on her remake of the Spinners' classic "I Don't Want To Lose You," and her brother Michael and Ronnie Laws on "Flyaway."

The album's first single, "Yours Faithfully," peaked at No. 76 on Billboard's Hot R&B Singles chart. Jackson taped "Soul Train" April 4 and will also appear on "Vibe."

**ANOTHER KEDAR JOINT:** Get ready for another new "neo-soul" artist out of Kedar Massenburg's camp. She's

Grenique, whose sound Massenburg describes as "soul-induced" yet folksy, à la Tracy Chapman.

**CMB'S SOUL REVIVAL:** Although we haven't heard from them for a while, Mark Calderon, Bryan Abrams, Sam Watters, and Kevin Thornton, aka Color Me Badd, are still together as a group.

Best known for the songs "I Wanna Sex You Up" and "I Adore Mi Amor," the quartet has been together for 14 years. According to Watters, the group has been busy touring on the strength of its 1996 album, "Now & Forever."

"It did well in Asia, so we spent a lot of time there," he says. "We did our biggest show of the tour for 60,000 people in the Philippines."

The group was originally on Irving Azoff's Giant Records, but Watters says that when the label's R&B and pop departments were diminished, Ron Sweeney, president of Epic's urban music department, threw them a "life preserver."

The Oklahoma-bred group's new album, "Awakening," is scheduled for a June release on Epic.

The label will release two versions of the first single, "Remember When." The second will be a memorial of sorts honoring the 167 people who perished in the 1995 bombing of the Oklahoma City federal building.

The group rerecorded the original track with the Oklahoma City Philharmonic and the Public School Youth Choir. "We're donating a portion of our album proceeds to the Oklahoma City Memorial Fund Drive," Watters says. A separate music video will be shot in front of the future memorial site in downtown Oklahoma City.

Watters says the album was produced by Louis "Kingpin" Biancaniello of Narada Michael Walden fame. "It's more mature and the best music we've ever done in our career," he says.

As for the vocal groups that have arrived on the scene during Color Me Badd's two-year hiatus, the singer says CMB views the competition as inspiration rather than intimidation.

**HE'S AT IT AGAIN!** DJ Funk Master Flex will release his third and final mix tape in June. In addition to major hip-hop artists, the album will feature the freestyling talents of Erykah Badu, Busta Rhymes, and Missy Elliott.

**UNIVERSAL'S SOUL SET:** Universal's Salon Series showcase is set to begin with a roster of new talent. The series will feature Angel Grant on May 6, Rachid on May 7, and Ricky Jones on May 8. The shows will be held at Jack's Studios at 601 W. 25th St. in New York.



**He's Movin' On Up.** Reggae artist Ky-mani, son of the late Bob Marley, recently signed a record deal with Gee Street Records. The artist is featured on "Gotta Be . . . Movin' On Up," with Prince Be of PM Dawn, on the label's "Senseless" soundtrack and was recently named vocalist of the year (male) at the Tamika Reggae Awards. Pictured at the signing, from left, are Neil Robertson, senior director of marketing at Gee Street; Maria Ma, senior director of marketing at Gee Street; Clifton Dillon, president/founder of Shang Records; Steven Abbott, head of international at V2 Music Group; Ky-mani; Jon Baker, president/founder of Gee Street; and Jeremy Pearce, CEO at V2 Music Group.





# DATU FAISON'S RHYTHM SECTION

**AIR JORDAN:** It's rare that a single hits No. 1 on Hot R&B Singles and then regains that slot after being dethroned. **Montell Jordan's** "Let's Ride" (Def Jam/Mercury) is added to that noteworthy list for its 2-1 rebound, due largely to the record's momentum at R&B core stores. "Let's Ride" gains 7% at that panel and holds down No. 1 on R&B Singles Sales for a third non-consecutive week. Airplay is also up 7%, raising its R&B audience to 33.6 million. The other key factor was **K-Ci & JoJo's** sharp sales declines, 39% last issue and 26% on the current chart, due to the fact that the single has been cut out and was shipped to retail in limited quantities. In the same issue that Jordan returns to No. 1 on Hot R&B Singles, his album, also titled "Let's Ride," is the Hot Shot Debut on Top R&B Albums at No. 8.

Only five other records have returned to No. 1 in the era of Broadcast Data Systems (BDS) and SoundScan. **Jodeci's** "Lately" (Uptown/MCA) fell from the perch the week of July 31, 1993, and returned in the Aug. 14 issue that year. **Toni Braxton's** "You're Makin' Me High" (LaFace/Arista) dropped out on June 29, 1996, and rebounded July 27. **Keith Sweat's** "Twisted" (Elektra/EEG) fell Aug. 17, 1996, and hit the mark again Sept. 21. The feat happened twice in 1997: first with **R. Kelly's** "I Believe I Can Fly" (Warner Sunset/Atlantic) on Jan. 18, which returned Feb. 1, and then with **Dru Hill's** "In My Bed" (Island), which slipped from No. 1 on March 1 and rebounded April 19.

**RAP & BLUES:** Recently a reporter from VH1 posed the question, "Why do you include rap music titles on the Top R&B Albums?" She thought that during countdown shows, it was a bit misleading to say that the No. 1 R&B title was by a hardcore rapper, and that opinion comes in occasionally from people via our World Wide Web site.

The Hot R&B Singles and Top R&B Albums charts are dictated by airplay from our panel of BDS-monitored R&B stations. Since rap music is a staple of mainstream R&B radio playlists and is worked by the same sales and marketing staffs that handle R&B, it is our policy to include that genre on the R&B charts.

As a sign of the times, all the titles in the top 10, with the exception of **Montell Jordan's** No. 8 debut, are by rappers. **Gang Starr's** fifth album (and first No. 1), "Moment Of Truth" (Noo Trybe/Virgin), **Daz Dillinger's** "Retaliation, Revenge And Get Back" (Death Row/Priority), and **CoCo Brovaz's** "Rude Awakening" (Priority), at Nos. 1, 2, and 3, respectively, all make large moves after street-date violations forced those titles on last issue's charts. Furthermore, almost half of the titles on Top R&B Albums and Hot R&B Singles are by rap acts.

According to a consumer profile by the Recording Industry Assn. of America, R&B's total market share for 1997 stood at 11.2%, with rap accounting for 10.1%, its highest year ever. The two categories combined fall second only to rock, which claims 32.5%. The Top R&B Albums list one year ago numbers 10 fewer rap titles than this issue's chart. Could the trend cause rap to surpass R&B by the close of 1998?

**SORRY, CHARLI:** "Money" by **Charli Baltimore** falls 45-59 on Hot R&B Airplay for a 2.9 million-listener loss. The song had been registered under two titles in the BDS system, which led to a discrepancy in audience size. The original servicing of the record listed the title as "For The Love Of Money," but it was later serviced to outlets as "Money." Next issue, expect the record to rebound sharply as both versions are combined in the BDS system.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	11	7	MY STEEZ	RAW ELEMENTS FEAT. MEA-AI-FARGE (BIG PLAYBOYS DISCS)
2	4	2	TOMIKA	MR. INTERNATIONAL (ALBATROSS)
3	1	3	EVERYDAY	FATAL (RELATIVITY)
4	3	2	DISCO LADY 2000	JOHNNIE TAYLOR (MALACO)
5	—	1	DO YOU	HEATHER B. (FREEZE/REPLAY)
6	6	2	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
7	5	8	ILL NA NA	12 GAUGE (POWER T.Y.S.)
8	10	2	SABROSURA	D.J. LAZ (PANDISC)
9	—	1	I KNOW YOU WANT ME	BLAST'N'BOY A-LICK FEAT. CECE PENISTON (BLAST'N'BOY)
10	9	3	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)
11	12	28	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
12	8	3	THEY BE JUMPIN	WIDE WORLD OF MUSIC'S FIREWALKERS (WORLD OF MUSIC)
13	13	10	SOMEONE TO HOLD	TERONNA FEAT. BIG POMPERS & SWANSON (HOLA RED ANT)

Bubbling Under lists the top 25 singles under No. 10 which have not yet charted.

## R&B

### TARIQ & GUNZ

(Continued from preceding page)

"You can't do his flow on every dance track, and I can't do my flow on every hardcore track. So if we didn't think we could flow on it, we didn't do it," says Gunz.

A second single had not been selected at press time, but Columbia plans to service a second single to radio May 12. The time may be right for the next single. According to Mike Fox, PD at WPHI-FM Philadelphia, "Deja Vu" was hot for the station about two months ago. "We jumped on it before Columbia did, so it's kind of old now," says Fox.

Fox notes that the station began playing the single after it drew a buzz in Philadelphia clubs. "It was getting a lot of action, so we picked it up from the clubs."

He says the group may have trouble in getting "labeled a party song" group. When you make a song like that, people always want to label you a party group, so if you change the formula, you may not get a lot of the people you first appealed to, but if they give [listeners] a balance, they'll be fine."

As part of the continuing marketing campaign, the video for "Deja Vu" is being aired in more than 465 Foot Action athletic stores in the U.S. between April and June. The effort is part of Columbia's "Street Soldiers" program, which promotes all new artists originating from Columbia's black music division.

Columbia also has plans to air the video on the Jumbotron in New York's Times Square Memorial Day weekend, just before the album's release. Several "win it before you can buy it" contests are slated at select radio stations across the country.

As part of their promo tour, the pair performed on BET's "Teen Summit" Jan. 31; at an industry showcase Feb. 5 with Jermaine Dupri, John Forte, and the Sporty Thievz; at the NBA All-Star game in New York; MTV's NBA pre-show event; and Columbia/SLAM magazine's All-Star after-party. They also performed at "MTV Jam's" spring-break special, which aired in March, and are slated to perform on BET's "Planet Soul" closer to the album's release date.

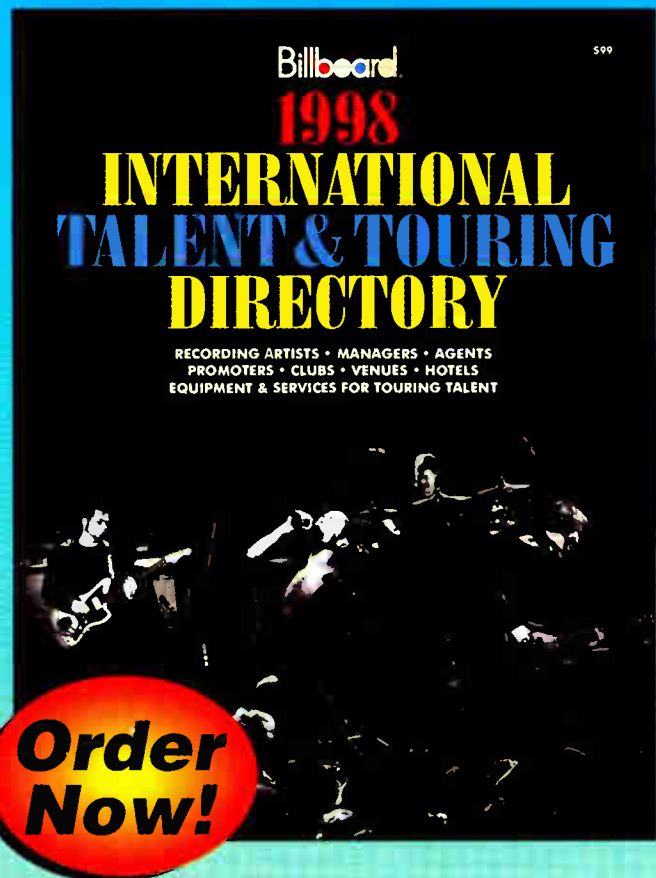
The act is booked by Famous Artists. Its promotional tour is slated to end in June; the international leg will bring the group to the U.K. and France Sunday (12)-Saturday (18).



**Standing For Something.** The album-release party for Norbet recording artist Norwood attracted an interesting mix of partygoers. The event was held in late March at the Hancock Park Mansion in Los Angeles. Pictured, from left, are talk-show host Jerry Springer, Norwood, and R&B soloist Vesta.

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## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
				★★★★ <b>No. 1</b> ★★★★★	
1	1	2	10	ROMEO AND JULIET ● ◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	2 weeks at No. 1
2	5	6	5	VICTORY ● ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (M) (T) (X) BAD BOY 79155/ARISTA	
3	2	1	17	DEJA VU (UPTOWN BABY) ● ◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
4	3	26	3	SECOND ROUND K.O. ◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	
				★★★★ <b>GREATEST GAINER</b> ★★★★★	
5	9	9	3	MONEY, POWER & RESPECT ◆ THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79155/ARISTA	
6	4	3	12	GONE TILL NOVEMBER ▲ ◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
7	6	4	5	DO FOR LOVE ● ◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	
8	8	7	9	THE PARTY CONTINUES ● ◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	
9	7	5	13	WHAT YOU WANT ● ◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	
10	11	8	9	GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 5685237/MERCURY	
11	10	12	4	GITTY UP ◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	
12	12	14	4	RAISE THE ROOF ◆ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	
13	13	11	13	MAKE EM' SAY UHH! ● ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
14	15	—	2	I GOT THE HOOK UP! ◆ MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	
15	16	18	6	WHO AM I ◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	
16	18	15	6	JUST BE STRAIGHT WITH ME ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO & DICK (C) (D) (T) NO LIMIT 43305/PRIORITY	
17	17	13	18	SWING MY WAY ● ◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
18	20	22	4	STILL PO' PIMPIN' ◆ DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	
19	14	10	9	GETTIN' JIGGY WIT IT ◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	
20	23	20	16	BURN ◆ MILITIA (C) (D) (T) RED ANT 119006/MERCURY	
21	21	17	15	DANGEROUS ● ◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
22	19	16	13	FATHER ◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	
23	24	21	8	6 A.M. (WE BE ROLLIN') ◆ NADANUF (C) (D) (T) (X) REPRIZE 17278/WARNER BROS.	
24	<b>NEW</b> ▶	1		OUT OF SIGHT (YO) ◆ RUFUS BLAQ (C) (D) (T) PERSPECTIVE 587594/A&M	
25	22	19	11	THE CITY IS MINE ◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	
26	26	23	20	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	
27	29	32	4	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) (T) LOC-N-UP 70714	
28	28	30	25	I'M NOT A PLAYER ◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	
29	<b>NEW</b> ▶	1		JAM ON IT ◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY	
30	27	25	19	JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
31	32	35	7	DOO DOO BROWN DJ NASTY KNOCK (C) (D) STREET STREET 30009	
32	25	24	7	ALL MY LOVE ◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	
33	35	29	12	IF YOU THINK I'M JIGGY ◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	
34	34	34	4	I CAN FEEL IT ◆ GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	
35	45	28	8	ANOTHER RIOT KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	
36	31	27	10	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	
37	33	31	5	24/7 ◆ 24/7 (C) (D) (T) LOUD 65412/RCA	
38	<b>NEW</b> ▶	1		SHAKE DAT ◆ M.A.D. KUTZ (C) (D) (T) WARNER BROS. 17264	
39	30	40	8	BODY ROCK ◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	
40	37	37	3	2 LIVE PARTY ◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	
41	38	—	2	TAKE YOUR TIME ◆ KOMPOZUR (C) (T) (X) ALL NET 2290	
42	47	45	27	IMMA ROLLA ◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	
43	44	42	25	FEEL SO GOOD ▲ ◆ MASE (C) (D) BAD BOY 79122/ARISTA	
44	36	33	4	BEFORE WE START ◆ MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	
45	40	38	11	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	
46	41	41	35	BACKYARD BOOGIE ◆ MACK 10 (C) (D) (T) PRIORITY 53282	
47	46	43	20	GOING BACK TO CALI ● THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	
48	42	39	10	HANDLE UR BUSINESS M.O.P. (C) (D) (T) RELATIVITY 1664	
49	39	36	21	YOU KNOW MY STEEZ ◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	
50	48	—	6	A REAL LADY (SOMETIMES I'M A BIT@H) ◆ D'MEKA (C) (T) (X) ALL NET 2288	

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

## R&amp;B

ARTISTS &amp; MUSIC

## Some Live Show Basics To Remember

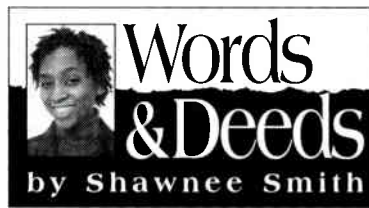
**LIVE SHOW 101:** Having attended our share of rap showcases and concerts over the years, we are becoming more disenchanted with who and what makes it to the stage of a hip-hop show. It is becoming clear that record companies are not training artists to become full-fledged entertainers. It's as if label reps are assuming that because the genre brings with it a whole new range of marketing and promotion strategies, as well as a sort of "hands off" policy in terms of imaging, a record company does not need to teach artists the basics of the music business, especially in terms of performing live shows.

These days, rap shows have boiled down to the following: a head-nodding performer who walks/runs across the stage and *may* stop to dance a few steps with members of the group's large entourage; a point man who ad-libs portions of the songs; several call-and-response segments about who can yell and/or sing the loudest or denote from what area they hail; crotch grabbing (not gender-specific these days); clothes stripping; and grinding on the floor, steps, speakers, whatever. Unless the artist has a budget like Puff Daddy that allows for special effects, fireworks, and elaborate stage props, that's the gist of almost every hip-hop show.

We understand that companies may feel that hip-hop, being based on samples and loops, may lack the necessary tools or instruments to round out the basic ingredients of a show, but we don't buy it. The pioneers and many of the current players in hip-hop continue to pull off some great shows with sheer desire and determination. Acts like the Fugees, Method Man, Lord Tariq & Peter Gunz, Busta Rhymes, and Kardinal Offishall give shows with little or no props. They allow their enthusiasm, personal energy, and determination to get crowds excited. Others have studied the formula and styles of older performers and other genres and have taken notes. But just in case label reps have yet to figure out how to relate old show tactics to the hip-hop culture, we came up with a few ideas:

- **Use the DJs:** They are the instruments in this genre. DJs don't just sample, loop, or key up a DAT, they scratch, cut, and spin records to get the crowd hyped. Some of them even do tricks, i.e. cutting and scratching with their mouths, ears, feet, behind their back, etc. Allow them to showcase their talents, too. If you're not sure how it will hold up, attend a Run-D.M.C. or X-ecutioners performance or check out a few of the old-school rap videos when artists showcased numerous elements of hip-hop (DJ'ing, breaking, MC'ing) in their performances.

- **Dance:** Party-anthem acts can use dancers. However, some of the most hardcore types can't—it's not considered cool. But they can use B-boys (break dancers). Try scrapping the neighborhood entourage in favor of a few homies who can, and are willing, to dance for real. We don't have to take it back to Heavy D & the Boyz or Scoob and Scrap Lover, but we could take it back to the Rock Steady or Air Force crews. Maybe the artist could do a step or two; the Lost Boyz have proved that B-boys can dance and still be considered hard. In fact, some acts are already copying Mr. Cheeks' and Freaky Tah's trademark dancing banters.



the audience *paid* to see, not his or her friends.

- **Stage presence:** If all else fails, if there is no money or stage space for dancers or no time for a separate DJ segment, get the artists to try acting like they really want to be onstage. The crowd doesn't come to an arena to sing the chorus to themselves, they do that every day at home. They come to be entertained. In fact, they pay upwards of \$65 to be entertained. Give them a show. Let them see the artist sweat, smile, and get genuinely (not formulaically) excited and taken in by the music he or she creates. Help artists portray that.

Another disappointing factor is the quality of female rappers' stage shows. Sex sells, it's been proved time and time again, but these ladies pack houses because of their lyrical skill and flow, not because of their nakedness. Too much time and effort are being spent on provocative outfits and costume changes and not enough on musical entertainment. Artists get so worn out flying through the dressing room during the set, they can barely catch their breath to complete a verse.

Develop their shows like you would for any male rappers—setting sexuality aside. We would love to see an MC battle or freestyle session between the artists, male and female, on a given bill. Better yet, we'd love to hear more of the songs from the album than to see the same outfit donned in a video.

Some of the artists out there doing good, even great, showcases are KRS-One, Run-D.M.C., the Roots, A Tribe Called Quest, Common, the Refugee Camp Allstars, and Lord Tariq & Peter Gunz.

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## Exec Sues 2Pac's Mother Imprint's COO Claims Breach Of Contract

BY CHRIS MORRIS

LOS ANGELES—Afeni Shakur—whose son, the late rapper Tupac Shakur, was no stranger to courtrooms—has herself been sued by her record label's COO, who charges that Shakur abruptly ceased paying her salary and other contractually mandated monies late last year.

In an action filed April 1 in California Superior Court in L.A., Lisa Smith-Putnam charges Afeni Shakur and the estate of Tupac Shakur with breach of contract, fraud, and intentional infliction of emotional distress, among other alleged abuses. Smith-Putnam is seeking more than \$10 million in compensatory and punitive damages.

According to the suit, Afeni Shakur and Smith-Putnam agreed in August '97 to terms whereby Smith-Putnam would become COO of Amaru Records, a Jive-distributed imprint Shakur set up to issue previously unreleased recordings by her son, who recorded under the name 2Pac and was killed in September 1996 by an unknown assailant in Las Vegas.

The five-year employment agreement—which the suit says "was reduced to writing... but never executed"—granted Smith-Putnam an annual salary of \$120,000, annual bonuses of 10% of Amaru's net profits, 10% of all

gross advances and royalties received by Amaru Music Publishing, and 1% of the retail list price for U.S. sales of the first Amaru album, 2Pac's "R U Still Down? (Remember Me)," escalating to 2% for every unit over 1 million sold.

Smith-Putnam alleges that in early October 1997, "all salary payments... ceased." She also says that some \$500,000 in royalties due her from the Amaru album have not been paid; that she has not received her share of either publishing royalties or Amaru's net profits; and that at least \$7,500 in expenses remain unpaid. She claims neither Shakur nor Amaru terminated the employment agreement at any time.

According to the action, in December, "shortly after the commercial release of the album, [Shakur and Amaru] nearly ceased substantive oral and written communications with [Smith-Putnam]."

Smith-Putnam's emotional-distress claim stems in part from her allegation that she asked for her unpaid salary and expense reimbursement so she could visit her terminally ill brother and was told by Shakur that she had "no money."

A spokesman for attorney Richard Fischbein, who is co-administrator of Tupac Shakur's estate with his client Afeni Shakur, declined comment at press time, saying that the estate has not yet been served with the suit.

# Billboard TOP R&B ALBUMS

APRIL 18, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** NO. 1/GREATEST GAINER ***</b>						
1	69	—	2	GANG STARR	MOMENT OF TRUTH	1
<b>*** PACESETTER ***</b>						
2	87	—	2	DAZ DILLINGER	RETALIATION, REVENGE AND GET BACK	2
3	48	—	2	COCOA BROVAZ	THE RUDE AWAKENING	3
4	2	1	4	C-MURDER	LIFE OR DEATH	1
5	3	2	3	SOUNDTRACK	THE PLAYERS CLUB	2
6	1	79	3	CAPPADONNA	THE PILLAGE	1
7	4	4	8	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	1
<b>*** HOT SHOT DEBUT ***</b>						
8	NEW	1	1	MONTELL JORDAN	LET'S RIDE	8
9	5	3	6	SCARFACE	MY HOMIES	1
10	NEW	1	1	FATAL	IN THE LINE OF FIRE	10
11	9	9	26	JANET	THE VELVET ROPE	2
12	8	5	42	K-CI & JOJO	LOVE ALWAYS	2
13	6	6	28	BRIAN MCKNIGHT	ANYTIME	1
14	7	—	2	ARETHA FRANKLIN	A ROSE IS STILL A ROSE	7
15	11	7	29	USHER	MY WAY	1
16	13	18	27	NEXT	RATED NEXT	13
17	12	10	21	LSG	LEVERT.SWEAT.GILL	2
18	16	13	16	QUEEN PEN	MY MELODY	13
19	20	23	29	JON B.	COOL RELAX	19
20	17	11	32	MASTER P	GHETTO D	1
21	14	—	2	PUBLIC ANNOUNCEMENT	ALL WORK, NO PLAY	14
22	18	15	22	MYSTIKAL	UNPREDICTABLE	1
23	22	20	21	TIMBALAND AND MAGOO	WELCOME TO OUR WORLD	9
24	15	12	24	MASE	HARLEM WORLD	1
25	23	14	13	THE LOX	MONEY, POWER & RESPECT	1
26	25	19	51	MARY J. BLIGE	SHARE MY WORLD	1
27	19	—	2	PLAYA	CHEERS 2 U	19
28	26	21	6	OL SKOOL	OL SKOOL	10
29	28	24	29	MARIAH CAREY	BUTTERFLY	3
30	10	—	2	DAS EFX	GENERATION EFX	10
31	31	29	20	CHICO DEBARGE	LONG TIME NO SEE	14
32	27	17	11	YOUNG BLEED	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
33	29	26	19	WILL SMITH	BIG WILLIE STYLE	9
34	30	27	4	KEITH WASHINGTON	KW	27
35	42	36	6	BEENIE MAN	MANY MOODS OF MOSES	35
36	32	22	7	DESTINY'S CHILD	DESTINY'S CHILD	14
37	38	31	38	PUFF DADDY & THE FAMILY	NO WAY OUT	1
38	21	8	4	KILLAH PRIEST	HEAVY MENTAL	4
39	35	28	7	JAGGED EDGE	A JAGGED ERA	19
40	33	25	21	ERYKAH BADU	LIVE	1
41	24	16	6	C-BO	TIL' MY CASKET DROPS	4
42	34	34	30	BUSTA RHYMES	WHEN DISASTER STRIKES...	1
43	41	37	41	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
44	40	39	7	SOUNDTRACK	RIDE	13
45	45	40	20	2PAC	R U STILL DOWN? (REMEMBER ME)	1
46	43	38	36	JOE	ALL THAT I AM	4
47	39	32	23	JAY-Z	IN MY LIFETIME, VOL. 1	2
48	47	—	2	SYLK-E. FYNE	RAW SYLK	47

49	36	30	29	SOUNDTRACK	SOUL FOOD	1
50	49	42	46	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	GOD'S PROPERTY	1
51	50	44	55	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
52	46	35	3	CECE WINANS	EVERLASTING LOVE	35
53	51	41	25	UNCLE SAM	UNCLE SAM	24
54	56	45	72	DRU HILL	DRU HILL	5
55	55	46	22	THREE 6 MAFIA	CHPT. 2: WORLD DOMINATION	18
56	37	—	2	LIL' KEKE	COMMISSION	37
57	61	—	2	VARIOUS ARTISTS	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	57
58	64	52	59	TRU	TRU 2 DA GAME	2
59	54	33	6	SOUNDTRACK	CAUGHT UP	6
60	44	—	2	VARIOUS ARTISTS	RUTHLESS RECORDS TENTH ANNIVERSARY COMPILATION — DECADE OF GAME	44
61	68	56	6	ABOVE THE LAW	LEGENDS	27
62	NEW	1	1	SOUNDTRACK	I GOT THE HOOK-UP!	62
63	53	43	22	KAREN CLARK-SHEARD	FINALLY KAREN	28
64	60	51	20	KENNY G	KENNY G GREATEST HITS	15
65	58	55	36	SOUNDS OF BLACKNESS	TIME FOR HEALING	24
66	63	49	34	SWV	RELEASE SOME TENSION	5
67	NEW	1	1	EVERYDAY STREET GANGSTA E.S.G.	RETURN OF THE LIVING DEAD	67
68	59	63	97	MASTER P	ICE CREAM MAN	3
69	73	62	23	H-TOWN	LADIES EDITION	12
70	65	53	7	BIG TYMERS	HOW U LUV THAT?	25
71	66	58	16	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
72	NEW	1	1	TEDDY PENDERGRASS	GREATEST HITS	72
73	52	47	9	VARIOUS ARTISTS	OLD SCHOOL FUNK II	42
74	67	57	41	PATTI LABELLE	FLAME	10
75	81	48	4	SMOOTH	REALITY	48
76	72	60	39	MISSY "MISDEMEANOR" ELLIOTT	SUPA DUPA FLY	1
77	74	61	75	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
78	75	64	27	IMMATURE	THE JOURNEY	20
79	70	59	27	LUTHER VANDROSS	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
80	57	—	2	DJ HONDA	HH	57
81	62	50	25	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	THE FIRM — THE ALBUM	1
82	94	91	29	BONEY JAMES	SWEET THING	49
83	RE-ENTRY	3	3	VARIOUS ARTISTS	GHETTO POLITIX	76
84	NEW	1	1	AZ	PIECES OF A MAN	84
85	90	81	8	RANDY CRAWFORD	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
86	86	80	46	SOUNDTRACK	I'M BOUT IT	1
87	71	85	21	PEGGY SCOTT-ADAMS	CONTAGIOUS	49
88	76	54	28	BOYZ II MEN	EVOLUTION	1
89	NEW	1	1	LAND OF THE HEARTLESS	SABOTAGE	89
90	79	71	8	PHIL PERRY	ONE HEART ONE LOVE	67
91	NEW	1	1	JAMES GREAR & CO.	DON'T GIVE UP	91
92	80	70	23	RAKIM	THE 18TH LETTER	1
93	85	95	33	SOUNDTRACK	MONEY TALKS — THE ALBUM	6
94	97	93	41	TWISTA	ADRENALINE RUSH	13
95	83	74	19	THE WHISPERS	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
96	98	82	20	5TH WARD BOYZ	USUAL SUSPECTS	26
97	84	72	23	BEBE WINANS	BEBE WINANS	36
98	NEW	1	1	VARIOUS ARTISTS	BOOTY MIX 3 — WIGGLE PATROL	98
99	82	67	20	VARIOUS ARTISTS	IN THA BEGINNING...THERE WAS RAP	4
100	77	65	5	FAT PAT	GHETTO DREAMS	39

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



**GANG STARR**

Introduce you with the **MOMENT OF TRUTH**

The long awaited album that features the smash singles "YOU KNOW MY STEEZ," "ROYALTY," "WORK," and "THE MILITIA."

**IN STORES NOW!**



Brooklyn's own **AZ** is back with

**PIECES OF A MAN**

featuring "What's The Deal" and "Trading Places."

**IN STORES NOW!**



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'ALL MY LIFE' by K-Ci & JoJo and 'WHAT ABOUT US' by Total.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have re-entered the chart.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and track numbers. Lists songs alphabetically by title.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling R&B singles.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists additional R&B singles.

APRIL 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	2	9	LET'S RIDE 2 weeks at No. 1 T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
2	1	1	4	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
3	3	3	10	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R.L. HUGGAR, R. BROWN, R.A. FORD, D. MILLER, J.B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	3
4	4	5	9	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) ABM 582444	4
5	5	11	10	ROMEO AND JULIET G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) (X) ARISTA 13465	5
6	8	10	6	A ROSE IS STILL A ROSE L. HILL, L. HILL, J.W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	6
7	6	4	21	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	1
8	14	18	6	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA WITH SPECIAL GUEST SISQO (C) (D) (T) UNIVERSITY 97024/INTERSCOPE	8
9	7	6	13	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
10	10	7	12	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
11	9	9	27	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
12	15	16	3	MONEY, POWER & RESPECT D. ANGELETTI, E. P. LAWRENCE, S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTI, R. LAWRENCE, J. SMITH	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	12
13	11	8	4	RAIN B.A. MORGAN (B.A. MORGAN)	◆ SWV (C) (D) RCA 65402	7
14	12	12	12	GONE TILL NOVEMBER W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
15	13	13	5	DO FOR LOVE SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
16	16	50	3	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	16
17	24	24	5	VICTORY STEVE J. S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	17
18	22	22	6	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	18
19	17	17	9	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 58759/A&M	17
20	21	19	9	THE PARTY CONTINUES J. DUPRI (J. DUPRI, G. BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SD SO DEF 78807/COLUMBIA	14
21	27	33	4	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	21
22	19	14	24	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
<b>*** GREATEST GAINER/AIRPLAY ***</b>						
23	25	25	12	THEY DON'T KNOW/ARE U STILL DOWN T. KELLEY, B. ROBINSON, T. SHAKUR (JON B., T. KELLEY, B. ROBINSON, T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
24	18	15	18	SWING MY WAY MIZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
25	23	21	9	GET AT ME DOG PK. GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY	19
26	20	20	11	AM I DREAMING K. SWEAT (S. DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
27	28	26	7	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
28	26	28	10	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
29	30	27	12	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
30	33	39	7	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	30
31	31	37	4	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANTLONDON 570100/ISLAND	31
32	32	30	20	BEEN AROUND THE WORLD, IT'S ALL ABOUT THE BENJAMINS R. LAWRENCE, D. ANGELETTI, S. COMBS, S. TAYLOR, D. BOWIE, L. STANSFIELD, J. MORRIS (D. VENEY, C. WALLACE, V. BETHA, S. COMBS, R. LAWRENCE)	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79133/ARISTA	7
33	29	23	26	MY BODY DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
34	34	34	6	REALITY MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34
35	40	41	4	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	35
36	35	31	19	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
37	37	38	35	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
38	43	—	2	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53301/PRIORITY	38
39	36	35	19	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
40	42	36	5	JUST BE STRAIGHT WITH ME CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, CRAIG B.)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, CRAIG B. (C) (D) (T) NO LIMIT 53305/PRIORITY	36
41	46	52	6	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	41
42	51	—	2	COME OVER TO MY PLACE DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	42
43	41	42	34	WHAT ABOUT US TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
44	39	32	9	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S.J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
45	38	29	9	ALL I DO A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	15
46	44	40	15	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
47	47	47	7	WELL, ALRIGHT K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
48	52	54	4	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	48
49	49	44	30	EVERYTHING J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. ELI, H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
<b>*** GREATEST GAINER/SALES ***</b>						
50	78	—	2	MOAN & GROAN P. CHILL, M. MORRISON (M. MORRISON)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
51	45	43	11	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
52	48	45	16	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
53	55	60	3	LOVE LETTERS THE FAMILY STAND (P. LORD, V. J. SMITH, A. TENNANT, W. HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	53
54	53	49	19	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
55	54	55	17	4, 3, 2, 1 E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY	24
56	56	56	9	6 A.M. (WE BE ROLLIN') M. LITTLE, L. HARRIS (L. HARRIS, M. LITTLE, M. STANDIFER, D. PHILPOT, A. GRIFFIN, R. CHIARELLI)	◆ NADANUF (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	55
57	57	46	11	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
<b>*** Hot Shot Debut ***</b>						
58	NEW	—	1	OUT OF SIGHT (YO) C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT, A. WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 58759/A&M	58
59	60	58	16	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	37
60	58	51	12	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
61	59	59	5	BEAUTIFUL BLACK PEOPLE R. GEORGE (J. GREAR, R. GEORGE, J. BENNETT, J. FERGUSON)	◆ JAMES GREAR & CO. (C) BORN AGAIN 777	59
62	NEW	—	1	JAM ON IT DIGGA (P. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7288/TOMMY BOY	62
63	61	53	19	SO LONG (WELL, WELL, WELL) K. K. JACKSON, LIL' RICK (K. K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
64	64	—	2	STAY ALLSTAR (ALLSTAR, A. MARTIN, I. MATIAS, A. BURROUGHS, B. BURROUGHS, D. PATTERSON)	◆ ROOM SERVICE (C) (D) (X) EASTWEST 64119/EEG	64
65	62	57	19	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRFR 570043/ISLAND	18
66	72	73	4	THROW YO HOOD UP E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	66
67	66	65	11	FREAK IT J. SMITH, P. LEWIS (L. GRADY, J. SMITH, P. LEWIS, T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
68	63	66	12	SADDLE YOU UP M. ROOFE (STRAWBERRI, R. WRIGHT)	◆ STRAWBERRI (C) (D) (T) JHR 2201/EAST POINTE	59
69	75	79	7	DOO DOO BROWN M. ST. JUSTE, K. FLEMING (M. ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
70	67	61	8	SHUT 'EM DOWN SELF (F. SCRUGGS, K. JONES, T. TAYLOR, E. SIMMONS)	◆ ONYX (FEATURING DMX) (T) JMJ/DEF JAM 568569/MERCURY	61
71	65	77	8	BODY ROCK S. J. PERIOD (D. SMITH, K. FAREED, R. SMITH, S. JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	65
72	79	70	4	I CAN FEEL IT OVERDOSE (F. PILGRIM, R. BARBER, W. MOORE)	◆ GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	70
73	95	67	8	ANOTHER RIOT SMK (D. HILL, Z. DOG, A. K., BIG HILL)	◆ KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	54
74	70	62	10	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDERMON, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	31
75	73	76	9	LOST TO LOVE P. KLINGBERG, A. HEWITT (J. BUTLER, L. LAURIE, B. LAURIE)	◆ JONATHAN BUTLER (D) NZK ENCODED 10031	68
76	76	74	11	SEND MY LOVE/SEND ONE YOUR LOVE S. REMI (S. WONDER)	◆ BORN AMERICANS (C) (D) DELICIOUS VINYL 71903	60
77	74	64	4	BEFORE WE START T. DOFAT, HEAVY D (H. BROWN, T. DOFAT, HEAVY D, E. MILTEER)	◆ MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	64
78	69	69	3	STRAIGHT TO THE MOTE' K. WATT (DIAMOND, K. WATT)	◆ TREY 8 (M) (X) ISA BOMB 00401*	69
79	71	63	5	24/7 J. WEST (J. WEST, D. KEYES)	◆ 24/7 (C) (D) (T) LOUD 65412	63
80	NEW	—	1	SHAKE DAT G. BAILLERGEAU, V. MERRITT (M. OWENS, S. BISHOP, G. BAILLERGEAU, V. MERRITT)	◆ M.A.D. KUTZ (C) (D) (T) WARNER BROS. 17264	80
81	77	78	20	GOING BACK TO CALI EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
82	68	68	16	JUST A MEMORY STEVIE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
83	83	85	3	2 LIVE PARTY K. WONG WON, M. ROSS, C. DIXON (M. ROSS, C. WONG WON, H. W. CASEY, R. FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	83
84	NEW	—	1	SHAWTY FREAK A LIL' SUMTIN' D. J. TOOMP, LIL' JON (A. DAVIS, J. SMITH, S. NORRIS, W. NEIL)	◆ LIL' JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 47919/CIBAN	84
85	89	91	3	TAKE YOUR TIME BUDDIE-BO GUY (WES, JUNGLE JAM, J. STAPLES, V. STALL, NGS & ANDERSON, V. GOSCHOFF, B. CARTER, E. BOBO, G. WESTMORELAND, S. JHONSON)	◆ KOMPOZUR (C) (D) (M) ALL NET 2290	85
86	88	83	19	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
87	86	86	5	THANK YOU L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (T) ATLANTIC 84085*	71
88	NEW	—	1	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) DLB, STYLES (B. SUMMERS, K. TONEY, L. BATISTE)	◆ SOUTHSYDE CONN X SHUN FEAT. L.A. SNO & STYLZ (C) (D) (T) HURRICANE 482002/BREAKAWAY	88
89	80	75	18	YOUNG, SAD AND BLUE CARLOS, DADA (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
90	NEW	—	1	BODY M. CITY, SLICE (M. CITY)	◆ MIKE CITY (C) INTERSOND 8129	90
91	91	—	2	ON THE MIC DJ HONDA, VIC (F. DELGADO, J. TINEO, A. MOSQUERA, B. SMALLS, C. BULLOCK, S. BOSTON, K. HONDA, V. PADILLA)	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX (T) RELATIVITY 1692*	91
92	87	81	11	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	58
93	90	72	8	LET ME P. STORM (P. STORM)	◆ PHIL STORM FEATURING KIM SMITH (C) (D) 40 STREET 4044	62
94	84	71	19	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	◆ 2PAC (T) AMARU 42500/JIVE	14
95	85	82	5	YOURS FAITHFULLY E. KENNEDY, P. SHEYNE (E. KENNEDY, P. SHEYNE)	◆ REBBIE JACKSON (C) (D) MJJ/WORK 78777/EPIC	76
96	94	89	1			



**Sunday Kind Of Gathering.** The Harptones were recognized for their recording of the classic ballad "A Sunday Kind Of Loving." Pictured with their awards in the back row, from left, are Murray Lowe and William Winfield. In the front row, from left, are William James, William "Dicey" Galloway, Linda Champion, and Raoul Cita.



**Famous Son-In-Law.** New Orleans-bred singer Ernie K-Doe was honored for the success of his single "Mother-In-Law." Pictured, from left, are singer Phoebe Snow, K-Doe, and saxophonist Branford Marsalis.



**Time Of Their Lives.** Former Pioneer Award honoree Gary U.S. Bonds catches up with Ruth Brown and George Clinton. Brown performed and presented an award at this year's event. Pictured, from left, are Bonds, Brown, and Clinton.

## R&B Foundation Honors Gladys Knight & The Pips, Other Acts

The Rhythm & Blues Foundation's ninth annual Pioneer Awards show was held Feb. 26 at the Sheraton Hotel in New York. The event honored Gladys Knight & the Pips with the Lifetime Achievement Award, the organization's top honor. Smokey Robinson, 1997 Lifetime Achievement Award recipient, hosted the event. Dedicated to wider recognition and financial support for R&B artists of the 1940s, '50s, and '60s, the foundation awarded \$205,000 to this year's recipients: Herb Abramson, Faye Adams, Bobby Byrd, Tyrone Davis, the Five Satins, the Harptones, Screamin' Jay Hawkins, Ernie K-Doe, David "Fathead" Newman, the O'Jays, and Kim Weston.



**For The Love Of Music.** Gerald Levert and Lauryn Hill were on hand to present a Pioneer Award to the original members of the O'Jays. Pictured at the event, from left, are Eddie Levert, original band member; Walter Williams, original band member; a bodyguard for the group; Eric Grant, current band member; a friend of the group; and Gerald Levert. Seated is Hill.



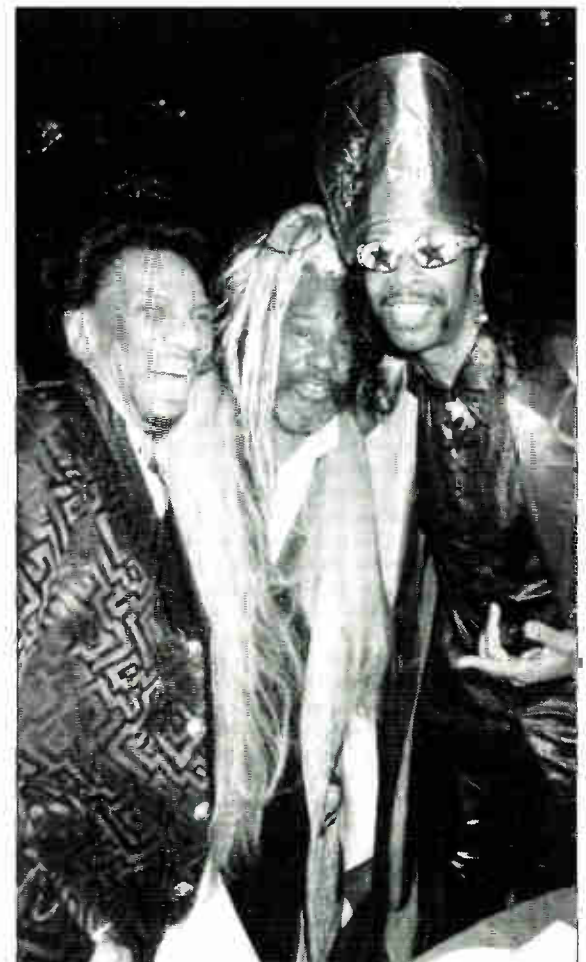
**Executive Decisions.** Herb Abramson, co-founder of Atlantic Records, was honored for his foresight and willingness to give acts like Ruth Brown, Professor Longhair, Ray Charles, LaVern Baker, the Clovers, and the Coasters their start in the record business. Abramson's award was presented by Brown.



**Instrumentally Inclined.** Grammy-winning jazz artist Dee Dee Bridgewater presented alto saxophonist David "Fathead" Newman with his Pioneer Award. Pictured, from left, are Bridgewater and Newman.



**Putting A Spell On You.** Screamin' Jay Hawkins performed his hit "I Put A Spell On You" at the event. Pictured, from left, are Paul Shaffer of "Late Show With David Letterman," Hawkins, and Harvey Fuqua, a member of the Rhythm & Blues Foundation's board of trustees.



**We Want The Funk.** George Clinton and Bootsy Collins congratulate funk music pioneer Bobby Byrd on his Pioneer Award. Byrd was a legendary member of James Brown's vocal group, the Famous Flames. Pictured, from left, are Byrd, Clinton, and Collins.



**Something He's Got To Give.** Singer Tyrone Davis is congratulated on his Pioneer Award by Rhythm & Blues Foundation board members Harvey Fuqua and Jerry Butler. Pictured, from left, are Fuqua; Butler, chairman of the Rhythm & Blues Foundation; and Davis.

# Billboard

# DMSS-98

## 5TH ANNUAL DANCE MUSIC SUMMIT

### JULY 8-10, 1998

JOIN THE LEADERS OF THE GLOBAL CLUB COMMUNITY

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**TO ENTER:** Submit one song, biographical information, and a picture with a check for \$35 to:  
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All entries will be judged by Billboard Dance Music Editor Larry Flick. Performance slots are on Thursday, July 9 and Friday, July 10 at venues in Chicago to be announced. Billboard is not responsible for artist travel & lodging.

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## REGISTRATION FEES

	REGULAR	BILLBOARD DJs & RECORD POOL DIRECTORS
<input type="checkbox"/> Early bird - payment received by May 29	\$ 275	\$ 199
<input type="checkbox"/> Pre-registration - payment received between May 29th and June 19	\$ 325	\$ 229
<input type="checkbox"/> Full registration - after June 19th and Walk up	\$ 375	\$ 249

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

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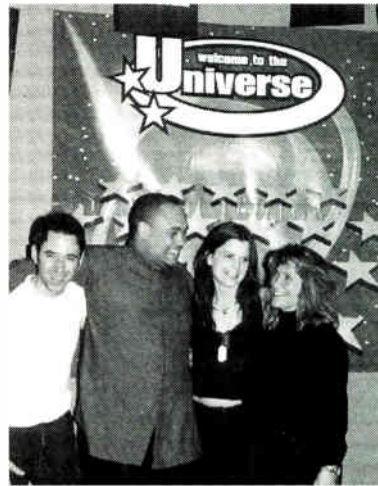
Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before May 29th are subject to a \$75.00 administrative fee. Cancellations received between May 29 and June 19th are subject to a \$175 administrative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



## Bring On The Divas: N'Dea, Shawn, And Michelle

**BRINGIN' IT ON:** 'Twas a mighty sad day in our little corner of the world when N'Dea Davenport opted out of *Brand New Heavies* for life in the solo lane. As much as we adore Siedah Garrett, the band just hasn't been the same without her. But all is forgiven now that Davenport's finally emerged with "Bring It On," the first single from her forthcoming eponymous V2 Records debut, due June 16.

In its original incarnation, this sleek Dallas Austin production chugs with the kind of jeep-soul authority that will



**A Twisted Universe.** With "Welcome To The Universe," Twisted America Records continues to offer some of clubland's strongest multi-act/DJ compilations. The project, the first in an ongoing CD series showcasing the turntable skills of David Harness, solidly captures the sound of the San Francisco underground. "Welcome To The Universe" was launched with a bash at the famed Club Universe, where Harness regularly spins. Shown, from left, are Twisted America's Rob DiStefano; Harness; Julie Griner, Twisted America; and Audrey Joseph, Club Universe.



by Larry Flick

leave the army of wannabe divas on R&B radio quaking with fear. In the hands of Hex Hector, "Bring It On" is transformed into the fierce club anthem that Davenport's legion of club loyalists have been hankering for. Continuing to sharpen his studio skills, Hector has crafted a muscular deep-house groove that works extremely well in an underground context, while also offering enough bright keyboard embellishment to keep pop-minded mainstream audiences smiling.

But this is more than an empty track that samples the artist in question. Hector maintains the integrity of the song and has a field day with Davenport's voice—which has grown immeasurably.

Beyond the hitbound "Bring It On," Davenport uses this album to firmly prove that she was far more than the videogenic face of *Brand New Heavies*, writing all but one song (Neil Young's gritty "Old Man") and producing all but the four tunes handled by Austin. It's a brilliant project that has the potential to transcend genre boundaries and tickle the fancy of anyone with a penchant for an artist who sings from the soul.

In other V2 news, the label has just picked up the *Fire Island/Loleatta Holloway* club smash "Shout It To The Top," which has been winning props from DJs all over the world since its release on Junior Boy's Own U.K. several weeks ago. V2 is rushing track pressings of the act's cover of the '80s-era *Style Council* hit to stateside jocks on Monday (13). Retail gets the track May 2.

**WORKIN' OVERTIME:** If you're among the many who have been lonesome for the long-absent Shawn Christopher, take heart. The enduring diva returns to the dancefloor with a spirited cover of Michael McDonald's '80s-era chestnut "Sweet Freedom." She breathes an inspiring gospel subtext into the tune, which has been goosed into a house-paced anthem by the reliably fab Eric Kupper. Together, they've cooked up a tasty track that demands immediate turntable action, while also triggering realistic hope for an eventual transition into the pop mainstream. It's already working U.K. punters into a lather on Kupper's own *Hysteria* label. Look for "Sweet Freedom" to be unleashed domestically in early May on L.A.'s rambunctious new 4-Play Records.

Speaking of divas back in action, what a joy it is to see Michelle Weeks inching her way back to prominence. The singer follows her recent ZYX hit "Don't Give Up" with "The Inside," a disco-drenched slammer that pairs her with Andy & the Lamboy on Cleveland City Records U.K. Miss Thing vamps like her life depends on it, while the production team weaves a contagious groove that carefully teeters

between hi-NRG gloss and house aggression. Added pleasure is derived from a handful of well-structured, trend-conscious remixes by C&G and the Sol Brothers. This is good stuff that leaves us wondering when a label is going to finally give Weeks a chance to properly work her vocal program on a full-length album.

Speaking of ZYX, the label continues to evolve away from the somewhat cheesy material of its past by picking up the festive "This Is It" by *State Of Mind*, a frisky li'l house number that was first heard a month ago on Ministry of Sound U.K. This jam is totally out of control, with its sticky sing-along chorus and vibrant bassline. Place it alongside recent hits like "That Elvis Track" by the Sol Brothers, and you have a label seriously flirting with a hip new image. Can't wait to see what they offer next.

As nearly every label we encounter desperately seeks that record or artist that will either change the face of clubland or reap pop gold, it's a pleasure to stumble across an outlet willing to issue a track with no intentions beyond leaving punters soaked in sweat. New York's intriguing *Tantrum Records* does exactly that with "Lift Up The Needle," a steamy tribal-houser that pairs promising young producer John Creamer with Junior Vasquez (who chats his way through this winner under his long-dormant alter ego, Ellis D.). There's really not a lot to say about this track, other than we defy you to sit still as its dark, almost ominous groove unfolds.

*Dat Oven* contributes a typically (and engaging) off-the-wall remix to the package, though we don't think it'll distract DJs from the fine original version. Creamer is working on a full-length disc for *Tantrum*, "Cream Of The Crop," due this autumn. We can hardly wait.

**BOOGIE WONDERLAND:** Has anyone else noticed that the disco revival is perilously close to lasting longer than the actual '70s movement? Even the



**A Mighty Real Party.** Legendary house music belter Byron Stingily celebrated the worldwide success of his *Nervous Records* debut, "The Purist," after a recent round of promotional appearances in Miami. To date, the project has spawned three top 10 *Billboard* Hot Dance Music/Club Play hits, including his interpretation of the Sylvester classic "You Make Me Feel (Mighty Real)," which also recently landed in the top 10 of the U.K. pop charts. The next single release from the album is "Testify," a Jazz'n'Groove production that has been remixed by Kerri Chandler and Constipated Monkeys. It ships to DJs June 1. Pictured in the front row, from left, are Syrus and Kevin Williams, both *Nervous* reps, and Stingily. Shown in the back row, from left, are singer Ultra Naté and *Nervous* president Michael Weiss.

burgeoning resurrection of all things related to the '80s is not squashing the public's fascination with the era that brought us platform boots and hustle dance steps. And we're pleased to report that there's no apparent end on the horizon.

The fine folks at the *Work Group* join the party with "The Last Days Of Disco," a soundtrack to a film due in late May. Hanging on a serious mainstream tip, the set includes such well-worn gems as "More, More, More" by the *Andrea True Connection*, "The Love I Lost" by *Harold Melvin & the Blue Notes*, and "Love Train" by the *O'Jays*. Purists may scoff at the track listing, but we bet they'll salivate over a time-sensitive revision of *Alicia Bridges'* "I Love The Nightlife" by *Nuyorican Soul*. The label will likely serve it up as the album's commercial single later this month.

In terms of compilations of current material, there's absolutely nothing better out there right now than "Winter Party 1998," a double-disc soundtrack to the annual Miami club event. In a market still saturated by hit-free "mega-hits" sets, this *Centaur Entertainment* collection washes over the brain and body like a cool breeze on a summer afternoon.

Executive producer Nick De Biase has done an exemplary job of gathering material that only a handful of industry insiders have previously been able to obtain—like *Soul Solution's* gorgeous renovation of "On Silent Wings" by *Tina Turner*, *Full Intention's* genius interpretation of "Carry On" by *Martha Wash*, and the impossible-to-find *Boy George* anthems "Love Is Leaving" and "When Will You Learn."

There's also the rare "Open The Door To Your Heart" by unsung hi-NRG hero Paul Varney and the first fruit of ex-*Go West* belter Peter Cox's recent solo sessions, "If You Walk Away" (as deftly remixed by *Frankie Knuckles*). Among the other high-profile contributors are *Louie Balo* (teamed with *Gizelle Jackson* on the *Ultra Naté*-penned "Don't Shut Me

Out"), *Sunscreem* ("Who Will Love Me Now"), *Nalin & Kane* ("Talkin' About"), and *Lonnie Gordon* ("A God That Can Dance").

For the uninformed, the *Winter Party* is one of Florida's largest and most successful club events—designed to raise funds for the *Dade Human Rights Fund*, a nonprofit group whose primary mission is to advance education and raise awareness with respect to gay, lesbian, bisexual, and trans-gender issues. Besides getting some fierce jams, you also get to contribute to an important cause when you support this project. Lovely, eh?



**The Land Of Harlan.** The latest hit-bound artist offered by *Logic Records* is Harlan, a north Louisiana native with a pristine tenor range and sharp songwriting skills. He flexes both to maximum effect on his debut single, "Land Of Love," which features backing vocals by *Joi Cardwell* and *Sandy B*. The buoyant pop/disco track also features the remix skills of *Gomi*, *Blue Ikon*, *Love To Infinity*, and *Jonathan Peters*. In addition to recording material for his full-length debut, which is due later this year, Harlan has kept busy writing for outside projects with famed tunesmith *Denise Rich*, 3rd Party diva *Maria Christensen*, and hip-hop producer "Prince" *Charles Alexander*.

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### Billboard. HOT Dance Breakouts

APRIL 18, 1998

#### CLUB PLAY

1. SUNCHYME DARIO G KINETIC
2. I NEED LOVE PAUL MAIN PROJECT FEAT. RENEE GROOVILICIOUS
3. BUMPIN' AND JUMPIN' KIM ENGLISH NERVOUS
4. GET INTO THE RHYTHM JOCELYN ENRIQUEZ CLASSIFIED
5. WHERE DO WE GO WAMDUE PROJECT STRICTLY RHYTHM

#### MAXI-SINGLES SALES

1. I NEED YOU ANTHONY ACID PRESENTS DIVA GROOVES 3 DEEPER
2. KEEP IT MOVIN' DJ FASHION SLAMMIN
3. JAM ON IT CARDAN (FEAT. JERMAINJ DUPRI) PENALTY
4. STRINGS OF LIFE/FUNK IT RALPHI ROSARIO NITEGROOVES
5. REALITY ELUSION RCA

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



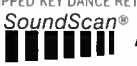
## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	5	7	FUN SUBLIMINAL 001/STRICTLY RHYTHM 1 week at No. 1	DA MOB FEATURING JOCELYN BROWN
2	4	11	4	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
3	6	14	5	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
4	10	16	7	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
5	1	3	8	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
6	12	20	6	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
7	11	15	8	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
8	13	17	7	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
9	3	4	9	TEMPTATION CHAMPION 332	STAXX
10	5	2	10	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
11	7	7	9	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
12	17	23	5	THANK YOU ATLANTIC 84085	BEBE WINANS
13	8	1	10	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
14	30	—	2	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
15	19	26	6	I THOUGHT IT WAS YOU FFRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
16	18	25	6	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
17	9	6	10	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
18	20	27	7	FLYING HIGH (GO) CUTTING 422	TRAUMA
19	28	33	4	I GET LONELY VIRGIN 38632	◆ JANET
20	29	37	3	TWISTED FFRR/LONDON 57011/ISLAND	WAYNE G
21	26	32	5	MIRACLE RCA PROMO	◆ OLIVE
22	24	28	6	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
23	14	12	9	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
24	31	36	5	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
25	22	13	11	HIGH TIMES WORK 78781	◆ JAMIROQUAI
26	36	47	3	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
27	35	40	4	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
<b>★★★ Power Pick ★★★</b>					
42	38	—	2	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
29	34	39	4	I GOT A MAN SFP 9620	SHAMPALE CARTIER
30	25	22	8	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
31	23	18	9	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
32	15	8	13	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
33	16	10	13	STAY ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
34	21	19	9	PRISONER OF LOVE (LA-DA-DI) COLUMBIA 78866	◆ TANIA EVANS
35	41	45	3	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT
36	40	41	5	READY LOGIC 53466	◆ BRUCE WAYNE
37	47	—	2	HANDS TO HEAVEN GEFFEN 22402	PURE SUGAR
38	32	24	11	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
39	27	9	12	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
40	44	—	2	MY FUNNY VALENTINE SNAP 2066/MAXI	BIG MUFF
41	37	31	9	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	—	1	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
43	NEW ▶	—	1	SHOUT TO THE TOP JBO PROMO/V2	FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
44	43	46	3	THE BOOTLEG WARLOCK 229	R.H. FACTOR
45	39	30	11	ICY LAKE JELLYBEAN 2534	DAT OVEN
46	45	—	2	EMPTY KISSES MYSTIC PROMO	KARDIA
47	NEW ▶	—	1	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
48	NEW ▶	—	1	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
49	NEW ▶	—	1	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
50	33	21	12	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	1	9	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	8 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)
2	2	2	4	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
<b>★★★ Greatest Gainer ★★★</b>					
3	3	3	5	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
<b>★★★ Hot Shot Debut ★★★</b>					
4	NEW ▶	—	1	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
5	4	6	8	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
6	5	—	2	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
7	9	4	4	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
8	6	5	13	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
9	8	7	6	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
10	14	11	10	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
11	11	10	21	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
12	12	8	8	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
13	10	12	12	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
14	NEW ▶	—	1	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
15	18	15	8	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
16	NEW ▶	—	1	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
17	7	43	3	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
18	16	39	15	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
19	21	—	2	ON THE MIC (T) RELATIVITY 1692	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX
20	13	9	7	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
21	20	—	2	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
22	17	16	8	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
23	19	14	7	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
24	RE-ENTRY	—	9	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
25	15	18	4	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
26	24	21	10	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
27	23	48	3	IMMA ROLLA (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
28	25	25	4	RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD
29	33	32	11	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
30	RE-ENTRY	—	7	LIFTED (T) (X) A&M 571265	◆ LIGHTHOUSE FAMILY
31	35	40	7	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
32	22	13	4	DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
33	27	19	7	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
34	32	42	19	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
35	RE-ENTRY	—	27	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
36	RE-ENTRY	—	14	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
37	26	47	9	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
38	49	—	2	SO IN LOVE WITH YOU (T) (X) 4 PLAY 56168/UNIVERSAL	◆ DUKE
39	28	22	18	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
40	34	34	41	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
41	36	—	3	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
42	RE-ENTRY	—	2	STAY IN LOVE (T) (X) MATRIX 0131/UPSTAIRS	MON A Q
43	37	41	45	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
44	RE-ENTRY	—	17	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
45	NEW ▶	—	1	HANDS TO HEAVEN (T) GEFFEN 22402	PURE SUGAR
46	44	28	15	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
47	38	27	5	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
48	NEW ▶	—	1	PRISONER OF LOVE (LA-DA-DI) (T) (X) COLUMBIA 78866	TANIA EVANS
49	RE-ENTRY	—	4	DISTORTION (T) SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
50	30	20	3	SIXTH SENSE (T) (X) OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

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eightball

## With MCA Comeback, 'Country' Is The Word For Newton-John

BY DEBORAH EVANS PRICE

NASHVILLE—With the 20th anniversary rerelease of the movie "Grease," Olivia Newton-John is once again in the public consciousness. Fans also remember her from her multiple pop hits such as "I Honestly Love You."

Yet with the May 12 release of "Back With A Heart" on MCA Nashville, Newton-John returns to country. "When I decided I wanted to record again," she says, "the kind of music I was listening to was country, and I thought I wanted to go back to my roots. It seems like all the good melodies and the good songs are on country radio."

Born in Cambridge, England, and raised in Melbourne, Australia, Newton-John first charted on Billboard's Hot Country Singles chart in 1973 with "Let Me Be There," which peaked at No. 7. She followed with a string of country hits and in 1973 won a Gram-

my for best female country vocal performance for "Let Me Be There." In 1974, she won the female vocalist of the year award from the Country Music Assn. That year, "I Honestly Love You" won Grammys for record of the year and best pop vocal performance.



NEWTON-JOHN

Newton-John went on to star in the films "Grease," "Xanadu," and "Two Of A Kind." In the late '70s and '80s, her music took a more pop direction with hit songs like "Physical."

She then married and had a daughter. In 1992, she underwent a successful battle with breast cancer. That experience prompted her first major foray into songwriting when she wrote all the songs for the album "Gaia: One Woman's Journey."

Her health regained, Newton-John visited Music Row. "I started going to Nashville and meeting people, and I really liked [MCA Nashville president] Tony Brown," she says. "I met everybody, and everyone was wonderful, but also I'd been with MCA a long time, and they have my catalog. So it makes sense for me to be there."

Brown is optimistic about Newton-John's prospects. "She still looks great. She still sings great, and she's writing some great songs," he says. "She decided this was the year to make a record again."

Newton-John collaborated with several country songwriters for the project, including Gary Burr, Victoria Shaw, and Chris Farren. (She has her

own publishing company, Zargon Publishing, named after a Great Dane.)

She worked with several producers on the album—Brown, John Farrar, Gary Burr, Don Cook, Chris Farren, and David Foster. She worked with Foster on the remake of "I Honestly Love You," which features a guest appearance by R&B crooner Babyface.

MCA plans to work the remake of "I Honestly Love You" to AC and hot AC radio; the single "Precious Love" will go to country radio May 11. (A release date for "I Honestly Love You" hasn't been set.)

Newton-John and her label are hoping for a positive reception from country radio. Many people still remember Nashville's old guard not taking kindly

to the fact that she won country awards in the '70s. Newton-John says she was unaware of any controversy back then, as her management kept her shielded.

"It just feels natural to me," Newton-John says of being in the country market. "On all my records, I've always done ballads and things that had that feel to them. So I don't feel like I'm doing anything I shouldn't be."

Steve Gary, music director at KASE/KVET Austin, Texas, says he hasn't yet heard Newton-John's new music, but he says he's looking forward to it. "I've sure got an open mind toward Olivia Newton-John," he says. "I'd love to hear her new stuff. She had some things out in the '70s that some

(Continued on page 28)

## Technology Conference To Help Industry Venture Onto The Web

NASHVILLE—"Maximizing The Multimedia Marketplace" is the theme of the second annual Music Industry and New Technology (MINT) Conference presented by the Country Music Assn. (CMA), set for May 13 at the Nashville Arena. Co-sponsored by the CMA and Bell South, the event is designed to help music professionals get a one-day crash course in some of the newest technological advances and learn how they can apply them to their businesses.

"We've got an amazing lineup of people," says CMA's senior director of international and new business development, Jeff Green. The conference will cover such topics as multimedia rights for artists, using World Wide Web sites for optimum results, publicity on the Internet, online piracy, Web broadcasts, and online licensing in a variety of workshops, roundtables, exhibits, and presentations.

Among the speakers scheduled to share their expertise are Vanderbilt University's Donna Hoffman, who was named by Newsweek as one of the "50 People Who Matter Most On The Internet"; Bonni Tischler, assistant commissioner of the office of investigations for the U.S. Customs Service in Washington, D.C.; the Recording Industry Assn. of America's Steven Marks; and Dave Leibowitz of Aris Technologies.

MINT was initiated last year to help educate country music professionals

about technology-related issues; last year's inaugural event was a sold-out success. "This stemmed from some discussion through a strategic planning group of the CMA's board, who felt like we always need to stay on top of trends and new technologies," says Green. "There has been, for several years, a great deal of interest in emerging business opportunities. So they advocated the formation of a task force to address this area. The task force came up with different recommendations . . . and they felt the best way to do this was to try to create an educational experience where we could bring together some of the top minds in the business and get into the intellectual property, get into the technology, and most specifically to talk about the marketing of music this way."

Green says one issue of concern to music industry professionals is intellectual property rights, and MINT will expand coverage in this area this year. "Last year we had a session on intellectual property," he says. "We saw from the attendance that there are a lot of people who just want to know about intellectual property and all about that. So we have three sessions about that. You can just play in that arena all day, if you want to . . . Fortunately MINT will be bringing in the top legal minds

(Continued on page 28)

## Kersh Aims High With Clapton Song; Soundtracks Displaying Varied Flavors

CHECKING IN: David Kersh has quietly become a top five artist after only two albums. He's getting some airplay on his cover of Eric Clapton's "Wonderful Tonight," and, although it has raised a few eyebrows, he says the country envelope has expanded enough to cover a song like that, as well as his very uptempo version of Willie Nelson's "Hello Walls."

"There has been some negative reaction," he says, "but overall it's been positive. One classic country guy said we had mutilated Willie's song. We didn't change the words, just the feel. Overall, radio seems to be taking to 'Wonderful Tonight' really well. When we do it live, people are hooting and hollering. It's always good to give people a familiar song that's also a great song."

"There was a test done on 200 people in a record store in College Station, Texas," he continues. "Eighty-two percent of them had never heard 'Wonderful Tonight,' and these were not country music listeners. Another small percentage were familiar with the song but didn't know Eric Clapton had done it, and another small percentage said that it was a David Kersh song."

"So, things are looking really good for 'Wonderful Tonight.' I want it to be the next single, and I'm pushing really hard for it. I think a lot of Nashville people have a really bad taste in their mouth for remakes. You know what? They're not using their heads. A great song is a great song no matter who sings it. It's up to radio to decide. I'm willing to take a chance, because it's a great song."

Kersh's profile has been raised considerably by doing a TV commercial for Southwest Airlines. "They kind of built their ad campaign around my story," he says, "which is exactly what the commercial is. I used Southwest Airlines to travel from Austin [Texas] to Nashville and back, because I could afford it and still afford to live in Texas while pursuing a recording deal in Nashville. They really like using country music for commercials. They said that I was seen by a million people at all shows in 1997, and then 100 million people saw me the first two times the commercial ran. Television reaches lots of folks. The numbers for my album 'Goodnight Sweetheart' went up after people linked my face and music together."

Finally, Kersh has also gotten a big career boost from being asked to join the forthcoming Brooks & Dunn/Reba McEntire tour.

ON THE RECORD: Country soundtracks continue to provide good and varied music. Decca's forthcoming soundtrack for the movie "Black Dog" contains music from Lee Ann Womack, Gary Allen, Chris Knight, Big House, Rhett Akins, David Lee Murphy, Steve Earle, Jack Ingram, Linda Davis, Randy Travis, and Patty Loveless.

Another intriguing summer release will be Randy Scruggs' debut album on Reprise. Although Scruggs has been a force in country music and in Nashville for years, "Crown Of Jewels" is his first solo outing. Scruggs, son of bluegrass patriarch Earl Scruggs, also learned music from his baby sitter: one Mother Maybelle Carter.

Over the years, he has played in the Earl Scruggs Revue and recorded with the likes of Bob Dylan, Roy Acuff, John Hiatt, and Marty Robbins. He has also produced such artists as Johnny Cash, Alan Jackson, and Wilco. His new album includes several of his friends: his father, Vince Gill, Mary Chapin Carpenter, Travis Tritt, Bruce Hornsby, Lee Roy Parnell, John Prine, Emmylou

Harris, Iris Dement, Jerry Douglas, Joan Osborne, and Rosanne Cash. The album is due in late June or early July.

PEOPLE: Debi Fleischer opens Robin Enterprises, an artist development and radio marketing label. Her first project is the new Giant Records family group the Wilkinsons. Fleischer was formerly Columbia Nashville VP of promotion . . . Writer Red Simpson signs with Jiles-Beam Music. He co-wrote Junior Brown's "Highway Patrol" . . . Cris Lacy is the new creative director of Island Bound Music.

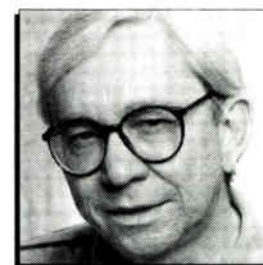
ON THE TUBE: CMT expands its weekly "CMT Request Line" to two hours. The request show, shown Mondays at 7 p.m. EDT, has drawn some 164,000 viewer responses since its launch six months ago.

Robert Redford has directed the new Allison Moorer video for "A Soft Place To Fall." It's made up entirely of footage from the film "The Horse Whisperer," which features the song.

ON THE ROW: A new showcase venue has opened just above Music Row. The Castle Door, on 16th Avenue South, features a 50-by-60-foot performance hall and a large backstage area.



by Chet Flippo





### NASHVILLE

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# Billboard TOP COUNTRY ALBUMS

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

APRIL 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1 ★★★</b>						
1	1	2	22	SHANIA TWAIN ▲ <sup>3</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
2	2	1	19	GARTH BROOKS ▲ <sup>1</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
3	3	3	30	LEANN RIMES ▲ <sup>1</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	4	7	32	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
5	5	6	44	TIM MCGRAW ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
6	7	5	32	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
7	8	4	29	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
8	6	8	3	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	9	9	22	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
10	11	11	10	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
11	10	12	52	CLAY WALKER ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
12	12	10	4	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
13	13	14	50	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
14	14	13	36	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
15	15	15	91	LEANN RIMES ▲ <sup>1</sup> CURB 77821 (10.98/15.98)	BLUE	1
<b>★★★ GREATEST GAINER ★★★</b>						
16	32	—	2	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
17	16	17	83	DEANA CARTER ▲ <sup>1</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
18	18	19	42	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
19	17	16	32	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
20	19	18	25	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
21	22	22	7	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
22	24	29	38	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
23	21	21	75	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
24	26	26	22	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
25	30	34	38	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
26	23	23	28	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
27	20	20	24	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
28	27	31	41	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
29	28	24	24	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
30	25	28	7	SOUNDTRACK RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21
31	29	27	10	WADE HAYES COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
32	34	32	60	LEANN RIMES ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
33	35	35	24	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	33
34	31	25	6	DARYLE SINGLETARY GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
35	37	36	93	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
36	47	—	2	JOHN DENVER RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
37	38	38	27	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	33	30	18	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
39	39	37	47	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
40	40	40	48	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	40
41	42	41	80	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
42	41	43	43	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
43	36	33	28	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
44	46	44	44	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	44
45	45	47	26	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
46	52	56	85	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
47	43	42	38	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
48	48	50	37	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
49	49	48	44	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
50	44	39	11	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	38
51	50	49	23	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
52	55	52	30	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
53	54	51	15	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
54	53	46	20	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
55	56	53	35	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
56	51	45	4	ANNE MURRAY EMI/CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	45
57	59	55	101	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
<b>★★★ PACESETTER ★★★</b>						
58	72	—	2	KEITH WHITLEY RCA 66850/RLG (4.98/9.98)	SUPER HITS	58
59	57	57	51	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
60	61	58	26	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
<b>★★★ HOT SHOT DEBUT ★★★</b>						
61	NEW ▶	—	1	LORRIE MORGAN BNA 67632/RLG (4.98/9.98)	SUPER HITS	61
62	65	66	42	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
63	58	54	12	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
64	62	61	64	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
65	63	63	74	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
66	64	62	77	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
67	60	60	52	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
68	NEW ▶	—	1	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	SUPER HITS	68
69	71	68	102	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
70	69	69	7	THE LYNNS REPRIS 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
71	67	65	52	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
72	66	59	54	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
73	NEW ▶	—	1	ALABAMA RCA 67631/RLG (4.98/9.98)	SUPER HITS VOLUME 2	73
74	73	67	18	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
75	RE-ENTRY	—	70	CLEDUS T. JUDD RAZOR & TIE 82825 (10.98/16.98) HS	I STOLE THIS RECORD	23

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

## Billboard Top Country Catalog Albums

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

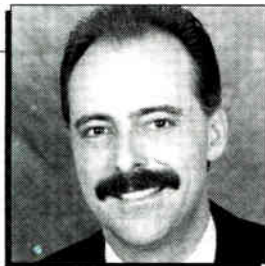
APRIL 18, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ <sup>1</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	128
2	2	SHANIA TWAIN ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	165
3	4	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	191
4	3	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	366
5	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	201
6	5	PATSY CLINE ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	576
7	8	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	211
8	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	172
9	10	THE CHARLIE DANIELS BAND ▲ <sup>1</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	434
10	11	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	289
11	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	359
12	7	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	31
13	12	GARTH BROOKS ▲ <sup>7</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	366

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	129
15	21	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	54
16	15	GARTH BROOKS ▲ <sup>1</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	123
17	16	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	527
18	17	GEORGE STRAIT ▲ <sup>2</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	605
19	20	GARTH BROOKS ▲ <sup>11</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	214
20	18	VINCE GILL ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	196
21	19	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	147
22	22	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	32
23	23	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	25
24	—	CHRIS LEDOUX ● CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	36
25	25	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	180

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

### COUNTRY CORNER



by Wade Jessen

**THE TORCH IS PASSED:** "Country music wouldn't be where it is today without her," says Epic Nashville's senior VP of promotion, Jack Lameier, following the unexpected death of country legend Tammy Wynette April 6 (see story, page 10). Lameier, who had worked with Wynette through her entire association with the label, says the singer's passing is "a tragic personal and professional loss." Wynette's death is also cloaked in irony, since Epic had rereleased her 1968 crossover hit, "Stand By Your Man" to country radio in recognition of the song's 30th anniversary, which happened to coincide with President Clinton's escalating sex scandal (Country Corner, Billboard, April 4). "Stand By Your Man," which is eligible to re-enter our airplay chart based upon the new push by Epic's promotion department, is likely to appear on that chart next issue.

Wynette was signed to the label by Billy Sherrill in the autumn of 1965, and she first charted with "Apartment #9," a steel-soaked weeper written by Johnny Paycheck. The track bowed on Billboard's Hot Country Singles chart just before Christmas 1966, eventually peaking at No. 44.

Wynette's 1967 follow-up release, "Your Good Girl's Gonna Go Bad," opened the floodgates to a career that spanned more than 30 years. With plenty of "what's good for the goose is good for the gander" sentiment, that track rose to No. 3. "My Elusive Dreams," Wynette's first No. 1 on the country chart, was the result of a pairing with labelmate David Houston; it spent two weeks at No. 1 on that chart and made a brief appearance on the Hot 100.

Wynette amassed 20 No. 1 singles on the country chart. Nine other singles peaked in the top 10. Another 11 were top 20 entries, and 23 others charted. And of the 48 titles Wynette charted on the Top Country Albums chart, three peaked at No. 1, while 18 others rose to the top 10. Her 1969 release "Tammy's Greatest Hits," which had been certified gold by 1970, garnered her first platinum sales certification in 1989. The album was reportedly already a million-seller prior to 1976, when the Recording Industry Assn. of America began handing out platinum certifications. Wynette was said to be the first woman in country music to attain such sales, thus earning the enduring title of "the First Lady of Country Music."

In the Nashville music community, Wynette is being remembered primarily for the enormous international attention she brought to country music, as well as for her endurance of an unusually troubled life. Longtime personal friend Mike Martinovich, who marketed Wynette's records at CBS in New York and later at Sony Music in Nashville, says, "I haven't been able to even turn the radio on, much less listen to her records. A lot of people never knew how sweet she was and what a dedicated and loyal friend she was. I loved her."

Legendary country station WSM Nashville, where Wynette was a cast member on the station's flagship "Grand Ole Opry" program, suspended regular programming for 24 hours to play Wynette's songs and air calls from her fans and friends.

In a prepared statement, Elton John said, "Tammy Wynette was one of the true greats. I had the privilege of working and recording with her. Her life was incredible. She was a wonderful and brave girl." Nashville lore has it that following a duet recording session, Wynette requested an autographed photo of John. He reportedly signed it "To the Queen of Country Music, from the Queen of England."

In the same statement, producer Billy Sherrill said, "We once made a record called 'One Of A Kind.' There are no more words; all the words have been said."

## WITH MCA COMEBACK, 'COUNTRY' IS THE WORD FOR NEWTON-JOHN

(Continued from page 26)

country stations played. That was when country was in a pretty conservative mode as far as the artists they played and the songs they played. Now I think the boundaries of what's acceptable have been pushed a little bit."

With the exposure Newton-John is getting via the "Grease" revival, does Gary think she could bring country listeners back into the fold? "That's a possibility," he says. "There certainly is a fan base for ['Grease']. If she gets the play on country radio, and if that's where people have to go to get her music, then she could bring some people in that we wouldn't otherwise get."

MCA VP of national promotion Dave Weigand agrees. "I think she can bring listeners back into the format and really help the format," he says. "She has cross-demo appeal, and she has a real twentysomething cult following. She has mass appeal."

Brown says Newton-John's music

and image fit the country format. "She's a very sweet person, and country music is about people that have good values," he says. "It represents middle America, and she's all that."

Brown describes Newton-John as an "icon," and Weigand admits her place in popular culture has people anticipating her return. "A lot of accounts have been asking what she's doing and what she's been up to and so forth," he says. "Because a lot of people are such huge Olivia fans, we put together a scrapbook. We got Olivia's personal scrapbook... and we designed our marketing plan after that. It gives our accounts a preview of how we're going to market Olivia. It gives information on our radio and media plan and our advertising plan."

Weigand says the label is also looking at opportunities provided by Newton-John's current exposure. "The driving force of our marketing efforts is going to be media," Weigand says.

"She's going to get a ton of media, and we're going to capitalize on that."

He says she will be on TV shows such as "The Rosie O'Donnell Show" and RuPaul's show on VH1. She'll also be in magazines like "People," "US," "Good Housekeeping," and others. She's also slated to be a presenter on the Academy of Country Music Awards April 22 and will perform at Fan Fair in June.

She is managed by Mark Hartley at the Fitzgerald Hartley Co. and booked by CAA. She plans to tour in support of her new album.

Newton-John is looking forward to sharing these songs with an audience. "I think my voice is more mature now," she says. "I think the songs might be more personal than I might have done before."

"I'm going to be 50 this year," she adds. "It's a really interesting time of my life. It's a wonderful new time of my life. So I thought I'd do another album and see how it goes."

## TECHNOLOGY CONFERENCE TO HELP INDUSTRY VENTURE ONTO THE WEB

(Continued from page 26)

in the country. We have a whole delegation of brilliant attorneys coming in from Washington, D.C."

MINT will also offer a great deal in other areas. "If you're interested in the marketing, publicity, and merchandising side of the online world," Green says, "you can do that. There are a variety of roundtables that cover everything from touring software for your laptop to 'cyber cash' and commerce. We are also doing a lot of [audiovisual] this time, for the first time. We'll have a presentation on 5.1 Audio. It's pretty amazing. It's the new surround sound, so we're calling that session 'The Surround Of Music.' It's pretty dazzling. We'll also be demonstrating the new high-definition television. It's incredible. It's like looking through a window. It's very lifelike."

In addition to the topics being discussed, Green says there will also be computer labs geared toward both beginners and advanced users. There will also be ample opportunity for attendees to get their hands on some new toys. "There's a new device about the size of a credit card that you plug into the back of your serial port on your computer," Green says. "And you can download [material] off the Internet with digital-quality sound and unplug it and take it to the beach with your headphones and enjoy music.

That's just one of the technology toys people can get their hands on."

Green adds, "People will have a chance to get their hands dirty and really [explore] the sights and sounds of how music is being delivered to consumers. I think we're going to have a lot of fun with that aspect."

According to Green, more and more people in the music industry are exploiting technology's benefits. "We're seeing quantum leaps in usage," he says. "Last year there were 82 [country] artists signed to major labels who had Web sites. This year it's almost twice that. We are definitely seeing people gearing up. Labels are gearing up. All the labels have at least one person, if not an entire department, dedicated to new technology. That we didn't have two years ago."

Last year's MINT was held at Nashville's Cumberland Science Museum. Green says the location was a fun place to start the event, but he adds it was apparent that the conference needed a bigger home. The Arena thus became the new site. "It's proven to be a wonderful choice," Green says, "because we have a lot more room, and we can increase the registration by 50%."

Registration for MINT is limited to 300 participants. Registration is \$225.

DEBORAH EVANS PRICE

## Registration Info

Registration for the Music Industry and New Technology Conference starts at 8 a.m. on May 13 in the Nashville Arena, with the event running through 6:30 p.m. that day. A partial list of events follows.

- "Get Downloading: Property & Piracy"
- "The Impact Of The Internet On The Music Business, Part 1: Creative & Marketing"
- BMI's MusicBot presentation
- 5.1 Audio/DVD presentation
- "The Nashville Chapter Of The Recording Industry Presents: Licensing Music For The Internet"
- "Getting The Most From Your Web Site"
- "The Bar Is Open: Ask The Attorney"
- "It's OK, I'm With The Bandwidth"
- "Impact Of The Internet On The Music Business, Part 2: From The Front Line"
- "Show Me The Money: Getting Advertising & Sponsorships"
- "Catching Publicity On The Net"
- "Webcasts & Other Interactive Attractions"

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
46 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL	8 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokco Tunes, BMI/Macissa River, BMI/CMI, BMI) HL
73 ANOTHER SIDE (Travelin' Zoo, ASCAP)	70 DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP)
66 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	65 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
62 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL/WBM	72 HOLDING HER AND LOVING YOU (Rick Hall, ASCAP)
44 BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI)	16 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJullie, BMI) WBM
67 BANG BANG BANG (Al Andersons, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	57 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM
64 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL	54 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
47 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL	25 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
1 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	27 I DO [CHERISH YOU] (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
53 CLOSER TO HEAVEN (Careers-BMG, BMI) HL	4 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
43 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM	38 I JUST WANT TO DANCE WITH YOU (Big Ears, BMI/CAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI)
22 COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI) WBM	13 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL
30 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	36 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
	55 I'M NOT THAT EASY TO FORGET (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI) HL/WBM

41 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) HL/WBM	20 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM
31 IT WOULD BE YOU (Irving, BMI/Cotler Bay, BMI/Neon Sky, ASCAP) WBM	9 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Snarondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
15 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL	40 PAPA BEAR (Music Corp. Of America, BMI) HL
24 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	51 PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillbeans, ASCAP) WBM
37 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacutic Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM	2 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
21 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM	34 PUT YOUR HEART INTO IT (Reynolds, BMI/Bayou Boy, BMI) HL
11 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Jo's Cafe, BMI) HL	32 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
56 LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	29 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
28 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL	26 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
18 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM	23 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM
39 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	42 THE SHOES YOU'RE WEARING (Blackened, BMI)
35 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM	59 SMALL TALK (Travelin' Zoo, ASCAP/Beginner, ASCAP)
74 NEVER COULD (Cowboys & Sailors, BMI)	60 SOMEBODY TO LOVE (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Patrick Joseph, BMI)
10 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM	49 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
48 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM	58 THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Bal-mur, BMI/Honesty To Goodness, BMI) WBM
	33 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
	3 THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM

50 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI)	6 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
68 TIME ON MY HANDS (BMG, ASCAP/EMI April, BMI/C/D, BMI)	63 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
17 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM	14 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Miene, ASCAP) WBM
7 TWO PINA COLADAS (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)	12 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
59 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL	61 WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL
75 WILL YOU BE HERE (Warner-Tamerlane, BMI/Chenowee, BMI) WBM	52 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Loghythm, BMI) WBM
45 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM	71 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL
19 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL	5 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

# Billboard HOT COUNTRY SINGLES & TRACKS

APRIL 18, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	4	6	14	<b>BYE BYE</b> B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
2	1	1	14	<b>PERFECT LOVE</b> T. BROWN, T. YEARWOOD (S. RUSS, S. SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
3	2	5	18	<b>THEN WHAT?</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
4	3	3	20	<b>IF I NEVER STOP LOVING YOU</b> P. MCMACKIN, D. KEES, S. EWING	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
5	6	10	13	<b>YOU'RE STILL THE ONE</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	5
6	7	9	8	<b>THIS KISS</b> B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	6
7	8	13	18	<b>TWO PINA COLADAS</b> A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	7
8	10	17	12	<b>DREAM WALKIN'</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 574950	8
9	11	15	7	<b>OUT OF MY BONES</b> J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	9
10	5	2	23	<b>NOTHIN' BUT THE TAILLIGHTS</b> J. STROUD, C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
11	12	16	14	<b>LONELY WON'T LEAVE ME ALONE</b> S. HENDRICKS (M. DANNA, J. A. SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
12	9	11	16	<b>VALENTINE</b> D. SHEA (J. BRICKMAN, J. KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9
13	17	21	11	<b>I'M FROM THE COUNTRY</b> T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	13
14	16	20	12	<b>TOO GOOD TO BE TRUE</b> R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	14
15	13	12	18	<b>JUST BETWEEN YOU AND ME</b> R. ZAVITSON, T. HASELDEEN, P. GREENE (H. KINLEY, R. ZAVITSON, J. KINLEY, D. ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	12
16	19	27	7	<b>HOLES IN THE FLOOR OF HEAVEN</b> S. WARINER (S. WARINER, B. KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	16
17	18	18	12	<b>TO HAVE YOU BACK AGAIN</b> E. GORDY, JR. (A. ROBOFF, A. ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	17
18	20	29	6	<b>LOVE WORKING ON YOU</b> C. PETOCZ (C. WISEMAN, JIM COLLINS)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	18
19	21	24	14	<b>YOU'LL NEVER KNOW</b> D. MALLOY (K. RICHEY, ANGELA)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
20	31	47	6	<b>ONE OF THESE DAYS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW CURB ALBUM CUT	20
21	14	4	19	<b>LITTLE RED RODEO</b> C. RAYE, P. WORLEY, B. J. WALKER, JR. (C. LACK, P. VASSAR, R. M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
22	29	38	4	<b>COMMITMENT</b> W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	22
23	26	30	10	<b>SHE'S GOT THAT LOOK IN HER EYES</b> D. COOK, ALABAMA (R. OWEN, T. GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	23
24	24	22	37	<b>JUST TO SEE YOU SMILE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
25	15	7	26	<b>I CAN LOVE YOU BETTER</b> P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	7
26	23	19	15	<b>SHE'S GONNA MAKE IT</b> A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
27	36	37	8	<b>I DO [CHERISH YOU]</b> C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	27
28	27	26	26	<b>LOVE OF MY LIFE</b> K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 568140	2
29	32	32	12	<b>SAY WHEN</b> D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	◆ LONESTAR (C) (D) (V) BNA 65395	29
30	22	8	25	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> D. COOK (M. D. SANDERS, S. DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	5
31	33	33	10	<b>IT WOULD BE YOU</b> M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	31
32	25	14	17	<b>ROUND ABOUT WAY</b> T. BROWN, G. STRAIT (S. DEAN, W. NANCE)	◆ GEORGE STRAIT (V) MCA NASHVILLE 72028	1
33	37	39	7	<b>THAT'S WHY I'M HERE</b> B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	33
34	35	35	12	<b>PUT YOUR HEART INTO IT</b> E. SEAY, W. RAMBEAUX (S. AUSTIN, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
35	39	41	6	<b>MATCHES</b> K. STEGALL (R. SPRINGER, S. EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	35
36	40	42	6	<b>I MIGHT EVEN QUIT LOVIN' YOU</b> M. WRIGHT (M. CHESNUTT, R. SPRINGER, S. MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	36
37	34	31	14	<b>LEAVING OCTOBER</b> J. SLATE, D. JOHNSON (D. WOMACK, T. DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
				<b>*** Hot Shot Debut ***</b>		
38	<b>NEW</b>		1	<b>I JUST WANT TO DANCE WITH YOU</b> T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	50	4	<b>A MAN HOLDIN' ON</b> B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON EPIC ALBUM CUT	39
40	41	45	7	<b>PAPA BEAR</b> W. WILSON (K. HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	40
41	42	44	8	<b>I SAW THE LIGHT</b> C. HOWARD (T. RUNDGREN)	◆ HAL KETCHUM (C) (D) (V) CURB 73051/MCG	41
42	52	—	2	<b>THE SHOES YOU'RE WEARING</b> C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA ALBUM CUT	42
43	38	23	19	<b>COME SOME RAINY DAY</b> B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	14
44	48	—	2	<b>BAD DAY TO LET YOU GO</b> B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, B. DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	44
45	44	43	8	<b>WOMAN TO WOMAN</b> D. COOK (P. LYNN, P. LYNN, P. RUSSELL)	◆ THE LYNN'S (C) (D) (V) REPRISE 17248	43
46	47	48	7	<b>ALMOST OVER YOU</b> M. SPIRO (C. RICHARDSON-WALKER, J. KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	46
47	53	66	3	<b>BUCKAROO</b> M. WRIGHT (M. D. SANDERS, E. HILL)	◆ LEE ANN WOMACK DECCA ALBUM CUT	47
48	59	74	3	<b>NOW THAT I FOUND YOU</b> K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK MERCURY ALBUM CUT	48
49	54	69	3	<b>TEXAS SIZE HEARTACHE</b> D. COOK (Z. TURNER, L. WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	49
50	66	—	2	<b>THERE'S YOUR TROUBLE</b> P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	50
51	50	56	4	<b>PARTY ON</b> K. LEHNING (K. GOOD, P. WILLIAMS)	NEAL MCCOY ATLANTIC ALBUM CUT	50
52	49	53	8	<b>A WOMAN'S TEARS</b> G. MORRIS (M. KING, J. HARGROVE, M. CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	49
53	45	34	20	<b>CLOSER TO HEAVEN</b> B. MEVIS (A. MAYO, B. LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	31
54	56	62	4	<b>I ALREADY DO</b> T. BROWN (G. BURR, C. WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	54
55	58	63	3	<b>I'M NOT THAT EASY TO FORGET</b> J. STROUD, L. MORGAN (C. WATERS, G. TERENCE, S. BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 65440	55
56	51	54	5	<b>LOVE IS ALL THAT REALLY MATTERS</b> C. FARRER (A. ROBOFF, A. ROMAN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	51
57	46	36	13	<b>A HOUSE WITH NO CURTAINS</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
58	60	65	3	<b>THAT'S WHERE YOU'RE WRONG</b> D. JOHNSON, J. HOBBS (J. CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	58
59	61	58	4	<b>WHAT IF I'M RIGHT</b> M. WRIGHT (S. STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	58
60	72	—	2	<b>SOMEBODY TO LOVE</b> D. CRIDER, S. BOGGUSS (S. BOGGUSS, D. CRIDER, M. BERG)	SUZIE BOGGUSS CAPITOL NASHVILLE ALBUM CUT	60
61	69	—	2	<b>WHEN THE WRONG ONE LOVES YOU RIGHT</b> D. COOK (L. SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	61
62	67	60	8	<b>BACK ON THE FARM</b> B. LLOYD, THE THOMPSON BROTHERS BAND (D. HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	60
63	55	51	11	<b>TO BE WITH YOU</b> R. MALO, D. COOK (R. MALO, J. HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	51
64	57	46	14	<b>BROKEN ROAD</b> B. GALLIMORE, S. SMITH (M. HUMMON, B. E. BOYD, J. HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	42
65	64	57	14	<b>FROM THIS MOMENT ON</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	57
66	68	59	10	<b>BACK IN THE SADDLE</b> E. GORDY, JR. (M. BERG, S. LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
67	62	52	8	<b>BANG BANG BANG</b> J. LEO (A. ANDERSON, C. WISEMAN)	◆ THE NITTY GRITTY DIRT BAND DECCA ALBUM CUT	52
68	<b>NEW</b>		1	<b>TIME ON MY HANDS</b> C. YOUNG, B. CHANCEY (D. DODD, S. DECKER, C. DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	68
69	71	—	2	<b>SMALL TALK</b> M. MILLER, M. MCANALLY (M. A. MILLER, M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT	69
70	<b>NEW</b>		1	<b>DRIVIN' MY LIFE AWAY</b> F. LIDDELL, G. DROMAN (E. RABBITT, D. MALLOY, E. STEVENS)	◆ RHETT AKINS DECCA ALBUM CUT	70
71	74	75	5	<b>WONDERFUL TONIGHT</b> P. MCMACKIN (E. CLAPTON)	DAVID KERSH CURB ALBUM CUT	71
72	<b>NEW</b>		1	<b>HOLDING HER AND LOVING YOU</b> NOT LISTED (W. ALDRIDGE, T. BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	72
73	<b>RE-ENTRY</b>		7	<b>ANOTHER SIDE</b> M. MILLER, M. MCANALLY (M. A. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT	55
74	<b>NEW</b>		1	<b>NEVER COULD</b> L. MAINES (M. MCCLURE, M. SHANNON)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84102	74
75	<b>RE-ENTRY</b>		2	<b>WILL YOU BE HERE</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT	70

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

# Billboard Top Country Singles Sales

APRIL 18, 1998  
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	11	<b>YOU'RE STILL THE ONE</b> ● MERCURY 568452	SHANIA TWAIN
2	2	2	44	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
3	3	3	6	<b>BYE BYE</b> CURB 73034	JO DEE MESSINA
4	4	5	5	<b>THIS KISS</b> WARNER BROS. 17247	FAITH HILL
5	<b>NEW</b>		1	<b>COMMITMENT</b> CURB 73055	LEANN RIMES
6	5	4	12	<b>THEN WHAT?</b> GIANT 17262/WARNER BROS.	CLAY WALKER
7	6	6	11	<b>IF I NEVER STOP LOVING YOU</b> CURB 73045	DAVID KERSH
8	7	8	8	<b>I'M FROM THE COUNTRY</b> MCA NASHVILLE 72040	TRACY BYRD
9	<b>NEW</b>		1	<b>OUT OF MY BONES</b> DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
10	10	12	7	<b>THAT'S WHY I'M HERE</b> BNA 65399/RLG	KENNY CHESNEY
11	9	9	9	<b>YOU'LL NEVER KNOW</b> BNA 65394/RLG	MINDY MCCREADY
12	12	11	23	<b>LOVE OF MY LIFE</b> MERCURY 568140	SAMMY KERSHAW
13	8	7	20	<b>WHAT IF I SAID</b> WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	10	17	<b>THE NOTE</b> GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
15	15	5	5	<b>PUT YOUR HEART INTO IT</b> ARISTA NASHVILLE 13122	SHERRIE AUSTIN
16	16	—	2	<b>I DO [CHERISH YOU]</b> MERCURY 568602	MARK WILLS
17	18	22	7	<b>IT WOULD BE YOU</b> DECCA/MCA NASHVILLE	GARY ALLAN
18	13	13	49	<b>IT'S YOUR LOVE</b> ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
19	14	16	3	<b>WOMAN TO WOMAN</b> REPRISE 17248/WARNER BROS.	THE LYNN'S
20	17	14	6	<b>LONELY WON'T LEAVE ME ALONE</b> CAPITOL NASHVILLE 58697	TRACE ADKINS
21	24	23	9	<b>NOTHIN' BUT THE TAILLIGHTS</b> RCA 65350/RLG	CLINT BLACK
22	19	18	19	<b>WHAT IF</b> MCA NASHVILLE 72026	REBA MCENTIRE
23	21	19	21	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> MERCURY 568242	SHANIA TWAIN
24	23	21	32	<b>YOU LIGHT UP MY LIFE</b> ● CURB 73027	LEANN RIMES
25	22	20	18	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> COLUMBIA 78745/SONY	WADE HAYES

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

# Songwriters & Publishers

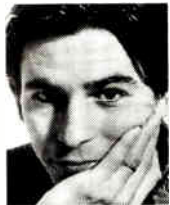
ARTISTS & MUSIC

## The Team Behind 'Torn' Ties Up A Hit

### Songwriter Thornalley Finds Kinship With Imbruglia

BY DYLAN SIEGLER

NEW YORK—The match between pop singer Natalie Imbruglia and "Torn" songwriter Phil Thornalley is testament to music publishing at its most effective. Brought together by a publishing deal, a fresh pop voice and a seasoned pop expert have cooked up a tasty creative collaboration.



THORNALLEY

The wave of Imbruglia's international hit, which Thornalley penned five years ago with Anne Previn and Scott Cutler of the U.S. group Ednaswap, has carried the songwriter back into the limelight. BMG Music Publishing, whose U.K. division signed Thornalley in 1995, brought the voice and the "Torn" writer together. Thornalley then collaborated with Imbruglia, who is also signed to BMG for publishing, on five more tracks on her RCA album "Left Of The Middle."

Thornalley began his career not as a songwriter but as a studio technician. Ironically, he was first drawn to the studio because, while growing up in England, he didn't think his songwriting was up to par. "The moment I knew three chords at 12, 13, I started putting songs together," he says. "I guess I was aware that I wasn't really good enough—although I knew I loved music—so I headed toward studios."

From his first studio job at age 18, Thornalley was mentored by successful producers who gave him leeway to be creative. "On some of the records we made, I think we had more fun making them than the musicians," remembers Thornalley about his experience working on albums by Duran Duran and Thompson Twins.

But after soaking up the pop secrets

of some of the hottest acts and producers of the '80s, Thornalley wasn't content to simply go on producing. "I felt as though I had creativity, but I didn't feel like an artist myself," he says. "People look down their noses at [engineers and producers], thinking, 'You can twiddle knobs, but you don't know C from C sharp.' So I moved back away from the studio."

Thornalley then devoted his developed pop sensibility to writing and playing music, spending time as bassist for the Cure, whom he also produced. It was during that time

*'Pop is about being bittersweet. It's about saying sad things over pleasant-sounding chords or the reverse'*

that he co-wrote "Torn," which has since shown up in various incarnations around the world. In translation, the song was a hit for both Danish artist Lis Sorensen and Norwegian vocalist Trine Rein, while Ednaswap has recorded an English version.

Imbruglia's success with the song, however, is unparalleled. In Thornalley's expert opinion, this success might be attributed to the fact that it's a bittersweet song. "Anne Previn's lyrics are very mature, and I would say that's the bitter part," he says. "Then there's the backing, which on Natalie's version is quite sweet, easy on the ear. Pop is about being bittersweet. It's about saying sad things over pleasant-sounding chords or the reverse. That's the flavor that makes pop attractive."

Thornalley says his collaboration with Imbruglia works, in part, because he's "a great second fiddle,

and Natalie rises to a challenge." He adds, "In the space of six months she went from writing lyrics to leading the songs. Now we get together, and in the space of an hour or two we can write a song, and it's very relaxed."

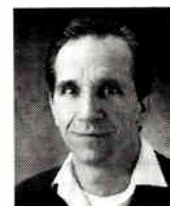
Clyde Lieberman, VP of East Coast creative at BMG Songs, says, "He's my hero." Lieberman, who was a professional songwriter himself, adds that the two met about 10 years ago while working with Robbie Neville. Lieberman says he introduced Thornalley to Previn and Cutler, the other "Torn" co-writers. "Phil was unique even then," says Lieberman. "He was so young, and just amazingly talented."

While Lieberman wasn't directly involved in the publishing agreement, which was initiated by Mark Fox at BMG Music Publishing U.K., he says he was excited by the deal's possibilities. Thornalley says he suspects Lieberman vouched for him as a "bona fide songwriter."

Lieberman says, "Everyone who does creative work in music publishing knows his name. If I say 'Phil Thornalley' to the head of Such-And-Such Records, it's like a calling card for us."

"You sign a deal, and suddenly everybody wants your songs," says Thornalley with a chuckle. The writer is currently hard at work collaborating with new Food recording artist Liz Horsman and has other undeveloped artist projects in the wings.

"Things are going really well right now for me," he says. "After having such success in the '80s, I spent a few years out in the cold, thinking, 'Where did I go wrong?' And that'll probably happen again. But this time," Thornalley adds with a laugh, "I'll enjoy being successful, because I know what it's like not to be."



LIEBERMAN

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "BROKEN ROAD"

Written by Marcus Hummon, Bobby E. Boyd, Jeff Hanna  
Published by Careers-BMG Music Publishing Inc., Floyd's Dream Music, and Jeff Diggs Music (BMI)

Marcus Hummon's 1995 Columbia album "All In Good Time" showcased the gifted singer/songwriter's talents to the rest of the music community and though the project didn't serve as a breakthrough vehicle for him as an artist, it has been a constant source of great songs. Numerous artists have recorded Hummon's tunes in recent years. Among the songs that were covered from the

album are Tim McGraw's current single, "One Of These Days," and Melodie Crittenden's debut single, "Broken Road."

"When you hear a great song, there's no denying that it's a great song," says Melodie Crittenden about the poignant ballad "Broken Road." "The way it was presented, the way it was performed—it just was very powerful to me. And also I think the message was just so good. I've not heard it said that way before, and I think if you can come up with a new way to talk about love, you've got something special there."

"I write a lot of love songs, and in



order to find a new twist to make it stand out is a real challenge, and I think Marcus just nailed it," she continues. "We had already picked all the songs for the record and were in our very last song meeting. This tape came across the desk, and I thought, 'Why not listen to one more song? Maybe that magical song will come across.'"

"We put that in, and I looked around and everybody's heads were nodding up and down going yes. We knocked another song out of the pile to put this one in because it was just so strong. To see everybody's faces instantly agree on the same one was something really special."

## NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

### THE HOT 100

ALL MY LIFE • JoJo Hailey, Rory Bennett • EMI April/ASCAP, Cord Kayla/ASCAP, Hee Bee Doinit/ASCAP, 2 Big Prod./ASCAP

### HOT COUNTRY SINGLES & TRACKS

BYE BYE • Phil Vassar, R.M. Bourke • EMI April/ASCAP, Phil Vassar/ASCAP, Rory Bourke/BMI

### HOT R&B SINGLES

LET'S RIDE • Montell Jordan, Master P, Silk The Shocker • Hudson Jordan/ASCAP, Wixen/ASCAP, Mood Swing/BMI, Big P/BMI

### HOT RAP SINGLES

ROMEO AND JULIET • John, Warner Jr., Winbush, Moore • Mike's Rap, EMI Virgin/ASCAP, A La Mode/ASCAP

### HOT LATIN TRACKS

NO SE OLVIDAR • Kike Santander • FIPP/BMI

## 'Li'l Abner' Deserves 'Encores!'; Velvel Links With Meshel's Co.

OK, YOU WIN AGAIN: New York's City Center "Encores!" series may elicit a "Why?" at times when it announces its annual trio of concertized revivals, but, darn it, you can find yourself declaring "Why not?" after you've seen a choice you would not have made. That's the impact of the series' utterly delightful, right-on-the-mark performances of everything it does.

The successful but largely forgotten 1956 musical "Li'l Abner" is certainly not a dud, for it has good-natured energy and a bright and tuneful score by Gene DePaul

and Johnny Mercer. (The boys had recently done well with their songs for the classic MGM musical "Seven Brides For Seven Brothers.") The

show serves well as one of those solid "knockabout" shows that Broadway turned out with regularity through the '50s.

Those goofy Al Capp characters—springboards for sometimes still-relevant satire—were played with playful zest by Burke Moses (Li'l Abner), Lea DeLaria (Marryin' Sam), Dana Ivey (Mammy Yokum), and David Ogden Stiers (General Bullmoose). And the production is one of the danciest yet from "Encores!," with fine re-creations of the original choreography by Michael Kidd (another "Brides" alumnus).

Lyricist Mercer, by the way, returns next month with a show closer to the hearts of show music fans: "St. Louis Woman," with a score by Harold Arlen.

VELVEL/MMI TIES: Bellavel Music (BMI) and Jayevel Music (ASCAP), the music publishing units of Walter Yetnikoff's New York-based Velvel Records, have made an administration deal with Billy Meshel's Los Angeles-based Music & Media International for the U.S. and Canadian territories. In addition to traditional administration tasks, Music & Media will seek music placements for film, TV, compilations, and print usage.

IN LINE with the original concept of "Encores!," musical director Rob Fisher will move into Carnegie Hall's Weill Recital Hall to conduct six performances of George and Ira Gershwin's 1925 show "Tip Toes," running May 13-17. This is part of Carnegie's 22-month Gershwin Centennial Project, which also includes a new exhibition starting May 5 and running through Oct. 4. Housed in Carnegie's Rose Museum, the exhibition will feature manuscripts, personal letters, photos, and documents, some of which have never been on display.

TIES TO GHANA: James Cannings, a New York-based writer and publisher, reports that a performance right group he founded, Our

Own Performance Society (OOPS), has made a deal with the Copyright Society of Ghana, granting the latter the right to license public performances of songs represented by OOPS.

AIMP PANEL: The Assn. of Independent Music Publishers hosts an "A&R Round Table" April 23 at the Hotel Sofitel in Los Angeles as part of its luncheon seminars. Panelists will include Brian Avnet, 143 Records; Craig Coburn, Geffen Records; Maureen Crowe, Arista Records; Jaymes Foster-Levy, 143 Records; Randy Jackson, Columbia Records; and Ken Komisar, MJJ Records.

Co-moderators will be Alan Melina, Sunset Boulevard Entertainment, and Doreen V. Dorion, RealSongs. For more info, call 818-842-6257.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Green Day, "Nimrod."
2. Shania Twain, "Come On Over."
3. Hanson, "Middle Of Nowhere."
4. Pantera, "Guitar Anthology."
5. Smash mouth, "Fush Yu Mang."

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
***No. 1***				
1	1	32	DIANA KRALL IMPULSE! 233/GRP <b>IS</b>	17 weeks at No. 1 LOVE SCENES
2	2	21	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
3	3	2	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
4	4	2	THE MILES DAVIS QUINTET 1965-68 COLUMBIA 67398	THE COMPLETE COLUMBIA STUDIO RECORDINGS
5	NEW ▶		ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
6	5	20	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
7	7	82	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
8	6	4	CHARLIE HUNTER & POUND FOR POUND BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
9	8	3	VARIOUS ARTISTS COLUMBIA RIVER 1089	JAZZ HITS
10	9	25	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
11	10	4	CHARLIE HADEN/KENNY BARRON VERVE 539961	NIGHT AND THE CITY
12	11	6	MARC JOHNSON VERVE 539299	THE SOUND OF SUMMER RUNNING
13	18	6	VARIOUS ARTISTS VERVE 539976	ULTIMATE JAZZ
14	15	6	ERIC REED IMPULSE! 244/GRP	PURE IMAGINATION
15	14	40	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
16	13	58	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
17	17	42	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
18	12	41	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
19	16	27	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
20	NEW ▶		OLU DARA ATLANTIC 83077	IN THE WORLD FROM NATCHEZ TO NEW YORK
21	22	32	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
22	20	28	DAVE GRUSIN N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
23	21	6	JOHN COLTRANE IMPULSE! 251/GRP	LIVE AT THE VILLAGE VANGUARD — THE MASTER TAKES
24	RE-ENTRY		VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
25	RE-ENTRY		JOHN COLTRANE GRP 9874	PRICELESS JAZZ

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
***No. 1***				
1	1	20	KENNY G ▲ ARISTA 18991	20 weeks at No. 1 KENNY G GREATEST HITS
2	3	45	BONEY JAMES WARNER BROS. 46548 <b>IS</b>	SWEET THING
3	2	9	RANDY CRAWFORD BLUEMOON ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
4	4	8	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
5	6	30	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
6	7	2	SPYRO GYRA GRP 9903	ROAD SCHOLARS
7	5	10	GEORGE HOWARD GRP 9902	MIDNIGHT MOOD
8	14	79	KENNY G ▲ ARISTA 18935	THE MOMENT
9	13	9	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
10	8	23	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
11	10	2	ART PORTER VERVE FORECAST 557060/VERVE	FOR ART'S SAKE
12	9	4	MARCUS MILLER PRA 9908/GRP	LIVE & MORE
13	11	26	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
14	17	2	PAMELA WILLIAMS HEADS UP 3043	EIGHT DAYS OF ECSTASY
15	12	29	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
16	15	20	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
17	NEW ▶		GREGG KARUKAS I.E. MUSIC 539887/VERVE	BLUE TOUCH
18	16	7	CHUCK LOEB SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
19	20	50	GATO BARBIERI COLUMBIA 67855	QUE PASA
20	23	9	VARIOUS ARTISTS WINDHAM HILL 11275	MELROSE PLACE JAZZ
21	19	60	KEIKO MATSUI COUNTDOWN 17750/ULG <b>IS</b>	DREAM WALK
22	RE-ENTRY		KIM WATERS SHANACHIE 5042	LOVE'S MELODY
23	21	16	GEORGE HOWARD GRP 9885	THE VERY BEST OF GEORGE HOWARD AND THEN SOME
24	RE-ENTRY		FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
25	25	17	PAUL HARDCASTLE JVC 2068	COVER TO COVER

○ 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. **IS** indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.



by Steve Graybow

WHETHER OR NOT time heals all wounds, it often does persuade us to reconsider an artist's body of work, allowing us to look back and hear music within the greater context of a time period or to examine it in light of later developments in the musical landscape.

The late **Rahsaan Roland Kirk** was often criticized in his lifetime as being less a musician and more a novelty act. Currently, his music is going through somewhat of a re-evaluation and a resurgence in popularity. Longtime jazz fans are recognizing Kirk for his contribution to the music, and new, younger fans are discovering him for the first

time, perhaps drawn in by the myth-like qualities of a blind horn player who could play several instruments at once.

Much of Kirk's renaissance can be chalked up to the dedication of **Joel Dorn**, Kirk's producer and friend. "Rahsaan was a complex person who was not accepted the way he wanted to be accepted in his lifetime," says Dorn. "It's been 21 years since he died . . . The critical community, who are the conduit to the public for artists who have been dead for so long, are now in his corner. Rahsaan is finally being accepted as a true musical talent."

Still, Dorn allows that Kirk's unique visual appeal is an ever-present drawing card. "All you have to see is one picture of him with three saxophones in his mouth, or see one of the costumes that he—a blind man—put together," says Dorn. "There's something about the spirit of the whole thing that reaches out to young kids, allowing him to reach the college crowd."

**Jerome Giudicelli**, jazz buyer for Tower Records in Boston, acknowledges that younger listeners are purchasing Kirk's music. "Rahsaan Roland Kirk is popular with the

(Continued on next page)

1998 Grammy® award winner —  
best jazz instrumental performance

a beautiful album of contemporary  
impressionistic Americana

the record that influenced all the others

beyond the  
**Missouri Sky**

(short stories)

by

**charlie haden & pat metheny**



# Artists & Music

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	20	ANDREA BOCELLI PHILIPS 531123 (17.98 EQ)	VIAGGIO ITALIANO 9 weeks at No. 1
2	2	11	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
3	3	3	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
4	6	7	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
5	4	21	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
6	5	64	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
7	11	80	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
8	8	8	RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
9	7	27	LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
10	10	21	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (16.98 EQ)	A HYMN FOR THE WORLD
11	9	12	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
12	12	6	ITZHAK PERLMAN EMI CLASSICS 55602 (15.98)	ITZHAK PERLMAN'S GREATEST HITS
13	15	29	CECILIA BARTOLI/JAMES LEVINE LONDON 455113 (10.98 EQ/17.98)	AN ITALIAN SONGBOOK
14	14	10	I SALONISTI LONDON 458382 (10.98 EQ/16.98)	AND THE BAND PLAYED ON
15	13	6	ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	28	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (16.98 CD) (HS)	TIME TO SAY GOODBYE 15 weeks at No. 1
2	2	8	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901-4 (10.98/16.98)	THE CELTIC ALBUM
3	4	24	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	3	15	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
5	NEW		CINCINNATI POPS (KUNZEL) TELARC 80468 (10.98/15.98)	PLAY BALL!
6	5	23	ARIA ASTOR PLACE 14009 (16.98)	ARIA
7	6	12	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
8	7	71	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
9	8	36	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
10	12	31	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
11	15	16	SOUNDTRACK SONY CLASSICAL 63226 (16.98 EQ)	THE TANGO LESSON
12	13	64	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
13	9	21	SOUNDTRACK RCA VICTOR 68757 (10.98/16.98)	BRASSED OFF!
14	11	3	STEVE ERQUIAGA IMAGINARY ROAD 536765 (16.98 EQ)	CAFE PARADISO
15	10	27	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL

○ 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. \* Asterisk indicates vinyl available. †S indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE		TOP CLASSICAL BUDGET	
1	VARIOUS MOZART IN THE MORNING PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2	VARIOUS MOZART FOR YOUR MIND PHILIPS	2	VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
3	VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	3	VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
4	VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	4	VARIOUS THE BEST OF MOZART LASERLIGHT
5	VARIOUS PACHELBEL CANON RCA VICTOR	5	VARIOUS THE TOP 10 OF CLASSICAL MUSIC LASERLIGHT
6	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	6	VARIOUS MEDITATION: VOL. 1 LASERLIGHT
7	I SALONISTI TITANIC-THE LAST DANCE DEUTSCHE HARMONIA MUNDI	7	VARIOUS TEN YEARS OF SUCCESS NAXOS
8	VARIOUS MOZART FOR MEDITATION PHILIPS	8	JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
9	VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	9	VARIOUS 20 CLASSICAL FAVORITES MADACY
10	VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	10	VARIOUS BAROQUE FAVORITES LASERLIGHT
11	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	11	VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
12	HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	12	VARIOUS GERSHWIN: RHAPSODY IN BLUE LASERLIGHT
13	VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	13	VARIOUS PIANO CLASSICS-3 CD SET MADACY
14	VARIOUS MOZART AT MIDNIGHT PHILIPS	14	VARIOUS FLUTE INSTRUMENTALS: VOL. 1 LASERLIGHT
15	VARIOUS BEETHOVEN AT BEDTIME PHILIPS	15	VARIOUS PIANO DREAMS LASERLIGHT

## Classical KEEPING SCORE™



by Bradley Bamberger

**G**RAND OLD MAN: In Robert Shaw's promethean career, there have been few awards that haven't come the conductor's way, from Guggenheim and Kennedy Center honors to a passel of Grammy and Gramophone trophies. Shaw celebrates his 82nd birthday later this month, having long been regarded as one of the all-time masters of the choral art; yet after witnessing him direct a moving performance of Bach's B Minor Mass last month at Carnegie Hall or listening to his recent recordings of 20th-century music—not to mention enjoying his sage company one-on-one—no amount of accolades seems enough for this ever-inspired musician.

Carnegie Hall executive/artistic director Judith Arron considers herself "Robert Shaw's biggest fan," she says. "He is without peer at what he does—no one gets a sound out of a chorus like Robert does." With Carnegie appearances stretching back some five decades, Shaw is "part of the history of the hall," as Arron points out. And with Carnegie's centenary season in 1990-91, Arron invited Shaw to put on choral workshops every January that have culminated in performances of such pieces as Bach's St. Matthew and St. John Passions, Brahms' "A German Requiem," Beethoven's "Missa Solemnis," and this year, Haydn's "The Creation" and "The Seasons."

Arron notes, "Robert's spirit of community is extraordinary; he really cares about giving to his musicians, and in turn, they really care about giving to the audience. And our audience loves him—there's hardly an empty seat when he comes to town."

Technically, the secret to Shaw's sound is the tensile rhythmic sense he imparts to his choristers, which "produces an instrumental clarity in choral performance," he says. "I once asked [conductor] George Szell why he needed me around, and he said, 'Because you treat a chorus like I treat an orchestra: A chorus needs to learn to play, and an orchestra needs to learn to sing.'"

More philosophically, Shaw's feelings on the sacred in music typify his boundless faith in the essential power of great art. "My religious convictions have moved from what I inherited in a family of clergymen to something like agnosticism to my current 'O thou art, whoever thou art' point of view," he says. "But regardless of your belief, Bach so ennobles the limitations of the Christian text in something like the B Minor Mass that it has meaning for

all mankind. In his hands, it really is the most universal allegory of human existence, in all its pain and promise. And that is something I feel more each time I study the piece. There's something in the work that is just so beautiful and healthy, and that isn't something that most people get a lot of in their lives, whether at work, on the subway, or on TV."

Shaw began his career leading college glee clubs in California, going on to form the Robert Shaw Chorale in the '40s in New York as well as to direct choruses for such titans as Arturo Toscanini and Bruno Walter. And valued for both his humane touch and his groundbreaking ideas of choral scholarship, he taught at Tanglewood and Juilliard. Early on, Shaw not only helped enliven landmarks of the choral literature, he expanded the canon by shepherding works by some of the century's greatest composers; in 1946, he commissioned Hindemith's setting of Walt Whitman's Lincoln requiem, "When Lilacs Last In The Dooryard Bloom'd" ("a great buy" for \$1,000, Shaw says), and he gave the American premiere of Bartók's "Cantata Profana" in 1952 at Carnegie Hall.

At the behest of the U.S. State Department, Shaw took the Robert Shaw Chorale on the first of several world tours with a 1956 trek across Europe and the Middle East that included an epochal set of sacred concerts in Russia. After serving as an associate conductor of the Cleveland Orchestra under Szell for 11 years, Shaw was music director of the Atlanta Symphony Orchestra And Chorus from 1967-88, raising it to an impressive standard. Now the Atlanta Symphony's music director emeritus and conductor laureate, he still leads the band regularly in concert and on record for the Cleveland-based Telarc label; he also records with Robert Shaw Festival Singers, a group composed of vocalists attending the esteemed summer choral workshops of the Robert Shaw Institute.

Shaw's recording career includes such milestones as the first gold record ever awarded to RCA Victor for a classically oriented recording: "Christmas Hymns & Carols" from 1946. But his legacy is best appreciated by his tenure on Telarc, having been the label's flagship artist for nearly 20 years. The highlights of his Telarc discography range far and wide, including his vivid reading of the heart-rending Stabat Maters of Szymanowski and Poulenc; full-hearted, ever-melodious Schubert in his Masses No. 2 and 6, with soprano Dawn Upshaw; burnished Brahms choral works, with the "Alto Rhapsody" featuring Marilyn Horne; a stirring Britten "War Requiem"; and finely graded accounts of Stravinsky's great "Symphony Of Psalms" and Verdi's "Four Sacred Pieces." And proving himself as adept in the sunburst minimalism of John Adams' early "Harmonium" as in the Russian romanticism of Rachmaninoff's "The Bells," Shaw earned his 14th Grammy this year for a Telarc disc juxtaposing those works.

Shaw's other Grammy-winning recordings include his definitive account of "When Lilacs Last In The Dooryard Bloom'd" in 1988 and a candlelit reading of Rachmaninoff's "Vespers" in '91. Shaw's Telarc catalog also encompasses

(Continued on page 34)



SHAW

## BLUE NOTES

(Continued from preceding page)

college crowd, the ones who like acid jazz," says Giudicelli. "His music has many of the elements of acid jazz that the younger fans enjoy. Whenever we play his music in-store, we receive a great deal of interest."

On April 28, Dorn's 32 Jazz label releases "Aces Back To Back," which compiles four of Kirk's late-'60s and early-'70s sides for Atlantic Records, marking the first time these albums have been available on CD. Last year the label put out "Dog Years In The Fourth Ring," a three-CD collection of live and rare performances; this fall "Here Comes The Whistle Man," the final Atlantic album to receive the reissue treatment, will be available as a single disc. Twenty years down the road, the music sounds alive and vibrant, the work of a jazz giant.

**G**ENERATION NEXT: "We're at a point in history when all types of music

are accessible to almost everyone," says Michael Bellar, leader of the New York-via-North Carolina-based As-Is Ensemble. "For past generations, there were always one or maybe two predominant types of music. Today, people are more likely to listen to several types of music... allowing art forms such as jazz and classical to go through somewhat of a renaissance."

Though their music cross-pollinates numerous musical genres, the young members of As-Is have a legitimate jazz pedigree. Pianist Bellar studied with Sir Roland Hanna and Jimmy Heath; various members have played with the Glenn Miller Orchestra, Wynton Marsalis, and Dr. Billy Taylor. They crystallized their unique piano/bass/acoustic guitar/drums/percussion lineup when Bellar won a composition prize in the 1996 Ragusa-Ibla International Piano Festival in Sicily, Italy, prompting him to put together a band of his friends

to perform original compositions.

"The basis of this group is listening and reacting to one another," says Bellar. "Jazz is about human communication, using the language of music." At a recent show in New York, the five friends exhibited an uncanny ability to create spontaneous musical dialogue; their independently released album "React!" features Bellar's classical and pop/rock-tinged jazz compositions mingled with plenty of free, spontaneous playing. Close your eyes, and you can (almost) imagine them playing an outdoor festival for tie-dye kids one day and a New York jazz club the next.

The As-Is Ensemble (Bellar, drummer John "Smiley" Wilson, percussionist Troy Pierce, bassist John V. Brown, and acoustic guitarist Marc Ciprut) will be touring the Carolinas through April. Bellar anticipates a national release for "React!" by early summer.



# Studio Action

ARTISTS & MUSIC

## Film-Sound Pioneer Upgrades

### Todd-AO Adds 3 AMS-Neve Digital Consoles

BY DAN DALEY

LOS ANGELES—The lights go down in the cavernous interior of Todd-AO's Studio One mixing suite on Seward Street in Hollywood. For the next eight minutes, it's 1973 again as the opening scenes from a remixed, restored version of director William Friedkin's chiller "The Exorcist" play on the room's giant screen.

The moment marks two milestones: the 25th anniversary of the film, which won an Academy Award for its supervising sound mixer; Todd-AO engineer Buzz Knudson, and the public unveiling of three new AMS-Neve Digital Film Consoles (DFC) in each of Todd-AO's main Hollywood locations.

Both events link the past and the future of the company, the world's largest and oldest independent film sound operation. As Knudson, on hand for the revised playback that he remixed, observes, "The most powerful parts of the sound of that movie were its silences, which set the stage for the next sound effect or piece of music. The audio was very stark, and that was part of its power. And with the new digital console, the silences are absolute and that much more powerful."

As the lights come up, Chris Jenkins, Todd-AO's president and Knudson's successor, acknowledges the veteran mixer's contributions to the art—which earned him a total of three Oscars during his nearly 40-year career—saying, "The Exorcist," which Knudson mixed, and '2001: A Space Odyssey' got more young people into film sound than any other movies in history."

Studio One is fitted with a massive, three-position Neve DFC, capable of up to 500 inputs on the console's layered work surface; another is in Studio C. A third DFC is a two-position console, which that day was doing mixes on Tom Hanks' production of "From The Earth To The Moon." All-digital signal paths are a central aspect of Todd-AO's strategic plans, and Studio One incorporates some other innovative aspects that reflect the new realities of digital logistics and underscore changes in the culture of film audio.

Flanking the DFC console along the sides of the huge, new \$2 million-plus renovation, designed by Brett Thoeny

of Boto Design, are soffits with desks. These are for digital audio workstations that will be present in the mixing suite, along with their operators, as films are mixed. Digital input/output ports keep the signal path between them, the console, and the machine room one floor above completely digital, a practical solution to the wiring nightmares that films with literally hundreds of audio sources present.

"It was getting out of hand, with wires snaking all over the place and our staff engineers doing the work of assis-

*'We literally tore out the walls and everything else'*

stants," recalls Jenkins. "Putting the sound sources in the same room as the mixing is a great solution. But even more, it reflects the reality of film audio today, which is that editing and changes in sound design are going on right until the final mix, and with everyone in the same room, the audio benefits from the synergy of that arrangement."

Streamlining audio sources also helps counterbalance the fact that, despite significant advances in technology, film sound still suffers from the bugaboo of file interchange incompatibility. On one of the first films mixed in Studio One, Jenkins rustled up as many Tascam MMR-8 digital dubbers as he could find to interface with the Time-Line workstations the client used on the new film "Lost In Space," rather than the Fairlight MF3-3plus/DaD digital audio dubber combination that Todd-AO has implemented as an in-house standard in recent years.

The three rooms—of a total of 26 throughout the company—mirror another fact of life in Hollywood's *fin-de-siècle* Babylon of technology: They had to be built quickly. Studio C started its renovation in October 1997 and was ready eight weeks later. Studio One and Studio A's renovations started almost simultaneously last January, and both studios were mixing film audio 10 weeks later.

"These were not simple renovations, either," stresses Jenkins. "We literal-

ly tore out the walls and everything else. We were down to an empty shell of a building. It was quite an undertaking."

#### DIGITAL CHOICES

The move to upgrade grew out of Todd-AO's creative culture, which keeps two- and three-person mixing crews together as teams rather than assigning individuals to specific mixing theaters. Jenkins, who is teamed with mixers Mark Smith and Ron Bartlett, says, "In the course of a year we're in five studios in four [Todd-AO] facilities doing seven movies, and you get to see how differently the rooms sound. We wanted not only an upgrade in technology but an increase in consistency between the rooms.

"This room, for instance, was built three years before Todd-AO acquired Glen Glenn Sound in 1986. It always sounded a bit harsh. We could tune around that, but there were still issues of dialogue sibilance and left-right imaging."

Jenkins' response was to have as many mixers as possible audition various digital and hybrid consoles as Thoeny moved ahead on a room design.

(Continued on next page)

## newsline...

**BROOKLYN RECORDING STUDIO**, the Los Angeles facility founded in 1991 by Madonna manager Freddy DeMann with director of recording Bill Dooley, has been sold to Japanese producer Yoshiki and renamed One on One South, according to a statement from the studio. The facility, which will not undergo equipment or staff changes, features a classic Neve 8078 with GML automation; its credits include projects by Fiona Apple, Bonnie Raitt, the Wallflowers, Little Feat, Sheryl Crow, and Madonna. The studio complex, which formerly housed the offices of Madonna and DeMann's Maverick Records, now serves as headquarters for Yoshiki's new label, Extasy Records International. (He also owns and operates Japan's Platinum Records, affiliated with PolyGram.)

Yoshiki—known as songwriter, pianist, drummer, and producer of the band X Japan—named the former Brooklyn studio One on One South because he also owns the North Hollywood, Calif., studio One on One Recording, which he purchased in 1993. Managed by Nikki Freeman, One on One features a private room for Yoshiki's use, as well as commercial space that has been used by such hard rock clients as Kiss, Van Halen, and Jane's Addiction.

**SPEAKING OF STUDIO SALES**, two facilities on either coast have gone up for sale: Chick Corea's Mad Hatter in Los Angeles and New York's hip-hop hotbed Firehouse Studios. Mad Hatter, which has played host to such artists as Paul McCartney, Whitney Houston, Soul Asylum, and Celine Dion, is being sold because Corea is moving to the East Coast, according to a statement from his manager, Ron Moss. The facility, the asking price for which is undisclosed, comprises two full studios, equipment, and office space for a "substantial" staff, according to the statement.

In New York, Firehouse proprietor Yoram Vazan has also decided to relocate, to his native Israel, and is consequently selling the facility he built in Brooklyn as a 16-track analog studio and grew into a state-of-the-art studio in Manhattan that has generated hits by Wu-Tang Clan, MC Lyte, and Gang Starr, among others.

## Of His Many Hats, Producer/Exec Paul Worley Prefers His Guitarist Cap

BY BEN CROMER

Although he is known for his independent production of country hits by such artists as Collin Raye, Pam Tillis, Martina McBride, and Dixie Chicks—as well as for his executive role at Sony Music Nashville—Paul Worley regards himself primarily as a musician.

"I'm first and foremost a guitar player," explains Worley. "I understand the role the rhythm guitar plays in setting up the groove and working between the drums and bass to make something happen. The groove and the vocal—that's the main thing."

Although he often plays guitar on the sessions he produces, the 48-year-old Nashville native was reluctant to execute the guitar riff on Dixie Chicks' debut single, "I Can Love You Better."

"We really hadn't figured out who was going to play the riff," Worley recalls. "I was in there, and a couple of other guitar players were in there, and then the girls said, 'Paul, you play the riff.' I remember feeling a little pressure, because it's a tricky little riff."

Worley, an executive VP at Sony Music Nashville, produced Dixie

Chicks' debut Monument/Sony album, "Wide Open Spaces," with Blake Chancey. Worley, in tandem with Ed Seay, also produced several hits by McBride, including "Independence Day" and "Wild Angels," as well as Raye's "I Think About You."

Worley's other chart successes include Tillis' "Maybe It Was Memphis," the Desert Rose Band's "She Don't Love Nobody," and McBride's "A Broken Wing." Moreover, Worley and Dan Huff produced the forthcoming album by Lisa Brokop, "When You Get To Be You."

"I keep myself fresh by always looking for new people to work with," Worley notes. "The Dixie Chicks album is a perfect example of what Blake and I do together. And it's totally different from what Ed Seay and I do. I'm sure Ed and I will work together again—he's just great to work with."

Born Feb. 16, 1950, Worley began his career as a session guitarist in the '70s, primarily in the house band at Audio Media Studios in Nashville. When noted producer Jim Ed Norman was looking for a new rhythm section, Worley's name came up.

Norman hired the young guitarist to play on projects by Mickey Gilley, Janie Frickie, Eddie Raven, and Michael Murphy and then gave him the opportunity to produce tracks by the Dirt Band, the Desert Rose Band, Rafe Van Hoy, Gary Morris, and Marie Osmond.

"Jim Ed's endorsement opened a tremendous number of doors," Worley says.

After Worley joined Sony Music in 1989, he began to limit his production projects to three or four albums a year. Even so, his days are typically long, with executive duties in the mornings and studio work in the afternoons and evenings.

"I like to be in the studio when things are happening, and if I'm not there, then I know that my co-producer is there with a clear understanding of what we're after," Worley explains. "I know my strengths and my weaknesses, so I make sure that I'm plugged into the components of production where I feel like I have a strength, and where I don't have a strength I look to my co-producer."

Worley particularly enjoys working with singers who have a wide vocal range, such as McBride. Worley was especially pleased with "Evolution," a project he calls a labor of love, because McBride took on greater responsibilities in the studio.

"Martina and I worked on that album for the better part of a year," explains Worley. "She gave me a lot of wonderful input and caused me to change the way I look at things. On 'A Broken Wing,' everything on that record, except for the background vocals, happened in the studio in one day. The other extreme would occur

(Continued on next page)



**Brandt-New Jackets.** Warner Bros. recording artist Paul Brandt inaugurated "the Lettermen Club" at Emerald Sound Studios in Nashville, where he recorded and mixed his recent Christmas album and upcoming studio release in Studios A and B, and promoted a current album in Studio C via a syndicated radio show. Showing off their customized Emerald letter jackets, standing from left, are Emerald VP Andrew Kautz, staff engineer Tim Waters, assistant engineer Allen Ditto, and Warner Bros. senior VP of A&R Paige Levy. Shown seated, from left, are Brandt, producer Josh Leo, production assistant Kimberly Schiera, and engineer Ben Fowler.

### FILM-SOUND PIONEER UPGRADES

(Continued from preceding page)

After pooling their reactions, the decision to implement the Neve DFC consoles was unanimous, he says.

"The full-scale automation was the key to it," Jenkins says. "That and the EQ and signal processing, which sounds so much better than anything else we considered."

Two major films have been completed in Todd AO's new DFC rooms: "Sliding Doors" in Studio C and "Lost In Space" in Studio One. Among the list of feature films that will soon be completed in the DFC-equipped rooms are

"My Favorite Martian," "The Corruptor," and "A Small Miracle."

The revamped facilities have had their own effect on Todd-AO's creative methodologies. Temp dubs—the equivalent of rough mixes in music recording—have always occupied an odd place in film-sound lore. Everyone considers them "disposable," as Jenkins puts it, yet the early-project enthusiasm they hold brings directors back to them constantly as a reference for their emotional content.

"By the 10th revision, the analog dub

was way too noisy to use as a final," says Jenkins. "But with the digital consoles and their automation, we can keep the emotional content of the temp dub mix and still have first-generation audio for each pass. That could represent a change in the culture of movie sound."

Todd-AO was founded in 1952 as joint venture between legendary Hollywood producer Mike Todd, the American Optical Co. (AO), and Magna Theater Corp. to develop and market a new 70-mm widescreen film process

with multichannel audio. The first film presentation to use the process, Rodgers and Hammerstein's "Oklahoma!," received the 1955 Academy Award for best sound. The company continued to focus on film audio, winning Oscars for numerous films over the next four decades, including "South Pacific," "Cabaret," "E.T.," and "Out Of Africa."

Todd-AO established a pattern of growth by acquisition, expanding its

presence in TV with the purchase of Glen Glenn Sound (which pioneered the automatic dialogue replacement process) in 1986; buying Trans-Audio in New York (now Todd-AO East) in 1987; acquiring Chrysalis and Filmatic technical facilities in Europe in 1995 and 1996, respectively; and purchasing Skywalker Sound South in 1995, which grew Todd-AO's feature and TV sound market share by 40%.

### PAUL WORLEY PREFERS HIS GUITARIST CAP

(Continued from preceding page)

when we'd try several different guitar solos and several kinds of vocal harmonies and kept searching for just the right thing."

Although Worley uses a number of studios in Nashville, including Masterfonics, Soundstage, Starstruck, and 17 Grand, he has a special fondness for the Money Pit, which he built with Seay and Eddie Bayers.

"We created the Money Pit to sound the way we thought a studio should sound, so to me it's home," Worley says. "I really prefer cutting tracks and overdubbing there, and these days I rarely get to do it because it's booked pretty much all the time. We should all have these problems," he adds with a laugh.

As a former session player, not surprisingly Worley appreciates the contributions of Nashville's studio elite. "I remember back in the '70s when just to get an electric guitar sound you'd spend a whole day. Now, these guys just come in, sit down, plug in, and you put a mike in front of it and—bam—there you are."

Worley says finding the right songs is becoming increasingly difficult because the number of performers, producers, and record labels in Nashville

seeking hits is growing exponentially. Predicting chart success, however, is not an exact science. For instance, Worley and Tillis did not envision "Maybe It Was Memphis"—a song about an illicit affair—as a single, and it became one of Tillis' biggest hits.

"The idea was there was no way this will be a single," recalls Worley. "We thought, 'This is just going to be the coolest album cut.' We took the band into the rehearsal hall to rehearse a batch of songs and then went over to Treasure Isle Studios. We had an eight- or nine-piece band and a gospel choir singing background vocals. Except for the guitar solo, everything happened live on that track. And then—kaboom—it's a single, so you just never know."

Worley points out that Rayes' "I Think About You" provided another lesson: perseverance. "John Hobbs, who co-produced that with Ed and myself, wouldn't give up on the song," says Worley. "He was the one that stayed in there and said, 'This song is special.' We bombed the first two times we cut it. And John said, 'Let's go for it one more time.' So don't give up on a good song."

### KEEPING SCORE

(Continued from page 32)

those choral totems he has conducted countless times, such as the B Minor Mass, "Missa Solemnis," "The Creation," Handel's "Messiah," and the requiems of Brahms, Verdi, Mozart, Berlioz, and Fauré. There's also Janáček's "Glagolitic Mass," Mendelssohn's "Elijah," Mahler's Symphony No. 8, and "Evocation Of The Spirit," a popular collection of brief 20th-century works from Schoenberg to Górecki. And the label has issued several best-selling Shaw anthologies of choral excerpts and miniature masterpieces under such titles as "Appear And Inspire" and "Absolute Heaven," as well as sets of spirituals and Christmas carols.

Shaw's new Telarc recording with the Atlanta Symphony And Chorus comprises Barber's "Prayers Of Kierkegaard," Vaughan Williams' "Dona Nobis Pacem," and Bartók's "Cantata Profana." Characteristically, Shaw's rendition of the "Cantata Profana" is more emphatically sung (in English rather than Hungarian) yet softer-grained instrumentally than, say, Pierre Boulez's early-'90s recording of the work; at Shaw's direction, the pagan poetry and Bartókian sound carvings of "Cantata Profana" are more cautionary dream than sweat-inducing nightmare. Whatever your preference, the

entire disc is a testimony to Shaw's undimmed ability to elicit skilled, committed performances.

For years, the Robert Shaw Institute's annual festivals were held amid the age-old abbeys of southwestern France, but this summer, the Institute will reside at Furman University in Greenville, S.C. To be recorded this fall with the Atlanta Symphony And Chorus, Shaw's next Telarc album will cover Dvořák's choral masterpiece, his Stabat Mater. And Shaw is booked for next January in Carnegie Hall with the Orchestra Of St. Luke's and the Robert Shaw Festival Singers in a program of the Szymanowski, Poulenc, and Verdi Stabat Maters.

Shaw says he may have to retire from conducting soon so that he can write the two books he has in his head: one a text on choral technique, the other a meditation on the dozen or so symphonic choral masterworks that he knows so intimately. But he also pines to take an active role in building the choral repertoire of the future. "I'd love to be able to commission pieces by composers from Schnittke to Dominick Argento," he says. "I want there to be a base of great new choral music for the 21st century. After all, I plan to be around to enjoy as much of this new century as possible."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 11, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALL MY LIFE K-Ci & JoJo/ J. Hailey, R. Bennett (MCA)	ALL MY LIFE K-Ci & JoJo/ J. Hailey, R. Bennett (MCA)	PERFECT LOVE Trisha Yearwood T. Brown, T. Yearwood (MCA Nashville)	THE WAY Fastball/ Julian Raymond, Fastball (Hollywood)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)
RECORDING STUDIO(S) Engineer(s)	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	OCEAN WAY (Nashville, TN) Jeff Balding	A&M STUDIOS (Hollywood, CA) Joe Barresi	CHARLES FISHER'S HOME STUDIO Charles Fisher
RECORDING CONSOLE(S)	Harrison MR4	Harrison MR4	Neve 8078	Custom Neve 4972 w/ flying faders	Ampex ATR 124
RECORDER(S)	Sony JH24	Sony JH24	Sony 3348	Studer A800	Mackie 32.8
MASTER TAPE	3M 996	3M 996	Quantegy 467	BASF 900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	LARABEE (North Hollywood, CA) Rob Schiarelli	LARABEE (North Hollywood, CA) Rob Schiarelli	THE TRACKING ROOM (Nashville, TN) Jeff Balding	IMAGE RECORDING (California) Chris Lord-Alge	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pela
CONSOLE(S)	SSL J series	SSL J series	SSL 9000J	SSL 4056E/G	SSL E series/ Neve VRP 72
RECORDER(S)	Studer 827	Studer 827	Studer 48 track	Sony 338	Ampex ATR 102/ Studer A827
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 467 digital	Quantegy 499/456
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN MASTERING Brian Gardner	SONY MUSIC Viado Meller
CD/CASSETTE MANUFACTURER	MCA	MCA	MCA	PDO-HTM	Sony

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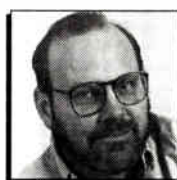
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TOP OF THE CHARTS

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# Lord Counters Mercado's Figures

**RALPHIE'S SALES PITCH:** In the March 28 Latin Notas, RMM president Ralph Mercado remarked that he had done 40% more business under his distribution agreement with Universal than under his previous pact with Sony. Universal began distributing RMM in 1996.



by John Lannert

Mercado's comment elicited a pointed response from Sony Discos VP/GM Oscar Llord, who notes that RMM's sales had increased, not because of the distribution switch, but rather because of the blockbuster albums released in 1997 by salsa stars Marc Anthony and India.

Llord states that RMM's numbers "in the first year after he left us did not improve. It happened in the second year, when [RMM] had Marc Anthony and India, which he did not have with Sony in the last year of his contract."

Llord has a point. According to SoundScan, sales of RMM product appearing on The Billboard Latin 50 in 1995 were 3,000 units, all of which were provided by Tito Nieves' "Un Tipo Común." In 1996, bolstered by Anthony's "Todo A Su Tiempo," sales of RMM's four charting titles were 64,000 units.

In 1997, RMM charted five albums, including "Todo A Su Tiempo," its best-selling title last year, and the follow-up, "Contra La Corriente." Also released in '97 was another top seller

for RMM, India's "Sobre El Fuego." Not surprisingly, RMM's sales shot up to 110,000 units.

And so, too, has Mercado's asking price for RMM.

**NEW LAW:** As Chile's rock act La Ley tries to bolster U.S. sales of its latest WEA Latina album, "Vértigo," with a five-city stateside swing that begins Saturday (11) in Padre Island, Texas, the band members can at least take comfort in knowing that after having gone through a seemingly endless stream of managerial and personnel snafus, they can finally get on with their careers.

Now with Alberto "Beto" Cuevas, guitarist Pedro Frugone, bassist Luciano Rojas, and drummer Mauricio Clavería, La Ley has come up with a disc that fuses rock with electronic elements. And unlike previous albums, this one was completely self-produced.

"Vértigo" is inspired by the end of the 20th century," explains Cuevas, "in

the sense that it can be dark and at times decadent—a conclusion to a millennium that marks a radical change and that reflects a feeling of freedom."

The album's leadoff single, "Fotofobia," is a techno track that was remixed by Jorge González, former leader of Chilean rock act Los Prisioneros.

"We are not a typical rock band, since we allow the opportunity to do things that are very varied: hard rock, techno, romantic ballads, light pop—in other words, everything we like to do. We are sure we have done a good job with this album."

"Vértigo," which has been knocking on the door of The Billboard Latin 50 since its release in March, includes a multimedia track that contains the videos for "Fotofobia" and its follow-up single, "Vi." Also included on the multimedia track is footage of the band's recording of the album in Chung King studios in New York.

Among La Ley's future plans is an attempt to break into Spain and elsewhere in Europe. To that end, the band has included a track in English ("Solitaryman") and French ("Krazy-world").

**MANÁ SEES GREEN:** Maná's environmental group, Selva Negra, and Greenpeace have teamed together to promote environmental preservation during the band's Sueños Líquidos tour. Among the activities that will take place at Maná's concerts will be the distribution of fruit-tree seeds to concertgoers.

Recently, Selva Negra released more  
(Continued on next page)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	2	2	7	SERVANDO Y FLORENTINO WEA LATINA	UNA FAN ENAMORADA S.GEORGE (R.MONTANER)
3	3	3	13	JUAN GABRIEL ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
<b>*** GREATEST GAINER ***</b>					
4	6	7	8	LOS TEMERARIOS FONOVISIA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
5	8	8	31	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
6	5	9	24	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
7	13	15	4	RICKY MARTIN SONY DISCOS/SONY	LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ, ESCOLAR)
8	12	14	6	TONY VEGA RMM	SI TU SUPIERAS H.RAMIREZ, J.INFANTE (K.SANTANDER)
9	14	13	10	RICKY MARTIN SONY DISCOS/SONY	VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
10	7	5	13	CELINE DION 550 MUSIC/EPIC/SONY	MY HEART WILL GO ON W.AFANASIEFF, J.HORNER (J.HORNER, W.JENNINGS)
11	9	6	10	RICARDO MONTANER WEA LATINA	PARA LLORAR P.CASSANO (P.CASSANO, R.MONTANER)
12	27	29	4	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ, MORENO (J.MEJIA, AVANTE)
13	11	11	11	MARC ANTHONY RMM	SI TE VAS A.PENA, M.ANTHONY (P.FERNANDEZ)
14	16	20	11	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO, LARA)
15	23	30	4	JOSE GUADALUPE ESPARZA FONOVISIA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
16	22	—	2	CRISTIAN ARIOLA/BMG	LLORAN LAS ROSAS R.PEREZ (R.PEREZ)
17	4	4	10	MANA WEA LATINA	COMO DUELES EN LOS LABIOS FHER, A.GONZALEZ (FHER)
18	10	10	13	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E.AUFFINENGO, M.A.ARENAS (A.SANZ)
19	25	31	20	BANDA ARKANGEL R-15 LUNA/FONOVISIA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
20	17	27	12	GRUPO LIMITE POLYGRAM LATIN	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
21	20	24	5	INTOCABLE EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
22	32	—	2	JOSE LUIS RODRIGUEZ SONY DISCOS/SONY	RAYITO DE LUNA H.MASELLI, J.NAVARRO (J.NAVARRO)
23	NEW	1	1	LUIS MIGUEL WEA LATINA	DE QUERERTE ASI L.MIGUEL (G.AZNAVOUR)
24	26	23	14	LOS TIGRES DEL NORTE FONOVISIA	CON QUE DERECHO E.HERNANDEZ (LOS TIGRES DEL NORTE, D.VITE)
25	21	16	12	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROUZEAU)
26	RE-ENTRY	15	15	DINASTIA NORTENA FONOVISIA	ACABO DE ENTERARME J.R.ESPARZA (M.RUIZ)
27	NEW	1	1	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
28	RE-ENTRY	23	23	LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)
29	28	18	8	GILBERTO SANTA ROSA SONY DISCOS/SONY	ESA PARTE DE MI (PERDONA) J.M.LUGO, G.SANTA ROSA (O.N.MUNOZ)
30	24	—	3	VICENTE FERNANDEZ SONY DISCOS/SONY	COMO DICE EL REFRAN P.RAMIREZ (R.PEREZ, Y.SOTO)
31	19	28	20	ALEJANDRO FERNANDEZ FEATURING GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
32	NEW	1	1	FUERA DE LIGA FONOVISIA	OLVIDA ESA MUJER R.NAZARIO (L.RODRIGUEZ)
33	15	12	7	ENRIQUE IGLESIAS FONOVISIA	AL DESPERTAR R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
34	NEW	1	1	PEDRO FERNANDEZ POLYGRAM LATIN	UN MUNDO RARO H.PATRON (J.A.JIMENEZ)
35	NEW	1	1	LISETE MELENDEZ SIR GEORGE/WEA LATINA	ALGO DE MI S.GEORGE (C.BLANES)
36	RE-ENTRY	25	25	GRUPO LIMITE POLYGRAM LATIN	HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
37	38	26	19	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI, S.RIERA (BANEZ)
38	37	—	2	LILIANA UNIVERSAL LATIN	A QUE NO LE CUENTAS R.SANCHEZ (A.VEZZANI, J.B.WILDE)
39	NEW	1	1	LOS HURACANES DEL NORTE FONOVISIA	EL DORMILON A.MITCHELL (M.RUBALCAVA)
40	35	—	2	DAZE COLUMBIA/SONY	SUPERHERO J.JAM.DELGADO (J.JAM.DELGADO, SIEBER, J.TANNOV)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS		15 STATIONS		68 STATIONS	
1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	1	SERVANDO Y FLORENTINO WEA LATINA	1	LOS TEMERARIOS FONOVISIA
2	RICKY MARTIN SONY DISCOS/SONY	2	TONY VEGA RMM	2	JUAN GABRIEL ARIOLA/BMG
3	SERVANDO Y FLORENTINO WEA LATINA	3	RICKY MARTIN SONY DISCOS/SONY	3	LOS ANGELES AZULES DISA/EMI LATIN
4	RICKY MARTIN SONY DISCOS/SONY	4	MARC ANTHONY RMM	4	LOS TUCANES DE TIJUANA EMI LATIN
5	CELINE DION 550 MUSIC/EPIC/SONY	5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	5	JOSE GUADALUPE ESPARZA FONOVISIA
6	RICARDO MONTANER WEA LATINA	6	GILBERTO SANTA ROSA SONY DISCOS/SONY	6	BANDA ARKANGEL R-15 LUNA/FONOVISIA
7	ALEJANDRO SANZ WEA LATINA	7	OLGA TANON WEA LATINA	7	GRUPO LIMITE POLYGRAM LATIN
8	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	8	EL FRIO DE TU ADIOS O.TANON (Y.MONROUZEAU)	8	INTOCABLE EMI LATIN
9	CRISTIAN ARIOLA/BMG	9	DINASTIA NORTENA FONOVISIA	9	ERES MI DROGA J.L.AYALA (M.MENDOZA)
10	JUAN GABRIEL ARIOLA/BMG	10	LILIANA UNIVERSAL LATIN	10	LOS TIGRES DEL NORTE FONOVISIA
11	ANA GABRIEL SONY DISCOS/SONY	11	DAZE COLUMBIA/SONY	11	CON QUE DERECHO E.HERNANDEZ (LOS TIGRES DEL NORTE, D.VITE)
12	CRISTIAN ARIOLA/BMG	12	LA MAKINA J&N/SONY	12	ACABO DE ENTERARME J.R.ESPARZA (M.RUIZ)
13	MANA WEA LATINA	13	CELINE DION 550 MUSIC/EPIC/SONY	13	COMO DICE EL REFRAN P.RAMIREZ (R.PEREZ, Y.SOTO)
14	JOSE LUIS RODRIGUEZ SONY DISCOS/SONY	14	INDIA RMM	14	DE QUERERTE ASI L.MIGUEL (G.AZNAVOUR)
15	LUIS MIGUEL WEA LATINA	15	GISSELLE FEAT. SERGIO VARGAS RCA/BMG	15	DEJA QUE TE QUIERA R.PEREZ (R.PEREZ)

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

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# Artists & Music

## NOTAS

(Continued from preceding page)

than 22,000 infant turtles on the beaches of Puerto Vallarta, Mexico, as part of a campaign to boost the indigenous marine turtle population.

Also, Maná participated in the upcoming WEA Latina album "Green-

peace Se Hace Escuchar" by contributing two songs that are favorites of fans, "Cuando Los Angeles Lloran" and "Dónde Jugarán Los Niños?"

**APRIL RELEASE UPDATE:** Spring

## Cuban Groups Find More Acceptance Touring In U.S.

BY JUDY CANTOR

MIAMI—Last year, Cuban artists toured the U.S. in numbers unprecedented since the early '60s. They were received with widespread critical and popular acclaim.

Now further bolstered by expanding sales of their records in the U.S., Cuban acts are coming in droves this spring to the States, where audiences across the country will have a chance to sample the island nation's versatile musical artistry.

Some of the island's best-known stars who will be crisscrossing the U.S. are the venerable dance band Juan Formell Y Los Van Van, innovative *salsero* Isaac Delgado, and famed Afro-Cuban group Jesús Alemañy's Cubanismo.



FORMELL

One of Cuba's most renowned ensembles, folkloric percussion and dance troupe Los Muñequitos De Matanzas already have reached the final stages of their 16-city U.S. trek in April.

Los Muñequitos are scheduled to play Saturday (18) and April 19 at the Houston International Festival; April 23-25 at the University of Washington in Seattle; and April 28 at Humboldt State University in Arcata, Calif. Qbadisc has just released "Los Muñequitos De Matanzas Live In New York," cut during the band's groundbreaking 1992 U.S. tour.



ALEMAÑY

Headlining the Massachusetts International Festival of the Arts on Friday (17) in Northampton, Mass., is Delgado, who records for RMM, all-female orchestra Camerata Romeu, a cappella group Gema 4, pianist José María Vitier, and La Charanga Habanera, which performs a frenetic dance music that is all the rage among young audiences in Cuba.

"The level of excitement and professionalism of the Cuban bands is remarkable," says Donald T. Sanders, director of the Massachusetts International Festival of the Arts, who traveled to Havana last year. "I immediately wanted to get them over [here]."

An outstanding group of Cuban jazz musicians is touring with soprano sax/flute player Jane Bunnett and her husband, trumpeter Larry Cramer. Among the dates they are

booked to perform are May 8 in Chicago at Hothouse; June 11 in Boston at Sculler's; and June 12 in New York at the Knitting Factory. Bunnett's latest studio collaboration with Cuban talents, "Chamolongo," is out on EMI-Blue Note Canada.

Cuba's longstanding leading dance band Juan Formell Y Los Van Van caused a sensation when it appeared at last year's Playboy Jazz Festival in Los Angeles. The act is slated for a repeat performance June 14 as part of a U.S. tour recently announced by Bill Graham Presents. On June 15, the group is set to play at Humphrey's Concerts in San Diego. On June 19, the band will be joined at San Francisco's Fillmore by WEA Latina a cappella group Vocal Sampling and Hannibal/Rykodisc act Cubanismo. The three groups are slated to perform together, as well, June 20 at New Orleans by the Bay Festival.

Other venues scheduled for Los Van Van are House of Blues in Chicago (June 23); Massey Hall in Toronto (June 25); Hammerstein Ballroom in New York with Cubanismo, as part of the JVC Jazz Festival (26); Wolf Trap in Vienna, Va. (June 27); Saratoga (N.Y.) Arts Center (June 28); and the Roxy in Boston (June 30). Metro Blue recently put out Los Van Van's latest album, "Te Pone La Cabeza Mala."

The U.S. trade embargo on Cuba prohibits musicians from the island from receiving payment for their U.S. appearances. Cuban nationals must arrive in the U.S. as part of a cultural exchange, and they often give workshops, along with their shows, to meet that requirement.

But except for a few isolated cases, Cuban musicians have experienced little difficulty entering the U.S. Since 1988, the exchange of cultural goods, including music, has been exempt from the embargo.

One city not included on any Cuban act's tour itinerary is Miami, home to the largest number of Cubans in the country. The chilling effects of protests and violent threats by extremist anti-Castro Cuban exiles have so far deterred major public appearances by musicians from the island.

The absence of Cuban acts in Miami is expected to change, however, in August, when MIDEAM Latin American and Caribbean Music Market is expected to showcase Cuban artists.

is in the air, and so is an array of new albums in April.

Due from BMG is "Casadores" by former Bronco member Ramiro Delgado, an as-yet-unnamed album from pop diva Marisela, and 12 catalog titles by star crooner José José that have not been released in the U.S. on CD.

Fonovisa is dropping a remix package of hits by Enrique Iglesias, plus product by Banda Zorro, Norteños De Ojinaja, Silvia (a new singer from Spain), and upstart pop group Kliché. Also, Fonovisa's distributed label Platino is dropping a new disc by norteño artist Raúl Hernández.

Merengazo/RMM star Manny Manuel moves from his merengue roots toward pop and boleros on his third album, "Es Mi Tiempo." Also due in April is "Mi Idea," the fourth album by sorely overlooked *salsero* Miles Peña, and "Habla Con Ella," a *bachata/perico ripiao* disc by He'Pepo.

PolyGram Latino's April schedule features new product by pop veteran Lourdes Robles ("Cielo De Acuarela"), Miami rap act Mangú ("Calle Luna, Calle Sol"), and salsa notable Tommy Olivencia ("Vive La Legenda").

Sony Discos' typically busy release slate seems more so in April, as product is expected from Miriam Hernández (her label debut), Ricardo Arjona, Los Palominos, the Noise, Jay Pérez, Onda Vaselina, and Elvis Crespo.

WEA Latina is slated to drop "Vida Loca," the label premiere by Francisco Céspedes, a highly regarded singer/songwriter from Cuba who has penned a couple of tracks that have been recorded by superstar labelmate Luis Miguel.

Also due on WEA Latina is "En La Boca Del Volcán" by Spanish rock group Seguridad Social. Guest artists on this wide-ranging rhythmic rock set are venerable horn band Tower Of Power, noted producer Gustavo Santaolalla, percussionist Alex Acuña, and King Changó vocalist Blanquito.

**STATESIDE BRIEFS:** The Recording Industry Assn. of America has certified gold "Como Te Recuerdo" by Los Temerarios. It is the second gold disc for Fonovisa's standout Mexican pop/cumbia group.

RMM superstars Celia Cruz and Tito Puente are booked to headline the inaugural MusiCares and National Academy of Recording Arts and Sciences Foundation Latin Benefit Gala, slated for April 30 at the Manhattan Center in New York. Also slated to appear are Sony Discos' R&B/salsa stars DLG, Sir George/WEA Latina salsa artist Lisette Meléndez, and Cutting Records' meren-rap group Fulanito. The show is being produced by Ralph Mercado in association with John "Gungie" Rivera. In addition, both Mercado and Rivera are producing the Memorial Salsa Jam 98 at New York's Madison Square Garden. Appearing at that show are WEA Latina's merengue diva Olga Tañón, Sony's salsa stars Gilberto Santa Rosa and Víctor Manuelle, RMM's smooth *salsero* Tony Vega, and Fulanito.

**CHART NOTES, RADIO:** Sony Discos' pop/*ranchero* star Alejandro Fernández continues his three-month domination of Hot Latin Tracks as "No Sé Olvidar" remains entrenched atop the chart for the sixth straight week

and atop the pop chart for the third successive week.

Fernández has owned the No. 1 slot of Hot Latin Tracks this year for all but four weeks. Since the Oct. 18, 1997, issue, three songs by Fernández have occupied the top rung of Hot Latin Tracks for a combined 18 weeks.

Further, Fernández's enduring "Si Tú Supieras" moves 8-5 in its 31st week on the chart. The track needs four more weeks to break the all-time record of 34 weeks, set last year by Juan Gabriel's "Te Sigo Amando" (Ariola/BMG). Not coincidentally, both tunes are *telenovela* theme songs.

"Si Tú Supieras" is a hit not only for Fernández, but also for RMM *salsero* Tony Vega, whose rendition jumps 12-8 with a bullet.

Fernández and labelmate Ricky Martin pull off an exceedingly rare chart feat this issue, as both land two songs apiece in the top 10 of Hot Latin Tracks. Songs promoted by Sony are featured in six of the top 10 titles this issue.

Los Temerarios' "Por Que Te Conoci" (Fonovisa) stays atop the regional Mexican chart for the fifth week in a

row. Servando Y Florentino's "Una Fan Enamorada" (WEA Latina) remains No. 1 on the tropical/salsa chart for the fourth week running.

**CHART NOTES, RETAIL:** For the seventh week, Ricky Martin's "Vuelve" (Sony Discos/Sony) rules The Billboard Latin 50 with 6,500 pieces, the identical sales tally from last issue. "Vuelve" also tops the pop chart for the seventh consecutive week. Please note that the chart is unpublished this issue.

Disa/EMI Latin's popular *grupo* Los Angeles Azules helped reverse a three-week decline in sales of titles appearing on The Billboard Latin 50 by entering strong on the chart at No. 10 with "Confesiones De Amor." The album sold 2,500 units. "Confesiones De Amor" debuts on the regional Mexican genre chart at No. 1.

Overall sales were 84,000 pieces, up 5% from the 80,000 moved last week. Sales for the same week in 1997 were 78,000 units.

Buena Vista Social Club's eponymous hit on World Circuit/AG/Atlantic reigns on the tropical/salsa chart for the sixth week in a row.

Billboard

APRIL 18, 1998

## Top New Age Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	22	TRIBUTE ▲ VIRGIN 44981	YANNI
2	2	21	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
3	4	2	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
4	3	10	GRAND PASSION GTSP 539804	JOHN TESH
5	5	6	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
6	6	32	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	7	62	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
8	8	10	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
9	9	8	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246 [HS]	DAVID ARKENSTONE
10	10	49	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
11	12	51	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
12	11	6	SOUND OF WIND DRIVEN RAIN WINDHAM HILL 11250	WILL ACKERMAN
13	24	20	OPEN HOUSE TIME LINE 14	LORIE LINE
14	16	101	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	18	51	WHITE STONES PHILIPS 534605	SECRET GARDEN
16	13	34	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
17	14	20	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
18	17	57	AVALON GTSP 537112	JOHN TESH
19	NEW		KARMA NETTWERK 30113	DELERIUM
20	21	7	BEST OF VOLUME ONE WINDHAM HILL 11245	RAY LYNCH
21	19	32	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
22	15	27	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
23	23	6	MUSIC FOR AIRPORTS POINT MUSIC 536847	BANG ON A CAN
24	20	25	SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212	VARIOUS ARTISTS
25	25	30	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO

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

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## newsline...

**RICHARD BRANSON'S V2 RECORDS** has signed a pan-European pact with Vught, Netherlands-based CD manufacturer DOCdata. "In order to avoid a scatter of deals in various territories, we've opted for one international deal," explains V2 Benelux GM Henk Eigenbrood, who inked the deal April 6 at a ceremony in Amsterdam. DOCdata, which is listed on Nasdaq in the U.S. and in Amsterdam, has facilities in the U.S., U.K., Netherlands, France, and Germany. It recently bought Arcade Music Group's distribution operation in the Netherlands and France (Billboard, Feb. 28) and last year acquired U.K. manufacturer Mayking Multi Media. **ROBERT TILLI**



**EMI SVENSKA**, the major's affiliate in Sweden, and Per Gessle and Marie Fredriksson, members of the label's pop band Roxette, have filed a suit against J.G.S. Skivproduktion, a music distributor based in Uppsala, Sweden, over alleged parallel imports of Roxette product. The suit, filed with the city prosecution authority in Uppsala, claims that J.G.S. Skivproduktion imported 40,000 copies of an album titled "Favourites From Crash! Boom! Bang!," containing material from the band's last album and originally produced for a McDonald's marketing campaign in the U.S., and sold 22,000 of them in the European Union between March 1996 and May 1997. Swedish and European copyright law forbids the import of recordings already available from local record companies. Lars Gustafsson, managing director of the International Federation of the Phonographic Industry's Swedish arm, which is supporting EMI Svenska in the case, says that the plaintiffs' principal aim is the destruction of the remaining CDs. **KAI LOFTHUS**



**EMI CLASSICS** has named British violinist Nigel Kennedy its classical artist of the year, to begin officially April 20 with two concerts in Vienna. The artist—now known simply as Kennedy—will perform works from his current album, "Kreisler," at the city's Musikverein and his "Hendrix Concerto" of arrangements of the guitarist's compositions, at the Porgy & Bess venue. Kennedy will hit North America in the fall for shows in New York, Toronto, Dallas, Detroit, and Cincinnati, followed by concerts in Japan and Europe. **MARK SOLOMONS**

**LUIS MIGUEL** has become the first Latin artist to join the list of top 20 all-time grossing performers following his series of concerts at the end of last year in Mexico City, according to Warner Music International. The company says that the gross from the 17 shows at the city's Auditoria Nacional during October and November 1997 was \$6.77 million, which it claims puts Luis Miguel at No. 20 in the all-time rankings, which are topped by Barbra Streisand's seven concerts in 1994 at New York's Madison Square Garden, which grossed \$16.5 million. **MARK SOLOMONS**

**WARNER MUSIC TAIWAN** managing director Michael Yao has resigned and will leave the company later this month. Mark Lankester, strategic marketing director at Warner's regional headquarters in Hong Kong, will serve as acting GM until a new appointment is made. Yao, who previously operated his own production company, Sweeten Music, joined Warner in July 1996. **ADAM WHITE**

**MTV HAS CONFIRMED** that this year's Europe Music Awards will take place in Milan (Billboard Bulletin, April 7). The network's fifth such award show will be broadcast live Nov. 12 from the city's Filaforum. The two-hour show will feature 10 acts performing live and 14 awards, before a live audience of 7,000. Tickets will go on sale in September. **MARK SOLOMONS**

**BMG JAPAN** president Osamu Sato is being elevated to chairman, and Michael Smellie, Hong Kong-based senior VP of BMG Entertainment International Asia-Pacific, is to take a more active role in the company's Japanese operations. The post of president of BMG Japan—which Sato has held since 1987—will not be filled immediately. **STEVE MCCLURE**

**BACKSTREET BOYS**, No Doubt, Aqua, Janet Jackson, and Spice Girls were among the international acts honored at the Music Factory Awards April 3 in Rotterdam, Netherlands. Marco Borsato was the top local winner, taking honors for best male and best album ("De Waarheid"). The Music Factory is the territory's biggest music TV station, with more local viewers than MTV. **ROBERT TILLI**

## Merger Creates Concert Titan Firm To Dominate Latin America

BY JOHN LANNERT

As SFX continues its bid to lock up the lion's share of concert action in the U.S., a similar initiative may be on the verge of taking place in Latin America by dint of a joint venture of two of Latin America's biggest live entertainment firms, Corporación Interamericana de Entretenimiento (CIE) and Rock & Pop.

The new company, called CIE-RP, will be 70%-owned by CIE, the Mexico City-based live entertainment firm that owns U.S. booking firm OCESA Presents and a controlling stake in Ticketmaster Mexico. The remaining stake is held by Daniel Grinbank, founder of Buenos Aires-based promotion/media firm Rock & Pop, who will now serve as CEO of CIE-RP. CIE chairman/GM Alejandro Soberón says the new joint venture is a continuation of a partnership CIE formed in 1996 with Grinbank to promote theatrical productions in Latin America.

"We got to know each other, and we decided to consolidate and make a regional partnership," states Soberón. "We needed to create an easier vehicle for the artists to go to the region."

George González, former GM of OCESA Presents, has been named GM of CIE-RP, which will be headquartered in Buenos Aires. Bruce Moran, president of OCESA Presents, will book talent as part of the deal. Part of CIE's \$35 million investment in CIE-RP already has been deployed to finance acquisitions in the southern cone of South America. The new company already has purchased several theaters in the region, including Teatro Opera in Buenos Aires. In addition, CIE-RP has acquired the Buenos Aires Zoo.

CIE-RP will house four divisions: Rock & Pop, a promotion company in Buenos Aires; its two radio affiliates, Rock & Pop AM and Rock & Pop FM; and DG Medios, a Chilean promotion company founded by Grinbank. With CIE's recent acquisition of a controlling interest of Mexico City promoter RAC Producciones, CIE-RP will become the dominant live attraction player in Mexico, Argentina, and Chile.



SOBERÓN

CIE also is involved with amusement parks, advertising sponsorships, and merchandising. Soberón says CIE is expected to acquire a horse racing track in Mexico in the next month.

"We want to become a more diversified entertainment company," says Soberón, "with emphasis on live entertainment."

The next country in which CIE-RP wants to secure a stronghold is Brazil, where OCESA Presents has booked two Rolling Stones concerts with Bob Dylan on Saturday (11) in São Paulo and Monday (13) in Rio de Janeiro. Moran expects CIE-RP to spark greater interest from artists who want to tour Latin America.

"As we demonstrate a greater sophistication in terms of production and marketing, I think talent will be further encouraged to spend more time in Latin America," says Moran. "We will provide more opportunities for artists to play in markets maybe they have otherwise skipped, like Lima [Peru], Quito [Ecuador], and Bogotá [Colombia]."

Ticket prices, however, will not be affected by the joint venture, according to Moran.

## MTV To Launch Russian Network

This story was prepared by Mike McGeever and Christian Lorenz, programming editor and music and talent editor, respectively, for Music & Media.

LONDON—MTV Networks is preparing to launch a music-video TV network in Russia. MTV has entered into a licensing agreement with a TV entertainment-programming company, Moscow-based Biz Enterprises, to develop the customized channel and launch it in the fourth quarter of this year.

The project is being bankrolled by Russian Partners, a consortium of Russian and U.S. investors. MTV Russia will represent the first time a Western TV network has formed a network specifically targeting the Russian population, according to Bill Roedy, president of MTV Networks International.

Biz Enterprises chairman and former PolyGram Russia president Boris Zosimov has been named chairman and general producer of MTV's operations based in the Russian capital, where the programming will be produced.

"We have been building a relationship in Russia for the past nine years," Roedy says. "MTV Russia is an important benchmark in our ongoing localization of MTV around the world."

Blocks of MTV programming from its Western outlets have been available in various packages to Russian viewers since 1990.

"This is the perfect time for MTV's launch in Russia," Zosimov says, adding, "With the rich musical and cultural variations of the region, MTV will highlight the music and issues of interest to the first free Russian youth."

MTV Russia will be broadcast terrestrially, and it initially will have a potential audience of about 10 million households, mainly in Moscow and St.

Petersburg. The 24-hour channel will be in Russian, with most of its videos from Russian artists such as Mumji Trol', Splin, and DJ Groove. Videos from international acts such as Madonna, U2, Spice Girls, and Backstreet Boys will be woven into the programming. MTV Russia will be supported by advertising, initially by international brands such as

(Continued on next page)

## Spain's First Mail-Order Club Claims Early Impact

BY HOWELL LLEWELLYN

MADRID—Sales and membership for Spain's first mail-order music club, Universo Musical, have surpassed all expectations in the six months since its September 1997 launch, says the club's director general, Pau Cubells.

When the club was launched jointly by Germany-based media group Bertelsmann and Spain's Unión Radio (Billboard, Sept. 20, 1997), Cubells said Universo Musical was aiming for 40,000 members and sales of 300,000 CDs by June. In March, the figures were 70,500

and 280,000, respectively, with income at 360 million pesetas (\$2.3 million).

"We were spot-on with our target group," says Cubells from his Barcelona offices. "Far from competing with the established outlets in major towns and cities, Universo Musical is aimed at potential music buyers living in mainly rural areas who find access to big stores with a wide choice of music difficult."

Cubells says 64% of club members are under 30, and 45% live in towns of less than 10,000 inhabitants. (Continued on next page)

# France's Adami Elects Vallier To Oversee Revamping

BY REMI BOUTON

PARIS—The election of a new president at Adami is just another dramatic step in a continuing crisis that has affected the French artists and performers' collection society for the past five years.

On March 24, the board of Adami chose Maurice Vallier as its new head,

following the resignation of composer Jean-Claude Petit, who was given a vote of no confidence during the society's general assembly meeting March 9.

Vallier, who was president of Adami from 1988 to 1995, said he intends to build on Petit's work in aiming to restore confidence in the society and address its management problems. These were highlighted in a 1997 report made on

behalf of the Ministry of Culture.

The report concluded that Adami had engaged some unjustified expenses and experienced delays in the distribution of some of its monies to rights holders. Until now, Adami was run and managed by members of the board, most of them originating from the powerful artists' union SFA-CGT.

To counter the negative effect of Adami's performances and a string of uncomplimentary press reports, Petit and GM Patrick Boiron launched in 1996 a series of reforms to make management more efficient and transparent. Just before the general assembly meeting, Petit said in the daily Libération newspaper that he had come to the conclusion that artists were not good managers and that the management of collecting societies should be left to professionals.

Petit came under strong pressure from the board, which did not approve the 1998 budget presented by him and Boiron. One of the provisions of the budget was to put an end to all remuneration for some board members. Petit resigned after his calls for the dissolution of the board were turned down.

Boiron says the work that has been started will be continued. "For the first time, the board has elected a president with a clear program, and among its commitments is the election of a new board at the end of 1998," he comments.

It is understood that the 70-year-old actor Vallier, who was elected with 20

votes out of 29, will be a transitional president.

Boiron remains confident about the future. "For the first time in the history of the Adami, we have reduced in 1997 the amount of rights that weren't distributed from \$131 million to \$121 million, and the overheads have decreased by 9%. It is true that there are often crises in the Adami, but we are going in the right direction."

Meanwhile, the association Protections Des Ayants Droit, composed of Adami members who have opposed the society's management for more than a decade, is asking for the government

to legislate collection societies' management. Members of the association will meet later this month with Agnes Saal, deputy manager at the Ministry of Culture, to voice their concern about the lack of transparency in the society's management and the need for administrative control body Cour Des Comptes to be entitled to check the accounts of collection societies.

Founded in 1955, Adami collected \$34.4 million in 1996 as part of the 1985 neighboring rights law and the blank-tape levy. It redistributes its proceeds to approximately 100,000 artists.

## MTV TO LAUNCH RUSSIAN NETWORK

(Continued from preceding page)

jeans and soft drink companies. Roedy says he is confident there is potential for "growth from local advertising."

Separately, MTV Europe will launch its fifth regional service in Europe this summer. The new feed is to be called MTV Nordic and will cover Denmark, Finland, Norway, and Sweden. The move leaves Belgium, France, the Netherlands, and Spain under the coverage of the broadcaster's Northern Service—now renamed Pan-Northern. MTV's other local services in Europe are Central, Southern, and U.K.

The new service will feature a higher level of rotation and earlier support for video releases than the existing Northern feed. The broadcaster also says it will increase total music hours on the new service.

"MTV's decision to launch [a Nordic] service is very welcome," says Claes Olson, spokesman for the Swedish affil-

iate of the International Federation of the Phonographic Industry. He says that labels and artists alike will be able to use a dedicated feed for the region as a way to enter the international market. "Over the past few years, we have noticed signs of more and more local acts being successful all over the [Nordic] region. That makes the market a stronger springboard for launching international careers," Olson says.

At launch, the Nordic feed is scheduled to feature 80% localized programming, which will be produced in London in collaboration with production companies from the Nordic countries. According to sources, two weekly shows will be exclusively produced for the Nordic market: a Nordic top five program focusing on local acts only and a Nordic top 40 show that will feature local and international acts selling well across the Nordic region.

## SPANISH MAIL-ORDER CLUB

(Continued from preceding page)

tants. His long-term aim is to acquire 300,000 members, "but for that we shall have to find ways to gain members in cities of between 100,000 and 500,000, who currently represent just 6% of membership."

Cubells says that he expects this year's revenue to be about 540 million pesetas (\$3.5 million). This would represent nearly 0.7% of Spain's total music sales market, which in 1997 rose 21% in cash terms to 89.6 billion pesetas (\$575 million) and 15% in unit terms to 60.3 million.

"We are very encouraged with the first-half yearly results, which have confirmed that our initial target-

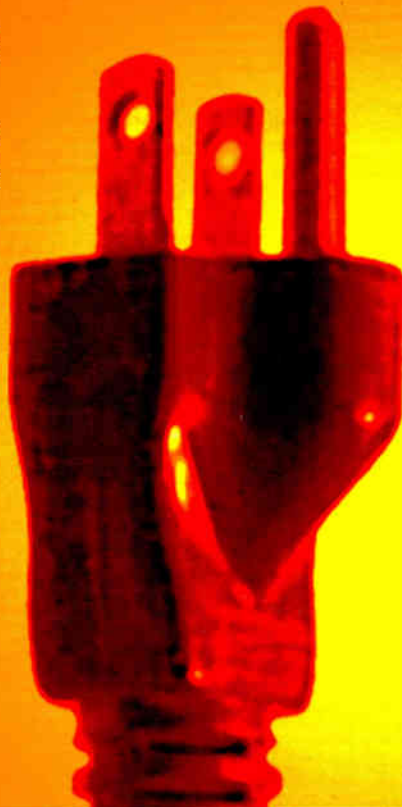
group analysis was correct," says Cubells. The Universo Musical magazine is sent out free every two months to those who ask for it, and members must buy at least one CD per issue to continue receiving the catalog.

Unión Radio is the management arm of Spain's largest commercial music radio group, Cadena SER, which owns four of the top five music networks: Los 40 Principales, Cadena DIAL, M-80, and Radiolé. Although Bertelsmann runs 10 mail-order clubs across Europe, Spain is the first country in which it has established a music club with a local partner.

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Venue: The Regent, Hong Kong  
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Tigers, Dragons and the 900-pound Gorilla

# Spain's Ketama Looks Abroad With Cuban, U.S. Gigs

■ BY HOWELL LLEWELLYN

MADRID—After some 18 years as the pioneer of what was called “new flamenco,” Ketama’s big moment has arrived. The three Gypsy musicians start their most important European tour to date April 23, followed May 12 by a monthlong seven-nation trek through Latin America and the U.S., their first proper tour of the region.

But before that comes an evening that singer Antonio Carmona says should be the most enjoyable of the lot—the band’s first-ever concert in Cuba, with top new salsa band Klimax and other venerable Cuban musicians, April 19 at Havana’s 5,000-capacity Karl Marx Theater.

The Havana concert is being arranged by Eurotropical, the Cuban imprint of Spanish indie label Manzana Discos, and is backed by the Spanish authors’ and publishers’ society SGAE as part of a yearlong series of events called Cuba 98 that commemorates the centenary of the defeat of the island’s Spanish colonial rulers by U.S. forces (Billboard, Feb. 14).

“After the Pope, it’s time for the Gypsies,” quips Carmona in reference to January’s papal visit to Cuba.

“My brother Juan, cousin Josemi [the band’s other members], and I have always dreamed of playing in Cuba,” says the singer of Ketama, whose new flamenco path has taken

a distinctive flamenco/salsa direction. “Our mother used to sell cloth in Cuba when we were kids, and she’d bring back records by such greats as Beny Moré and Matamoros that probably no other Gypsy kids listened to then.”

For 15 years, Ketama made several flamenco-based albums that found critical acclaim, such as its 1988 collaboration with musicians from Mali, “Songhai,” though the group’s releases rarely sold more than 40,000 units.

Until the 1995 live album “De Aki A Ketama” (From Here To Ketama), that is. The album sold in excess of



Antonio Carmona of Ketama, left, and Giraldo Piloto of Klimax at the launch of Eurotropical in January. (Photo: Juan Luis Vela)

500,000 units, according to the band’s label, PolyGram Iberica, and

the latest album, “Konfusión,” released last September, has moved 220,000 units, according to the label.

“That’s why we think the time is right to make a big push abroad,” says PolyGram international product director Beatriz Pérez. “Ketama come from an extended family of excellent musicians—Antonio and Juan’s father is the venerated flamenco guitarist Juan Habichuela—and the guys knew all the canons of flamenco music before they could walk.” Their command of other music forms means they can play with anybody without losing flamenco purity—guests on “Konfusión”

include top rai artist Khaled, Uruguayan singer/songwriter Jorge Drexler, and Cuban act Gema Y Pavel.

Pérez adds that although the six-nation European tour is the band’s most important on the continent so far, it often plays in major European cities. On March 20, Ketama and Khaled shared the stage at the Sala Zenith in Paris in front of 6,000. “And the American leg, which we hope will include concerts in Puerto Rico, Miami, and New York, is their first Latin American/U.S. tour as such,” she notes.

(Continued on page 42)

## Indian Industry Taps Ex-Police To Fight Piracy

■ BY NYAY BHUSHAN

NEW DELHI—Given the size of the Indian music industry—with an estimated wholesale value of around \$275 million and annual unit sales of around 300 million—piracy has always been a thorny issue in terms of lost revenues and an apparent laxity in law enforcement. But it now seems things are finally changing for the better.

The labels body the Indian Music Industry (IMI)—the local grouping of the International Federation of

the Phonographic Industry—has cracked the whip on pirates, and the results have started to show. In late 1996, the IMI approached India’s most famous policeman, Julio Ribeiro, who had just retired from a career marked by a high-profile fight against terrorism in the Punjab region. The IMI asked Ribeiro to lead its anti-piracy fight.

“Fighting piracy was a challenge closely related to my experience as a police officer,” Ribeiro says. “The copyright law, as amended in 1994, gives vast powers to the police to

act. The vigorous enforcement of the law was a task that I took up on behalf of the music industry.”

As the IMI’s chief coordinator, Ribeiro’s first task was to set up anti-piracy units all over the country. Three regional coordinators for the northern, southern, and western regions—all experienced ex-police-men—supervise teams that include many people with law-enforcement experience.

Within a year, the results showed a dramatic improvement. According to the IMI, the number of raids rose

from 82 in 1996 to 286 in 1997. The number of pirated cassettes seized rose from 164,741 to 524,918. The number of seized inlay cards rose from about 4 million units to 4.75 million.

“In December 1997 alone we seized 700,000 inlay cards at one wholesaler,” says Prakash Singh, a former director general of the police department who heads efforts in the northern region. “In the year, our zone netted about 249,000 pirated cassettes, compared

(Continued on page 42)

“The spirit of Bob Marley crossed with the technique of Jimi Hendrix. . . . Check him out before he becomes huge.”  
Andy Gill, MOJO

## Ben Harper The Will To Live

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# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/13/98			GERMANY (Media Control) 04/07/98			U.K. (Chart-Track) 04/06/98			FRANCE (SNEP/IFOP/Tite-Live) 04/04/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DIVE TO BLUE L'ARC-EN-CIEL KUON/SONY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	NAGAI AIDA KIRORO VICTOR	2	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	2	2	MY HEART WILL GO ON CELINE DION EPIC	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	3	TIME GOES BY EVERY LITTLE THING AVEX TRAX	3	6	ALANE WES EPIC	3	3	LA PRIMAVERA SASH! MULTIPLY	3	3	FROZEN MADONNA MAVERICK/WEA
4	NEW	SAKURA MAKOTO KAWAMOTO SONY	4	4	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	4	NEW	GIVE A LITTLE LOVE DANIEL O'DONNELL RITZ	4	4	MY OH MY AQUA UNIVERSAL
5	NEW	MUSIC FIGHTER JUDY & MARY EPIC/SONY	5	2	FROZEN MADONNA WEA	5	10	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	5	5	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
6	4	MY GRADUATION SPEED TOY'S FACTORY	6	3	OUT OF THE DARK FALCO EMI	6	NEW	KISS THE RAIN BILLIE MYERS UNIVERSAL	6	8	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
7	5	AI NO SHIRUSHI PUFFY EPIC SONY	7	8	THE FINAL PHIL FULDNER ARIOLA	7	5	LET ME ENTERTAIN YOU ROBBIE WILLIAMS CHRYSALIS	7	19	EMMENE MOI ALLAN THEO EMI
8	6	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	8	5	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA	8	9	ALL I WANT IS YOU 911 VIRGIN	8	12	TORN NATALIE IMBRUGLIA RCA
9	NEW	LOVE AGAIN GLOBE AVEX TRAX	9	7	OPEN YOUR EYES GUANO APES ARIOLA	9	9	NO, NO, NO DESTINY'S CHILD COLUMBIA	9	13	LA COPA DE LA VIDA RICKY MARTIN TRISTAR
10	NEW	THE MONOCHROME RAINBOW SHOGO HAMADA SONY	10	NEW	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL	10	NEW	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA	10	6	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DOD/BMG
11	7	FRAME TRF AVEX TRAX	11	13	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDEL	11	8	STOP SPICE GIRLS VIRGIN	11	9	LA FIESTA PATRICK SEBASTIAN POLYDOR
12	12	YOZORA NO MUKOU SMAP VICTOR	12	16	MY OH MY AQUA UNIVERSAL	12	7	HERE'S WHERE THE STORY ENDS TIN TIN OUT VC RECORDINGS	12	7	ALARMA 666 PANIC/POLYGRAM
13	8	BE YOURSELF! V6 AVEX TRAX	13	NEW	LA PRIMAVERA SASH! POLYGRAM	13	4	I GET LONELY JANET JACKSON VIRGIN	13	10	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
14	13	SAKURA-FUWARI TAKAKO MATSU BMG JAPAN	14	11	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	14	17	THE BEAT GOES ON ALL SEEING I LONDON	14	11	ROCK ME PILLS MERCURY
15	9	BRAVE LOVE THE ALFEE TOSHIBA-EMI	15	NEW	HIGH THE LIGHTHOUSE FAMILY POLYGRAM	15	12	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	15	14	POP HERTZ DJ FRED & ARNOLD T AIRPLAY/POLYGRAM
16	10	AOI HEKIREKI T.M. REVOLUTION ANTINOS RECORDS	16	NEW	TABULA RASA MELLOWBAG & FREUNDESKREIS WEA	16	16	FROZEN MADONNA MAVERICK/WEA	16	17	CHANTER FLORENT PAGNY MERCURY
17	11	IKI MO DEKINAI ZARD B-GRAM	17	10	BABY COME BACK CAUGHT IN THE ACT ZYX RECORDINGS	17	14	UH LA LA LA ALEXIA DANCE POOL	17	15	DON'T SAY GOODBYE 2 BE 3 EMI
18	20	ANYBODY'S GAME MIHO KOMATSU AMEMURA O-TOWN RECORD	18	20	SOLO THOMAS D. & NINA HAGEN MOTOR MUSIC	18	NEW	READY FOR A NEW DAY TODD TERRY MANIFESTO	18	18	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
19	NEW	TSUITSUMIKOMU MISIA BMG JAPAN	19	18	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	19	NEW	SHOUT TO THE TOP FIRE ISLAND JUNIOR BOY'S OWN	19	16	DREAMING OF A BETTER WORLD OMEGA HOT TRACKS/SONY
20	14	TSUMETAI HOHO SPITZ POLYDOR	20	14	BREATHE MIDGE URE ARIOLA	20	NEW	MORE THAN US (EP) TRAVIS INDEPENDIENTE	20	NEW	T.H.M. DA HOOL SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	GLOBE LOVE AGAIN AVEX TRAX	1	NEW	MODERN TALKING BACK FOR GOOD ARIOLA	1	3	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	PUFFY JET CD EPIC/SONY	2	1	MADONNA RAY OF LIGHT WEA	2	12	PULP THIS IS HARDCORE ISLAND	2	2	MADONNA RAY OF LIGHT MAVERICK/WEA
3	1	SPITZ FAKE FAR POLYDOR	3	2	SOUNDTRACK TITANIC SONY CLASSICAL	3	4	JAMES THE BEST OF FONTANA	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	5	SOUNDTRACK TITANIC SONY CLASSICAL	4	6	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	4	5	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	4	6	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
5	3	DEEN DEEN SINGLES + 1 B-GRAM	5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	5	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	5	18	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
6	6	BOOWY THIS BOOWY TOSHIBA-EMI	6	3	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	6	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	6	4	2 BE 3 ALBUM 98 EMI
7	10	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	7	7	EROS RAMAZZOTTI EROS ARIOLA	7	2	SOUNDTRACK TITANIC SONY CLASSICAL	7	8	JANET JACKSON THE VELVET ROPE VIRGIN
8	7	TAMIO OKUDO MATATABI SONY	8	5	PETER MAFFAY BEGEGNUNGEN ARIOLA	8	10	THE VERVE URBAN HYMNS HUT/VIRGIN	8	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	4	ASKA KICKS TOSHIBA-EMI	9	8	PUR MAECHTIG VIEL THEATER INTERCORD	9	19	FINLEY QUAYE MAVERICK A STRIKE EPIC	9	16	PULP THIS IS HARDCORE ISLAND/POLYGRAM
10	12	MIKI IMAI MOMENT FOR LIFE	10	9	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR	10	6	M PEOPLE FRESCO M PEOPLE/BMG	10	7	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
11	13	L'ARC-EN-CIEL HEART KIDON/SONY	11	11	AQUA AQUARIUM UNIVERSAL	11	8	MADONNA RAY OF LIGHT MAVERICK/WEA	11	9	STOMY BUGSY QUELQUES BALLEES DE PLUS POUR LE CALIBRE Q'IL TE FAUT SONY
12	NEW	TOKIO GRAFFITI SONY	12	NEW	SCHUERZENJAEGER 25 JAHRE SCHUERZEN-JAEGER ARIOLA	12	13	VARIOUS ARTISTS DANCE NATION 5 MINISTRY OF SOUND	12	11	ERIC CLAPTON PILGRIM DUCK/REPRISE/WEA
13	9	SHARAN Q KO DO KU BMG JAPAN	13	15	GUANO APES PROUD LIKE A GOD ARIOLA	13	20	VARIOUS ARTISTS CLUB NATION VIRGIN/EMI	13	10	LARA FABIAN PURE POLYDOR
14	14	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEX TRAX	14	17	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM	14	9	SOUNDTRACK THE FULL MONTY RCA VICTOR	14	14	ERA ERA MERCURY
15	16	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	15	NEW	WES WELENGA EPIC	15	NEW	VARIOUS ARTISTS NON-STOP DANCE ANTHEMS TELSTAR	15	13	EROS RAMAZZOTTI EROS DOD/BMG
16	11	MALICE MIZER MERVEILLES COLUMBIA	16	19	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	16	NEW	THE CORRS TALK ON CORNERS MERCURY	16	15	AQUA AQUARIUM UNIVERSAL
17	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY MUSIC	17	14	WOLFGANG PETRY ALLES ARIOLA	17	16	TEXAS WHITE ON BLONDE MERCURY	17	17	ANDRE RIEU VALSES PHILIPS
18	15	MY LITTLE LOVER PRESENTS TOY'S FACTORY	18	13	GUILDOR HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	18	NEW	THERAPY? SEMI-DETACHED A&M	18	NEW	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
19	18	MEJA SEVEN SISTERS EPIC SONY	19	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	18	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	19	ANDREA BOCELLI ROMANZA POLYDOR
20	8	THE ALFEE NOUVELLE VAGUE TOSHIBA-EMI	20	12	ALL SAINTS ALL SAINTS MOTOR MUSIC	20	15	ERIC CLAPTON PILGRIM DUCK/WARNER BROS.	20	NEW	SPICE GIRLS SPICEWORLD VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	GLOBE LOVE AGAIN AVEX TRAX	1	NEW	MODERN TALKING BACK FOR GOOD ARIOLA	1	3	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
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3	1	SPITZ FAKE FAR POLYDOR	3	2	SOUNDTRACK TITANIC SONY CLASSICAL	3	4	JAMES THE BEST OF FONTANA	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	5	SOUNDTRACK TITANIC SONY CLASSICAL	4	6	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	4	5	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	4	6	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
5	3	DEEN DEEN SINGLES + 1 B-GRAM	5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	5	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	5	18	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
6	6	BOOWY THIS BOOWY TOSHIBA-EMI	6	3	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	6	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	6	4	2 BE 3 ALBUM 98 EMI
7	10	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	7	7	EROS RAMAZZOTTI EROS ARIOLA	7	2	SOUNDTRACK TITANIC SONY CLASSICAL	7	8	JANET JACKSON THE VELVET ROPE VIRGIN
8	7	TAMIO OKUDO MATATABI SONY	8	5	PETER MAFFAY BEGEGNUNGEN ARIOLA	8	10	THE VERVE URBAN HYMNS HUT/VIRGIN	8	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	4	ASKA KICKS TOSHIBA-EMI	9	8	PUR MAECHTIG VIEL THEATER INTERCORD	9	19	FINLEY QUAYE MAVERICK A STRIKE EPIC	9	16	PULP THIS IS HARDCORE ISLAND/POLYGRAM
10	12	MIKI IMAI MOMENT FOR LIFE	10	9	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR	10	6	M PEOPLE FRESCO M PEOPLE/BMG	10	7	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
11	13	L'ARC-EN-CIEL HEART KIDON/SONY	11	11	AQUA AQUARIUM UNIVERSAL	11	8	MADONNA RAY OF LIGHT MAVERICK/WEA	11	9	STOMY BUGSY QUELQUES BALLEES DE PLUS POUR LE CALIBRE Q'IL TE FAUT SONY
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13	9	SHARAN Q KO DO KU BMG JAPAN	13	15	GUANO APES PROUD LIKE A GOD ARIOLA	13	20	VARIOUS ARTISTS CLUB NATION VIRGIN/EMI	13	10	LARA FABIAN PURE POLYDOR
14	14	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEX TRAX	14	17	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM	14	9	SOUNDTRACK THE FULL MONTY RCA VICTOR	14	14	ERA ERA MERCURY
15	16	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	15	NEW	WES WELENGA EPIC	15	NEW	VARIOUS ARTISTS NON-STOP DANCE ANTHEMS TELSTAR	15	13	EROS RAMAZZOTTI EROS DOD/BMG
16	11	MALICE MIZER MERVEILLES COLUMBIA	16	19	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	16	NEW	THE CORRS TALK ON CORNERS MERCURY	16	15	AQUA AQUARIUM UNIVERSAL
17	NEW	JIMMY PAGE & ROBERT PLANT WALKING INTO CLARKSDALE MERCURY MUSIC	17	14	WOLFGANG PETRY ALLES ARIOLA	17	16	TEXAS WHITE ON BLONDE MERCURY	17	17	ANDRE RIEU VALSES PHILIPS
18	15	MY LITTLE LOVER PRESENTS TOY'S FACTORY	18	13	GUILDOR HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI	18	NEW	THERAPY? SEMI-DETACHED A&M	18	NEW	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
19	18	MEJA SEVEN SISTERS EPIC SONY	19	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	18	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	19	19	ANDREA BOCELLI ROMANZA POLYDOR
20	8	THE ALFEE NOUVELLE VAGUE TOSHIBA-EMI	20	12	ALL SAINTS ALL SAINTS MOTOR MUSIC	20	15	ERIC CLAPTON PILGRIM DUCK/WARNER BROS.	20	NEW	SPICE GIRLS SPICEWORLD VIRGIN

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry



# HITS OF THE WORLD

C O N T I N U E D

EUROCHART 04/18/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 04/01/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	2	FROZEN MADONNA MAVERICK/WARNER/WEA			
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER	2	NEW	LA COPA DE LA VIDA RICKY MARTIN GINGER/COLUMBIA			
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	3	4	MY HEART WILL GO ON CELINE DION COLUMBIA			
4	5	LA PRIMAVERA SASH! BYTE BLUE	4	3	TORN NATALIE IMBRUGLIA RCA			
5	4	TOGETHER AGAIN JANET JACKSON VIRGIN	5	1	EL CLUB DE LOS HUMILDES MECANO ARIOLA			
6	8	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	6	6	RESCUE ME BELL BOOK & CANDLE ARIOLA			
7	RE	ALANE WES SAINT GEORGE/SONY	7	NEW	THE ANGEL AND THE GAMBLER IRON MAIDEN EMI-ODEON			
8	6	TORN NATALIE IMBRUGLIA RCA	8	8	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL			
9	9	MY OH MY AQUA UNIVERSAL	9	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN			
10	7	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER DDD	10	NEW	ARE YOU JIMMY RAY? JIMMY RAY GINGER/EPIC			
<b>ALBUMS</b>			<b>ALBUMS</b>					
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	NEW	MECANO ANA, JOSE, NACHO ARIOLA			
2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	2	1	SOUNDTRACK TITANIC SONY CLASSICAL			
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	NEW	HEROES DEL SILENCIO RAREZAS EMI-ODEON			
4	4	ERIC CLAPTON PILGRIM OUCK/REPRISE/WARNER	4	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA			
5	5	AQUA AQUARIUM UNIVERSAL	5	4	RICKY MARTIN VUELVE COLUMBIA			
6	NEW	PULP THIS IS HARDCORE ISLAND	6	3	MADONNA RAY OF LIGHT MAVERICK/WARNER			
7	6	EROS RAMAZZOTTI EROS DDD	7	2	MIGUEL BOSE ONCE MANERAS DE PONERSE EL SOMBRERO WARNER			
8	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM SUGAR/POLYDOR	8	5	ALEJANDRO SANZ MAS WARNER			
9	7	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	9	8	OBK SINGLES 91-98 HISPAVOX			
10	10	THE VERVE URBAN HYMNS HUT/VIRGIN	10	NEW	IRON MAIDEN VIRTUAL XI EMI-ODEON			

MALAYSIA (RIM) 04/07/98			PORTUGAL (Portugal/AFP) 04/07/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	7	RICKY MARTIN VUELVE COLUMBIA
3	1	VARIOUS ARTISTS MAX 3 WARNER MUSIC	3	2	FAPA DE BELEM PASSARO SONHADOR COLUMBIA
4	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	4	NEW	GNR MOSQUITO EMI
5	5	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	5	NEW	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS/POLYGRAM
6	4	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	6	4	EXCESSO EU SOU AQUELE MERCURY
7	7	K-CI & JOJO LOVE ALWAYS UNIVERSAL MUSIC	7	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
8	8	SALEEM MAAF WARNER MUSIC	8	9	ALEJANDRO SANZ MAS WEA
9	NEW	SPICE GIRLS SPICEWORLD EMI	9	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
10	NEW	VARIOUS ARTISTS BA MIAN LING LONG 2 ROCK RECORDS	10	5	AZUCAR MORENO GRANDES EXITOS GLOBE/COLUMBIA

SWEDEN (GLF) 04/03/98			DENMARK (IFPI/Nielsens Marketing Research) 04/02/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW
2	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	2	2	MY HEART WILL GO ON CELINE DION SONY/PLADECOMPAGNIET
3	5	FROZEN MADONNA MAVERICK/WARNER	3	3	LA PRIMAVERA SASH! EDELPICH
4	6	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	4	7	NEVER EVER ALL SAINTS LONDON/POLYGRAM
5	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW IRL	5	4	FROZEN MADONNA MAVERICK/WARNER
6	3	NEVER EVER ALL SAINTS LONDON	6	5	TORN NATALIE IMBRUGLIA BMG
7	10	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. CON-TROL	7	6	Sorti de l'enfer INFERNAL FLEX RECORDS/EMI
8	NEW	RESCUE ME BELL BOOK & CANDLE ARIOLA	8	8	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAGNIET
9	8	STOP SPICE GIRLS VIRGIN	9	NEW	DIABLO 666 REMIXED RECORDS
10	NEW	KARLEKEN AR JILL JOHNSON LIONHEART	10	9	NOBODY'S WIFE ANOUK BMG
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
3	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	3	5	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET
4	NEW	WILMER X PRIMITIV HI-FIDELITY	4	3	TV-2 YNDLINGSBABE EMI-MEOLEY
5	3	ERIC CLAPTON PILGRIM DUCK/WARNER BROS./WARNER	5	4	MADONNA RAY OF LIGHT MAVERICK/WARNER
6	NEW	ORUP TEDDY METRONOME/WARNER	6	NEW	SAVAGE GARDEN SAVAGE GARDEN SONY/PLADECOMPAGNIET
7	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	7	7	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
8	6	BLACK INGVARs SCHLAGERMETAL SOM	8	NEW	SMOLFERNE SMOLFELITS VOL. 5 OUCK/EMI-MEOLEY
9	9	EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO	9	6	ERIC CLAPTON PILGRIM WARNER
10	5	BLACK INGVARs SJUNG OCH VAR GLAD SDM	10	8	ERA ERA POLYGRAM

NORWAY (Verdens Gang Norway) 04/14/98			FINLAND (Radiomafia/IFPI Finland) 04/05/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
2	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW	2	3	LA PRIMAVERA SASH! EOEL/CLUB TOOLS/K-TEL
3	2	FROZEN MADONNA MAVERICK/WARNER	3	9	U DRIVE ME CRAZY WALDO'S PEOPLE RCA/BMG
4	4	LA PRIMAVERA SASH! SCANDINAVIAN	4	2	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
5	7	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	5	4	FROZEN MADONNA MAVERICK/WEA
6	6	GETTIN' JIGGY WIT IT WILL SMITH SONY	6	9	GIMME LOVE ALEXIA OANCE POOL/SONY
7	5	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG	7	6	WEIRD HANSON MERCURY/POLYGRAM
8	NEW	PERFECT DAY VARIOUS ARTISTS EMI	8	NEW	YOU'RE MY HEART, YOU'RE MY SOUL 1998 MODERN TALKING BMG
9	NEW	SING UP FOR THE CHAMPIONS MANCHESTER UNITED NORSE GRAM	9	5	THE ANGEL AND THE GAMBLER IRON MAIDEN EMI
10	RE	BURNIN' CUE UNIVERSAL	10	8	STOP SPICE GIRLS VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	3	EROS RAMAZZOTTI EROS BMG	1	NEW	J. KARJALAINEN LAURA HAKKISON EILMAT POKO
2	1	SOUNDTRACK TITANIC SONY CLASSICAL	2	1	ISMO ALANKO SAATIO PUL POKO
3	5	ERIC CLAPTON PILGRIM OUCK/WARNER	3	3	SOUNDTRACK TITANIC SONY CLASSICAL
4	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	4	2	MADONNA RAY OF LIGHT MAVERICK/WEA
5	6	BUCK OWENS BUCK OWENS BESTE 1959-1969 EMI	5	8	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
6	4	ERA ERA POLYGRAM	6	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
7	NEW	SHANIA TWAIN COME ON OVER POLYGRAM	7	7	KAAKTAMO KETTUNEN KUUSTONEN KAAKTAMO KETTUNEN KUUSTONEN RCA/BMG
8	7	DUMDUM BOYS TOTEM EMI	8	5	ULTRA BRA KROKETTI PYRAMID
9	9	CELINE DION LET'S TALK ABOUT LOVE SONY	9	6	IRON MAIDEN VIRTUAL XI PYRAMID
10	NEW	CC COWBOYS EKKO—BESTE BMG	10	10	ERIC CLAPTON PILGRIM DUCK/WARNER BROS./WEA

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**JAPAN:** One of the hardest-working men in Japanese show business these days is Kazufumi Miyazawa, vocalist of pop/rock band the Boom. On April 6 he kicked off a nationwide tour to support his first solo album, "Sixteenth Moon" (Toshiba-EMI), with a rapturously received show at Tokyo's Nakano Sun Plaza. Backing him was a band consisting of Japanese and Brazilian musicians, and many of the songs he performed through the evening were in a Brazilian vein, complete with Portuguese lyrics. Miyazawa recently finished recording his second solo album, "Afrosick," an all-Portuguese-lyrics set he recorded in Brazil. It is set for release May 21 on EMI Brasil and June 24 on Toshiba-EMI. Miyazawa says his solo work doesn't mean the Boom is finished, though. "The Boom is my home," he says. "My solo projects are like little trips outside the house, like going out to buy some cigarettes."



MIYAZAWA

STEVE McCLURE

**NETHERLANDS:** When he visited Dutch broadcaster Radio 10 Gold April 4, Sir Cliff Richard let slip that he is in the middle of recording of a new album, due for release in October on EMI. Also, he explained why his '60s smash "Living Doll" has been rereleased as a single here. "It's taken off my current 'Greatest Hits In Holland' compilation album," he said, adding, "Other singles have been released across Europe simultaneously. Everywhere, it'll be the song they know me best for in those territories." Richard, who is celebrating his 40th anniversary in the entertainment industry, was helping the station start its 10-year anniversary festivities in Amsterdam. Sir Cliff is strongly tipped to get a lifetime achievement prize at the Dutch industry-backed, revamped Edison Music Awards April 22.

ROBERT TILLI

**AUSTRALIA:** The Whitlams' "Eternal Nightcap" is the first Australian independent album to go platinum (70,000 units sold) since the Skyhooks' "Living In The '70s" 20 years ago. The Sydney band is on Phantom, a fiercely uncompromising label that gave the Hoodoo Gurus, Sunnyboys, Swoop, Def FX, and Eva Trout the chance to record before going on to major-label success. "Eternal Nightcap" received airplay only from the Triple J youth network, and the group credits its success to a hard touring schedule that, since its formation in 1992, has meant 900 shows. The band has also gone through six guitarists and three bassists. "Eternal Nightcap" is a triumph for Whitlams leader Tim Freeman, who decided to continue the band after the apparent suicide in 1996 of his collaborator Steve Plunder. The Whitlams are negotiating a major deal with Warner Music.

CHRISTIE ELIEZER

**THAILAND:** Solo artist/producer Sobchai "Ford" Kraiyonsen took top honors at the 10th annual Season Awards, organized by music and arts magazine Season last month. Ford won the best album award for his self-produced "Fat Boy" (Stone Music), along with honors for producer and male artist. The heavy rock group Black Head won for rock song, rock album, and rock group for its "Full Flavour" album, while Pongprom Sanitwongse won the best song award for "Song Mue" (Two Hands) from his "Shambala" album. The group award went to ska rockers T-Bone, and the latest addition to Thailand's burgeoning alternative scene, Big Ass, won the new artist award. Commenting on the awards and the music scene, Season managing editor Piwa Sarajuta said, "Music is better produced and packaged than ever before, but the influence from Western pop is still too strong. Too many young performers want to be stars before they become musicians."

JOHN CLEWLEY

**ARGENTINA:** Weekly magazine Noticias has licensed tracks from PolyGram, EMI, and local labels like DBN—as well as artists—for its 35-CD collection "Bolero Romántico Y Latino." The series was assembled by former DJ Alejandro Pont Lezica. Noticias, with a circulation of 200,000, sells for \$3.90, and a CD costs an additional \$3.50. The magazine has recently ended a 44-CD series of Argentine rock music.

MARCEL OFERNADEZ BITAR

**GERMANY:** Rising rap star Illmatic scored his deal with Frankfurt's hip-hop label 3P by throwing dozens of demo tapes onstage during shows by Rödelsheim Hartreim Projekt, whose Moses P. and Thomas H run the imprint. He is now part of the 3P posse, will have his album released this month through the label's deal with Epic Germany, and is making a name as a radio DJ. The 25-year-old rapper, whose single "Here He Come" came out March 31, started his own show March 28 on Frankfurt's private Planet Radio, with a guest appearance from 3P labelmate Sabrina Setlur. Coincidentally, Setlur has just started a new job as a radio host for German station HR-XXL, pubcaster Hessischer Rundfunk's new youth outlet. The weekly two-hour freestyle show is—not surprisingly—all about hip-hop. Setlur says she dislikes "the sterile sound of most radio programs" and emphasizes that "my guests can say whatever they feel like saying, whenever they feel like it."



ILLMATIC

CHRISTIAN ARNDT

**U.K./JAMAICA:** Having recorded with producers like Coxson Dodds in Jamaica during the '70s and '80s, dulcet-toned singer Earl 16 relocated to England in the early '90s. He fronted two simultaneous top 20 dance/fusion hits in early 1996, resulting in a rare occasion on one edition of BBC TV's "Top Of The Pops" show. He performed twice, singing "Little Britain" with Dreadzone and performing on Leftfield's video for "Release The Pressure." Earl's first international album, "Steppin' Out," will be released May 4 in his homeland on WEA, through a deal with Berlin-based label Downbeat and WEA Germany. It will be preceded by the April 20 release of the Dreadzone-produced title track. The album engagingly mixes roots reggae, drum'n'bass, and dance/fusion, plus an R&B cover of Marvin Gaye's "Inner City Blues."

KWAKU

## INDIAN INDUSTRY TAPS EX-POLICE TO FIGHT PIRACY

(Continued from page 39)

to 105,000 seized in 1996.”

Criminal cases against pirates also went up in the northern region, from 35 in 1996 to 95 in 1997.

Adds Singh, “A strong anti-piracy drive can only be done with the backup of the local police. But usually they are under pressure fighting other crime, which has led piracy to be ignored.”

Being ex-cops, IMI’s regional heads have lightened the burden on the police by conducting preliminary investigations against pirates. Once a pirate is targeted, the IMI contacts the local police to apprehend and raid the premises.

According to the Indian Copyright Act, piracy is a cognizable offense, and arrests can be made without warrants.

The increase in raids is testament to the presence of ex-cops. “The law-enforcement agencies have generally been cooperative, partly due to the rapport between IMI’s officers and their ex-colleagues,” Ribeiro says.

“However,” he says, “as the enforcement of copyright law is not a high priority for police, IMI has been organizing workshops on the subject in order to stress its importance. Participation and interest has been excellent.”

Ribeiro adds, “The copyright law is an excellent weapon. It makes piracy a cognizable offense and gives any police officer above the rank of sub-inspector the power to search and seize the infringing copies. However, so far, not one conviction has been handed down, and this is a major drawback in the fight.”

The lack of convictions is probably the result of India’s long-drawn legal processes, where even high-profile cases drag on for years. But all is not lost for Ribeiro.

“One area where we have achieved a measure of success in the courts is in the return of property applications,” he says. “In the past, pirates used to apply for their property, and since there was no concerted oppo-

sition, they usually succeeded. We now vigorously oppose such applications through our advocate. And as a result . . . property applications have been rejected in the recent past. A few convictions, though, would send the right message to the pirates.”

In terms of pirated product, according to the IMI, the percentage of international music is very small in relation to the total market size.

Bindu Bedi Chib, a leading copyright lawyer who has been legal adviser to the industry since 1990, says, “International music buyers are less price-sensitive and more quality-conscious. Hence, pirated product cannot attract them.”

In addition to the detective work by IMI’s ex-cops, the association’s legal counsel also plays an important role. Chandar Lall, a lawyer who handles IMI’s civil cases, says, “For music piracy, we get a ‘John Doe order,’ a legal term where you don’t disclose the defendant’s identity. This was a first for the Indian industry.” The first such order was obtained by Lall for IMI member PolyGram in 1996 against a local label that was allegedly pirating the major’s titles.

“In India, international music piracy includes illegal compilation albums, which have posed a challenge,” says Lall. “In one such case, the defendants claimed that all the copyright holders claiming rights for the pirated compilation album [should] file separate claims. But we fought on behalf of IMI as an industry body representing its members, which streamlined things.”

To build on such successes, Ribeiro and his team are now working to expand their services to other regions, and plans are also under way for a public-awareness campaign to educate consumers. He adds, “And we hope to have some convictions this year.”

*‘The copyright law is an excellent weapon’*

## SPAIN’S KETAMA LOOKS ABROAD

(Continued from page 39)

Manzana Discos is the biggest European importer of salsa from the Caribbean region, and U.S. managing director Cristina Mantecón explains that she has been a devoted fan of Ketama since she started working at Manzana’s headquarters on the Canary Island of Tenerife, off the coast of west Africa, at the age of 24, some 13 years ago. “And when I became managing director in 1996, I thought that Ketama and Klimax playing together would be explosive,” she adds. “The idea has obsessed me ever since, and I’ve spent the last year arranging this.”

Earlier attempts by Ketama to play in Cuba were thwarted by political tension between Havana and Miami, and last year when Eurotropical staged its first Havana concert, the band was recording “Konfusión.” But cultural exchanges have in-

creased between Cuba and the U.S., as well as the rest of the world, and there is no impediment to Ketama playing on the island.

“This concert for me will be like giving birth to a child after a year of gestation,” comments Mantecón. “Eurotropical and its Cuban artists have sold well since the label was launched in Havana a year ago, and thanks to the Cuban government giving us a free hand in the country, we are the most important foreign label operating there.”

But, she says, the imprint’s “great leap forward” came at this year’s MIDEM trade show in Cannes, during which Klimax headlined an evening of Cuban music. “It led to several deals being signed with European distributors, and it felt as if we were in the eye of the hurricane,” she recalls.

# Lilith Fair Set Exposes New Acts

## Compilation To Bring Canadian Artists To U.S.

TORONTO—For several lesser-known Canadian artists, appearances at last year’s Lilith Fair, and their subsequent inclusion on the two-CD set “Lilith Fair: A Celebration Of Women In Music,” offer significant opportunities for widespread exposure.

“The album will give further notice to [Canadian] artists like Lhasa, Wild Strawberries, Tara MacLean, and Dayna Manning,” says Tim Baker, buyer with the 33-store Sunrise Records & Tapes chain. “With some of these artists we did see a pickup in sales after Lilith Fair concerts in Canada. Lhasa’s album certainly picked up in sales, as Dayna Manning’s did. With this Lilith Fair album, I don’t think we’ll

see huge numbers with these artists, but there will be a difference.”

“I want to see a younger artist like Dayna Manning benefit from this album,” says Terry McBride, Sarah McLachlan’s manager and co-executive producer with McLachlan of the album.



LHASA

“If this album sells 1 million units, she might be able to [make a living from performing]. Plus a million Americans will finally hear Lhasa.”

Lhasa de la Sel, who records for Mon-

treal-based Audiogram Records under the moniker Lhasa, has already greatly benefited in Canada from her three Lilith Fair dates. The 25-year-old’s Spanish-language album, “La Llorana,” released April 10, 1997, has achieved gold status (50,000 units) in Canada and was named best global recording at the Juno Awards last month. The album was released in Europe by Warner France April 7, 1997. The album is unavailable in the U.S. as yet.

“Lhasa is very brilliant,” says Lilith Fair organizer McLachlan. “[Audiogram GM] Denis Wolff played her album for us. It was like, ‘Who is this woman? She’s brilliant.’ It was really cool that she won a Juno Award, too.”

## LILITH FAIR

(Continued from page 1)

April 28.

A full list of performers and dates for this year’s 57-date Lilith Fair has yet to be finalized. Main-stage artists confirmed so far include Lilith originator Sarah McLachlan, Natalie Merchant, Indigo Girls, Erykah Badu, Sinéad O’Connor, Sheryl Crow, Missy Elliott, Bonnie Raitt, Tracy Bonham, Queen Latifah, Meredith Brooks, Liz Phair, Luscious Jackson, Emmylou Harris, Neneh Cherry, Holly Cole, and Lisa Loeb. Not all artists play all dates.

Among the acts that will be performing on the tour’s second stage are K’s Choice, Billie Myers, Mono, Imani Coppola, Beth Orton, and Lhasa. A full roster of the acts is expected to be announced Thursday (16) in Los Angeles.

Lilith Fair 1998 will kick off June 19 in Seattle with McLachlan, Indigo Girls, Merchant, Badu, and O’Connor headlining on the main stage, and K’s Choice, Myers, and Lhasa on the second stage.

Terry McBride, McLachlan’s manager and co-executive producer with the singer/songwriter of the 25-track album, expects there will be several major last-minute “surprise” performances this year.

“We’re working with three or four big [artist] camps with the opportunity of having their artists show up for at least one show,” he says. “It could be Aretha Franklin, Madonna, Janet Jackson, or Alanis Morissette. Those are the sort of [artists] we’ve been talking to. If we know one day ahead of time, we can accommodate these artists. We also expect to go to Europe in the second week of September.”

McLachlan says that with last year’s substantial success, this year’s Lilith Fair has significantly more clout. “Lilith was a baby last year,” she says. “We are in a better position now because a lot of artists who said no last year probably didn’t know who I was or what Lilith Fair was. Now it has a track record. There are more [artists] interested in being a part of it now.”

For those fans and artists who attended last year’s Lilith Fair, the two-hour, 20-minute album might seem like a wonderful souvenir. For those who didn’t attend, the recording, with 50% of the proceeds being donated to the Rape Abuse & Incest National Network and LIFEbeat, offers an astonishing overview of contemporary pop and folk.

Among the 25 artists featured on the album are McLachlan, Paula Cole, Indi-

go Girls, the Cardigans, Abra Moore, Lisa Loeb, Susanna Hoffs, Joan Osborne, Emmylou Harris, Meredith Brooks, Patty Griffin, Dar Williams, Shawn Colvin, Bonham, and Victoria Williams.

“I’m proud of the album,” says McLachlan. “It was very tough to sequence. It’s nice to mix up the music as much as possible, but the songs flow really well together. A big desire for me was to give a platform for young artists.”

For Arista/Nashville newcomer Moore, performing five dates on last year’s Lilith Fair was an exciting experience surpassed only, perhaps, by being included on the two-CD set. She’s returning for six dates this year. “It’s an



McLACHLAN



DAR WILLIAMS



BONHAM



MOORE

impressive list of performers, and I’m honored being there,” she says.

“Lilith Fair is a very well-run festival,” says Dar Williams, who performed at five Lilith Fair shows last year and returns this year for six dates. “Lilith did treat its artists well and brought in some artists that were off the beaten path. There was something about the feeling backstage that really facilitated dropping your ego a bit.”

Adds Bonham, who performed at five Lilith Fair shows last year and returns for six this year, “There wasn’t any attitude of, ‘Let me wait off this riff, and everybody else can follow me.’ ”

Arista Records is utilizing both direct and broad-based marketing strategies in promoting the set. “This is more than just a women’s record,” says Ari Martin, senior director of artist development (U.S.) at Arista Records. “It [features] some of the best artists in contemporary pop. Of course, the core audience are fans of these artists and those who attended last year’s tour dates.”

Label executives have pointedly chosen not to select a focus track to promote the album. “We’re working this as a full album, and we expect people to pick and choose [their own tracks],” says Martin. “We expect triple-A and modern AC to have a field day with the record because

so many of these artists fit into those formats. As well, it will receive [airplay] at modern rock, hot AC, modern AC, and triple-A.”

To set up the album, Arista advanced point-of-purchase merchandising to U.S. retailers in March and has distributed 30,000 postcards at dates on McLachlan’s current U.S. tour during the past two months. With access to Ticketmaster’s U.S. database, Arista also sent information about the album to those who bought tickets to last year’s Lilith Fair—and will take the same tack with ticket buyers this year. Advances of the album were sent April 7 to radio, TV, and print media.

Following the release of the album, Arista will be utilizing a “massive radio

promotion” on top 40, hot AC, and modern rock formats in the U.S., and piggybacking awareness messages onto various radio campaigns. Print and TV ads are also planned.

Retailers anticipate a strong sales response to the Lilith Fair album because of the high-profile artists featured and the upcoming media blitz of this year’s Lilith Fair dates.

“There’s plenty of anticipation,” says Eric Keil, head buyer for the nine-store Compact Disc World in New Jersey. “We already do so well with all of the individual Lilith Fair [artists], but with the publicity surrounding this year’s Lilith Fair, the album is going to do extremely well. My favorite track is ‘The Water Is Wide,’ with McLachlan, Jewel, and Indigo Girls.

“This album is going to do some strong numbers,” says Tim Baker of the 33-store Sunrise Records & Tapes chain.

“The lineup is very solid,” says Dave Levesque, senior music buyer of the 34-store Harmony House chain, based in Troy, Mich.

McLachlan says that Lilith Fair will run until at least 1999, after which it will be re-evaluated. “Then we might take a break, a year off, or start something else,” she says.

# Merchants & Marketing

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## Sony No. 1 In Album Share For '98's 1st Quarter

**BMG Is Tops For Both Singles, R&B Albums; WEA For Country Sets**

BY ED CHRISTMAN

NEW YORK—Sony Music Distribution, riding high with the two top-selling albums so far this year, snared the No. 1 spots in both overall and current album market share for 1998's first quarter, displacing perennial U.S. leader WEA.

BMG Distribution, meanwhile, was in first place in market share for both singles and R&B albums, while WEA retained its hold as the top U.S. distributor for country albums.

Sony had a number of hits in the first quarter, but two albums, the "Titanic" soundtrack and Celine Dion's

"Let's Talk About Love," accounted for sales of nearly 10 million units, or 5% of all album sales in the first quarter, according to SoundScan.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

Market share tallies for albums and singles includes all formats and genres available in the respective configuration. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

The market share totals are for the

period beginning Dec. 29, 1997, and ending March 29, 1998. In calculating "current" market share, SoundScan only counts those first-quarter album sales that have occurred within the first 15 months of a title's release (12 months for classical and jazz albums).

In coming in first for total album market share, Sony had a 19.5% slice of the pie. It was the largest gain in market share in the industry for that category, almost seven percentage points better than the 12.6% it accumulated during the first quarter of 1997.

WEA came in as the No. 2 distributor for total album market share in the first quarter, with 17.8%, down from the 19.4% it had in the same period last year. In addition to being No. 1 in country albums, it was the leading distributor in both the hard rock and alternative music categories, as well as coming in at No. 1 for deep-catalog

market share and No. 2 for catalog.

The independent sector collectively garnered 16.3% in the first quarter to come in third place for total album market share, down from 18.9% and the second-place showing it had in 1997's first quarter.

Independent distributors showed strength in classical, new age, and gospel albums, attaining first place in each genre. Also, the indie sector just beat out WEA to come in as the leading distributor of front-line catalog.

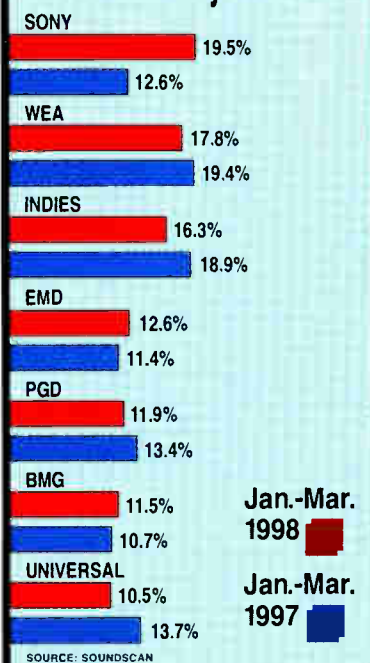
In the first quarter, EMI Music Dis-

tribution (EMD) climbed to fourth place this year, with 12.6% in total album market share. In first-quarter 1997, it was in sixth place, with an 11.4% share. EMD's total was strengthened by its strong showing in rap music, where it was the No. 1 distributor, thanks largely to Priority Records, which accounted for the bulk of its presence in that genre.

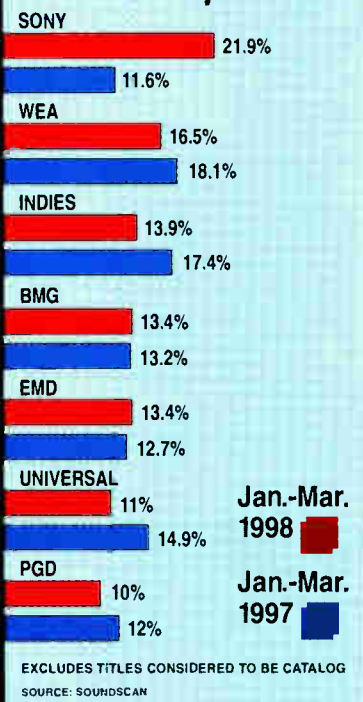
PolyGram Group Distribution (PGD) slipped a notch in the rankings, coming in at fifth place with an 11.9% in

(Continued on page 56)

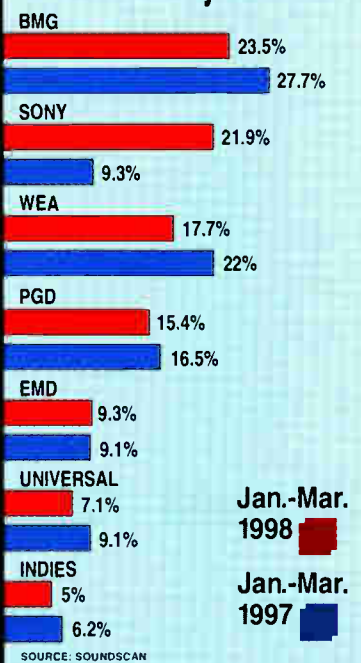
### Total U.S. Album Market Share By Distributor



### Total "Current" U.S. Album Market Share By Distributor



### Total U.S. Singles Market Share By Distributor



## BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

RECORD companies need to focus on young partiers, boomer parents, rock fans, people who are "growin' up," and "flickering lights."

According to recent research unveiled by the National Assn. of Recording Merchandisers (NARM), these categories represent the biggest opportunities for increased record sales.

At the NARM Convention in San Francisco last month, consultant Gwen Lipsky presented the results of its joint consumer survey with the Recording Industry Assn. of America.

The research was done in two parts, and the results of the first piece—exit interviews with store shoppers—were detailed in the Buy Cycles column two issues ago. This article deals with the telephone poll conducted last November by Peter D. Hart Research. A total of 2,009 people, aged 14-54, were queried about their music preferences and their buying and listening habits. Computers

grouped people according to similar qualities and into nine profiles.

Three of the profiles make up the "very heavy" buyers of music. They make up 12% of the total sample and purchase 45% of all the music. Another profile contains the light buyers. And five others are light-to-moderate purchasers who, to the researchers, represent the biggest areas of growth for music sales.

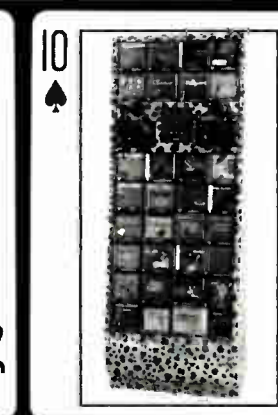
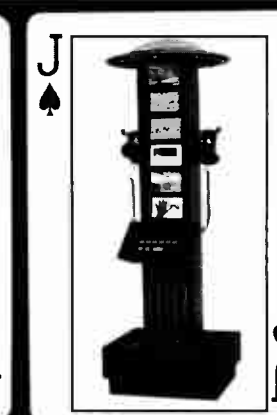
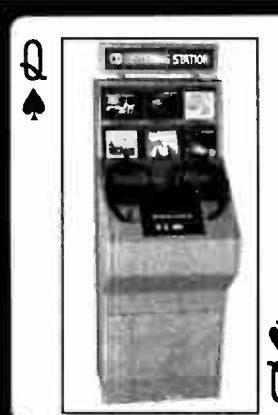
Of the segments singled out as opportunities for the industry, the group that buys the most albums in a year is called Young Partiers. As their name signifies, they are under 25 and use music mainly as background or for setting a mood. They represent 8% of the sample and 12% of music sales, buying on average 29 albums a year. Males outnumber females, 3-to-2. These consumers mostly like the hits and newer genres such as hip-hop, alternative, and dance, but they have low loyalty to bands and artists.

(Continued on page 57)

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## newsline...

**SEAGRAM** CEO Edgar Bronfman Jr. told media and investment executives that Universal Music Group's investment in its international operations is "essentially complete" and that he expects that "results from our international music business will... accelerate." Because of the high costs of overseas expansion, profit for the music group has been lower than anticipated since Seagram acquired Universal Studios (formerly MCA) in 1995. Bronfman said the number of international offices has been increased to 30 from four in 1994.

He also said the company's label Universal Records had achieved \$125 million in sales in its second year, making it "the only label start-up in history to reach \$100 million in annual revenue faster than Inter-scope," of which Universal Music owns 50%.

Bronfman's remarks were at the Big Picture conference in New York, co-sponsored by the investment bank Schroders and Variety.

**BMG ENTERTAINMENT NORTH AMERICA** has launched its first corporate advertising campaign as part of its effort to both create brand awareness and develop alliances with nonmusic brand marketers. For the first time BMG has hired an advertising agency, Mad Dogs and Englishmen, for a corporate-branding campaign. The agency will also be used to promote BMG Online and BMG Visa. BMG owns the Arista, RCA, and Windham Hill labels.

**BEST BUY** reports net earnings of \$94.4 million for the fiscal year that ended Feb. 28, compared with a net profit of \$1.7 million the year before. Revenue increased to \$8.36 billion from \$7.77 billion. Sales for stores open at least a year rose 2%. In the fourth quarter, same-store sales climbed 16.9%. The company operates 285 consumer electronics and entertainment software stores in 32 states.

**CDNOW** has signed a three-year deal to be the exclusive music seller on the Lycos and Tripod World Wide Web sites. CDnow will pay the online search engine \$16.5 million-\$18.5 million in cash and \$2 million in stock. Lycos acquired Tripod in February.

**THE NATIONAL ASSN. OF RECORDING MERCHANTISERS (NARM)** reports that the final attendance figure for this year's convention in San Francisco March 14-17 is 3,141, a 14% increase over last year. The record is about 3,300, which was set for the 1994 event in San Francisco. NARM also announces that its online bulletin board is now available through its World Wide Web site ([www.narm.com](http://www.narm.com)).

**VIRGIN MEGASTORE** will open its 14th North American store April 16 in the Jackson Square section of New Orleans' French Quarter. The outlet is 40,000 square feet.

**TIME WARNER** has undertaken a series of steps to improve its balance sheet and reduce debt. It plans to sell to the public a minority stake in its business telephony operations, Time Warner Telecom. It also says it has reduced debt by \$540 million by reorganizing its direct broadcast satellite video company, Primestar, from a partnership into a corporation and completing the sale of its 49% stake in the regional theme-park operator Six Flags. Time Warner's debt is now about \$16.4 billion.

**20TH CENTURY FOX** has signed a deal with George Lucas to distribute the next three "Star Wars" films to theaters and home video worldwide. Lucasfilm is financing and producing the upcoming films.

**SONY PICTURES** has folded movie studio TriStar Pictures into sister studio Columbia Pictures. TriStar, begun in 1982, has a library of about 200 films. Columbia will boost film production to 20-24 a year.

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## Creativity Key In Frugally Breaking Acts Panelists Discuss Merits Of Various Exposure Avenues

BY MARILYN A. GILLEN

SAN FRANCISCO—Although dollar figures can vary wildly from struggling indies to established majors, marketing budgets are a fact of life at all labels. And how to get the most bang for each of those allocated bucks is a constant source of discussion and debate, particularly when it comes to the challenging task of gaining exposure for a developing artist.

Representatives from the label, retail, and management/research arenas offered advice and case histories on how best to "break acts without breaking the bank" during a March 15 panel of that name at the National Assn. of Recording Merchandisers Convention in San Francisco. The bottom line: Creative thinking can sometimes compensate for a thin wallet, and when you do lay out cash, make sure it's done in a highly targeted fashion.

The first critical step, panelists agreed, is being honest about what you've got to work with. That means identifying a band's strengths to fully capitalize on them, as well as recognizing the band's current marketplace weaknesses so that money isn't wasted chasing unrealistic goals.

Radio play is far from a sure thing, and heavy promotion to the medium is costly. Likewise, music videos can eat up a huge chunk of a budget, and the odds against a profitable return on that investment are long. Both tools are invaluable, of course, but they represent squandered money if a base isn't already firmly in place to build on, panelists said.

Paul Burgess, VP of marketing (U.S.) at TVT Records, says a long-term development campaign for label act Sevendust began with the recognition that "we weren't going to get radio play on this, and so we had to find other ways" to cultivate interest and sales.



Discussing ways of "Breaking Acts Without Breaking The Bank," at the National Assn. of Recording Merchandisers Convention, from left, were Marc Copeland, Priority Records; Pat Monaco, Island Records; Benson Curb, Curb Records, moderator Lew Garrett, Camelot Music; John Timmons, Ear X-Tacy; Barry LeVine, BMG Distribution; Paul Burgess, TVT Records; Lisa Lewis, MCA Records; and Jordan Berliant, the Left Bank Organization.

The band hit the road, building fans market by market. Six months into TVT's campaign, Burgess says, "rock radio started to pick up on the band—because they had to. People were calling in." The label is now preparing to build on that radio support with the next phase of what it sees as an open-ended commitment to break the band.

"Radio is the gravy," agreed Benson Curb, VP of sales for the Curb Music Group. Curb argued that it's a label's job to position an artist in the market, so that if and when that radio gravy pours in, the act is poised to exploit it.

"You have to continue to build on that base," he said, "until you hit a means of mainstream exposure."

For someone like label star LeAnn Rimes, that means was the media. "We looked at her and knew we had a story to tell," Curb said. Thus, high-profile TV appearances and consumer magazine features have been key in the label's marketing strategy. None of those, he noted, bit deeply into the budget.

Not all artists will be media darlings, however. That's where creativity comes in, said Lisa Lewis, VP of strategic marketing (U.S.) at MCA Records. Lewis said that with developing band Semiscnic—whose album "Feeling Strangely Fine" debuted on The Billboard 200 at No. 105 in the April 11 issue—the label looked at one track and recognized an unusual, and relatively inexpensive, opportunity to be tapped.

"In 'Closing Time,' we had the perfect bar song," said Lewis. The label then worked the thematically appropriate song to the jukebox marketplace. "That's now in 3,000 jukeboxes nationwide," she said.

Panelists also stressed constant re-evaluation of a marketing campaign's progress—or lack thereof. Jordan Berliant, VP of marketing at the Left Bank Organization, said such reassessment can help pinpoint what's working and what avenues still remain to be developed. With Deana Carter, for instance, research indicated that, even when she had already sold 1 million albums, one in four consumers surveyed weren't familiar with her. This meant a large untapped consumer base still existed, Berliant said, which justified an ongoing marketing push.

Other exposure avenues touted included lifestyle campaign tie-ins and soundtrack and compilation projects, the latter of which was pegged by Priority Records' Mark Copeland as a current key in breaking acts in the hip-hop realm. Island Records' Pat Monaco, however, cautioned that the soundtrack route more accurately builds fans of specific albums, not of participating artists. "That's where the artist development process begins," he said.

Where it hopefully ends, noted panel moderator Lew Garrett, VP of buying and merchandising at Camelot Music, is in the final three feet of retail—with a sale. "A lot of times it does come down to the sales associate and their passion for the project," Garrett said, underscoring the value of in-store visits from artists and label reps alike to get store staff enthusiastic about the albums they will be selling.

### EXECUTIVE TURNABLE

**DISTRIBUTION.** PolyGram Group Distribution in New York names **Joe Rapolla** VP of market research. He was VP of market research at Music Marketing Network.

Universal Music and Video Distribution in Los Angeles promotes **Michael Gillespie** to senior director of national sales and names **Clark Duval** senior director of catalog sales and marketing. They were, respectively, a senior account executive and VP of merchandising at Ticketmaster. Handleman de Argentina S.A. in Buenos Aires names **Mark Griffin** GM. He was branch manager of Handleman's Brighton, Mich., facility.

**CHILDREN'S.** Golden Books Family Entertainment in New York names **Joanne Singer** VP of marketing, home video and audio, and **Jovi Crooks** marketing manager, home video and audio. They were, respectively, senior director of marketing at Sony Wonder and product manager of children's mar-



RAPOLLA

GILLESPIE

keting at PolyGram Video.

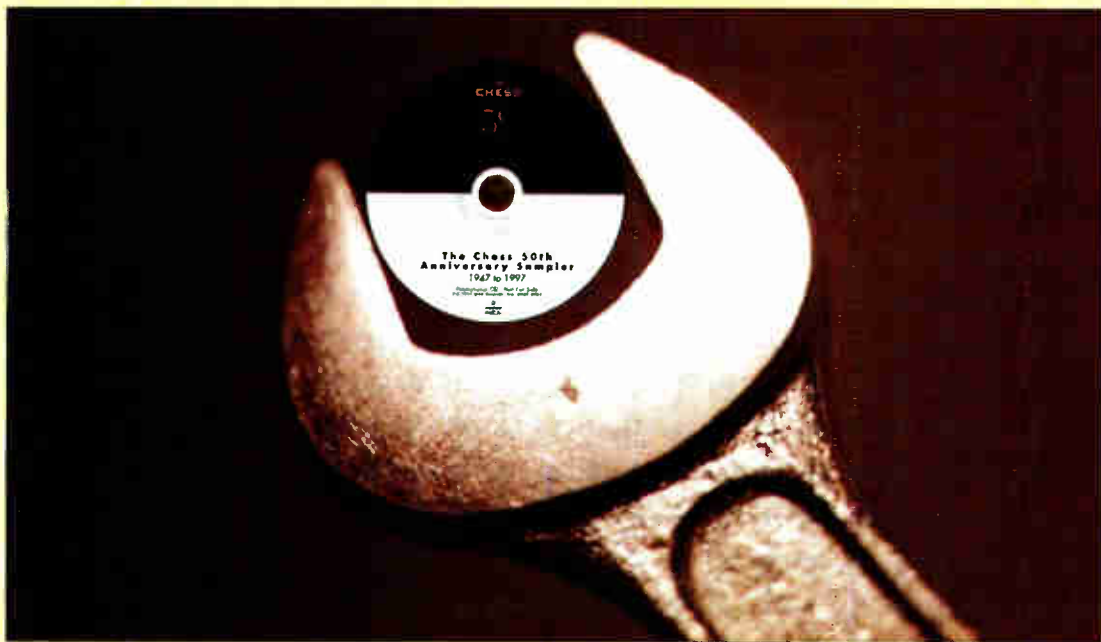
**MUSIC VIDEO.** MTV in New York promotes **Tony Dunaif** to VP of market development, affiliate sales and marketing. He was director of market development.

Atlantic Records in New York promotes **Anthony Ko** to manager of music video promotion. He was video promotion assistant.

**RETAIL.** KPS Retail in Taipei, Taiwan, promotes **John Parker** to managing director. He was operations director at KPS Hong Kong.

# The Public Record

• BILLBOARD'S Vital Reissues Spotlight •



## What's Working? What's Not?

**Billboard reissues maven Chris Morris looks into the types of projects that are meeting with success in a maturing and still vital market**

The reissue marketplace in the compact-disc era has now moved into what might be called its middle age. The rush that greeted the '80s introduction of the CD, in which older consumers replaced their LPs with new editions on the young format, has died, and catalog executives must now mull how to keep their sales percolating in this mature market with new strategies.

Andy McKaie, VP of catalog development & A&R, Universal Music Special Markets, notes, "Generally speaking, most of what has significant value for reissues has been reissued, and hence now you're looking at new ways to approach the catalog—to remaster, to approach it maybe in a bigger way or a smaller way, more tracks or less tracks, a lower price point or a higher price point, and trying to reconfigure it in a way that takes advantage of time and circumstance and makes it bigger than it was."

Billboard asked McKaie and other top catalog executives: What works and what doesn't work?

### MAJOR REINTRODUCTIONS

Jeff Jones, senior VP at Sony's Legacy Recordings, has found,

as others have, that value-added packages are winners for the consumer. Legacy has enjoyed strong sales with its bulked-up reissues of classic albums by the Byrds and Spirit, which employed remastering, bonus tracks and fresh liner notes. The label recently embarked on a major reintroduction of Santana's catalog.

Jones notes that this process rectifies sonic problems dating back to the introduction of the same titles on CD: "Deep-catalog records in any major label's catalog were reissued in the mid-to-

late '80s, when record companies needed to provide a large volume of product to fill record stores with CDs. Those CDs were created very quickly and often weren't created with the proper masters."

Consumers have responded to Legacy's upgrade of one of the most treasured titles in Sony's jazz archive: Miles Davis' "Kind Of Blue." According to Jones, Legacy received an overwhelming response to the company's much-improved 1997 reissue, which restored the album to its

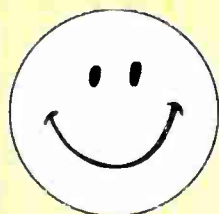
*Continued on page 48*



*Still deep in the vaults: '60s iconoclast The Covered Man*

### INSIDE

Rhino To Consumers: "Have A Nice Decade" Page 50



Reissues In The U.K.: Has The Bonus-Track Boom Busted? Page 52

## BRITS' BEAT ROLLS ON: '60s, Folk Sets Cater To "Insatiable Demand For Musical Memorabilia"

BY NIGEL WILLIAMSON

The U.K. reissue market has reached new levels of sophistication as the apparently insatiable demand for musical memorabilia has raised repackaging to an art form.

Gone are the days when the market would settle for hasty and ill-researched collections or mundane CD rereleases of what was previously available on vinyl. Today, lavish packaging—liner notes the length of a small novel—rare photographs and the inclusion of outtakes, alternative versions and other rarities have become the expectation of every collector.

"It is now about repositioning and repackaging rather than merely reissuing," says Nick Carpenter, head of mid-price at Castle Communications, one of the market leaders. "When the CD came in, people went for straight transfer from vinyl. The reproduction wasn't necessarily that good, and they didn't always use master tapes. Now, expectations in the market-place have increased. People want material that has been properly archived. They expect notes on every track, a serious essay, good pictures and some stuff they haven't heard before."

### ANTEDILUVIAN ACTION

Roger Armstrong, director of Ace—which has the rights to the back catalogs of more than 20 labels—agrees: "The straight CD rerelease belongs in the ark. We have to take a lot more care now,



*Lavish: Zombies*



*10 X 4: Kinks*

because people appreciate proper research. The packaging has to be better; yes, people want the original sleeves and artwork, but also want the music placed in its proper historical perspective—with booklets and as much new material as possible."

The message is reiterated by Tony Rounce, label manager at Westside. "The interest in archival material has never been greater," he says. "But people these days want collections to be as cohesive and comprehensive as possible. They also want to hear whatever was left off the original records."

In response, the boxed set has come to lead the way among reissues. Rounce reports that Westside's best-seller in recent months has been a three-CD Procol Harum set, which included the first release of a stereo version of "A Whiter Shade Of Pale."

Armstrong says that the exhaustive four-CD box by the Zombies has been Ace's best seller in ages. Both were enhanced with previously unavailable material, as well as lavish packaging and copious background information.

### KINKS KATALOG

Castle's lead releases for 1998 are a series of 10 early albums by the Kinks—all with the original artwork but remastered and with the addition of previously unre-

*Continued on page 52*

### OUTSIDE

Forecast calls for deluge of domestic and international reissues through 1998.



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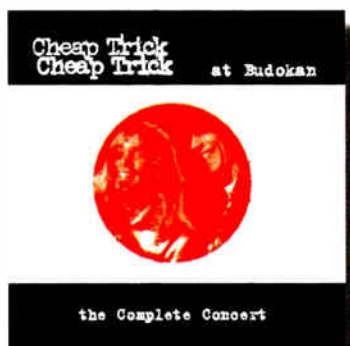
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## Cheap Trick

**At Budokan: The Complete Concert**

On the 20th Anniversary of one of the greatest concerts of all time, Epic/Legacy presents "Cheap Trick At Budokan - The Complete Concert." This deluxe digitally-remastered 2-CD set features the concert in the original set order--and in its entirety for the first time ever. Also includes a CD Extra program that delivers 2 complete Budokan performances on video.

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### The Best Of Austin City Limits

Tied into the upcoming PBS Special, "Big Blues Extravaganza!" delivers the very best live-in-concert performances recorded on the legendary Austin City Limits stage. Featuring 15 stunning tracks by blues masters B.B. King, Albert Collins, Buddy Guy, Stevie Ray Vaughan, Taj Mahal, and many others.



CK/CT 65561



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## Janis Joplin

**Janis Joplin with Big Brother and The Holding Company Live At Winterland '68**

In April of 1968, Janis Joplin, fronting Big Brother and the Holding Company, played the legendary Winterland in San Francisco. With over 75 minutes of never-before-released music, this disc captures the triumphant performances of a band on the brink of stardom. Sound quality is stunning and packaging includes two sets of insightful liner notes, a poster from the concert, rare photos, and more.

## The Best Of Santana

Celebrate Santana's 30th Anniversary with a brand new "best of" collection and special Expanded Editions of their first 3 ground-breaking albums with unreleased bonus tracks. Each album has been digitally mastered from the original source tapes for stunning sound quality.

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## Harold Melvin & The Blue Notes

**Blue Notes & Ballads-Featuring Teddy Pendergrass**

A new collection of Harold Melvin & The Blue Notes most romantic songs. Including the blues of "I Miss You," the longing of "Hope That We Can Be Together Soon," the plea for understanding on "If You Don't Know Me By Now" and the proud celebration of "Ebony Woman." Featuring the legendary vocals of Teddy Pendergrass.

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# More MOR

## Sales Rise As Upper Demos Get Down With Easy-Listening

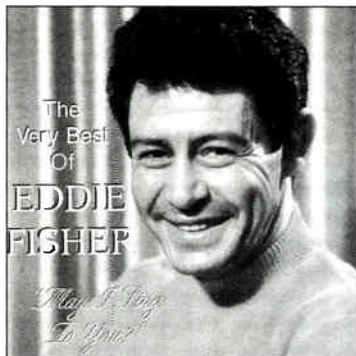
BY FRED BRONSON

Challenged by a demographic that resists the traditional way of purchasing recorded product, imprints that specialize in Vital Reissues of the '40s, '50s and early '60s have turned to alternative means to market releases. "With retail being sometimes less supportive of deep catalog on reissues than they used to be, we do have to find other vehicles," acknowledges Jim Dobbe, director of catalog sales and marketing, MCA.

One of those vehicles that has pulled into the fast lane is catalog sales through companies like Collectors' Choice Music, Rhino Direct and Time-Life.

"We work very closely with them," explains Sam Passamano Jr., senior VP/GM of DCC Compact Classics. "Even

Another retail avenue cited by Dobbe and Passamano is book-and-record stores, such as Borders and Barnes And Noble. "They realize who their demographic is, and they can sell some product that you might never find in your standard record store," says Dobbe. One marketing strategy employed by Passamano is timing releases to tie in with these stores' existing campaigns, such as "Cool Music." DCC added gay bookstores into the mix for the release of "Club Verboten," a four-CD boxed set that documented the impact of gay and lesbian culture on mainstream popular music of the 20th century.



Jane Morgan: a Collectors' Choice exclusive

before we release some of our titles, we get their input on selections. They have a real pulse on their buying public, and they know what would be of special interest. And, while retailers always watch their budgets in terms of how much catalog product they're bringing in, [Collectors' Choice Music] has the flexibility of listing everything, because they don't have to stock up with a tremendous amount of inventory and worry about returns."

### COLLECTORS' EXCLUSIVE WINDOW

Many labels now give Collectors' Choice a six-month exclusive window on select releases. The company sold 2,000 copies of Varese Sarabande's recent Caterina Valente collection before it went to retail, according to Cary Mansfield, VP of catalog, A&R and licensing for the label. "That tells me there is an audience there, and they want to buy this product," Mansfield adds. "Collectors' Choice can maximize sales, and it doesn't hurt retail sales at all. Last year, we gave them exclusives on Jane Morgan, the Modernaires and the Chad Mitchell Trio. They account for well over 10% of my total sales. People who buy these titles don't go into retail, or if they do, people in the stores have no idea who these artists are, and they don't help them."

While younger staff members at chain stores may not know who a George Shearing or a Julie London is, Mansfield has put together a list of 250 independent retailers across the U.S. who specialize in music that appeals to an older demographic. One example is Canterbury Records in Pasadena, Calif. "They get excited when we put out a Jane Morgan or a Hilltoppers," he explains, "whereas a chain might take three copies and put them in the bin."



Durante: Second post-"Seattle" set due



Sinatra: She's available.

### TAKIN' IT TO THE TUBE

Another route taken on behalf of middle-of-the-road fare by some companies is direct television sales. RCA gave Heartland Music an exclusive John Denver package, as well as an Elvis Presley gospel collection. "They bang away at advertising, and it's driving our retail sales," explains Michael Omansky, VP, strategic marketing, RCA Records. "When we went on the air in January 1997 with the Elvis album through Heartland, we immediately saw our SoundScan numbers on three other gospel albums double at retail. The message reached people who go into record stores."

Radio is also important to the labels. "I work with radio formats like 'Music Of Your Life,'" says Varese's Mansfield. "We make sure they get the product, and we do promotions with them. ABC Radio has been very sup-

portive with their 'Stardust' format. They play the product, and we do giveaways. We also do giveaways with Westwood One."

DCC also relies on radio. "We've been pretty successful, especially with Nat King Cole's 'Love Is The Thing' and Harry Belafonte's 'Jump Up Calypso' by exposing them through National Public Radio," says Passamano. After NPR programs that featured the music and talked about

*"Collectors' Choice [mail-order] can maximize sales, and it doesn't hurt retail sales at all. They account for over 10% of my total sales. People who buy these titles don't go into retail, or if they do, people in the stores have no idea who these artists are, and they don't help them."*

—Cary Mansfield, Varese Sarabande

the artists, DCC saw significant sell-through on both titles. Belafonte didn't participate in publicity but provided an extra sales boost by touring. "We were able to take advantage of that with product coverage in and around those tour cities," says Passamano.

### APRIL, NINO AND NANCY

Sometimes artists do make themselves available for publicity campaigns. Nino Tempo actively supported Varese's collection of his greatest hits with sister April Stevens, and Nancy Sinatra is making herself available for radio and television interviews to promote this

*Continued on page 53*

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**WHAT'S WORKING**  
Continued from page 45

original tape speed and added a previously unreleased outtake; some 300,000 units have been shipped to date.

Conversely, consumers sometimes react negatively when they believe a label is rolling back the perceived value of a reissue. Phil Sandhaus, VP catalog development, EMI-Capitol Entertainment Properties, learned this the hard way when the company deleted eight 1990 two-fer Beach Boys packages—which each mated two of the California band's albums and added extra tracks and annotation—in favor of the original LP-era collections.

"We took a lot of heat for that, from the press especially and from the consumer, ulti-



Chess blues and soul: Buddy Guy, Etta James, Muddy Waters

mately," says Sandhaus. "There was a theory there that maybe these records could and should exist in their original state, for posterity's sake... Ironically, we thought we were being purists. We were being hardcore archivists—"These records should exist in their original state, and let's bring 'em out on vinyl and have some fun.' The consumer got so used to the two-fer in terms of value...[that] it wasn't very well-received. So we've eliminated the core titles, and now we're putting together a plan for a reintroduction of [either] repackaged original CDs, maybe with bonus tracks,

or the two-fer situation, in the next year or so."

Reintroducing an entire line is another way to breathe life into a catalog item that has slowed. McKaie learned this in 1997, when MCA/Chess embarked on an extensive 50th-anniversary campaign for Chess Records that entailed the creation of entirely new anthologies drawn from the archives of the great Chicago blues and R&B label. The catalog had been heavily and lucratively mined during the last decade, but its sales had slowed.

McKaie says, "Because of the nature of what happened in the '80s and the '90s—with the volume of roots-oriented reissues—little by little, the Chess reissues were selling a little bit less than they had before. I think they needed to be spruced up, they needed to be remastered, they needed to be given some sort of centralized direction. To me, it was fairly obvious that the 50th anniversary of a label of that stature would command a lot of attention if approached properly. Hence, I came up with the 50th-anniversary series, which MCA jumped behind with two feet."



Miles Davis: Legacy's "Kind of Blue" reissue drew strong response.

**POURIN' MOR**

Beyond the remarketing of individual albums or catalogs, labels can reap enormous benefits by formulating ongoing series that play to their catalogs' strengths. EMI-Capitol is continuing to successfully exploit the lounge-music phenomenon with its "Ultra-Lounge" anthologies, which kicked off in early 1996. The series, now up to 25 titles, was inspired at least in part by independent Bar/None Records' astonishingly successful 1995 reissue of bandleader Juan Garcia Esquivel's music.



Esquivel: "Ultra-Lounge" instigator

Sandhaus says, "Brad Benedict here saw that there was a trend growing in a new lounge movement in this country, where a young audience was getting into the sounds of Martin Denny, Yma Sumac and a number of the lounge artists of the late '50s, early '60s. He went back to the archives and starting putting together a series of thematic records, based on sounds and vocal style."

The label and the concept proved to be a perfect fit, since Capitol was a major purveyor of such middle-of-the-road music during the '50s. "It was sitting there dormant in our archives," Sandhaus confesses.

The Ultra-Lounge series has proven to be such a hit—Sandhaus claims sales of 600,000 total units—that EMI-Capitol is taking its lounge trademark into other commercial areas. It has licensed the trademark to a lounge-lifestyle store in the Sherman Oaks (Calif.) Fashion Square. "We are using it as our own laboratory to bring out the

Continued on page 50



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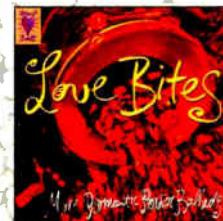
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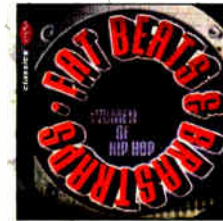
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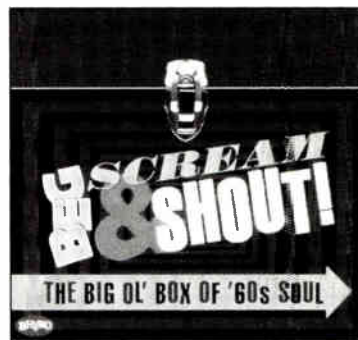
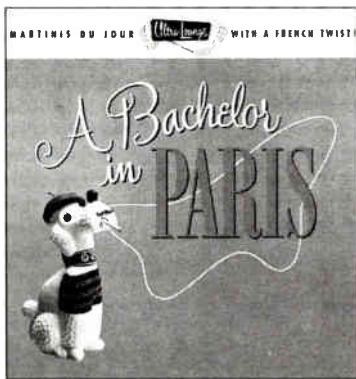
**WHAT'S WORKING**  
Continued from page 48

Ultra-Lounge series and licensed merchandise, using the images and icons we developed in our own packaging, for clothes, housewares, furniture, stationery, glassware... We have a number of tiers we're working on here. You go from that to, 'Well, why don't we do our own Ultra-Lounge lounge?' We're in discussions with a number of people about using our music and design elements, to actually design a lounge."

However, timing and aggressive marketing may be a large factor in the success of a reissue series. David McLees, VP of A&R at Rhino Records, points out that the label

was disappointed with its own incursion into the lounge market, a four-volume series titled "Cocktail Mix."

"We thought we did a very good job on them," McLees says. "They did reasonably well, but they did not sell to our expectations. Everybody had stars in their eyes—they saw the Esquivel numbers, and they wanted those numbers. We didn't achieve that, and nobody else did. Those reactionary things tend to have a shorter life than other things, where you have a demographic growing into their nostalgia."



**NICE DAYS, NICE SALES**

One demo that has taken a Rhino series over the top is fans of '70s nostalgia. The company has released 25 best-selling collections in its "Have A Nice Day" series of '70s kitsch-rock. Spinning off those hits, Rhino plans a June 16 release for "Have A Nice Decade: The '70s Pop Culture Box," a 161-track, seven-CD set that mates both hits and obscurities from the decade with historic sound bites from the period.

"The idea was to skim a stone across the decade," McLees says.

"Also to include sound bites and things. It's an experiment. It's not historical. It's more fun. You hear [a news story] about the Pinto gas tank exploding, and then you go into Foghat's 'Slow Ride.'"

**TALE OF TWO SOULS**

What works for some companies doesn't always play for others. For instance, Rhino received remarkable attention and sizable sales for its '97 boxed collection "Beg, Scream & Shout: The Big Ol' Box Of '60s Soul," which was marketed in a replica of a carrying case for 45s.

Yet Jones notes that Legacy had trouble selling its exceptional "The Philly Sound," a three-CD set devoted to

*Spinning off its "Have A Nice Day" series of '70s kitsch-rock, Rhino plans a June release for "Have A Nice Decade: The '70s Pop Culture Box," a 161-track, seven-CD set that mates both hits and obscurities from the decade with historic sound bites from the period.*



Philly line-up: the O'Jays

Kenny Gamble and Leon Huff's masterful productions. He says, "While it did OK, it didn't do what we all hoped it was going to do. It's very difficult to sell, unless you're talking about Motown, a collection of music from a label or a multi-artist collection, where you don't have a third-party marketing entity."

McLees believes that certain other types of music may get churned into the reissue market too quickly to excite consumers' nostalgic reflexes: "Modern rock has surprisingly not worked for us. We did what I thought was a great series called 'Hang The DJ,' modern-rock hits from '86, '87, '88. We had some heavy hitters on there—we had R.E.M. and other people like that. There was good content. But it was one of those things where we got massacred on licensing. It didn't sell that well. I think, in general, it's too soon to anthologize modern rock. There hasn't been enough time."

And, in the end, there are always some sales question-marks that seem to defy conventional wisdom and easy analysis on the part of catalog-watchers. "Some of the bigger names don't sell as well as some of the lesser names," McKaie says. "We have some difficulty selling our historic Judy Garland past the hits. The Four Aces sold very well. Why? They had a lot of hits in the early '50s, but so did a lot of other people who don't sell as well. I don't know." ■

At press time, it was announced that EMI-Capitol Entertainment Properties was being merged with the EMI Music Distribution unit.

**Invention**  
Last year, MCA celebrated Chess' 50th anniversary by reissuing 26 crucial albums including compilations by blues legends Muddy Waters, Etta James, Howlin' Wolf, and Bo Diddley, and other anthologies with lesser-known Chess gems. Without them -- there would be no rock & roll.

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**BRITS' BEAT**

*Continued from page 45*

leased tracks, rare photographs, the reproduction of old sheet music and full annotation on every track.

These flagship releases from Ace, Westside and Castle have something else in common: "Sixties pop never goes away," says Rounce. "It seems that the '50s and the '70s are mostly of interest to people who lived those decades. The '60s aren't like that. Nineties groups such as Oasis or Blur will say that the best music came from the 1960s, and that starts a new cycle of buyers. There is a mystique about '60s pop, which means that if we are all still here 10 years from now, it is still the stuff that will probably be selling best."

A further example is Castle's forthcoming, remastered compilation of the first two mid-1960s albums on Immediate by P.P. Arnold. With such hits as "First Cut Is

The Deepest" three decades behind her, Arnold has found a renewed lease on life under the patronage of Ocean Colour Scene. Later in 1998, the label will release Status Quo's first four Pye albums, remastered with the addition of the now obligatory bonus tracks. Westside has more 1960s material from Procol Harum and The Move in the pipeline.

The majors, who often license such material to the specialists, are also getting in on the act. EMI this year releases a second batch in its "At Abbey Road" series. Among the classic 1960s British beat acts commemorated are Billy J. Kramer & The Dakotas, the Hollies and the Swinging Blue Jeans. Again, all come with the addition of previously unreleased bonus tracks.

**REMASTERING DESTINY**

Alan Robinson of Demon Records confirms the continued interest in the 1960s, with forthcoming releases by

the Yardbirds and the Creation but believes that the passion for bonus tracks may have peaked.

"People are beginning to realize that a lot of the unreleased stuff didn't come out because it wasn't very good," he says. "There may be a trend back towards the integrity of the original." "Interest is switching to the differences between the mono and stereo mixes. We're putting out the Yardbirds' 'Roger The Engineer' with both versions, because they are radically different."

Robinson also reports that it is getting harder to unearth good reissue material. "A lot of artists are now getting back their original masters," he comments. "The next trend is likely to be original artists putting out their own early stuff in remastered versions, which reflect the way they always wanted them to be heard and which possibly wasn't realized at the time."

Away from the pop field, folk music also looks set for a revival. Folk is strong at the moment, reports Ace's Roger Armstrong. "We expect to do well with material from labels such as Vanguard, Takoma and Kicking Mule. Amazingly, stuff like John Fahey has become a cult in the chill-out rooms of the dance clubs."

Yet the biggest folk-reissue program will come from Topic, the oldest independent label in the U.K., which celebrates its 60th anniversary in 1999. This summer, Topic will issue a 20-CD set called "The Voice Of The People." The set will present recordings stretching back over most of the century to create not only the definitive collection of British folk music but also a compelling social history of our times. ■

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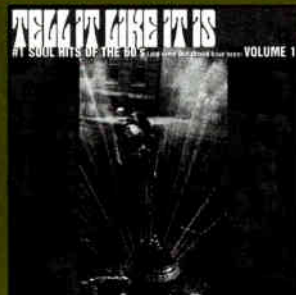
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## Copyright Revisions Have Japan's Majors Jumping Into The Vaults

Revisions to Japan's copyright law in March of 1997, bringing retroactive copyright protection from 25 years up to the worldwide standard of 50 years, have had a big effect on the country's reissues market.

Major labels are now looking into their catalogs for material that until now they've left to Japan's specialty-reissue labels. For example, MCA's Japanese licensee, Universal Victor, last September released two soft-rock compilation albums, "Melodies For You" and "Morning Glory Daze," which have sold about 1,000 units each.

"The target for this genre and product is 'maniac' fans who would usually look for these items at second-hand vinyl shops," says Tomoko Itoki at Universal Victor.

Another Japanese major getting into the reissues act is Toshiba-EMI, which has seen steady sales of its "Mondo" compilations, as well as selling more than 10,000 copies of the Beach Boys' "Pet Sounds" boxed set.

Until last year, Japan's reissue market was divided into labels that put out—at least until the 50-year rule came into effect—legal-but-unauthorized compilations of material by well-known Western acts, such as the Beatles, Rolling Stones and Elvis Presley, and specialty labels releasing material aimed mainly at collectors.

Such labels include P-Vine (R&B, world music), M&M Records and A-Side, whose Masterpiece series includes material by such writer/producers as David Gates, Carole King and Phil Spector.

"Japan is a fantastic market for reissues," notes Page Porrazzo, director of international services at EMI Music Publishing Japan. "There are records available here that you can't find anywhere else. There's enough interest in this stuff that labels will put out albums that might not come out in the U.S."

—STEVE McCLURE

**MORE MOR**  
Continued from page 47

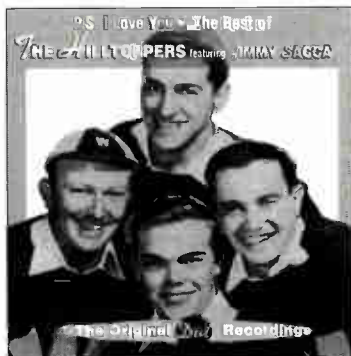
month's DCC release of "Sheet Music," a collection of her love songs. To promote the release of "Corky" on Crescendo, veteran artist Corky Hale performed songs from the album at a record-release party held at the Hollywood Roosevelt's Cinegrill on April 5 and is doing

*"When we went on the air in January 1997 with the Elvis gospel album through Heartland, we immediately saw our SoundScan numbers on three other gospel albums double at retail. The message reached people who go into record stores."*

—Michael Omansky, RCA Records

radio and television interviews as well.

Advertising is often a part of a label's marketing strategy for reissues, although campaigns are usually very specific. "We advertise in *Goldmine* and *Discoveries* magazines, which we find are oriented toward the reissue buyer more than other publications," says Eliot Goshman, founder of Taragon Records, a label that has delved into the catalogs of Joni James, Eydie Gorme, Eddie Fisher, Bert Kaempfert and many others. "There's a certain type of buyer who is more disposed to buying reissues than the casual record buyer; these peo-



Nat 'King' Cole: public-radio exposure

ple know and follow what we do, and they eat, sleep and breathe this type of music." Goshman also has a Web site—www.taragon.com—that lists everything in the label's catalog and previews new releases.

He pays attention to e-mail received from the Web site. "We use that feedback as a barometer," he says. "If several people are asking for the same thing, we take that quite seriously."

Label executives who deal with catalog product haven't ruled out the music's appeal to a younger demographic. "I have three daughters, and I'm amazed at the things that they like," says Dobbe. "One of my kids was listening to a soundtrack that had a Billie Holiday song,



Billie Holiday: hid interest



and she asked me about that. Soundtracks are a vehicle that exposes young people to more diverse music." Louis Armstrong's MCA catalog saw a sales spike after his music was included in the "Sleepless In Seattle" soundtrack, and Warner Bros. has just released a second Jimmy Durante album since his songs were featured on that same soundtrack.

Another sub-genre that has attracted a younger demographic to MOR catalog is bachelor-pad music, although the sound of lounge may have peaked, according to Mansfield. "The market is over-saturated with compilations," he explains. Varese has done well in this area, with albums from Ferrante & Teicher, Enoch Light and Dick Hyman, and Mansfield is not abandoning the field. "A good album is a good reissue," he says. "It doesn't matter whether it's 'bachelor pad' music or not." ■

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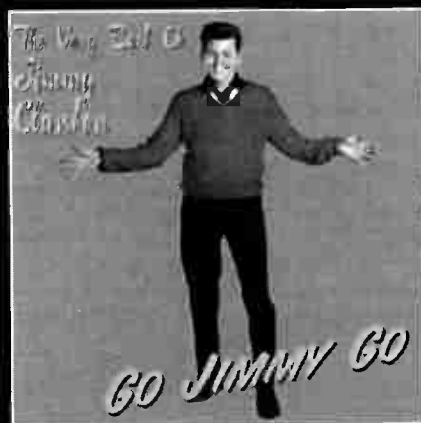
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## New Garth Boxed Set To Be A Thorn For Specialty Retailers

I HAVE always respected Garth Brooks' business acumen. More than any other major-label artist, the man actively participates in the business decisions that affect his career. Other artists, whether stars or those just starting out, would do well to follow his example, even if it's only to the degree of just trying to understand the business side of music.

And as Billboard's retail editor, it probably comes as no surprise that one of the things I like most about Brooks' business acumen is his awareness of the role that merchants play in his success. Brooks should be commended for all the times he's gone out of his way to show retailers that he appreciates that support. For example, Brooks has performed at conventions held by the National Assn. of Recording Merchandisers and by Anderson Merchandising (then named Western Merchandising). He's also made a point of visiting chain headquarters and one-stop distribution centers to mingle with the people who ensure that his product gets out into the stores.

However, even with his apparent high regard for music retailers, Brooks has managed to make some missteps with them. Once, during the height of the used-CD controversy back in 1993, he came out against their sale. He soon found that his albums had fallen out of the record bins and onto barbecue skewers across the U.S., as independent record stores held "Garth-acues." The

next year, he courted the ire of music-specialty merchants when he aggressively participated in a now-infamous McDonald's promotion in which the fast-food merchant offered its customers four exclusive albums, including one from Brooks, all priced at \$5.99.

Now, Brooks is about to make what I consider another retail faux pas. Capitol Nashville has announced that come May 1, it will put Brooks'

six-album catalog on moratorium and issue those albums in a six-CD boxed set entitled "The Limited Series" (Billboard, April 11).

Let's forget that product moratorium is a minor issue in and of itself; some manufacturers (read Disney) like it, while some merchants complain that it creates confusion in consumers' minds. My main problem with the Brooks/Capitol Nashville marketing plan is that it clearly falls into the category of promotions that devalue music, and it will make music-specialty merchants look like price gougers. You see, the Brooks boxed set will be exempt from EMI Music Distribution's minimum-advertised-price policy. Capitol Nashville president Pat Quigley is said to be seeking a \$29.95 sale price at retail for the boxed set, about boxlot cost.

Brooks touts the promotion by labeling it a special event for retailers. In the article, he said, "I've asked my record label a thousand times, 'Why do

(Continued on page 56)

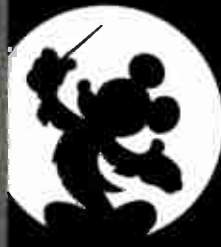
## RETAIL TRACK

by Ed Christman



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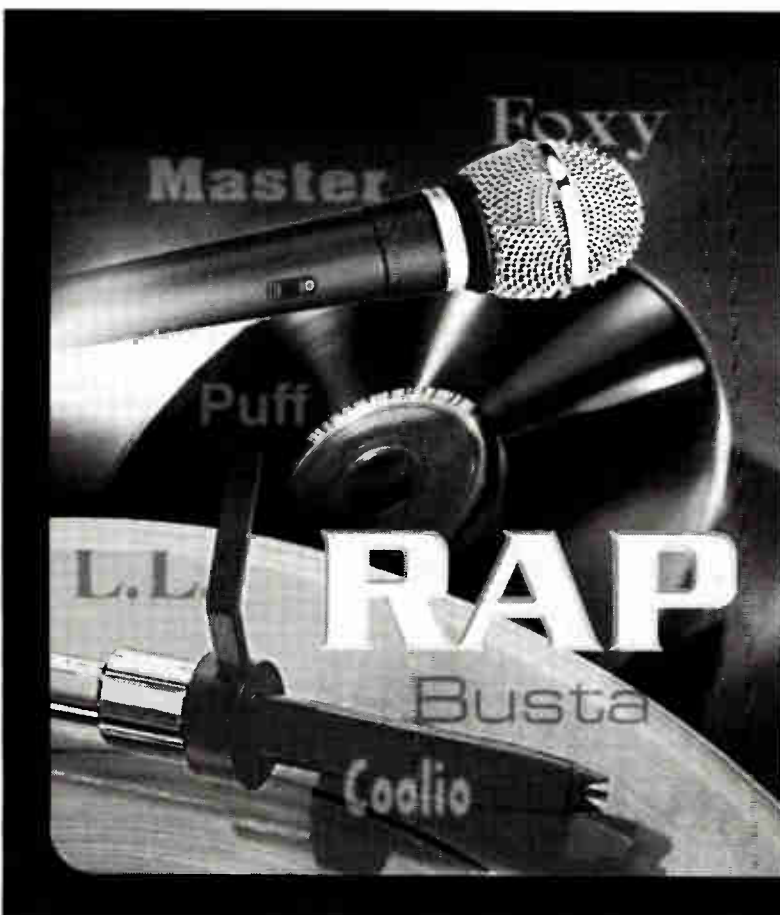
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## Cult '60s Rock Act Silver Apples Returns; Soul City Issues Vintage Johnny Rivers Sets

**O**UT OF THIS WORLD: Silver Apples, one of the more obscure yet interesting electronic rock outfits of the '60s, have resurfaced on its own label, Annapolis, Md.-based Whirlybird Records.

The company has just released "Decatur," a pixilated 42-minute improvised instrumental piece featuring founding member Simeon (who plays his own homemade electronic instrument, known as "the Simeon"), keyboardist Xian Hawkins, and percussionist Michael Lerner. Last fall, Whirlybird issued "Beacon," a more conventional collection of songs in the original Silver Apples mode recorded by prolific Chicagoan Steve Albini.

The group got its start in 1967, when Simeon, then a member of a New York group called the Overland Stage Electric Band, jury-rigged an electronic device out of old oscillators, a radio, a wah-wah pedal, and an echoplex unit to create some unusual textures onstage. The guitarists in the band quit one by one, but Simeon and drummer Danny Taylor continued as Silver Apples, setting poems supplied by friends to their raw electronic music. Signed by Kapp Records, the group recorded two albums (reissued in 1997 by MCA) and then disappeared.

Over the years, Silver Apples attained a cult reputation among alternative rockers; 11 diverse acts appeared on a U.K. tribute album, "Electronic Evocations." The attention led Simeon to re-form the group in 1996 and ultimately led to the start-up of Whirlybird, which the musician runs with partner Peg Udall.

"We looked at each other and said, 'We've been fooling around the edges of this for too long,'" says Udall.

Besides serving as an outlet for new Silver Apples material, Whirlybird is signing other acts. The label has released albums by the Florida electronic group Obliterati and jazzman Rob Levit, and it plans a summer release for a set by guitarist Jake Bell.

"What we're interested in is cutting-edge music, and we don't care what genre it is . . . as long as it's breaking new ground," Udall says.

Whirlybird is being distributed by a consortium of indie-rock wholesalers, including Cargo, Bayside, Carrot Top, Revolver, the Northwest Alliance of Independent Labels (NAIL), Surefire, and Capri.

**HIGH TIDE FOR RIVERS:** Back in the early '60s, Johnny Rivers was the king of the Sunset Strip: The singer/guitarist's 1964 Imperial album "Johnny Rivers At The Whisky A Go Go," which spun off his successful gigs at the West Hollywood nightclub, climbed to No. 12 on Billboard's album chart, while its single, a chugging remake of Chuck Berry's "Memphis," rocketed to No. 2 on the Hot 100 Singles chart. We always found Rivers' razor-sharp voice and hard-rocking, blues-based delivery hard to resist.

In 1966, Rivers founded his own label, Soul City Records. The musician has now resuscitated the company in a big way: Moving exclusively through Distribution North America in Woodland, Calif., the label has just issued "Greatest Hits," a package of Rivers' best-known chart-toppers, and "The Mem-



by Chris Morris

phis Sun Recordings," a set cut at Sun Studios with the late Carl Perkins sitting in on guitar. Sun Records maestro Sam Phillips contributed liner notes to the latter collection.

Soul City has also released Rivers' first new album in 15 years, "Last Train To Memphis." It's an R&B- and country-inflected effort that features contributions by guitarists Waddy Wachtel and Dean Parks, covers of classics by bluesmen Muddy Waters, Jimmy Rogers, and Bobby Bland, and material co-written by noted L.A. songsmith Jack Tempchin. The label is taking a single, "Down At The House Of Blues," to AC radio on April 1.

Soul City, which is headed up by VP/GM Rebekah Alperin, has also licensed Rivers' best-selling album, the No. 5 1968 Liberty release "Realization," from EMI/Capitol. Soul City will issue the set in late June.

**FLAG WAVING:** The pared-down experimentalist instro-funk of the New York band Ui (pronounced "oo-ee") is all over the place these days. The band has just released a new album, "Lifelike," on Chicago's Southern Records, and the label has reissued the group's "The 2-Sided EP" and "The Sharpie" on a single CD. Finally, a collaboration with Stereolab, "Fire" (issued under the name Uilab), is out on the band's own Bingo Records.

Sasha Frere-Jones, who is partnered in Ui with fellow multi-instrumentalist Wilbo Wright and percussionist Clem Waldmann, acknowledges that rhythm—asserted by the band's frequently doubled basses and Waldmann's hard-hitting drumming—is the backbone of the unit's highly original style. "I think of us as three drummers when we play together," Frere-Jones says. "Definitely, the rhythm is of utmost importance."

Ui was founded in 1991 by Frere-Jones and Waldmann, with Wright joining in 1993. "I wanted to be exploring sound, and the music I was excited by was hip-hop," Frere-Jones recalls. "We said, 'What if we made a band that was all about the rhythm side of the band?'"

Frere-Jones acknowledges the influence of such '80s precursors as the L.A. funk-punk trio the Minutemen and the highly rhythmic New York combo Liquid Liquid. The latter group's bassist, Richard McGuire, is in fact an associate of Ui today; now a graphic artist, he created art for the packages of both "Lifelike" and "Fire."

"Fire" grew out of a touring relationship with Stereolab. The six-track set includes an adaptation of a Sun Ra composition and four different versions of Brian Eno's "St. Elmo's Fire," with contributions by the 'Lab's Tim Gane, Laetitia Sadier, and Mary Hansen. The set was licensed from Stereolab's U.K.-based label Duophonic.

Bingo, which is operated by Frere-Jones and partner Amy Hershoren,

has also released "The Day My Favorite Insect Died," a compilation of German electronic bands, and a set by the German electronic jazz group the Tied & Tickled Trio. The label will soon issue an album featuring avant-garde guitarist Derek Bailey backed by tracks recorded by such forward-looking performers as John Oswald, Casey Rice, Bundy K. Browne, Jim O'Rourke, and Loren MazzaCane Connors.

Though Ui is omnipresent in the racks these days, Frere-Jones doesn't anticipate any touring in the immediate future. "I have a 9-month-old son, and, to be honest, I don't think I could leave him. I'm over the moon about this kid."

So when does he think he'll be able to hit the road again? Frere-Jones says with a laugh, "When he's 15."



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# Merchants & Marketing

## SONY NO. 1 IN ALBUM SHARE FOR '98'S 1ST. QUARTER

(Continued from page 43)

total album market share. Last year, PGD was fourth with 13.4%. On the other hand, BMG Distribution showed improvement in coming in fifth, with its share going from 10.7% in the first quarter last year to 11.5% this year. And Universal Music and Video Distribution suffered a more than three percentage point drop to slip into last place with 10.5% in total album market share.

For current album market share, Sony claimed the No. 1 spot by posting a gain of more than 10 percentage points to 21.9% this year, vs. 11.6% in the first quarter last year. In addition

to Dion's "Let's Talk About Love" and the "Titanic" soundtrack, Sony's other big albums during the first quarter were from Savage Garden, Will Smith, Mariah Carey, and Barbra Streisand.

WEA came in second in current album market share with 16.5%, down from the 18.1% it garnered in the corresponding period last year. Among its top sellers during the quarter were albums from matchbox 20, Madonna, LeAnn Rimes, Metallica, Loreena McKennitt, LSG, and Fleetwood Mac, as well as "The Wedding Singer" soundtrack.

The independent sector came in

third in current album market share with 13.9%, while BMG Distribution came in fourth with a 13.4% showing for the quarter. BMG's best sellers during the quarter were albums by the Backstreet Boys, Usher, and Mase and the "Soul Food" soundtrack.

EMD was just behind BMG in the rankings, with a 13.4% in current album market share for the quarter. Its best-selling titles included albums from Spice Girls, Garth Brooks, Silk The Shocker, and Janet Jackson. In sixth place, Universal had 11%, while PGD came in last place in current album market share, with 10%.

BMG, with a 23.5% piece of the pie, held on to its No. 1 spot as singles distributor even though the No. 2 distributor, Sony, more than doubled its market share, up to 21.9% this year, vs. 9.3% in the corresponding period last year. BMG's best-selling singles included Usher's "Nice & Slow," the top selling single so far this year; Puff Daddy & the Family's "Been Around The World"; Mase's "What You Want"; and Next's "Too Close."

Sony's hit titles were Destiny's Child's "No, No, No," Wyclef Jean's "Gone Till November," Lord Tariq & Peter Gunz's "Deja Vu [Uptown Baby]," Celine Dion's "My Heart Will Go On," and Uncle Sam's "I Don't Ever Want To See You Again."

WEA placed third in singles distribution with a 17.7% piece of the pie, and its big titles during the first quarter were LeAnn Rimes' "How Do I Live" and K.P. & Envyi's "Swing My Way."

PGD, with 15.4%, placed fourth in singles distribution. Its biggest hit in the first quarter was Boyz II Men's "A Song For Mama." EMD came in fifth with a 9.3% market share. Universal, with 7.1%, finished as the No. 6 distributor, and the independent sector came in last with 5%.

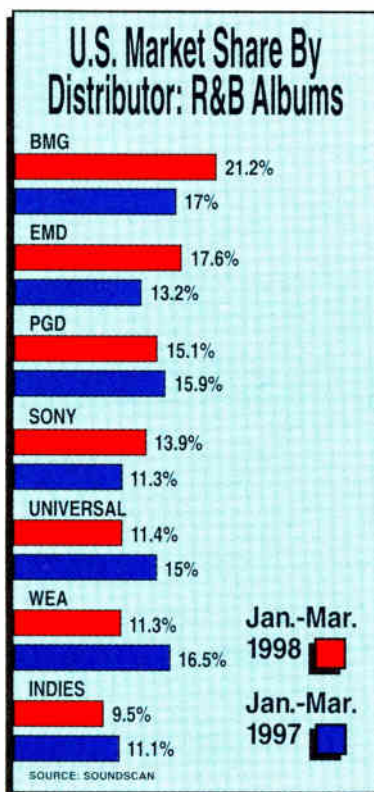
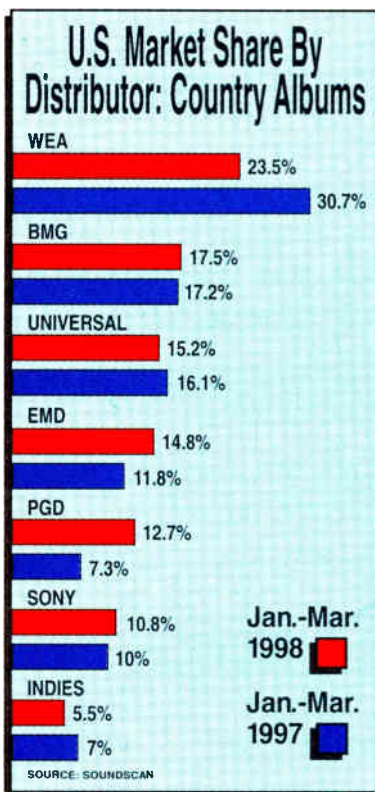
In country albums, WEA held on to the top spot even though it suffered market share shrinkage between the first quarter of 1997 and the first quarter of this year. For those two periods, its market shares were, respectively, 30.7% and 23.5%. BMG was the No. 2 distributor with 17.5%; Universal, at 15.2%, was third; and EMD, with 14.8%, was fourth. Rounding out the country album category, PGD came in fifth with 12.7%; Sony, with 10.8%, was in sixth place; and the independent sector finished last with 5.5%.

In R&B albums, BMG increased its industry-leading total to 21.2%, up from the 17% it had in the first quarter of last year, when it was also the top distributor. EMD, meanwhile, climbed from sixth place last year, when it had a 13.2% share, to second this year with 17.6%. PGD managed to

maintain its hold on third place with a 15.1% score, even though that performance was down from last year's 15.9%. Sony came in fourth with a 13.9% market share for the quarter, up from the 11.3% it had last year in the same period.

Finishing out R&B albums share were Universal, in fifth place with 11.4%; WEA, in sixth place with 11.3%; and the indie sector, in last place with a 9.5% share.

In looking at the majors' total U.S. album market share, with the inclusion of share garnered by wholly owned independent distribution companies, Sony Music Entertainment came in first with 20.8%, followed by the Warner Music Group with 18.8%, EMI Music with 12.9%, PolyGram Music with 11.9%, BMG with 11.5%, and Universal with 10.5%.



## RETAIL TRACK

(Continued from page 54)

we do what we do for record clubs and not do anything for retail, who bust their butts for us year-round?"

But Brooks is missing the point.

The reason why music retailers hate record clubs' "12 CDs for a penny" promotions is because they devalue music and make record stores look like price gougers. The McDonald's promotion upset retailers for the same reason. Sure, they were furious that McDonald's was given the special-event promotion instead of them. But if EMI Music had instead offered music merchants that deal—with the caveat that they couldn't make any money—they would have turned it down flat.

Let's look at the numbers in the current promotion: Capitol Nashville is dealing the boxed set, which carries a \$30 wholesale cost, with a 10% discount. Let's suppose the label spends

another five percentage points in cooperative advertising, leaving the effective cost to merchants at \$25.50. So if Quigley realizes his \$29.95 sale pricing goal (more likely, that will be the high price point once loss-leader price advertising kicks in), merchants can look forward to a gross margin of almost 15%. But if you take into consideration expenses like rent and payroll, most merchants will still wind up losing money on the Brooks boxed set. Music-specialty retailers, in particular, will lose about \$4.50 a unit if they sell it at the \$29.95 price point, as their expenses generally run about 30% of sales volume.

So let's call a spade a spade.

This special-event promotion was designed more for retailers who engage in loss-leader pricing strategies—like discount department stores and consumer electronics chains—than for music-specialty retailers. Mass merchants generally aren't shy about losing money on music in attempts to drive traffic into their stores, where they can make profits off other products.

Meanwhile, Brooks and Capitol Nashville also benefit from the promotion. Brooks may be making "less money," in Quigley's words, to get a lower retail price. But nonetheless, he's still making money. And you can bet that when this promotion was devised and Quigley's CFO ran a P&L pro forma (that's profit and loss for the financially uninitiated) for the limited-edition boxed set's anticipated sales of 2 million units, he made damn sure Capitol Nashville would get a profit.

Moreover, let's not forget that we're approaching a new millennium, and Brooks is one of the best-selling artists of all time. It would be great for him if he closed out the century at the top of the heap, something that this promotion is said to be designed to give him a shot at.

So what do all the various parties get out of this promotion? The consumer gets a bargain. Loss-leader-type stores get to drive traffic. Brooks and Capitol Nashville get to make "less" money, while Brooks gets a chance to go into the record books as the best-selling artist of the 20th century. And, music-specialty merchants, sad to say, once again get the short end of the stick.

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## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ <sup>9</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE 35 weeks at No. 1	254
2	2	METALLICA ▲ <sup>11</sup> ELEKTRA 61113/EEG (10.98/16.98)	METALLICA	347
3	3	BOB MARLEY AND THE WAILERS ▲ <sup>9</sup> TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	459
4	4	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	340
5	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1098
6	6	JIMMY BUFFETT ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	372
7	7	METALLICA ▲ <sup>5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	418
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	180
9	10	GUNS N' ROSES ▲ <sup>14</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	358
10	9	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	295
11	13	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	155
12	20	STEVE MILLER BAND ▲ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	343
13	12	PINK FLOYD ▲ <sup>7</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	470
14	14	2PAC ▲ <sup>7</sup> DEATH ROW/WINTERSCOPE 524204/ISLAND (19.98/24.98)	ALL EYEZ ON ME	108
15	11	VARIOUS ARTISTS ▲ <sup>2</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	141
16	17	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	145
17	36	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	68
18	19	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	389
19	21	METALLICA ▲ <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	387
20	18	METALLICA ▲ <sup>5</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	370
21	15	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	184
22	29	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	378
23	16	FLEETWOOD MAC ▲ <sup>18</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	170
24	27	JIMI HENDRIX ▲ <sup>5</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	221
25	38	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	53
26	32	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	215
27	30	CELINE DION ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	208
28	25	AC/DC ▲ <sup>16</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	211
29	26	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	128
30	28	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	262
31	24	SUBLINE ● GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	72
32	23	BEE GEES ▲ <sup>7</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	58
33	37	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	175
34	22	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	442
35	33	AEROSMITH ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	279
36	40	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	81
37	34	MADONNA ▲ <sup>6</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	229
38	31	SHANIA TWAIN ▲ <sup>9</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	162
39	35	ELTON JOHN ▲ <sup>11</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	420
40	39	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	80
41	41	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	21
42	46	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	246
43	48	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	258
44	43	AEROSMITH ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	86
45	—	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	291
46	—	MEAT LOAF ▲ <sup>13</sup> CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	224
47	45	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	306
48	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	44
49	—	AC/DC ▲ <sup>7</sup> ATLANTIC 92215/AG (10.98/16.98)	LIVE	49
50	50	NO DOUBT ▲ <sup>9</sup> TRAUMA 92580/WINTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	118

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

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## Merchants &amp; Marketing

## BUY CYCLES

(Continued from page 43)

The survey lists "action steps" that can be taken to get these consumers into record shops more often. For the partiers, these moves include developing artist loyalty campaigns, stimulating concertgoing, selling them compilations, guiding them toward store listening stations, and cross-selling hits with product by similar acts.

The taste of the Young Partiers is the direct opposite of the Boomer Parents, who make up 10% of the sample, buy 11% of the music, and acquire on average 21 albums a year. They prefer oldies, Motown, and classic rock and tend to hate the music their kids like: rap, alternative, and electronica. Women outnumber men, 3-to-2. They listen to the radio, buy a lot of catalog, and purchase music as gifts. The action steps for this group are to introduce them to new artists through the mass media and, because they own PCs, promote music-buying online.

Another opportunity cluster is the Rock Fans (13% of the sample, 12% of sales, 18 albums a year). These are classic rock devotees who buy catalog because they can't find any new music they like. Labels need to introduce this group to new rock artists, perhaps by merchandising them with classic rock acts at listening posts and working closely with classic rock radio.

A large and somewhat troubling group for the industry is what the researchers call Growin' Up (19% of sample, 8% of sales, only eight albums on average). This is the youngest cluster, mostly under 25. They like to listen to the hits on the radio and on TV, but their interest in music is passive. They don't have any need to own it. Their money is spent on movies and video games. How to turn them into buyers: Promote the message that owning music is cool and important, and market music in movie theaters and on soundtracks.

The biggest group in the survey is the Flickering Lights (22% of the sample, 8% of sales, seven CDs a year). These are thirtysomething parents who don't have time to listen to, learn about, or buy records. They prefer the music of their youth. The action steps for this group are to encourage them to buy children's music to get them into stores, stimulate them to give music as gifts, and "develop the equivalent of Oprah's Book Club" for music.

There is a large group of light buyers that researchers say show the least potential for sales: Good Old Days (16% of sample, 6% of sales, seven CDs a year). They have little interest in music except as background. They favor oldies, easy listening, and country.

Three clusters are heavy buyers, purchasing more than 50 albums a year.

One of these is Young Ethnics (3%

of the sample, 12% of sales). They are mostly under-25-year-old African-Americans and Hispanics. Not surprisingly, they like hip-hop, R&B, and Latin music.

Another is Alternative Lovers (3% of sample, 12% of sales). These are mostly men who say music has great importance in their lives, attend concerts, surf the Internet, shop at stores, and tune in music on radio

and TV.

Then there are the Audiophiliacs (6% of the sample, 19% of sales). These are not kids—they're mostly older professionals who like oldies, jazz, classical, and R&B and buy a lot of catalog. They don't care for new music, but they do listen to radio and attend concerts. And they account for about one out of every five record sales.



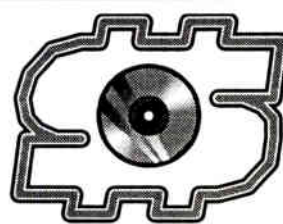
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## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

### APRIL

April 15, **Entertainment Fellowship Dinner**, CBS Studio Center, Los Angeles. 818-366-7263.  
 April 16, **43rd Annual Genie Awards**, sponsored by the Southern California chapter of American Women in Radio and Television, Beverly Hilton Hotel, Beverly Hills, Calif. 213-964-2740.  
 April 16, **New Satellite Products: Distribution Channels For The Next Millennium**, Marriott Marquis, New York. 800-541-5981.  
 April 23, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP Bldg., New York. 212-758-6157.  
 April 23, **A&R Round Table**, Hotel Sofitel, Beverly Hills, Calif. 818-842-6257.  
 April 25, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 781-639-1971.  
 April 26, **Record Convention**, Marc Ballroom, New York. 718-515-2881.  
 April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lmnop.  
 April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP, New York. 914-354-4154.  
 April 29, **Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno, Nev. 212-222-9400.  
 April 29, **Show Me The Money: Getting Cor-**

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, panel sponsored by the Los Angeles Music Network, Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.  
 April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.  
 April 30, **Latin Benefit Gala For MusiCares And The National Academy Of Recording Arts And Sciences Foundation**, Manhattan Center, New York. 212-334-4455.

### MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.  
 May 6, **Hip-Hop: Ruling Or Ruining America?**, sponsored by the Los Angeles Music Network, Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.  
 May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.  
 May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.  
 May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.  
 May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.  
 May 15-17, **Key West Songwriters Festival**, Key West, Fla. 305-296-1552.  
 May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.  
 May 18, **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.  
 May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.  
 May 21, **Re-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts

and Sciences, New York. 212-245-5440.  
 May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.  
 May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.  
 May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

### JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez,

New York. 212-621-6485.  
 June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheatre, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.  
 June 12-14, **Reggae Riddums**, City Park's Marconi Meadows, New Orleans. 504-367-1313.  
 June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.  
 June 16-17, **Recordable Optical Media '98**, organized by Understanding & Solutions Ltd., Barbizon Tulip Hotel, Amsterdam. 44-0-1582-607744.

## GOOD WORKS

**HELP FROM HER FRIENDS:** The 1.2-mile Walk for Wendy, scheduled for April 19, will raise money for veteran New York radio personality **Wendy Leeds**, who is struggling with multiple sclerosis. The walk starts at 10:30 a.m. at the Ridgewood, N.J., train station. The

event will also feature clowns, face-painting, live entertainment, and pony rides. The minimum contribution is \$25. Contact **Dave Herman** at 212-489-1027.

**DONATING DIVAS:** The Divas Live concert—featuring **Mariah Carey**, **Celine Dion**, **Gloria Estefan**, **Aretha Franklin**, and **Shania Twain**—will be held April 14 at New York's Beacon Theatre. Broadcast by VH1 and Westwood One, the show benefits Save the Music, an organization that supports and restores music programs in America's public schools. Contact **Peggy Panosh** at 212-641-2052.

**COFFEE CASH:** KLYY (Y-107) Los Angeles and City Bean planned to celebrate the coffee company's sixth anniversary with a 24-hour roast-a-thon April 8-9. A significant portion of the profits from every pound of coffee sold will be donated to the Remedial Reading & Learning Center, the Mary T. Pollack Memorial Fund, and L.A. Shanti. Con-

tact **Maggie McAleer** at 626-351-9107.  
**GETTIN' A KICK OUT OF FUND-RAISING:** The third annual U.K. Football Extravaganza, organized by the retailer HMV and held April 2 at London's Grosvenor House Hotel, raised \$200,000 for the Nordoff-Robbins Music Therapy charity. The \$200-per-head dinner included a raffle, an auction, and the presentation of a lifetime achievement award to 83-year-old soccer legend **Sir Stanley Matthews**. The guest of honor was '60s/'70s football icon **George Best**. HMV Europe managing director **Brian McLaughlin** told the 1,100-strong audience that the Football Extravaganza, which raised \$150,000 for Music Therapy last year, is now the charity's second-biggest annual fund-raising event.

**FOR THE RECORD:** Last week's Good Works item on Add Joy to Learning had an incorrect telephone number. It is 212-995-1137.

## Plasmatics Singer Wendy O. Williams Commits Suicide

LOS ANGELES—Wendy O. Williams, former vocalist for New York shock rock band the Plasmatics, died of an apparently self-inflicted gunshot wound April 6 in Storrs, Conn. She was 48. Her body was found in the woods near her home by her manager and companion, Rod Swenson.

Founded in 1978, the Plasmatics recorded two albums and an EP for Stiff Records' American imprint and an album for Capitol. But the group won its notoriety less for its in-your-face, punk-derived music than for the onstage antics of its statuesque vocalist.

Williams, a former nude dancer who was brought into the music business by Swenson, often appeared onstage in various states of undress, "clothed" in some cases with strategically placed strips of electrical tape. The band also engaged in attention-getting spurts of onstage destruction, which ranged from chain-sawing TV sets to, on at least one memorable occasion, blowing up a car.

The Plasmatics' public outrages, which included simulated onstage sex, won the attention of several metropolitan vice squads. Williams was charged with battery and obscene conduct after a 1981 show in Milwaukee, but charges were subsequently dropped; the same year, she was acquitted of an obscenity charge in Cleveland.

After the Plasmatics disbanded in the early '80s, Williams cut solo albums for the indie labels Passport, Gigasaurus, and Profile.

CHRIS MORRIS

## FOR THE RECORD

The name of Andy Gill, the producer of the new Jesus Lizard album, "Blue," was misspelled in the April 4 issue.

## LIFELINES

### BIRTHS

Boy, Max Henry, to **Stephanie Kavoulakos** and **Ray Mehlbaum**, March 5 in Los Angeles. Mother is associate director of media relations for Atlantic Records. Father is drummer for A&M Records act Automatic 7.

Boy, Luke Michael Doyle, to **Deborah and Brian Doyle**, March 18 in New York. Father is president/CEO of PUSH Records.

Triplets, Sophie Frances, Hanna Tess, and Jakob Benjamin, to **Hope and Evan Haiman**, March 26 in Hackensack, N.J. Father is an executive in charge of production at Warner Bros. domestic pay-TV, cable, and network features.

Girl, Veronica Morgan, to **Elyssa and John Phillips**, March 26 in New York. Mother is VP/management director at FCB Advertising. Father is VP of marketing at Sony Wonder.

Boy, Jason Jerry, to **Tracy and Jason Scheff**, March 30 in Santa Monica, Calif. Father is bassist/vocalist for Chicago. Paternal grandfather, **Jerry Scheff Sr.**, was bass player for Elvis Presley.

Boy, Christopher Casey, to **Kim Porter and Sean "Puffy" Combs**, April 2 in

New York. Father is Bad Boy label head, producer, and recording artist.

### DEATHS

**Dr. Walter Levinsky**, 78, of cancer, March 22 in Philadelphia. He was head of internal medicine at Temple University Hospital. His daughter, Kathleen Levinsky Somach, is president of Danny Somach Productions and a former MTV writer/producer. His son-in-law, Danny Somach, is president of Musicom International and executive producer of albums by Johnny Winter, Pete Dinklage, and Dave Mason.

**Robert "Rob" Pilatus**, 32, of cardiac arrest, according to early reports, April 3 in Frankfurt. A former member of Milli Vanilli, Pilatus was found dead in his Frankfurt hotel room. Police are treating his death as "suspicious" after reporting that he had sustained head injuries. Milli Vanilli won the 1989 Grammy for best new artist, but the act was stripped of the award after it was revealed the duo lip-synced its material. Milli Vanilli producer Frank Farian told Bild am Sonntag that Pilatus had attended therapy in Germany's Black Forest to deal with a drug problem and that he had been planning to travel to India for further treatment. At the time of his death, Pilatus and Farian had been planning to record again.

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'Space' Cadets. New Line Home Video honchos attended the Los Angeles premiere of "Lost In Space," a direct-to-sell-through candidate in '98. Anything but lost, from left, are Stephen Einhorn, president/COO of New Line; guests Ron and Lori Schaefer, who manages a Denver-area Blockbuster outlet; Jim Chapman, director of Eastern distribution for New Line; Sarah Olson-Graves, senior VP of marketing for New Line; and Michael Karaffa, executive VP for New Line.

## Audience For Christian Kid Vid Grows Vendors Make Foray Into Mainstream Outlets

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—And a child shall lead them, into new outlets.

With the approach of the new millennium, Americans are looking to old-time religion for answers. In modern parlance, that means Christian videos—many aimed at kids as young as 3 years old—are proliferating. Titles once restricted to Christian bookstores are finding a home in the mainstream.

"As a market, they're coming of age," says Stephen Stiles, executive producer of Focus on the Family

Films, whose "Adventures In Odyssey" has sold 2 million copies. "People have gotten fed up with the direction the general media has gone in. People want high-quality programs with good, wholesome values."

Christian videos come in all shapes and sizes. For toddlers and preschoolers, there is the immensely popular "Veggie Tales," in which biblical stories are performed by singing vegetables; "Elmer And Friends," a Barney-like show that teaches moral values, starring a cuddly tree instead of a dinosaur; and "Prayer Bear," a puppet bear that teaches children how to pray.

For older kids, there is the mystery series "Last Chance Detectives," which has sold 700,000 copies; "Secret Adventures"; "McGee And Me"; and the adventure series "Expedition Bible!"

"Doors are opening every day," says Dan Lynch, VP of marketing for Tommy Nelson, the children's division of Nashville-based Nelson/Word Publishing Group. It has produced "Visual Bible For Kids" and distributes "Last Chance Detectives."

"There are a lot of people returning to family values and returning to their faith. The baby boomer generation are now becoming grandparents, and they want to pass on their values to their grandchildren," Lynch adds. "And the product right now is a lot better than it ever has been."

Some of these series are new. Others struggled along for years until suddenly taking off in the past year. In 1994, when Phil Vischer released the first "Veggie Tales," mass mer-

chants ignored any product not tied in to movies or TV. The product was relegated to Christian bookstores—and active word-of-mouth.

"It took us three years to ship a million copies," says Vischer. "We reached that goal in March 1997. Then suddenly it started to explode. By November 1997, we'd reached 2 million copies, and this month [March 1998] we're about to hit 3 million."

Now Lyrick Studios, distributor of Barney programs, has acquired mass-market distribution rights. On March 31, the line debuted in Wal-Mart, Kmart, Sam's Warehouse Club, the Musicland Group, and a legion of grocery, drug, and video stores.

Most gratifying to Vischer is the fact that the integrity of "Veggie Tales" remains intact. Previously, distributors had offered to carry the cassettes, but only if all references to God were removed. Vischer held out, and the series will hit the mass market with its morals intact.

"'Veggie Tales' is good quality programming with a very unique twist," says Peter Busch, senior VP of purchasing at Musicland. "Based on its performance in the Christian book market, we have very high hopes that it will grab customer interest."

For mass merchants, carrying this product is a sound business decision, says Shelly Rudin, senior VP of distributor PPI Entertainment. "Mainstream retailers are willing to give this category more exposure, because it's an area in which they can capture additional sales, particularly during

(Continued on page 63)

## Past Its Peak, GoodTimes Goes For IPO; Are 'American' DVDs Going Overseas?

**G**OOD TIMING? Several years after its video business peaked, GoodTimes Home Entertainment is getting ready to go public, say trade sources. The schedule for the stock offering isn't known, but the New York-based company likely will move quickly, if only to take advantage of the superheated stock market.

New issues often sell out before trading officially begins, a fact well known to GoodTimes CEO Joe Cayre, who helped start the family-owned venture nearly 15 years ago. Last year, Cayre was featured in a Wall Street Journal story that examined how brokerage houses give their best customers a first crack at an initial public offering (IPO). This time, Cayre wants to be the seller instead of the buyer.

He and his brothers did it before with GoodTimes Interactive (GTI), a CD-ROM supplier that went public a couple of years ago when interactive programming was new and hot. For well-connected investors, the timing couldn't have been better.

Can GoodTimes Home Entertainment duplicate GTI's success? Prerecorded cassettes, the bulk of GoodTimes' estimated revenue of \$400 million a year, don't have the allure that they did in the mid-'80s. Need proof? Just check publicly held video chains' stock prices, which remain well below their 52-week highs. The record is worse for program suppliers: Two independents that issued IPOs in the '80s, Vestron Video and Prism Entertainment, are both long gone.

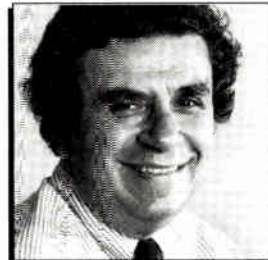
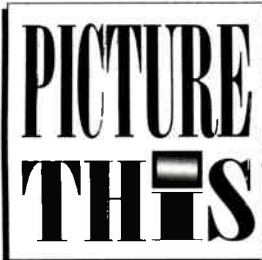
GoodTimes is nothing like either. It pioneered in sell-through, striking the first direct distribution deal with Wal-Mart. The merchant took on old movies that GoodTimes licensed from studios like Universal and Columbia TriStar, made-for-video knockoffs of Disney releases, and fitness tapes with Richard Simmons and Cindy Crawford. They sold—at Wal-Mart and elsewhere.

By the early '90s, GoodTimes had ratcheted up video revenues of several hundred million dollars annually, outpacing the studios that had been slow to sell direct. However, times have changed. According to Billboard's latest market-share report, GoodTimes ranked seventh, with a 4.5% share, below all the majors except MGM Home Entertainment.

The reason: Hollywood has caught up with direct delivery, pumping hundreds of budget titles into the big retail chains. GoodTimes lacks the firepower. And while Simmons remains potent, the company's original productions have also taken a hit. Wise to the market, the Cayres have diversified into GTI and book publishing, among other ventures; last year they began putting studio titles on DVD. So far, the expansion appears to have paid off. Now the Cayres may feel

the time is right to cash in on their investment—and perhaps refocus on the family's early endeavor, Salsoul Records.

The Cayres seem to have taken a necessary first step toward an IPO. Several weeks ago, GoodTimes reportedly laid off about 40 employees, trimming overhead and improving its balance sheet. In addition, the company, which used to issue an occasional product release, has been preternaturally quiet for months. It may have nothing to say, or it may be conforming to the Securities and Exchange Commission's rule about silence in advance of a stock sale.



by Seth Goldstein

**D**EFLAGGED: Studios anxious to keep DVDs made by Americans for Americans have to worry that anywhere from 25% to 60% of discs shipped to U.S. retailers are winding up overseas.

"It's unclear to me the amount of product being transhipped," says Buena Vista Home Entertainment

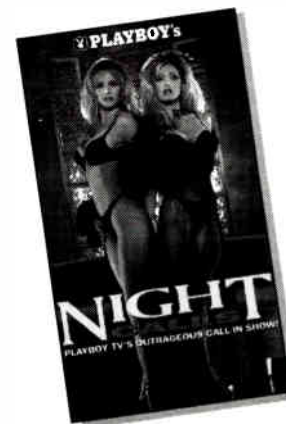
ment GM Mitch Koch, but he says he thinks the number could be as high as 30%-50%. Rather than trample on foreign theatrical schedules, the Disney unit has elected not to release its DVD editions day-and-date with VHS cassettes. (DVD, a digital format, can be played on any television set; analog VHS has to conform to each of the several TV standards employed worldwide.) "We're being a little bit conservative," Koch adds.

This wasn't supposed to happen. The hardware-software committee that developed DVD guidelines devised regional "flags" enabling content providers to black out overseas markets. Players could only decode, and play, discs made expressly for, say, Hong Kong or Singapore. But the flagging chip is easily removed, sources indicate, and Asians with DVD players are enjoying Hollywood titles as soon as they street stateside.

Columbia TriStar's "Air Force One" is thought to be the biggest overseas draw, accounting for at least 50,000 copies of the 200,000 delivered to date. With an installed base of about 225,000 DVD players, the U.S. itself couldn't absorb the movie's total DVD run. "It doesn't pass the reasonableness test," says one observer, who thinks American consumption of many titles has been overstated.

Divx might provide an answer, says Koch: "It's supposed to supply substantially enhanced territorial security." A test could come in late summer, when Paramount Home Video simultaneously releases Divx and VHS versions of "Titanic" for U.S. consumers. The August-September street date should be made known during the Video Software Dealers Assn. Convention in Las Vegas, where Paramount is expected to host a party July 9 celebrating the next voyage of "Titanic."

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## Small Retailers Appealing To VSDA To Curtail 'Deals'

**SAVING VIDEO:** Some independent retailers are demanding that the Video Software Dealers Assn. (VSDA) investigate so-called "secret deals" being offered to Blockbuster, Hollywood Video, and other large chains, giving the large chains an unfair price advantage.

The growing grass-roots effort, identified on the Internet only as SAVEVIDEO, is taking its lead from the American Booksellers Assn. (ABA), which on March 17 filed an antitrust lawsuit against Barnes & Noble and Borders Group, claiming those retailers are given special discounts by book publishers.

According to SAVEVIDEO messages, the group claims it has "proof and documentation" and "enough evidence to get some disclosures" to show that studio suppliers are offering large chains deals that aren't available to smaller retailers.

David Stevenson, owner of the Big Picture in Liverpool, N.Y., has gone one step further. He's circulating a petition calling on the VSDA to investigate the matter. Stevenson says about 40 retailers in nine states have faxed in signed petitions and expects to have more than 100 by the time the VSDA board meets in New Orleans in mid-April. In addition, he says hundreds of retailers have been E-mailing the petition directly to VSDA headquarters in Encino, Calif.

Stevenson adds, "I'm getting calls from retailers all over the country asking, 'How can I help?'" VSDA VP of marketing and communications Cathy Scott would not comment.

Never the most welcome retailer on the block, Blockbuster has had such allegations thrown at it for years. But Stevenson says this isn't a smear campaign against this or other retailers.

"I don't blame Blockbuster for what they're doing, but they've overstepped a boundary," he says. "It's a calculated risk, because even if they do end up paying out in a lawsuit, it's worth it for them in market share and profits."

The grass-roots group's E-mail correspondents say a lawsuit similar to the ABA action is a long shot. "We'll probably only beat them if the government joins up with the cause," says one missive.

Sources at VSDA agree that retailers often voice their concerns about Blockbuster allegedly getting special treatment by suppliers, but this time they acknowledge there's a "groundswell" effect taking place.

Stevenson concurs. "VSDA has changed from not wanting to deal with the situation to resigning itself to the fact that it needs to be addressed," he says. He hopes the VSDA will serve as a forum for the indie's views, rather than filing a lawsuit.

Meanwhile, "individual retailers (Continued on next page)

## SHELF TALK



by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	5	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
2	2	9	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
3	3	77	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
4	4	8	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
5	<b>NEW ▶</b>		THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
6	5	6	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
7	6	7	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
8	12	5	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
9	9	14	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
10	7	7	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
11	11	12	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
12	10	3	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
13	8	3	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
14	15	9	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
15	36	2	BATMAN & MR. FREEZE: SUB-ZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	12.95
16	<b>RE-ENTRY</b>		THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
17	26	99	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
18	<b>NEW ▶</b>		SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
19	13	22	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
20	14	2	FERRUGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
21	18	22	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
22	25	19	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
23	21	3	DRAGONBALL Z: THE TREE OF MIGHT	FUNimation Pioneer Entertainment 0110	Animated	1998	NR	19.98
24	29	33	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
25	<b>NEW ▶</b>		LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
26	17	18	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
27	27	7	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
28	16	11	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
29	22	2	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
30	24	3	ANACONDA	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube	1997	PG-13	19.95
31	<b>NEW ▶</b>		BEVERLY HILLS NINJA	Columbia TriStar Home Video 82503	Chris Farley	1997	PG-13	14.95
32	31	5	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	14.98
33	28	18	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
34	<b>NEW ▶</b>		KIMERA	A.D.V. Films 001D	Animated	1998	NR	19.98
35	23	7	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
36	20	8	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
37	37	109	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
38	39	5	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham	1962	NR	19.98
39	33	11	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
40	32	36	THE BLUES BROTHERS ▲ *	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98

▲ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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## SHELF TALK

(Continued from preceding page)

will probably end up suing Blockbuster," says Stevenson. "The groundwork is being laid for that at this point."

The groundwork is also being laid for this to be an issue at the VSDA Convention in Las Vegas, July 9-12. We can see the SAVEVIDEO buttons being manufactured right now.

**REINVENTING LIVE:** In the last few years, LIVE Entertainment has gone through several management changes. Now it's getting a new name.

The company will now be known as Artisan Entertainment, leaving its headquarters in Van Nuys, Calif., for oceanside offices in Santa Monica. The move is set for May 4.

In addition, Artisan transferred its New York office to a trendy loft space in the TriBeCa district of Manhattan, home of president Amir Malin and executive VP of marketing John Hege-man. Other executives, including Bill Block, Mark Curcio, and home video president of sales and distribution Jeff Fink, remain in California.

In other appointments, John Josephson, a director of investment banker Allen and Co., has been named to Artisan's board, replacing former LIVE president/CEO Roger Burlage. Burlage returns to Trimark Pictures as president/CEO, following nearly three years at LIVE.

**'MERMAID' EXTRA:** Buena Vista Home Entertainment has added a

bonus music video to copies of "The Little Mermaid."

Reissued after a 10-year absence, "Mermaid" arrived in stores March 31 with the extra clip "Part Of Your World." It's performed by Jodi Benson, the voice of the character Ariel, who also introduces the song at the start of the tape.

**HAPPY ANNIVERSARY:** The Consumer Electronics Manufacturers Assn. is celebrating one-year DVD dealer sales of more than 437,000 units. The organization says the number is twice that of VCRs when they were introduced in 1975 and 12 times that of CD players when they arrived in 1983.

**AN APE TALE:** Academy Award-winning composers Richard and Robert Sherman have penned the score to the direct-to-video feature "The Mighty Kong," priced at \$19.94 with a \$13.95 minimum advertised price.

Due in stores June 16 from Warner Bros. Family Entertainment, "The Mighty Kong" is an animated feature starring the voices of Dudley Moore and Jodi Benson.

The Sherman brothers won best score and best song Oscars for "Mary Poppins." They also wrote "It's A Small World (After All)."

Warner is looking to capitalize on the "monster mania" expected for the summer release of TriStar Pictures' "Godzilla."

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Box set cat. #R3 2382 \$39.95

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ <b>No. 1</b> ★★★					
1	4	4	<b>IN &amp; OUT</b> (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
2	1	7	<b>THE DEVIL'S ADVOCATE</b> (R)	Warner Home Video	Keanu Reeves Al Pacino
3	6	3	<b>THE FULL MONTY</b> (R)	FoxVideo 4806	Robert Carlyle Mark Addy
4	22	2	<b>I KNOW WHAT YOU DID LAST SUMMER</b> (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
5	2	6	<b>THE EDGE</b> (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
6	10	3	<b>MIMIC</b> (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
7	8	4	<b>THE PEACEMAKER</b> (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
8	3	11	<b>THE GAME</b> (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
9	5	8	<b>AIR FORCE ONE</b> (R)	Columbia TriStar Home Video 71883	Harrison Ford
10	7	9	<b>G.I. JANE</b> (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
11	11	5	<b>EVE'S BAYOU</b> (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
12	40	2	<b>ULEE'S GOLD</b> (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
13	9	5	<b>MAD CITY</b> (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
14	14	5	<b>THE MAN WHO KNEW TOO LITTLE</b> (PG)	Warner Home Video 15626	Bill Murray
15	12	13	<b>CONSPIRACY THEORY</b> (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
16	16	3	<b>SHE'S SO LOVELY</b> (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta
17	13	10	<b>EVENT HORIZON</b> (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
18	20	6	<b>THE MATCHMAKER</b> (R)	PolyGram Video 4400478372	Janeane Garofalo
19	<b>NEW</b>		<b>A THOUSAND ACRES</b> (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer
20	19	3	<b>A LIFE LESS ORDINARY</b> (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor
21	23	2	<b>IN THE COMPANY OF MEN</b> (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
22	15	14	<b>CONTACT</b> (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
23	18	19	<b>CHASING AMY</b> (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
24	21	6	<b>MOST WANTED</b> (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight
25	17	10	<b>NOTHING TO LOSE</b> (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
26	<b>NEW</b>		<b>U-TURN</b> (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
27	<b>NEW</b>		<b>KISS ME, GUIDO</b> (R)	Paramount Home Video 20998	Nick Scotti Anthony Barrie
28	24	17	<b>CON AIR</b> (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
29	<b>NEW</b>		<b>MORTAL KOMBAT: ANNIHILATION</b> (PG-13)	New Line Home Video Warner Home Video N4643	Robin Shou Talisa Soto
30	25	24	<b>AUSTIN POWERS</b> (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
31	<b>NEW</b>		<b>ONE NIGHT STAND</b> (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
32	34	9	<b>STAR MAPS</b> (R)	FoxVideo 6104	Douglas Spain
33	33	2	<b>THE ASSIGNMENT</b> (R)	Columbia TriStar Home Video 28353	Aidan Quinn Ben Kingsley
34	30	9	<b>GANG RELATED</b> (R)	Orion Home Video MGM/UA Home Video 4318	James Belushi Tupac Shakur
35	<b>NEW</b>		<b>BEAN</b> (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
36	27	21	<b>FACE/OFF</b> (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
37	29	11	<b>MONEY TALKS</b> (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
38	26	17	<b>MY BEST FRIEND'S WEDDING</b> (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
39	<b>NEW</b>		<b>STARGATE SG-1</b> (R)	Orion Home Video 2110096	Richard Dean Anderson
40	28	8	<b>HERCULES</b> (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## Home Video

MERCHANTS & MARKETING

# Warner Joins Sing-Along Fray

**SING ALONG WITH WARNER:** The latest major to launch a sing-along line is Warner Home Video, which unveils two new titles, "Quest For Camelot Sing Along" and "Looney Tunes Sing Along," May 19.

The programs street four days after the theatrical premiere of "Quest For Camelot," the studio's first full-length, animated musical, and carry a suggested retail price of \$12.95 each. The marketing campaign includes tie-ins with Tyson Chicken and Kraft Macaroni & Cheese.

Warner Home Video joins 20th Century Fox Home Entertainment, MGM Home Entertainment, and Universal Studios in launching a sing-along line in the past year. WarnerVision Family Entertainment director of marketing **Dan Capone** acknowledges that all have taken their cues from Disney, whose titles typically include a new animated feature and clips from other programs. Like Disney fare, "Quest For Camelot" and "Looney Tunes" are aimed at ages 3-8.

Capone says Warner's titles "follow in the Disney sing-along tradition. It only contains songs, characters, and franchises that kids are familiar with." Other studios, he notes, rely on vault footage unknown to '90s kids, citing Fox's inclusion of "The Patty Duke Show" theme on its late-1997 release "Anastasia Sing-Along."

He continues, "Only Disney and Warner Bros. have libraries [familiar to children] to keep them engaged for X number of minutes." One other aspect of the release differs from the competition.

Premiering the video four days after the theatrical opening is new, says Capone. Generally, movie-themed sing-alongs come along "six to eight weeks after the film comes out," says Capone. "But the days immediately following the film's release are when the heat is on." "Quest For Camelot Sing Along" is being cross-promoted with "Camelot" book and audio product, as well. "Getting every division of the studio involved is what makes this work."

Warner's cross-promotion with Tyson involves a \$3 mail-in rebate off the purchase price of "Quest For Camelot." As for the Kraft tie-in, 1 million four-packs of Kraft Macaroni & Cheese will carry "Quest For Camelot" mini-posters, each with rebate coupons good for \$2 off the purchase of either sing-along tape.

In addition, each video comes with a Warner Bros. 75th-anniversary "savings book," containing \$150 worth of coupons good for free videos, CDs, and discounted theme-park admissions. Advertising and marketing plans include print ads in such parent-targeted magazines as Family Fun, Parents, Parenting, and Crayola Kids, plus women's magazines like Woman's Day, Redbook, Family Circle, and Ladies' Home Journal.

Following the sing-along pattern, each title comprises 10-12 songs, with "Camelot" including two selections from another Warner theatrical feature. Newly created animated continuity ties the songs together.

Capone says "Camelot" features Bugs Bunny in a quest for "the Sing Along Sword"; his adventures bring him into contact with various characters, including a dragon. In "Looney



by *Moira McCormick*

Tunes," Bugs and Daffy Duck are involved in a talent competition. "All the Looney Tunes footage has been remastered," notes Capone.

Warner will release more sing-along product, now that the studio is creating its own full-length animated fea-

tures. The studio's "Space Jam," released last year, did have a commercially successful soundtrack, but it wasn't deemed appropriate for a sing-along. "We did think about it, though," Capone says.

In other Warner news, a five-volume animated "Zorro" collection hits stores June 30. Each title contains two episodes from the Kids WB! TV network series "The Adventures Of Zorro" and carries a suggested retail price of \$9.95. The five titles are "The First Encounter," "Beastly Battles," "Double Trouble," "High Seas Hero," and "Night Of Terror."

The cassettes land in stores three  
(Continued on next page)

## Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ <b>No. 1</b> ★★★					
1	1	7	<b>HERCULES</b> Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
2	2	123	<b>PETER PAN: 45TH ANNIVERSARY LIMITED EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
3	6	5	<b>MARY-KATE &amp; ASHLEY'S CAMPOUT PARTY</b> Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
4	<b>NEW</b>		<b>FERNGULLY 2: THE MAGICAL RESCUE</b> FoxVideo 6107	1998	19.98
5	3	188	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
6	4	5	<b>MARY-KATE &amp; ASHLEY'S BALLET PARTY</b> Dualstar Video/WarnerVision Entertainment 53378	1998	12.95
7	5	7	<b>THE SIMPSONS—WAVE II</b> FoxVideo 4103959	1998	24.98
8	8	33	<b>POOH'S GRAND ADVENTURE</b> Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
9	9	57	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	<b>NEW</b>		<b>BATMAN &amp; MR. FREEZE: SUBZERO</b> Warner Family Entertainment/Warner Home Video 149963	1998	19.96
11	13	157	<b>THE JUNGLE BOOK: 30TH ANNIVERSARY</b> Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
12	7	11	<b>BELLE'S MAGICAL WORLD</b> Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
13	11	29	<b>SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN</b> Warner Family Entertainment/Warner Home Video 98033	1997	19.96
14	<b>RE-ENTRY</b>		<b>THE CHIPMUNK ADVENTURE</b> Universal Studios Home Video 83313	1987	19.98
15	15	137	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
16	12	31	<b>CATS DON'T DANCE</b> Warner Home Video 96473	1997	19.98
17	16	169	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99
18	17	219	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
19	<b>NEW</b>		<b>BARNEY IN OUTER SPACE</b> Barney Home Video/The Lyons Group 2021	1998	14.95
20	<b>RE-ENTRY</b>		<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
21	22	21	<b>CREATURE COMFORTS</b> BBC Video/FoxVideo 7012	1997	14.98
22	24	37	<b>FUN AND FANCY FREE</b> Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99
23	14	15	<b>THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND</b> Universal Studios Home Video 83187	1997	19.98
24	23	87	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Entertainment 1514	1937	26.99
25	10	7	<b>THE BUGS BUNNY/ROAD RUNNER MOVIE</b> Warner Family Entertainment/Warner Home Video 15715	1979	14.95

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## AUDIENCE FOR CHRISTIAN KID VID GROWS

*(Continued from page 59)*

the daytime hours, when moms and grandparents are shopping."

Christian bookstores are thriving, too. In the past four years, the Family Bookstores chain has grown from 153 stores to 206, with plans to reach 230 by the end of the year. "Our stores are growing rapidly," says children's buyer Mark Beyer, adding that the kids' category is especially hot. "People are more spiritually minded at this point. They want to raise their kids the right way, and they're looking for product that will help them do that."

The interest in Christian video isn't limited to children or to inexpensive impulse buys. In 1996, Visual Entertainment in Dallas began selling the first part of its "Visual Bible" series via an infomercial featuring singer Barbara Mandrell. The four-hour boxed set, devoted to the Book of Matthew and the Book of Acts, is priced at \$100 but sold an awe-inspiring 3 million units in just over a year.

The word-for-word dramatization, which cost \$8 million, stars Dean Jones, Jennifer O'Neill, and James Brolin. Originally released in South Africa, where it was filmed, it was the No. 2 video in that country in 1995, just behind Disney's "The Lion King."

Visual, formed to distribute the series in the U.S. and to produce more volumes, has developed a relationship with Reader's Digest, which repackaged the Book of Acts into a three-volume set under the name "Reader's Digest Presents The Book Of Acts" and began selling it last fall. In less than six months, it has sold close to 30,000 cassettes.

## CHILD'S PLAY

*(Continued from preceding page)*

weeks prior to the premiere of the movie "The Mask Of Zorro," starring Antonio Banderas. Each video comes packaged with the aforementioned Warner Bros. 75th-anniversary savings book.

**ARE YOU COMFY?** The critically acclaimed and highly rated PBS preschool series "The Big Comfy Couch" is the subject of its video songfest.

"The Big Comfy Couch Sing-Along Video: With A Wiggle And A Giggle" streeted March 24 on the Time-Life Kids Videos label. It's the first original title in the series and features 20 songs from the show. According to Time-Life Kids, previously released "The Big Comfy Couch" videos, including the recent "Molly's Potty Lesson," have passed the 1 million mark in sales.

A company spokesman says the fact that "Comfy Couch" audio releases have moved more than 200,000 copies in the U.S. sets the stage for the creation of this sing-along. It features music clips that have already aired on the TV show, plus made-for-video continuity with the show's star, Loonette the Clown; her doll best friend, Molly; and others.

"The Big Comfy Couch Sing-Along Video" will be carried in FAO Schwarz, Toys 'R' Us, Musicland, Blockbuster, Trans World Entertainment, Barnes & Noble, Borders, J.C. Penney, Kmart, and numerous independents.

This month, "Visual Bible" will go into Borders Books & Music, Hastings, and Books-A-Million.

"We've found that 90% of homes in North America have a Bible, but fewer than 17% of people have read it," says Visual president David Seibert. "Now we have the Bible in a medium that our culture is used to—a visual medium—and I think we are presenting it in a form that people are ready to take in. A lot of people have tried to film biblical stories but

approached it with a lot of dramatic license. We've stayed authentic to the word but still made it entertaining."

Other titles have also found a home. The approaching millennium has sparked interest in videos that deal with prophecies, says Dwight Hilson, chairman of Goldhil Home Media of Thousand Oaks, Calif. His titles include "Touched By The Light," "Countdown To The New Millennium," and "Modern Day

Prophets And Prophecies."

Meanwhile, Chicago-area Questar has sold several hundred thousand copies of "Beginning Of The End," a 1997 boxed set containing two videos, including one about Christ's return, carried by Borders and available from direct marketers. Reader's Digest sold 70,000 copies, according to Questar president Albert Nader.

The launch of PaxNet, a proposed network founded by Lowell Paxson

and slated to debut in August, offers new horizons for Christian product. PaxNet is billed as a moral, family-friendly network, with no sex or violence. It will feature programs like "Touched By An Angel," "Highway To Heaven," and "Dr. Quinn, Medicine Woman."

Paxson has approached several Christian video production companies, including newcomer SonShine in Wilton, Conn., about airing its programs.

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### R & B

#### DAVINA

**Best Of Both Worlds**

PRODUCERS: Davina, Mojoe Nicosia

Loud/RCA 07863 67536-2

Davina's debut effort clearly works as a romance album, with several ballads, along with midtempo songs, that allow the listener to kick back and relax. She does a decent job on a remake of Michael Jackson's "I Can't Help It," but what's most interesting about the album is that the songs seem to follow the evolution of a relationship. "Come Over To My Place" is the pickup line, "Comin' For You" gets the prospect, and "So Good" hints at an intimate relationship; those are followed by "When It Rains" and "Love's Comin' Down." By the album's end, the "relationship" winds down with such titles as "Mercy," "Getz No Where," "After The Rain," and "My Cryin' Blues."

### DANCE

#### VARIOUS ARTISTS

**Winter Party 1998**

PRODUCERS: various

Centaur Entertainment 001

In a market still saturated by "mega hits" compilations with nary a real hit included, this multi-act soundtrack to the annual Miami club event provides much-needed relief. This double-disc set offers such hotly sought-after, previously unavailable gems as Soul Solution's gorgeous revision of "On Silent Wings" by Tina Turner, Full Intention's refreshing remix of "Carry On" by Martha Wash, and the import-only Boy George gems "Love Is Leaving" and "When Will You Learn." There's also the first fruit of ex-Go West belter Peter Cox's solo sessions, "If You Walk Away" (definitely remixed by Grammy winner Frankie Knuckles), as well as recent turntable hits by Sunscreen ("Who Will Love Me Now") and Nalin & Kane ("Talkin' About"), among others. A fund-raiser for the Dade Human Rights Fund, "Winter Party 1998" should serve as the blueprint for dance compilations to come.

### POP

#### DAVID GARZA

**This Euphoria**

PRODUCERS: Dave "Stiff" Johnson, David Garza, Craig Ross, Robbie Adams

Atlantic/Lava 83033

Austin, Texas-based singer/songwriter David Garza debuts with an album that hints at why he's been hailed as one of the year's top newcomers. Borrowing from such musical trailblazers as Prince, David Bowie, and Donovan, Garza combines catchy songcraft and sonic adventurism with an effortlessness reminiscent of Beck. Highlights of an album with potential at modern rock, triple-A, college, and pop radio include the gorgeous title track, the energetic rocker "Lost," the lovely vignette "I Know," the subversively catchy "Slave," and the Elvis Costello-inspired "Disco Ball World." On the heels of "The 4-Track Manifesto" EP and Garza's con-

### SPOTLIGHT



#### BONNIE RAITT

**Fundamental**

PRODUCERS: Mitchell Froom, Bonnie Raitt, Tchad

Blake

Capitol 56397

Blues-rocker Bonnie Raitt takes an experimental turn on her latest set, enlisting co-producers Mitchell Froom and Tchad Blake (Los Lobos, Richard Thompson, Suzanne Vega, Latin Playboys) to help her craft an album that's as remarkable for its refreshingly unorthodox sounds as it is for its refined songcraft. As always, Raitt manifests an uncanny ability to articulate the joys, pains, and longings of love, whether she's singing original tunes or well-chosen covers by such diverse writers as John Hiatt, Willie Dixon, or Los Lobos' David Hidalgo and Louie Perez. Highlights of a colorful set include the bluesy "Fundamental Things," swampy rocker "Spit Of Love," Hiatt's insightful ballad "Lover's Will," Raitt's thought-provoking meditation "Blue For No Reason," the reggae-tinged "I'm On Your Side," and lead single "One Belief Away," a tune that seems destined to recapture Raitt's adult-oriented fan base. A new direction for a well-traveled artist.

tribution to the "Great Expectations" soundtrack. "This Euphoria" is the opening salvo in what promises to be a colorful career.

### SPOTLIGHT



#### GOODIE MOB

**Still Standing—Atlanta, Georgia, Volume One**

PRODUCERS: various

LaFace/Arista 26147

This time around, the revolution will not be televised, because it is already taking place on wax and CDs by way of Goodie Mob's "Still Standing." With a mixture of fiery church sermons, political rallying, and contemporary neighborhood folklore delivered in eloquent hip-hop verse, Goodie Mob revolutionizes the idea of socially responsive and responsible music. Dead-on in their target (African-American youth) and mode of verbal transport (plainly stated rhymes, no abstract soliloquies), Cee-Lo, T-Mo, Gipp, and Khujo send the brain waves into overload as they explain the triumphs and mishaps we encounter in the lives we lead, our universal importance, and the many alternative paths to righteousness. The production is equally engaging, as the entire Organized Noize production collective fuses hip-hop with rock, gospel, and soul-stirring instrumentation.

#### JERRY CANTRELL

**Boggy Depot**

PRODUCERS: Toby Wright, Jerry Cantrell

Columbia 68147

The Alice In Chains guitarist takes a break from the Seattle band's activities to write and record his solo debut, named after the area in Oklahoma where his father grew

### VITAL REISSUES

#### JOE & EDDIE

**There's A Meetin' Here Tonight—Gene Norman Presents The Best Of Joe & Eddie**

PRODUCER: Gene Norman

GNP Crescendo 2032

While the Kingston Trio, Bob Dylan, Joan Baez, and Peter, Paul & Mary stole the spotlight of the folk revival of the early '60s, Berkeley, Calif., vocal duo Joe & Eddie broke ground by combining American folk with other genres such as gospel, musical theater, children's tunes, and even traditional Israeli music. In the process, they made some of the loveliest—though sadly overlooked—records of the period. Cut short by the tragic death in 1966 of member Joe Gilbert, the pair managed to release only the four albums from which this one-disc anthology is culled. Recorded with sparkling clarity, the tunes sound as fresh today as they were when they were recorded, between 1962 and 1966. And because the group's entire catalog is with Crescendo, GNP Crescendo principal Gene Norman had full access to

tapes and other archival material. A first-rate reissue.

#### SANTANA

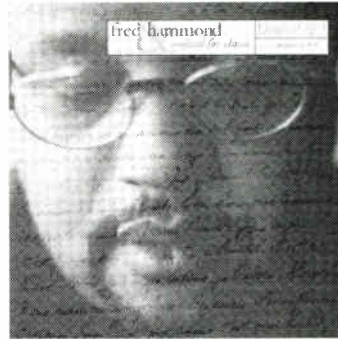
**Santana, Abraxas, Santana (III), The Best Of Santana**

COMPILATION PRODUCER: Bob Irwin

Columbia/Legacy 65489, 65490, 65491, 65561

Although not intended as such, Santana's first three albums represent a sort of trilogy in the career of the band led by Billboard Century Award honoree Carlos Santana—a series of releases that captured its pioneering intensity, sold well, and yielded such rock staples as "Evil Ways," "Black Magic Woman," and "Oye Como Va." Now reissued with new liner notes and live bonus tracks from the Woodstock Festival, the Royal Albert Hall, and the Fillmore West, these albums appear with a new greatest-hits disc that spans Santana's Columbia output, from the first album through 1987's "Blues For Salvador." An archival release program that gives fans added value while respecting the original works.

### SPOTLIGHT



#### FRED HAMMOND & RADICAL FOR CHRIST

**Pages Of Life: Chapters I & II**

PRODUCER: Fred Hammond

Verity 43110

Fred Hammond has spent more than a decade stretching the boundaries of gospel music. In the late '80s, he and Commissioned added R&B to their repertoire, and Hammond has emerged in the '90s as a leader in joyously expanding the traditionally Anglo genre of praise and worship music into an R&B vernacular. This time out, Hammond and his ensemble feel freer to let the funk roll and the hip-hop hammer. But tender, soul-deep balladry is just as prominent a part of the mix. The live disc "Chapter II" adds the congregational excitement inherent in the genre. In a small vanguard of gospel visionaries, Hammond is still the man.

up. Not surprisingly—given that Cantrell wrote such Alice favorites as "No Excuses," "Rooster," "Would?," and "Down In A Hole"—his solo material is reminiscent of the band's work, minus the identifiable snarl of Alice vocalist Layne Staley. The propulsive lead single, "Cut You In," has already caught fire at modern rock radio, and other tracks, notably "Devil By His Side" and "Keep The Light On," threaten to do the same. An album that solidifies Cantrell's reputation as a singer/songwriter/performer in his own right.

### JAZZ

#### DAVID FRIEDMAN/ANTHONY COX/JEAN-LOUIS MATINIER

**Other Worlds**

PRODUCERS: David Friedman, Anthony Cox, Jean-Louis

Matinier

Intuition 3210

All fluid lines and tintinnabulous textures, "Other Worlds" suggests nothing so much as a tango danced in a Japanese garden. With this dark pearl of an album—the follow-up to the equally mellifluous "Rios," from '95—marimba/vibes ace David Friedman, bassist Anthony Cox, and accordionist Jean-Louis Martinier have conjured a set of sotto voce drama that should appeal to a wide cross section of music lovers, from Piazzolla aficionados and jazz buffs to devotees of Pacific Rim sounds. The German Intuition label is distributed in North America by Allegro.

### LATIN

#### ISIDRO INFANTE

**Licencia Para Engañar**

PRODUCER: Isidro Infante

RMM 82155

The RMM label's talented in-house pro-

ducer, writer, and A&R guru assembles another tasty chunk of spirited salsa shakers featuring a bevy of fine singers, including Kevin Ceballos, a hyperactive belter who is featured on most of the album's tracks, Wiehy Camacho, and Maggie Ramos. The title track, "Por Tu Ausencia," and "Lo Que Me Faltó Por Hacerte" are three solid radio candidates.

### COUNTRY

#### LAURIE LEWIS

**Seeing Things**

PRODUCER: Laurie Lewis

Rounder 0428

Laurie Lewis continues to successfully walk the high wire above esoteric country, combining elements of bluegrass, folk, and pure country to form her own seamless mix. She wrote or co-wrote eight of the 11 tracks here, and most are gems. For example, "The Refugee" is a lilting, accordion-driven tale of longing; "Kiss Me Before I Die" is freeheeling hillbilly jazz; "I'll Take Back My Heart" is full-blown Tex-Mex; Tony Furtado's slide guitar imbues "Bane And Balm" with a lush Hawaiian flavor. The songs Lewis didn't write are the traditional "The Blackest Crow," Mark Simos' "Let The Bird Go Free," and veteran Texas troubadour Tom Russell's "Manzanar," an epic tale about the Japanese internment during WWII. As usual, Lewis is impossible to categorize.

### CLASSICAL

#### LEO BROUWER: THE BLACK DECAMERON

**John Williams, guitar; London Sinfonietta, Steven Mercurio**

PRODUCERS: John Williams, Gareth Walters

Sony Classical 63173

Cuban composer Leo Brouwer has written some of the contemporary era's classic guitar music, and a few of his most distinctive pieces are found on this disc, which features one of the all-time great classical guitarists, John Williams. Brouwer wrote "Concerto De Toronto" for Williams, and the guitarist returns the favor here with a brilliant performance, in league with the virtuoso London Sinfonietta. The "Concerto" is a work of quicksilver drama and emotional heft. It's an ideal complement to "The Black Decameron"—a miniature Afro-Cuban epic for solo guitar. The other selections, "Eulogy For The Dance" and "Hika: In Memoriam Toru Takemitsu," are finely graded studies in solo light and shade. A beautiful recording helps make this an example of contemporary music at its most universally appealing.

### NEW AGE

#### STEVE ROACH & ROGER KING

**Dust To Dust**

PRODUCERS: Steve Roach & Roger King

Projekt 79

Synthesist Steve Roach has spent several years exploring the austere psychology of the Southwest desert climate. On "Dust To Dust," he ventures into the mythic West, calling up dusty trails, sunburned buttes, and world-weary gunslingers. Roach trades in his didgeridoo for harmonica, blasting out echoes of despair and yearning. Roger King mixes it up with Roach in ambient atmospheres, chain-dragging rhythms, and a rattlesnake pulse as he works the ambient and western side of his guitars. His acoustic playing on "Gone West" recalls Ry Cooder's "Paris, Texas" score. "Dust To Dust" is a bold direction for Roach and his most accessible album in years.

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



SINGLES EDITED BY LARRY FLICK

POP

► VONDA SHEPARD Searchin' My Soul (no timing listed)

PRODUCER: Vonda Shepard WRITER: V. Shepard PUBLISHER: T.C.F., ASCAP 550 Music/Sony Music Soundtrax 41090 (cassette single)

If you're among the millions who tune in to Fox's hugely successful "Ally McBeal," then you're already well-acquainted with this strumming pop/rocker. It's the lead single from the series's forthcoming soundtrack, and it positions Shepard as the radio star that she has long deserved to be. She brings equal parts rock grit and R&B passion to an infectious, sing-along chorus that is wrapped in sparkling acoustic/electric guitar interplay and foot-stomping beats. Even if you are among the scant few who have never heard this song before, you likely won't forget it afterward.

► LOS UMBRELLOS Easy Come, Easy Go (3:05)

PRODUCERS: Phase 5, K. Bager, M. Pfundheller WRITERS: A. Agami, Rawi, H. Carlsen, H.L. Larsen PUBLISHERS: Phase the Music/EMI, ASCAP Virgin 13140 (cassette single)

It would be only fair to call Lo\$ Umbrello\$ new single a Spanish rap song with a slight pop twist. Quite an interesting combination, don't you think? Performed in both English and Spanish, "Easy Come, Easy Go" is a well-produced mixture of salsa, hip-hop, dance, and pure pop. This unique combo generates a happy attitude, and this song sports great rhythm, vocal poise, and production. "Easy Come, Easy Go" is a sure-fire hit from the act's debut album, "Flamenco Funk."

NATALIE BROWN Torn (3:32)

PRODUCER: Gemini Jones WRITERS: Previn, Cutler, Thornalley PUBLISHERS: Island/EMI/BMG, ASCAP Interhit 54022 (c/o Priority) (cassette single)

From Interhit's new "Mega Hits Dance Party Vol. 2" comes an uptempo dance version of Natalie Imbruglia's current hit. Producer Gemini Jones gives the track a happy beat, while Brown perfectly impersonates the track's originator. For rhythm-rooted stations that aren't playing the original single.

R & B

► SAM SALTER There You Are (4:17)

PRODUCER: Laney Stewart WRITERS: P.L. Stewart, Tab PUBLISHERS: Tickle Box/ETwo/Tabulous/Hilco South, ASCAP

LaFace 4320 (c/o Arista) (cassette single)

Salter continues to make a realistic bid to become the top soul crooner for the jeep generation with this slick rhythm ballad. He impressively works his way through the song's grinding groove and simplistic words, shifting from chest-pounding melodrama and restrained whispers with deceptive ease. "There You Are" crackles with multiformat programming potential. It's also a fine representation of Salter's lovely debut disc. "It's On Tonight."

MYA It's All About Me (4:24)

PRODUCER: Darryl Pearson WRITER: not listed PUBLISHER: not listed Interscope 6302 (cassette single)

Although "It's All About Me" can be too repetitive and thus unnecessarily tiring at times, it does have an interesting, catchy rhythm that's hard to miss. Undoubtedly, R&B listeners will find this highly appealing. The vocals have a great range, as well as a smooth, angelic tone. It's worth giving it a try.

EOL Love The Way (4:02)

PRODUCERS: C. Thompson, C. Emory, D. Jones WRITERS: 112 PUBLISHER: not listed

RCA 65413 (c/o BMG) (cassette single)

What a catchy name for this intriguing new act. "Love The Way" is a rich R&B single with a magnetic beat that has the potential to make a crowd sit still and listen with rapt attention. Having a quality of mystery, "Love The Way" boasts an instrumental version that is especially solid proof that this act has more to offer than most of its competitors.

COUNTRY

► GEORGE STRAIT I Just Want To Dance With You (3:27)

PRODUCERS: Tony Brown, George Strait WRITERS: R. Cook, J. Prine PUBLISHERS: Big Ears/Bruised Oranges/Bug, ASCAP; Screen Gems-EMI, BMI

MCA 72046 (CO promo)

Strait is on a roll . . . and he has been for quite some time. His latest single will likely continue that momentum at country radio. It's a tropical-flavored lil' ditty, awash in delicate guitar work that is as tantalizing and refreshing as a summer breeze. The lyric is rather preschoolish; however, between Strait's crisp co-production with Tony Brown and his appealing vocal performance, this song will likely overcome that obstacle and become the latest in the famed artist's long string of hits.

► COLLIN RAYE I Can Still Feel You (3:33)

PRODUCERS: Collin Raye, Paul Worley, Billy Joe Walker Jr. WRITERS: K. Tnbble, T. Hyler

PUBLISHERS: Wildawn/Balmur Entertainment/Brian's Dream/Sony/ATV Tunes/Bound for Town, ASCAP

Epic 78885 (c/o Sony) (CO promo)

This single is the first release from Raye's forthcoming Epic album, his first new studio project in more than two years. If the quality of this recording is an accurate indication, this will be among the best albums in Raye's career. Simply put, "I Can Still Feel You" is a great record. It boasts a strong lyric, a memorable melody, and an outstanding vocal performance. During the chorus, he goes from an impassioned whisper to a mournful growl to a heart-rending cry in the space of a few lines. Radio programmers should rejoice. Raye has delivered a direct hit.

★ ALLISON MOORER A Soft Place To Fall (3:54)

PRODUCER: Kenny Greenberg WRITERS: A. Moorer, G. Owen PUBLISHERS: Longitude/Louise Red Songs/Turgid Tunes/Bug, BMI

MCA 72030 (CO promo)

MCA newcomer Moorer is being solidly launched via this fine cut featured on the soundtrack to Robert Redford's upcoming film "The Horse Whisperer." Moorer co-wrote the tune and performs it in the movie. Such exposure should serve as a good vehicle for this wonderful new talent. Her vocals on this powerful ballad are warm and evocative, with an appealing vulnerability that should find favor with country radio programmers. If she sounds a tad familiar, she should. Her sister is powerhouse vocalist Shelby Lynne. She sings with the same depth of emotion, but without the edginess that sometimes marks Lynne's work. This debut marks the introduction of a stellar talent that could quickly become one of country music's hottest new female voices.

SUZY BOGGUSS Somebody To Love (3:26)

PRODUCERS: Doug Crider, Suzy Bogguss WRITERS: S. Bogguss, D. Crider, M. Berg PUBLISHERS: Lil' Isabelle, ASCAP; Lazy Kato/Patrick Joseph, BMI

Capitol 12343 (CO promo)

Penned by Bogguss, husband/co-producer Doug Crider, and Matraca Berg, this buoyant song is the first single from Bogguss' new collection, "Nobody Loves, Nobody Gets Hurt." Bogguss is in excellent voice, and she sings with her usual sassy charm. Sadly, her performance is

occasionally lost in the sauce of the thickly layered chorus. Overall, though, it's a good outing that should help remind radio how valuable her style and spirit can be to the format.

DANCE

► WILD ORCHID I Won't Be The Fool (8:35)

PRODUCER: Ron Fair WRITER: S. Bennett-Smith PUBLISHERS: Sony/ATV Tunes/Yummy Yarns, ASCAP

REMICERS: Ron Fair, Vince DeGeorgeo RCA 65444 (c/o BMG) (12-inch single)

The cutie-pie trio that scored a major pop hit last year with "At Night I Pray" offers its best bet for similar success with this inspired reinvention of a ballad from its eponymous debut. Ron Fair and Vince DeGeorgeo have crafted a plush, disco-soaked house groove that warmly cradles the act's rich harmonies and gives depth to the chorus. An absolutely irresistible effort that will also be featured on RCA's forthcoming "Club Cutz 3" compilation.

★ JOSE NUNEZ FEATURING OCTAVIA In My Life (no timing listed)

PRODUCER: Jose Nunez WRITER: not listed PUBLISHER: not listed

REMICERS: Jose Nunez, Erick Morillo, Harry "Choo-Choo" Romero

Subliminal 005 (12-inch single)

Underground house maven Jose Nunez continues to evolve toward more accessible territory on this catchy jam. He shows solid pop chops in his partnership with engaging diva-in-waiting Octavia—who enjoyed club prominence on S.O.U.L. S.Y.S.T.E.M.'s early '90s hit "It's Gonna Be A Lovely Day." She plows through the song with notable confidence and a flair for more than merely shrieking on key. Her vocal prowess, matched with Nunez's beats, holds promise for peak-hour-anthem status on every turntable geared toward mainstream hits. Contact: 201-866-5340.

► FIRE ISLAND FEATURING LOLEATTA HOLLOWAY Shout To The Top (8:00)

PRODUCERS: Farley, Heller, Wilkinson WRITER: P. Weller PUBLISHER: EMI, ASCAP

REMICERS: Club 69, Fire Island, Frankie Knuckles, Industry Standard

V2 003 (12-inch single)

Disco legend Loleatta Holloway's long-promised collaboration with those super-talented Fire Island lads has finally surfaced in the States, after a successful run in the U.K. on Junior Boy's Own Records.

They've revised the Style Council's '80s-era chestnut "Shout To The Top" as a lush disco anthem, replete with Philly-styled strings and a firmly percussive groove. Holloway hasn't sounded this carefree in years, bending the lyrics with soulful abandon and a palpable degree of pure joy. Her oh-so-memorable performance remains the focal point of the remixes provided by Industry Standard, Frankie Knuckles, and Club 69, which run a gamut of styles, ranging from chilled deep-house to sweaty tribal drama. None of the mixes, however, touch the original version.

★ BUCKEY3 It Ain't Funny (7:15)

PRODUCERS: E. Brown Jr., E. Washington

WRITERS: E. Brown Jr., E. Washington, M. Sessions, A.J. DeBravo

PUBLISHER: Buckytown, ASCAP

REMICERS: E. Brown Jr., E. Washington Silver City/Histeria 1107 (cassette single)

With everyone working overtime, trying to concoct that golden crossover hit or innovative jam that will change the face of dance music, it's such a pleasure to find a record that doesn't pretend to be more than unassuming good fun. "It Ain't Funny" wriggles with a rubbery deep-house bassline and a simple yet memorable keyboard line. The vocals by Maryland Sessions and Venom are mostly assertive chants of the song's title and work perfectly well. Wanna work your body and turn off your brain for a few minutes? Look no further: Contact: 301-384-8815.

AC

► JUICE NEWTON When I Get Over You (3:28)

PRODUCER: Richard Landis

WRITERS: K. Lennon, M. Lennon, M. Lennon, J.C. Vestler

PUBLISHER: not listed

River North 51417 (cassette single)

It seems like a lifetime since Newton successfully wooed popsters with hits like "Angel Of The Morning" and "Break It To Me Gently." Firing up for a major comeback, she previews the forthcoming album "The Trouble With Angels" with an acoustic-rooted ballad that shows her in excellent voice. In fact, some of the youthful vitriol she brought to past recordings has been softened by a worldly demeanor that allows for more complex lyrical interpretation. Producer Richard Landis has wisely infused "When I Get Over You" with the kind of sweet keyboards that will make the grade at AC radio, while underlining Newton's vocal with the twangy guitars that could easily make country programmers sit up and take notice.

NEW & NOTEWORTHY

N'DEA DAVENPORT Bring It On (3:00)

PRODUCER: Dallas Austin WRITERS: N. Davenport, D. Austin, C. Wolfe, B. Blade

PUBLISHERS: My Dog Luna/EMI-April/Darp/EMI/Nut-house/Rondor, ASCAP

REMICER: Hex Hector

V2 4322 (cassette single)

The former front woman of Brand New Heavies makes her long-anticipated solo debut with a slinky soul shuffler that maximizes her opportunity to strut her diva stuff. Never one to simply belt or whisper, she brings complex nuances and engaging color to every phrase she sings. "Bring It On" shows her reaching for a higher vocal level than even her most die-hard fans could anticipate, bringing depth to a well-crafted song that has the elements needed to make the jeep grade at both R&B and top 40 radio. Credit goes to superstar producer Dallas Austin for bringing his own distinctive flavor to the track, while always giving Davenport plenty of room to work her own program. A fitting introduction to an extraordinary eponymous album that should set a high new

standard for soul-rooted releases this season.

VAST Touched (no timing listed)

PRODUCERS: Fred Maher, Jon Crosby

WRITER: J. Crosby

PUBLISHER: VAST Songs, ASCAP

Elektra 62173 (CO promo)

VAST (aka Visual Audio Sensory Theatre) is the quirky brainchild of Jon Crosby, a brilliant, 21-year-old performer/composer from Sonoma County, Calif. Offering a true alternative to listeners weary of the same old thing, Crosby combines assaulting metallic guitars and funky drum beats with acoustic strumming, an occasional sprinkling of electronica, and world music samples. The end result is a sprawling, cinematic sound that will instantly appeal to punters tired of waiting for a new Nine Inch Nails project. But while NIN risks wallowing in self-absorbed angst, Crosby uses "Touched" as a vehicle for his poetic visions and interpretations of the world around him. Tirelessly intense, relentlessly infectious, "Touched" is precisely what modern rock radio needs right now.

THE THOMPSON BROTHERS BAND Back On The Farm (3:24)

PRODUCER: D. Henry

WRITER: not listed

PUBLISHER: not listed

RCA 54353 (c/o BMG) (cassette single)

A simple sad story packaged in a song . . . that's exactly what you get with "Back On The Farm." It weaves a realistic tale about losing love and moving back in with your parents that will tug at many an empathetic heart. Although "Back On The Farm" is mainly a country/pop song, it has moments during which guitar solos are unleashed, giving this single a powerful top 40 slant.

► JAMES TAYLOR Jump Behind Me (3:29)

PRODUCERS: Frank Filipetti, James Taylor

WRITER: J. Taylor

PUBLISHER: Country Road, BMI

REMICERS: Frank Filipetti, James Taylor

Columbia 41076 (c/o Sony) (cassette single)

Taylor dips once again into his Grammy-winning current disc, "Hourglass," and pulls out this quietly percussive ditty that firmly reminds the listener why he is considered one of our generation's true greats. You can almost hear Taylor smile as he wraps his distinctive voice around the song's detailed, cinematic lyrics. The words eventually give way to a playful round of "la-la-las" that is underlined by fluttering flutes and languid guitar lines. It all adds up to a charming recording that AC programmers should find an essential playlist addition.

RONNA Sweet Pretender (3:49)

PRODUCER: Peter Cetera

WRITER: not listed

PUBLISHER: not listed

River North 51416 (cassette single)

Ronna's charming voice, with its nostalgic undertone, makes her new single, "Sweet Pretender," very sweet and immediately engaging. Her considerable talent is obvious, and her potential is high. The single is a wonderfully coordinated mixture of free-spirited drums and guitars that gives it a pleasurable and irresistibly soothing sound.

ROCK TRACKS

★ BIG WRECK That Song (4:10)

PRODUCERS: Matt DeMatteo, Big Wreck

WRITER: I. Thornley

PUBLISHERS: GBG/Sidungponit, ASCAP

Atlantic 8494 (CO promo)

It's all in there: spine-crawling beats, jittery guitars that pleasantly recall the Edge's early U2 riffs, and a bombastic chorus that is so deliciously over the top that you just have to hear it again and again. It almost doesn't even matter what the actual song is about—though its tale of romantic angst is far more clever than much of what is getting active airplay at the moment. It would be too simple to restrict this immediately memorable jam to rock radio.

Although those stations will be among the first to nurture it, "That Song" belongs in the top 40 arena, where it can gather the maximum props it deserves.

★ ALANA DAVIS Crazy (no timing listed)

PRODUCERS: Ed Tuton, Alana Davis

WRITERS: A. Davis, E. Tuton

PUBLISHERS: Humble Bee/Dial 8, BMI

REMICER: Tom Lord-Alge

Elektra 1110 (CO promo)

"32 Flavors" was a fine way to introduce Davis, but "Crazy" is the track that could propel her to the high level of stardom she deserves. Flexing a voice that proudly wears the influence of Tracy Chapman and Phoebe Snow, Davis exudes a friendly, laid-back vibe that is fairly unique to newcomers. She's surrounded by a percolating arrangement of bongos, handclaps, and lively acoustic and electric guitar interplay. The instrumentation provides a solid base for literate lyrics that challenge the mind, while also giving it a tasty little hook to latch onto. If you haven't given Davis a fair listen, you're missing out on one of the more appealing young artists to emerge in recent times.

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

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

### HOME VIDEO

BY CATHERINE APPLEFELD OLSON

#### RIDING THE RAILS

WGBH Boston Video  
72 minutes, \$29.95  
This fascinating documentary profiles about a dozen men and one woman who were among the thousands of teens who hopped freight trains during the Depression. In some of the worst cases of child abuse, many of the teens were told by their parents to leave home because they could not afford to feed them anymore. Others were out looking for the adventure, and all were out looking for work. Now in their golden years, these rail riders recall their journeys with a sense of pain and a lot of humor. At one point or another, most were arrested, starved, nearly froze to death, or driven out of town by residents who were afraid the newcomers would take the few jobs available. At one point, California set up blockades at its borders and refused entry to anyone not carrying \$100 in cash and having a place to stay. Directors Michael Uys and Lexy Lovell use archival newsreel footage to help illustrate the story. The main theme throughout the film is that even through intense poverty and harsh conditions, these men and women were able to endure. Projects like the Civilian Conservation Corps and the Works Progress Administration helped get them off the rails and rebuild their self-esteem. One, however, still hops a train every once in a while, despite being more than 70 years old. "Riding The Rails" is a Depression-era story that hasn't been told before and deserves our full attention.

#### HELLO KITTY: KITTY & THE BEAST

MGM Home Entertainment  
105 minutes, \$9.95  
One of two new titles in the "Hello Kitty Collection," this tape features the title segment, plus feline sendups of "Aladdin And The Magic Lamp," "Mother Goose" nursery rhymes, and "Little Red Riding Hood." Just like their young fans, the Hello Kitty characters clearly love to play dress-up and imitate their favorite storybook characters. In these tales, they jump into the pages of some of the best-known children's classics to bring the stories into the '90s with some relevant updates and distinctive Hello Kitty humor. Also new is "Wizard Of Paws," which sort of resembles that famous trip to the Land of Oz, as well as "Sleeping Kitty," "Peter Penguin," and "Snow White Kitty."

#### QUEST FOR CAMELOT SING ALONG

Warner Home Video  
27 minutes, \$12.95  
Warner Bros. is piggybacking this fun, interactive tape on the May theatrical release "Quest For Camelot." There's already loads of publicity surrounding the big-screen release, and this program will give kids something to sing about. It features three songs from the film, plus other classic songs that have been given new lyrics to fit the movie's theme. For example, "This Old Man" has been altered to "This Old Knight." There are also some other tunes, like "We're Off To See The Wizard," which is catchy but has little to do with King Arthur or his Round Table. Also new from Warner is the similarly formatted "Looney Tunes Sing Along," featuring Bugs Bunny and his pals.

#### CLINTON'S ANGELS

MPI Home Video  
40 minutes, \$14.98  
There's no accounting for taste in this

quickly pieced together video, which sports a logo that loosely mirrors the TV series "Charlie's Angels." The tape attempts to go behind the headlines of President Clinton sex-scandal subjects Monica Lewinsky, Paula Jones, and Gennifer Flowers. But mainly it contains lots of all-too-familiar news footage of press conferences, attorneys' accusations, Clinton's denials peppered with a few original interviews, and a sensation-alist TV-type narrative. The strangest thing about the program, however, is that its mission is to link Clinton's purported behavior to the ancient erotic manual "The Kama Sutra." The video seems to insinuate that the president is somehow being guided by this tome. The finished product is both irresponsible and dull. MPI should leave the mud-slinging to Rush Limbaugh, who does a better job.

#### LEGENDS OF THE ISLES

Acorn Home Media  
52 minutes each, \$79.95 for boxed set or \$19.95 each  
These dramatic re-enactments set to an equally dramatic narrative recount the stories behind such British and Irish legends as Richard the Lion-Hearted and St. Patrick. Acorn is hoping that NBC-TV's premiere of "Merlin" at the end of April will generate substantial interest in this

six-tape boxed set. The series initially aired on the Learning Channel and is noteworthy in both its content and production values. Each tape focuses on the history of two legendary people, places, or things, which range from the Holy Grail to King Arthur to Stonehenge to Robin Hood. Spanning the years 3500 B.C. to 1745 A.D., the programs are also rich in their presentation of artifacts, paintings, manuscripts, and period music, which help weave a magical tapestry.

#### MONTY ROBERTS: A REAL HORSE WHISPERER

CBS/Fox Video  
50 minutes, \$14.98  
With expectations mounting for Robert Redford's movie adaptation of Nicholas Evans' book about a solitary kind of guy who knows the secret to calming the nerves of horses and human beings, this companion documentary should see considerable interest at retail. Monty Roberts, whose own autobiography has sold more than 500,000 copies, is a living, breathing, if slightly less "aloof" incarnation of the novel's protagonist. The tape explores the roots of Roberts' unusual calling. He grew up on a ranch, where his parents ran a riding school and taught him the pain-inducing traditional methods of "breaking" a horse with whips and ropes. Horrified by these encounters, Roberts at an early age began to study the behavior of the animals

and developed his own language to communicate with even the most difficult breed, the wild Mustang. If the Dr. Doolittle-esque aspect of Roberts' life isn't enough to turn heads, viewers will probably be amazed to learn that he and his wife have raised 47 foster children, many with behavioral problems of their own.

## ENTER\*ACTIVE

BY DOUG REECE

#### CD WORLD

www.cdworld.com  
Even though it offers just as much merchandise and has quality customer service, CD World is one of those low-key retail sites that gets overshadowed by giants such as CDnow or Music Boulevard. The site boasts that it's the "world's largest discount entertainment store," with a selection of more than 400,000 entertainment titles, including CDs, videos, computer software, and comic books. The site uses a straightforward approach, sacrificing super-flashy graphics that increase download time for a more user-friendly interface. Best of all, CD World lives up to its "discount" moniker, with lower average CD prices than larger retail sites. Prices are also substantially lower than suggested list prices.

#### E-MUSIC

www.emusic.com  
E-Music takes a somewhat different approach than its online retail competitors. The site employs a no-nonsense layout to send customers to exactly where they want to be. A handy navigation bar directs users to a powerful search tool, a list of new releases, essential collections, and a bargain basement. The site also has E-Music Jukebox and E-Radio, both of which utilize RealAudio formats so customers can listen to tunes online. E-Music takes browsing titles by genre or artist one step further by providing not only the requisite information about the title but also its current availability and how many copies have been ordered. While E-Music might not have as many options as larger retail sites, it's worth a visit.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

#### A PATCHWORK PLANET

By Anne Tyler  
Read by David Morse  
Random House Audiobooks  
5 hours (abridged), \$24  
ISBN 0-375-40308-6

In one of her best novels to date, Anne Tyler's keen and compassionate insight into the struggle for personal identity shines through. As always, her main character is an offbeat soul trying to find his place in the world. Barnaby Gaitlin is the black sheep of his upper-class family. As a teenager, he breaks into houses to pour over family albums, read other people's mail, and occasionally take personal mementos, but he doesn't steal money or valuables. His family has never forgiven him for the humiliation. Even though as an adult Gaitlin holds a steady job, his snobby family looks down at his working at Rent-A-Back, a company that does errands and odd jobs for elderly shut-ins. While working there he meets Sophia, a woman he begins to think of as his "guardian angel," and is motivated to chart a new direction for his aimless life and to take an independent stand from his family. David Morse brings Gaitlin's emotions to life through his seamless performance. The effect is that the listener hears Gaitlin telling his story, not an actor reading a part.

#### DELTA STYLE

By Delta Burke with Alexis Lipsitz  
Read by Delta Burke  
Soundelux Audio Publishing  
3 hours (abridged), \$17.95  
ISBN 1-55935-300-7

Large-sized women, or, as Burke calls them, "real-size" women, will find a champion in Delta Burke, the former star of the hit TV comedy "Designing Women." A former beauty queen who habitually starved herself to maintain a size 6, the naturally full-figured Burke began to gain weight while on the TV show, which made her a target for ridicule by the press. Initially plagued by self-doubt, she came to accept her weight and speaks candidly about how it affected her. On a positive note, she found that her "Designing Women" character, Suzanne Sugarbaker, went from a beautiful airhead to a complex and interesting character following the weight gain. After the show ended, she founded Delta Burke Design, creating attractive, flattering clothes for large-sized women. Burke slams the fashion industry for stressing thinness and creating the idea that the average woman is a size 4 or 6, when in reality she is a size 12. The first half of the audio is autobiographical, and the second half offers fashion and makeup tips for larger women. The helpful-hints section doesn't translate well to the audio format. Any woman listener wanting to apply make-up or mix-and-match clothing according to Burke's style will find it easier to refer to the book.

## ON SCREEN

#### WILD MAN BLUES

Directed by Barbara Kopple  
Produced by Jean Dourmanian  
Starring Woody Allen, Soon-Yi Previn-Allen, Letty Aronson  
Fine Line Features, in limited release Friday (17)

Anyone expecting a tell-all exposé of Woody Allen's checkered romantic past and present will be sorely disappointed with "Wild Man Blues."

In fact, only about two minutes during this 104-minute documentary about Allen's European tour with his New Orleans jazz band are devoted to his relationship with the twentysomething Soon-Yi Previn.

It's a good thing, because Allen's life as a filmmaker, and here as a musician, is far more interesting.

Watching "Wild Man Blues" is like watching a Woody Allen movie because it has many of the same elements. It's full of humor, insecurities, and paranoia, and, of course, Allen's the star and paired with a much younger woman. The only things missing are an all-star cast and the City of New York.

The film starts off with Allen doubting himself and his talent as a clarinet player, while flying to Paris on a private jet. "Theoretically, this should be fun for us," he says, with a sense of impending doom in his voice.

Though he is constantly reassured by Soon-Yi and his sister Letty, who acts as the band's road manager, Allen's insecurities are a theme throughout the movie and the tour.

As popular in Europe as it is in the U.S., the band plays to packed houses in Paris; Venice, Italy; Geneva, Switzerland; Madrid; Rome; Vienna; and 12 other European locales.

At some stops, a small contingent of fans stakes out his hotel, which clearly amuses the humble, three-time Academy Award-winning director/screenwriter.

At a stop in Bologna, Italy, Allen mingles with a crowd of fans anxiously waiting for him to exit the hotel. When he goes out to wave and sign a few autographs, one woman is nearly speechless in his presence. As he is going back inside, he announces that he might be out later, if they want to hang around. He says he is quite surprised how popular he is and, as always, makes a joke out of it.

But no one can joke about Allen's dedication to the music. His band sounds as though it should be parading down a New Orleans street. Allen clearly has captured the style and joy of this genre after playing at New York's Michael's Pub for the last 25 years. Although the band is mostly in the background offstage, except for banjo player Eddy Davis, Allen and the group are a closely knit musical unit onstage.

Performance footage features old-time favorites, including



Filmmaker and New Orleans jazz clarinetist Woody Allen in the documentary "Wild Man Blues."

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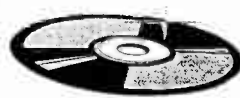
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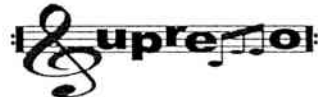
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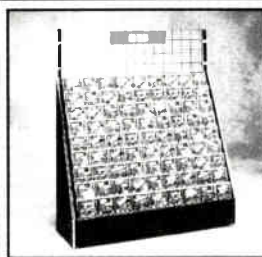
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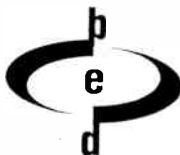
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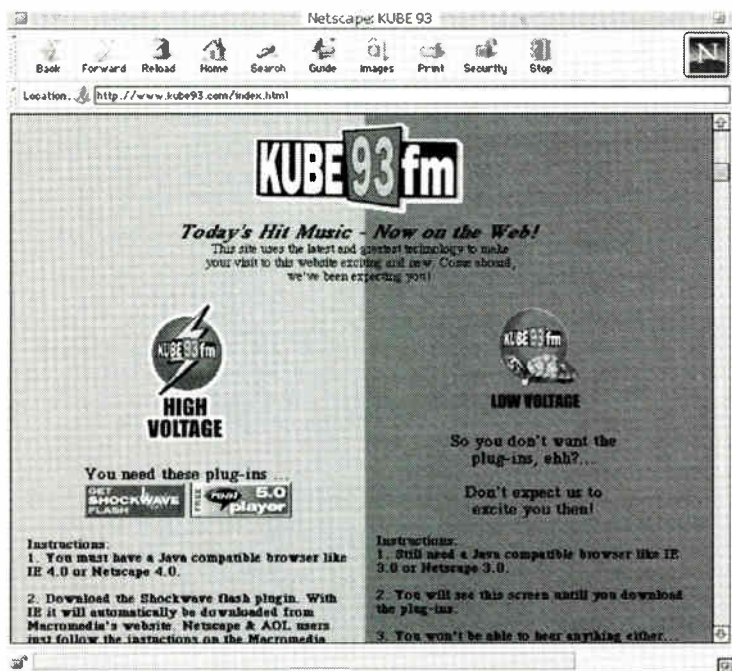
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"The days of passive Web surfing are over," says the station's direct marketing manager, Sydney Davis. "Our site not only provides browsers with the opportunity to interact, it encourages interaction."

The station's site contends to put Web surfers first, letting computer users vote on what new music should be added to the station's playlist, recommend charitable organizations that KUBE should work with, and even "mouth off" to the disc jockey

about what song is playing at any given moment.

If you're looking to relocate, point and click your way on over to the site's "Get A Job" section. There, users can tap into Texaco or the VOLT Job Network or even recruit for their organization's openings.

"Every section of our site gives visitors a true online experience," Davis says. "The goal of the KUBE Web site is to provide total visitor interactivity."

KUBE reinforces its hip on-air reputation online with the "KUBE Playground," featuring fun downloads like screen savers and digital audio software. It also features live online broadcasts, DJ interaction via the "Dysfunctional KUBE Family," and the "Fabulously Swanky Chat Room."

## Radio, Labels Debate 'Ownership' Consolidation May Affect Battles Over Artists

*This story was prepared by Top 40 Airplay Monitor managing editor Kevin Carter, R&B Airplay Monitor managing editor Janine Covey, and Airplay Monitor editor Sean Ross.*

It's been a perennial complaint for both R&B and modern rock programmers—they break the acts, but top 40 gets custody of them when it comes time for station promotions.

But with relatively few acts starting exclusively at mainstream top 40, an increasing number of record execs—including some on the top 40 side—are saying a label's commitment should be to the format (or at least the station) that launched an act, especially given the tendency of top 40 to be more song-driven than artist-driven.

The always-thorny issue of sharing crossover artists is taking center stage again, as jockeying for stations' summer shows begins. And although there's been no hard evidence of groupwide action yet, most people we spoke with agree that it's just a matter of time before the custody situation is exacerbated by broadcast megachains that could exert pressure to acquire artists for station events just by the sheer tonnage of their holdings.

The judgment calls about who gets what in a market where more than one station has played an act "are difficult, strategic situations that, unfortunately, mean tough decisions by guys like me," says Elektra senior VP of promotion Greg Thompson. The exec says he'll favor a station that "makes a distinctive commitment—i.e., is early and aggressive in establishing that artist and that track and is early again on the next track."

Modern rock powerhouse KROQ Los Angeles "has played five [tracks] from Third Eye Blind," Thompson says. "Their support has been phenomenal, and while we greatly appreciate the support of [top 40] KIIS and [modern adult

KYSR] Star 98.7, KROQ already made that decision for us. Instead of retreating from the band [after "Semi-Charmed Life" crossed over], they increased their support and made sure that everybody knew Third Eye Blind was a KROQ band."

Likewise, Universal VP of promotion Monte Lipman calls KROQ "the perennial 900-pound gorilla. KROQ helped break Cherry Poppin' Daddies, and we've already had them on the morning show and on 'Love-lines.'" And he adds that even if other stations in the market play Cherry Poppin' Daddies, "we won't do anything to snub KROQ, because they have a history in the band."

"I had a modern rock PD in one top 10 market tell me he was committing to Semisonic, and he said to me, 'I don't want to hear them on the [rival] modern adult or the pop station,'" says MCA senior VP Nancy Levin, who regards this full-blown commitment as "a good sign. Here's an influential station going on record as committing to the artist and project from the beginning."

So what if Semisonic breaks the sound barrier at other formats? "In this particular case, because of the original station's passion level, I'm

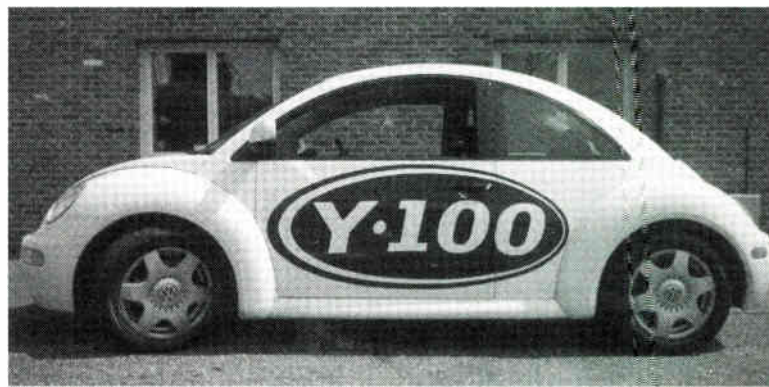
sticking to my commitment," Levin says. "Because there's no guarantee that these other stations will demonstrate that same level of passion about the artist and the entire project."

Tied to all of this is the long-standing issue of trying to protect the home-base credibility of an artist with a multi-format hit. As Marcy Playground's "Sex And Candy" moves from modern to mainstream top 40, all parties involved are already working along those lines. "Sure, the band is concerned," says Capitol senior VP of promotion Phil Costello. "So is their management, who wants them to remain rooted in modern rock." Costello notes that Capitol has already begun working a follow-up single to modern and, to some extent, active rock to encourage those formats to go deeper into the set.

### R&B/TOP 40 WARS OVER?

Modern rock outlets have to share many of their hits with mainstream top 40, adult top 40, modern adult, and active rock stations. By contrast, because relatively few R&B hits cross to mainstream top 40

*(Continued on next page)*



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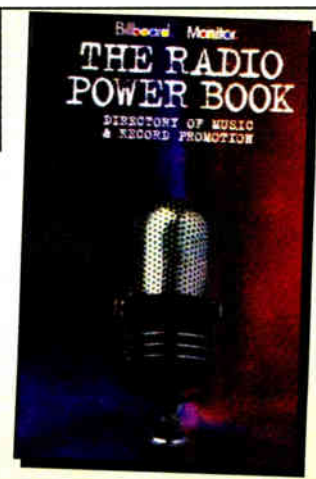
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# Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★				
1	1	2	14	<b>TRULY MADLY DEEPLY</b> ◆ SAVAGE GARDEN COLUMBIA 78723 <small>2 weeks at No. 1</small>
2	2	1	19	<b>MY HEART WILL GO ON</b> ◆ CELINE DION 550 MUSIC 78825
3	3	3	8	<b>MY FATHER'S EYES</b> ◆ ERIC CLAPTON REPRISE ALBUM CUT
4	4	4	13	<b>AS LONG AS YOU LOVE ME</b> ◆ BACKSTREET BOYS JIVE ALBUM CUT
5	5	5	29	<b>I DON'T WANT TO WAIT</b> ◆ PAULA COLE IMAGO 17318/WARNER BROS.
6	7	9	10	<b>YOU'RE STILL THE ONE</b> ◆ SHANIA TWAIN MERCURY 568452
7	6	7	12	<b>GIVE ME FOREVER (I DO)</b> JOHN TESH FEAT. JAMES INGRAM GTSP ALBUM CUT/MERCURY
8	9	11	8	<b>RECOVER YOUR SOUL</b> ◆ ELTON JOHN ROCKET 568762/ISLAND
9	8	6	33	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b> ◆ ELTON JOHN ROCKET 568108/A&M
10	11	12	10	<b>LANDSLIDE</b> ◆ FLEETWOOD MAC REPRISE ALBUM CUT
11	10	8	40	<b>HOW DO I LIVE</b> ◆ LEANN RIMES CURB 73022
12	12	10	26	<b>AT THE BEGINNING</b> ◆ RICHARD MARX & DONNA LEWIS ATLANTIC 84037
13	15	16	8	<b>A PROMISE I MAKE</b> ◆ DAKOTA MOON ELEKTRA 64116/EEG
14	17	17	6	<b>FROZEN</b> ◆ MADONNA MAVERICK 17244/WARNER BROS.
15	14	13	17	<b>OH HOW THE YEARS GO BY</b> VANESSA WILLIAMS MERCURY ALBUM CUT
16	13	14	27	<b>THE GIFT</b> JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM CUT
17	16	15	38	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> ◆ BACKSTREET BOYS JIVE 42453
18	18	21	5	<b>LIKE I LOVE YOU</b> AMY GRANT A&M ALBUM CUT
19	20	20	7	<b>MY HEART WILL GO ON</b> KENNY G ARISTA ALBUM CUT
20	26	25	4	<b>SAFE PLACE FROM THE STORM</b> MICHAEL BOLTON COLUMBIA ALBUM CUT
21	19	19	21	<b>LOVING YOU</b> KENNY G ARISTA ALBUM CUT
22	22	23	5	<b>SOUTHAMPTON</b> ◆ JAMES HORNER SONY CLASSICAL ALBUM CUT/WORK
23	25	26	8	<b>THE MUMMERS' DANCE</b> ◆ LOREENA MCKENITT QUINLAN ROAD 17241/WARNER BROS.
24	21	18	19	<b>LIGHT IN YOUR EYES</b> BLESSID UNION OF SOULS CAPITOL 58670
25	24	22	25	<b>THE BEST OF LOVE</b> ◆ MICHAEL BOLTON COLUMBIA ALBUM CUT

Adult Top 40				
T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★				
1	1	1	24	<b>3 AM</b> ◆ MATCHBOX 20 LAVA ALBUM CUT/ATLANTIC <small>10 weeks at No. 1</small>
2	3	4	10	<b>TORN</b> ◆ NATALIE IMBRUGLIA RCA ALBUM CUT
3	2	2	21	<b>TRULY MADLY DEEPLY</b> ◆ SAVAGE GARDEN COLUMBIA 78723
4	4	3	18	<b>THE MUMMERS' DANCE</b> ◆ LOREENA MCKENITT QUINLAN ROAD 17241/WARNER BROS.
5	5	5	32	<b>WALKIN' ON THE SUN</b> ◆ SMASH MOUTH INTERSCOPE ALBUM CUT
6	7	8	23	<b>HOW'S IT GOING TO BE</b> ◆ THIRD EYE BLIND ELEKTRA 64130/EEG
7	6	6	14	<b>MY HEART WILL GO ON</b> ◆ CELINE DION 550 MUSIC 78825
8	8	9	17	<b>BITTER SWEET SYMPHONY</b> ◆ THE VERVE VCH/UT 38634/VIRGIN
9	10	10	39	<b>I DON'T WANT TO WAIT</b> ◆ PAULA COLE IMAGO 17318/WARNER BROS.
10	12	13	10	<b>SEX AND CANDY</b> ◆ MARCY PLAYGROUND CAPITOL 58695
11	11	11	8	<b>MY FATHER'S EYES</b> ◆ ERIC CLAPTON REPRISE ALBUM CUT
12	9	7	23	<b>KISS THE RAIN</b> ◆ BILLIE MYERS UNIVERSAL 56140
13	13	12	16	<b>BRICK</b> ◆ BEN FOLDS FIVE 550 MUSIC ALBUM CUT
14	14	15	7	<b>FROZEN</b> ◆ MADONNA MAVERICK 17244/WARNER BROS.
15	16	16	42	<b>IF YOU COULD ONLY SEE</b> ◆ TONIC POLYDOR ALBUM CUT/A&M
16	15	14	51	<b>ALL FOR YOU</b> ◆ SISTER HAZEL UNIVERSAL 56135
17	18	19	12	<b>I'LL BE</b> EDWIN MCCAIN LAVA ALBUM CUT/ATLANTIC
18	19	21	10	<b>ME</b> ◆ PAULA COLE IMAGO ALBUM CUT/WARNER BROS.
19	17	17	35	<b>FLY</b> ◆ SUGAR RAY LAVA ALBUM CUT/ATLANTIC
20	23	24	6	<b>THE WAY</b> ◆ FASTBALL HOLLYWOOD ALBUM CUT
21	20	20	17	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b> ◆ GREEN DAY REPRISE ALBUM CUT
22	22	23	13	<b>AS LONG AS YOU LOVE ME</b> ◆ BACKSTREET BOYS JIVE ALBUM CUT
23	21	18	24	<b>I DO</b> ◆ LISA LOEB GEFFEN 19416
★ ★ ★ AIRPOWER ★ ★ ★				
24	24	26	4	<b>ADIA</b> ◆ SARAH MCLACHLAN ARISTA ALBUM CUT
★ ★ ★ AIRPOWER ★ ★ ★				
25	25	28	3	<b>UNINVITED</b> ALANIS MORISSETTE WARNER SUNSET ALBUM CUT/REPRISE

## RADIO, LABELS DEBATE 'OWNERSHIP'

(Continued from preceding page)

these days, most of the turf battles have, until recently, been between R&B and rhythm-crossover stations.

Even at Arista, one of the few labels that frequently crosses R&B records to mainstream top 40, senior VP of black music Lionel Ridenour notes that the timing involved in an R&B-to-mainstream top 40 crossover eliminates a lot of conflicts. R&B stations, he says, "are going to want the act a lot sooner. Top 40s are going to want them when they are on the way down at R&B. They very rarely hit at the same time."

### JOINT CUSTODY

Ridenour notes that his label "starts off with the general rule that we know what the base is. [But] we also recognize the potential of selling more albums beyond the base. We don't use a custody system, but if we have to use the word, then it's a joint-custody thing. Any place that the stations cannot work it out between them—like if someone is going to have a fit about who gets the act first—then we won't bring him in at all."

In a similar vein, Arista VP of top 40/pop promotion Jim Elliott says,

"As a label, we still have to have allegiance to [an artist's] core, as well as doing what we can to satisfy the wants of mainstream radio when that artist starts having hits."

Elliott makes a point of noting that mainstream top 40's claim on any R&B artist is tenuous at a time when having one hard-fought crossover hit rarely guarantees that a station will be more open to an artist's follow-up. He's one of several execs who bemoaned top 40's tendency to cherry-pick when artists cross over.

"When an act breaks mainstream, it usually means the ultimate bonanza for an artist," he says. "However, the core station will still play the rest of the singles and won't just cherry-pick the one or two top 40 singles."

### ¿QUIEN ES MAS LOYAL?

The issue of "dancing with who brung ya" becomes a little thornier if an act's top 40 success erodes its support at a starter format.

While many R&B PDs have long been rankled over what they see as reduced access to core artists who go wide, Elliott says that "when an

artist becomes what we call a universal act, R&B won't abandon the artist and will be there for his next projects." By contrast, he says, "modern rock stations don't get mad; they just let go" when a song becomes a multi-format hit.

While some of the above comments about KROQ would lead you to believe that Elliott's is a minority opinion here, Elliott notes that KROQ was the first U.S. station to play Ace Of Base. And there are some other recent examples of modern ceding an artist to top 40, no matter how careful a label was to not alienate modern rock.

Costello says that even though Capitol went out of the way to work a modern rock-only track, "I Need," as the follow-up to Meredith Brooks' multi-format hit "Bitch," it was eventually decided that "Meredith had evolved into a pop artist, which I feel is a very positive result." While modern rock radio embraced "Bitch," "they never embraced her as an artist. Once she went mainstream, she was better left there."

Then there's Chumbawamba, which broke at modern with "Tubthumping" but isn't getting much support there for the follow-up, "Amnesia." Universal's Lipman says that rather than be "preoccupied" with protecting the modern base, he's decided that "when we have a station as large as [top 40] KDWB Minneapolis willing to pay to have the band perform, we shouldn't resist. When the potential audience is that large, we have to go for it, regardless of format." Despite this, Lipman adds, Universal still plans to go after modern with the third single, "Drip, Drip, Drip." "At the end of the day, I consider Chumbawamba to be an alternative rock band."

### ME FIRST

Such situations can occasionally develop on the R&B side also. R&B radio ultimately decided to remain loyal to K-Ci & JoJo, whose "All My Life" started at rhythmic top 40, then spread to R&B. Usually, MCA national director of R&B promotion Ken James says, his tendency would be to protect the R&B base. But if an R&B station were to complain about being usurped in this case, James says, he'd have to ask, "Who jumped on it first?"

"I've heard stations that have not supported the artist to begin with complain when you bring them into the market because they don't get them first. What do you expect me to do?" James says.

So where do broadcasting's new mega-groups fit into this? One entity could conceivably own the stations that were among a band's early supporters as well as those that came to the party late. That could certainly affect any label's policy of thanking a project's earliest and most-consistent supporters first. So far, most of the label execs we spoke to say they haven't seen any fallout from group ownership yet. "But I know it's coming," adds Capitol's Costello. And several reps who asked not to be named say that large groups are making the first overtures to them about exclusive arrangements with certain artists.

## Interep Study Notes Shifts In Radio After Telecom Act

Since the passage of the Telecommunications Act in February 1996, consolidation of radio station ownership has redefined the industry landscape.

A new study sponsored by Interep reveals just how much of the audience today's mega-groups control in the top 10 metropolitan areas.

The analysis found that CBS controls the largest share, with 27% of the markets' audience, followed by Chancellor Media (25.2%), ABC (8.4%), and Emmis (5.1%). Fourteen other group owners control more than a 1% share within the top 10 total, often with strength in an individual market.

Michele Skettino, author of the analysis, says the spectrum of

broadcasters "shows that while certain groups have grown extremely large under consolidation, there remains a diversity of voices and sense of community within the medium, even within the top 10 metros."

The Interep study also tracked format share by owner groups. CBS maintains the dominant share in the oldies, modern rock, classic rock, and news/talk formats, while Chancellor has the largest percentage of stations formatted in AC, top 40, R&B, and light jazz. The two groups split the country share evenly.

Finally, ABC inches out a lead in the mainstream rock arena, while Spanish Broadcasting and Heftel are closely linked for the largest share of stations airing a Spanish format.



Going For Brooke. WDET Detroit, a public radio station at Wayne State University, recently scored an interview and live performance from Jonatha Brooke. The artist is pictured with music director Martin Bandyke.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 69 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

# Following Its Soulful Instincts, RCA's 'N Sync Set To Break Away From Boy-Group Brigade

**'N SYNC WITH 'D TIMES:** Five cute guys, lush harmonies, mean dance steps, and lots of broad, toothy smiles.

It's the required formula for America's latent but full-blown love affair with boy groups, from the red-hot **Backstreet Boys** and **Hanson** to the chilling **No Mercy**, **Color Me Badd**, and **Blessid Union Of Souls**.

Enter **'N Sync**, a quintet of freshly scrubbed young men whose music—surprise—is not only infectious but crisply executed and downright ambitious at times.

From its debut pop/dance single, "I Want You Back," No. 17 on this issue's Hot 100, to the finger-snapping, street-corner harmonies of "More Than A Feeling," a cover of the **Boston** classic, it would be hasty to dismiss the group as a mere flavor of the month.

And let's get another thing straight: Comparisons to the aforementioned acts might be selling these guys short, they say. "We have no problem being compared with people—it's something that's going to happen—but I think our voices bring a real R&B feel to pop tunes," says co-lead singer **Justin Timberlake**, the youngest member at 17.

Adds **Chris Kirkpatrick**, at 26 the oldest member: "I think we're reminiscent of **Boyz II Men** when they started with 'Motown Philly,' then the sound of **Color Me Badd**, who also sang R&B with lots of harmonies. That's what we're after."

With fellow members **Lance Bass**, co-lead singer **JC Chasez**, and **Joey Fatone Jr.**, 'N Sync has already made great strides in convincing the masses. For one, the group's self-titled album debuted in the U.S. last issue at No. 82 on *The Billboard 200*; this issue it's at No. 66. In Germany, Austria, and Switzerland, where the band was first developed under its label deal with **BMG Ariola** in Munich, the members can't walk the streets without throngs of screaming fans surrounding them. They have made countless TV appearances and radio stops, and are a mainstay on the covers of teen magazines. Admits **Timberlake**, "We usually have to take two or three bodyguards with us there."

In fact, when "I Want You Back" was released in Germany almost two years ago, the group set three long-held records within weeks. It hit the singles charts faster than any other new act (after one week), became the fastest newcomer to hit the top 10 (in three weeks), and had the longest stay for a new act in the top 10 (eight weeks). The last artist to set such records was a guy named **Michael Jackson**, and he already had a history established with his brothers.

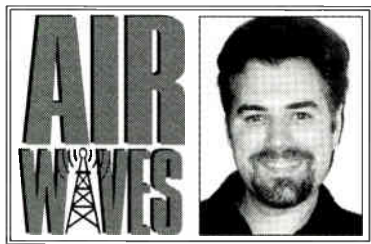
The follow-up single, "Tearin' Up My Heart"—the likely single contender in the U.S., too—quickly went to No. 4 in Germany, while the album, released last summer, quickly sprinted to No. 1. Worldwide sales are approaching 1.1 million, according to **BMG Ariola**.

Meanwhile, the guys have maintained an intense promotion schedule, at one point traveling more than 3½ months in Europe, Mexico, South Africa, and Asia before returning to their base in Orlando, Fla.

"We're very excited for all of it to be happening, though we certainly didn't expect things to go as well as they did in

Europe," says **Timberlake**. In the U.S., he says, "we hope to have half as much success."

Signed to **RCA** (part of the **BMG** umbrella) in the U.S., 'N Sync has hit no roadblocks yet. "I Want You Back" was added out of the box here by mainstream and dance-leaning top 40s. In



by Chuck Taylor

Canada, the single is even bigger; sitting at No. 3 on this issue's Canadian singles chart.

According to **Kirkpatrick**, the months between hitting it big in Europe and at home were a blessing for the group. "We consider it lucky that we hit in Europe and got so huge but remained unknown in the States," he says. "It gave us the chance to sit back and digest what was happening as it happened."

He adds, "We might have gotten crazy about it. But then we'd come home, and it was like a reality check. It was a slower process than if we'd hit like **Hanson**, who conquered the world right away. Those guys really had to adapt."

It doesn't hurt that each member of 'N Sync already had exposure under the lights of the stage previous to coming



'N SYNC

together. **Timberlake** and **Chasez** knew each other as **Mouseketeer** graduates of the **Disney Channel**'s "The Mickey Mouse Club." Several years later, as the two were recording demos in Nashville in search of a recording contract, **Timberlake** received a call from **Kirkpatrick**, whom he'd met on the audition circuit around Orlando's **Disney** and **Universal Studio** empires, suggesting that they work toward putting an ensemble together:

**Kirkpatrick**, meanwhile, had been "singing with friends on the streets, in coffeehouses, wherever I could."

The three then went on the prowl for a bass singer; meeting up in a club with **Fatone**, whom both **Kirkpatrick** and **Chasez** knew from various auditions. His voice wasn't low enough to meet the role's demands, but by then a vibe was established and he was in. A call to **Timberlake's** former vocal coach then led to **Bass**. With five members, the new

group felt it was in sync with a unique and salable sound.

"We really put ourselves together," says **Timberlake**. "It's funny to look back on how we all came together; it just happened step by step."

With its membership locked in, the ensemble began performing around Orlando, from restaurants to small clubs to **Disneyworld's** **Pleasure Island**. In short order; it was signed by the indie label **Transcontinental**, which brought in manager **Johnny Wright**, who then worked the **BMG** deal. He also served as the album's executive producer.

**BMG** decided to launch 'N Sync in Germany, where it felt it had a solid handle on the boy-pop market. The first single, "I Want You Back," was co-produced by **Denniz Pop** of **Robyn** and **Ace Of Base** fame. The team was taken by surprise when it immediately reacted in the market.

"We were all very excited for it to be happening so fast, but we weren't exactly ready," recalls **Kirkpatrick**. "We had to put the album together in about two or three months, sometimes recording a song a day, and started radio promotion like crazy," working with a number of producers in the studio (including **Full Force**) in **Munich**, **New York**, **Stockholm**, and **Orlando**.

The finished product savvily showcases sprightly dance numbers as well as sweet, multilayered R&B love songs. The latter bring out the guys' instincts for harmony, according to **Kirkpatrick** and **Timberlake**. "When we add our flavor to the songs, we'll write a lot of the harmonies and breakdowns," says **Kirkpatrick**. On a cover of **Christopher Cross'** 1980 No. 1 song "Sailing," for instance, a basic instrumental track was laid down, then 'N Sync began experimenting with vocals to cover where strings and such appeared in the original arrangement.

"We layered that song until I don't think you could add any more harmony," **Timberlake** says. "We did as much with our voices as we could."

The jeep jam "Giddy Up," on the other hand, came out of a vocal jam session. "It was the first brainstorming we did as a group," says **Kirkpatrick**. "We needed something funky and just started putting stuff together on the computer. In the course of a day, we wrote and recorded the song." With **Veit Ren**, 'N Sync is credited as the track's co-writer.

The group has already begun recording its second album for Europe, a daunting task now that it's aiming to please diverse audiences in a number of regions. "Europe is very dance-oriented, and America is very R&B- and hip-hop-oriented," says **Kirkpatrick**. "Then there's Canada, which is pop/R&B."

'N Sync will also continue to travel the world with a whirlwind of tour dates, spring radio concerts, and press interviews. "We have to keep them all interested," says **Kirkpatrick**.

Looking down the road, **Timberlake** and **Kirkpatrick** see no end to working 'N Sync years from now. Says **Kirkpatrick**, "We realize we have such a click together; this works. I hope we're still touring five years down the line, but I know we'll be together whether it's as producers or as performers. Wouldn't that be great, if the five of us were producing for a new group just coming out? We'd be just as happy."

## Green Taps Wide Experience For Managing WJLB/WMXD

**AS SENIOR VP/GM** of Chancellor Media's R&B **WJLB/WMXD** Detroit, **Verna Green** has helped her stations dominate the **Motor City** since she came aboard in 1982. Her story is even more fascinating when you learn that before joining **WJLB**, **Green** had no previous radio experience.

Born in the South, **Green** was raised in **Detroit**. Her career began as an administrative assistant at a pharmaceutical company. Soon **Green** set her sights on human resources, eventually moving to **General Motors**. "I wanted to be in charge at the corporate level so I could set policy for the divisions and staff, to allow the most competent people to rise to the top," she recalls. After finishing a bachelor's degree, she used a **General Motors** fellowship to earn an **MBA** while still working in research and development.

But a human resources position at the automaker eluded her, so **Green** went into health care, taking a position as personnel director for the **Visiting Nurses Assn.** She recruited nurses and other workers in three counties, working in a decentralized situation on a small level. From there, **Green** went into marketing and administration at an outpatient hospital, then into management, training, and development. In this capacity, she met the wife of **John Booth** of **Booth American**, the company that then owned **WJLB**.

Knowing that **Green** had a human resources and management background, **Mrs. Booth** asked her opinion on management issues. Soon **Booth** himself was phoning **Green** about a number of problems. At that time, **WJLB** was facing **Federal Communications Commission** charges stemming from a former **PD's** management of a local act, as well as grappling with issues like maternity leave.

As **Booth** and **Green** continued to exchange information, they became "telephone friends." **Booth** began to explain the workings of the radio industry, and **Green** found herself fascinated. "He said **WJLB** was not performing as well as he wanted it to. It was No. 12 in the market, and he thought it should be No. 5," says **Green**. "I took a listen and a look at all the positions there, and it didn't take long to see he needed to change his management structure. But I didn't present myself as a candidate [for **GM**], because I didn't know radio."

When **Booth** made the offer, **Green** was shocked but intrigued. She decided to take a chance and came into **WJLB** as **GM** in '82. At first, **WJLB** staffers were shocked that an outsider was brought in, thinking **Green** would be a caretaker until the station was sold. But **Green** used the staff as her own laboratory, applying all the skills she'd learned in the business world.

Today, **WJLB** is "much more polished, competitive, and in a different position," says **Green**. "Fifteen years ago we were 'that nice little institution; too bad they don't do better.' Now 'JLB is a big dog.'"

One of her biggest challenges was smoothing the transition when rival **WMXD** was bought and flipped to **AC**. "If **WMXD** and **WJLB** could have killed each other, they would have," **Green** says. "Here we had two competing entities. There was a little bit of hatred there. It was key to treat them both as only children. I have two sons. The children I had biologically helped me handle the two siblings I had professionally."

**Green** moved **WMXD** from suburban **Southfield, Mich.**, to the same downtown location as **WJLB** and kept an open-door policy. "I was available to each of them whenever they needed me and made sure if I was giving attention to one station, it was not done to the detriment of the

other," she says. "Now there are moments when you can't tell what station you're with. They're friends. They compete as well."

**Green** says her mentors were primarily women. One was her mother, whose motto "If it's worth doing, it's worth doing well" frequently echoes in her head. Another was a head nurse whose gentle manner but demanding standards in the face of life-and-death issues provided a behavioral model. Further, she says, "when I first started in radio, I was fortunate in that **Barry Mayo** was our consultant, so I took advantage of that. I really learned from him. The point at which I knew I had a chance of surviving was when I could know the difference between good and bad radio. Having the opportunity to work with **Barry**, I knew production, when the breaks were placed awkwardly, the music flow, how the contesting was working—all those things."

Part of her success is due to the fact that she's a "teaching manager," says **Green**, who shares information with staff. She says it may be difficult for **African-American** women to distinguish themselves in the current corporate climate, but she's encouraged by women's advances in sales arenas.

As to the future of radio, **Green** says marketing must be a key goal. "And about **WJLB** and **WMXD**, I look at the two stations a couple of ways. True to our oral tradition, they are big drums. We've always communicated orally and audibly, and we have a big drum that happens to be electronic," says **Green**. "We may be at the point now where the stations are marketing vehicles that happen to have a broadcast signal, so the old definitions of radio will fade away as the demands of advertisers become greater."

**JANINE COVENEY**





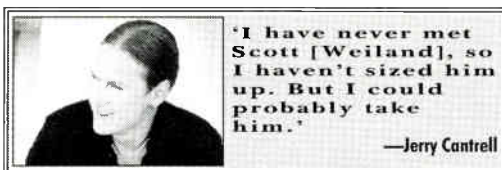
Grunge may be dead, but Alice In Chains guitarist Jerry Cantrell is very much alive and plucking on his first effort under his own name, "Boggy Depot."

"Everyone knows I had plenty of time to waste for a while. The question was, Do I want to sit on my couch or do I want to make music?" says Cantrell, who hits the road with Metallica in June. "I decided to explore my solo side. It's weird to wear all the hats. In a band, you have more shoulders to carry the load and more brains to bounce ideas around. I'm still adjusting to going it alone."

He adds that the jury is still out on whether his popular past, including writing credit on "Would?" and "Rooster," will help or hinder his temporary solo stint. "It could be that programmers know my work

and will be more likely to pick up the advance and throw the cut on. Or they may hate it on sight," he says. "Either way, Alice is a big legacy to live up to. Hopefully, the fans like it. They're the real bosses."

The fans, at least the ones who listen to rock radio,



have already proved their loyalty to his first single, "Cut You In," a throaty and aggressive ode to "good-time buddies" that is No. 17 on this issue's Modern

Rock Tracks. He says the track, beefed up by Alice's Mike Inez on bass and by Fishbone's Angelo Moore on horns, is "directed at the type of folk who ride with you when shit is good. But when your situation turns south, they're the first to bail—unlike true friends."

Also mimicking the past is the song's competition. Pearl Jam dominates with two tracks on the chart. And grunge's other recently gone solo poster boys, Soundgarden's Chris Cornell and Stone Temple Pilots' Scott Weiland, have spent the last few weeks sliding up and down the chart. But they aren't sending Cantrell running home to Seattle. "I never met Scott, so I haven't sized him up, but I could probably take him," boasts Cantrell. He admits, however, "I'd have to give the win to Cornell should we ever duke it out. He's bigger and rowdier than me. There's room for all."

Billboard

APRIL 18, 1998

# Mainstream Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>***No. 1***</b>	
1	2	2	13	BLUE ON BLACK TROUBLE IS...	1 week at No. 1 ◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
2	1	1	7	WITHOUT YOU	◆ VAN HALEN VAN HALEN 3 WARNER BROS.
3	3	3	16	SHELF IN THE ROOM	◆ DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
4	4	5	18	SEX AND CANDY	◆ MARCY PLAYGROUND MARCY PLAYGROUND CAPITOL
5	6	7	8	CUT YOU IN	◆ JERRY CANTRELL BOGGY DEPOT COLUMBIA
6	7	12	4	I LIE IN THE BED I MAKE	BROTHER CANE WISHPOL VIRGIN
7	5	4	20	THE UNFORGIVEN II	◆ METALLICA RELOAD ELEKTRA/EEG
8	10	10	12	MY HERO	◆ FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
9	12	11	9	TORN	CREED MY OWN PRISON WIND-UP
10	<b>NEW</b>		1	<b>***AIRPOWER***</b> MOST HIGH	◆ JIMMY PAGE ROBERT PLANT WALKING INTO CLARKSDALE ATLANTIC
11	9	8	34	MY OWN PRISON	◆ CREED MY OWN PRISON WIND-UP
12	8	6	16	GIVEN TO FLY	PEARL JAM YIELD EPIC
13	11	9	13	SUNSHOWER	CHRIS CORNELL GREAT EXPECTATIONS: THE ALBUM ATLANTIC
14	13	13	39	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
15	18	19	9	FUEL	METALLICA RELOAD ELEKTRA/EEG
16	15	18	9	USE THE MAN	MEGADETH CRYPTIC WRITINGS CAPITOL
17	20	26	5	CLOSING TIME	◆ SEMISONIC FEELING STRANGELY FINE MCA
18	24	25	5	SAVE YOURSELF	◆ STABBING WESTWARD DARKEST DAYS COLUMBIA
19	19	24	6	MUNGO CITY	◆ SPACEHOG THE CHINESE ALBUM HIFI/SIRE/WARNER BROS.
20	14	14	25	3 AM	◆ MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
21	16	15	15	SAINT OF ME	◆ THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
22	23	20	10	I WILL BUY YOU A NEW LIFE	◆ EVERCLEAR SO MUCH FOR THE AFTERGLOW CAPITOL
23	17	17	11	WALK AWAY	◆ COOL FOR AUGUST GRAND WORLD WARNER BROS.
24	22	23	8	RAGE	VAN ZANT BROTHER TO BROTHER CMC INTERNATIONAL
25	25	22	9	I AM A PIG	◆ TWO VOYEURS NOHING/INTERSCOPE
26	28	30	3	SHE'S GONE	ERIC CLAPTON PILGRIM REPRISE
27	36	—	2	REAL WORLD	◆ MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
28	31	32	6	CEREMONY	JOE SATRIANI CRYSTAL PLANET EPIC
29	21	16	19	CLUMSY	◆ OUR LADY PEACE CLUMSY COLUMBIA
30	27	28	9	IN HIDING	PEARL JAM YIELD EPIC
31	32	33	5	CEMENT	FEEDER POLYTHEME ECHO/ELEKTRA/EEG
32	26	21	19	TIME OF YOUR LIFE (GOOD RIDDANCE)	◆ GREEN DAY NIMROD. REPRISE
33	33	38	4	DROPPING ANCHOR	◆ JIMMIE'S CHICKEN SHACK ...PUSHING THE SALMANILLA ENVELOPE ROCKET/ISLAND
34	37	—	2	SHIMMER	◆ FUEL SUNBURN 550 MUSIC
35	30	29	25	BACK ON EARTH	◆ OZZY OSBOURNE THE OZZMAN COMETH EPIC
36	<b>NEW</b>		1	DON'T DRINK THE WATER	◆ DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA
37	39	—	2	TANGERINE	LIFE OF AGONY SOUL SEARCHING SUN ROADRUNNER
38	29	27	19	TASTE OF INDIA	AEROSMITH NINE LIVES COLUMBIA
39	40	—	2	BOOM BOOM	BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER BEAUTIFUL WORLD REVOLUTION
40	<b>NEW</b>		1	BAKER STREET	FOO FIGHTERS EMI-CAPITOL (IMPORT)

Billboard

APRIL 18, 1998

# Modern Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>***No. 1***</b>	
1	1	2	9	THE WAY	2 weeks at No. 1 ◆ FASTBALL ALL THE PAIN MONEY CAN BUY HOLLYWOOD
2	2	1	25	SEX AND CANDY	◆ MARCY PLAYGROUND MARCY PLAYGROUND CAPITOL
3	3	5	6	CLOSING TIME	◆ SEMISONIC FEELING STRANGELY FINE MCA
4	4	4	11	I WILL BUY YOU A NEW LIFE	◆ EVERCLEAR SO MUCH FOR THE AFTERGLOW CAPITOL
5	36	—	2	<b>***AIRPOWER***</b> DON'T DRINK THE WATER	◆ DAVE MATTHEWS BAND BEFORE THESE CROWDED STREETS RCA
6	5	3	21	TIME OF YOUR LIFE (GOOD RIDDANCE)	◆ GREEN DAY NIMROD. REPRISE
7	9	10	21	MY OWN PRISON	◆ CREED MY OWN PRISON WIND-UP
8	25	—	2	<b>***AIRPOWER***</b> PUSH IT	GARBAGE GARBAGE VERSION 2.0 ALMO SOUNDS/INTERSCOPE
9	10	9	14	MY HERO	◆ FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
10	8	8	20	CLUMSY	◆ OUR LADY PEACE CLUMSY COLUMBIA
11	7	7	28	BITTER SWEET SYMPHONY	◆ THE VERVE URBAN HYMNS VCHUT/VIRGIN
12	13	17	6	SHIMMER	◆ FUEL SUNBURN 550 MUSIC
13	6	6	16	GIVEN TO FLY	PEARL JAM YIELD EPIC
14	12	13	10	TORN	◆ NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
15	14	19	8	WISHLIST	PEARL JAM YIELD EPIC
16	15	12	12	SUNSHOWER	CHRIS CORNELL GREAT EXPECTATIONS: THE ALBUM ATLANTIC
17	16	15	7	CUT YOU IN	◆ JERRY CANTRELL BOGGY DEPOT COLUMBIA
18	19	22	5	LOSING A WHOLE YEAR	◆ THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG
19	11	11	28	DAMMIT (GROWING UP)	◆ BLINK 182 DUDE RANCH CARGO/MCA
20	17	14	24	HOW'S IT GOING TO BE	◆ THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG
21	20	24	7	ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES ZOOT SUIT RIOT MOJO/UNIVERSAL
22	27	—	2	<b>***AIRPOWER***</b> IRIS	GOO GOO DOLLS "CITY OF ANGELS" SOUNDTRACK WARNER SUNSET/REPRISE
23	21	23	7	MUNGO CITY	◆ SPACEHOG THE CHINESE ALBUM HIFI/SIRE/WARNER BROS.
24	18	16	23	KARMA POLICE	RADIOHEAD OK COMPUTER CAPITOL
25	22	25	8	SHELF IN THE ROOM	◆ DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
26	24	28	6	FROM YOUR MOUTH	◆ GOD LIVES UNDERWATER LIFE IN THE SO-CALLED SPACE AGE 1500/A&M
27	30	38	3	REAL WORLD	◆ MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
28	23	18	22	BRICK	◆ BEN FOLDS FIVE WHATEVER AND EVER AMEN 550 MUSIC
29	32	33	4	SAVE YOURSELF	◆ STABBING WESTWARD DARKEST DAYS COLUMBIA
30	34	—	2	FLAGPOLE SITTA	HARVEY DANGER WHERE HAVE ALL THE MERRYMAKERS GONE? SLASH/LONDON/ISLAND
31	38	—	2	JUMP RIGHT IN	◆ THE URGE MASTERS OF STYLE IMMORTAL/EPIC
32	37	35	3	UNINVITED	ALANIS MORISSETTE "CITY OF ANGELS" SOUNDTRACK WARNER SUNSET/REPRISE
33	26	26	11	SUNDAY SHINING	◆ FINLEY QUAYE MAVERICK A STRIKE 550 MUSIC
34	29	30	8	LIFE IN MONO	◆ MONO FORMICA BLUES ECHO/MERCURY
35	33	34	4	IT'S YOU	◆ THE SPECIALS GUILTY 'TIL PROVED INNOCENT! WAY COOL MUSIC/MCA
36	40	32	19	BEAUTIFUL DISASTER	◆ 311 TRANSISTOR CAPRICORN/MERCURY
37	<b>RE-ENTRY</b>		3	BARBARILLA	◆ SCOTT WEILAND 12 BAR BLUES ATLANTIC
38	28	21	17	WASH IT AWAY	BLACK LAB YOUR BODY ABOVE ME DGC/GEFFEN
39	35	29	13	BRIAN WILSON	◆ BARENAKED LADIES ROCK SPECTACLE REPRISE
40	<b>NEW</b>		1	COME ON (LET YOUR BLOOD COME ALIVE)	AGENTS OF GOOD ROOTS ONE BY ONE RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 83 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. ◆ Videotip availability. © 1998, Billboard/BPI Communications.



# HITS! IN TOKIO

Week of March 22, 1998

- Frozen / Madonna
- My Father's Eyes / Eric Clapton
- Everything's Gonna Be Alright / Sweetbox
- All 'Bout The Money / Meja
- My Heart Will Go On / Celine Dion
- Movin' On / Speech
- Torn / Natalie Imbruglia
- Madazulu / Deep Forest
- Walking On The Sun / Smash Mouth
- No, No, No / Destiny's Child
- Heaven / Laila
- Tsutsumikomuyou... / Misia
- Stop / Spice Girls
- Given To Fly / Pearl Jam
- Off The Hook / Jody Watley
- Fantasy Island / M People
- Milktea / UA
- Mutante / Clara Moreno
- Nice Age / Cosmic Village
- Tubthumping / Chumbawamba
- Picture Of You / Boyzone
- Thank You / Bebe Winans
- Maybe I'm Amazed / Carleen Anderson
- Party Pooper / Duffer
- Kiss The Rain / Billie Myers
- Gravel / Ani DiFranco
- Real Love / Speech
- Tomorrow Never Dies / Sheryl Crow
- Not Alone / Bernard Butler
- Forget Me Not / Bonnie Pink
- You Don't Have To Worry / The Family Stand
- Tant Que Parle L'Economie / Siltmaris
- Sugar Sugar Honey / Cultured Pearls
- Sukiyaki / S.O.P.
- Solomon Bites The Worm / Bluetones
- Freedom / Robert Miles Featuring  
Kathy Sledge
- Ray Of Light / Madonna
- Without You / Van Halen
- Be Strong Now / James Iha
- Voulez-Vous Boom Boom / Yorgos
- Happiness / Kamasutra Featuring  
Jocelyn Brown
- Tears Of Envy / Chris Stills
- Truly Madly Deeply / Savage Garden
- The Language Of Flowers / Kevyn Lettau
- The Cup Of Life / Ricky Martin
- Be The Man / Celine Dion
- I'll Make Love To You And End Of  
The Road / Babyface
- Are You Jimmy Ray? / Jimmy Ray
- Alison / Nona
- Together Again / Janet Jackson

Selections can be heard on  
 "Sapporo Beer Tokio Hot 100"  
 every Sunday 1 PM-5 PM on  
 J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:  
<http://www.j-wave.co.jp>

# Music Video PROGRAMMING

## MVPA Rewards Clips That Stray From The Mainstream

**MVPA AWARDS:** The seventh annual Music Video Production Assn. (MVPA) Awards, held April 1 at the Directors Guild in Los Angeles, proved that in the MVPA voters' eyes, the best videos aren't necessarily those that get the most airplay on the major music video networks. Prodigy's "Smack My Bitch Up," Bjork's "Bachelorette," Tool's "Aenema," and Busta Rhymes' "Put Your Hands Where My Eyes Could See" received the most awards (two prizes each), with the controversial and visually arresting "Smack My Bitch Up" being granted the highest honor, music video of the year.

The biggest surprise was that Janet Jackson's "Got 'Til It's Gone" clip was completely shut out, despite receiving the most nominations. However, this video had stiff competition in all of its nominated categories, and it's debatable whether "Got 'Til It's Gone" should have received as many nominations as it did.

The MVPA Awards are given to production companies or individuals involved in the making of a video, depending on the category. Videos eligible for the awards were produced between Jan. 1-Dec. 31, 1997, and the awards were voted on by MVPA members.

This year's awards show was well-paced, thanks to an organized production and the fact that winners had the good sense to keep their speeches short and to the point. Celebrity presenters included "Weird" Al Yankovic and members of Sugar Ray.

Billy Poveda, MVPA president and co-founder of Oil Factory, says the sold-out awards show was "the best we've had so far. I thought it had more focus than last year's event. This is an exciting time for the [music video] industry, because we're making some of the best clips I've seen in a long time." Poveda adds that the MVPA plans to bring the awards show to TV someday.

**AND THE WINNERS ARE:** Music video of the year: Oil Factory, "Smack My Bitch Up," Prodigy.

Director of the year: Michel Gondry, "Bachelorette," Bjork.

Best cinematography: James Hawkinson, "Aenema," Tool.

Best art direction: Samantha

Gore, "Bachelorette," Bjork.

Best editing: Jonas Akerlund, "Smack My Bitch Up," Prodigy.

Best special effects: 525 Post Production, "Transistor," 311.

Pop video of the year: Squeak Pictures, "Fly," Sugar Ray.

Urban/R&B video of the year: DNA, "Gone Till November," Wyclef Jean.

Rock video of the year: Third Eye Films, "Aenema," Tool.

Rap video of the year: Big Dog Films, "Put Your Hands Where My Eyes Could See," Busta Rhymes.

Dance video of the year: Las Telecine, "Dirt," Death In Vegas.

Alternative video of the year: Oil Factory, "I'm Afraid Of Americans," David Bowie featuring Trent Reznor.

Country video of the year: The Collective, "Better To Dream Of You," Mary Chapin Carpenter.

Adult contemporary video of the year: Palomar Pictures, "Sunny Came Home," Shawn Colvin.

Feature film video of the year: Partizan, "Deadweight," Beck.

International video of the year: U-Ground, "Help The Aged," Pulp.

Directorial debut of the year: John Hardwick, "The Saint," Orbital.

Longform video of the year: Oil Factory, "Live In The Tragic Kingdom," No Doubt.

Best choreography: Fatima Sayeed, "Put Your Hands Where My Eyes Could See," Busta Rhymes.

Best styling: Bridgette Echols, "Criminal," Fiona Apple.

Best hair and makeup: Natalie McGowan-Spencer, "Man That You Fear," Marilyn Manson.

Producers award: Otto Nemenz.

Hall of Fame award: "Whip It," Devo.

Lifetime achievement award: Russell Mulcahy.

**WHAT'S NEXT:** Next up for the big winners: "Smack My Bitch Up" director Jonas Akerlund recently completed shooting Madonna's "Ray Of Light" video in New York and Los Angeles. Meanwhile, Oil Factory will be doing the Wallflowers' version of David Bowie's "Heroes" for the "Godzilla" soundtrack. Dom & Nick are directing.

## THE EYE



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

Puff Daddy's "Victory" clip was directed by Marcus Nispel. It features the late Notorious B.I.G., Busta Rhymes, Dennis Hopper, and Danny DeVito.

Liz Friedlander directed Steve Poltz's video for "Silver Lining."

Swamp Boogie Queen shot "Ease

My Mind" with director David Hale.

### OTHER CITIES

Stone Temple Pilots singer Scott Weiland takes a solo turn in "Barbarella." The video was directed by Jonathan Dayton and Valerie Faris in Las Vegas.

FOR WEEK ENDING APRIL 5, 1998

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 2Pac, Do For Love
- 2 Busta Rhymes, Turn It Up
- 3 Janet, I Get Lonely
- 4 Mya With Sisco, It's All About Me
- 5 Master P, Make Em' Say Uhh!
- 6 Montell Jordan, Let's Ride
- 7 K-Ci & Jojo, All My Life
- 8 Queen Pen, Party Ain't A Party
- 9 Aretha Franklin, A Rose Is Still A Rose
- 10 Chico DeBarge, No Guarantee
- 11 Next, Too Close
- 12 Timbaland And Magoo, Clock Strikes
- 13 Destiny's Child, No, No, No
- 14 Mary J. Blige, Seven Days
- 15 Public Announcement, Body Bumpin'
- 16 Playa, Cheers 2 U
- 17 Robyn, Do You Really Want Me
- 18 Immatore, Extra Extra
- 19 Mase, What You Want
- 20 Ice Cube, We Be Clubbin'
- 21 Tamia, Imagination
- 22 Smooth, Strawberries
- 23 Sparkle, Be Careful
- 24 Mariah Carey, My All
- 25 Wyclef Jean, Gone Till November
- 26 Puff Daddy & The Family, Victory
- 27 Lord Tariq & Peter Gunz, Deja Vu
- 28 Jd Feat. Da Brat, The Party Continues
- 29 Jody Watley, Off The Hook
- 30 Imajin, Shorty, You Keep Playin'...

### ★ ★ NEW ONS ★ ★

- Cardan/Jermaine Dupri, Jam On It  
 Cleopatra, Cleopatra's Theme  
 Ram-Z, It's Your Move  
 Changing Faces, Same Tempo  
 Tami Davis, How Do I Say That I'm Sorry  
 Public Enemy, He Got Game



Country Music Television  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 The Kinleys, Just Between You And Me
- 2 Faith Hill, This Kiss
- 3 Mindy McCready, You'll Never Know
- 4 Michael Peterson, Too Good To Be True
- 5 Trisha Yearwood, Perfect Love
- 6 Martina McBride W/Jim Brickman, Valentine

- 7 Jo Dee Messina, Bye, Bye
- 8 Trace Adkins, Lonely Won't Leave Me Alone
- 9 Clay Walker, Then What
- 10 Shania Twain, You're Still The One
- 11 David Kersh, If I Never Stop Lovin' You
- 12 Dixie Chicks, There's Your Trouble
- 13 Toby Keith, Dream Walkin'
- 14 Tim McGraw, One Of These Days
- 15 Randy Travis, Out Of My Bones \*
- 16 Joe Diffie, Texas Size Heartache
- 17 Lee Ann Womack, Buckaroo \*
- 18 Ty Herndon, A Man Holdin' On \*
- 19 Chris Cummings, I Waited \*
- 20 Chey Wright, I Already Do \*
- 21 Hal Ketchum, I Saw The Light \*
- 22 John Michael Montgomery, Love Working On You \*
- 23 Kevin Sharp, Love Is All That Really Matters \*
- 24 Eddy Raven, Johnny's Got A Pistol \*
- 25 Terri Clark, Now That I Found You \*
- 26 Daryle Singletary, The Note \*
- 27 Sammy Kershaw, Matches \*
- 28 Wade Hayes, The Day That She Left Tulsa
- 29 Sherrie Austin, Put Your Heart Into It \*
- 30 Great Divide, Never Could
- 31 The Mavericks, To Be With You
- 32 Sawyer Brown, Another Side
- 33 Kenny Chesney, Thats Why I'm Here
- 34 The Lynns, Woman To Woman
- 35 Matraca Berg, Back In The Saddle
- 36 Wynonna, Come Some Rainy Day
- 37 Brad Hawkins, We Lose
- 38 Keith Harling, Papa Bear
- 39 Bellamy Brothers, Catahoula
- 40 Shane Stockton, What If I'm Right
- 41 Tracy Byrd, I'm From The Country
- 42 Gary Allan, It Would Be You
- 43 Lee Roy Parnell, All That Matters Anymore
- 44 Nitty Gritty Dirt Band, Bang, Bang, Bang
- 45 Matt King, A Woman's Tears
- 46 Mark Willis, I Do
- 47 Cledus T. Judd, Wives Do It All The Time
- 48 Allison Moore, A Soft Place To Fall
- 49 Alabama, She's Got That Look In Her Eye
- 50 John Anderson, Takin' The Country Back

\* Indicates Hot Shots

### ★ ★ NEW ONS ★ ★

- Blake & Brian, Amnesia  
 Carrie Newcomer, What Kind Of Love Is This  
 Clint Black, Cadillac Jack  
 Deryl Dodd, Time On My Hands  
 Fred Eaglesmith, 105  
 Jason Sellers, This Small Divide  
 Neal McCoy, Party On  
 The Derailers, Just One More Time  
 Thompson Brothers Band, Back On The Farm



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Natalie Imbruglia, Torn
- 2 Marcy Playground, Sex And Candy
- 3 Will Smith, Gettin' Jiggy Wit It
- 4 K-Ci & Jojo, All My Life
- 5 Usher, Nice & Slow
- 6 Lord Tariq & Peter Gunz, Deja Vu
- 7 Janet, I Get Lonely
- 8 Madonna, Frozen
- 9 Master P, Make Em' Say Uhh!
- 10 Mariah Carey, My All
- 11 Savage Garden, Truly Madly Deeply
- 12 Mase, What You Want
- 13 Ben Folds Five, Brick
- 14 Fastball, The Way
- 15 Tonic, Open Up Your Eyes
- 16 Brian McKnight, Anytime
- 17 Next, Too Close
- 18 Radiohead, No Surprises
- 19 Destiny's Child, No, No, No
- 20 Metallica, The Unforgiven II
- 21 Celine Dion, My Heart Will Go On
- 22 Hanson, Weird
- 23 Van Halen, Without You
- 24 Everclear, I Will Buy You A New Life
- 25 Puff Daddy & The Family, Victory
- 26 Wyclef Jean, Gone Till November
- 27 Busta Rhymes, Turn It Up
- 28 Creed, My Own Prison
- 29 Scott Weiland, Barbarella
- 30 Puff Daddy, Been Around The World
- 31 K.P. & Envyi, Swing My Way
- 32 Mono, Life In Mono
- 33 Backstreet Boys, Everybody
- 34 Aqua, Turn Back Time
- 35 Uncle Sam, I Don't Ever Want To...
- 36 Jerry Cantrell, Cut You In
- 37 Paula Cole, Me
- 38 Green Day, Time Of Your Life
- 39 Montell Jordan, Let's Ride
- 40 Spacehog, Mungo City
- 41 Third Eye Blind, Semi-Charmed Life
- 42 The Notorious B.I.G., Mo Money Mo Problems
- 43 Sarah McLachlan, Adia
- 44 Billie Myers, Kiss The Rain
- 45 God Lives Underwater, From Your Mouth
- 46 Tuesday, It's Up To You
- 47 The Notorious B.I.G., Big Poppa
- 48 Missy "Misdemeanor" Elliott, The Rain
- 49 Mase, Feel So Good
- 50 James Horner, Southampton

\*\* Indicates MTV Exclusive

### ★ ★ NEW ONS ★ ★

- Dave Matthews Band, Don't Drink The Water  
 Semisonic, Closing Time  
 Sykk-E. Fyne F/Chill, Romeo & Juliet  
 Third Eye Blind, Losing A Whole Year



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Celine Dion, My Heart Will Go On
- 2 Matchbox 20, 3 AM
- 3 Madonna, Frozen
- 4 Janet, Together Again
- 5 Savage Garden, Truly Madly Deeply
- 6 Ben Folds Five, Brick
- 7 Smash Mouth, Walkin' On The Sun
- 8 Natalie Imbruglia, Torn
- 9 Sarah McLachlan, Adia
- 10 Paula Cole, Me
- 11 Billie Myers, Kiss The Rain
- 12 Fleetwood Mac, Landslide
- 13 The Verve, Bitter Sweet Symphony
- 14 Mariah Carey, My All
- 15 Eric Clapton, My Father's Eyes
- 16 Matchbox 20, Push
- 17 Chumbawamba, Tubthumping
- 18 Sugar Ray, Fly
- 19 Harry Connick, Jr., Learn To Love
- 20 The Wallflowers, One Headlight
- 21 Paula Cole, I Don't Want To Lose
- 22 Aretha Franklin, A Rose Is Still A Rose
- 23 Shania Twain, You're Still The One
- 24 Jewel, Foolish Games
- 25 Marcy Playground, Sex And Candy
- 26 Third Eye Blind, Semi-Charmed Life
- 27 Janet, I Get Lonely
- 28 Fastball, The Way
- 29 Paul Simon, You Can Call Me Al
- 30 Elton John, Recover Your Soul
- 31 Van Halen, Without You
- 32 Bonnie Raitt, One Belief Away
- 33 Rolling Stones, Start Me Up
- 34 Hanson, Weird
- 35 James Horner, Southampton
- 36 Tom Petty & The Heartbreakers, Mary Jane...
- 37 Michael Jackson, Billie Jean
- 38 Tina Turner, What's Love Got To Do With It
- 39 Paul McCartney & Michael Jackson, Say Say Say
- 40 Celine Dion, The Power Of Love
- 41 Celine Dion, Because You Loved Me
- 42 Fugees, Killing Me Softly
- 43 Tonic, Open Up Your Eyes
- 44 Sheryl Crow, Everyday Is A Winding Road
- 45 Selena, Last Dance/The Hustle/On The Radio
- 46 U2, If God Will! Send His Angels
- 47 Selena, Missing My Baby
- 48 Selena, I Could Fall In Love
- 49 Selena, Dreaming Of You
- 50 Celine Dion, It's All Coming Back To Me

### ★ ★ NEW ONS ★ ★

- Matchbox 20, Real World  
 Edwin McCain, I'll Be  
 Wyclef Jean, Gone Till November  
 Robbie Robertson, Untouchable

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 18, 1998.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

- Sparkle, Be Careful

### BOX TOPS

- 2Pac, Do For Love
- Master P, Make Em' Say Uhh!
- Master P, I Got The Hook-Up
- Aretha Franklin, A Rose Is Still A Rose
- Backstreet Boys, Everybody
- Do Or Die, Still Po Pimpin'
- Timbaland And Magoo, Clock Strikes (Remix)
- Busta Rhymes, Turn It Up (Remix)
- Jackson 5, I Want You Back '98
- Janet, I Get Lonely
- Mya, It's All About Me
- Queen Pen, Party Ain't A Party
- Next, Too Close
- Pras, Ghetto Superstar
- Puff Daddy, Been Around The World (Remix)
- Celine Dion, My Heart Will Go On
- David Miller, Hard To Handle
- Chico DeBarge, No Guarantee (Remix)
- Aqua, Turn Back Time
- Goodie Mob, They Don't Dance No Mo'
- C-Murder, A Second Chance
- Silkk The Shocker, Just Be Straight With Me
- Luke, Raise The Roof
- K-Ci & Jojo, All My Life
- Onyx & Wu Tang Clan, The Worst
- Angel, Lil' Red Boat
- C-Bo, Money By The Ton

### NEW

- Mile, Do Your Thing  
 Boyz II Men, Can't Let Her Go  
 Cardan, Jam On It  
 Five, When The Lights Go Out  
 Jon B., They Don't Know  
 Matchbox 20, Real World  
 Naughty By Nature, Work  
 Poetic Hustlaz, Day & Night  
 Semisonic, Closing Time  
 Too Short & Keith Murray, Independence Day



Continuous programming  
 1515 Broadway  
 New York, NY 10036

### NEW

- DJ Honda, On The Mic  
 Plastikina Mosh, Mr. P Mosh  
 H2O, Everready  
 Nice & Smooth, Let It Go  
 Stereophonics, A Thousand Trees  
 Pulp, This Is Hardcore  
 Semisonic, Closing Time  
 Wank, Forgiven



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Next, Too Close (new)  
 All Saints, Never Ever (new)  
 The Crystal Method, Busy Child (new)  
 The New Meanies, Three Seeds (new)  
 Puff Daddy, Victory (new)  
 Killjoys, I've Been Good (new)  
 Daft Punk, Revolution 909 (new)  
 Semisonic, Closing Time (new)  
 Will Smith, Gettin' Jiggy Wit It  
 'N Sync, I Want You Back  
 Our Lady Peace, 4 A.M.  
 Madonna, Frozen  
 K-Ci & Jojo, All My Life  
 Natalie Imbruglia, Torn  
 Marcy Playground, Sex And Candy  
 Hanson, Weird  
 The Philosopher Kings, Hurts To Love You  
 The Tea Party, Release  
 All Saints, I Know Where It's At  
 Sarah McLachlan, Adia



Continuous programming  
 Hawley Crescent  
 London NW1BTT

- Madonna, Frozen  
 Cornershop, Brimful Of Asha  
 Janet, I Get Lonely  
 Natalie Imbruglia, Big Mistake  
 All Saints, Never Ever  
 Backstreet Boys, All I Have To Give  
 All Saints, Under The Bridge  
 Natalie Imbruglia, Torn  
 Run DMC Vs Jason Nevins, It's Like That  
 Robbie Williams, Let Me Entertain You  
 Will Smith, Gettin' Jiggy Wit It  
 Mase, Tell Me What You Want  
 Sash!, La Primavera  
 Celine Dion, My Heart Will Go On  
 Mariah Carey, The Roof  
 Giorgia, Un A More Da Favola  
 Lighthouse Family, High  
 Prozac, Acida  
 Eros Ramazzotti & Tina Turner, La Cosa Della Vita  
 Thomas D & Nina Hagen, Solo



1D hours daily  
 909 Third Avenue  
 New York, NY 10022

- 2Pac, Do For Love
- Days Of The New, Shelf In The Room
- Everclear, I Will Buy You A New Life
- Fastball, The Way
- Jerry Cantrell, Cut You In
- K-Ci & Jojo, All My Life
- Lord Tariq & Peter Gunz, Deja Vu
- Montell Jordan, Let's Ride
- Mya, It's All About Me
- Natalie Imbruglia, Torn
- Next, Too Close
- Public Announcement, Body Bumpin'
- Scott Weiland, Barbarella
- Sykk-E. Fyne, Romeo & Juliet
- The Barenaked Ladies, Brian Wilson



Three hours weekly  
 216 W Ohio  
 Chicago, IL 60610

- The Getaway People, She Gave Me Love  
 Radiohead, No Surprises  
 Steve Poltz, Silver Lining  
 The Verve, Lucky Man  
 Stabbing Westward, Save Yourself  
 Fat, Downtime  
 Spacehog, Mungo City  
 Incubus, Certain Shade  
 Jerry Cantrell, Cut You In  
 Pulp, This Is Hardcore  
 Holly Cole, Onion Girl



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Two, I'm A Pig  
 Spacehog, Mungo City  
 Incubus, Certain Shade  
 Natalie Imbruglia, Torn  
 Jimmy Ray, Are You Jimmy Ray  
 The Tories, Gladys Kravitz  
 Chantal Kreviazuk, Surrounded  
 Elliot Smith, Miss Misery  
 Mary Lou Lord, Lights Are Changing  
 Mighty Mighty Bosstones, Wrong Thing Right Then  
 Bran Van 3000, Drinking In L.A.  
 Stereophonics, Traffic  
 Jerry Cantrell, Cut You In  
 God Lives Underwater, From Your Mouth

## INDONESIAN SALSA DOMINATES LOCAL SCENE

(Continued from page 1)

televised awards, and even its own newspaper.

Dangdut also has a huge following in Malaysia (see story, page 1), where it is being recorded and marketed with major-label investment.

Here in Indonesia, it draws an audience largely composing young Muslims in lower and lower-middle classes.

The appeal comes from the music's lively, danceable beat and the simply stated, fact-of-life lyrics that deal with



social and emotional topics. In one standard, "Sengaja" (Deliberate), an angry woman takes revenge on her boyfriend. Dangdut lyrics are sometimes surprisingly straightforward—by the standards of this country—about sex.

The market is predominantly cassette-based and is driven by its stars, as well as by producers, who record new vocalists and get them released through their label contacts.

As local currency value continues to spiral downward and inflation rises, music purchases are the last thing on the minds of all but the most interested fans. While the \$1-\$1.25 price tag on cassettes seems negligible in Western terms, in today's economic crisis, that equates to a 2-kilogram (4½-pound) bag of rice, a week's worth of meals for a family.

Yet dangdut's popularity can be seen in the media: This music's mass appeal means there is a radio-listening audience of literally millions, in a country of 204 million.

National broadcaster TPI (Indonesian Educational Television) last year made a strong commitment to dangdut, due to its mass appeal. To help expand acceptance and elevate quality of the genre, TPI launched the Dangdut Music Awards in July 1997 (Billboard, Aug. 2, 1997).

This specialized market and unique consumer profile set marketing apart for dangdut, according to Chandra "Akong" Wijaya, spokesman for Musica, the parent company of Maheswara Musik and HP Records, two of Indonesia's top dangdut labels. The



third is Blackboard, which is affiliated with PolyGram.

"Dangdut composers, artists, and musicians have a very close and separate society," says Wijaya, since many come from the masses, to which they appeal. "It's common to have a dangdut star who's a farmer's daughter."

A typical dangdut group has a tabla, electric guitar, bass, mandolin, percussion, and synthesizer. Artists are easily recognized by their vocal "slide."

There are two distinct types of dangdut, upbeat and slow; the upbeat version has piano chords that give it a reggae feel, and current reggae hits often are "dangdut-ized" here.

The musical form blends Indian, Western, and Middle Eastern features into something uniquely *malayu*—which means "of the Malay region." Now Malaysia is developing its own take on dangdut and is once again looking to Indonesia as an export market for its productions.

In Indonesia, this genre is typically

## Can Dangdut Travel Outside Region?

While dangdut remains unchallenged as the most popular musical genre in Indonesia and has successfully traveled to (or, indeed, been repatriated by) Malaysia, the Indonesian industry is divided as to whether Indonesian dangdut can be exported.

Chandra "Akong" Wijaya, spokesman for Musica, the parent company of Maheswara Musik and HP Records, two of Indonesia's top dangdut labels, says that although dangdut has some popularity in Japan, it isn't globally appealing because it is "too tribal." Camela Malik and her band Tarantula have performed successfully in Japan. Malaysian versions of songs often are done by Indonesian artists, and vice versa, to give them more local sounds and lyrics.

"The two versions of the same song have a very different feel to the local ear," says Wijaya.

One barrier to exporting the music is the cost of touring outside the country. An average dangdut group's entourage includes 20 people, and the garishly gaudy costumes are pricey. Fans can only afford to pay a few cents for tickets, so corporate sponsorship is essential for tours, says Wijaya.

This sponsorship results in extravagant dangdut superstar shows here, but as the sponsors are local, such spectacles are rarely exported.

sneered at as hillbilly, low-class music with ridiculous lyrics. However, it is nevertheless valued culturally as well as economically.

"I don't care if people say dangdut is crappy," says Indonesian Secretary of State Moerdiono, who won TPI's Dangdut Figure Award last year for his support of the music. "For me, the important thing is that it's the Indonesian people's prized possession."

The dangdut community regroups a number of diverse musicians who approach the genre from various direc-

The view here is that, with a vast domestic market and a sound that rarely transcends cultural and language barriers, dangdut is destined to remain an Indonesian/Malaysian phenomenon, appealing to the low-ranking masses, who identify with its common themes.

In Malaysia, however, certain executives believe that the time is right for Malaysian dangdut to make inroads overseas.

BMG Malaysia's managing director, Aziz Bakar, for one, hopes that dangdut will create some synergy between BMG's Indonesian and Malaysian affiliate labels and says he believes Malaysian dangdut is now ready for export, noting that songwriter/producer's Iwan's 1997 effort, "Dangdutnya," has sold 50,000 units in Indonesia.

Bakar seems more positive than most music executives in regard to Indonesia's acceptance of made-in-Malaysia dangdut: "Initially, Indonesians dismissed Malaysian dangdut as a mere carbon copy of the real thing, but attitudes are beginning to change with an increase in Malaysian dangdut's production quality."

India, with its vast Hindi film music market, is being touted as one place ready for dangdut exports.

Besides the linguistic similarities of Malaysian and Indonesian dangdut,

dangdut has a musical similarity to Hindu music.

Warner Malaysia has already released a compilation, "Puteri Hindi," featuring its Malaysian dangdut artists (Amelina and Mas Idayu) and its Hindi artists—such as Sangeeta and the Models—through the India-based Warner affiliate Magnasound. It has sold 10,000 units in a span of three months, reports Warner Malaysia.

Iwan will be recording a duet with an as-yet-unnamed Indian singer, from BMG-Crescendo India, to be released worldwide. Warner Malaysia's intended international dangdut release by Amelina and Mas Idayu is rumored to be written by a Hindi songwriter.

Tony Fernandes, regional GM/ASEAN, Warner Music, the home of Malaysia's most commercially viable dangdut artists, Amelina and Mas Idayu, is not as optimistic about Indonesian acceptance. He believes that a bias still exists. "It is cultural imperialism," he says. "It's just plain snobbery."

However, Warner Malaysia is rumored to have a more global plan that will involve an international single with possible Latin mixes, and Fernandes says that dangdut is set to be the "next Macarena."

ALEXANDRA NUVICH  
and DEBE CAMPBELL

of dangdut, who embarked on a solo career in 1975. Their duet albums remain favorites today and still sell well.

Later in the '70s, as Irama soloed with a rock-style dangdut, Islamic themes and social issues surfaced in his lyrics and films, which was the first introduction of dangdut to overseas markets.

While now regarded as the "grandparents" of the genre, Irama and Sukashi are making way for a new king and queen, Arafiq and Evie Tamala.

Tamala won two awards at the Dangdut Music Awards last July: view-

tions. In many regions of the Indonesian 17,508-island archipelago, which spans 5,000 kilometers and has 350 languages and cultures, dangdut is adapted to traditional dance themes from regional locales and to the skills of local musicians, so the dangdut "beat" crosses into many other genres.

Rhoma Irama, seen as the original "king" of dangdut in Indonesia, started out as a pop musician and began singing Malayu music. Starting in the early '70s, Irama performed in Sonata Group with Elvy Sukashi, the "queen"

## MALAYSIA EMBRACES GENRE

(Continued from page 1)

ther affilied to India, home of the tabla, which gives the music its distinctive sound and its name.

Like its Indonesian counterpart, Malaysian dangdut is essentially party music, bubbling along in a carefree manner, courtesy of oddball basslines and thinly veiled sexual references.

"Before, it was known as low-class music that was played at seedy clubs," says Tony Fernandes, regional GM of the Assn. of the South Asian Nations for Warner Music, the home of Malaysia's most commercially viable dangdut artists, Amelina and Mas Idayu. "We made dangdut pop. We glamorized it... legitimized it. We took traditional dangdut and added Ace Of Base loops and a young pop image to it. We added what dangdut didn't have before—artists with star quality."

Though the initial dangdut craze is subsiding, EMI Malaysia's deputy managing director, Darren Choy, says, "From now on, pop, rock, and dangdut will be mentioned in the same breath when Malaysian music is talked about."

BMG Malaysia's managing director, Aziz Bakar, says, "It's already a firm part of the culture." Further evidence of this is the establishment of a separate award for best dangdut

album in the country's annual AIM industry awards, which take place Sunday (12) here.

Despite its newfound legitimacy, the state of the dangdut genre rests firmly on the shoulders of Ruslan Mamat (signed to Warner/Chappell) and songwriter/producer Iwan (BMG Publishing and BMG Malaysia as a recording artist).

Mamat explains, "Although the dangdut stigma is less now, it still remains. Not many songwriters want to write dangdut because it is not as fashionable as pop or rock." Respected and experimental songwriters like M. Nasir and Ramli Sarip have yet to release dangdut recordings.

M. Nasir, for one, seems very wary of dangdut music, not the least because of its sexual connotations, which are frowned on in polite society in Malaysia.

Mamat explains dangdut's impact on Malaysian culture: "We had a huge Hindi film culture here in the '70s. The Malay roots are in Hindi music, which

is similar in musical form to dangdut."

Malaysian artists initially recorded dangdut as a reaction to the popularity of Indonesian dangdut artists in Malaysia—such as Roma Irama, Sonata Band, and Elvy Sukasih. Malaysia is an obvious market for Indonesian music due to the cultural and linguistic similarities between the two countries.

Beh Suat Pheng, managing director of EMI Records Malaysia, signed one of Malaysia's first dangdut artists in the early '80s, Hermantino.

Recalls Beh, "Dangdut had a very rural audience then. It was still very Indonesian-influenced and stuck to a much more conventional form than today's version."

Dangdut had its first taste of success in Malaysia in the early '80s with acts like Hermantino (then EMI Malaysia and currently BMG Malaysia), Zulu Hamid (then EMI Malaysia and currently Life Records), and Daud Kilau (Life). These acts sold 30,000 units each, say the labels, a respectable figure in a nation at the time rampant with piracy.

By the mid-'80s, interest in dangdut waned as Malaysian versions of pop and rock proved to be popular. However, in the early '90s, dangdut had its

ers' choice and best dangdut song, both for the song "Selamat Malam" (Good-night).

Mansyur S., as an active dangdut and pop composer, emphasizes the Indian side of dangdut in what he calls a "dangdut-sweet" style, in contrast to Irama's dangdut/rock style.

Meggy Zakaria, 51, has been in dangdut since 1970 and is known as Meggy Z. His big break came in 1987 with his recording of "Sakit Hati" (Heartache). He won for best song "Senyum Membawa Luka" (A Smile Brings Pain).

Iis Dhalia, 25, started her career in 1988 as a public stage singer at a national park, singing pop and Mandarin tunes. She changed to dangdut, and by 1990 her second album, "Tamu Tak Diundang" (Uninvited Guest), had sold more than 1 million copies.

Senior and junior dangdut musicians competed in the award show, with Meggy Z. and Iis Dhalia taking the best male and female performer awards, respectively.

TPI relies heavily on dangdut video-clips, quiz shows, and sitcoms in its programming. "Kuis Dangdut" (Dangdut Quiz), a game show, and "Balada Dangdut" (Dangdut Ballad), a drama, are incidental sales builders for local distributors, who otherwise rely heavily on radio play, says Wijaya.

TPI is not the only media outlet to capitalize on dangdut. In the eastern province of Indonesia's most heavily populated island, Java, 80% of private radio stations play dangdut music. There are at least a half-dozen dangdut stations in the nation's capital, Jakarta. Dangdut Radio CBB alone earns in excess of \$833,000 annually. And in 1995, the Dangdut tabloid was launched across the nation.

According to the Indonesian Creativity Foundation, of royalties collected, dangdut singers feature most prominently in the list of recipients.

The genre is holding its own within the depressed market. H. Widiana, marketing director for Indonesia's leading retailer, Disc Tara, says a full 50% of sales of Indonesian artists are dangdut albums.

second coming courtesy of Incitec, the Malaysian affiliate of Indonesia's PolyGram-affiliated Blackboard label, which opened its Malaysian office in 1993. It distributes up to a half-dozen Indonesian dangdut releases a month, selling an average of 10,000 per title.

Multinational interest in the genre was regenerated. BMG Malaysia released a dangdut album by seasoned pop artist Ramlah Ram, "Selamat Jalan Romeo" (Goodbye Romeo), which sold 70,000 copies.

Warner Malaysia got in on the act and decided to approach dangdut with a younger attitude. Rather than have established pop artists sing dangdut songs, the company signed a fresh-faced new artist—a then teenage Amelina.

Within the industry, Warner is credited as having engineered the dangdut resurgence. Seha Abu Bakar is secretary of Akademi Musik Malaysia, which organizes the AIM Awards and is funded by national labels' group Recording Industry of Malaysia (RIM). Says Bakar, "Warner urbanized dangdut. The difference between current star Amelina and Hermantino, in the early '80s, is that the urban folk know Amelina. Her poster's on their wall; (Continued on next page)



AMELINA

## JOHN MELLENCAMP MAKES COLUMBIA DEAL

(Continued from page 1)

forthcoming art book of oil paintings (see story, page 1).

The move to Columbia seems a natural for Mellencamp: Not only does it bring him back to his former manager and current Sony Music Entertainment president/COO, Thomas D. Mottola, but it also brings him to a label that has enjoyed tremendous success of late with artists of similar career caliber and duration.

"It really is the logical choice," says Mellencamp, who adds that he spoke to other labels, "but it never went further than the first meeting—because I knew where I wanted to be."

In an exclusive interview last year announcing his departure from Mercury (Billboard, Oct. 25, 1997), Mellencamp said he needed to be on a label that could market an artist with his career longevity in ways beyond the current radio and MTV focus, which he said was vital in the '70s and '80s but is no longer valid in supporting a heritage artist.

"The fact that Bob Dylan did so well this last year is exactly what I was talking about," he says. "Columbia was able to do a lot for Dylan, and that guy's 15 years older than me. So we're talking about being able to look at an artist who's not Hanson and being able to continue to work his records."

Also pointing to Dylan, as well as the likes of Bruce Springsteen, Billy Joel, James Taylor, Barbra Streisand, and Tony Bennett, Columbia Records president (U.S.) Don Jenner says that Mellencamp "belongs" on the label.

"We're fortunate to be the home of these heritage artists," says Jenner, "and although he could have gone any-

where he wanted, John belongs in their company. He's written some of rock's most amazing songs, from 'I Need A Lover' to 'Pink Houses' to 'Jack & Diane' to 'Paper In Fire' to 'Human Wheels.' Those songs are part of our culture and cut a deep impression with millions of fans around the world for whom John's music is an important part of their lives.

"And he continues to grow dramatically as a singer, songwriter, and performer, going into new territory in an organic way that never seems forced," Jenner adds. "So it's a dream come true for me, because I've been a fan for many, many, many years."

## COLUMBIA

For Mottola, who managed Mellencamp in the '80s as head of Champion Entertainment, Mellencamp's arrival at Columbia completes a circle in his own career. "Having managed John before I came to this company, and now to have John sort of back in the fold, makes me feel really proud," says Mottola. "He knows we can take him to whatever heights he wants to achieve with different strategic moves and event marketing around the release of his album."

Along with the label change, Mellencamp has switched agencies from Creative Artists Agency to William Morris and management from Left Bank to Hoffman Entertainment, whose principal Randy Hoffman also served at Champion when Mellencamp was a managerial client. "We had a very good friendship and kept in touch, and it became logical when his situation changed and he was looking for a new manager," says Hoffman of his renewed relationship with Mellencamp.

Hoffman joins Mellencamp in noting that there's no rush for Columbia debut product but adds that "in a perfect world we would want an album before the year was out."

He also cites the label's success with Dylan and its heritage artist roster as evidence of the company's long-term commitment to such artists. "I've had long relationships with Tommy and Donnie, and this is a great match," he says. "Now we'll wait for John's record and take it from there."

According to Jenner, marketing strategies also await delivery of Mellencamp's finished album, "which we look to have whenever he's ready to give it—and not before," he says.

"Then we'll custom-fit a marketing plan based on the record he decides to make, and on a worldwide level: James Taylor is still promoting 'Hourglass' overseas."

Mellencamp says that he has written 52 songs thus far for the new album and has just started cutting an initial 19 to choose from, using the same core musicians of his last tour. Though he says he still doesn't know how the songs will turn out once they get beyond the acoustic guitar demo stage, he does note that one new song, "Summer Of Love," has a sitar lead played by guitarist Andy York, with whom Mellencamp wrote the song.

"October or November would be the perfect time to put the album out, but my understanding is if we make it, we make it, and if we don't, we don't," he says. "So I couldn't be happier. Everyone at the label has been supportive of John Mellencamp: Mottola managed me, [Sony Music International chairman] Mel Ilberman worked for Poly-



MOTTOLA

## MALAYSIA EMBRACES DANGDUT GENRE

(Continued from preceding page)

they want to be like her."

Amelina and ex-pop artist Mas Idayu found themselves with monster hits, selling more than 200,000 and 100,000 copies, respectively, of their debut albums ("Amelina" and "Cintaku 100%"), according to the labels.

Mamat, who is credited for the mid-'90s explosion and has written for dangdut's biggest stars (Amelina and Mas Idayu), explains, "I thought that traditional dangdut could be more than just ethnic music. I wanted to modernize it. Ace Of Base was a reference for the tempo." Adds Fernandes, "It's dangdut with a pop twist."

With this formula, the dangdut genre accounted for 20% of Warner Malaysia's revenue from 1995 to '97. It had hit compilations like "Puteri Dangdut" and "Dang Dang Dut"—which the company says sold some 300,000 copies each.

Other multinational or local record companies have not been able to achieve the same success to date.

Warner's VP of regional marketing, Calvin Wong, says the label's branding is now playing a part: "There's a subconscious decision involved when people buy Warner's dangdut product. People trust the company with a big 'W' for the quality of repertoire."

PolyGram Malaysia's marketing manager, Kaiser Tan, attributes Warner's success to its pioneering status. "They also have a certain touch in combining repertoire with television-friendly artists. They practically re-marketed



MAS IDAYU

the whole dangdut genre."

There will be less domestically recorded dangdut in 1998. Dangdut's top-tier artists, such as Amelina and Mas Idayu, will enjoy more releases. Acts that who emerged at the height of the '95 dangdut craze have been dropped by their labels.

EMI Malaysia has three dangdut acts (3 Gees, Rozza, Ennaleha), releases for two of which will be released in 1998. The 3 Gees album has sold 1,000 copies, in sharp contrast to Warner's 100,000-plus sellers.

BMG has trimmed its Malaysian dangdut artist roster, from five to

one—Iwan. Taiwan-based Rock Records had a few dangdut releases, most notably a compilation of its Malaysian dangdut artist roster, "Lima Puteri Dangdut," which it says sold 30,000 copies. Sony Music has one dangdut act, Shadah. PolyGram Malaysia has had moderate success with its two dangdut acts, Haiza and Dewi.

For the foreseeable future, dangdut hits will have to have a pop appeal, say industry observers here.

RIM GM Sandy Monteiro says, "If you're talking about monster pop hits, it will depend on the song and artist, not just the genre."

Amelina herself says, "My kind of dangdut is considered pop music. Only the rhythm is different. At the end of the day, I'm still a pop artist."

Mas Idayu says that "as long as Malaysian dangdut evolves, there will always be a place for it. It's a very energetic form of music, more so than rock and pop."

Still, there will be no slowdown of Indonesian dangdut releases in Malaysia. BMG Malaysia releases at least one of its Indonesian affiliate's artists a month via the BMG Malaysia label Nadi. These sell at least 5,000 copies each, says the label. Life, whose repertoire includes 60% dangdut (Indonesian and Malaysian), will continue to release eight Indonesian compilations a month in 1998 and will have further releases of Malaysian artists Saleha Hamid and Salleh Yaakob next year.

Gram when I was there, [Columbia senior VP/GM] Will Botwin used to manage Larry Crane and Lisa Germano when they were in my band, even [Columbia senior VP of national rock promotion] Jim DelBalzo I knew at PolyGram as a young kid when I first signed there.

"Jenner's one of the smartest guys

## MELLENCAMP ART BOOK TO BENEFIT SCHOOLS

(Continued from page 1)

ble to all Mellencamp fans, a \$20 paperback version will accompany the \$40 hardcover.

"The paintings are extremely powerful and mesmerizing," says Harper-Collins' illustrated books editor, Joseph Montebello. "He's very much in the style of Max Beckmann, the German Expressionist painter, who was a big influence. And there's always something in his paintings that you might have missed the first time around. His subjects aren't always attractive, but they're psychologically striking. You can actually tell what they're thinking by looking into their eyes."

Also intriguing for Montebello is the fact that, despite Mellencamp's immense success as a recording artist, relatively few people are aware of his painting. He notes that Mellencamp has exhibited at one-man shows in the Midwest and has studied with well-known teachers like Jan Royce in Indiana and David Leffel at the Art Students League in New York. "We convinced [Mellencamp] that it would be interesting for the reader and fan to know more about why and how he paints—and why he paints what he paints," says Montebello. "So we're trying to make the book more personal." Montebello says the book will include descriptive text and photos from Mellencamp's home and perhaps from his studio.

Billboard's editor in chief, Timothy White, is contributing a preface to the book, with his fee also going to the Save the Music Foundation. George Corsillo, who has designed the last few Mellencamp album packages, is the book's designer.

"I don't want anyone to think this is because I'm such a great painter, or that they have to take John Mellencamp seriously now because he has a book of paintings coming out," says Mellencamp. "I totally understand that this is for the fans and people who are interested in music—so I've decided to donate the advance and any money I make off the book directly to the Save the Music program."

### PUBLIC SERVICE DRIVE

VH1's Save the Music Foundation was launched two years ago to raise public awareness about the benefits of music education, to collect and donate used instruments to public schools, and to raise corporate and private contributions for purchasing new instruments for schools. A link with Time Warner Cable of New York during the foundation's first year netted \$1 million worth of instruments for New York schools and led to more than 70 new music programs.

In January, VH1 instituted a national public-service campaign designed to increase awareness of music education's impact on academic achievement.

in the business, and we've been on the same page about the kind of record I plan on making from the get-go. And it made sense for Randy to be manager if I went to Sony, because he was Mottola's right-hand guy at Champion," Mellencamp adds. "And he's really a nice guy—a lot sweeter to me than I was to Champion!"

In March, 16 local fund-raisers and musical-instrument drives took place across the country.

"We started the initiative to save the crumbling music programs in the nation's public schools," says VH1 president John Sykes, who, incidentally, managed Mellencamp in the late '80s as president of Champion Entertainment. "But now we have studies showing that exposing children to music education at elementary-school age helps them in learning math and science."

"Simply put, music education wires the brain. It can no longer be thought of merely as a frill but has been proven to be a basic learning block. Unfortunately, this comes at a time when music programs across



SYKES



the country are being sealed back or eliminated altogether by cutbacks in local school budgets."

In spearheading its initiative, VH1 has produced public-service announcements featuring such artists as Sting and Sarah McLachlan, and it has further secured donations from record companies and artists like Mellencamp and Paul McCartney, who donated the proceeds from the Carnegie Hall performance of his composition "Standing Stone" to Save the Music.

"People have heard about the program and responded—and seen money go right to work in the community," says Sykes. "Our goal now is to expand to over 30 local drives in 1999 and continue the national awareness campaign."

Sykes notes that President Clinton is set to donate a saxophone to the Washington, D.C., school system, and Mellencamp himself will eventually go to some schools to donate the instruments purchased with profits from his book sales.

Montebello hopes to engage Mellencamp in a five-city book tour tying in both "Selected Paintings" and the anticipated fall release of his Columbia album. Radio promotions and a media campaign are in the works, as well as holiday catalog placement.

"I'm not saying that everybody who buys a Picasso will buy this book," says Montebello, "but to put it into context, Tony Bennett's book of paintings sold approximately 50,000 copies, and Don Imus' book of photos went over 83,000. There are enough people who are interested in personalities who become painters—and certainly Mellencamp's fans—so we're coordinating the releases of the album and book and looking at joint promotions at stores which carry both product lines."

## LATINO ARTISTS HONORED WITH BILLBOARD AWARDS

(Continued from page 1)

has since been converted into a Latin cabaret catering to a Spanish-speaking clientele.

The ceremony, featuring performances by rock en español stars Maná and Mexican teen sensation Fey, was punctuated by impassioned displays of Latin pride. The awards ceremonies capped the three-day Billboard International Latin Music Conference, where industry professionals discussed the challenges facing them in the fast-growing U.S. Latin market (see story, this page).

Accepting his award for Billboard Hot Latin Tracks artist of the year, Enrique Iglesias said he envisioned the day when Latin artists would be topping the non-Latin charts. "One day [The Billboard 200] will be ours," he said to enthusiastic applause.

Shouting "Viva Mexico!," 1998 Billboard Latin Music Hall of Fame inductee Vicente Fernández grasped his trophy in both hands and waved it over his head. "All people who speak Spanish are my people," said Fernández, embracing Emilio Estefan Jr., who presented the award.

RMM Records president Ralph Mercado was moved to the verge of tears as he accepted El Premio Billboard for his pioneering contribution to the international impact of salsa music over the past three decades. "I've seen it growing, and I've seen it keep growing," said Mercado, after

attendees watched a video showing highlights of the 56-year-old impresario's work. Mercado promoted the Fania All-Stars and other acts at his New York Cheetah Club and traditionally non-Latin venues around the world. He dedicated the award, presented to him by RMM's indefatigable salsa queen Celia Cruz, to Fania Records co-founder Jerry Masucci, who passed away in December 1997.

Singer Carlos Ponce presented Miami-based *salsero* Willy Chirino with Billboard's Spirit of Hope Award for his work with disadvantaged children through the Willy Chirino Foundation and for his involvement in numerous other philanthropic organizations.

After performing a rousing medley of its hits, Maná accepted the rock album of the year award for its WEA Latina album "Sueños Líquidos."

There were three double winners at the awards ceremony: BMG singer/songwriter titan Juan Gabriel, WEA Latina pop idol Luis Miguel, and RMM salsa heartthrob Marc Anthony. Following is a list of other winners at the bilingual ceremonies, hosted by Jon Seda.

### POP

**Album of the year, group:** "Compas," Gipsy Kings (Nonesuch/AG).

**Album of the year, male:** Romances, Luis Miguel (WEA Latina).

**Album of the year, female:** "Tierna La Noche," Fey (Sony Discos/Sony).

## EURO BIZ WARY OVER PRICING INQUIRY

(Continued from page 1)

issue as part of the continuing efforts to cement the EU's 15 member states into a single market—a process begun in 1993. The latest round of political monitoring of that process came March 21 with a meeting of Europe's finance ministers in York, England. A communique delivered after that meeting said the commission would begin an inquiry into why a whole raft of goods—CDs included—are subject to significant price disparities across EU member nations. The communique says the commission's sole purpose in this is to facilitate the smooth working of the single market.

Although price-fixing inquiries in the U.K., the Netherlands, and Italy have left record companies wary of government-backed investigations, the communique says the needs of business will be taken into consideration during the pan-European investigation.

The document states, "The key aim must be to balance the interests of firms, workers, and households." However, it adds, "it is unacceptable for wide price differences, due to restrictive arrangements, to exist within the EU and between the EU and other markets."

The report is intended to be complete in time for presentation to the finance ministers' meeting in June of next year in Cologne, Germany.

Adrian Strain, spokesman for the Brussels offices of the International Federation of the Phonographic Industry (IFPI), says, "We are interested in how the study will come out, but we're quite unfazed by it. It's quite a commendable project, because it's something in keeping with the kind of European vision needed to make a single European market work."

Despite the IFPI's overt calm, senior label executives contacted by Billboard expressed fear that the report could turn into a pan-European version of the price-fixing inquiries they have faced in individual European territories. Each of those inquiries cost millions of

dollars to fend off, even though the outcomes in the Netherlands and the U.K. were favorable to the record industry. That cost and effort left scars on many of the executives who experienced it, and none contacted by Billboard were prepared to make any comment on the record about the commission report.

However, all who spoke to Billboard said they had no idea what the outcome would be or what action the commission and European ministers would take thereafter. Said one executive, "If a CD carries twice as much tax in Scandinavia as in Britain, what's that to do with me? And if it costs me twice as much to transport our records twice as far, what are they going to do about that? Move Madrid a bit closer to London for us?"

Labels are particularly sensitive to the prospect of a pan-European price inquiry because of a product of the single European market—transshipments, Europe's legalized parallel imports. Because the single market covers 15 territories, it means a retailer need not necessarily deal with its local major-label affiliate. Before 1993, for example, a store manager in Germany who wanted Michael Jackson albums was obliged to buy them from Sony Music Germany. Now, he or she can buy them from any legitimate supplier across the EU and import them into Germany as transshipments.

The fluctuation in the value of one European currency against another means it's impossible for a multinational label to establish a price structure that levels its prices across the EU. Indeed, labels have been advised by European lawyers that even trying to do so would be an illegal distortion of the market.

This advice has made more concrete the view that not only are the major labels obliged to compete with one another, but each major-label affiliate is obliged to compete with its sister companies in other countries for business.

**Album of the year, new artist:** "Evolución," Boyz II Men (Motown/PolyGram Latino).

**Hot Latin Track of the year:** "Lo Mejor De Mí," Cristian (Ariola/BMG).

### TROPICAL/SALSA

**Album of the year, group:** "Buena Vista Social Club," Buena Vista Social Club (World Circuit/Nonesuch/AG).

**Album of the year, male:** "Contra La Corriente," Marc Anthony (RMM).

**Album of the year, female:** "Llévame Contigo," Olga Tañón (WEA Latina).

**Album of the year, new artist:** "Sentimientos," Charlie Zaa (Sonolux/Sony).

**Hot Latin Track of the year:** "Y Hubo Alguien," Marc Anthony (RMM).

### REGIONAL MEXICAN

**Album of the year, group:** "Partidome

## Confab Explores Latin Music Biz Issues Concert Promotion, Executive Development Discussed

MIAMI—The changing field of Latin concert promotion in the U.S. was among the key topics explored during Billboard's 1998 International Latin Music Conference, held April 5-7 at the Biscayne Bay Marriott here.

Other issues raised during the conference were the need for better development of executive talent and the potential for such Latin genres as rock en español.

On April 7, concert promoters and agents met to discuss concert promotion in the U.S. Noting SFX's recently announced cross-country American tour of the reunited members of Menudo, the discussion focused on the threat that smaller, more experienced Latin promoters face with the emergence of large, consolidated music-promotion companies.

Miami-based promoter Arie Kaduri cautioned that while large companies may have the money to offer big deals to artists, they do not have the experience to understand the complexities of Latin concert promotion.

Jorge Pinos of the William Morris Agency stressed the importance of building audiences and venues over time rather than risking the dangers of overbooking tours where an audience for a particular kind of Latin music has not been confirmed. "An agent has to be conscious of what each market within the United States means," said Pinos. "We're working on longevity."

The panel also stressed the importance of corporate sponsorship in an increasingly competitive concert market, the increasing quality of Latin productions, and the threat of high ticket prices to the cultivation of audiences for Latin music.

The problem of finding executives to fill slots in the expanding Latin music industry was the subject of another panel, "Where's The Talento." Representatives of three university music business programs—Peter Alhadeff of Boston's Berklee College of Music, David Herrera of the Curb Music Business Program at Nashville's Belmont University, and James Progris of the University of Miami—all urged labels to take advantage of their internship programs to train future employees.

Sony Discos VP/GM Oscar Llord forecast a shift from the common label practice of bringing talent from label offices in Latin American countries to the U.S. to fostering a new kind of executive equipped to deal with the particulars of the U.S. Latin market.

"In time you're going to see more second- and third-generation Hispanic Americans filling these positions," he said. "I think you'll see more of the majors following the American model

and putting people into areas they'd be passionate about, developing people with expertise in tropical regional Mexican, pop, and so on."

Maná front man Fher and drummer Alex Gonzalez delivered a keynote address in which they called for Spanish-language radio in the U.S. to "adopt an attitude more current with what's going on in Latin music." They cited rock en español, which Fher called "a monster awakening in the U.S."

Mañá's "Sueños Líquidos" was the first Latin rock album to top The Billboard Latin 50 as well as the first rock album in Spanish to enter The Billboard 200, in spite of limited radio airplay.

"We are the new generation representing Latinos," said Gonzalez. "Not only in Latin America but in the United States. Radio in the United States is missing out on an enormous business opportunity."

SoundScan's importance in the Latin market stirred an animated debate at the conference's final panel April 7, which was moderated by Billboard director of charts Geoff Mayfield.

SoundScan's Mike Shalett noted that reports on Latin music had improved, with 87% of U.S. sales being tallied and more U.S. Latin music chains and stores in Puerto Rico reporting. But the discussion centered on the ongoing

problem of smaller, mom-and-pop stores in areas like the Bronx in New York, New Jersey, or Miami. Those store owners do not report because their equipment is not computerized, or they are afraid their results will not be kept confidential and may be reported to the Internal Revenue Service. CDs being sold at swap meets, in bodegas, or at other neighborhood locales, representing a significant portion of Latin music sales for independent labels, are also not taken into account.

Shalett urged label reps to encourage small stores to computerize in order to participate in SoundScan. But he stressed that SoundScan represents "a level playing field for every label" in terms of sales figures.

Members of the audience suggested a language barrier was part of the problem and said that SoundScan should disseminate information about reporting in Spanish, emphasizing that the reports are held in confidence. That idea was seconded by Mayfield.

Also during the conference, Selena guitarist Chris Perez announced he and his current band, Cinco Souls, will soon start recording an album of Spanish- and English-language rock tunes. The set is slated for fall release on Disney's Hollywood Records.

JUDY CANTOR

## Wright Forms New Imprint

### Christian Label Bows With Four Acts

■ BY DEBORAH EVANS PRICE

NASHVILLE—Another label has bowed in the Christian music arena. Wright Music is the newest division of Wright Entertainment, which also includes Wright Management, Wright Studios, and Wright Distribution.

The label will be headed by owner/president Ed Hood. Brian Wieneke, formerly director of marketing at Homeland Entertainment, has been tapped as VP of the new label. Former Word Records VP of sales and distribution Steve Sutton, a 25-year veteran of the Christian music scene, is VP of distribution for Wright Distribution. Former Centergy Records VP Tim West has joined the new venture as director of marketing for Wright Inc.

The label debuted in the marketplace with four albums released March 24. The Big Dream is a band fronted by songwriter Joe Beck,

known for multiple hits in the Christian community, including Greg Long's recent single "Jesus Saves."

Other members include former Whiteheart guitarist Brian Wooten, bassist Steve Dale, guitarist Joe Salvatore, and percussionist Dennis Kurttila, formerly with the band of Christian music star Steven Curtis Chapman. The first single, "So Far Away," will go to radio Friday (17).

The label's other debut releases include Southern Crossing's "A Place Called Forgiveness"; a new album by Friends IV (featuring former Imperials member Terry Blackwood) titled "An Offering: The Collection"; and a self-titled release by Turning Point.

Upcoming projects include "Scars And Stripes" by worship leader David Teems and an album by the late Stephen McNally, who died March 12 from pancreatic cancer. Produced by Alan Shacklock, the album will include cameo appearances by some of McNally's friends.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

APRIL 18, 1998

HOT 100 A-Z

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON
1	1	★★ NO. 1 ★★			38	37	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	46
			TRULY MADLY DEEPLY (COLUMBIA)	2 wks at No. 1					
2	2	MY HEART WILL GO ON	CELINE DION (550 MUSIC)		39	35	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)	10
3	5	TORN	NATALIE IMBRUGLIA (RCA)		40	43	ME	PAULA COLE (IMAGO/WARNER BROS.)	7
4	4	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)		41	38	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	15
5	3	ALL MY LIFE	K-CI & JOJO (MCA)		42	49	I GET LONELY	JANET (VIRGIN)	4
6	6	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)		43	41	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)	33
7	7	FROZEN	MADONNA (MAVERICK/WARNER BROS.)		44	47	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)	4
8	9	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)		45	44	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	68
9	8	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)		46	45	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	8
10	11	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)		47	46	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)	5
11	10	TOGETHER AGAIN	JANET (VIRGIN)		48	56	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)	4
12	12	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)		49	51	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)	8
13	14	ANYTIME	BRIAN MCKNIGHT (MOTOWN)		50	48	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)	38
14	13	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)		51	52	CLOSING TIME	SEMISONIC (MCA)	5
15	16	NICE & SLOW	USHER (LAFACE/ARISTA)		52	55	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)	8
16	15	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)		53	53	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)	2
17	17	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)		54	54	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	10
18	18	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)		55	66	DON'T DRINK THE WATER	DAVE MATTHEWS BAND (RCA)	2
19	19	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)		56	58	LANDSLIDE	FLEETWOOD MAC (REPRISE)	6
20	20	BRICK	BEN FOLDS FIVE (550 MUSIC)		57	59	LET'S RIDE	MAISON MARTIN MARGIELA FEAT. MASTER P (SUGAR) (DEF JAM/MERCURY)	6
21	27	THE WAY	FASTBALL (HOLLYWOOD)		58	65	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)	2
22	21	FLY	SUGAR RAY (LAVA/ATLANTIC)		59	63	WISHLIST	PEARL JAM (EPIC)	3
23	32	TOO CLOSE	NEXT (ARISTA)		60	57	TURN BACK TIME	AQUA (MCA)	8
24	22	THE MUMMERS' DANCE	LOREENA MCKENNETT (QUINLAN ROAD/WARNER BROS.)		61	72	PUSH IT	GARBAGE (ALMO SOUNDS/INTERSCOPE)	2
25	23	HOW DO I LIVE	LEANN RIMES (CURB)		62	61	MY OWN PRISON	CREED (WIND-UP)	9
26	25	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)		63	60	AMNESIA	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	4
27	40	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)		64	68	MY HERO	FOO FIGHTERS (ROSWELL/CAPITOL)	10
28	24	I WANT YOU BACK	'N SYNC (RCA)		65	-	ADIA	SARAH McLACHLAN (ARISTA)	1
29	31	WHAT YOU WANT	MADE FEAT. TOTAL (BAD BOY/ARISTA)		66	-	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)	1
30	28	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)		67	62	PARTY AIN'T A PARTY	QUEEN PEN (LUL' MAN/INTERSCOPE)	4
31	26	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)		68	75	ZOOT SUIT RIOT	CHEERY POPPIY DADDIES (MOJO/UNIVERSAL)	2
32	30	SHOW ME LOVE	ROBYN (RCA)		69	67	RECOVER YOUR SOUL	ELTON JOHN (ROCKET/ISLAND)	3
33	34	DO YOU REALLY WANT ME	ROBYN (RCA)		70	73	GIVE ME FOREVER (I DO)	JOHN TESH FEAT. JAMES INGRAM (GTS/REPRISE)	2
34	29	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)		71	-	HOW'S IT GOING TO BE	(BAD BOY/ARISTA)	1
35	33	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)		72	-	OPEN UP YOUR EYES	TONIC (POLYDOR/A&M)	1
36	42	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)		73	70	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)	9
37	36	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)		74	-	MY ALL	MARIAH CAREY (COLUMBIA)	1
					75	-	SHIMMER	FUEL (550 MUSIC)	1

## HOT 100 RECURRENT AIRPLAY

1	1	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
2	1	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
3	2	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
4	3	FOOLISH GAMES	JEWEL (ATLANTIC)
5	1	HOW BIZARRE	OMC (HUH/MERCURY)
6	7	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
7	8	ONE MORE NIGHT	AMBER (TOMMY BOY)
8	6	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
9	4	I DO	LISA LOEB (GEFFEN)
10	5	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
11	10	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
12	12	LOVEFOUL	THE CAROLINANS (GRAMMYPHONES/STOCK/HOLLYWOOD)
13	14	BITCH	MEREDITH BROOKS (CAPITOL)
14	11	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
15	13	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
16	16	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
17	17	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
18	15	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
19	19	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
20	9	MY BODY	LSG (EASTWEST/EEG)
21	24	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
22	17	THE FRESHMEN	THE VERVE PIPE (RCA)
23	8	EVERLONG	FOO FIGHTERS (ROSWELL/CAPITOL)
24	2	HEAVEN	NU FLAVOR (REPRISE)
25	23	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

100	32	FLAVORS	(Righteous Babe, BMI)
99	AIN'T THAT JUST THE WAY	(MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL	
50	ALL FOR YOU	(Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL	
80	ALL I DO	(Bie Joli, BMI/Junkie Funk, BMI) ASCAP/Hee Bee Do, ASCAP/Cord Kayla, ASCAP/WB, ASCAP/2 Big Prod., ASCAP/HL/WBM	
69	ALL MY LOVE	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funk Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP/HL/WBM)	
92	AM I DREAMING	(Irving, BMI/Liesrika, BMI) WBM	
53	ARE U STILL DOWN	(Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL	
31	ARE YOU JIMMY RAY?	(MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL	
46	BEEN AROUND THE WORLD	(Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
18	BITTER SWEET SYMPHONY	(ABKCO, BMI)	
11	BODY BUMPIN' YIPPIE-YI-YO	(Smezzgood, ASCAP) April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
63	BRING IT ON	(Fred Jerkins III, BMI/K-Shreve, ASCAP/EMI)	
71	BURN	(Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)	
47	BYE BYE	(EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	
55	CHEERS 2 U	(Herbaceous, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
64	THE CITY IS MINE	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM	
96	COME OVER TO MY PLACE	(Davina, BMI)	
70	DANGEROUS	(T'Ziah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacian, BMI) WBM	
13	DEJA VU (UPTOWN BABY)	(MCA, BMI) HL	
25	DO FOR LOVE	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
24	EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP)	
78	FATHER	(Lil Cool J, ASCAP/Def Jam, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL, ASCAP) WBM	
4	FROZEN (WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM		
45	GET AT ME DOG	(Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI) HL	
95	GET READY TO BOUNCE	(Loop, ASCAP/Hanseatic, ASCAP/Warner Chappell, ASCAP/Rondor, ASCAP) WBM	
16	GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Siam U Well, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM	
54	GITTY UP	(PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
79	GIVEN TO FLY	(Jumping Cat, ASCAP/Innocent Bystander, ASCAP)	
9	GONE TILL NOVEMBER	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP) HL	
3	GOTTA BE... MOVIN' ON UP	(MCA, ASCAP/Ky-mani, BMI/Schmood, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/EMI Belfast, BMI) HL/WBM	
22	HOW DO I LIVE	(Realsongs, ASCAP) WBM	
23	HOW'S IT GOING TO BE	(3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
38	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL	
27	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL	
87	IF I NEVER STOP LOVING YOU	(Acuff-Rose, BMI) WBM	
90	IF YOU THINK I'M JIGGY	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, Unicef, ASCAP/Full Keel, ASCAP) HL/WBM	
40	I KNOW WHERE IT'S AT	(Big P, BMI/Burrin Avenue, BMI) Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL	
65	I'M FROM THE COUNTRY	(Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)	
52	IT'S ALL ABOUT ME	(D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM	
26	IT'S UP TO YOU	(Beast Or Angel?, ASCAP/Tutt And Babe)	
61	IT'S YOUR LOVE	(EMI Blackwood, BMI) HL	
17	I WANT YOU BACK	(Cheiron, ASCAP/BMG, ASCAP) HL	
77	JUST BE STRAIGHT WITH ME	(Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Plyte Tyme, ASCAP) HL	
98	JUST CLOWNIN'	(Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM	
32	KISS THE RAIN	(EMI Blackwood, BMI/DESMOPHOBIA, ASCAP) HL/WBM	
2	LET'S RIDE	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)	
84	LIFE IN MONO	(Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM	
76	LIGHT IN YOUR EYES	(EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL	
57	LOOKING THROUGH YOUR EYES	(Warner-Tamerlane, BMI) ASCAP/Ready Ready, ASCAP/Moonwalk	
43	LOVE YOU DOWN	(MCA, ASCAP/Moonwalk, ASCAP) HL/WBM	
19	MAKE EM' SAY UHH!	(Burrin Ave., BMI/Big P, BMI)	
94	MOAN & GROAN	(GEMA)	
28	MONEY, POWER & RESPECT	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Men, BMI/WB, ASCAP) HL/WBM	
36	MY HEART WILL GO ON	(Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/IFC, ASCAP) HL/WBM	
7	NICE & SLOW	(So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
12	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milgram/Nitty & Capone, BMI) WBM	
75	OFF THE HOOK	(Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hilquartz, ASCAP) HL/WBM	
30	THE PARTY CONTINUES	(EMI April, ASCAP/So So Def, ASCAP/AH Seeing Eye, ASCAP/Throwin' Tantrums, ASCAP/Warner-Tamerlane, BMI) WBM	
62	PINK	(Swag, ASCAP/EMI April, ASCAP/Aerostation, ASCAP/Celigs, ASCAP/Super Sups, ASCAP) HL	
74	A PROMISE I MAKE	(PolyGram, ASCAP/Soundkide, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunthi, BMI/Slack Boyz, ASCAP) HL/WBM	
48	QUIT PLAYING GAMES (WITH MY HEART)	(Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM	
33	RAIN	(Bam Jams, BMI/MCA, BMI) HL	
49	RAISE THE ROOF	(Lcm Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-pha,	

# Hot 100 Singles Sales

APRIL 18, 1998

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON
		★★ NO. 1 ★★			38	35	GITTY UP	SALT-N-PEPA (RED ANT/LONDON/ISLAND)	4
1	2	LET'S RIDE	MAISON MARTIN MARGIELA FEAT. MASTER P (SUGAR) (DEF JAM/MERCURY)	1 wks at No. 1					
2	3	TOO CLOSE	NEXT (ARISTA)		39	44	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))	4
3	1	ALL MY LIFE	K-CI & JOJO (MCA)		40	34	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	20
4	5	ROMEO AND JULIET	SYLK-E. FLYNE FEAT. CHILL (GRAND JURY/RCA)		41	-	LOOKING THROUGH YOUR EYES	LEANN RIMES (CURB)	1
5	4	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)		42	50	IMAGINATION	TAMIA (HEART/WARNER BROS.)	5
6	8	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)		43	42	MY HEART WILL GO ON	DEJA VU (INTERHIP/PRIORITY)	6
7	6	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)		44	49	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)	7
8	7	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)		45	43	THE CITY IS MINE	JAM-Z (FEAT. BL00ZTREET) (RCA/FELDEF JAM/MERCURY)	6
9	10	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY) (NASHVILLE)		46	36	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	19
10	9	NICE & SLOW	USHER (LAFACE/ARISTA)		47	57	STILL PO' PIMPIN'	DO OR DIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)	4
11	12	MAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)		48	53	THEN WHAT?	CLAY WALKER (GMMT NASHVILLE/REPRISE (NASHVILLE))	9
12	11	WHAT YOU WANT	MADE FEAT. TOTAL (BAD BOY/ARISTA)		49	41	TOGETHER AGAIN	JANET (VIRGIN)	18
13	21	VICTORY	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)		50	47	I KNOW WHERE IT'S AT	ALL SAINTS (LONDON/ISLAND)	11
14	20	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)		51	39	PINK	AEROSMITH (COLUMBIA)	8
15	15	DO FOR LOVE	ZPAC FEAT. ERIC WILLIAMS (AMARU/JIVE)		52	48	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	23
16	13	FROZEN	MADONNA (MAVERICK/WARNER BROS.)		53	52	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER (NO LIMIT/PRIORITY)	5
17	26	IT'S ALL ABOUT ME	MAISON MARTIN MARGIELA FEAT. MASTER P (SUGAR) (DEF JAM/MERCURY)		54	45	FATHER	LL COOL J (DEF JAM/MERCURY)	12
18	18	THE PARTY CONTINUES	JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)		55	55	SOMETHING ABOUT THE WAY... (CANDELE IN THE WIND 1997)	ELTON JOHN (ROCKET/A&M)	28
19	22	I WANT YOU BACK	'N SYNC (RCA)		56	46	THE MUMMERS' DANCE	LOREENA MCKENNETT (QUINLAN ROAD/WARNER BROS.)	7
20	28	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)		57	54	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)	14
21	23	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)		58	51	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)	20
22	14	ARE YOU JIMMY RAY?	JIMMY RAY (EPIC)		59	61</			

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**FIRST-QUARTER RESULTS:** Now that the first quarter of 1998 is over, Hot 100 Singles Spotlight has prepared chart-activity recaps spanning the issues of Dec. 6, 1997, through April 11, 1998.

A total of 153 songs have appeared on Hot 100 Airplay so far. At this point, the top five titles on that chart are, in descending order, **Celine Dion's** "My Heart Will Go On" (550 Music), **Savage Garden's** "Truly Madly Deeply" (Columbia), **Smash Mouth's** "Walkin' On The Sun" (Interscope), **matchbox 20's** "3 AM" (Lava/Atlantic), and **Chumbawamba's** "Tubthumping" (Republic/Universal). Billboard doesn't usually print Hot 100 Airplay recaps by artist, but since there is a significant difference between that listing and the aforementioned top five airplay titles, I've included the information here. The top five airplay artists, for accumulated audience impressions by all charted songs, are **matchbox 20**, **Backstreet Boys**, **Usher**, **Dion**, and **Third Eye Blind**.

The leading Hot 100 Airplay imprints, to date, are **Lava**, **Columbia**, **550 Music**, **LaFace**, and **Interscope**. Atlantic leads Hot 100 Singles Sales recap labels, followed by **Arista**, **Columbia**, **Warner Bros.**, and **Universal**. The top five titles to date, according to our Hot 100 Singles Sales recap: **Puff Daddy & the Family's** "Been Around The World" (Bad Boy/Arista), **Elton John's** "Something About The Way You Look Tonight" (LaFace/Arista), **The Wind 1997's** (Rocket/A&M), **Usher's** "Nice & Slow" (LaFace/Arista), and **LeAnn Rimes's** "How Do I Live" (Curb), and **Destiny's Child's** "No, No, No." The leading singles sales artists, according to accumulated units of all charted singles for the first four months, are **Usher**, **Puff Daddy**, **John**, **Rimes**, and **Boyz II Men**.

The top five singles sales imprints to date: **Bad Boy**, **Columbia**, **LaFace**, **Virgin**, and **EastWest**. The top Hot 100 Singles Sales distributing labels are **Arista**, **Columbia**, **Elektra Entertainment Group**, **Virgin**, and **A&M**.

**BACKSTREET'S BACK:** Believe it or not, the third single from **Backstreet Boys** and this issue's Hot Shot Debut at No. 24, "Everybody [Backstreet's Back]," was never intended for release. The song was originally available on a CD import, but a few stations, including **KHKS Dallas** and **WBBM Chicago**, began playing it in August 1997, so Jive shifted gears, serviced the song to radio, and stripped the song onto the album in late January. "All I Have To Give," which is now slated as the fourth release, was originally scheduled to be the third single. The video for "Everybody [Backstreet's Back]" is included as an enhanced-CD track on both the CD and maxi-CD configurations.

**SLOW RECOVERY:** Considering the sales records broken by **Elton John's** "Something About The Way You Look Tonight" (LaFace/Arista) and "Recover Your Soul" (Rocket/Island), scanned less than 2,000 units in its first week at retail. But those sales, combined with adult contemporary airplay, are enough to place the new single at No. 67 on the Hot 100. For your information, "Some-thing" has scanned 8.5 million units since its release, including 10,000 units this past week, enough to secure No. 55 on the current Hot 100 Singles Sales list.

Assistance in preparing this column was provided by **Michael Cusson**.  
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## WRITERS' BOND DEAL

(Continued from page 6)

bottom line. They have achieved this with dozens of hit songs by the **Temp-tations**, the **Four Tops**, the **Supremes**, **Marvin Gaye**, and the **Isley Brothers**, among others. The three, all members of the **Songwriters' Hall of Fame**, have written such hits as "Baby I Need Your Loving," "Baby Love," "How Sweet It Is (To Be Loved By You)," "You Can't Hurry Love," "Reach Out I'll Be There," "My World Is Empty Without You," and "Stop! In The Name Of Love."

In another development in the **Pullman camp**, the banker has brought on veteran music publisher **Billy Meshel** as director of **West Coast operations** to help in seeking and analyzing other potential securitization deals, in association with **John Massa**, VP of **Los Angeles-based Music & Media International**, the publishing setup that **Meshel** continues to operate.

Since **Pullman** pulled off the **Bowie deal**, at least two veteran industry figures, **Charles Koppelman** and **Irv-ing Azoff**, have become associated with financial institutions willing to offer similar loans to those with copyrighted assets in music and other entertainment businesses. **Koppelman**, working with **Prudential Securities**, launched his company late last year and hasn't announced a deal yet. **Azoff**, using the financial clout of **Nomura Capital Entertainment Finance**, is said to have made a deal involving assets owned by rock icon **Rod Stewart**, although some sources say the loan has not yet been approved.

So far the only two securitization deals made public have been designed by **Pullman**, who has restructured a division of **New York-based Fahnestock** into **Pullman Structured Asset Sales Group**, or the **Pullman Group**.

**Pullman**, in an interview with **Billboard**, declined to comment on **Holland-Dozier-Holland** because his firm doesn't discuss private-placement deals. According to a source, though, the deal has been approved and will close before the end of the month. After the securities are rated, they will likely be sold to an institutional investor such as an insurance company. This source says that although the loan amount is lower than in the **Bowie deal**, the assets involved in **Holland-Dozier-Holland** have a greater overall value.

In the case of the **Bowie bonds**, the artist received \$55 million upfront, minus fees, and the bonds were sold to **Prudential Insurance** at a 7.9% interest rate, with the payments guaranteed, or securitized, by the annual cash flows from **Bowie's catalog**. The securities received an investment-grade rating from the bond-rating agencies.

**Pullman** says his firm isn't just seeking superstar catalogs for loan deals. Subsequent financings, he says, may include a pool of songwriting, publishing, or producing assets packaged together in a bond. The minimum royalty stream **Pullman** looks at from a single catalog is a consistent \$200,000 a year. And he emphasizes that the firm is looking at older assets only.

In addition to music copyrights and masters, **Pullman** says, he's also exploring deals in which the securitized assets are literary estates, movie libraries and residuals, and TV syndication payments.

Asked about the recent competition from **Koppelman** and **Azoff**, **Pullman** says, "Imitation is the highest form of flattery."



**'Eros' Takes Flight.** After performing to a sold-out crowd at Radio City Music Hall in New York, **Eros Ramazzotti** was presented with an award from **BMG Entertainment International**. The award represents the more than 100,000 sales of his current set, "Eros," in the U.S. The performance marked the beginning of **Ramazzotti's Eros World Tour '98**, which is slated to make stops in **Mexico, Brazil, Colombia, Venezuela, and Canada**. Pictured backstage, from left, are **Pablo Diaz**, Northeast promotion rep, **BMG U.S. Latin**; **Heinz Henn**, senior VP of international A&R, **BMG Entertainment International**; **Elena Mejido**, international label manager, **BMG U.S. Latin**; **Francisco Villanueva**, managing director, **BMG U.S. Latin**; **Ramazzotti**; **Rudi Gassner**, president/CEO, **BMG Entertainment International**; and **Pablo Monavello**, A&R director, **BMG U.S. Latin**.

## Caroline Shifts Continue With Label's Virgin Link

BY ED CHRISTMAN

**NEW YORK**—With the announcement of **Keith Wood** as executive VP of **Virgin Records America**, the restructuring of **Caroline Records** and **Caroline Distribution** is moving forward (**Billboard Bulletin**, April 7). The label is being placed under **Virgin Records America**, while the distribution company will now be a part of **EMI Music Distribution (EMD)**.

The **Caroline** operation previously reported to **Virgin U.K.**

**Wood**, formerly president of the **Caroline label** and distribution companies, joins **Virgin** as executive VP of A&R. He will oversee **East Coast A&R** for **Virgin**, as well as taking on responsibility as senior executive in **Virgin's New York office**. He reports to **Ashley Newton**, co-president of **Virgin Records America**.

With his new position, **Wood** will remain connected to the **Caroline family of labels** via his A&R responsibilities, and **Caroline's East Coast headquarters** will move into **Virgin's New York office**. But **Caroline Records** will now be overseen by **Errol Kolosine**, previously senior director of marketing and promotion, who has been named **GM**. **Kolosine** will report to **Ray Cooper**, co-president of **Virgin Records America**.

**Caroline Records** will likely continue to issue most of its releases through **Caroline Distribution**. However, **Wood** says, some albums, like the **Chemical Brothers** and the next **Fatboy Slim** title, will be marketed under the **Astral-Werks** logo and be distributed by **Caroline Distribution** with **EMD**.

**Caroline Distribution** will now function as an independent operation under the **EMD umbrella** (**Billboard**, April 11). Its VP of sales, **Rick Williams**, who has been named **GM**, will report to **EMD president Richard Cottrell**.

Of the restructuring, **Wood** says, "This whole move is one of consolidation and growth. We are looking to clarify and develop our strengths and recognize our weaknesses."

He says there will be little to no job

loss due to the changes. **One key executive**, CFO **Matthew Flott**, will leave the company to become VP of finance at **BMG North America**, but that move is unrelated to the restructuring, **Wood** says. **Flott** will be replaced by **Caroline controller Eric Noren**.

**Wood** says the **Caroline** and **Vernon Yard** labels are on hiatus, but there are plans to bring them back in a "new revitalized form" this year.

According to **Wood**, the **Caroline Records family of labels**—**Astral-Werks**, **Caroline**, **Vernon Yard**, **Real World**, **Melankolic**, and **Source**—is expected to issue 40-50 albums this year. He adds that he doesn't anticipate any changes to **Caroline's current catalog offering**.

In the meantime, **Cottrell** says that the integration of **Caroline** into **EMD** will take a while. But when it is completed, he says, the company will retain its own sales force and continue to act as an independent distribution company, which will allow it access to **EMD's superior systems**.

For example, the functions of credit and collections will now be done by the **EMD finance department**. Also, **Caroline** will eventually switch to **EMD's computer system**.

**Caroline**, which once distributed hundreds of independent labels, has been steadily pruning its portfolio over the last year and is said to handle about 150 labels. **Cottrell** says that **Caroline** will continue to reduce the quantity of labels it distributes so it can "focus on a core number." The final label tally has yet to be determined.

**Cottrell** says **Capitol** and **Virgin Records America** will put some of its developing acts through **Caroline**, something that up until now the two labels had refrained from doing.

**Cottrell** says no decision has been made on whether to have **EMD** do fulfillment (packing, picking, and shipping) for **Caroline Distribution**. But sources say that even if the decision were made to shift fulfillment to **EMD**, it couldn't happen for at least a year because of the logistics of integrating the systems of the two companies.

## BUBBLING UNDER <sup>HOT 100 SINGLES</sup>

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	OUT OF MY BONES	RANDY TRAVIS (DREAMWORKS (NASHVILLE))	14	20	4	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA (NASHVILLE))
2	1	3	SWEET HONESTY	M.G. (CLASSIFIED)	15	14	2	I DO (ICHERISH YOU)	MARK WILLS (MERCURY (NASHVILLE))
3	8	4	DING-A-LING	HI-TOWN DJ'S (RESTLESS)	16	—	1	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
4	6	7	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)	17	11	3	WOMAN TO WOMAN	THE LYNNIS (REPRISE (NASHVILLE))
5	5	9	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)	18	15	2	YOU ONLY HAVE TO SAY YOU LOVE ME	HANNAH JONES (ARISTA DANCE/BMG US LATIN)
6	3	4	CAN'T KEEP MY HANDS OFF YOU	REACT (COLUMBIA)	19	19	42	ALIVE	PEARL JAM (EPIC)
7	2	5	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)	20	—	1	RAIZE DA ROOF... PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
8	—	1	OUT OF SIGHT (YO)	RUFUS BLAQ (PERSPECTIVE/A&M)	21	17	5	LONELY WON'T LEAVE ME ALONE	TRACE ADKINS (CAPITOL (NASHVILLE))
9	9	3	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	22	16	4	BODY ROCK	MOS DEF (FEAT. O-TIP & TASH (OPEN MIC/RAWKUS))
10	4	8	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)	23	13	8	SHUT 'EM DOWN	ONYX (FEAT. DMX) (UMJ/DEF JAM/MERCURY)
11	10	7	WELL, ALRIGHT	CECE WINANS (PIONEER)	24	22	4	MAGIC ORGASM	HOUSE HEROES (TWISTED/MCA)
12	—	1	LOVE LETTERS	ALI (ISLAND)	25	—	35	EVEN FLOW	PEARL JAM (EPIC)
13	12	4	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA (NASHVILLE))					

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

HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Table of Billboard Hot 100 Singles (left side) with columns for Week, Title, Artist, and Peak Position. Includes entries like 'All My Life', 'Let's Ride', 'Too Close', 'Frozen', 'Truly Madly Deeply', etc.

Table of Billboard Hot 100 Singles (right side) with columns for Week, Title, Artist, and Peak Position. Includes entries like 'All For You', 'A Song For Mama', 'Imagination', 'Are U Still Down', 'Gitty Up', etc.

Records with the greatest airplay and sales gains this week... Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded... AA certification for sales of 1 million units... (C) Cassette single availability... (D) CD single availability... (M) Cassette availability... (T) Vinyl maxi-single availability... (V) Vinyl single availability... (X) CD maxi-single availability... © 1998, Billboard/BPI Communications and SoundScan, Inc.



## R&B EXPANSION AMONG MANDATES FOR EMI'S LOTT

(Continued from page 6)

based at the Capitol building in Los Angeles.

"Ken contacted me last year and told me certain of his visions for the organization," says Lott, who is 46. "We clicked on a musical level right away and continued that dialogue."

He says his goals at EMI are to "broaden the repertoire," "make a more cohesive organization between the labels and the distribution company," and "start moving market share, currently No. 3, up toward No. 2 and No. 1."

EMI, which had been lagging behind the other major distributors in recent years, has surged in market

share in the past year. For the first quarter, EMI Music Distribution (EMD) was in fourth place (trailing Sony, WEA, and independents) in total albums sold, at 12.6%, according to SoundScan (see story, page 43). The year before, its share was 11.4%. EMI has had big success recently with such acts as Garth Brooks, Spice Girls, and Janet Jackson.

Although executives say that R&B is an area that needs growth, EMD's market share in the genre for the first quarter was 17.6%, second highest among distributors, up from 13.2% a year ago. But that surge was due primarily to the contributions of rap label Priority, of which Capitol recently bought the 50% it didn't already own.

Berry concedes that EMI has been "basically underrepresented in all areas of black music" and adds, "We want to expand our activities in black music, especially R&B. Roy's experience at Arista will be extremely valuable." Arista has nurtured the careers of artists like Whitney Houston and Aretha Franklin and formed lucrative deals with leading R&B labels LaFace Records and Bad Boy Entertainment.

"We need to get Capitol back into black music," says Lott. "It was one of the premier labels at its launch in black music. Unfortunately, there was a decision to get out of that area. That doesn't just need to be reversed; it will be reversed."

Although Priority and Capitol are operating as separate labels, both executives indicate that there will be "some mutual projects."

In the past year, EMI has undergone a series of tumultuous changes,

beginning with the firing of EMI-Capitol Music Group North America chairman Charles Koppelman and the shutdown of that unit and some labels. Distribution was next, as U.K. executive Richard Cottrell replaced Russ Bach at the helm of EMD. EMI's remaining label groups, including Capitol and Virgin Records America, were united under EMI Recorded Music North America. The most recent changes have involved the catalog business and the independent distributor Caroline, which have been folded into EMD (see story, page 79).

Berry denies rumors that EMI has restructured its music operations in order to make the publicly held, Lon-

don-based company more attractive as a takeover target. "I can tell you that not a single action has been taken by this organization to dress it up for sale," says Berry. "It's all about trying to make it a success."

He says he waited to appoint a second-in-command until the changes had been made. "I didn't want to bring anyone else to work on the management team until I had brought some shape to [North America]."

Label chiefs, as well as EMD's president, continue to report to Berry. But Lott will be working with the heads of all the North American divisions: Capitol (including Blue Note and Angel Records), Virgin, Priority, Capitol Nashville, EMI Latin,

EMI Christian Music Group, EMI Music Canada, and EMD.

Lott, who did not work directly with distribution at Arista, is impressed by the scope of EMD, which, in addition to handling major-label product, supplies recordings to Christian bookstores and new age shops around the country. "I'm a firm believer that niche products in this country can sell millions of albums, if you have the right product and the right marketing push," he says.

"Roy is a pretty exceptional guy, and we work very well together as a team," says Berry. "There's a lot of opportunity for us in America, and having Roy aboard will help me achieve it."

## SCOTT MCCARL

(Continued from page 10)

dear friend," McCarl says. "So I called him up. I heard he'd turned into kind of a couch guy—they said, 'You'll never get him off the couch.' So I asked him to come out and play. I said, 'Do you realize how much people will love this, and it'll be such a surprise.' He said, 'Let me think about it,' and he called the very next day and said, 'Yeah, I'd really like to do it with you.'"

McCarl and Bryson, who joined guitars and voices on versions of several Raspberries classics in L.A., are contemplating an appearance together in Cleveland this summer.

A new wave of interest in the Raspberries may be due: Minneapolis-based Simitar Entertainment's new reissue imprint, Plum Records, plans to release all four of the band's albums this year (Billboard, Jan. 17).

## U2 SETTLES SUIT WITH PRS

(Continued from page 4)

ers Commission in 1996 gave PRS member acts the right to administer their own live royalties if they chose. "What tends to happen now," says Balchin, "is that a manager will come in and say, 'We're setting off on a world tour,' and we will talk him through what's happening with each society in each territory. That way he can choose whether he wants us to handle the royalties or whether he wants to do it himself."

PRS charges a flat fee of 125 pounds (\$200) per set per venue to administer live royalties.

The conclusion of the U2 case marks another significant milestone for European rights administration, and it throws a new focus on live performance revenue.

In the mechanicals sector, deductions from income are being reduced at a pace scheduled by the Cannes Accord, signed by all the European societies and publishers at last year's MIDEM (Billboard, Feb. 1, 1997). In this way, the accord has created the greatest upheaval the mechanicals societies have known in nearly a century of operations.

Now those societies will be particularly conscious that one of the accord's main provisions is that the societies cannot use live income to subsidize their administration of mechanical rights. This provision—and the settlement of the U2 case—will apply a new squeeze to the level of deductions the societies can make in the live sector.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	17	SOUNDTRACK ▲ <sup>2</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
2	2	2	20	CELINE DION ▲ <sup>7</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	5	6	51	SAVAGE GARDEN ▲ <sup>2</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
4	4	5	5	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
5	6	8	34	BACKSTREET BOYS ▲ <sup>3</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
6	NEW ▶		1	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
7	8	7	4	ERIC CLAPTON DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
8	NEW ▶		1	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
9	9	9	42	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
10	7	3	3	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE OR DEATH	3
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
11	15	13	4	NATALIE IMBRUGLIA RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
12	10	12	29	USHER ▲ <sup>3</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
13	17	18	19	WILL SMITH ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
14	14	17	22	SHANIA TWAIN ▲ <sup>3</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	16	10	3	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98/17.98)	THE PLAYERS CLUB	10
16	3	—	2	CAPPADONNA RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
17	12	14	57	MATCHBOX 20 ▲ <sup>3</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	5
18	18	16	19	GARTH BROOKS ▲ <sup>3</sup> CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
19	11	11	9	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
20	NEW ▶		1	MONTELL JORDAN DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
21	NEW ▶		1	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
22	19	15	7	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
23	NEW ▶		1	SOUNDTRACK WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	23
24	23	28	26	JANET ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
25	20	20	22	SPICE GIRLS ▲ <sup>3</sup> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
26	13	4	3	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
27	24	27	27	CREED ▲ WIND-UP 13049 (10.98/16.98) <b>HS</b>	MY OWN PRISON	24
28	21	21	20	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) <b>HS</b>	MARCY PLAYGROUND	21
29	25	22	28	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
30	22	23	23	MASE ▲ <sup>2</sup> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
31	27	26	37	PUFF DADDY & THE FAMILY ▲ <sup>4</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
32	29	29	52	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	25
33	37	35	32	MASTER P ▲ <sup>2</sup> NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
34	31	25	9	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
35	30	—	2	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
36	34	31	38	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
37	26	19	5	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
38	32	33	29	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
39	35	32	28	CHUMBAWAMBA ▲ <sup>3</sup> REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
40	33	36	20	METALLICA ▲ <sup>2</sup> ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
41	28	24	27	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
42	NEW ▶		1	SCOTT WEILAND ATLANTIC 83084/AG (10.98/16.98)	12 BAR BLUES	42
43	40	40	21	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
44	38	37	18	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) <b>HS</b>	ROMANZA	37
45	36	30	33	FLEETWOOD MAC ▲ <sup>3</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
46	39	38	30	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
47	41	46	41	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
48	43	34	21	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
49	42	39	61	SPICE GIRLS ▲ <sup>6</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
50	NEW ▶		1	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	50
51	44	43	27	THE VERVE ▲ VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
52	45	41	61	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	20
53	51	68	16	NEXT ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	45	30	AQUA ▲ <sup>2</sup> MCA 11705 (10.98/16.98)	AQUARIUM	7
55	46	49	16	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
56	49	65	32	TRISHA YEARWOOD ▲ <sup>7</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
57	50	53	20	KENNY G ▲ ARISTA 1B991 (10.98/17.98)	KENNY G GREATEST HITS	19
58	60	61	44	TIM MCGRAW ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
59	55	52	40	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
60	52	48	29	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
61	67	91	8	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) <b>HS</b>	ZOOT SUIT RIOT	61
62	69	84	41	ROBYN ● RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	62
63	56	54	48	HANSON ▲ <sup>6</sup> MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
64	53	47	38	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) <b>HS</b>	FUSH YU MANG	19
65	58	50	12	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	3
66	82	—	2	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	66
67	57	62	29	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
68	63	66	26	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
69	68	57	21	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	3
70	54	44	8	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
71	74	71	32	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) <b>HS</b>	DAYS OF THE NEW	54
72	80	89	108	CELINE DION ▲ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
73	92	93	28	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	73
74	72	67	7	DESTINY'S CHILD COLUMBIA 6772B* (10.98 EQ/16.98)	DESTINY'S CHILD	67
75	77	75	55	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
76	64	58	32	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
77	62	59	42	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
78	81	78	14	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	78
79	66	55	29	BROOKS & DUNN ▲ <sup>6</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
80	73	60	46	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
81	83	—	2	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	81
82	59	51	29	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
83	61	79	3	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
84	78	63	50	MARY J. BLIGE ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
<b>★ ★ ★ HEATSEEKER IMPACT ★ ★ ★</b>						
85	115	124	4	FASTBALL HOLLYWOOD 162130 (8.98/12.98) <b>HS</b>	ALL THE PAIN MONEY CAN BUY	85
86	101	—	2	VARIOUS ARTISTS LAVA/ATLANTIC 83054/AG (10.98/16.98)	LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
87	79	—	2	JOURNEY COLUMBIA 69139 (10.98 EQ/17.98)	GREATEST HITS LIVE	79
88	85	70	6	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
89	48	—	2	DAS EFX EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	48
90	107	101	26	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
91	75	56	20	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
<b>★ ★ ★ HEATSEEKER IMPACT ★ ★ ★</b>						
92	108	106	24	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) <b>HS</b>	ROCK SPECTACLE	92
93	93	90	88	SUBLIME ▲ <sup>2</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
94	97	92	6	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
95	71	77	22	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
96	76	64	21	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
97	87	73	112	JEWEL ▲ <sup>8</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
98	94	98	12	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) <b>HS</b>	GROWING, PAINS	91
99	84	69	13	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
100	96	96	22	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
101	88	76	14	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	68
102	103	85	28	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	76
103	100	—	2	PROPELLERHEADS DREAMWORKS 50031*/GEFFEN (8.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
104	99	169	8	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
105	98	72	11	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
106	86	—	2	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86

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

APRIL 18, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	<b>NEW</b>	1	1	<b>SANTANA</b> COLUMBIA 65561 (10.98 EQ/16.98)	BEST OF SANTANA	107
108	89	94	22	<b>VARIOUS ARTISTS</b> POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
109	113	104	19	<b>2PAC</b> ▲ AMARU 41630/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
110	104	95	55	<b>AEROSMITH</b> ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
111	65	42	4	<b>KILLAH PRIEST</b> GEFLEN 24971* (10.98/16.98)	HEAVY MENTAL	24
112	102	86	82	<b>FIONA APPLE</b> ▲ <sup>2</sup> CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	15
113	90	83	21	<b>ENYA</b> ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
114	<b>NEW</b>	1	1	<b>PULP</b> ISLAND 524492 (10.98/16.98) <b>HS</b>	THIS IS HARDCORE	114
115	105	—	2	<b>SEMISONIC</b> MCA 11733 (8.98/12.98) <b>HS</b>	FEELING STRANGELY FINE	105
116	70	74	5	<b>MICHAEL CRAWFORD</b> ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
117	95	82	6	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> NEMO STUDIO 56511/ANGEL (9.98/16.98) <b>HS</b>	TIME TO SAY GOODBYE	71
118	112	109	30	<b>VARIOUS ARTISTS</b> ▲ ESPN PRESENTS: JOCK JAMS VOLUME 3 TOMMY BOY 1214 (12.98/17.98)		23
119	106	87	25	<b>GREEN DAY</b> ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
120	109	88	28	<b>BOYZ II MEN</b> ▲ <sup>2</sup> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
121	141	143	15	<b>CHICO DEBARGE</b> KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
122	125	118	17	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
123	132	115	10	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	115
124	<b>NEW</b>	1	1	<b>FUEL</b> 550 MUSIC 68554*/EPIC (7.98 EQ/11.98) <b>HS</b>	SUNBURN	124
125	118	103	30	<b>BLINK 182</b> ● CARGO 11624*/MCA (10.98/16.98) <b>HS</b>	DUDE RANCH	67
126	127	127	40	<b>CLAY WALKER</b> ▲ GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
127	110	102	23	<b>VARIOUS ARTISTS</b> ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
128	123	107	3	<b>CECE WINANS</b> PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
129	122	108	22	<b>B.B. KING</b> ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
★ ★ ★ PACESETTER ★ ★ ★						
130	181	—	2	<b>VARIOUS ARTISTS</b> D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION JAKE 90188*/INTERSCOPE (11.98/17.98)		130
131	116	100	5	<b>JOE SATRIANI</b> EPIC #8018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
132	120	99	6	<b>JOHN LENNON</b> PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
133	135	125	4	<b>KEITH WASHINGTON</b> SILAS 11744/MCA (10.98/16.98)	KW	125
134	130	119	40	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
135	114	80	27	<b>BOB DYLAN</b> ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
136	126	111	7	<b>ANI DIFRANCO</b> RIGHTHOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
137	178	—	2	<b>GEORGE WINSTON</b> WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
138	144	185	3	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (10.98/16.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	138
139	149	—	2	<b>SYLK-E. FYN</b> GRAND JURY 67551*/RCA (10.98/16.98) <b>HS</b>	RAW SYLK	139
140	133	116	45	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ <sup>2</sup> B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
141	121	113	22	<b>JAY-Z</b> ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
142	128	128	7	<b>SOUNDTRACK</b> TOMMY BOY 1227* (11.98/17.98)	RIDE	54
143	136	121	10	<b>VARIOUS ARTISTS</b> VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
144	111	81	6	<b>C-BO</b> AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
145	134	123	40	<b>PRODIGY</b> ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
146	91	146	10	<b>SOUNDTRACK</b> CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING	91
147	117	97	9	<b>SOUNDTRACK</b> ● UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
148	142	126	73	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
149	154	148	101	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	2
150	150	138	32	<b>INSANE CLOWN POSSE</b> ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
151	164	179	5	<b>BEENIE MAN</b> SHOCKING VIBES 1513*/VP (9.98/14.98) <b>HS</b>	MANY MOODS OF MOSES	151
152	146	114	3	<b>MARC COHN</b> ATLANTIC 82909/AG (10.98/16.98)	BURNING THE DAZE	114
153	139	110	4	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	96

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                              |                        |                                     |                             |                            |                              |                         |                                    |
|------------------------------|------------------------|-------------------------------------|-----------------------------|----------------------------|------------------------------|-------------------------|------------------------------------|
| 2Pac 109                     | Chumbawamba 39         | Aretha Franklin 35                  | B.B. King 129               | Billie Myers 98            | Savage Garden 3              | Barbra Streisand 96     | Mac's Rumours 86                   |
| Aerosmith 110                | Eric Clapton 7         | Fuel 124                            | Jonny Lang 162              | Mystikal 69                | Scarface 37                  | Sublime 93, 185         | Motown 4D Forever 173              |
| Fiona Apple 112              | C-Murder 10            | Kenny G 57                          | John Lennon 132             | Next 53                    | Semisonic 115                | Sugar Ray 197           | MTV Party To Go 98 170             |
| Aqua 54                      | Cocoa Brovaz 21        | Gang Starr 6                        | Limp Bizkit 138             | The Notorious B.I.G. 75    | Sevendust 178                | Sylk-E. Fyne 139        | Pure Disco 2 108                   |
| Jon B. 73                    | Marc Cohn 152          | God Lives Underwater 191            | The Lox 65                  | 'N Sync 66                 | Kenny Wayne Shepherd Band 90 | John Tesh 174           | Ruthless Records Tenth Anniversary |
| Backstreet Boys 5            | Paula Cole 52          | God's Property From Kirk Franklin's | LSG 48                      | Osbourne 88                | Silkk The Shocker 22         | Third Eye Blind 32      | Compilation - Decade of Game 182   |
| Erykah Badu 91               | Michael Crawford 116   | Nu Nation 140                       | Madonna 4                   | Ozzy Osbourne 154          | Sister Hazel 161             | Three 6 Mafia 122       | The Source Presents Hip Hop Hits   |
| Barenaked Ladies 92          | Creed 27               | Green Day 119                       | Marcy Playground 28         | Our Lady Peace 102         | Smash Mouth 64               | Timbaland And Magoo 43  | — Volume 1 55                      |
| Beenie Man 151               | The Crystal Method 187 | Hanson 63                           | Ricky Martin 190            | Pearl Jam 34               | Will Smith 13                | Tonic 172               | Ultimate Dance Party 1998 127      |
| Big Bad Voodoo Daddy 94      | Das EFX 89             | Natalie Imbruglia 11                | Mase 30                     | Playa 106                  | Will Smith 13                | Tool 157                | Wow-1998: The Year's 30 Top        |
| Clint Black 169              | Days Of The New 71     | Insane Clown Posse 150              | Master P 33, 189            | Propellerheads 103         | Public Announcement 81       | Tru 194                 | Christian Artists And Songs 168    |
| Mary J. Blige 84             | Chico DeBarge 121      | Jagged Edge 155                     | Matchbox 20 17              | Puff Daddy & The Family 31 | Pulp 114                     | Shania Twain 14         | Wow Gospel 1998 — The Year's       |
| Blink 182 125                | Destiny's Child 74     | Janet 24                            | Dave Matthews Band 149, 175 | Queen Pen 78               | Radiohead 59                 | Uncle Sam 101           | 30 Top Gospel Artists And Songs    |
| Andrea Bocelli 44, 179       | Ani DiFranco 136       | Jay-Z 141                           | The Mavericks 153           | Tim McGraw 58              | Ride 142                     | Usher 12                | 137                                |
| Boyz II Men 120              | Daz Dillinger 8        | Wyclef Jean Featuring Refugee       | Lil' McCann 184             | Loreena McKennitt 41       | Selena 171                   | Van Halen 26, 199       | 1998 Grammy Nominees 70            |
| Sarah Brightman & The London | Celine Dion 2, 72      | John Mellencamp 156                 | Edwin McCain 192            | Brian McKnight 29          | Soul Food 82                 | Various Artists         | BOOM! 176                          |
| Symphony Orchestra 117       | Dixie Chicks 123       | John Mellencamp 156                 | Lil' McCann 184             | Sarah McLachlan 36         | Space Jam 148                | 1998 Grammy Nominees 70 | BOOM! 176                          |
| Brooks & Dunn 79             | Dru Hill 159           | John Mellencamp 156                 | Tim McGraw 58               | Sevendust 178              | Space Jam 148                | 1998 Grammy Nominees 70 | Club Mix '98 200                   |
| Garth Brooks 18              | Bob Dylan 135          | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Titanic 1                    | 1998 Grammy Nominees 70 | D.J. Magic Mike Presents Bootyz In |
| Busta Rhymes 67              | Enya 113               | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Tru 194                      | 1998 Grammy Nominees 70 | Motion 130                         |
| Cappadonna 16                | Everclear 68           | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Usher 12                     | 1998 Grammy Nominees 70 | ESPN Presents: Jock Jams Volume    |
| Mariah Carey 38              | Fastball 85            | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Van Halen 26, 199            | 1998 Grammy Nominees 70 | 3 118                              |
| The Carpenters 195           | Fatal 50               | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Various Artists              | 1998 Grammy Nominees 70 | 118                                |
| Deana Carter 183             | Fleetwood Mac 45       | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Various Artists              | 1998 Grammy Nominees 70 | In Tha Beginning... There Was Rap  |
| C-Bo 144                     | Ben Folds Five 60      | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Various Artists              | 1998 Grammy Nominees 70 | 188                                |
| Cherry Poppin' Daddies 61    | Foo Fighters 80        | John Mellencamp 156                 | Tim McGraw 58               | The Carpenters             | Various Artists              | 1998 Grammy Nominees 70 | 188                                |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	138	120	21	<b>OZZY OSBOURNE</b> ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
155	161	139	7	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	A JAGGED ERA	123
156	140	117	20	<b>JOHN MELLENCAMP</b> ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
157	151	141	79	<b>TOOL</b> ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
158	145	134	50	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
159	143	122	70	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
160	129	112	4	<b>JIMMY RAY</b> EPIC 69104 (10.98 EQ/16.98) <b>HS</b>	JIMMY RAY	112
161	165	155	46	<b>SISTER HAZEL</b> ● UNIVERSAL 53030 (10.98/15.98) <b>HS</b>	SOMEWHERE MORE FAMILIAR	47
162	147	131	59	<b>JONNY LANG</b> ▲ A&M 540640 (10.98/16.98) <b>HS</b>	LIE TO ME	44
163	158	145	7	<b>MONO</b> ECHO 536676/MERCURY (8.98 EQ/12.98) <b>HS</b>	FORMICA BLUES	137
164	156	136	36	<b>JOE</b> ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
165	153	133	92	<b>THE WALLFLOWERS</b> ▲ <sup>2</sup> INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	4
166	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8180/TVT (10.98/17.98)	LOST IN SPACE	166
167	185	182	7	<b>VARIOUS ARTISTS</b> KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
168	170	164	22	<b>VARIOUS ARTISTS</b> ● SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
169	152	132	33	<b>CLINT BLACK</b> ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
170	148	130	19	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
171	197	—	47	<b>SOUNDTRACK</b> ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
172	160	153	53	<b>TONIC</b> ▲ POLYDOR 531042/A&M (10.98/16.98) <b>HS</b>	LEMON PARADE	28
173	186	144	7	<b>VARIOUS ARTISTS</b> MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
174	131	150	10	<b>JOHN TESH</b> GTSP 539804 (10.98/17.98)	GRAND PASSION	45
175	174	154	23	<b>DAVE MATTHEWS BAND</b> ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
176	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> BEAST 5411/SIMITAR (10.98/16.98)	BOOM!	176
177	173	173	96	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
178	168	165	4	<b>SEVENDUST</b> TVT 5730 (10.98/15.98) <b>HS</b>	SEVENDUST	165
179	167	156	4	<b>ANDREA BOCELLI</b> PHILIPS 533123 (16.98 CD)	VIAGGIO ITALIANO	153
180	157	142	91	<b>LEANN RIMES</b> ▲ <sup>9</sup> CURB 77821 (10.98/15.98)	BLUE	3
181	<b>NEW</b>	1	1	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	181
182	119	—	2	<b>VARIOUS ARTISTS</b> RUTHLESS 68766*/EPIC (17.98 EQ/21.98)	RUTHLESS RECORDS TENTH ANNIVERSARY COMPILATION — DECADE OF GAME	119
183	159	157	82	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
184	175	166	39	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	86
185	162	152	19	<b>SUBLIME</b> ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
186	169	151	32	<b>COLLIN RAYE</b> ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
187	166	171	23	<b>THE CRYSTAL METHOD</b> CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
188	155	129	19	<b>VARIOUS ARTISTS</b> ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING... THERE WAS RAP	15
189	188	189	57	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
190	184	158	8	<b>RICKY MARTIN</b> SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
191	137	—	2	<b>GOD LIVES UNDERWATER</b> 1500 540871/A&M (8.98/12.98) <b>HS</b>	LIFE IN THE SO-CALLED SPACE AGE	137
192	<b>NEW</b>	1	1	<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 82995/AG (10.98/15.98) <b>HS</b>	MISGUIDED ROSES	192
193	177	160	25	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
194	199	183	48	<b>TRU</b> ▲ <sup>2&lt;/</sup>		

## AUSTRALIA'S SANITY GAINS MARKET SHARE VIA BLOCKBUSTER BUY

(Continued from page 6)

Sanity's operating philosophy is predicated on a firm rule: no discounting.

"Sure kids can buy a record at Kmart [cheaper], but no way would they be seen with a Kmart bag," says Agostinelli. "Our plan is 200 stores by the year 2000, and we can't sacrifice margins."

Within three years, the business grew to 60 stores, annual revenue of \$75 million (\$100 million Australian), and a market share of between 7% and 9%. In the six months ending June 30, 1997, Sanity topped other chains' totals, accounting for 11% of all Australian sales. The chain has already achieved 70% of this financial year's turnover projection of \$96 million (\$150 million Australian).

Last December, Sanity's parent company, Brazil, floated on the stock exchange, raising \$43.55 million (\$65 million Australian) for further expansion. Brazil owns 125 music stores, which includes Sanity, Delta, and CC Music, as well as the 117-outlet lingerie chain Bras'n Things and swimwear label Aztec Rose, a market leader set up four years ago.

Aside from the purchase of the Blockbuster/Bras'n outlets, Sanity has in the last six months opened 20 stores, mostly in New South Wales and Queensland, and acquired the 14-outlet CC Music. This resulted in a 5% rise in sales to a 15% national share.

Sanity's achievement is more impressive given that it does no market research, has no publicity department, and uses a training plan that hires its 1,012 employees more for their customer-service skills than their music knowledge. It does not advertise except when it is supplier-funded and for a specific release.

"We're working on brand and not aiming to turn Sanity corporate," explains Agostinelli. "That'd be a major mistake, because our customers see us as a corner store in their suburb, which

has all the hits and where they're comfortable."

Some labels say that rapid expansion occasionally strains product range. But all are agreed that Sanity is a good way to break new music.

Universal managing director Paul Krige recalls that its aggressive merchandising for a release by U.S. R&B act Jodeci led to sales considered too high for an unknown act—so high that compilers of the official Australian Record Industry Assn. (ARIA) chart would not believe them. Sony's Caswell attributes the success of current releases by Jamiroquai (100,000 units) and Babyface (60,000) to a breakout campaign with the chain.

## DREAMWORKS TAPS JHERYL BUSBY

(Continued from page 6)

tion, Jheryl is a complete record man in every sense. He's got A&R covered; he's strong in promotion and marketing; he understands distribution; he understands the international and global aspects of the record business."

Busby, who left Motown in 1995, was also in discussions with Disney but ultimately found his new home at DreamWorks. Although his contract with the label wasn't completed until early April, he has actually been working for DreamWorks since Jan. 4.

"I started working on a handshake from Mo Ostin," Busby says. "He's one of the few record executives where, in this complicated legal world, you can shake hands and go to work."

For Busby, the DreamWorks situation is ideal. "This is the only record company that I saw out there that was independently owned, had the clout of DreamWorks in terms of [David] Geffen, [Jeffrey] Katzenberg, and [Steven] Spielberg at the parent company, and the experience of Mo Ostin, Lenny Waronker, and Michael Ostin at the record company." He adds that the senior Ostin has an incredible range of experience, "from Sinatra to Prince."

In the R&B arena, Busby says he plans to stay true to the artist-development philosophy that he has followed through his career.

"The objective is to put DreamWorks in the black music business by finding and developing long-term assets," Busby says. "We see that there is a lot of quick money being made, but we don't want that to be our mandate... We want to build artists from songs and sign artists we believe in."

As Busby points out, he is no

## LITTLEFORD AWARD

(Continued from page 6)

nity Action Network.

"When we were very young, my father told us how important it was to help others who were less fortunate, and it's a lesson he has lived his whole life," says Littleford's son Michael, an advertising consultant who spends his free time working with American Indian groups and nonprofits. "He never lost sight of the fact that a business has to give back to the industry, market, and the people it serves. You name it, my father did it. It's nice of ABP to celebrate his life's work with this award."

To qualify this year, an article must have run between Jan. 1, 1996, and Dec. 31, 1997, in an ABP member publication. Each entry has a \$75 processing fee, and up to four may be submitted by each periodical. The deadline is April 27.

"We only sent out the call for entries a couple of weeks ago and have gotten

Dickson Martinez, a flamenco duo Agostinelli spotted busking outside a Sanity store, saw the sales of a self-financed cassette rise from 300 to 38,000 after Sanity exclusively stocked it.

Sanity's tardiness in adopting electronic delivery of sales data has affected the accuracy of the ARIA chart and charting new music. Agostinelli says that situation might change by June. Sanity prints 70,000 copies of its own weekly chart.

Future plans are to seek out opportunities in New Zealand and further afield, and to introduce a line of Sanity clothing, rings, sunglasses, and T-shirts.

stranger to start-ups. During his career, he has either started or revamped black music divisions at A&M, from 1976 to 1978; MCA, from 1979 to 1988; and Motown.

"I'm real comfortable in an environment when we're starting up," he says. "It's an opportunity to take something for the beginning and not to be in a rush to develop market share, but to be very patient in developing artists and long-term assets."

Busby has hired former Motown executive Bruce Walker as his marketing head and plans to hire a regional promotion staff. However, he intends to keep staffing to a minimum. Instead, he will employ independent promotion and marketing services on a per-project basis.

DreamWorks already has several R&B projects in the works, including "Straight No Chase," an album from Atlanta-based rap act P.A., and "2 Sides 2 Every Story" by R&B singer David Hollister, a former member of BLACKstreet who comes to the label via a production deal with Erick Sermon. Both albums are scheduled for release July 14.

Also in the works is the soundtrack to the forthcoming animated DreamWorks film "The Prince Of Egypt," tentatively due Nov. 3.

The label is in negotiations with Boyz II Men to record a track for the album, which features contributions by songwriter Diane Warren.

As for the future, Busby is on a talent search and is meeting with such noted producers as Teddy Riley and Dallas Austin.

a tremendous amount of phone calls and E-mails asking for more details," Hughes says. "We just need a few really good nominations to give examples of what can win and to really get people excited for next year."

He hopes the excitement surrounding the award will lead to increased coverage of service success stories and, in turn, more socially responsible corporations. "Contests like this can only raise the visibility of a reporter, an editor, their magazine, and the company who inspired the piece," Hughes says.

The nominations will be narrowed down to four runners-up, who receive certificates of recognition, and a grand-prize winner, who will be awarded \$5,000 to donate to a service activity. The awards will be announced June 17 at the National Press Club in Washington, D.C.

BETWEEN THE BULLETS™



by Geoff Mayfield

**STILL AFLOAT:** After an unprecedented 11 weeks above the 400,000-unit mark, the "Titanic" soundtrack finally dips below that lofty threshold. But not by much. And, yes, it's still far ahead of the pack.

With an 18% decline, "Titanic's" new sum is 390,000 units, which is still a fat number for this—and almost any—time of year. Thus, the soundtrack still leads the No. 2 slot (held by "Titanic" contributor Celine Dion, naturally) by a wide gap of more than 193,000 units. With a 9% slide, Dion weighs in this time with a sum exceeding 196,000 units.

Savage Garden moves north, to No. 3, despite a 3% decline, which allows Sony Music Distribution to sweep The Billboard 200's top three spots for the third time this year, which, you might have guessed, helps explain Sony's win in the first quarter's market-share sweepstakes (see story, page 43).

**BAROMETER:** Album sales are up a pinch over the previous week (see Market Watch, page 86), but more than 90% of the industry's 199,000-unit gain rests on the shoulders of two new rap albums that debut in the top 10. Gang Starr gets the Hot Shot Debut flag at No. 6 with 97,000 pieces, followed closely by Tha Dogg Pound member Daz Dillinger at No. 8 with 84,500 units.

Albums by Backstreet Boys and K-Ci & JoJo are the only ones from last issue's top 10 to post any sort of increase. For the former, the gain continues a yo-yo pattern: Their debut has shown a gain every other week since the March 21 issue.

Although year-to-date album sales are up handsomely over those of '97, you might have noticed that last issue's Market Watch showed that week was down compared with the same week of the prior year. That's because the comparable '97 week included the traffic of that ever-roving Easter weekend. You won't need Sherlock Holmes to figure out that with Easter falling on April 12, which will close next issue's tracking week, the ticker should race ahead handsomely.

**SEE:** Falling just shy of the top 10, where she debuted, is much-talked-about rookie Natalie Imbruglia. Following stops on the television shows of Rosie O'Donnell and David Letterman, the Australian import realizes a 12% gain (No. 11, 71,000 units).

Actually, Letterman's "Late Show" looks especially potent on this issue's charts. April 1 guest Barenaked Ladies leap from the Heatseekers chart by virtue of a 108-92 hike on The Billboard 200 (a 12% gain), while another Letterman visitor, Stone Temple Pilots vocalist Scott Weiland, debuts at No. 42. By comparison, his STP bandmates' side project, Talk Show, rose no higher than No. 131 during its three-week run. Of course, not all of that difference can be attributed to Letterman, but the late-night talker probably deserves to take a bow for the Top Pop Catalog Albums jump made by Steve Miller (20-12, a 20.6% gain).

Also on the home-screen front, a show that is on its way out and that rarely seemed to motivate gains on The Billboard 200 seems to contribute to not one but two bullets. Following reruns of Keenen Ivory Wayans' lame-duck show, Jon B. climbs 92-73 (an 18% gain), and Queen Pen rises 81-78 (a 6% gain).

**SECOND TIME AROUND:** As the film's theatrical rerelease continues, the "Grease" soundtrack pads its lead on the catalog list with a 48.5% gain, which brings its sum up to a handsome 77,000 units. If it were eligible for The Billboard 200, the album would rank No. 10.

To give you an idea how far "Grease" outpaces the rest of the catalog field, the runner-up entry by Metallica posts 16,500 copies for the week, equivalent to the No. 70 slot on The Billboard 200.

Of the 177 weeks that "Grease" has appeared on Top Pop Catalog Albums, its fattest week came during the 1996 Christmas week, when it piled up 118,000 units, good for a catalog chart rank of No. 3 in that particular week. There have been two other weeks during its Top Pop Catalog run that it has had a total larger than the current one.

**FOR THE RECORD:** Due to a processing error, the new Brother Cane album, "Wishpool," was omitted from this issue's Heatseekers chart. Otherwise, the Virgin band would have debuted at No. 27.

Its first self-titled set, released in 1993, spent 42 weeks on Heatseekers, and a '95 title, "Seeds," spent 18 weeks on that chart.

**STAY A LITTLE LONGER:** Aside from the "Evita" soundtrack, which spent seven weeks in the top 10, the five-week stay in the top 10 by the "Ray Of Light" album represents a longer run than any other Madonna title in the SoundScan era (No. 4, 103,500 units). "Erotica" logged four weeks in the top 10 in 1992, 1994's "Bedtime Stories" had but two weeks in that part of the chart, and the 1995 anthology "Something To Remember" only enjoyed one top 10 week. The current streak of five top five weeks also surpasses the number of weeks that "Evita" ranked that high.

Finally, this new album has exceeded 100,000 units in each of its first five weeks, a feat her other SoundScan albums could not accomplish.

## SHRIVER TO HEAD ASYLUM

(Continued from page 6)

other positions at the label.

"This all happened in the last two weeks," says Shriver. "Joel Katz [an Atlanta-based entertainment lawyer] had asked me to meet with Sylvia—I was not looking for a job. I love my clients and my independence. We met just to talk. She asked would I consider working for her. I said, 'I can't imagine being allowed to structure a company the way that I believe it should be done.'"

"A day or so later I was asked to state how I would structure a company. She was very interested in it. We met in New York again, and 24 hours later she tells me I'm the president of Asylum Records."

Shriver downplays the notion that being the first woman president here is a big deal. "I do think it's about time [for a woman president]," she says, "but what will make or break me is

not being a woman. What will make or break me is a fresh attitude. I've worked a lot of years with artists and record companies, and I'm obviously artist-oriented. I think this position is an inspiration for everybody.

"It's not the same talent pool that's constantly dredged up. It's such a left-field kind of deal. Usually it's the top 10% in the business that keeps circulating. I think that for once the bottom 90% will have hope. If this strange a combination can go down, then it gives everybody hope. I think this can inspire a lot of people."

Nadler and Rhone echo that emphasis about a fresh start for the label.

"One of the great things that excites me," says Nadler, "is the fact that we don't enter into this carrying all the baggage of traditional record people—the publishing deals, the production deals, and all of that. One thing about

the woman factor—women buy 70% of all country music sold. I've always wondered why women haven't been running record labels."

"Neither of the two has any label experience," says Rhone, "but they have tremendous experience with the top acts in Nashville, and I think that they will bring new insight. They will bring to the business a new perspective. I think this is great for Asylum, and I think it's great for country music."

The label's roster includes Bryan White, Kevin Sharp, Lila McCann, Wheels, Melodie Crittenden, Noah Kelly, Mark Nesler, and the Cox Family.

Shriver and Nadler say their first task is listening to all the music that's currently on hand and music that newer artists are working on. There will be no drastic roster changes, says Rhone. "We need to make sure," says Nadler, "that the business that's here

doesn't miss a beat."

They say they expect to announce several new signings in the near future. Nadler says an omen occurred on the day Wynette died. Wynette faxed a message of congratulations.

"She faxed Fletcher Foster [VP of artist development and media mar-

keting at Arista/Nashville] congratulating him, because he was going to join us at Asylum," says Nadler. (He has since decided to stay at Arista.) "She said to tell Evelyn and myself what a great thing this was for Nashville and the music. We're obviously going to frame that fax."

## KINGFISHER ACQUIRING DEMON LABEL

(Continued from page 6)

the Shamen, Giant Sand, and T Bone Burnett, as well as Demon's current roster, including Nick Lowe and Anthony Thistlethwaite. Lowe's latest album, "Dig My Mood," recently appeared on Demon.

The label—until now distributed by Pinnacle—has in the past won plaudits for its proactive approach to reissuing classic albums on its Edsel imprint from such acts as Taj Mahal, Tower Of Power, the Byrds, and the Flying Burrito Brothers, and it has prospered through licensing deals with U.S. labels like Hi and Black Top.

Also part of the deal is Demon's successful direct-mail unit, Blackmail, which Kingfisher plans to merge with its own Internet operation, Entertainment Express. The move fits in with Kingfisher's wider strategy of expanding its nonconventional music retail interests. These include MVC, a 34-outlet music and video chain operating as a members' club and specializing in discounted back catalog. Kingfisher has stated its long-term intention to triple the number of MVC stores.

According to retail consultant Verdict Research, in 1997 Woolworths had about 16% of the U.K. music and video

market, worth some 391 million pounds (\$653 million); this put it in second place behind Virgin Our Price. It accounts for about 80% of EUK's business and benefits from the distribution giant's buying power. However, Woolworths is considered a chart specialist and is thought to lack depth in its catalog offerings.

Adrian Fitt, GM of Crimson, will now also head Demon, while Entertainment Express business manager Les Willis will take over the running of Blackmail. Meanwhile, Demon's current directors—who include Costello, Lowe, their joint manager Jake Riviera, and finance director Lew Difford—will depart Demon, with the exception of 14-year company veteran Pete Macklin. He will continue to be responsible for the sales and marketing of the label's catalog.

Demon's annual revenues are estimated to be in the region of \$4 million, with about 20% of this thought to come from exploitation of Costello's repertoire. Says Richard Green, EUK commercial director, "Demon is a well-established and respected back-catalog specialist with worldwide recognition and ideally complements our existing business."

## GEFFEN SHIFTS ITS HIP-HOP ACTS TO MCA

(Continued from page 6)

three weeks.

"[Geffen Records (U.S.) chairman/CEO] Eddie Rosenblatt and I began having conversations about the fact that MCA was staffed with experts in marketing, street promotion, radio promotion, as well as a field staff specifically oriented to work R&B, hip-hop, and rap projects,"

says MCA Records (U.S.) president Jay Boberg.

Rosenblatt says he was concerned that Geffen didn't have the staff to properly market its hip-hop records. "All of a sudden, we were looking at six or seven great records ready to come out in eight or nine months," he says. "In the past, we put out one record at a time, working it for four or five months. We never had this many records ready to go. In our concern about the artists' careers, we discussed it with MCA and Universal. We realized that they had the staff and the room to do it, so we did it."

Rosenblatt adds that A&R executive Wendy Goldstein is the only person at Geffen who will move from that label to MCA.

Boberg says that the company is in the process of meeting with the artists involved and their managers. So far, he adds, the artists and the managers have been receptive to the change.

Also in the works under the new venture is a possible production deal with DJ Quik.

Killah Priest's next project will be worked by MCA, while his current album, "Heavy Mental," will continue to be worked by Geffen.

## JIMMY PAGE, ROBERT PLANT KEEP 'WALKING'

(Continued from page 9)

mance-oriented, with many songs recorded live in the studio, and acknowledge that Page's guitar orchestration approach is barely evident.

After having toured with two orchestras on the last tour in support of "No Quarter," "what we needed to do is get back to a minimalist format," says Page. Plant adds, "We wanted to make a band album that would be a live-sounding record. We didn't want to have it overcooked. We wanted it to feel like a bit of an adventure."

Already, Plant notes that on the Eastern European tour, the band's rendition of "Most High" has "opened up," with the song evolving beyond its original framework. Spontaneity has always been a key ingredient of the musical relationship between Page and Plant, says the former. "We feed off of that, and we are very fortunate that it is still there," he says.

### HYPNOTIC RIFFS

The first single, "Most High," like Led Zep's "Kashmir," takes the listener to another place, this time to North Africa, where the two mesh their pioneering use of hypnotic metallic riffs with mutations of the repetitive trance music and primal rhythms closely associated with music from that region. The traditional rock instruments of guitar, bass, drums, and keyboards are augmented by accordion and the *rhiata*, a double-reed instrument, with Plant's instantly identifiable vocals layered over the top.

The label was planning to take that

song to radio April 6 but went a week earlier, after leaks starting appearing on the air. The track debuts at No. 10 on Billboard's Mainstream Rock Tracks chart this issue.

Neal Mirsky, PD of WYSP Philadelphia, describes the song as "excellent," adding, "If you saw them on the last tour when they brought the Indian orchestra with them, it's kind of got that feel."

Like the other songs on the album, "Most High" is published by Computer Chance Ltd. and administered by Succubus Music Inc., via an arrangement with Warner/Chappell.

### PROPER POSITIONING

Atlantic executive VP/GM Ron Shapiro labels the music on "Walking Into Clarksdale" as "vital new recordings from great music makers" and says it is now Atlantic's job to bring the album to all the duo's fans. In order to accomplish that, the label plans to ship a half-million units into stores by street date and will make sure the record is properly positioned in-store, he reports.

Lew Garrett, VP of purchasing and merchandising at the North Canton, Ohio-based Camelot Music, says the album "should be a huge record. There still is a market for icon artists."

Bob Bell, new release music buyer at the Torrance, Calif.-based Wherehouse Entertainment, adds that "No Quarter" and "Led Zeppelin Live At The BBC" did "a good job setting up the new album, and the last tour generated a lot of excitement. Another

tour this time could do the same thing."

Germaise says that in order to promote the album, the label will run TV advertising from April 17 to May 3 on VH1, MTV, Comedy Central, E!, and USA Network, which will tag various retailers. Also, there will be a full run of national print advertising from Rolling Stone to Hit Parader and the alternative press.

Germaise adds that Atlantic has made "a very substantial radio buy" at classic rock stations in the top 20 markets across the U.S. Also, she notes that Page and Plant did a whole series of interviews with a number of nationally based shows and stations, including CNN.

Shapiro says the goal of the label's marketing campaign is to ensure that "we reach as many consumers as possible. It's a great album, and we want to make sure that the whole world knows it's in the stores."

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## Eclectic Mix Highlights Musician CD Sampler

Musician magazine's newest CD sampler, "A Little On The CD Side, Vol. 29," includes 10 superlative tracks from a solid roster of artists. This latest installment, due for release later this month, maintains the cutting-edge characteristics of past Musician samplers.

Featured artists on Vol. 29 include Bill Wyman & the Rhythm Kings, the Mavericks, and Steven Curtis Chapman, with newer acts like Chris Knight and Sixpence None The Richer rounding out the diverse lineup. The variety of artists on the sampler is typified by Maire Brennan's Celtic ballad and the virtuoso guitar work of Yngwie Malmsteen.

In 1991, Musician launched its CD sampler program to expose consumer and trade audiences to new music. Previous releases have included first-cut tracks from artists such as the Cranberries, Fiona Apple, Jeff Buckley, and Radiohead. Established veterans, like Joe Jackson, Mickey Hart, and Sting, have also appeared on prior volumes. Spanning a multitude of genres that includes rock, country, alternative, and jazz, the sampler

appeals to virtually all musical palettes. Releases also contain biographies on each artist as well as label information.

After securing tracks from interested record companies, Musician staff members produce the CD sampler. Upon completion, it is shipped to about 1,500 retailers for play over their in-house systems. This directly influences sales by creating customer awareness.

This year, the sampler program has been immensely improved with new expanded radio distribution. More than 1,000 Airplay Monitor subscriber stations in top 40, rock, and country will receive the new CD. Not only have the numbers increased, but the quality of targeted stations has significantly risen as well.

Consumer subscriptions are the third, and largest outlet for the CD sampler. Thousands of people purchase current and past volumes. Star Fulfillment handles all individual orders and can be reached at 609-488-1881.

Any questions on the CD sampler program should be directed to Matt Brown at 615-321-9160.



## PERSONNEL DIRECTIONS

Ricardo Companioni, who has guided Billboard's dance charts since 1991, assumes the additional responsibility of Latin charts manager. He replaces John Lannert, who continues with the magazine as Caribbean and Latin America bureau chief.

A native of Cuba who was raised in Elizabeth, N.J., Companioni earned a marketing degree from New York University. He joined Billboard as a research surveyor in 1989.

During much of his 9-year tenure with the magazine, Companioni assisted Lannert in the preparation and production of Billboard's Latin charts and was closely involved with the last two revisions of the Latin radio panels.

"This transition is a reflection of John Lannert's desire to devote more attention to his editorial responsibilities and the planning and execution of the annual Billboard Latin Music Conference and Awards," says Geoff Mayfield, director of charts.

Companioni, a life-long fan of tropical and salsa music, is based in Billboard's New York office.

Also in the chart department, Silvio Pietroluongo has been promoted from archive research supervisor to senior manager: retail charts and archive research.

Pietroluongo joined Billboard in 1989 as a part time charts surveyor. After graduating from Fordham University in 1991, he was promoted to assistant chart research supervisor, and took over archive research in 1993. Pietroluongo is one of the chart department's main links with SoundScan, coordinating the categorization of titles and ensuring quality control.



COMPANIONI



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## Public Announcement Still Flying

**W**HEN PUBLIC ANNOUNCEMENT was with R. Kelly, it had four chart entries on the Hot 100, but the highest the act peaked was No. 31 with "Dedicated" in 1993. Kelly went on to have a No. 1 in 1994 with "Bump N' Grind," as well as a succession of top 10 hits such as "You Remind Me Of Something," "Down Low (Nobody Has To Know)," and "I Believe I Can Fly." Now it looks as if **Public Announcement** will have a top 10 hit of its own. The group's "Body Bumpin' Yippie-Yi-Yo" (A&M) rebounds 14-11 this issue and should make the top 10 next issue, given its No. 6 standing on Hot 100 Singles Sales.

**O**N THE ROAD AGAIN: What connection does **Meat Loaf** have to this issue's Hot Country Singles & Tracks? The link is the song "Drivin' My Life Away," which debuts at No. 70, thanks to **Rhett Akins'** remake on Decca. The original recording was a No. 1 for **Eddie Rabbit** in 1980. His version was featured in the soundtrack to "Roadie," a film that starred one Mr. Meat Loaf.

**28 UP:** "Recover Your Soul" (Rocket) is **Elton John's** latest Hot 100 entry, debuting this issue at No. 67. John is still in the top 40 portion of the chart with his last single, "Something About The Way You Look Tonight"/"Candle In The Wind 1997," so he doesn't need to reach the top 40 to keep his record intact of having at least one top 40 song every year since 1970—in fact, he can wait until December 1999 if he wants to stretch the record to 30 years.

Meanwhile, the single is No. 1 in Canada for the 28th consecutive week, just narrowly beating **Madonna's** "Frozen."

**REMAINING LIGHT:** **Madonna's** "Ray Of Light" (Maverick) holds at No. 4 on The Billboard 200. It's the first time since 1991's "The Immaculate Collection" that

a **Madonna** album has logged five weeks in the top five, consecutive or not. On the "Frozen" front, **Peter J. Baker** of Milwaukee notes that **Madonna's** latest single is her 36th to reach the top 40, second only to **Aretha Franklin**, who collects her 43rd top 40 hit with "A Rose Is Still A Rose" (Arista), up 31-29. "Frozen" is **Madonna's** 31st top 10 single, more than any other female in chart history and just ahead of **Diana Ross**, with a career total of 30.

**N**OW AND THEN: The debut of "Love Songs" (A&M) at No. 195 on The Billboard 200 brings the **Carpenters** back to the album chart for the first time since January 1991, when "Christmas Portrait—The Special Edition" concluded a three-week run. The duo's album-chart span is now 27 years and seven months, dating back to the debut of "Close To You" in September 1970.



by Fred Bronson

**N**EW JILL SWING: As Eurovision fever spreads, Sweden is the latest country to have its entry in this year's song contest reach the top 10 at home. "Karlaken Ar" by **Jill Johnson** (Lionheart) jumps 35-10 (see Hits of the World, page 40). The Swedish entries traditionally chart well in their own land: Last year, "Bara Hon Alskar Mig" by **Blond** peaked at No. 4; in 1996, "Den Vilda" by **One More Time** went to No. 3; and in 1995, "Se Pa Mej" by **Jan Johansen** was No. 1.

The U.K. also treats its entries well, although this year's song, "Where Are You?" by **Imaani** (EMI) has not yet debuted. Last year, **Katrina & The Waves'** "Love Shine A Light," the contest's ultimate winner, went to No. 2 on the U.K. Chart-Track list. In 1996, **Gina G's** "Ooh Aah... Just A Little Bit" went to No. 1 on British soil (and was an international hit), while in 1995 "Love City Groove" by the group of the same name peaked at No. 7.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	191,740,000	204,153,000 (UP 6.5%)	CD	120,416,000 136,442,000 (UP 13.3%)
ALBUMS	158,742,000	170,382,000 (UP 7.3%)	CASSETTE	37,985,000 33,551,000 (DN 11.7%)
SINGLES	32,998,000	33,771,000 (UP 2.3%)	OTHER	341,000 389,000 (UP 14.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,321,000	11,539,000	2,782,000
<b>LAST WEEK</b>	<b>LAST WEEK</b>	<b>LAST WEEK</b>
14,068,000	11,340,000	2,728,000
<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
UP 1.8%	UP 1.8%	UP 2%
<b>THIS WEEK 1997</b>	<b>THIS WEEK 1997</b>	<b>THIS WEEK 1997</b>
13,825,000	11,055,000	2,770,000
<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
UP 3.6%	UP 4.4%	UP 0.4%

	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1997		1998	
NORTHEAST	6,834,000	7,307,000 (UP 6.9%)	SOUTH ATLANTIC	21,120,000 24,159,000 (UP 14.4%)
MIDDLE ATLANTIC	17,415,000	18,819,000 (UP 8.1%)	SOUTH CENTRAL	16,408,000 19,506,000 (UP 18.9%)
E. NORTH CENTRAL	20,742,000	22,939,000 (UP 10.6%)	MOUNTAIN	8,492,000 9,815,000 (UP 15.6%)
W. NORTH CENTRAL	8,358,000	9,637,000 (UP 15.3%)	PACIFIC	21,047,000 24,260,000 (UP 15.3%)

ROUNDED FIGURES

FOR WEEK ENDING 4/5/98

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## Billboard Charts

For the Week Ending  
April 4, 1998

### [The Billboard 200](#)

"Titanic" gains ground as  
**C-Murder** and **Van Halen**  
debut in the Top 10.

### [The Hot 100 Singles](#)

**K-Ci & JoJo** and **Madonna**  
take over the top two slots.

### [Top R&B Albums](#)

**C-Murder** leaps into the No. 1  
spot.

### [Top Country Albums](#)

**Garth Brooks** retains his No. 1  
rank as **Jo Dee Messina**  
debuts at No. 8.

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Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. [▶ Read The Full Story](#)



George Winston

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