

# Billboard

8XNCRV \*\*\*\*\*3-DIGIT 982  
#98277ADRI&OML006# BLBD 925  
001 082998 2 129 1051  
TONY ANDRADE  
1400 WILLIAM MAY #11  
MOUNT VERNON MA 06273



Atlantic's Amos Explores Fresh Sonic Territory

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 4, 1998

ADVERTISEMENT

**LOST IN SPACE**  
ORIGINAL MOTION PICTURE SOUNDTRACK

APOLLO FOUR FORTY  
JUNO REACTOR & THE CREATURES  
THE CRYSTAL METHOD  
PROPELLERHEADS  
FATBOY SLIM  
DEATH IN VEGAS  
SPACE

Original Motion Picture Score by  
**BRUCE BROUGHTON**

LANDING IN STORES MARCH 31ST

TVT Soundtrax, 23 E. 4th St., NY, NY 10003  
Tel: 212.979.6410 Fax: 212.979.6489  
www.tvtrerecords.com

© 1998 TVT Soundtrax

## British Acts Setting Sights On U.S. *America Embraces Broad Array Of Music*

BY DOMINIC PRIDE

LONDON—Genre-watchers hoping for a neatly packaged musical wave from the U.K. should not hold their breath.

last year, when the fresh pop of Spice Girls and the belligerent anger of Prodigy demonstrated the extremes that this market produces.

However, mainstream pop acts and

to an artist, as has been the case in recent years.

And despite the speed and ferocity of the singles charts, the U.K. is building pop acts with singles that last for



MORCHEEBA



MYERS



JIMMY RAY



ST. ETIENNE

Acts from the broad spectrum of British music are this year trying to crack the U.S. market in very different ways (see stories, pages 76 and 77), and 1998 looks to be more bewildering than

those that defy categorization are the ones with the best chance in the U.S. Labels here say they are pleased that U.S. record companies are picking up on British acts much earlier in their careers than they have in previous years: They are no longer waiting for solid proof of sales before committing

months at radio and retail and can follow through with multi-platinum album sales.

All Saints, Natalie Imbruglia, and Texas are among the acts that have proved that, and their labels are taking different approaches to bringing these

## HMV Closing Its U.S. HQ In 'Consolidation'

BY ED CHRISTMAN

NEW YORK—In an apparent effort to reduce overhead due to a pending change in its ownership structure, HMV will shut down its U.S. corporate headquarters and run its 16 retail units out of its Canadian operation.



(Continued on page 75)

## Warner Bros., Reprise Labels Restructured

BY CRAIG ROSEN

LOS ANGELES—In hopes of keeping the Warner Bros. and Reprise labels competitive after their three current top 10 releases run their course, the labels have undergone a restructuring that leaves Warner Bros. Records Inc. president (U.S.) Phil Quartararo running the company's flagship label.

Says Warner Bros. Records Inc. chairman/CEO (U.S.) Russ Thyret, "In the interim, and possibly longer than the interim, Phil will act as the

president of the label. It will allow him to get in there and get his arms around the day-to-day operation of the business. His primary responsibility will continue to be president of Warner Bros. Records Inc."

As part of the latest change, Warner Bros. label president (U.S.) Steven Baker stepped down from his post at the label and is in discussions about moving into a senior A&R position (Billboard Bulletin, March 24).

"Steven has expressed a desire to



QUARTARARO



THYRET

SOUND OF THE CITIES  
**JOHANNESBURG**  
THE BILLBOARD SPOTLIGHT

PAGE 33

## Hopes High For Summer Tours, But So Are Prices

BY MELINDA NEWMAN

NEW YORK—As the summer concert season begins to take shape, promoters are looking forward to months filled with heavy hitters. However, that excitement is tempered with the increase of tours presented by national producers and the hiked-up price tags many promoters say these tours bring.

"The biggest thing that is driving this summer is this overall phenomenon of buying the entire tour," says one promoter. "You have groups that if [a national producer] didn't buy the tour, if everyone was

(Continued on page 78)

## RIAA Survey Reveals Rap's Rise, Record Stores' Resurgence

BY DON JEFFREY

NEW YORK—What's happening in the U.S. music business, according to the latest research?

Rap is rising, rock is steady, and classical and jazz are stumbling. The cassette's still declining, but at a slower rate. Older people and females are buying more music. And record stores are up while record clubs are down.

(Continued on page 75)



## RETAIL TRACK

## Musicland Stands To Gain From Debt Offering

PAGE 58

## HEATSEEKERS

## Reprise's Barenaked Ladies 'Rock' To The Top

PAGE 12

\$5.95 US \$6.95 CANADA

14 >

0 74808 02552 7

I'M BACK!  
Did you miss me?

THE FIRST NEW ALBUM IN 4 YEARS FROM  
**SARAH HICKMAN**

FEATURING 11 BRAND NEW ORIGINALS!

Her swooping, breathy vocals and unpredictable melodies make an adventure out of her fairy-tale folk rock.

— ENTERTAINMENT WEEKLY

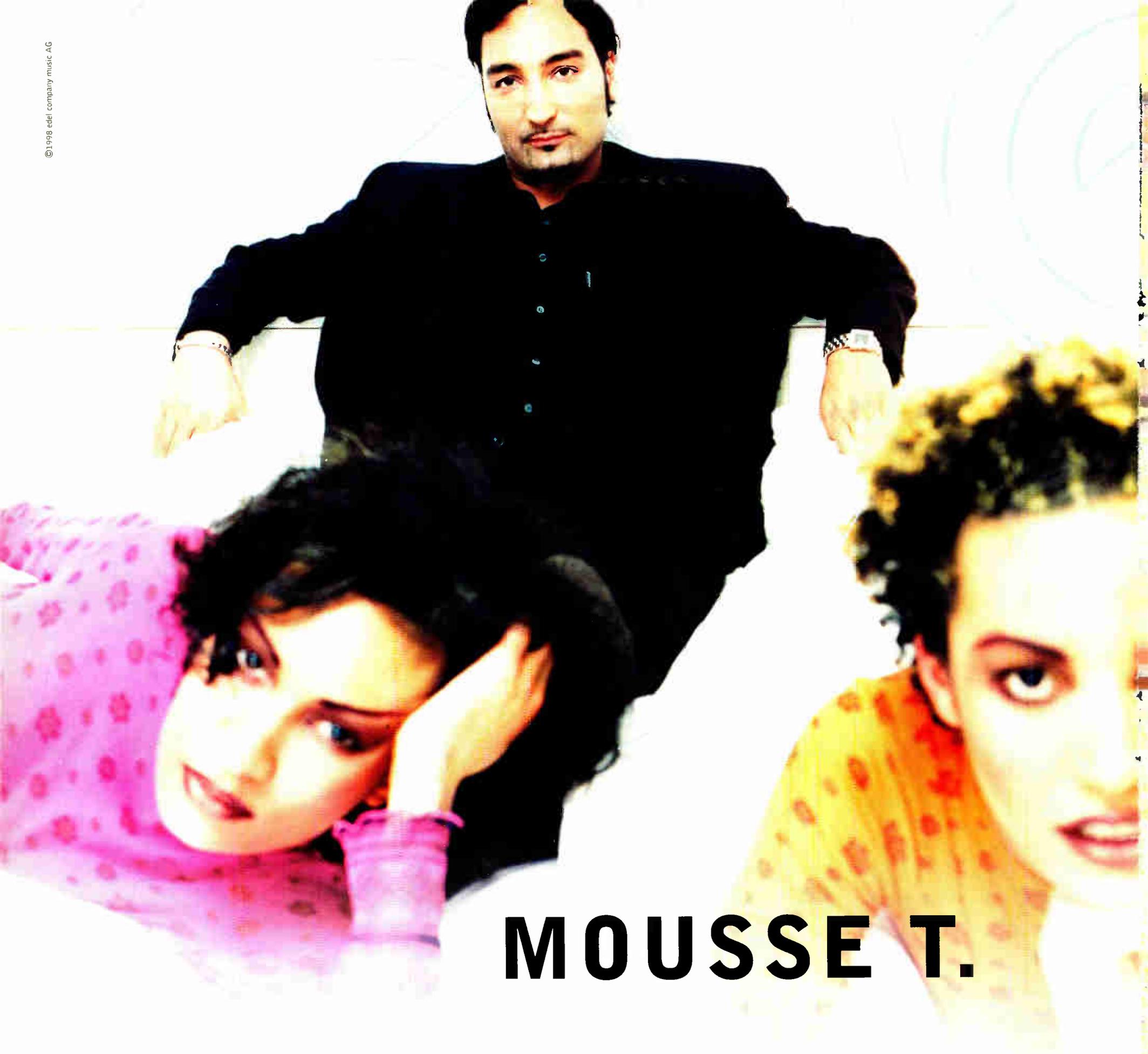
Produced by Adrian Belew

www.shanachie.com

8029

SARA HICKMAN

five kinds of laughter



# MOUSSE T.



<http://www.edel.com>

HAMBURG · VIENNA · ZÜRICH · STOCKHOLM  
HELSINKI · OSLO · COPENHAGEN · LONDON · PARIS  
AMSTERDAM · MILANO · MADRID · BARCELONA  
IN THE U.S.:  LOS ANGELES · NASHVILLE ·  NEW YORK



Editor in Chief: TIMOTHY WHITE

**EDITORIAL**

**Managing Editor:** SUSAN NUNZIATA  
**Deputy Editor:** Irv Lichtman  
**News Editor:** Marilyn A. Gillen  
**Director of Special Issues:** Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator  
**Bureau Chiefs:** Craig Rosen (L.A.), Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America)  
**Art Director:** Jeff Nisbet; Assistant: Raymond Carlson  
**Copy Chief:** Bruce Janicke; Assistant: Elizabeth Renaud  
**Copy Editors:** Lisa Gidley, Carl Rosen  
**Senior Editors:** Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)  
**Senior Writers:** Chris Morris (L.A.), Bradley Bamberger (N.Y.)  
**R&B Music:** Anita M. Samuels, Editor (L.A.); Assistant: Shawnee Smith (N.Y.)  
**Country Music/Nashville:** Deborah Evans Price, Associate Editor  
**Dance Music:** Larry Flick, Editor (N.Y.)  
**Pro Audio/Technology:** Paul Verna, Editor (N.Y.)  
**Merchants & Marketing:** Don Jeffrey, Editor (N.Y.)  
**Home Video:** Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)  
**Radio:** Chuck Taylor, Editor (N.Y.)  
**Heatseekers Features Editor:** Doug Reece (L.A.)  
**Music Video:** Carla Hay, Editor (N.Y.)  
**Editorial Assistant:** Carrie Bell (L.A.)  
**Administrative/Research Assistant:** Dylan Siegler (N.Y.)  
**Special Correspondent:** Jim Bess  
**Contributors:** Catherine Appleford Olson, Fred Bronson, Kevin Carter, Lisa Collins, Janine Coveney, Larry LeBlanc, Moira McCormick, David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleson  
**International Editor in Chief:** ADAM WHITE  
**International Deputy Editor:** Thom Duffy  
**International Music Editor:** Dominic Pridie  
**International News Editor:** Jeff Clark-Meads  
**International Associate Editor:** Mark Solomons  
**German Bureau Chief:** Wolfgang Spahr  
**Japan Bureau Chief:** Steve McClure  
**Far East Bureau Chief:** Geoff Burpee  
**Contributing Editor:** Paul Sexton

**CHARTS & RESEARCH**

**Director of Charts:** GEOFF MAYFIELD  
**Chart Managers:** Anthony Colombo (Mainstream Rock/New Age), Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary Christian), John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Jan Marie Perry (World Music), Theda Sandiford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)  
**Chart Production Manager:** Michael Cusson  
**Assistant Chart Production Manager:** Alex Vitouli  
**Archive Research Supervisor:** Silvio Pietrolungo  
**Administrative Assistants:** Joe Berinato (N.Y.), Mary DeCroce (Nashville)

**SALES**

**Advertising Directors:** Pat Jennings (East), Lezie Stein (West)  
**National Advertising Manager (Video/New Media):** Judy Yzquierdo  
**New York:** Kara DiGuardi, Adam Waldman  
**Nashville:** Lee Ann Photoglo  
**L.A.:** Jill Carrigan, Dan Dodd  
**Advertising Coordinators:** Evelyn Azodi, Erica Bengtson  
**Advertising Assistants:** Hollie Adams, Candace Gil  
**Classified:** Jeff Serrette, Tracy Walker

**Associate Publisher/Int'l.: GENE SMITH**

**U.K./Europe:** Christine Chinetti, Ian Remmer 44-171-323-6686  
**Asia-Pacific:** Publicitas, 65-338-2774 (Singapore); Alex Ho, 852-2527-3525 (Hong Kong)  
**Australia:** Linda Match 612-9450-0880. Fax: 612-9450-0990  
**Japan:** Aki Kaneko, 213-650-3171  
**Italy:** Lidia Bonguardo, 39+(0)362+54.44.24  
**France:** Francois Millet, 33-1-4549-2933  
**Latin America/Miami:** Marcia Olival 305-864-7578. Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 213-782-6250  
**Jamaica:** Marcia Frith-Kohler 876-974-1245

**MARKETING**

**Promotion Director:** PEGGY ALTENPOHL  
**Marketing Manager:** Gayle Lashin  
**Senior Designer:** Melissa Subatch  
**Special Events Director:** MICHELE JACANGELO QUIGLEY  
**Special Events Coordinator:** Phyllis Demo  
**Circulation Director:** JEANNE JAMIN  
**European Circulation Manager:** Sue Dowman (London)  
**Group Sales Manager:** Jennifer Schulties  
**Circulation Promotion Account Manager:** Trish Daly Louw  
**Circulation Sales Manager:** Michael Sisto  
**Circulation Assistant:** Andrea Inish

**PRODUCTION**

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Manager:** Johnny Wallace  
**Associate Advertising Production Manager:** Lydia Mikulko  
**Advertising Production Coordinator:** Paul Page  
**Editorial Production Manager:** Terrence C. Sanders  
**Specials Production Editor:** Marcia Repinski  
**Associate Specials Production Editor:** Marc Giauquinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Composition Technicians:** Susan Chicola, Maria Manicic, Anthony T. Stallings, David Tay  
**Directories Production Manager:** Len Durham  
**Classified Production Assistant:** Gene Williams

**NEW MEDIA**

**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Michael Amicone (Managing Editor), Carolyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Carla Hay (Assistant Ed.)  
**Billboard Online:** Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

**ADMINISTRATION**

**Distribution Director:** Edward Skiba  
**Billing:** Debbie Liptzer  
**Credit:** Shawn Norton  
**Assistant to the Publisher:** Susan Mazo

**PRESIDENT & PUBLISHER: HOWARD LANDER**

**BILLBOARD OFFICES:**

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	<b>Washington, D.C.</b> 733 15th St. N.W. Nashville, TN 37203 202-783-3282 fax 202-737-3833	<b>Nashville</b> 49 Music Square W. Wash., D.C. 20005 615-321-4290 fax 615-320-0454
<b>Los Angeles</b> 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 fax 213-525-2394/2395	<b>London</b> 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax: 44-171-323-2314/2316	<b>Tokyo</b> 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

**BILLBOARD ONLINE:** <http://www.billboard.com>  
212-536-1402, sbell@billboard.com

**PRESIDENT: HOWARD LANDER**  
**Senior VP/General Counsel:** Georgina Challis  
**Vice Presidents:** Karen Oertley, Adam White  
**Director of Strategic Development:** Ken Schlager  
**Business Manager:** Joellen Sommer

# House Passes C'right Term Extension But Bill's Restaurant Amendment Decried By Biz

BY BILL HOLLAND

WASHINGTON, D.C.—House passage of the Copyright Term Extension Act, which offers an extra 20 years of protection to U.S. copyrighted goods, is only a partial victory for the music industry, as the legislation includes an amendment that greatly extends royalty-fee exemptions granted to small restaurants and taverns (Billboard Bulletin, March 26).

After a five-year struggle, the act was passed unanimously by the House March 25 and now goes to the Senate, where supporters anticipate final passage this spring.

In a gesture of sentiment and respect, House lawmakers voted unanimously to add the name of late Rep. Sonny Bono, R-Calif., to the title of the bill.

The legislation, H.R. 2589, will raise the U.S. level of protection from the current term of life of the author plus 50 years to the international standard of life plus 70 years.

The restaurant amendment, sponsored by Rep. James Sensenbrenner Jr., R-Wis., will effectively allow all but the largest restaurants and taverns, including those owned by corporations, to play background music with-

out paying royalty fees.

Frances Preston, president/CEO of BMI, says she feels that Sensenbrenner was "trying to protect some of America's largest corporations, using little clubs to do it with. The Godfather's Pizza, the Marriott, the Cracker Barrels, these are big, national fast-food chain restaurants. He's doing it at the expense of little songwriters, but he's making it appear as if he's doing it on behalf of small businesses."

She adds that the bill could open the door for "all the little stores and electronics shops in malls" to be exempted from paying fees for playing music. "It's going to mean a lot of money," she says.

The amendment offers the new fee exemption for two types of establishments: those under 3,500 square feet or larger ones in which "no more than six speakers and/or two televisions" are employed for background music.

It also will allow restaurateurs to bring disputes to arbitration near or in their communities rather than traveling to New York. It also eliminates liability of landlords and organizers of conventions and fairs if a tenant or exhibitor plays a copyrighted work.

Sensenbrenner told Billboard after the vote that he expects the Senate to vote on the copyright term extension bill with the restaurant amendment attached. However, music industry supporters of the term extension say they will try to convince Senate lawmakers to strip the bill of what they call "the music in theft act" amendment when those lawmakers take up the bill, which is expected on the floor

after spring recess in May.

A spokesman in the office of Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, says there was not any specific date yet for floor action or a vote on the bill. He adds that the leadership "hopes to deal with it soon."

Music industry opponents of the restaurant amendment warn that passage will result in the loss of hundreds of millions of dollars both from depleted domestic general-licensing revenue and retaliation by governments in the European Union and elsewhere.

While she says she is pleased that the term extension bill passed, Marilyn Bergman, president of ASCAP, adds that through the fee exemption amendment "the House dealt a major blow to the protection of private property that has been in place for generations. The U.S. will be the big loser on the domestic and international fronts. It puts us in a very uncomfortable position as far as conforming to trade agreements. I really worry about retaliation from overseas."

There are concerns that other nations will not grant U.S. copyrighted goods full protection because they view the royalty exemptions as proof that the U.S. is not enforcing its trade treaty copyright-protection obligations. Some already object to the current exemptions for small mom-and-pop establishments (Billboard, March 28).

Ed Murphy, president of the National Music Publishers' Assn., says that the music

(Continued on page 81)

## Rhino Goes 'Insane' With Its Free-CD Exchange Program

BY CARRIE BELL

LOS ANGELES—Rhino Records believes in the quality of its product so wholeheartedly that it's willing to give it away for free in its Insane CD Exchange Program.

Through this campaign, customers can trade a various-artists compilation, greatest-hits album, or reissue CD from any label or mail-order house for a single disc of their choice from the Rhino catalog—provided they still have the album's original receipt.

"You always hear that legend about the man who returned a tire to Wal-Mart, where they have never even sold tires," says David Gorman, Rhino's director of creative marketing, advertising, and merchandising (U.S.), who first came up with the idea at a brainstorming session. "So we were looking for a program that would be

(Continued on page 75)



**NARAS' School Of Music.** Deana Carter and Boyz II Men participated in a recent Grammy in the Schools program held in New York. Designed in a talk-show format, the educational program featured topics ranging from audio engineering to vocal techniques. Shown standing, from left, are Michael McCary of Boyz II Men; Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences; Ron Sweeney, president of urban music, Epic Records Group; Deric Angeletti, producer; Steve Rifkind, founder, Loud Records; Ron Lawrence, producer; Carter; Jaimison Roberts, entertainment attorney; and Connie Tomaino, music therapist. Shown in front is Shawn Stockman of Boyz II Men.

## EMI Confirms That Fifield May Depart Early Staff Morale, Stock Prices Feel Effects Of Ongoing Speculation

BY MARK SOLOMONS

LONDON—Continuing speculation about leadership changes at EMI is having "a debilitating effect" on staff, says an EMI Group spokeswoman, who confirms to Billboard that EMI Music president/CEO Jim Fifield is likely to depart the company before the expiration of his contract March 31, 1999.

"As Jim told Billboard, he doesn't expect to stay," she says, referring to an interview with the executive in the March 7 issue of the magazine. However, citing widespread U.K. and U.S. press reports that Fifield had been offered a 12 million pound (\$20 million) package to exit early, she adds that, as yet, "we have not come to any arrangement with him."

In an article in the Los Angeles Times March 25, Fifield was quoted as saying that he had been offered a settlement that he described as "a low-ball offer," but that he had not yet formally responded.

The EMI Group issued a statement to the

London Stock Exchange March 23 acknowledging the speculation about the company's management and saying that it "wishes to make it clear that Mr. Fifield's service contract has not been terminated." The company did admit, however, that "discussions are taking place with Mr. Fifield as to his future management role."

The spokeswoman does not rule out the widely reported possibility that Fifield's expected departure would lead to a handover of control of EMI's music and publishing operations to EMI Recorded Music president Ken Berry and EMI Music Publishing Worldwide president Martin Bandier, respectively. "It's a possibility for Berry and Bandier to move up, but it's not a fact," she says.

Responding to speculation that Fifield's office in New York might be closed as a cost-saving measure, the spokeswoman says, "Jim's office performs a useful function. They analyze the numbers and give us a feel for what's happening in the U.S. market. They

don't just carry Jim's luggage."

Meanwhile, the furor, according to the spokeswoman, is affecting EMI staff morale, a claim backed up by others close to the company.

"I was shocked how de-motivated the people seem there," says one London-based media analyst. "They really do seem to be having problems getting out of bed in the morning."

Observers have even suggested that the effect of the uncertainty on employee morale is potentially more damaging than that on the EMI Group's share price, which has been drifting downward since the middle of March. At press time on March 26, EMI shares were trading at 513 pence, down 11.5 pence from the previous day, renewing speculation that a takeover of the group could be in the cards.

"Every penny drop in the share price makes it more likely," says David Chermont, media analyst at Merrill Lynch in London, which controls more than 10% of EMI stock.

T  
O  
P  
A  
L  
B  
U  
M  
S

<b>• THE BILLBOARD 200 •</b> ★ TITANIC • SOUNDTRACK • SONY CLASSICAL	82
<b>CLASSICAL</b> ★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS	25
<b>CLASSICAL Crossover</b> ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO	25
<b>COUNTRY</b> ★ SEVENS • GARTH BROOKS • CAPITOL	24
<b>HEATSEEKERS</b> ★ ROCK SPECTACLE • BARENAKED LADIES • REPRISE	12
<b>JAZZ</b> ★ LOVE SCENES • DIANA KRALL • IMPULSE!	26
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	26
<b>NEW AGE</b> ★ TRIBUTE • YANNI • VIRGIN	32
<b>POP CATALOG</b> ★ GREASE • SOUNDTRACK • POLYDOR	57
<b>R&amp;B</b> ★ LIFE OR DEATH • C-MURDER • NO LIMIT	16

H  
O  
T  
S  
I  
N  
G  
L  
E  
S

<b>• THE HOT 100 •</b> ★ ALL MY LIFE • K-CI & JOJO • MCA	80
<b>ADULT CONTEMPORARY</b> ★ MY HEART WILL GO ON • CELINE DION • 550 MUSIC	71
<b>ADULT TOP 40</b> ★ 3AM • MATCHBOX 20 • LAVA	71
<b>COUNTRY</b> ★ PERFECT LOVE • TRISHA YEARWOOD • MCA NASHVILLE	22
<b>DANCE / CLUB PLAY</b> ★ IT'S OVER LOVE TODD TERRY FEATURING SHANNON • LOGIC	19
<b>DANCE / MAXI-SINGLES SALES</b> ★ GET AT ME DOG DMX (FEATURING SHEEK OF THE LOX) • DEF JAM	19
<b>LATIN</b> ★ NO SE OLVIDAR • ALEJANDRO FERNANDEZ • SONY DISCOS	31
<b>R&amp;B</b> ★ ALL MY LIFE • K-CI & JOJO • MCA	14
<b>RAP</b> ★ DEJA VU [UPTOWN BABY] LORD TARO & PETER GUNZ • CODEINE	17
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ WITHOUT YOU • VAN HALEN • WARNER BROS.	73
<b>ROCK / MODERN ROCK TRACKS</b> ★ SEX AND CANDY • MARCY PLAYGROUND • CAPITOL	73

V  
I  
D  
E  
O  
S

<b>• TOP VIDEO SALES •</b> ★ AUSTIN POWERS • NEW LINE HOME VIDEO	63
<b>KID VIDEO</b> ★ HERCULES • WALT DISNEY HOME VIDEO	62
<b>RENTALS</b> ★ THE DEVIL'S ADVOCATE • WARNER HOME VIDEO	62

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

<b>BLUES</b> ★ BLUES BROTHERS 2000 • SOUNDTRACK • UNIVERSAL
<b>CONTEMPORARY CHRISTIAN</b> ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB
<b>GOSPEL</b> ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RIIE
<b>KID AUDIO</b> ★ ELMOPALOOZA! • SESAME STREET MUPPETS • SONY WONDER
<b>THE BILLBOARD LATIN 50</b> ★ VUELVE • RICKY MARTIN • SONY DISCOS
<b>MUSIC VIDEO</b> ★ GIRL POWER! LIVE IN ISTANBUL • SPICE GIRLS • VIRGIN MUSIC VIDEO
<b>REGGAE</b> ★ MANY MOODS OF MOSES • BEENIE MAN • SHOCKING VIBES
<b>WORLD MUSIC</b> ★ THE BOOK OF SECRETS • LOREENA MCKENITT • QUINLAN ROAD

**TOP OF THE NEWS**

**6** MTV revamps prime-time schedule to include more music.

**ARTISTS & MUSIC**

**8 Executive Turntable:** David Berman upped at Buena Vista.

**9** Tori Amos explores ensemble sound on her "from the choirgirl hotel" album, due May 5.

**9 The Beat:** Hootie & the Blowfish prepare to record third album for Atlantic.

**10 Boxscore:** Yanni grosses \$646,548 at America West Arena in Phoenix.

**11 Continental Drift:** Local Nashville bands create vibrant, street-level pop/rock scene.

**12 Popular Uprisings:** Rob Hyman and Rick Chertoff pay artistic homage to Dvořák.



FAITH HILL: P. 20

**20 Country:** Faith Hill establishes herself on country music's front line.

**25 Classical/Keeping Score:** New recordings bring composer Toru Takemitsu into fashion.

**26 Jazz/Blue Notes:** Leon Parker finds his own fascinating rhythm on new album.

**27 Songwriters & Publishers:** Van Dyke Parks explores copyright issues.

**28 Studio Action:** Acclaimed producer Daniel Lanois not resting on his laurels.

**31 Latin Notas:** Ralph Mercado considers selling RMM imprint.

**INTERNATIONAL**

**43** Copyright goals defined at Authors Forum in Brussels.

**44 Hits Of The World:** Celine Dion loses ground on several international charts.

**45 Global Music Pulse:** Mónica Naranjo a hit in her native Spain as well as abroad.

**47 France:** A special Billboard section focuses on the French music industry and artists like David Charvet.

**54 Canada:** Rap trio Rascalz decline Juno Award.

**MERCHANTS & MARKETING**

**55** Tower Records to sponsor concert tours as marketing tool.

**55 BuyCycles:** NARM and RIAA jointly study buying habits and form plan to stimulate sales.

**57 Retail Track:** New details on Musicland debt offering confirm previous prognosis.

**59 Declarations Of Independents:** Audio ArtKive imprint founded for work of Tony Conrad.

**61 Home Video:** Do increased DVD sales forecast player sales?

**62 Child's Play:** Baby kangaroo story "Joey" bounds onto video shelves from MGM.

**63 Shelf Talk:** Philip Knowles denies charges in MVP lawsuit.

**REVIEWS & PREVIEWS**

**64** The spotlight is on releases by Scott Weiland and Rex Allen.

**PROGRAMMING**

**70** Compilation disc to benefit Americans for Radio Diversity includes Low and Ani DiFranco.

**73 The Modern Age:** God Lives Underwater tantalizes radio with techno-inspired pop tune.



MARIAH CAREY: P. 74

**74 Music Video:** VH1 Honors concert April 14 to feature Mariah Carey and Celine Dion, among others.

**FEATURES**

**54 Update/Lifelines:** Several artists decide to dedicate part of album sales to charity.

**81 Hot 100 Singles Spotlight:** K-Ci & JoJo's "All My Life" is MCA's first No. 1 in three years.

**84 Between The Bullets:** C-Murder beats out Van Halen for top spot.

**85 This Week's Billboard Online**

**67 Classified**

**86 Market Watch**

**86 Chart Beat:** K-Ci & JoJo make Beatle-esque jump from No. 15 to No. 1 on the Hot 100.

**86 Homefront:** Billboard honored with a special award from the Gospel Music Assn.



DAVID CHARVET: P. 47

**72 AirWaves:** What's behind our appetite for all things '80s?

**Amway Settles Infringement Suit With 12 Cos.**

*Copyright Case Filed By RIAA; Issue Was Music In Promotional Vids*

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Amway Corp. has averted a trial by agreeing to pay 12 U.S. record companies \$9 million to resolve an infringement lawsuit for using copyrighted sound recordings on its sales videotapes, according to a March 24 announcement of the settlement by the Recording Industry Assn. of America (RIAA).

The Ada, Mich.-based corporation sells a range of consumer products through a network of independent distributors.

Under the terms of the agreement, Amway, its distributors, and its video producers also promised to refrain from any future infringing activity, although they did not admit liability.

In earlier reports, the \$9 million settlement was described by industry insiders as the largest copyright infringement lawsuit ever, although under

the agreement's terms, RIAA officials could not comment on that aspect of the settlement.

The RIAA filed the suit in February 1996 in U.S. District Court in Orlando, Fla., and cited 107 counts of infringement after a two-year investigation revealed that Amway distributors were producing videotapes incorporating original sound recordings by popular recording acts without permission from the record companies.

If the lawsuit had gone to trial—the RIAA was prepared to ask for \$11 million or even a "much higher" figure in statutory damages (Billboard, March 2, 1996).

The videos, estimated to number more than 150,000, were produced as motivational tools and then sold for \$25 each by Amway distributors at large public meetings and conventions all over the country. The RIAA initially character-

ized the unauthorized sound recordings as being "blatantly exploited to convey Amway's 'rags to riches' theme."

For example, many of the videos depicted Amway's "diamond" distributors' lifestyle—mansions, yachts, and private planes—accompanied by such recordings as Tina Turner's "The Best" and Jefferson Starship's "Nothing's Gonna Stop Us Now."

Among the other artists whose music was incorporated into the videos were Michael Bolton, Michael Jackson, Bonnie Raitt, the Beatles, and Paula Abdul.

The plaintiffs in the case are All American Music Group, Arista Records Inc., BMG Music (RCA Records), Zomba Recording, Motown Records Co., PolyGram Records, Sony Music Entertainment Inc., Solar Records, EMI Christian Music Group, MCA Records Inc., Capitol Records Inc., and Virgin Records America Inc.

**PLACE YOUR  
AD TODAY!**

**EAST/CANADA**

212-536-5004 - PH  
212-536-5055 - FAX  
Pat Rod Jennings, Kara Dioguardi  
Adam Waldman

**WEST/MIDWEST**

213-525-2307 - PH  
213-525-2394/5 - FAX  
Lezle Stein, Jill Carrigan  
Judy Yzquierdo, Dan Dodd

**SOUTHEAST**

615-321-4294 - PH  
615-320-0454 - FAX  
Lee Ann Photoglo

**FLORIDA**

212-536-5008 - PH  
212-536-5055 - FAX  
Kara Dioguardi

**LATIN AMERICA**

305-864-7578 - PH  
305-864-3227 - FAX  
Marcia Olival

**UK/EUROPE**

44-171-323-6686 - PH  
44-171-631-0428 - FAX  
Christine Chinetti, Ian Remmer

**ASIA PACIFIC**

**HONG KONG:** Alex Ho  
852-2527-3525 - PH  
**SINGAPORE:** Lyn Leong  
65-338-2774 - PH

**AUSTRALIA**

612-9450-0880 - PH  
612-9450-0990 - FAX  
Linda Matich

**FRANCE**

331-4549-2933 - PH  
331-4549-4947 - FAX  
Francois Millet

**WEST COAST LATIN/TEXAS-MEXICO**

213-782-6250 - PH  
213-525-2394 - FAX  
Daisy Ducret

**ITALY**

39+ (0)362+54.44.24 - PH  
39+ (0)362+54.44.35 - FAX  
Lidia Bonguardo

**JAPAN**

213-650-3171 - PH  
213-650-3172 - FAX  
Aki Kaneko

# Billboard®

## Worldwide Specials and Directories 1998



### ASIA PACIFIC QUARTERLY II

Issue Date: May 16 • Ad Close: April 21  
Contact: Gene Smith - 212-536-5001



### SOUNDTRACKS

Issue Date: May 9 • Ad Close: April 14  
Contact: Pat Rod Jennings - 212-536-5136



### SOUNDS OF THE CITIES: AUSTIN

Issue Date: May 9 • Ad Close: April 14  
Contact: Lezle Stein - 213-525-2329



### BLUES

Issue Date: May 2 • Ad Close: April 7  
Contact: Kara DioGuardi - 212-536-5008



### PUTUMAYO 5TH ANNIVERSARY

Issue Date: May 2 • Ad Close: April 7  
Contact: Adam Waldman - 212-536-5172



### CONTEMPORARY CHRISTIAN

Issue Date: April 25 • Ad Close: March 31  
Contact: Lee Ann Photoglo - 615-321-4294



### 1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3  
Contact: Dan Dodd - 213-525-2299

# Oscar-Winning Films Headed For Vid Stores

■ BY EILEEN FITZPATRICK

LOS ANGELES—Following the tidal wave of 11 Oscars for "Titanic," speculation is running high on when the epic ship disaster will dock in video stores.

Paramount Home Video has not firmed up a date for "Titanic," but retail sources say the studio is looking to release the title Aug. 25 at sell-through pricing.

Meanwhile, Columbia TriStar Home Video will be the first to capitalize on Oscar wins for "As Good As It Gets" stars Helen Hunt and Jack Nicholson when it releases the title directly to sell-through May 19.

Paramount spokeswoman Dorrit Ragosine says that "nothing has been settled" about the release date of "Titanic" because of the film's continued success at the box office.

"There are no rules when it comes to this movie," she says. "It's not following the typical six-month window from theatrical to video."

"Titanic" won 11 Oscars—it was nominated for 14—at the March 23 ceremony and has remained No. 1 at the box office for 14 consecutive weeks. Worldwide, it has grossed more than \$1 billion.

"Titanic" is expected to be released as a double-cassette and on the Divx format, unless Paramount decides to come on board the standard DVD train later. "For now, 'Titanic' is only scheduled for release on Divx," says Ragosine.

Columbia will release "As Good As It Gets" on DVD day-and-date with VHS, priced at \$39.95. Pan-and-scan VHS and widescreen versions will carry a \$14.95 minimum advertised price.

The two-time Oscar winning film is another in a string of adult-driven hits released by Columbia; they include "My Best Friend's Wedding" and "Air Force One."

"'As Good As It Gets' is an extraordinarily accessible film that makes people think," says Columbia president Ben Feingold. "It's very much a collectible, and we have tremendous confidence in its ability to perform at retail."

The title will carry an extensive marketing campaign that will focus on network TV, cable TV, and national print

pre- and post-street-date advertising that will generate 600 million consumer impressions. As with other Columbia titles, there are no tie-in partners or rebate offers.

Among the Oscar-winning films, "Good Will Hunting" will be released at rental pricing in July from Miramax Home Video via Buena Vista Home Entertainment. The film won Academy Awards for best supporting actor Robin Williams and best original screenplay, written by co-stars Matt Damon and Ben Affleck.

Warner Home Video's "L.A. Confidential," which won two Oscars, for best supporting actress Kim Basinger and best adapted screenplay by Brian Helgeland and Curtis Hanson, will be released at rental April 14.

"The Full Monty," a winner for original score, musical or comedy, was released to the rental market March 17 by 20th Century Fox Home Entertainment.



**Philanthropic Contributions.** The Mr. Holland's Opus Foundation recently awarded instruments to Lakeside Middle School in Norwalk, Conn., at the 1998 National Assn. of Music Merchants Convention. Presenters included musicians Greg Pillinganes and Jack White, producer Bob Ezrin, screenwriter Patrick Sheane Duncan, and actress Katey Sagal. Pillinganes, left, is pictured with Lakeside students.

## Explaining 'Sharply Lower' 1st-Qtr. Projections, PolyGram Cites Lack Of Superstar Releases

■ BY JEFF CLARK-MEADS

LONDON—A warning from PolyGram that profits for the first quarter of this year are likely to be "sharply lower" than in the same period in 1997 is being blamed by the company on the absence of superstar product from its current release schedule.

No major international artists on the label have had albums issued in the first three months of 1998. By contrast, in the first quarter of 1997 PolyGram benefited from U2's "Pop," which, according to the company, sold 5 million units, along with million-selling albums from Warren G, Andrea Bocelli, and the Bee Gees, as well as a Grammys compilation that also achieved million-selling status.

A PolyGram statement issued March 26 says, "Although the com-

pany estimates that first-quarter sales will be in line with last year's, profits will be down due to lower music sales and lower margin on those sales."

Those lower margins are a result of the proportionally higher recording and marketing costs associated with local and regional albums. In addition, the statement says, the company has "increased provisions for bad debts and returns in Asia" during the quarter as it responds to "the difficult trading environment" in the region.

PolyGram president/CEO Alain Levy stresses in the statement that the profits warning applies to the first quarter of the year only and that "on a full-year basis, we have no indication that conditions in the music market should cause us to be pessimistic. Our music performance in the first quarter reflects the impact of timing in a release-driven, creative

# First 'South Park' Album In The Works Soundtrack Marks American/Columbia Alliance

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The highly anticipated first soundtrack to Comedy Central's music-infused animated series "South Park" will serve as one of the first releases under the new long-term alliance between Rick Rubin's American Recordings and the Columbia Records Group (Billboard Bulletin, March 24). The soundtrack is slated to hit stores this summer.

The project marks yet another entry in the increasingly hot genre of TV soundtracks. American/Columbia parent Sony Music recently announced it will release a soundtrack to "Ally McBeal" (Billboard, March 28), among other TV-related albums. "South Park" also marks the first time a label plans to release a continuing series of soundtracks to complement a TV series.

"Typically soundtracks are from movies, and they are usually a one-time event," says Rubin, who will exec-

utive-produce the "South Park" albums in close concert with series co-creators Trey Parker and Matt Stone. "With 'South Park' being an ongoing show in which music is an important



Celebrating the American Recordings/Columbia pact, from left, are Michele Anthony, executive VP, Sony Music Entertainment; Thomas D. Motola, president/COO, Sony Music Entertainment; Tim Jevine, senior VP of A&R, Columbia Records Group; Rick Rubin, president, American Recordings; and Don Jenner, chairman, Columbia Records Group.

part on every episode, there will be opportunities to do different soundtracks as we go."

Although acts have not yet been chosen for the first album, Rubin says it will be primarily a pop-music treatment based on a single upcoming episode of the show. In the episode, the character of Chef, voiced by Isaac Hayes, gets into some financial hot water and is rescued by a group of musicians who stage a concert to raise money, Rubin says.

The soundtrack will be a compilation of the acts who appear on that show.

Future "South Park" soundtracks will have entirely different flavors, he says. "The next one may just be the 'South Park' characters singing on the whole album, although it is not set in stone," Rubin says. "There is a lot of flexibility in what records will be. We are trying to come up with interesting and unusual albums."

American is also in discussions to release several additional film and TV soundtracks, he says.

"Our goal was to create a new creative franchise for 'South Park' on CD," says Larry Lieberman, VP of strategic planning and new business development at Comedy Central. "In the same way there are new episodes week in and week out and new seasons, there is no reason we shouldn't be able to do that on the CD."

Lieberman says Comedy Central would like to do soundtracks to other programs as well. "I think expressing Comedy Central on CD is a natural right now for us," he says.

Comedy Central will support the album with on-air promotions and a series of videoclips, according to Lieberman.

For retailers, the "South Park" assault will begin May 5, when Warner Home Video releases three tapes featuring two episodes each. Each video also contains a "fireside chat" with Parker and Stone and will be sold individually and as part of a boxed set.

The union of American and Colum-  
(Continued on page 81)

## Braxton Asks Court To Label Her Contract 'Unenforceable'

■ BY CHRIS MORRIS

LOS ANGELES—Vocalist Toni Braxton has filed a complaint with U.S. Bankruptcy Court here, seeking a judicial declaration that her contract with Arista Records and LaFace Records is unenforceable.

In December, Braxton filed a civil suit in L.A. Superior Court against Arista and LaFace, claiming that her recording contract was void under a section of the California Labor Code limiting personal-services contracts to seven years (Billboard, Dec. 20, 1997).

That action, and a breach-of-contract countersuit against Braxton by LaFace and Arista filed in January in New York, were put on hold by Braxton's Jan. 22 petition for Chapter 7 bankruptcy protection (Billboard, Feb. 14); she has listed debts in excess of \$2 million.

Braxton's complaint in bankruptcy court, filed March 18, reiterates her claim that her contract is unenforceable under the so-called "seven-year law." According to the suit, the singer's relationship with Arista began Aug. 10, 1989. On that date, Ernesto Phillips, who held a contract with Braxton and her sisters, assigned the contract to the label. Hence, under the California statute, her deal would have been up last August.

Braxton's new complaint is noteworthy for its sharp wording—it refers repeatedly to the singer's "betrayal" at the hands of the labels. It also presents a litany of heretofore-unstated allegations about the singer's former busi-

ness advisers—attorney Joel Katz, business manager Bert Padell, and personal managers Arnold Stiefel and Randy Phillips. However, none of the advisers, who are also all bankruptcy creditors, are named as defendants.

The complaint claims that Arista and LaFace's goal was "to make sure Ms. Braxton would be represented by professionals that would not vigorously negotiate for and protect Ms. Braxton's interests."

According to the complaint, LaFace partner Antonio "L.A." Reid recommended Katz to Braxton, though the lawyer had a conflict of interest because he represented Reid and others associated with Arista and LaFace. Stiefel and Phillips are described in the filing as being "allied" with the labels, while Padell was purportedly recommended because he "would not represent Ms. Braxton vigorously," so as not to jeopardize a "longstanding relationship" with the labels, the filing says.

The action alleges that Katz did not negotiate the best possible amendment to Braxton's 1991 solo contract with LaFace. It also claims that Katz, Padell, Stiefel, and Phillips never sought an audit of the labels' books; made no effort to monitor "improper and excessive costs and expenses" charged to Braxton; and allowed the vocalist's tours to be structured as "economic disasters."

An Arista/LaFace spokeswoman said at press time that the complaint had just been received and that any comment would be premature.

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## McLachlan On Hot Streak 4 Junos Cap Stellar Year For Singer

BY LARRY LeBLANC

VANCOUVER—Sarah McLachlan's clean sweep of the 27th annual Juno Awards, held March 22 at General Motors Place here, caps a remarkable year for the 30-year-old singer/songwriter, who spearheaded last



McLACHLAN

album award for its sophomore set, "Clumsy," released Jan. 21 in Canada, and being named top group.

Scoring in all four of her nominated categories, Nettwerk Productions artist McLachlan won in the top female vocalist and best songwriter categories, while her "Surfacing" won for top album and "Building A Mystery" was named top single.

(Continued on page 77)

year's 35-date Lilith Fair tour in North America and recently picked up two Grammy Awards in the U.S. The latest laurels also promise to spark yet more sales here for her award-winning album.

Columbia Records pop alternative group Our Lady Peace also nabbed big honors, winning the fan-voted top rock

## 550's Fuel Taking Off At Rock Radio

This story was prepared by Mark Marone, modern rock chart manager for Billboard and Rock Airplay Monitor.

NEW YORK—Fuel guitarist/songwriter Carl Bell grew up in Kenton, Tenn., a town near the Kentucky border that is so small there were only two stoplights in town for its 2,000 inhabitants. "There was noth-



FUEL

ing much to do there. It's just soybeans and cattle, pretty barren. Some great people, but as far as activities, you're not going to find any," he says.

One trait he took along with him when he picked up with childhood friend and bassist Jeff Abercrombie and left in 1995 for Harrisburg, Pa., was a small-town dedication to work.

The central Pennsylvania city proved to be an ideal springboard to playing gigs in the mid-Atlantic area, including New York, Washington, D.C., Pittsburgh, and Baltimore. A year and a half later, the aggressive, melodic grunge band's ambition and desire paid off when it was signed to 550 Music.

The label aims to maximize the group's hard-won regional success with the rollout of Fuel's debut,

(Continued on page 81)

## Rap Singer, Pop Vocalist Find Success On Chart

### Lil' Man's Queen Pen Raps It Up On 'Melody'

BY DOUG REECE

LOS ANGELES—Lil' Man/Interscope rapper Queen Pen, aka Lynise Walters, has been in demand lately, as her debut album, "My Melody," breaks through at radio and retail.

In recent weeks she has been asked to work with Wyclef Jean on his next single and contribute a duet with rap-

### PBS Gives Big Boost To Brightman's Angel Set

This story was prepared by Doug Reece in Los Angeles and Wolfgang Spahr in Bad Segeberg, Germany.

LOS ANGELES—The Public Broadcasting System (PBS) can chalk up another artist-development win with the success of British vocalist Sarah Brightman.

Brightman entered the top 100 of



QUEEN PEN



BRIGHTMAN

per Tracey Lee to the Babyface-helmed soundtrack to the film "Hav Plenty."

For Walters, a single mother who only a few years ago was struggling to provide for her two young children, it's all part of karmic evolution.

"You give and take and help people out and keep it going in a circle," she says. "I think people are really starting to recognize that, especially in the hip-hop and R&B worlds."

Queen Pen's album, which features contributions from BLACKstreet, Jay-Z, and Me'Shell Ndegéocello, has sold more than 151,000 units since its Dec. 16, 1997, release, according to SoundScan. Queen Pen became a Heatseeker Impact artist when "My Melody" moved up to No. 100 on The Billboard 200 in the March 28 issue.

The album, which balances party anthems with tracks dealing with everything from domestic violence to the artist's bisexuality, moves up to No. 78 with a bullet this issue.

On another level, the album—as the

(Continued on page 84)

The Billboard 200 with a splash, and became a Heatseeker Impact artist in the process, when her album "Time To Say Goodbye" moved from No. 147 to No. 71 in the March 28 issue.

Though Brightman's album was released stateside in September, it wasn't until PBS began airing "Sarah Brightman In Concert At The Royal Albert Hall" in March, as part of its fund-raising drive, that the artist's U.S. label, Nemo Studio/Angel, began to see substantial chart gains.

The album, credited to Sarah Brightman & the London Symphony Orchestra, has sold more than 109,000 units in the U.S., with 46,000 units sold in March, according to SoundScan.

The scenario is similar to the success of fellow Heatseeker Impact artist Andrea Bocelli, who duets with Brightman on the title track of her album (Billboard, Jan. 17). "Time To Say Goodbye" is also featured on his breakthrough album, "Romanza."

Just how much life can Angel expect from a single featured in the same ver-

(Continued on page 84)

## Push's Hall & Oates Reap Resurgence Via AC

BY PAUL VERNA

NEW YORK—Hall & Oates, the highest-charting pop duo of all time, have quietly returned from years of silence and achieved what amounts to a career resurgence.

The act's "Marigold Sky" album, released independently on the BMG-distributed Push Records Sept. 30, 1997, has sold 128,000 units, according to SoundScan, and generated a sleeper AC hit in "Promise Ain't Enough" (Billboard, Aug. 30, 1997). Furthermore,



HALL & OATES

the group plans to embark on a summer co-headlining tour with Chicago that is likely to push the album's sales even further.

"For Daryl and John, the greatest win was [that] we went to the format that we felt was great to start with, AC," says Brian Doyle, president of Push and co-president of All Access Entertainment, which manages Hall &

Oates. "AC is one of the rare formats where you could put out a single last August and today it could still be in

(Continued on page 75)



# BIG WRECK

In Loving Memory Of...

the top 10 rock track "The Oaf"  
& the new single "That Song"



Produced by Matt DeMatteo and Big Wreck  
Mixed by Jack Joseph Puig  
Management Bernie Breen for The Management Trust Ltd.

www.bigwreck.com
www.atlantic-records.com
THE ATLANTIC GROUP ©1998 Atlantic Recording Corp. A Time Warner Company

## Dirty Three Tap A Mellow Tone On Touch & Go Set

■ BY BRADLEY BAMBARGER

NEW YORK—The Dirty Three hail from Melbourne, Australia, but the group emanates a spirit more in tune with old-world Gypsy virtuosos; violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White place a premium on spontaneity and catharsis in their bohemian tone poems, criss-crossing the globe with a high-wire live show and producing albums of desperate, disarming romanticism.

With the new set, "Ocean Songs," the Dirty Three have outdone themselves by looking inward. The trio has always had more in common with raga than rock, but the raucous dynamics of its previous work have been supplanted on "Ocean Songs" by a pensive ebb and flow. The disc is out Tuesday (31) from Touch and Go in North America, Bella Union in Europe, and the Dirty Three's own Anchor & Hope imprint in Australia and New Zealand.

Over the past couple of years, the Dirty Three worked nonstop in support of their "Horse Stories" album, not only touring the world on their own but opening up for Beck and collaborating with fellow Aussie Nick Cave live and on disc (Billboard, Sept. 7, 1996). In addition, Ellis toured with Cave as a duo and as part of his Bad Seeds, and Turner released a solo set on Drag City as well as an EP with White as the Tren Brothers (Declarations of Independence, Billboard, March 7). After all the frenetic activity, the Dirty Three wound down with the "Ocean Songs" sessions last year in Chicago with renowned alt-rock producer Steve Albini.

"Our last round of shows got to where they would be 2½ hours long, building to this intense—at times hysterical—emotional crescendo," Ellis explains. "So as we settled down to work on the new album, we wanted to explore the more subtle areas of our sound. And we were definitely more settled. For the first time, we wrote

and rehearsed material from scratch for the sessions. Plus, not having taken the songs on the road helped make them more introspective."

Reflecting on the four days of live takes for "Ocean Songs," Albini says, "The band doesn't set any stylistic borders to their music, yet whatever they try, it sounds like the Dirty Three. They have developed unique voices on their instruments and as a unit. Even when they're at their most pastoral or melancholy, there is an exuberance to what they do that is almost ecstatic."

As always with the Dirty Three, the music on "Ocean Songs" is about



THE DIRTY THREE

"the basic human emotions, not fancy chops or grand themes," Ellis says. "But I think we found that there's a lot of emotion in fragility, a special beauty to tranquility."

The Dirty Three debuted on record with "Sad And Dangerous," which was issued by Torn & Frayed in Australia and by Poon Village/Forced Exposure in the U.S. The Chicago-based Touch and Go picked up the self-titled next album for North American release, with "The Dirty Three" coming out on Big Cat in Europe.

Touch and Go, along with Big Cat, also issued "Horse Stories," although the band launched Anchor & Hope for its releases Down Under (with distribution by Shock). The relationship with Bella Union (the imprint founded by pioneering British alt-pop trio the Cocteau Twins) is new, with

(Continued on page 85)

## Gang Starr Is Back With 'Truth' 5th Set Marks Rap Act's Noo Trybe Debut

■ BY SHAWNEE SMITH

NEW YORK—Expectations are running high for the minimalist approach of Brooklyn, N.Y.-based rap group Gang Starr.

Fronted by the monotone stylings of Guru (Gifted Unlimited Rhymes Universal) and grounded in the scientific production of DJ Premier, its fifth set, "Moment Of Truth," pairs the act with the marketing and promotion savvy of its new label, California-based rap imprint Noo Trybe, an affiliate of Virgin Records America. The set is slated for a Tuesday (31) release in the U.S. (with an international launch the same week) and is Gang Starr's first album since 1994.

"In the music business, your record company is key because it's the machine behind the music," says Guru of his and Premier's excitement about having been picked up by Noo Trybe/Virgin after their previous label, EMI Records (U.S.), was folded last year.

The group, which is managed by Empire Management and booked by William Morris, was in negotiations with Noo Trybe prior to the shuttering but had been caught for a time in the proverbial red tape.

Their happiness in landing at Noo Trybe is based on the label's consistent success with the Geto Boys, Scarface, and Big Mike, acts on independent label Rap-A-Lot, which Noo Trybe distributes.

An added bonus is that several employees at Noo Trybe and Virgin are longtime fans of the group. "We were so happy to be able to work with people who know our music... and what we are about," says Guru.

"Even though we're used to working on West Coast-oriented acts, our approach isn't any different from an East Coast label," says Los Angeles-based Jasmine Vega, senior director of publicity (U.S.) at Noo Trybe/Virgin and a longtime Gang Starr supporter. "We look at it like we will be opening Gang Starr up to different markets."

Gang Starr will work in conjunction with the label to help plot marketing and promotion strategies.

"Everything is a conglomeration of input from management, the label, and the act," says Michele Smith, director of marketing (U.S.) at Virgin and another strong supporter of the group. "They are involved in every single move we make, from the color of the sticker to the album cover to the posters. We haven't walked in their shoes over the years, so they help us understand their vision. If they don't think what we come up with is being true to their fans, they will refuse to do it."

In the game since 1986, Gang Starr has established itself as one of the premier groups in the hip-hop industry.

"Hip-hop has its own set of rules on the underground," says Guru. "So we



GANG STARR

always stay in touch with that. I hang out with a lot of cats that's way younger than me, and Premier keeps connected to the newest mix tapes and is on all the mailing lists to get all the hottest new underground stuff. He tries to come at [the music] from the attitude of someone who's spinning it."

In between Gang Starr projects, Premier has produced tracks for Nas, KRS-One, Rakim, Jeru, the Lady Of Rage, Jay-Z, Group Home, and the late Notorious B.I.G., among others.

As a soloist, Guru has recorded two "Jazzmatazz" albums, both on Chrysalis/EMI, which meld jazz and hip-hop and feature such artists as Donald Byrd, Ramsey Lewis, N'Dea Davenport, Chaka Khan, Courtney Pine, and Ronnie Jordan.

"I did the 'Jazzmatazz' projects [as solo outings] so people would stop calling [Gang Starr] a jazz/hip-hop group," says Guru about Premier's heavily musical tracks. Premier's productions

tend to include lots of piano chords, horns, cleverly selected samples, and hooks backed by rugged basslines—somewhat simplistic but thoughtfully devised and executed.

Guru's lyrical style, though seemingly monotonous, serves to uplift, enlighten, and energize listeners. "I used to be a counselor at a maximum-security detention home for boys 14-18 with charges ranging from murder to purse-snatching," he says. "So I had to learn to relate to them not like a preacher but more like a big brother or a cool uncle."

The group's songs are published by EMI April Music, Ill Kid Music, and Gifted Pearl Music (ASCAP).

### MARKETING MOVES

"Our goal is to make them gold," says Vega of the label's campaign behind the new set. "That would be our ultimate gift to them. But it's important to them to maintain that royalty status they have in the hip-hop community."

The group's 1989 set, "No More Mr. Nice Guy," has sold 36,000 units; 1991's "Step In The Arena," 241,000 units; 1992's "A Daily Operation," 248,000 units; and 1994's "Hard To Earn," 307,000 units, all according to SoundScan.

Funkmaster Flex, an on-air personality at WQHT (Hot 97) New York and an area DJ, says that Vega's goal is attainable. "I think this is going to be a gold album for them," he says matter of factly.

"They're veterans of the rap game who adapt to create their own flavor every time [they put out an album]. They have originality, and the songs are clever."

He is spinning "You Know My Steez," serviced to radio Nov. 20, 1997, and "Royalty," which was serviced Feb. 4 and features R&B stylists K-Ci & JoJo. The group also has a track, "Work," on Noo Trybe/Virgin's "Caught Up" soundtrack.

At independent Brooklyn retailer Beat Street Records, vinyl buyer DJ Kulcha says the 12-inch single of "You Know My Steez" was hard to keep on the shelves. "We blew out the vinyl," he

(Continued on page 16)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** David Berman is named president of Buena Vista Music Group, the recorded music and music publishing arm of the Walt Disney Co., in Burbank, Calif. He was a senior executive at Geffen Records.

Verve Records in New York promotes Michael Lang to senior VP/GM and names Eric Fuller controller. They were, respectively, VP of marketing and catalog development and director of finance at PolyGram Classics & Jazz.

Legacy Recordings in New York appoints Jeff Jones senior VP. He was VP of marketing and product development at Sony Music.

Red Ant Entertainment in Beverly Hills, Calif., names Suzan Crane senior VP of media relations, Mark L. Walker senior VP of business affairs, Margaret LoCicero VP of pop promotion, Philip Mataragas VP of crossover promotion in New



BERMAN



LANG



JONES



CRANE



GILL



LIPMAN



ANTON



CHOATE

York, Kathi Moore VP of urban music promotion and marketing in New York, Janet Smith national director of urban music marketing and product management in New York, Doug LaGambina national director of alternative promotion, George Silva East Coast director of top 40 and hot AC in New York, and Jim Stein West Coast director of top 40 and hot AC. They were, respectively, VP of media relations at Red Ant, VP of business affairs at Red Ant, national field director/East Coast regional at Red Ant, senior

director of crossover radio at EMI Records, national director of urban music and promotion marketing at Red Ant, a consultant at Red Ant, head of alternative promotion at Revolution Records, national promotion director at Motown Records, and Southwest regional manager at Red Ant.

Mammoth Records in Carrboro, N.C., promotes Dan Gill to VP of sales and Josh Wittman to national director of marketing. They were, respectively, national director of sales and director of sales and retail

marketing.

Avery Lipman is named GM at Republic Records in New York. He was a contract administrator at Sony Music.

Edel America Records in New York names Susan Dodes senior A&R. She owned SuLeDo Music, an independent A&R consulting firm.

Mercury Records in New York promotes Amanda Marks to senior director of business and legal affairs and names Rob Stevenson director of A&R. They were, respectively, director of business and legal affairs

and co-owner of Derailed Records.

**PUBLISHING.** Warner Bros. Publications in Miami promotes Fred Anton to president/COO. He was COO.

Terry Choate is named VP of music publishing at McLachlan-Scruggs International in Nashville. He owns Crosswind Music Group.

Famous Music Publishing Co. in New York appoints Kerry McCarthy creative director. She was U.S. creative director at Sony Music Publishing.

# Tori Amos Isn't Alone In Her 'hotel'

## Atlantic Album Features Full Band Sound

BY PAUL VERNA

NEW YORK—Having completed three albums in which her bold piano playing took center stage, singer/songwriter Tori Amos decided it was time for a change. Her new Atlantic Records project, "from the choirgirl hotel" (due May 5), sports an ensemble sound that ranges from ballads with sparse accompaniment to full-blown productions that could easily rate as club hits.

"The piano's more integrated into the sound now," says Amos. "I wanted to cut live with a band, and the piano had to hold up as one of the players in the band. All the cuts were recorded live with a drummer, a programmer, and a bass player."

"From the choirgirl hotel" was recorded and mixed over several months in Cornwall, England. A 200-year-old barn on a three-acre property was converted into a state-of-the-art recording studio for the project, which was produced by Amos and engineered and mixed by longtime associates Mark



AMOS

Hawley and Marcel van Limbeek. Joining Amos on the record were drummer Matt Chamberlain (of Fiona Apple fame), programmer Andy Gray, bassists Justin Meldal-Johnsen and George Porter Jr., and guitarists Steve Caton and Stewart Boyle.

Amos views her first three full-length solo albums—"Little Earthquakes" (1992), "Under The Pink" (1994), and "Boys For Pele" (1996)—as a "trilogy" that established her as a piano-driven composer whose songs

shone more for their stark beauty than for their arrangements. For "choirgirl," however, Amos wanted to move to new sonic territory.

"I'd taken the 'girl and the piano' thing as far as I could, and I really wanted to be a player with other players," says Amos. "It was very important for my growth as a musician to play with other musicians instead of having them play around me."

The ensemble approach is illustrated by the first single, "Spark," a slow, shuffling tune with a catchy, repetitive cho-

(Continued on page 11)



**Politically Correct.** The extremely politically correct Robbie Robertson concludes a taping of ABC's "Politically Incorrect," hosted by Bill Maher. Robertson was promoting his new Capitol album, "Contact From The Underworld Of Red-boy." Shown, from left, are author Ken Hamblin, actress Teri Garr, Maher, actor Tom Arnold, and Robertson.

# Capitol's Jesus Lizard Dyes 'Blue' With Melodic Colors

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Although it is chameleons that are known for changing their colors, the Jesus Lizard is showing a decidedly different stripe on its new Capitol Records album, "Blue." The set, due in stores May 5, features the intellectually stimulating abrasiveness that has won the band a steady cult



JESUS LIZARD

following, but this time the hard edges are softened with flowing melodies.

Lead singer/songwriter David Yow says the group did some soul searching after drummer Mac McNeilly bowed out last year. "We were all in agreement that our records in the past had been oftentimes a step sideways instead of a step forward, and we wanted to do something different," Yow says. "We made a deliberate effort to make some

changes."

Although he notes there still is "a fair amount of the Jesus Lizard punch-in-the-face kind of stuff," Yow says the new album is a more mellow experience by design. "There are several songs that are far more chorusy than anything I've ever done before, and it is a little more melodic. I wanted the whole record to be a little moodier." Becoming a homeowner in a small town several hours away from the Lizard stomping grounds of Chicago and "having virtually no social life whatsoever" have rendered him pretty domestic these days, he adds. "Maybe I'm just a little bit less juvenile than I was on previous records. A couple weeks ago I realized there is not a cuss word on the whole album."

The Jesus Lizard's new musical spectrum presents a new marketing opportunity for Capitol, which signed the group a number of years ago from independent label Touch and Go Records and released "Shot" in 1996. That album has sold 20,000 copies, according to SoundScan.

"What I hope will happen with this record is for people to stop thinking of them as the quintessential indie band,"

(Continued on page 26)

# Hootie Hits The Highway To Hone Material For Third Atlantic Set

BAY CITY HOOTIE? "We can either be the next Bay City Rollers or the next R.E.M., based on this record," suggests Rusty Harmon, manager of Hootie & the Blowfish, as the Columbia, S.C.-based band prepares to go into the studio to record its all-important third album for Atlantic Records.

In preparation for returning to the studio, the band is performing at six Northeast clubs they played on the road to fame, including Toads in New Haven, Conn.; the Stone Pony in Asbury Park, N.J.; and the Graffiti in Pittsburgh. The "guerrilla tour," as the band has dubbed it, will run from Thursday (2) until April 8. Tickets will be \$15. During the shows, the Blowfish will road-test up to 10 new songs as well as a number of covers they've worked up and older material.

Following Hootie's fourth annual Monday After the Masters charity golf tournament, slated for April 13 in South Carolina, the band heads into a Los Angeles studio April 22 with Don Gehman, producer of the 15-times-platinum 1994 release "Cracked Rear View" and 1996's double-platinum "Fairweather Johnson." Although the guys toyed with the idea of working with a different producer and held discussions with Steve Lillywhite and Jerry Harrison, they eventually chose to reunite with Gehman.

The band has been writing material since last October, when the members rented houses in Jackson Hole, Wyo., and then Phoenix to collaborate on songs they had written individually. Then in February, they started working on new songs together, says Harmon. The pop and alternative-country-flavored tunes, he continues, have more in common with those of "Cracked Rear View" than the tracks on "Fairweather Johnson."

The album is tentatively slated for worldwide release in mid-September, with the first single going to radio Aug. 3.

The promotion schedule for the currently untitled album will vary drastically from that of "Fairweather Johnson," which was minimal at best. After that album came out, the band recorded an episode of MTV's "Unplugged," played David Letterman's show, and then left the U.S. for a six-week European tour.

"We were the biggest band in the country, and everyone was fucking sick and tired of Hootie & the Blowfish," says Harmon, who admits the band was also on "autopilot," expecting radio play to propel the album. Although radio did quickly jump on the first single, "Old Man & Me," stations just as quickly fell off the track and the album.

This time, it will be hard to miss the band. Tentative plans surrounding the album's release include a live show at the Virgin Megastore in Times Square the day of its release, followed by shows Sept. 14-15 at New York's Beacon Theater. Shows in similar-sized venues, such as Los

Angeles' House of Blues and San Francisco's Warwick, will immediately follow. Hootie & the Blowfish also plan a media blitz with appearances on virtually every talk show that will have them. There are also plans for a European tour in October, followed by a USO tour in November and South African dates in December.

SOMEONE HAD TO DO IT, BUT WHY? BMG Special Products, which usually puts out classy packages, has just released "The President's Greatest Hits," a collection of songs like Tommy James & the Shondells' "I Think We're Alone Now," Gary Puckett & the Union Gap's "Young Girl," Starland Vocal Band's "Afternoon Delight" ... you get the idea. We've snickered at our share of Clinton jokes, but this really seems to be beyond the pale in terms of profiteering from someone else's troubles. We'd expect this from Howard Stern, but not BMG.

Shame on everyone who makes a dollar off this one. Even though it doesn't say so on the CD, maybe, just maybe, BMG is donating all proceeds to charity. Somehow we doubt it.

COMING UP: Look for Natalie Merchant's second solo album, "Ophelia," to come out May 19 on Elektra ... Reprise will release a B-52's greatest-hits collection in June. Titled "Time Capsule: Songs For A Future Generation," the release will include two new tracks: "Debbie," an homage to Deborah Harry, and "Hallucinating Pluto." The band hits the road with the Pretenders this summer.

STUFF: Aerosmith, Sean "Puffy" Combs, and Hanson will perform at Nickelodeon's 11th annual Kids' Choice Awards. The Saturday (4) event will be hosted by Rosie O'Donnell in Los Angeles. Spacehog has been named the opener for Aerosmith's tour, which kicks off April 18.

Lamont Dozier, one-third of the legendary songwriting team of Holland Dozier Holland, tells Billboard that he and his writing partners are working on a musical targeted for Broadway called "Motor City Music Story." The show, which will feature all new music, will tell the team's story, including the events of its Motown years.

WHOOPS: Last week we reported that Wyclef Jean is co-producing the new Earth, Wind & Fire album, which he is. However, we erroneously stated that the first single would be a remake of "Shining Star." It turns out that Jean is remaking that song, but it's for the new self-titled Sunz Of Man album, which will come out on Red Ant June 9. EW&F and Ol' Dirty Bastard both appear on the track, which goes to radio on May 19.

At the Grammys, members of BLACKstreet said the group would be opening for Janet Jackson. It turns out the warm-up act for that tour will be Usher.

SHURE MICROPHONES



Charlie Daniels

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS... WORLDWIDE.™

## Ireland's Corrs Looking To Put U.S. In Their 'Corners' With 143 Set

BY PAUL SEXTON

LONDON—It could almost be an artist development story from yesterday: two albums, 3 million units, and a broad international sales base, all achieved without major hit singles. Now, 143/Lava/Atlantic are optimistic that, like much of the rest of the world, the U.S. market will signal its devotion to the Corrs.

The sibling quartet from Dundalk, Ireland, emerged late in 1995 with its debut album, "Forgiven, Not Forgotten," which, according to label estimates, has sold 2 million copies worldwide. U.S. sales are at 248,000, according to SoundScan. On the international front, the act is already five months into a highly successful campaign behind its sequel, "Talk On Corners," which was released in most markets last October and, according to Atlantic, has sales of more than 1 million units.

The set, to be released May 5 in the U.S., again showcases the group's

winning combination of traditional Celtic and contemporary pop influences. It has already gone double-platinum in Australia (140,000 copies sold) and Spain (200,000); platinum in New Zealand (15,000) and Denmark (50,000); gold in the U.K. (100,000), Japan (100,000), and Sweden (100,000); and six-times platinum in its home country (90,000).

The North American edition of "Talk On Corners" will feature an extra track not on the international version, which Atlantic hopes will take the Corrs to the next sales plateau: their version of "Dreams," the first U.S. single from the Lava/Atlantic album "Legacy: A Tribute To Fleetwood Mac's 'Rumours.'"

"Dreams" was produced by Oliver Leiber, one of seven helmsmen credited on "Talk On Corners" along with David Foster, who signed the group to 143. Lead singer Andrea Corr positively purrs with praise for Leiber's work on the Mac



THE CORRS

song. "What Oliver went away and did with that was perfection," she says. Adds her sister, violinist Sharon. "It wasn't easy, because 'Rumours' is the album of all time, apart from a Beatles album or whatever. But 'Dreams' would have been the one we'd have chosen to do, and we were just lucky enough that it was available."

Atlantic took "Dreams" to top 40 and AC formats March 6, and Atlantic senior VP Vicky Germaise hopes the label can build on the response at radio last time out, notably at top 40 outlets in New York, Boston, Detroit, Atlanta, and other primary markets.

"But we're trying not to approach this record in a radio-dependent frame of mind," says Germaise. "We're trying to follow the direction our international companies have had, where they've done very well without really having had a big hit single."

"The number of albums we scanned [on "Forgiven, Not Forgotten"] is, frankly, quite respectable for a debut album with no hit single," Germaise continues. "At certain key stations, [the single] 'Runaway' did perform very well; they did a lot of radio shows and really won people over. So there is an expectation this time. We always knew we wanted to come with 'Dreams' first, thereby launching them in a larger frame of reference. The 'Rumours' tribute is shipping lots of copies, and it puts them in superstar company."

The "Legacy" set also features Elton John, Jewel, and the Cranberries.

The Corrs are doing extensive international touring and promotion, including a March 12-24 itinerary in the U.K. that featured an acclaimed, sold-out performance March 17 at London's Royal Albert Hall. That show, which boasted a guest appearance by Mick Fleetwood, was televised the same night by BBC-1 and twice in the U.S. by the Odyssey Network, the national cable outlet. There are plans for further screenings.

Germaise says that Odyssey has been airing some 30 promotional spots per week for the band and that the show may air on other outlets, noting that Atlantic is in discussions with PBS, Bravo, and A&E. A "Rumours" special, in which the

Corrs would be featured, is in development with VH1. The Corrs are due in the U.S. for promotional and live work at the end of May, with commitments including the Guinness Fleadh festival in June, and they may return in August or September after playing European festivals.

Adrian Rondeau, owner of the U.K.'s largest independent record store, Adrian's in Wickford, Essex, says immediate customer response to the TV show has been very good. "The album had done reasonably well but died off. But my staff say that it's been going really well in the couple of days since the screening, so it seems to have worked. And it's usually an indication that a band is pretty good if they can build an audience without hit singles."

A sell-through video of the Albert Hall event is planned by Warner-Vision for early summer; a documentary about the group was

screened March 17 in Ireland on RTE and is available for international licensing. The current international single from "Talk On Corners" is "What Can I Do," which is already receiving airplay in the Germany/Switzerland/Austria territories and in the U.K.

Sharon and Andrea Corr agree that the lack of a signature single has, perversely, been a positive, allowing the group to build its audience steadily through live work and promotion. "That's something I like about it," says Sharon. "Very often you'll hear this amazing single, buy the album, and there's nothing on a par with it, but our albums have sold on the strength of the album."

Andrea concurs, saying, "It leaves us very grounded, because we haven't gotten anything easy. I have nothing to compare it to, but I'm happy with the way things have gone. It makes you feel you've worked for it."

### PASSPORT & VISAS



**PASSPORT**  
United States  
of America

**Rush Service**  
**Passport Photos**  
**Birth Certificates**  
**Earn Airline Miles!**  
**ITS EASY INC.**

**NEW YORK CITY**  
**1-212-286-8500**  
**NATIONWIDE SERVICE**  
**1-888-MR VISA 1**  
**We Get It Done Fastest!**

**24 / 7 Phone Support**

## ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.



At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AF: Travel Agent Access Code GD.

**ENTERTAINMENT RATES\***

<b>\$135 - \$145</b>	<b>\$150 - \$160</b>	<b>\$175 - \$185</b>
Single: Standard/Park View	Double: Standard/Park View	Suite: Single/Double Standard/Park View



**THE MAYFLOWER HOTEL**  
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, N.Y. 10023-7709. Fax: 212-265-0227.

\*Per night. Subject to availability. Not applicable to groups.  
Taxes and gratuities not included. Advance reservations are suggested.

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY, FAITH HILL, LEE ANN WOMACK, LILA MCCANN, ASLEEP AT THE WHEEL	Sun Devil Stadium, Arizona State University Tempe Tempe, Ariz.	March 14	\$2,331,040 \$45/\$30	63,147 sellout	PACE Touring
YANNI	America West Arena Phoenix	March 20	\$646,548 \$65/\$29.59	12,066 sellout	Danny O'Donovan Cascade Concerts
LUIS MIGUEL	San Jose Arena San Jose, Calif.	March 7	\$557,545 \$100/\$30	11,301 sellout	Bill Graham Presents Alvarez & Garner Univision 14 KBRG
LUIS MIGUEL	America West Arena Phoenix	March 1	\$330,031 \$107/\$69.50/ \$42.50/\$26.75	6,122 12,447	Evening Star Prods. Elias Entertainment
YANNI	Lawlor Events Center, University of Nevada, Reno Reno, Nev.	March 22	\$320,500 \$75/\$50	5,489 6,166	Danny O'Donovan Cascade Concerts
EROS RAMAZZOTTI	Radio City Music Hall New York	March 6	\$281,980 \$60/\$50/\$40/\$30	5,949 sellout	Radio City Prods. Entertainment Group Fund Inc.
YANNI	Tucson Convention Center Arena Tucson, Ariz.	March 19	\$261,780 \$50/\$35	6,233 sellout	Danny O'Donovan Cascade Concerts
HARRY CONNICK JR.	Avery Fisher Hall, Lincoln Center New York	March 9- 10	\$206,395 \$45/\$39.50/\$29.50	5,232 two sellouts	Metropolitan Entertainment Group
SARAH MCLACHLAN LISA LOEB	Event Center Arena, San Jose State University San Jose, Calif.	March 9	\$153,635 \$32.50	4,718 sellout	Bill Graham Presents
GAITHER HOMECOMING BILL & GLORIA GAITHER, GAITHER VOCAL BAND, MARK LOWERY, HOWARD & VESTAL GOOD- MAN, AND OTHERS	Convocation Center, Arkansas State University Jonesboro, Ark.	March 13	\$135,045 \$21/\$15/\$12	10,885 sellout	Premier Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295. Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

# A Breakout For Stanford Prison Experiment

## With Aggressively Melodic Mix, L.A. Band Readies Island Bow

BY CARRIE BORZILLO

LOS ANGELES—With comments like “We can bust this wide open” and “This is a very important record for this band” coming from Stanford Prison Experiment’s A&R executive, Joe Bosso, one might assume the L.A.-based rock band is riddled with performance anxiety over its major-label debut, “Wrecreation,” due May 5 on Island.



STANFORD PRISON EXPERIMENT

But that’s not the case. “What happens to us commercially is a matter of timing and a bunch of other factors that are out of our control,” says guitarist Mike Starkey. “In our band, we had this idea that either we’ll become popular because of our thing that makes us unique, or we won’t.”

Island does have high expectations for the band. “I think we have a big-time rock band on our hands,” says Bosso, the VP of A&R at Island who signed the band to the label. SPE has two earlier full-length albums out on World Domination: 1994’s eponymous debut and 1995’s “The Gato Hunch.”

“There’s a big return to bands that can rock,” continues Bosso. “The kids want to rock, and I think these guys can really deliver. I had seen them before, and they were terrific, but I saw them after they had been off the road for 18

months, and I was like, ‘You guys got great!’”

Each album is one notch better than the last as well. “Wrecreation” has more variety than “Stanford Prison Experiment” and “The Gato Hunch,” as well as more of the smart socially and politically conscious lyrics the band has become known for.

“The first one was a little more rock and also melodic and maybe more in the spirit of punk,” says Starkey. “The second one was a little heavier and definitely less melodic; [singer] Mario [Jimenez] was working on phrasing and the rhythm of his voice as opposed to the melody. And the new one puts those things together. So, it’s not quite as heavy, but it’s more aggressive, a little more high-end, and it’s definitely got more variety.”

Bryan Millard, product manager at Blockbuster Music in Corona, Calif.,

agrees. “I love the first two albums, but this one totally outshines them both in songwriting,” he says. “They’ve really matured. It’s a far-better-recorded album, too, and great throughout. And I’ve been going to their shows for years, and their [fan base is] consistently growing.”

The album was written mostly in the summer of 1996 and completed by May 1997, but its release was delayed due to changes in management, booking agents, and record labels. “There was definitely an element of frustration, but it wasn’t anyone’s fault,” says Starkey of waiting for the album’s release. “We had this record that we really think is great, and it was just sitting there. But now our batteries are fully charged, and we’re ready.”

The band, now managed by Dan DeVita of Los Angeles-based AbbaTude Entertainment, left World Domination in 1996 and hooked up with Island through the label’s association with producer Ted Nicely (Fugazi, Girls Against Boys, Shudder To Think), who produced “The Gato Hunch” and “Wrecreation.” At the time, Nicely had a consultant deal with Island and turned Bosso on to the group.

“I fell in love with the record,” says Bosso of “The Gato Hunch,” “and went (Continued on page 25)

# TORI AMOS ISN'T ALONE IN HER 'HOTEL'

(Continued from page 9)

rus that stands to break new ground for Amos at radio. The track will be serviced to alternative and triple-A outlets April 6, according to Atlantic Records Group co-chairman/co-CEO Val Azzoli, who says the new album happens to be more radio-friendly than Amos’ earlier records, though not by design.

“Nothing she’s doing has been geared towards radio, but because it’s more accessible, we hope to get more airplay,” says Azzoli. “Also, radio is more accessible to Tori than they were in the past. Our philosophy with Tori has always been to get her music played in every city, whatever format will play her. I don’t care if it’s college, alternative, triple-A, or pop. We want to make sure every city in America hears it.”

Craig Kallman, Atlantic Records Group’s executive VP of the office of the chairman, says, “Alternative, pop, triple-A, modern AC—every format possible can play this record and look like they are moving the musical boundaries forward.”

In working the album, Atlantic will focus on Amos’ existing fan base while at the same time attempting to increase her audience, according to Atlantic executive VP/GM Ron Shapiro.

“It’s clearly our hope, our desire, and our intent to expand Tori’s audience,” he says. “We’ve come to see over the course of her albums with us that Tori’s an incredibly gifted musician who has an enormous amount to say to a fan base of 1 million people in America and another 1 million outside of the States.”

Amos will preview the release of “choirgirl” with a full-band club tour—dubbed Tori Amos Sneak Preview ’98 “plugged”—that starts April 18 in Fort Lauderdale, Fla., and ends May 6 in Los Angeles, hitting other major markets like New York, Atlanta, Boston, Philadelphia, Detroit, Chicago, Seattle,

San Francisco, and Washington, D.C.

The album will also be set up by a media blitz that will include TV appearances on “Late Show With David Letterman” (April 10) and “The Tonight Show With Jay Leno” (May 12), as well as cover stories in Rolling Stone (May 5) and Musician (July), according to Shapiro. Album Network will broadcast a syndicated radio program based on Amos’ April 30 show at Park West in Chicago.

A clip for “Spark” was shot March 21-24 in the U.K. by video director James Brown, according to Shapiro.

The Internet, a strong promotional vehicle for “Boys For Pele,” will be used again to full effect, Shapiro says. Amos will be the first artist to participate in a promotion by Tower Records and AT&T whereby customers who purchase albums at the chain’s stores or World Wide Web site will be able to download, free of charge, bonus tracks exclusive to the promotion (Billboard Bulletin, March 17). In Amos’ case, the non-album track “Merman” will be available to Tower customers April 7.

Additionally, tickets to the sneak preview shows will be available only through the Internet or radio station giveaways. As Amos puts it, the preview tour “will be for the kids that stand in line, not for the schmooze crowd.”

Amos says she is particularly excited by the club tour, which will present her in a new light to fans who are accustomed to seeing her in more stripped-down settings. “I’m ready to bring all the records together live and play some of the old music too, now live, in this way,” says Amos, whose songs are published by Sword and Stone (ASCAP).

Following the club engagements, Amos will begin a two-year world tour in the U.K. that will hit various points in Europe throughout the spring. Then

she will play the U.S. during the summer shed season. In the U.K. and Europe, Amos is booked by ITB; outside those territories, her agency is the Creative Artists Agency.

In Europe—where Amos is signed to EastWest—“Spark” will be released April 20 in various territories, including the U.K., according to Lee-Ellen Newman, EastWest’s U.K. director of press. The album will be released in Europe May 4, in keeping with the continent’s Monday release cycle.

In the U.K., “Spark” comes 15 months after Amos’ first No. 1 single, the Armand Van Helden remix of “Professional Widow (It’s Got To Be Big),” which also charted for 14 weeks on Music & Media’s Eurochart Top 100 and established Amos as a credible dance music artist. Prior to the Van Helden remix, she scored a top 20 U.K. hit in August 1996 with the double-sided single “Hey Jupiter”/“Professional Widow.”

U.S. retailers are excited about the prospect of tapping into Amos’ fervent following. Musicland divisional advertising coordinator Chris Nadler, based at the chain’s Sam Goody store in New York’s Greenwich Village, says, “Few artists connect with their audience on as personal a level as Tori does.”

He notes that Sam Goody saw brisk activity on Amos’ catalog early this year, when her music was featured on the “Great Expectations” soundtrack, and a couple of years ago, when—following the artist’s concert to benefit her Rape, Abuse & Incest National Network—Atlantic reservecd her 1992 single “Silent All These Years.” Regarding “choirgirl,” Nadler says it is Amos’ “most commercial album yet, but still on her own terms.”

Assistance in preparing this story was provided by Paul Sexton in London.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**NASHVILLE:** While Nashville has always been known for country music, a number of regional bands have helped foster a vibrant, street-level pop/rock scene. The communion between the bands and their growing fan bases has created an excitement that has become international in scope. Overseas labels have been quicker than their stateside counterparts to pick up on the activity here. Labels in Japan alone have signed a half-dozen local groups, one of which, Swan Dive, scored two national top 10 hits there last year. To help broadcast the vibrancy of this scene, Nashville-based promoters and pop/rock aficionados Lee Swartz and John Bruton (founders of P.O.P. Un Ltd.) have assembled a four-day event called Monsters of Pop. The showcase, to be held June 11-14, will feature Nashville’s finest pop/rock talent, including Bill Lloyd, Will Owsley, Swan Dive, Who Hit John, Millard Powers, Doug Powell, and Luxury Liners, as well as some artists from the East. “It is the goal of P.O.P. Un Ltd. to get the word out about the great pop music that is happening in the Nashville area,” says Swartz. “Every week new acts emerge to reinforce the sense that something truly special is going on in Music City . . . And it isn’t country.” More information about the event can be found at the P.O.P. Un Ltd. World Wide Web site ([www.geocities.com/~pop\\_ltd/](http://www.geocities.com/~pop_ltd/)) or by calling 615-726-8481.



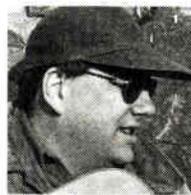
SWAN DIVE

RICK CLARK

**ATLANTA:** Of all the hidden treasures in the South, Atlantis is about to be discovered by the music industry. To be held Aug. 5-8, Atlanta’s inaugural Atlantis Music Conference will focus attention on the booming Southern music industry. The confab will be the first of its kind in Atlanta since the demise of the New South Music Showcase in 1991. Organizers hope to set the event apart from other national conferences by putting a different spin on the typical formula of showcases and panels. Mark Willis, one of Atlantis’ founders, says the emphasis will be on a concentration of unsigned artists, mostly from the Southeast. “We don’t want five minutes ago. We want tomorrow,” he says. Showcases will be limited to 165 bands. “We want to select people who are ready to be in front of the industry. By limiting the number of bands, we better their chances of exposure.” Some national acts will be thrown into the mix, but organizers say they will be chosen primarily to complement unsigned talent. Artists will perform at venues within close proximity of one another in the Little Five Points and Virginia Highlands districts, promising attendees easy access to a variety of shows every night. Organizers are also putting a new spin on the conference’s panels, which will be ranked from beginner to advanced, by using a “Crossfire”/“Politically Incorrect” approach to discussions between industry professionals and moderators. There is also a “mentor program” in which industry experts will hold brief roundtable discussions with small groups. Organizers are also keeping registration prices reasonable, charging \$100 in advance for a full conference pass or \$25 for a pass to all the shows. The conference kicks off with a golf tournament at the Chateau Elan. The deadline for band submissions is May 15. Contact 770-499-8600 or check out the event’s Web site, [www.atlantismusic.com](http://www.atlantismusic.com).

BRUCE BUCKLEY

**BOSTON:** Three years after its original release, Kevin McCluskey’s “This Distant Light” is getting a renewed life via a rerelease that is drawing national attention. The 12-track set is a good introduction to the keenly observed, intelligently crafted songwriting of the 20-year veteran of the



MCCLUSKEY

Boston music scene. McCluskey is a published poet, and his felicity with words and images allows him to bring an original lyrical take on some tried-and-true subjects familiar to introspective singer/songwriters. “This Distant Light” was nominated for a Boston Music Award, and since its rerelease in January, it has been picked up by more than 100 non-commercial stations across the country. Among the guests who appear on the record are Catie Curtis. “The songs come out of my life, and that probably is the reason for the emotional urgency,” McCluskey says. “I may be feeling something, and I’m able to go to the piano or guitar and capture it and keep it true to its source.” McCluskey, who has written more than 200 songs, is searching for a publishing deal. The songwriter, who also works as an assistant professor at the Berklee College of Music, has opened for the likes of Patty Larkin, Livingston Taylor, Ellis Paul, and Vance Gilbert. Contact McCluskey at 800-354-MUSIC.

KEN CAPOBIANCO

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			APRIL 4, 1998	
1	2	64	<b>BARENAKED LADIES</b> ● REPRISE 46393/WARNER BROS. (10.98/16.98)	<b>ROCK SPECTACLE</b>
2	5	2	JIMMY RAY EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
3	4	8	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
4	3	2	FASTBALL HOLLYWOOD 162130 (8.98/12.98)	ALL THE PAIN MONEY CAN BUY
5	<b>NEW</b>		MANCOW ANONYMOUS 7700 (9.98/15.98)	THE ONE EYED MAN IS KING
6	7	5	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
7	6	6	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
8	9	12	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
9	12	6	BEENIE MAN SHOCKING VIBES 1513*VP (9.98/14.98)	MANY MOODS OF MOSES
10	22	38	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL
11	10	5	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
12	16	2	ALL SAINTS LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
13	13	30	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
14	17	26	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
15	15	26	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
16	8	4	DARYLE SINGLETARY GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
17	20	36	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
18	29	7	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
19	14	21	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
20	<b>NEW</b>		MORCHEEBA CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM
21	18	3	CRYSTAL LEWIS MYRRH 5041/WORD (10.98/15.98)	GOLD
22	23	50	DAFT PUNK SOMA 42609*VIRGIN (10.98/16.98)	HOMEWORK
23	19	12	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
24	<b>NEW</b>		SNEAKER PIMPS CLEAN UP 45493*VIRGIN (12.98 CD)	BECOMING REMIXED
25	32	20	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN

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	11	2	TWO NOTHING 90155/INTERSCOPE (10.98/16.98)	VOYEURS
27	28	46	ALLURE ● TRACK MASTERS/CRAVE 67848*EPIC (10.98 EQ/16.98)	ALLURE
28	24	12	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
29	30	14	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
30	39	22	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
31	44	12	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
32	43	2	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98)	REALITY
33	34	29	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
34	<b>NEW</b>		DJ SQUEEKY PRESENTS: TOM SKEEMASK RELATIVITY 1649 (10.98/15.98)	2 WILD FOR THE WORLD
35	27	3	THE INSYDERZ SQUINT 7035/WORD (10.98/15.98)	THE INSYDERZ PRESENT SKALLELUIA!
36	35	45	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
37	31	26	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
38	46	26	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
39	41	21	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
40	45	9	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
41	33	4	BIG TYMERS CASH MONEY (11.98/16.98)	HOW U LUV THAT?
42	36	3	WAYNE WATSON WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
43	49	8	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
44	<b>RE-ENTRY</b>		ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
45	37	5	PROPHET POSSE PROPHET 4406 (11.98/16.98)	BODY PARTS
46	40	9	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
47	<b>RE-ENTRY</b>		ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
48	25	2	TORTOISE THRILL JOCKEY 50* (13.98 CD)	TNT
49	<b>RE-ENTRY</b>		AIR SOURCE 6644*/CAROLINE (16.98 CD)	MOON SAFARI
50	<b>NEW</b>		LEAHY NARADA 42955 (10.98/15.98)	LEAHY

## POPULAR UPRIISINGS

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

**THE KEYS TO LARGO:** Former Hooters member Rob Hyman and Rick Chertoff (Joan Osborne, Cyndi Lauper) have assembled a crack team of artists to participate in an interesting sort of musical archaeology.



**Tempting You With Gold.** "The Devil You Know," Econoline Crush's new Restless album, is already certified gold in the band's Canadian homeland. In the U.S., mainstream rock stations like KNJY Spokane, Wash., and WAAF Worcester, Mass., are nibbling at the group's first single, "Home." The act, whose album was released March 24, plays radio festivals from May through June.

The duo, which co-produced the project called **Largo**, enlisted the help of musicians such as the Chieftains, Taj Mahal, Carole King, Willie Nile, Levon Helm, and Eric Bazilian, as well as Chertoff partners in crime Osborne and Lauper.

Hyman, who acts as band-leader on the project that bows

April 28 on Blue Gorilla/Mercury, leads the team through a collection of rustic folk cuts that make up a conceptualized history of Czech composer Antonin Dvořák.

Dvořák, whose "From The New World" symphony was the prime inspiration for Largo, was a staunch supporter of American folk music in the late 1800s and early 1900s, praising its integrity and cultural significance.

From the Gaelic melody of "Gimme A Stone" to the bluesy groove of "Disorient Express," Hyman takes pleasure walking the listener through modern songs derived from early American soundscapes while at the same time introducing them to historical figures encountered by Dvořák.

According to Mercury director of marketing **Madelyn Scarpulla**, the label has already informed Osborne's fans of the album with a mailer but will stop short of approaching each contributor's core.

"We could go after the fans of all the different people on the album, but that's not really what this record is about," says Scarpulla. "Not to devalue anyone else on the album, but we felt it would be best to



**Found In The Mix.** Alan Edmunds, a remixer who has worked with such artists as Bjork and Utah Saints, partnered with vocalist Laura Campbell to create Mulu. The act's "Smiles Like A Shark" album was released by Dedicated in December. Its first single, "Pussycat," is getting play at stations like KCRW Los Angeles and KITS (Live 105) San Francisco.

capitalize on Joan because she hasn't had an album out for a while and her last one was so successful."

The label will also focus on Philadelphia, where Hyman enjoyed the support of radio, retail, and the press as a member of the Hooters.

Meanwhile, Mercury shipped advance copies of the album to triple-A radio March 23 and is hoping to organize a launch party performance in New York. Public TV is also being approached with the project.

**SONIC BOOM:** Word is spreading quickly on the wonderful new album "Feeling Strangely Fine" from MCA act **Semisonic** (Billboard, Feb. 21).

The impossibly hooky first single from the album, "Closing Time," is No. 5 on the Modern Rock Tracks chart this issue thanks to heavy-rotation support of stations such as KNDD Seattle and WHFS Washington, D.C. This should contribute a strong out-of-the-box showing when "Feeling Strangely Fine," which bowed March 24, debuts next issue.

Like the act's last album, "Great Divide," the band's latest effort is peppered with

ingenious pop melodies and warm, evocative lyrics.

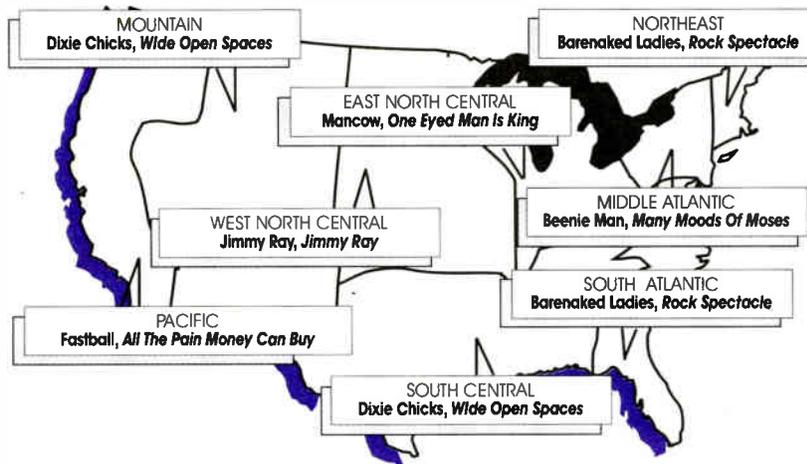
**ROADWORK:** Ignition Records act **Samiam**, whose latest album, "You Are Freaking Me Out," bowed March 24, opens for Creed beginning



**Doing Fyne.** Look for a strong debut from Grand Jury/RCA rap artist **Sylk-E. Fyne**, whose album "Raw Sylk" bowed March 24. The artist's first single, "Romeo And Juliet," featuring guest rapper Chill, was No. 3 on R&B Airplay Monitor's Rap Airplay chart in the March 20 issue. The song will be shipped to top 40 radio the first week of April. Meanwhile, a clip for the song is getting heavy play on BET and the Box.

Tuesday (31) in Birmingham, Ala. The band's first single, "She Found You," is off to an impressive start at mainstream rock radio, gathering airplay at stations such as WAAF Boston and KRXQ Sacramento, Calif.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Fastball All The Pain Money Can Buy	1. Dixie Chicks Wide Open Spaces
2. Mono Formica Blues	2. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
3. Morcheeba Big Calm	3. Big Tymers How U Luv That?
4. Buena Vista Social Club Buena Vista Social Club	4. Jagged Edge A Jagged Era
5. Diana Krall Love Scenes	5. Jimmy Ray Jimmy Ray
6. Alejandro Fernandez Me Estoy Enamorando	6. DJ Squeeky Presents: Tom Skeemask 2 Wild For The World
7. Jimmy Ray Jimmy Ray	7. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
8. Steve Poltz One Left Shoe	8. Prophet Posse Body Parts
9. Air Moon Safari	9. David Kersh If I Never Stop Loving You
10. Dixie Chicks Wide Open Spaces	10. Roy D. Mercer How Big'A Boy Are Ya? Volume 2



**Celebrated Songwriters.** Wyclef Jean of Ruffhouse/Columbia Records group the Fugees presented \$5,000 in Yamaha Project Studio equipment and \$2,000 to the grand-prize winners of the John Lennon Songwriting Contest. The event was held in February at Sam Ash Music in Manhattan. Pictured, from left, are Jean; Raleigh S. Hall, gospel co-winner; Chris Coogan, jazz winner; Monica Hope, dance winner; and Connie Alexander, gospel co-winner.

## The Divas Behind The Godfather

### Polydor Compiles Women Of James Brown's Revues

BY SHAWNEE SMITH

NEW YORK—"We were funky when the word 'funk' couldn't even be discussed," says Lyn Collins about the type of music she and others produced with the legendary James Brown in the studio and on his traveling revues.

Collins and other women served as background vocalists, songwriters, and intermission and opening acts for the Godfather of Soul when he began touring extensively in the '60s. Singers like her are among the originators of the feisty, back-talking "dish it and take like a man can" attitudes that exist in much music made by women today.

They are also the subject of Polydor/Chronicles' latest funk compilation, "James Brown's Original Funky Divas." The project includes tracks such as Collins' "Think," Vicki Anderson's "The Message From The Soul Sisters," Marva Whitney's "Things Got To Get Better (Get Together)," and Yvonne Fair's "Straighten Up." The two-disc, 46-track set is slated for release April 21.

"There are so many great songs by the women who sang with James Brown," says Harry Weinger, director of A&R, catalog development, at the PolyMedia division of PolyGram. "Many of the [women] like Lyn Collins and Vicki Anderson have become icons and the foundation of so many great hip-hop tracks. I mean, the whole persona of them being strong women, strong personalities—on record, in the studio, and onstage with James Brown—influenced a whole two, three generations of female performers. The question has always been, 'Where did they get their funk from?' And here it is."

Other women who were educated by way of Brown's revue include Tammi Terrell (née Montgomery), Elsie Mae, Sugar Pie DeSanto, and Martha High, who left Brown's revue in January.

In addition to their appearance on the compilation, four of the divas—Anderson, Collins, High, and Whitney—recently formed a group called the Kings' Queens and are working with

mixed by Salaam Remy; it includes vocals from separate sessions cut with Whitney, Lyn Collins, and Brown that converge at the ending chorus.

"We learned how to perform every aspect of music, every way," says Whitney of Brown's training methods.

"You had to be ready to walk in the studio and sing at any key," Anderson adds.

"[Brown] kind of gave you the feeling that you better do it now while you got the chance," says Collins, who penned about 14 tracks under Brown's tutelage. "He never said it, but you kind of got that feeling."

Because not all the singers were in the revue at the same time, the set is divided by decade into the '60s and the '70s.

"[The album] is important because it has all the ladies who used to perform on the James Brown show on one compilation," says Collins. "But on the same token, it shows that the JB sound has been consistent throughout the years."

Collins also says she appreciates the fact that the songs on the compilation are presented at their original lengths.

"A lot of the music people were never able to hear the full-length song because some of [the songs] never got to the radio," she says. "If it did, you were limited to like 3 1/2 minutes, when the studio [version] may have been 15."

Whitney adds, "It also shows the longevity in this type of music. You can still groove to it, and the lyrics are still healthy today. The music had the one-two-three basic [beat], so you can listen to it now and say, 'Oh, that song has a hip-hop beat.'"



Shown, from left, are King's Queens members Vicki Anderson, Marva Whitney, Martha High, and Lyn Collins.

fellow Brown alums Bobby Byrd (Anderson's husband), Fred Wesley, and Bootsy Collins to record an album. The quartet made its first appearance at the Rhythm & Blues Foundation's ninth annual Pioneer Awards last month, backing Byrd during his performance (Billboard, March 14). The group is looking for a label for the project; the first track is titled "Pure D Pleasure."

#### REVAMPED VERSIONS

Many of the songs on the "Funky Divas" album never originally made it to the airwaves or vinyl because the subject matter was considered too risqué. Others are covers of tracks Brown previously recorded. All, however, were performed by one or more of the singers on tour.

The compilation's version of Whitney's "Things Got To Get Better (Get Together)," for example, is a revamped version

## L.A.'s Dakota Moon Rocks With Soul; Songwriting Bug Bites Ex-Essence Editor

**DAKOTA'S MOON:** Dakota Moon's performance March 17 at the Viper Room in Los Angeles was nothing short of a pleasure.

The band's self-titled debut album on Elektra is due April 14. The album's first single, "A Promise I Make," was dropped Jan. 26.

The quartet's members—Ty Taylor, Ray Artis, Joe Dean, and Malloy—say their sound is what they consider to be acoustic rock and soul. "It's between the Eagles and Bill Withers," says Taylor. He notes that their style is "unique" in that they all have different musical backgrounds. They all sing, but Artis brings a rock influence to the band, while Malloy adds R&B, Dean offers pop and jazz, and Taylor balances everything out with classic folk.

Their influences run the gamut, including such acts as the Black Crowes, Fishbone, Miles Davis, Journey, and Sly & the Family Stone.

"Our style is a gumbo of all of them put together," says Dean, who adds that all of those acts possess strong musicians and vocalists. "We strive to be the highest combination of the two."

Songs like "Another Day Goes By" and "Call On Me," which were written by producers Andrew Logan and Mike More, are infectiously rousing. The ballad "A Promise I Make" was co-written with Gordon Kennedy, Wayne Kirkpatrick, and Tommy Sims, the Grammy-winning trio who wrote Eric Clapton's "Change The World."

Dean says that a lot of the band's songs are inspired by positive subjects. "It's important for us to show the world to appreciate what they have, as opposed to things they don't," he says. Lyrically, Dean adds, the group tries not to have boundaries.

Dakota Moon's members—two of whom are from New York—teamed to become one of the most popular bands in L.A. The band was signed on the spot to the label by Elektra Entertainment Group chairman/CEO Sylvia Rhone after performing a private acoustic set at the end of 1996. In 1977, the band opened for the legendary Tina Turner on her Wildest Dreams tour long before it even had a single out.

In April, the band will shoot a videoclip for "Another Day Goes By" in the Mojave Desert. The band appears on "The Rosie O'Donnell Show" later this month.

**GORDON'S MUSE:** About six months ago, Gordon Chambers left Essence magazine as music editor to pursue songwriting as a full-time gig. He says he spent a lot

of time in the studios at night after leaving his day job.

As a result, Chambers says that he's been able to expand the scope of his songwriting. "Now my songs are better created and more meaningful," he says.

In the last year, Chambers has had more than 32 songs published by Hitco Music, which is owned by L.A. Reid and Windswept Pacific.

Chambers says his most recent honor was having David Foster produce "One Voice," which he co-wrote with Phil Galdston ("Sweetest Days," "Save The Best For Last") for Brandy's upcoming "Never Say Never" album.

In continuing to diversify his writing, Chambers collaborated with Bad Boy Entertainment's Stevie J. on Deborah Cox's "September," a single from her forthcoming album. He even went to Nashville to write his first country song for Kevin Sharp, who is signed to Foster's label, 143 Records. "They had a great respect for what I do," Chambers says.

The songwriter has also been writing for the R&B community in the U.K. He has written the first singles from four London-based artists, Jay Ray, Keley Le Roc, Damage, and Eternal. "They have embraced me with open arms," he says.

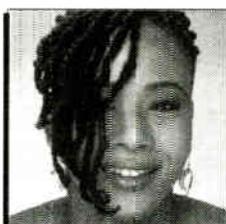
Chambers says that a lot of songwriters from New York don't go to Europe but could probably get a lot of work if they did. "The wonderful thing is that I have really been able to exploit the international aspect of music," he says.

Songwriting, Chambers says, is not by design. Performing, he notes, is his first love. "To be an artist is long overdue," he says. "I want to be a singer in the tradition of Stevie Wonder, Donny Hathaway, and Elton John."

Until Chambers is signed as an artist, he will continue as a songwriter. He has just started to collaborate with producer Barry Eastmond on some songs for Anita Baker's new album.

**CARL'S THINKIN':** Carl Henry says he's trying to bring romance back to R&B music. "Not bump and grind, but 'making love' songs, with the mood of love—from leaving someone to being left, but you can still bounce to it," says the Canadian-based singer. He says that his songs offer a variety of elements and that his ballads are soft, simple, and eloquent.

His first single, "I'm Thinking," from his forthcoming album "RNB," is due in mid-April on CMC Music and has spent 18 weeks on the Hot R&B Singles chart. The album is slated for release in the U.S. and Canada in late spring.



by Anita M. Samuels

APRIL 4, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-48.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 49-100.

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



# Billboard TOP R&B ALBUMS

APRIL 4, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	59	—	2	*** No. 1/GREATEST GAINER/HEATSEEKER IMPACT *** C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) <b>HS</b> 1 week at No. 1	LIFE OR DEATH	1
2	<b>NEW</b>	—	1	*** HOT SHOT DEBUT *** SOUNDTRACK HEAVYWEIGHT 540886/A&M (10.98/17.98)	THE PLAYERS CLUB	2
3	1	1	4	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
4	2	2	6	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
5	3	3	40	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
6	5	4	26	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	1
7	6	5	27	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
8	4	—	2	KILLAH PRIEST GEFENON 24971* (10.98/16.98)	HEAVY MENTAL	4
9	14	20	24	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
10	7	7	19	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
11	15	16	30	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
12	9	9	22	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
13	18	25	14	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	13
14	8	8	11	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	1
15	13	14	20	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
16	10	6	4	C-BO AWOLUNOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
17	17	13	9	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
18	20	22	25	NEXT ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	18
19	11	12	49	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
20	16	15	19	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92722*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
21	12	10	4	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
22	23	19	5	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
				*** PACESETTER ***		
23	27	31	27	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	23
24	24	21	27	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
25	19	17	19	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
26	22	18	17	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
27	30	—	2	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
28	33	36	5	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	A JAGGED ERA	19
29	29	29	18	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30	28	24	27	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
31	25	23	36	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
32	26	26	21	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
33	21	11	4	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	6
34	31	28	28	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
35	<b>NEW</b>	—	1	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
36	41	43	4	BEENIE MAN SHOCKING VIBES 1513*/NP (9.98/14.98) <b>HS</b>	MANY MOODS OF MOSES	36
37	36	40	39	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
38	34	35	34	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
39	32	30	5	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
40	37	27	18	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
41	35	34	23	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	24
42	38	37	44	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
43	49	58	20	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
44	39	44	53	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
45	42	38	70	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
46	40	42	20	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
47	47	87	7	VARIOUS ARTISTS THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
48	56	—	2	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98) <b>HS</b>	REALITY	48

49	43	33	32	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
50	50	41	23	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
51	51	52	18	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
52	61	57	57	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
53	44	46	5	BIG TYMERS CASH MONEY 9617 (11.98/16.98) <b>HS</b>	HOW U LUV THAT?	25
54	46	45	26	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
55	52	51	34	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
56	48	32	4	ABOVE THE LAW TOMMY BOY 1233 (10.98/16.98)	LEGENDS	27
57	54	49	39	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
58	58	53	14	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
59	55	48	25	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
60	53	47	37	MISSY "MISDEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
61	64	65	73	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
62	66	54	21	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
63	62	62	95	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
64	57	63	25	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
65	45	39	3	FAT PAT WRECK SHOP 1111 (10.98/15.98) <b>HS</b>	GHETTO DREAMS	39
66	63	50	22	SALT-N-PEPA ● REO ANTLONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
67	65	55	18	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
68	70	—	2	WATAZ FULLY LOADED 2041 (10.98/15.98)	NATURAL HIGH	68
69	60	56	58	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
70	75	67	21	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
71	67	80	6	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98) <b>HS</b>	ONE HEART ONE LOVE	67
72	83	76	21	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
73	73	60	23	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
74	76	72	17	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
75	<b>NEW</b>	—	1	DJ SQUEEKY PRESENTS: TOM SKEEMASK RELATIVITY 1649 (10.98/15.98) <b>HS</b>	2 WILD FOR THE WORLD	75
76	91	—	2	VARIOUS ARTISTS THUMP 1100* (10.98/15.98)	GHETTO POLITIX	76
77	71	70	103	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
78	100	—	15	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	59
79	<b>NEW</b>	—	1	CAPPADONNA RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98/16.98)	THE PILLAGE	79
80	72	68	44	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
81	88	97	6	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
82	97	82	18	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
83	81	77	42	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
84	84	91	88	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	19
85	68	74	19	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
86	74	59	4	☿ NPG 9871 (50.98 CD)	CRYSTAL BALL	59
87	90	64	27	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
88	77	66	5	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	38
89	69	61	26	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	33
90	92	94	91	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
91	96	73	27	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
92	<b>RE-ENTRY</b>	—	32	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
93	82	89	39	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
94	<b>RE-ENTRY</b>	—	69	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
95	87	75	31	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
96	<b>RE-ENTRY</b>	—	33	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
97	<b>RE-ENTRY</b>	—	14	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
98	95	86	19	LUKE LUKE II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
99	94	93	19	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
100	<b>RE-ENTRY</b>	—	12	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64

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

## GANG STARR IS BACK WITH 'TRUTH'

(Continued from page 8)

says. "We had about 15-20 boxes [of 30 singles each], and we're still waiting for 'Royalty.'" Kuleha says the act always does well at the store.

Since the group's largest fan base is in New York, Noo Trybe/Virgin is posting a billboard at the corner of Atlantic Avenue and Pennsylvania Avenue in Brooklyn. The group will also be featured on limited-edition New York MTA Metro-Cards available at 10 subway stations in the Bronx, Manhattan, and Brooklyn through mid-April.

In-store appearances are also part of the plan. "The most important thing for them is to keep their consistent fan base," says Vega. "They feel that if they sell that same 300,000 copies, they are happy."

Nationally, the group will be featured in various Fila tie-ins for the company's latest Grant Hill-model sports shoe and Fila clothing. Guru performed the track featured in the commercial starring basketball player Hill.

Gang Starr's U.S. promo tour is

slated for April to mid-May, and Noo Trybe is working to have Premier spin at select stations in each city. The label is also making plans for the group to speak at area schools.

Gang Starr is also slated to play dates in Canada, Germany, and the Netherlands at the end of May and various festivals over the summer, according to Vivian Gueler, director of international at Virgin Records America. Guru will perform solo at several April

promotional dates overseas, while Premier finishes the remixes and other contracted production work.

The set is being distributed by Cool Tempo/EMI in the U.K. and by EMI Music Distribution in all other international markets.

Gueler says Virgin's international territories will mimic the U.S. release dates, "because the group tends to do very well overseas, and we don't want to have any import problems."

REACH OVER 200,000  
RESPONSIVE READERS  
EVERY WEEK —

CALL  
BILLBOARD CLASSIFIED  
TODAY!!

800-223-7524  
FAX: 212-536-8864  
212-536-5174



# DATU FAISON'S RHYTHM SECTION

**THEY'RE HERE:** The staff of MCA Records has more than one cause for celebration on Hot R&B Singles. "All My Life" (MCA), leaping 6-1, earns K-Ci & JoJo their first No. 1 single as a duo, although they've reached that summit on five occasions as members of Jodeci. Heavy demand at retail spawned premature sales, forcing an early debut on Hot R&B Singles Sales and subsequently at No. 6 on Hot R&B Singles. The song can be found perched atop both Hot R&B Singles Sales and Hot 100 Singles Sales, where scans from the overall panel were a whopping 213,500 units.

As noted in previous columns, Brian McKnight held the record for highest R&B audience with "Anytime" (Mercury) at 53 million listeners, but as of this issue, "All My Life" hits 53.6 million and becomes the new record holder. One difference between the two ballads is where the majority of early support originated, top 40 stations vs. R&B stations.

"Anytime" took just 14 weeks to reach the apex on the adult R&B chart in sister publication R&B Airplay Monitor, hitting the summit in the Feb. 20 issue. Meanwhile, that song didn't even chart on rhythmic top 40 until the Feb. 13 issue and climbs to No. 1 on that list in the March 27 issue of Top 40 Airplay Monitor. In comparison, "All My Life" first charted at rhythmic top 40 radio in the Nov. 29 issue of Top 40 Airplay Monitor and peaked at No. 1 in the Jan. 16 issue. That song didn't chart at mainstream R&B until the Dec. 26 chart date and reached No. 1 in the March 6 issue. That larger pool of support at both formats explains the group's huge first-week sales, as well as its No. 1 bow on the Hot 100.

**ALL IN THE FAM:** C-Murder is the latest member of Master P's No Limit camp to break through from the underground to the mainstream. After debuting at No. 59 a week early due to street date-violations, "Life Or Death" (No Limit/Priority) springs to No. 1 on Top R&B Albums, landing the Greatest Gainer medallion for the chart's largest unit increase. Additionally, the rapper wins the Heatseeker Impact designation, which is awarded to albums on the Heatseekers chart that move into the top half of The Billboard 200. Murder's street-date violations last week earned him a No. 21 entry on Heatseekers; this issue, it debuts on the big chart at No. 3 (see Between the Bullets, page 84). Like Silk The Shocker, C-Murder is both a sibling of P and a member of rap trio Tru. That group scored two top 25 debuts on Top R&B Albums, the latter of which, "Tru 2 Da Game," peaked at No. 2 in March 1997. "Life Or Death" marks the fifth No Limit album to top the R&B album list in the last 12 months. Those five titles have a total of seven weeks at No. 1.

**NEW HEAVYWEIGHTS:** The soundtrack to the film "Player's Club" (Heavyweight/A&M) makes a loud entry on Top R&B Albums at No. 2, earning Hot Shot Debut. The driving force behind the album is the Ice Cube hit "We Be Clubbin'," which was not available at retail but reached 22.3 million listeners during its height. That tune now ranks at No. 18 on Hot R&B Airplay. The soundtrack is the first release from Heavyweight, a new label venture between Ice Cube and A&M.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	EVERYDAY	FATAL (RELATIVITY)	14	9	9	ME NAME JR. GONG	DAMIAN MARLEY FEAT. GRAND PUBA (PUFF GONG/UGHTYEAR)
2	—	1	THEY BE JUMPIN	MICHAEL LONG FEAT. R-CHILL & TETRAZ (MAJOR TURNOUTS) (LONGALZOUS)	15	20	6	UNEXPLAINED	GRAVEDIGGZ (GEE STREET/TV2)
3	—	24	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)	16	—	1	SOUTHSIDE	RUFFTOWN MOB FEAT. VOICE (LIL' JOE)
4	—	1	SHAKE DAT	M.A.D. KUTZ (WARNER BRDS.)	17	13	12	MONEY CAN'T BUY YOU LOVE	YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (DCS/GROUND LEVEL)
5	1	8	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)	18	—	14	IT'S ABOUT TIME	L.A. NASH FEATURING JEW'ELL (MENES)
6	4	26	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)	19	5	2	BIG BOOTY GIRLS	M.C. SHY-D (BENZ)
7	—	1	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)	20	—	20	LIVIN' PROOF	GROUP HOME (PAYDAY/LONDON/ISLAND)
8	25	27	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)	21	12	20	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
9	3	21	PAPI CHULO	FUNDOBEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONG/CA)	22	17	26	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/EEG)
10	14	17	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)	23	6	3	RAIDA'S THEME	THE X-ECUTIONERS (AUDIO SOUL/ASPHODEL)
11	7	6	ILL NA NA	12 GAUGE (POWER/T.Y.S.)	24	—	7	COME ON IN	BO-SHED (WARNER BRDS.)
12	—	1	DO IT HOW U WANNA	STRANDED (STRAIGHT AL-TA-PAZZ)	25	—	6	SOUL IN THE HOLE	WU ALL STARS (LOUD)
13	—	6	THE UNIVERSAL MAGNETIC	MOS DEF (OPEN MIC/RAWKUS)					

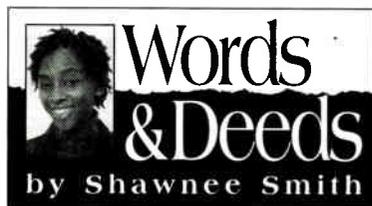
Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## R&B

### Hip-Hop In Canada Gains Recognition

**NEW HORIZONS:** Despite a major-label and commercial radio shutout, homegrown hip-hop is flourishing in Canada. Artists like Choclair, Dumatik, Frankenstein, Ghetto Concept, Kardinal Offishall, Rascalz, Red Life, Saukrates, Tara Chase, and Thrust are capturing the attention of listeners in Canada and abroad with their lyrical witticisms and original production.

"When people come here, they say it reminds them of how New York was in the mid- to late '80s when the scene was



developing," says Craig Mannix, urban marketing manager at Sony Music Canada. Sony is one of four major labels (along with BMG, Universal, and Virgin/EMI) in Canada that have R&B and hip-hop music reps. Only three have fully functional departments. To date, only one has a hip-hop act signed to its roster—Vancouver-based Rascalz, who signed to BMG while one of their managers, Sol Guy, was employed there.

Many artists and label execs like Mannix think the label shutout is due to a lack of knowledge and an unwillingness to accept R&B and hip-hop as a legitimate genre. Bryan Potvin, an A&R manager at Mercury/Polydor, told Billboard in an interview last year that "I'm not going to sign an R&B act ever, because I can't talk the talk. I can't sit down with people who are really into R&B and shoot the shit with them about records we both love and collectively grew up listening to. I don't listen to [R&B]" (Billboard, Aug. 2, 1997).

Mannix, however, thinks it's good that the exec was honest because the situation makes "artists realize they have to do for self. When they are ready to deal with a major, they have practiced and perfected their craft to the point that they know the business and can tell [the majors] how to market them because most [of the labels] don't have the insight to develop anybody. So they need artists who have a complete package."

The result is a country full of indie labels run by artists and managers. Choclair and manager Dey run Knee Deep Entertainment, which puts out music from Choclair, Marvel, and Solitaire; Frankenstein has his Knowledge of Self label; Ghetto Concept operates 7 Bill Entertainment; Rascalz and managers Guy, Dugai Barrington, and Mr. Morgan run Figure IV Entertainment; Saukrates and manager Chase founded Capitol Hill, which releases music from Saukrates and Tara Chase, as well as Offishall's recent album "Eye & I"; and Tara Chase recently formed her own label, Chasen'on Records.

"We get people from Brooklyn and Atlanta calling to get a record deal," says Dey at Knee Deep. "We tell them we can't get them any airplay in the (Continued on page 54)

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	15	DEJA VU (UPTOWN BABY) ●	LORD TARIQ & PETER GUNZ
2	4	7	8	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL
3	3	4	10	GONE TILL NOVEMBER ▲	WYCLEF JEAN
4	2	6	3	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS
5	6	3	11	WHAT YOU WANT ●	MASE (FEATURING TOTAL)
6	5	10	3	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
7	7	8	7	THE PARTY CONTINUES ●	JD FEATURING DA BRAT
8	9	9	7	GET AT ME DOG	DMX (FEAT. SHEEK OF THE LOX)
9	NEW ►	1		MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM)
10	8	2	7	GETTIN' JIGGY WIT IT	WILL SMITH
11	11	11	11	MAKE EM' SAY UHH!	MASTER P FEAT. FIENO, SILKK THE SHOCKER, MIA X, & MYSTIKAL
12	16	—	2	GITTY UP	SALT-N-PEPA
13	10	5	16	SWING MY WAY ●	K.P. & ENVYI
14	14	—	2	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD
15	12	15	4	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK
16	15	12	11	FATHER	LL COOL J
17	13	13	13	DANGEROUS ●	BUSTA RHYMES
18	20	24	4	WHO AM I	BEENIE MAN
19	17	14	9	THE CITY IS MINE	JAY-Z (FEATURING BLACKSTREET)
20	21	17	14	BURN	MILITIA
21	26	23	6	6 A.M. (WE BE ROLLIN')	NADANUF
22	24	—	2	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P AND TWISTA
23	18	18	18	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
24	19	16	5	ALL MY LOVE	QUEEN PEN FEATURING ERIC WILLIAMS
25	22	19	17	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
26	NEW ►	1		SECOND ROUND K.O.	CANIBUS
27	23	20	8	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROB
28	25	22	6	ANOTHER RIOT	KINGPIN SKINNY PIMP
29	27	21	10	IF YOU THINK I'M JIGGY	THE LOX
30	28	25	23	I'M NOT A PLAYER	BIG PUNISHER
31	33	28	3	24/7	LOUD
32	29	—	2	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW
33	31	—	2	BEFORE WE START	MCGRUFF
34	30	—	2	I CAN FEEL IT	GHETTO MAFIA
35	38	31	5	DOO DOO BROWN	DJ NASTY KNOCK
36	35	32	19	YOU KNOW MY STEEZ	GANG STARR
37	NEW ►	1		2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY)
38	34	27	9	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS
39	39	30	8	HANDLE UR BIZNESS	M.O.P.
40	32	35	6	BODY ROCK	MOS DEF FEATURING Q-TIP & TASH
41	40	33	33	BACKYARD BOOGIE	MACK 10
42	36	26	23	FEEL SO GOOD ▲	MASE
43	37	29	18	GOING BACK TO CALI ●	THE NOTORIOUS B.I.G.
44	41	—	2	GOTTA BE...MOVIN' ON UP	PRINCE BE FEAT. KY-MANI
45	RE-ENTRY	25		IMMA ROLLA	MR. MONEY LOC
46	RE-ENTRY	18		JUST BECAUSE	SHAQUEEN
47	42	34	16	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE
48	45	—	10	THE STONE GARDEN	THE PSYCHO REALM
49	50	—	19	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN
50	44	42	40	NOT TONIGHT ▲	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ

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.

## Minogue Makes Mature Turn On deConstruction Set

**KYLIE MINOGUE** has finally grown up.

After nearly a decade of playfully preening and vamping like a little girl reveling in her mom's makeup kit, Minogue gets down to serious business on her stunning second deConstruction U.K. collection, "Impossible Princess." From the haunting, almost unsettling drum'n'bass undertow of the set's lead cut, "Too Far," it's clear that the days of kewpie-doll ditties like "The Locomotion" and "Better The Devil You Know" have dissolved into a gratefully distant memory.

Not that it wasn't a total blast while it lasted. Few artists could match Miss Kylie during her late-'80s heyday as the star of the Stock Aitken Waterman production stable in weaving palpable



MINOGUE



by Larry Flick

joy and plucky humor into a simple pop song. When weighed against her meaty new material, however, even the deservedly beloved "What Do I Have To Do" and "Shocked" pale. On "Impossible Princess," she's found her voice—both literally and spiritually.

Letting go her desire to be a pitch-perfect diva, gleefully chirping about the rigors of love, Minogue decided to just "let the odd noises flow freely" from her mouth—while also liberating darker thoughts from her subconscious. The results are intense groove poems like "Limbo" and "Say Hey," which sew intelligent, often self-examining words into timely music that darts back and forth between moody electro-funk and richly layered modern pop. Though jaded minds might be quick to dismiss her efforts as an act of trend-hopping, an open mind will find the earnest subtext inherent within every song undeniable—not to mention wildly attractive. She says the final leg of her journey

from "The Locomotion" to "Impossible Princess" was the hardest to travel. After leaving the Stock Aitken Waterman team and its PWL-International label (as well as Australia's Mushroom Records, her longtime home base), she joined the ultra-hip deConstruction posse in 1994, issuing an eponymous album that Minogue reflectively views as a "necessary hurdle to jump." Given its odd, yet mildly appealing, blend of ballads and sugar-disco, it's no surprise that she now views the set as "a musical bridge over troubled waters—but one that I had to endure to get this record."

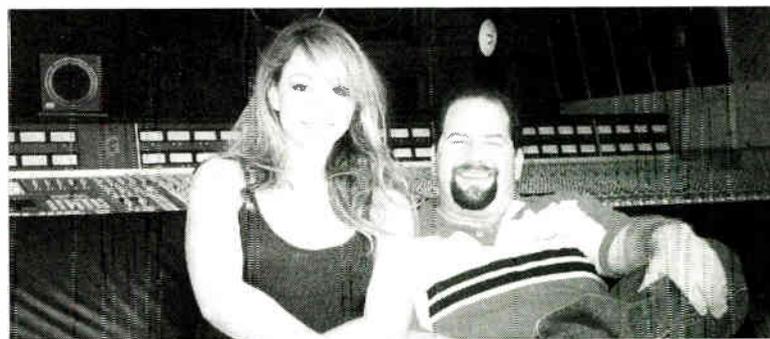
In approaching the music that would make up "Impossible Princess," Minogue saw no option other than simply shedding her skin and starting from scratch. The first step was combating her fear of being vulnerable within the context of her songs. "In the past, it never came from the gut or the heart," she says, noting that she absorbed the advice of pals like Nick Cave, who has become a mentoring figure. "He taught me to never veer too far from who I am, but to go further, try different things, and never lose sight of myself at the core. For me, the hard part was unleashing the core of myself and being totally truthful in my music."

In an effort to push past her mental barriers, she left her daily London surroundings for a three-week drive across the U.S. with little more than a notebook and a pen. Within a day, the ideas began to flow. "I was furiously jotting down everything that came to mind—past experiences, personal feelings... *everything*," she says with a giggle. "I got drunk on the process. It was brilliant."

From there, she gathered a team of producers that include Manic Street Preachers, Clubbed To Death, Dave Ball from the Grid, and Brothers In Rhythm partners Steve Anderson and Dave Seaman. That duo used the project as a catalyst for its own musical makeover, given cuts like the single-worthy "Cowboy Style," on which they juggle Oasis-like guitars with chunky jeep beats and country fiddling.

The result of collaborating with such a varied group is a revelatory set that bravely risks rattling loyalists while luring Minogue novices to the party. Several months before the album's March 18 U.K. release, deConstruction tested the water with the singles "Some Kind Of Bliss" and "Did It Again." Each drew rave reviews and chart positions that were respectable, if somewhat lower than the instant placement of her earlier hits in the top five. With the imminent new single, "Breathe," she offers one of the album's more widely user-friendly jams, largely due to its big-beat electronic groove and ear-tickling pop chorus. For added insurance, Sash!, Todd Terry, and Nalin & Kane have been drafted to tweak the tune with appropriately mass-appeal remixes. The good news is that—unlike far too many turntable-intended reconstructions these days—each mix maintains the integrity and texture of Minogue's original creation.

"There's no room for compromise anymore," she says. "I'm too emotionally invested in where I am right now.



**Giving Her All.** Mariah Carey, left, and producer/director Eric Kline share a laugh after taping an episode of "Interview & Sweepstakes" for the Box at the Hit Factory in New York. Carey is currently preparing for the commercial release of "My All" from her current Columbia opus, "Butterfly." The original ballad version of the song has been reconstructed for club consumption by longtime collaborator David Moraes.

The only steps I'm interested in taking are forward."

And she's already taking them. The completion of "Impossible Princess" hasn't cooled Minogue's creative flow. She's already completed two new songs with Olive, several with Towa Tei, and the lovely ballad "Soon," which she wrote with Cave. "I feel like I have a stash of goodies for tomorrow," she says with a smile.

If there's a missing piece to the puzzle, it's a deal in the States. Several labels have expressed interest in the project, though nothing has been confirmed as yet. It's a golden commercial opportunity for a major with vision and energy. A sharp ear will detect a kinship between "Impossible Princess" and Madonna's hugely successful new album, "Ray Of Light." The timing for a Minogue invasion of the U.S. couldn't be better. "I'm ready to tackle that territory," she says. "Actually, I feel so empowered these days that I'm ready to take on the whole world."

**SPEAKING OF ARTISTS** who are refreshed and anxious to re-emerge in the public eye, another is Billie Ray Martin. The chanteuse who scored a worldwide hit several years ago with "Your Loving Arms" has just inked an

album deal with React Records U.K.

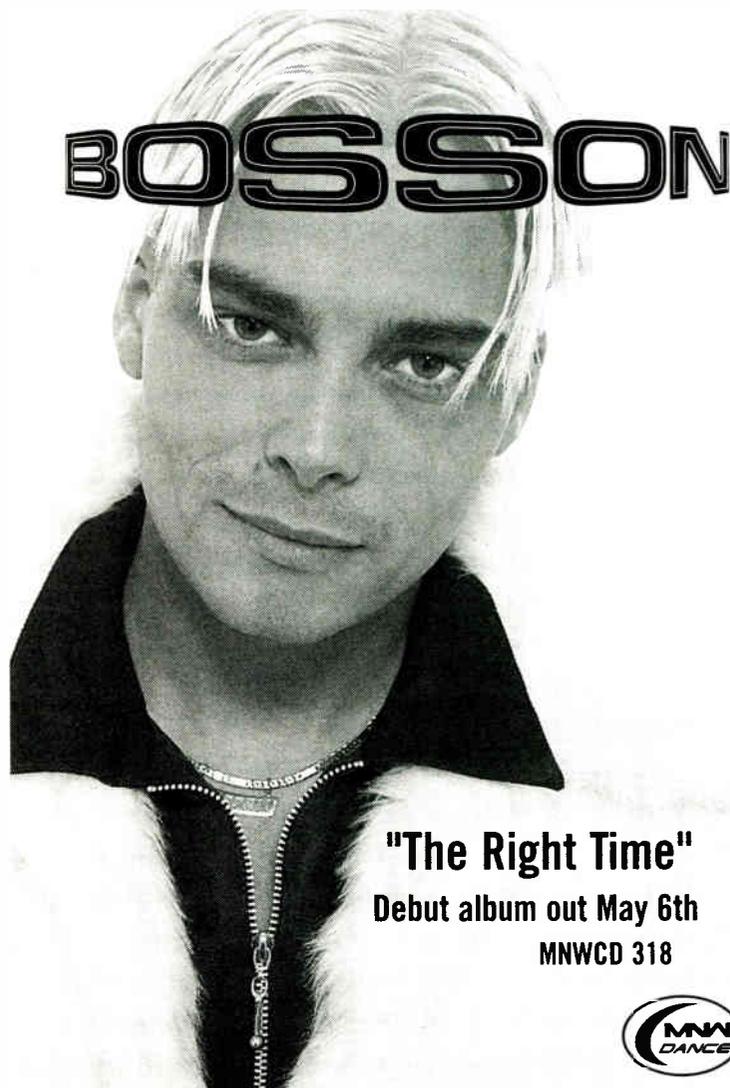
Martin has already completed her first two singles for the label—"Don't Believe A Word" and "Honey"—with producer/writer Fred Jorio. React will begin issuing material in the U.K. in May and is currently courting labels for a stateside licensing scenario.

"I could not ask for a better environment for my music," Martin says. "React is interested in letting me explore a variety of sounds. The album will have a Memphis-meets-Kraftwerk feel, which excites me."

Unfortunately, all is not rosy in Martin's world. She's currently combating the imminent release of a single not affiliated with React. Although she cut demo vocals for the project several months ago, she claims it was never completed and is refusing to participate in its promotion.

"It's a gray cloud in an otherwise beautiful blue sky," she says. "I can't even share the song's title. It hurts to think about a record of inferior quality out there. If you see a single with my name that's not on React, please ignore it."

## BOSSON



**"The Right Time"**  
Debut album out May 6th  
MNWCD 318



for more information or samples please contact:

John Cloud, International Manager, MNW Records Group  
Box 535, S-183 25, Täby, Sweden. Tel: +46 8 630 3630, Fax: +46 8 630 3603  
e-mail: intl@headq.mnw.se, http://www.cabal.se/mnw/dance

### Billboard. **Dance** **HOT Breakouts**

APRIL 4, 1998

#### CLUB PLAY

1. FOUND A CURE ULTRA NATE  
STRICTLY RHYTHM
2. PROLOGUE TENTH CHAPTER 4 PLAY
3. LIFT UP THE NEEDLE JOHN CREAMER  
PRESENTS ELLIS D TANTRUM
4. DAY FOR NIGHT MOLOKO ECHO
5. SIXTH SENSE WINK OVUM

#### MAXI-SINGLES SALES

1. PRISONER OF LOVE (LA-DA-DI)  
TANIA EVANS COLUMBIA
2. SECOND ROUND K.O. CANIBUS  
UNIVERSAL
3. TORN NATALIE BROWN INTERHIT
4. CAN'T KEEP MY HANDS OFF YOU  
REACT COLUMBIA
5. NINE WAYS JDS FFRR

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

**NEVE**  
FLYING FADERS & RECALL  
**VR60**  
48-TRACK OR 24-TRACK  
**INFINITY STUDIOS**  
BROOKLYN, NY

Recent Credits Include:  
Madonna, Janet Jackson,  
Gloria Estefan, Michael Jackson,  
Patti LaBelle, Luther Vandross,  
Kenny G and Barry Manilow

**718-339-1336**

Quality... Within Your Budget!

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	3	8	<b>IT'S OVER LOVE</b> LOGIC 54697 1 week at No. 1 ◆ TODD TERRY FEATURING SHANNON	
2	1	2	8	<b>REMEMBER</b> PERFECTO/KINETIC 43970/REPRISE ◆ BT	
3	4	8	6	<b>I'M LEAVIN'</b> ARISTA PROMO LISA STANSFIELD	
4	3	7	7	<b>TEMPTATION</b> CHAMPION 332 STAXX	
5	8	12	5	<b>FUN</b> SUBLIMINAL 001/STRICTLY RHYTHM DA MOB FEATURING JOCELYN BROWN	
6	5	6	8	<b>MEET HER AT THE LOVE PARADE</b> TWISTED 55417/MCA HANS	
7	11	15	7	<b>KRUPA</b> 550 MUSIC PROMO/EPIC ◆ APOLLO FOUR FORTY	
8	6	4	11	<b>WE HAVE THE HOUSE SURROUNDED</b> CALIMA 1202 THE COLOMBIAN DRUM CARTEL	
9	10	5	10	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> NERVOUS 20295 ◆ BYRON STINGILY	
10	7	1	11	<b>STAY ULTRA</b> /FFRR 009/ISLAND ◆ SASH! FEATURING LA TREC	
11	38	—	2	<b>FROZEN</b> MAVERICK 43993/WARNER BROS. ◆ MADONNA	
12	12	17	7	<b>REVOLUTION 909</b> SOMA PROMO/VIRGIN ◆ DAFT PUNK	
13	9	9	9	<b>HIGH TIMES</b> WORK 78781 ◆ JAMIROQUAI	
14	23	37	3	<b>UNTIL THE DAY</b> TWISTED 55424/MCA FUNKY GREEN DOGS	
15	17	23	6	<b>MUSIC TAKES YOU</b> JELLYBEAN 2533 PULSE FEATURING ANTOINETTE ROBERSON	
16	22	32	5	<b>HAPPY</b> ELEKTRA PROMO/EEG TOWA TEI	
17	21	29	5	<b>HAPPINESS</b> EPIDROME PROMO/EPIC KAMASUTRA FEATURING JOCELYN BROWN	
18	16	19	7	<b>EVERYONE WANTS TO BE</b> ELEKTRA PROMO/EEG ZIGGY MARLEY & THE MELODY MAKERS	
19	19	22	7	<b>PRISONER OF LOVE (LA-DA-DI)</b> COLUMBIA 78866 ◆ TANIA EVANS	
20	26	35	4	<b>THE RHYTHM</b> MAXI 2065 THE NEW HIPPIE MOVEMENT	
21	15	10	10	<b>SPILLER FROM RIO (DO IT EASY)</b> GROOVILICIOUS 040/STRICTLY RHYTHM LAGUNA	
22	24	28	6	<b>SHAKE THAT ASS!!</b> STRICTLY RHYTHM 12531 DIVINE SOUL	
<b>★★★ Power Pick ★★★</b>					
23	34	38	3	<b>THANK YOU</b> ATLANTIC 84085 BEBE WINANS	
24	14	13	9	<b>FLY AWAY (BUTTERFLY REPRISE)</b> COLUMBIA PROMO ◆ MARIAH CAREY	
25	30	33	4	<b>I SURRENDER</b> BIGBANG IMPORT ROSIE GAINES	
26	32	36	4	<b>I THOUGHT IT WAS YOU</b> FFRR/LONDON 570085/ISLAND SEX-O-SONIQUE	
27	31	31	5	<b>FLYING HIGH (GO)</b> CUTTING 422 TRAUMA	
28	35	39	4	<b>THE REAL BASS</b> EDEL AMERICA 3770 ◆ BROOKLYN BOUNCE	
29	13	11	10	<b>OFF THE HOOK</b> ATLANTIC 84070 ◆ JODY WATLEY	
30	20	18	9	<b>ICY LAKE</b> JELLYBEAN 2534 DAT OVEN	
31	27	26	7	<b>LAST NIGHT A DJ SAVED MY LIFE</b> OVUM/RUFFHOUSE 78575/COLUMBIA ◆ SYLK 130	
32	37	41	3	<b>MIRACLE</b> RCA PROMO ◆ OLIVE	
33	42	—	2	<b>I GET LONELY</b> VIRGIN 38632 ◆ JANET	
34	18	16	15	<b>EVERYTIME</b> HOJ CHOONS PROMO/POPULAR LUSTRAL	
35	25	21	11	<b>DON'T GIVE UP</b> ZYX 8742 MICHELLE WEEKS	
36	43	50	3	<b>THE FUTURES OVERRATED</b> KINETIC 43961/REPRISE ◆ ARKARNA	
<b>★★★ Hot Shot Debut ★★★</b>					
37	<b>NEW ▶</b>	1	1	<b>TWISTED</b> FFRR/LONDON 57011/ISLAND WAYNE G	
38	36	30	8	<b>RESCUE ME</b> OVUM/RUFFHOUSE 78609/COLUMBIA JAMIE MYERSON (FEATURING CAROL TRIPP)	
39	47	—	2	<b>I GOT A MAN</b> SFP 9620 SHAMPALE CARTIER	
40	48	—	2	<b>LOVE IS SO NICE</b> KING STREET 1073 URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX	
41	46	49	3	<b>READY</b> LOGIC 53466 ◆ BRUCE WAYNE	
42	29	25	10	<b>THE ONE I GAVE MY HEART TO</b> BLACKGROUND 95567/ATLANTIC ◆ AALIYAH	
43	40	34	9	<b>MEET HER AT THE LOVE PARADE</b> KOSMO IMPORT DA HOOL	
44	45	42	5	<b>OPEN YOUR MIND</b> INTERHIT 54017/PRIORITY USURA	
45	<b>NEW ▶</b>	1	1	<b>BUTTERFLY</b> PERFECTO/KINETIC 43892/REPRISE TILT	
46	<b>NEW ▶</b>	1	1	<b>THE BOOTLEG</b> WARLOCK 229 R.H. FACTOR	
47	<b>NEW ▶</b>	1	1	<b>DISTORTION</b> SUBLIMINAL 003/STRICTLY RHYTHM PIANOHEADZ	
48	28	14	15	<b>YOU ONLY HAVE TO SAY YOU LOVE ME</b> ARIOLA DANCE 53603/BMG HANNAH JONES	
49	44	40	9	<b>THIS IS HOW MY DRUMMER DRUMS</b> FFRR/LONDON 570067/ISLAND DJ ICEY	
50	33	24	15	<b>TAKE ME UP (GOTTA GET UP)</b> UNDERGROUND CONSTRUCTION 275 RALPHI ROSARIO FEAT. DONNA BLAKELY	

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	7	<b>GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY</b> 6 weeks at No. 1 ◆ DMX (FEAT. SHEEK OF THE LOX)	
<b>★★★ Greatest Gainer ★★★</b>					
2	14	—	2	<b>FROZEN (T) (X) MAVERICK 43993/WARNER BROS.</b> ◆ MADONNA	
3	9	13	3	<b>WHO AM I (T) (X) 2 HARD 6160/VP</b> ◆ BEENIE MAN	
4	5	—	2	<b>BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&amp;M 582445</b> ◆ PUBLIC ANNOUNCEMENT	
5	2	2	11	<b>DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA</b> ◆ LORD TARIQ & PETER GUNZ	
6	4	9	6	<b>TOO CLOSE (T) (X) ARISTA 13457</b> ◆ NEXT	
7	6	3	4	<b>MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY</b> DEJA VU	
8	3	4	6	<b>NICE &amp; SLOW (T) (X) LAFACE 24307/ARISTA</b> ◆ USHER	
9	8	5	5	<b>WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA</b> ◆ MASE (FEATURING TOTAL)	
10	13	10	19	<b>NO, NO, NO (T) (X) COLUMBIA 78687</b> ◆ DESTINY'S CHILD	
11	7	7	8	<b>HOW DO I LIVE (T) (X) CURB 73047</b> ◆ LEANN RIMES	
12	10	6	10	<b>GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA</b> ◆ WYCLEF JEAN	
13	23	—	2	<b>DO FOR LOVE (T) AMARU 42504/JIVE</b> ◆ 2PAC FEATURING ERIC WILLIAMS	
14	15	14	5	<b>MY HEART WILL GO ON (T) (X) ZYX 8798</b> CLUELESS	
15	12	11	6	<b>BODY ROCK (T) (X) OPEN MIC 157/RAWKUS</b> MOS DEF FEATURING Q-TIP & TASH	
16	11	8	6	<b>OFF THE HOOK (T) (X) ATLANTIC 84070/AG</b> ◆ JODY WATLEY	
17	19	—	2	<b>SAY YOU'LL STAY (T) (X) TIDAL WAVE 22309/GEFFEN</b> KAI	
18	16	—	2	<b>FRIGHT TRAIN (T) FORBIDDEN 1234</b> ROBBIE TRONCO	
19	25	17	5	<b>UNTIL THE DAY (T) (X) TWISTED 55424/MCA</b> FUNKY GREEN DOGS	
<b>★★★ Hot Shot Debut ★★★</b>					
20	<b>NEW ▶</b>	1	1	<b>SIXTH SENSE (T) (X) OVUM/RUFFHOUSE 78726/COLUMBIA</b> ◆ WINK	
21	31	21	8	<b>IT'S OVER LOVE (T) (X) LOGIC 54697</b> ◆ TODD TERRY FEATURING SHANNON	
22	17	12	16	<b>TOGETHER AGAIN (T) (X) VIRGIN 38623</b> ◆ JANET	
23	18	23	4	<b>TWISTED (T) (X) FFRR/LONDON 57011/ISLAND</b> WAYNE G	
24	22	25	14	<b>ELEMENTS (T) (X) TWISTED 55408/MCA</b> DANNY TENAGLIA	
25	42	—	2	<b>RAISE THE ROOF (T) LUKE II 572251/ISLAND</b> ◆ LUKE FEATURING NO GOOD BUT SO GOOD	
26	24	30	4	<b>REMEMBER (T) (X) KINETIC/REPRISE 43970/WARNER BROS.</b> ◆ BT	
27	<b>RE-ENTRY</b>	3	3	<b>WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN</b> ◆ SIMONE JAY	
28	35	22	13	<b>DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG</b> ◆ BUSTA RHYMES	
29	<b>RE-ENTRY</b>	5	5	<b>THE PARTY CONTINUES (M) (T) (X) SO SO DEF 78786/COLUMBIA</b> ◆ JD FEATURING DA BRAT	
30	<b>RE-ENTRY</b>	8	8	<b>YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295</b> ◆ BYRON STINGILY	
31	33	18	8	<b>NOTHIN' MOVE BUT THE MONEY (T) (X) BLUNT 4939/TVT</b> ◆ MIC GERONIMO FEAT. DMX & BLACK ROB	
32	30	41	9	<b>MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY</b> ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL	
33	40	38	8	<b>YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG</b> HANNAH JONES	
34	29	27	39	<b>THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381</b> ◆ DEBORAH COX	
35	28	24	4	<b>THE CITY IS MINE (T) ROC-A-FELLA/DEF JAM 568593/MERCURY</b> ◆ JAY-Z (FEAT. BLACKSTREET)	
36	32	28	26	<b>ONE MORE NIGHT (T) (X) TOMMY BOY 786</b> AMBER	
37	<b>NEW ▶</b>	1	1	<b>STAY IN LOVE (T) (X) MATRIX 0131/UPSTAIRS</b> MON A Q	
38	<b>RE-ENTRY</b>	4	4	<b>ONE STEP (T) GEFFEN 22308</b> KILLAH PRIEST	
39	20	15	13	<b>GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722</b> ◆ BROOKLYN BOUNCE	
40	27	20	5	<b>I WANT YOU BACK (T) (X) RCA 65373</b> ◆ 'N SYNC	
41	37	36	43	<b>FREE (T) (X) STRICTLY RHYTHM 12528</b> ◆ ULTRA NATE	
42	36	32	17	<b>BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA</b> ◆ PUFF DADDY & THE FAMILY	
43	<b>NEW ▶</b>	1	1	<b>SWEET HONESTY (T) (X) CLASSIFIED 0249</b> M-G	
44	39	16	10	<b>SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG</b> ◆ K.P. & ENVYI	
45	38	19	4	<b>THANK YOU (T) ATLANTIC 84085/AG</b> BEBE WINANS	
46	43	—	2	<b>MAMBO (T) UPSTAIRS 129</b> ANGELINA	
47	44	43	7	<b>LET'S RIDE (T) DEF JAM 568475/MERCURY</b> ◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER	
48	<b>NEW ▶</b>	1	1	<b>IMMA ROLLA (T) (X) LOC-N-UP 70310</b> ◆ MR. MONEY LOC	
49	<b>RE-ENTRY</b>	6	6	<b>LIFTED (T) (X) A&amp;M 571265</b> ◆ LIGHTHOUSE FAMILY	
50	34	42	10	<b>MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA</b> HANS	

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.

## Dance Charts

### Are Available For The First Time in 3 New Chart Packages!

# 1

Number 1 Series 1976-1996:  
Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - \$50.00

# 2

Top Ten Series 1976-1996: Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - \$50.00

# 3

Top Songs of the Year Series 1976-1996:  
The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist, and label. - \$50.00

Send your check or money order to: Billboard Research, 1515 Broadway, NY, NY 10036-8986 Attn: Silvio Pietrolungo or call for credit card order: (212) 536-5054



**An Atlantic Wave.** A number of Atlantic Nashville artists welcomed participants to the Country Radio Seminar. Shown, from left, are Atlantic Nashville VP/GM Bryan Switzer, Kelley Greene and Scotte Lester of the Great Divide, Matt King, Neal McCoy, Mike McClure of the Great Divide, Mila Mason, Atlantic Nashville president Rick Blackburn, and J.J. Lester of the Great Divide.

## Warner Has 'Faith' In Hill's 3rd Set Singer Used Hiatus To Focus On Album

BY CHET FLIPPO

NASHVILLE—Only three albums into her career, Faith Hill seems to have solidly established herself in the front line of female country artists.

"She's a core artist now," Warner Bros. VP of promotion Brad Howell declares flatly. "She's one of the most respected artists in the business."

"The maturity and the growth in Faith are phenomenal," says Warner Bros. senior VP/GM Bob Saporiti.

"This Kiss," the first single from her forthcoming album, "Faith," is at No. 9 on Billboard's Hot Country Singles & Tracks chart just over a month after its release, and it shows no sign of

slowing down.

"It's a hell of a record," says KEEY Minneapolis PD Gregg Swedberg. "And from what we've heard of the album, there're four or five more. It's pretty cool."

Swedberg says there was a perception on radio's part that Hill had been away awhile. "I don't know that she was ever really gone," he says. "She had a couple of songs on the last record that maybe got lost and got caught up in radio's ballad fever. But, obviously, there was success with her and her husband [Tim McGraw] on the duet ["It's Your Love"] last year."

Hill's manager, Gary Borman, says of her time off, "She's been away, but she's been working. Faith came on the scene with such a bang that she never really had time to collect herself from 'Wild One' [her first single, in 1993] to

the final single on the last record. She had two platinum albums and four or five tours. It was time for her to re-evaluate things. She was very far along as an artist, but it wasn't necessarily getting to the public on record."

Hill says, "My career had been really busy. There were so many things going on that I just wasn't feeling... creative anymore. I felt like I was in a place in my life where I wasn't saying what I wanted to say musically. I felt real stagnant. I wasn't putting on record what I really wanted to put on. I just needed some inspiration. I needed to live a little bit, get off the road."

She says her marriage to McGraw and her pregnancy with their first child also contributed to her need to withdraw from the arena.

"I wanted to sit down and think about how to make the best record I could possibly make," she says. "I went to my management and said that I wanted to work with different producers [Scott Hendricks had co-produced her previous albums with her]."

(Continued on page 23)



HILL

## Capitol Has Its Eyes On Was; Cash Gets Reaction After Putting Finger On Problem

**CAPITOL MATTERS:** Pat Quigley, president/CEO of Capitol Nashville, tells Nashville Scene that he has been in talks with producer/artist Don Was about an A&R job for Was at the label. He says he will hire someone else to fill a vacant A&R VP job at the label but envisions Was functioning as a "dean" or "chancellor" of music for Capitol Nashville.

As reported in Billboard Bulletin (March 24), Was has produced two projects for Capitol's Deana Carter: singles for the upcoming movie "Hope Floats" and for Christopher Reeve's ABC-TV special "A Celebration Of Hope."

**GARTH WATCH:** Brooks' next single will be a Bob Dylan song from the Capitol soundtrack to "Hope Floats." The single, "Make You Feel My Love," goes to country radio May 4, to AC and triple-A outlets May 18, and to top 40 June 1. The soundtrack is due May 19; the movie opens May 21.

**SIGN LANGUAGE:** Johnny Cash's third-finger salute in the American Records ad ripping country radio and the Nashville establishment

for ignoring older artists (Billboard, March 14) has caused a few ripples. Although this veterans-vs.-radio dispute is nothing new, Cash has renewed interest in it to the point that People magazine called George Jones to ask him about the "campaign" by the old-timers.

Jones, meanwhile, is planning a "no balls" ad for Billboard for his upcoming album—either a page full of various types of balls or the rear view of a large bull. Hank Thompson has written to Cash, Jones, and Billboard to express his solidarity but also to point out that there are other avenues than country radio and that he's been pursuing them.

Veteran artist Leroy Van Dyke also sent an open letter to the industry, calling Cash's ad "unseemly." Van Dyke wrote, "We need to be grateful, not vindictive."

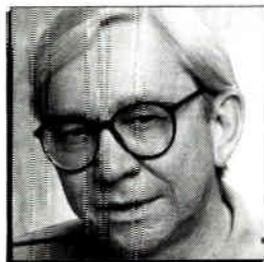
Meanwhile, WSM-AM Nashville GM/PD Kyle Cantrell made an on-air apology March 23—on behalf of WSM, Gaylord Entertainment, and the country music industry—to Cash for the latter's aggrieved feelings about country radio and offered the use of the Ryman Auditorium for a Cash concert, which would be broadcast on the station. Cash called WSM a few minutes later to say that he appreciated the offer but would be unable to perform (he has been diagnosed with Shy-Drager syndrome).

Cash said that although the wording of the ad was not by him, it succinctly expressed his sentiments. "I didn't

mean everybody," he said, acknowledging WSM-AM's support. "I understand that people want to hear the new country; that's all right with me, but when we lose our country music tradition—which is us old dinosaurs—then we've lost a lot."

One interesting point is that Cash's album and singles were not serviced to country radio, so this hissy fit by Cash's record company in complaining that radio ignored them is a tad silly in that regard. I personally find it deplorable that many of my musical heroes aren't allowed on country radio, but I think it's a debate that can and should rise above the adolescent level.

**PEOPLE:** Mike Rogers is named director of national country at Columbia Records Nashville... At the RCA Label Group, Marion Williams is promoted to director of media marketing... At MCA Nashville, Sarah Brosmer is promoted to senior director of publicity/international, and Stacey Studebaker is named director of publicity.



by Chet Flippo

Diamond Rio moves from International Artist

Management to Barry Coburn's Ten Ten Management Inc. Dwight Yoakam has finished his first album of new original material since 1995's "Gone." The new album, "A Long Way Home," is set for a June 9 release.

Our condolences go to family and friends of BMI's Elizabeth Miller Bateman Schutt, who died March 16.

**ON THE TUBE:** Presenters have been named for the Academy of Country Music awards show, set for a CBS telecast April 22. They include John Anderson, John Berry, Tracy Byrd, Gary Chapman, Terri Clark, Joe Diffie, Ty Herndon, Olivia Newton-John, Toby Keith, Kathy Mattea, Neal McCoy, Mindy McCready, Jo Dee Messina, Charley Pride, Kevin Sharp, Pam Tillis, Rick Trevino, Clay Walker, Bryan White, and Chely Wright.

**AROUND TOWN:** There's a terrific talent lineup for the first annual Nashville River Stages fest, to be presented May 1-3 along the downtown riverfront. Performers include Delbert McClinton, Ziggy Marley, Steve Earle, Paula Cole, Matraca Berg, Del McCoury Band, Buddy and Julie Miller, Keb' Mo', Link Wray, Foo Fighters, Ben Folds Five, Bobby Bare Jr., Bonnie Raitt, Chumbawamba, Indigo Girls, and Jimmie Dale Gilmore. Event sponsors are Pace Concerts Southeast, Cellar Door, and TomKats Inc.

## Mercury's Mark Wills Shows Growth With Sophomore Set

BY JIM BESSMAN

NEW YORK—It's only his second album, but Mark Wills' "Wish You Were Here," which Mercury Nashville releases May 5, shows a thoughtful maturity uncommon for such a youthful newcomer.

"A lot of different things came into play when I recorded this album," says the 24-year-old Georgia native, whose self-titled 1996 debut album spawned the hits "Jacob's Ladder" and "Places I've Never Been" while exhibiting the exuberance of his experience as a club singer.

"I wasn't married then, and now I have a baby on the way," the recently hitched Wills continues, "and when I made this album I had a better idea of where I wanted to go as an artist."

Wills says his first album "was a great introduction album and gives more insight into who I am, and where I'm from, and who I want to be, and the songs I want to sing."

Yet with the new album, he says, "every song on this record is a song that I and the producer [Carson Chamberlain] both sat down and said, 'I love this song.' There's nothing on it that I didn't like."

Wills says this time out he went for "message" songs that he especially related to and felt comfortable doing.

"I think that's what it's all about," he says. "Songs you enjoy and that folks relate more with you and know more about you when they listen to the album. This record has a lot of 'real-life stuff' in it, songs like 'I Do (Cherish You),' which is a great optimistic love song, or



WILLS

'Don't Laugh At Me,' which is the strongest song I've ever recorded in terms of dealing with life in general."

Wills says "Don't Laugh At Me" is "a song that every artist looks for and very few ever get. And I feel it opens a few doors for me and maybe for other people, too, who haven't been open to real-life situations."

Positive messages are relayed throughout the songs, Wills continues. "'Don't Think I Won't' is an upbeat, feel-good song," he says. "And while some people say 'Wish You Were Here' is a sad song, it's really a very positive, optimistic love song about life after death. Then there's 'Emily Harper,' which is my 'Jacob's Ladder,' part two."

Although the original "Jacob's Ladder" was a top 10 hit on the Hot Country Singles & Tracks chart, it didn't translate into the album sales that both Wills and Mercury had hoped for.

"You have such high expectations for your first album and have a couple hits but no real success in sales," says Wills. "But I feel that this album will be what I envisioned for the first one."

Indeed, Mercury Nashville is taking a slightly different tack in trying to achieve Wills' vision. The first single, "I Do (Cherish You)," came out at the end of February, notes John Grady, senior VP of sales, marketing, and promotion. He says the single's early release was "a bit of a change of pace for us in that we're putting a lot of space between release of the single and the album."

The single will thus be 10 weeks old when the album streets, notes Grady, who also observes that Wills' "enormous" debut singles didn't translate to album sales.

"We usually put out the album right on top of the single so as not to miss sales," he says. "But we want to build this one and get a sales pattern going."

(Continued on page 23)

# Two Airlines Fly Nonstop To Los Angeles For The Same Fare.\*

## Here's Why There's No Competition.



AMERICAN AIRLINES	OTHER NONSTOP AIRLINE
PRE-RESERVED SEATING	NO
BOARDING PASS WITH SEAT ASSIGNMENT	NO
HOT INFLIGHT MEAL SERVICE	NO
WORLDWIDE FREQUENT FLYER PROGRAM	NO
ADMIRALS CLUB® IN NASHVILLE AND LOS ANGELES	NO

When it comes to service between Nashville and Los Angeles, American is the only way to go. Because, American offers two daily nonstop flights with the comfort, services and amenities you want and deserve. And at a competitive price. So, next time you're flying to Los Angeles, fly the airline that gives you the most. American Airlines. For details, call your Travel Agent or American at **1-800-433-7300**. Or visit us on the web at **www.aa.com**

**American Airlines®**  
*Something special to Los Angeles.®*

# Billboard HOT COUNTRY SINGLES & TRACKS

APRIL 4, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	4	12	<b>PERFECT LOVE</b> T. BROWN, T. YEARWOOD (S. RUSS, S. SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
2	1	1	21	<b>NOTHIN' BUT THE TAILLIGHTS</b> J. STROUD, C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
3	4	6	18	<b>IF I NEVER STOP LOVING YOU</b> P. MCMAKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
4	3	3	17	<b>LITTLE RED RODEO</b> C. RAYE, P. WORLEY, B. J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
5	7	11	16	<b>THEN WHAT?</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	5
6	9	12	12	<b>BYE BYE</b> B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	6
7	8	8	24	<b>I CAN LOVE YOU BETTER</b> P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	7
8	5	5	23	<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
9	10	15	6	<b>THIS KISS</b> B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	9
10	14	17	11	<b>YOU'RE STILL THE ONE</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	10
11	13	18	14	<b>VALENTINE</b> ◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D. SHEA, J. BRICKMAN, J. RUGELL	(C) (D) (V) RCA 64963	11
12	12	13	16	<b>JUST BETWEEN YOU AND ME</b> R. ZAVITSON, T. HASELDEN, P. GREENE (H. KINLEY, R. ZAVITSON, J. KINLEY, D. ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	12
<b>*** AIRPOWER ***</b>						
13	24	39	16	<b>TWO PINA COLADAS</b> A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	13
14	6	2	15	<b>ROUND ABOUT WAY</b> T. BROWN, G. STRAIT (S. DEAN, W. NANCE)	GEORGE STRAIT (V) MCA NASHVILLE 72028	1
15	20	23	5	<b>OUT OF MY BONES</b> J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	15
16	19	16	12	<b>LONELY WON'T LEAVE ME ALONE</b> S. HENDRICKS (M. DAINA, J. A. SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	16
17	18	19	10	<b>DREAM WALKIN'</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 574950	17
18	21	24	10	<b>TO HAVE YOU BACK AGAIN</b> E. GOROY, JR. (A. ROBOFF, A. ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	18
19	11	7	13	<b>SHE'S GONNA MAKE IT</b> A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
20	22	25	10	<b>TOO GOOD TO BE TRUE</b> R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	20
<b>*** AIRPOWER ***</b>						
21	26	28	9	<b>I'M FROM THE COUNTRY</b> T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	21
22	15	9	35	<b>JUST TO SEE YOU SMILE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
23	16	14	17	<b>COME SOME RAINY DAY</b> B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	14
24	29	30	12	<b>YOU'LL NEVER KNOW</b> D. MALLOY (K. RICHEY, ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	24
25	17	10	22	<b>WHAT IF I SAID</b> ◆ ANITA COCHRAN (DUET WITH STEVE WARINER) J. E. NORMAN, A. COCHRAN (A. COCHRAN)	(C) (D) (V) WARNER BROS. 17263	1
26	23	22	24	<b>LOVE OF MY LIFE</b> K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 568140	2
27	33	41	5	<b>HOLES IN THE FLOOR OF HEAVEN</b> S. WARINER (S. WARINER, B. KIRSCH)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	27
28	28	26	28	<b>I WANNA FALL IN LOVE</b> M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	3
29	37	44	4	<b>LOVE WORKING ON YOU</b> C. PETOCZ (C. WISEMAN, JIM COLLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	29
30	31	33	8	<b>SHE'S GOT THAT LOOK IN HER EYES</b> D. COOK, ALABAMA (R. OWEN, T. GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	30
31	34	35	12	<b>LEAVING OCTOBER</b> J. SLATE, D. JOHNSON (D. WOMACK, T. DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
32	35	36	10	<b>SAY WHEN</b> D. COOK, W. WILSON (P. NELSON, L. BOONE, J. RICH)	◆ LONESTAR (C) (D) (V) BNA 65395	32
33	38	38	8	<b>IT WOULD BE YOU</b> M. WRIGHT, B. HILL (K. ROBBINS, D. OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	33
34	32	31	18	<b>CLOSER TO HEAVEN</b> B. MEVIS (A. MAYO, B. LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	31
35	39	40	10	<b>PUT YOUR HEART INTO IT</b> E. SEAY, W. RAMEY (S. AUSTIN, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	35
36	25	20	11	<b>A HOUSE WITH NO CURTAINS</b> K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
37	41	45	6	<b>I DO (CHERISH YOU)</b> C. CHAMBERLAIN (K. STEGALL, D. HILL)	◆ MARK WILLIS (C) (V) MERCURY 568602	37
38	51	—	2	<b>COMMITMENT</b> W. C. RIMES (T. COLTON, T. MARTY, B. WOOD)	◆ LEANN RIMES CURB ALBUM CUT/MCG	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	50	5	<b>THAT'S WHY I'M HERE</b> B. CANNON, N. WILSON (S. SMITH, M. A. SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	39
40	40	37	20	<b>LONGNECK BOTTLE</b> A. REYNOLDS (S. WARINER, R. CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
41	47	61	4	<b>MATCHES</b> K. STEGALL (R. SPRINGER, S. EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	41
42	50	57	4	<b>I MIGHT EVEN QUIT LOVIN' YOU</b> M. WRIGHT (M. CHESNUTT, R. SPRINGER, S. MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	42
43	45	49	6	<b>WOMAN TO WOMAN</b> D. COOK (P. LYNN, P. LYNN, P. RUSSELL)	◆ THE LYNNs (C) (D) (V) REPRISE 17248	43
44	48	52	6	<b>I SAW THE LIGHT</b> C. HOWARD (T. RUNDGREN)	HAL KETCHUM CURB ALBUM CUT/MCG	44
45	46	51	5	<b>PAPA BEAR</b> W. WILSON (K. HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	45
46	42	47	12	<b>BROKEN ROAD</b> B. GALLIMORE, S. SMITH (M. HUMMON, B. E. BOYD, J. HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	42
47	60	68	4	<b>ONE OF THESE DAYS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (K. RAINES, M. POWELL, M. HUMMON)	◆ TIM MCGRAW CURB ALBUM CUT	47
48	53	54	5	<b>ALMOST OVER YOU</b> M. SPIRO (M. SPIRO, H. CHARDSON, WALKER, J. KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	48
49	44	48	9	<b>CONNECTED AT THE HEART</b> R. CHANCEY, E. SEAY (S. EWING, D. KEES)	◆ RICOCHET COLUMBIA ALBUM CUT	44
50	74	—	2	<b>A MAN HOLDIN' ON</b> B. GALLIMORE (J. RAMEY, B. TAYLOR, G. DOBBINS)	◆ TY HERNDON EPIC ALBUM CUT	50
51	54	56	9	<b>TO BE WITH YOU</b> R. MALO, D. COOK (R. MALO, J. HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	51
52	56	60	6	<b>BANG BANG BANG</b> J. LEO (A. ANDERSON, C. WISEMAN)	◆ THE NITTY GRITTY DIRT BAND DECCA ALBUM CUT	52
53	57	59	6	<b>A WOMAN'S TEARS</b> G. MORRIS (M. KING, J. HARGROVE, M. CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	53
54	59	72	3	<b>LOVE IS ALL THAT REALLY MATTERS</b> C. FARREN (A. ROBOFF, A. ROMAN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	54
55	52	43	19	<b>AN SMALL IRACLE</b> B. J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16
56	69	—	2	<b>PARTY ON</b> K. LEHNING (K. GOOD, P. WILLIAMS)	NEAL MCCOY ATLANTIC ALBUM CUT	56
57	58	64	12	<b>FROM THIS MOMENT ON</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	57
58	61	—	2	<b>WHAT IF I'M RIGHT</b> M. WRIGHT (S. STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	58
59	55	55	8	<b>BACK IN THE SADDLE</b> E. GORDY, JR. (M. BERG, S. LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
60	66	71	6	<b>BACK ON THE FARM</b> B. LLOYD, THE THOMPSON BROTHERS BAND (D. HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	60
61	62	67	4	<b>JUST SOME LOVE</b> M. POWELL, K. URBAN (C. RAWSON, S. PHELPS)	THE RANCH CAPITOL NASHVILLE ALBUM CUT	61
62	68	—	2	<b>I ALREADY DO</b> T. BROWN (G. BURR, C. WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	62
<b>*** Hot Shot Debut ***</b>						
63	<b>NEW</b>	1	1	<b>I'M NOT THAT EASY TO FORGET</b> J. STROUD, L. MORGAN (C. WATERS, G. TEREN, S. BENTLEY)	LORRIE MORGAN BNA ALBUM CUT	63
64	49	42	12	<b>TAKIN' THE COUNTRY BACK</b> K. STEGALL (C. WRIGHT, M. STUART)	◆ JOHN ANDERSON (V) MERCURY 568796	41
65	<b>NEW</b>	1	1	<b>THAT'S WHERE YOU'RE WRONG</b> D. JOHNSON, J. HOBBS (J. CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	65
66	<b>NEW</b>	1	1	<b>BUCKAROO</b> M. WRIGHT (M. D. SANDERS, E. HILL)	◆ LEE ANN WOMACK DECCA ALBUM CUT	66
67	64	69	20	<b>STILL IN LOVE WITH YOU</b> D. WAS, T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
68	70	73	6	<b>WE LOSE</b> C. HOWARD, S. DIAMOND (R. SCRUGGS, R. BOWLES)	◆ BRAD HAWKINS (C) (D) (V) CURB 56097/UNIVERSAL	68
69	<b>NEW</b>	1	1	<b>TEXAS SIZE HEARTACHE</b> D. COOK (Z. TURNER, L. WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	69
70	<b>NEW</b>	1	1	<b>WILL YOU BE HERE</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT	70
71	63	58	8	<b>ALL THAT MATTERS ANYMORE</b> L. PARNELL, THE HOT LINKS (L. R. PARNELL, G. NICHOLSON)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13098	50
72	67	53	11	<b>BETTER THAN IT USED TO BE</b> J. STROUD (M. D. SANDERS, N. THRASHER)	◆ RHETT AKINS (V) DECCA 72036	47
73	75	—	3	<b>MY FIRST, LAST, ONE AND ONLY</b> J. STROUD, W. WILSON (JIM COLLINS, B. REGAN, C. WATERS)	JIM COLLINS (V) ARISTA NASHVILLE 13119	73
74	<b>NEW</b>	1	1	<b>NOW THAT I FOUND YOU</b> K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH)	◆ TERRI CLARK MERCURY ALBUM CUT	74
75	72	—	3	<b>WONDERFUL TONIGHT</b> P. MCMAKIN (E. CLAPTON)	DAVID KERSH CURB ALBUM CUT	72

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

# Billboard Top Country Singles Sales

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

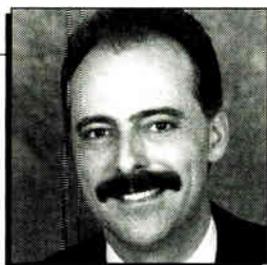
APRIL 4, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	9	<b>YOU'RE STILL THE ONE</b> MERCURY 568452	SHANIA TWAIN
2	2	2	42	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
3	3	3	4	<b>BYE BYE</b> CURB 73034	JO DEE MESSINA
4	4	5	10	<b>THEN WHAT?</b> GIANT 17262/WARNER BROS.	CLAY WALKER
5	5	7	3	<b>THIS KISS</b> WARNER BROS. 17247	FAITH HILL
6	7	6	9	<b>IF I NEVER STOP LOVING YOU</b> CURB 73045	DAVID KERSH
7	6	4	18	<b>WHAT IF I SAID</b> WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
8	8	13	6	<b>I'M FROM THE COUNTRY</b> MCA NASHVILLE 72040	TRACY BYRD
9	10	17	7	<b>YOU'LL NEVER KNOW</b> BNA 65394/RLG	MINDY MCCREADY
10	9	9	15	<b>THE NOTE</b> GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
11	25	24	21	<b>LOVE OF MY LIFE</b> MERCURY 568140	SAMMY KERSHAW
12	13	14	5	<b>THAT'S WHY I'M HERE</b> BNA 65399/RLG	KENNY CHESNEY
13	12	8	47	<b>IT'S YOUR LOVE</b> ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	18	18	4	<b>LONELY WON'T LEAVE ME ALONE</b> CAPITOL NASHVILLE 58697	TRACE ADKINS
15	17	22	3	<b>PUT YOUR HEART INTO IT</b> ARISTA NASHVILLE 13122	SHERRIE AUSTIN
16	<b>NEW</b>	1	1	<b>WOMAN TO WOMAN</b> REPRISE 17248/WARNER BROS.	THE LYNNs
17	11	12	17	<b>I CAN LOVE YOU BETTER</b> MONUMENT 78746/SONY	DIXIE CHICKS
18	14	11	17	<b>WHAT IF</b> MCA NASHVILLE 72026	REBA MCENTIRE
19	15	10	19	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> MERCURY 568242	SHANIA TWAIN
20	16	15	16	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> COLUMBIA 78745/SONY	WADE HAYES
21	19	16	30	<b>YOU LIGHT UP MY LIFE</b> ● CURB 73027	LEANN RIMES
22	22	23	5	<b>IT WOULD BE YOU</b> DECCA/MCA NASHVILLE	GARY ALLAN
23	20	20	7	<b>NOTHIN' BUT THE TAILLIGHTS</b> RCA 65350/RLG	CLINT BLACK
24	21	19	26	<b>LOVE GETS ME EVERY TIME</b> ● MERCURY 568062	SHANIA TWAIN
25	24	25	28	<b>VALENTINE/A BROKEN WING</b> RCA 64963/RLG	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN

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

# COUNTRY CORNER



by Wade Jessen

**LEAVIN' ON YOUR MIND:** Her sassy kiss-off song "Bye Bye" has Jo Dee Messina knee-deep in bullets on five Billboard charts, including Top Country Albums, where "I'm Alright" bows at No. 8 as Hot Shot Debut with more than 15,000 scans, while entering The Billboard 200 at No. 79. Up more than 4,000 units, the aforementioned lead single from that set also has the heftiest increase on Top Country Singles Sales, where it bullets at No. 3.

"It's obvious that radio support for 'Bye Bye' is the driving force behind the big debut, and the [commercial] single gave us our earliest clue about how the album would do," says Benson Curb, sales VP for the Curb Music Group. "Jo Dee did a huge show in Atlanta the night before street date, and Blockbuster's on-site autograph party after [the show] made a big splash down there."

On Hot Country Singles & Tracks, "Bye Bye" gains 60 spins to jump 9-6, with play detected at 161 monitored country signals. Airplay leaders include WYCD Detroit (49 plays), WGRL Indianapolis (47 plays), WSTH Columbus, Ga. (47 plays), and KYNG Dallas (46 plays). In its fourth week on the Hot 100, "Bye Bye" rises 57-50.

**FOUR FOR THE SHOW:** Up 130 spins, Trisha Yearwood nabs her fourth No. 1 on Hot Country Singles & Tracks, as "Perfect Love" (MCA Nashville) trades places with Clint Black's "Nothin' But The Taillights" (RCA), which is pushed down to the runner-up position. Having been played 177 fewer times than it was the previous week, Black's two-week No. 1 song relinquishes its place at the top by 79 detections.

**FOR THE BIRDS:** Picking our Greatest Gainer ribbons for "The Other Side," the bluebird of happiness lands on Wynonna's windowsill with news of a 1,500-unit gain on Top Country Albums. That title rises 28-20 on the country chart and re-enters The Billboard 200 at No. 176. Gerrie McDowell, promotion VP at Curb/Universal, says strong airplay for "Come Some Rainy Day," the second single from that set, and the kickoff of Wy's tour helped ignite sales. "Pre-press for her '98 tour, which opened March 16 with two shows at the Universal Amphitheatre in Los Angeles, and our full-page ad in USA Today on March 13 helped raise the awareness," says McDowell.

Canadian snowbird Anne Murray's "An Intimate Evening With Anne Murray... Live" (EMI-Capitol) gains 30% to earn our percentage-based Pacesetter trophy on Top Country Albums, where it shoots 53-45. That set benefits from Murray's current PBS tour in support of the accompanying TV special (Country Corner, Billboard, March 28).

**BY THE WAY:** Rob Dalton, promotion VP at Epic's Nashville division, says the label has re-serviced country radio with Tammy Wynette's controversial 1968 blockbuster "Stand By Your Man," which spent 21 weeks on Hot Country Singles and three weeks at No. 1 that year. Dalton says President Clinton's sex scandal is just part of the reason for the song's new push. "Besides what's happening in Washington, it's the 30th anniversary of this huge crossover hit, and the message is just as relevant today as it was then. Plus, lots of programmers and morning shows out there didn't have a copy." Although Wynette's often-misunderstood anthem angered feminists at the time, it managed to spend nine weeks on the Hot 100, where it peaked at No. 19. Since the label is actively soliciting airplay, "Stand By Your Man" will be eligible to re-enter our airplay list if it fetches enough spins to do so. Hey, they don't call her country's "First Lady" for nothin'.

## WARNER HAS 'FAITH' IN HILL'S 3RD SET

(Continued from page 20)

Hill says that, in addition to working with producers Byron Gallimore and Dann Huff for the first time, she spent a great deal of time selecting songs for the album. Hill, who does not write, drew upon leading writers both in and outside Nashville, from Beth Nielsen Chapman to Matraca Berg, from Gretchen Peters to Diane Warren, from Bekka Bramlett to Harry Stinson.

"It worked magically. It really came together," she says. "I recorded like 28 songs. I had to not be afraid to dig deep within myself and pull out this person that's in there musically. I do it in my show—every single night. But for some reason, I had never done it on record. This is the best musical experience I have ever had."

Warner Reprise Nashville president Jim Ed Norman says, "It's especially gratifying to me and to the label to see the growth in Faith. Her maturity and the depth of her singing now are quite evident."

That she's become a radio darling is very evident, says Howell. "We timed the single's release around Valentine's Day and sent out a Valentine's package reading, 'This kiss's for you' with a lot of foil-wrapped chocolate lips and cupid's and things [like that]. But we didn't need to do that. This has been the fastest-moving Faith Hill single to date."

"This is going to be one of the most anticipated albums we've had at Warner Bros. in years," says Howell. "Her last album was double-platinum-plus with some great radio hits, and she and Tim are now the First Couple of country music. Everybody's interested in her. She took her time doing this album, but it was worth it."

Howell says the Warner Bros. staff had heard no advance cuts from the album when the tapes finally came in. "It was echoing in the halls for days after we first played it," he says. "Everyone kept playing it. That's something that never happens at a record label."

Marketing plans for the campaign are still being finalized. Howell says one major component of the Hill campaign is the video for "This Kiss." It finally debuted on CMT's "Delivery Room" March 25 and had been delayed, he says, "because of the spectacular nature of it. It's all computerized."

Howell says three other key components of the campaign are still unfolding: the George Strait stadium tour, the strong possibility of another Hill/McGraw duet single, and a "unique" album launch with a live performance by Hill on CMT April 15, to be rebroadcast on the album's release date, April 21. This will be the first such album debut for country music and in the network's history.

Hill, who is pregnant again, says she will tour through July, then take off until October; the baby's due date is Aug. 16.

Hill is booked by Creative Artists Agency.

## MERCURY'S MARK WILLS SHOWS GROWTH WITH SOPHOMORE SET

(Continued from page 20)

These days there's the need to have a big first week or few weeks to get people's attention. Retailers need to see early on if a record sells, or they lose interest, and that's very costly. So timing is most important. We want people to be looking for the record before they can get it. So we released 'I Do (Cherish You)' last month so that we'd have a big hit on radio while we solicited the album."

Going with the plan at WMIL Milwaukee is operations manager and PD Kerry Wolfe, who calls "Wish You Were Here" an "exceptionally strong album, lyrically." Adds Wolfe, "Several songs knock me out, like the title track and 'Don't Laugh At Me'—almost everyone can relate to that song."

Wolfe is a major supporter who has "lived for a while" with an advance of the album and feels that Wills "is so much more matured as a singer" and has refined his ability to find songs.

Another area of improvement, according to Grady, is Wills' image. "We were very hard on image this time, as you can see from the photos and the video for the single," says Grady. "It's sort of a makeover. He has a lot of young fans, and we're trying to go at that audience with a current image that is sort of soap-opera style, because he's a really handsome young guy. And

though he did have the radio hits when we introduced him to the marketplace a year and a half ago, we're not sure people really knew who he was."

The bottom line, adds Grady, is "to come out of the box howling and sell some records—which isn't the flat-out goal sometimes on a first album when you just want to get people in. But this time we want both pieces of the pie, and you can't rely strictly on back-announcing on radio. Even with the amount of airplay he had last time, people didn't necessarily know who was singing. So our job is to establish an image for him."

To further establish Wills' identity

with consumers, Grady says the singer will be "all over the place" in terms of publicity and touring. And if he catches a lucky break, "I Do (Cherish You)" will go beyond country radio.

"It's an incredible ballad going into spring—and that's wedding time," says Grady. "I grew up in a really small town in Nebraska, where my mom was accompanist at the church at all the weddings. And she'd come home every other day in April after meeting with a blushing bride, wanting her to play whatever [romantic song] was current. So it's great having this type of hit ballad going into that time of year."



**CRS Debut.** Decca Records recording artists Lee Ann Womack—for the second year—and Shane Stockton performed for Country Radio Seminar attendees. Shown, from left, are Decca VP of national promotion Rick Baumgartner, Womack, Decca senior VP of A&R Mark Wright, Stockton, Decca senior VP/GM Shelia Shipley Biddy, and Country Radio Broadcasters president Ed Salamon.

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
71 ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'l, BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP) HL		
48 ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL		
59 BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM		
60 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL		
52 BANG BANG BANG (Al Andersons, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM		
72 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL/WBM		
46 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Big, BMI) HL		
66 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI)		
6 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM		
34 CLOSER TO HEAVEN (Careers-BMG, BMI) HL		
23 COME SOME RAINY DAY (Red Brazos, BMI/Gdbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM		
38 COMMITMENT (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI)		
49 CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM		
8 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Dia-		

mond Three, BMI/Seven Summits, BMI) HL		
17 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL		
57 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM		
27 HOLES IN THE FLOOR OF HEAVEN (Steve Wariner, BMI/Red Brazos, BMI/KidJulie, BMI) WBM		
36 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM		
62 I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL		
7 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL		
37 I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM		
3 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM		
21 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)		
42 I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL		
63 I'M NOT THAT EASY TO FORGET (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI)		
44 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) HL/WBM		
33 IT WOULD BE YOU (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM		
28 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM		

12 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		
61 JUST SOME LOVE (EMI Tower Street, BMI/Pugwash, BMI/Balmur, BMI) HL		
22 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM		
31 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacate Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM		
4 LITTLE RED RODEO (EMI Blackwood, BMI/Fybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM		
16 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joel's Cafe, BMI) HL		
40 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL/WBM		
54 LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM		
26 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL		
29 LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jelinda, BMI) HL/WBM		
50 A MAN HOLDIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL		
41 MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM		
73 MY FIRST, LAST, ONE AND ONLY (EMI Blackwood, BMI/Jelinda, BMI/BMG, ASCAP/Sony/ATV Tree, BMI/Chris Waters, ASCAP) HL		
2 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM		
74 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP)		

47 ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM		
55 ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL/WBM		
15 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/SharonDipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM		
46 PAPA BEAR (Music Corp. Of America, BMI) HL		
56 PARTY ON (K.T. Corp, SESAC/WB, ASCAP/Hillabeans, ASCAP)		
1 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL		
35 PUT YOUR HEART INTO IT (Reynson, BMI/Bayou Boy, BMI) HL		
14 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM		
32 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL		
19 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		
30 SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM		
67 STILL IN LOVE WITH YOU (Post Oak, BMI) HL		
64 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM		
69 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP)		
65 THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI)		
39 THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL		
5 THEN WHAT? (Wedgewood Avenue, BMI/Areles,		

BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM		
9 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM		
51 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL		
18 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM		
20 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Mienna, ASCAP) WBM		
13 TWO PINA COLADAS (Foresshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)		
11 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM		
68 WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs, BMI/Maypop, BMI/Wildcountry, BMI) WBM		
58 WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL		
25 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM		
70 WILL YOU BE HERE (Warner-Tamerlane, BMI/Chenowee, BMI)		
53 A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Loghythm, BMI) WBM		
43 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM		
75 WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappel, BMI) HL		
24 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL		
10 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM		

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>***No. 1***</b>						
1	1	1	17	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	13 weeks at No. 1 SEVENS	1
2	2	2	20	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	3	28	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	4	5	27	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	5	7	30	<b>MARTINA MCBRIDE</b> ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
6	6	6	42	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	7	4	30	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
<b>***HOT SHOT DEBUT***</b>						
8	<b>NEW</b>	1	1	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	8
9	8	8	20	<b>SAMMY KERSHAW</b> ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
10	9	—	2	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
11	10	13	8	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	10
12	11	12	50	<b>CLAY WALKER</b> ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
13	12	10	34	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
14	14	11	48	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
15	13	9	89	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	1
16	15	15	30	<b>COLLIN RAYE</b> ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
17	17	16	81	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
18	16	14	23	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
19	20	19	40	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
<b>***GREATEST GAINER***</b>						
20	28	30	22	<b>WYONNA</b> ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
21	19	18	73	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
22	21	17	5	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98) <b>HS</b>	IF I NEVER STOP LOVING YOU	13
23	25	26	26	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	22
24	22	21	22	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
25	18	20	4	<b>DARYLE SINGLETARY</b> GIANT 24696/WARNER BROS. (10.98/16.98) <b>HS</b>	AIN'T IT THE TRUTH	18
26	29	28	20	<b>MINDY MCCREADY</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
27	23	23	8	<b>WADE HAYES</b> COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
28	24	22	5	<b>SOUNDTRACK</b> RISING TIDE 53058 (10.98/16.98)	THE APOSTLE	21
29	27	25	36	<b>MICHAEL PETERSON</b> REPRIS 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17
30	26	24	16	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98) <b>HS</b>	BACK TO YOU	24
31	32	32	39	<b>TOBY KEITH</b> ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
32	31	29	58	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
33	30	27	26	<b>BRYAN WHITE</b> ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
34	36	37	36	<b>KENNY CHESNEY</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
35	34	36	22	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	34
36	35	34	91	<b>TRACE ADKINS</b> ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	33	31	45	<b>LEE ANN WOMACK</b> ● DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9
38	37	33	25	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
39	38	40	9	<b>MILA MASON</b> ATLANTIC 83059/AG (10.98/16.98) <b>HS</b>	THE STRONG ONE	38
40	42	43	46	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	40
41	40	42	78	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
42	44	41	36	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
43	43	38	41	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
44	45	47	42	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	44
<b>***PACESETTER***</b>						
45	53	—	2	<b>ANNE MURRAY</b> EMI-CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	45
46	39	35	18	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
47	41	39	24	<b>DELBERT MCCLINTON</b> CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
48	46	45	42	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
49	47	44	21	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
50	51	49	35	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) <b>HS</b>	WORDS	41
51	48	53	13	<b>MATRACA BERG</b> RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
52	49	56	28	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	25
53	50	48	33	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
54	52	51	10	<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/16.98) <b>HS</b>	WHAT LIVIN'S ALL ABOUT	33
55	55	58	99	<b>MINDY MCCREADY</b> ▲ BNA 66806/RLG (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
56	59	59	83	<b>ALABAMA</b> RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
57	57	55	49	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
58	56	52	24	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
59	54	46	52	<b>ALISON KRAUSS &amp; UNION STATION</b> ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
60	66	65	50	<b>WYONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
61	60	62	62	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
62	58	54	75	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
63	61	57	72	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
64	64	61	18	<b>RICKY SKAGGS</b> ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
65	65	64	50	<b>ALABAMA</b> ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
66	62	60	40	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
67	67	70	16	<b>SONS OF THE DESERT</b> EPIC 67619/SONY (7.98 EQ/11.98) <b>HS</b>	WHATEVER COMES FIRST	38
68	70	68	100	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
69	71	69	5	<b>THE LYNNS</b> REPRIS 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
70	72	72	101	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
71	63	50	93	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
72	68	71	103	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
73	<b>NEW</b>	1	1	<b>THE GREAT DIVIDE</b> ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	73
74	69	67	66	<b>MARK CHESNUTT</b> ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
75	75	66	34	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8

○ 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**

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	14 weeks at No. 1 THE GREATEST HITS COLLECTION	126
2	3	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	163
3	2	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	364
4	4	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	199
5	6	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	432
6	8	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	209
7	5	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	189
8	9	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	574
9	7	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	364
10	11	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	287
11	16	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	29
12	14	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	170
13	15	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	127

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	10	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	121
15	13	<b>GARTH BROOKS</b> ▲ <sup>11</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	212
16	12	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	145
17	18	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	525
18	19	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	194
19	21	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	357
20	20	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	603
21	17	<b>JOHN DENVER</b> ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	23
22	24	<b>ANNE MURRAY</b> SBK 31158/EMI-CAPITOL (10.98/16.98)	THE BEST...SO FAR	3
23	25	<b>CHRIS LEDOUX</b> ● CAPITOL NASHVILLE 28458/EMI-CAPITOL (10.98/15.98)	BEST OF CHRIS LEDOUX	35
24	22	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	116
25	—	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	178

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

## Classical KEEPING SCORE



by Bradley Bamberger

**BETTER LATE THAN NEVER:** It's usually feast or famine in the record business; that is, there will be barely any recordings of a certain composer's work for the longest time, and then when fashions shift or happenstance strikes, there is a deluge as everyone gets the same bright idea. The late Japanese composer **Toru Takemitsu** is an example of a great artist who has lacked his due in the retail racks until recently. Pioneering recordings by Deutsche Grammophon and Philips are sadly out of print (or at least unavailable in many territories), but several other labels have taken up the slack with marvelous albums devoted to Takemitsu's distinctive brand of East-meets-West impressionism.



TAKEMITSU

Takemitsu died two years ago at age 65, leaving behind some of the most approachable "serious" music of contemporary times. Takemitsu embraced all manner of modernist Euro-experimentation, from serialism to electronics; yet he also tapped traditional Japanese instruments and wrote extensively for film. Although there are deep hints of **Messiaen** in his work, Takemitsu's compositions create a very personal world of sound and space, with shimmering, sensual textures and exotic dissonances.

A new Sony Classical album provides an apt introduction to Takemitsu's special gift. Produced by Grammy winner **Steven Epstein**, the disc features the **Pacific Symphony Orchestra** under **Carl St. Clair** in a program that includes "Twill By Twilight," a piece dedicated to the memory of composer **Morton Feldman** (and possessed by a kindred, crepuscular spirit), as well as the moving "Requiem," Takemitsu's first orchestral composition and one that was played around the world to mark his death. The album's central attraction, though, finds ace percussion ensemble **Nexus** interacting with the Pacific Symphony on the otherworldly "From Me Flows What You Call Time," composed for Carnegie Hall's centennial celebration in 1990. (Nexus also plays the piece May 5 at Carnegie Hall with the **Toronto Symphony Orchestra** led by **Jukka-Pekka Saraste**.)

Another Takemitsu primer comes courtesy of Telarc: "Music Of Takemitsu" follows the label's usual method of drawing upon the excellent Flemish orchestra **I Fiamminghi** and its director, **Rudolf Werthen**, to supply a user-friendly conspectus on a contemporary composer. (Following trails blazed by the likes of **Nonesuch** and **ECM**, Telarc has done the same for **Henryk Górecki** and **Peteris Vasks**, among others.) The disc samples Takemitsu's film scoring, with two funereal pieces from "Black Rain" and a contrasting, **Mozart**-ian work from "José Torres." Also included: "Nostalgia," for strings and solo violin; "A Way A Lone II," for strings; "Entre-Temps," for string quartet and oboe; and "Toward The Sea II," for strings, alto flute, and harp.

Beyond those two sets is a trio of discs issued late last year. Most notable is "The Film Music Of Toru Takemitsu," an entry in **Nonesuch's** wonderful film score series that includes several pieces from the original soundtracks record-

ed by Takemitsu, plus new recordings with the **London Sinfonietta** conducted by **John Adams**. The two other albums come from the Japanese label **Denon**: One comprises "Autumn" (featuring the Japanese *bucca* lute and shakuhachi flute), "A Way A Lone II," "I Hear The Water Dreaming," and "Twill By Twilight" performed by the **Tokyo Metropolitan Symphony Orchestra** under **Ryusuke Numajiri**. The second disc is "In Memoriam: Takemitsu Guitar Works," with **Shin-Ichi Fukuda** playing not only such shadowy pieces as "All In Twilight" but the composer's charming arrangements of folk songs and **Beatles** tunes.

Distributed by **Allegro Corp.** in the U.S. and the **Complete Record Co.** in the U.K., **Denon** also has a great 1995 set with "Gémeaux," "Dream/Window," and "Spirit Garden," as well as a '92 disc with "Visions," "Far Calls. Coming, Far!," "Requiem," and the milestone "November Steps." For those who can't get enough Takemitsu, see **Peter Serkin's** intense album of the composer's piano music on **RCA Red Seal** from a couple of years ago or a disc of the same repertoire played by up-and-comer **Noriko Ogawa** on **BIS**. And, finally, three other standouts in the Takemitsu canon are "Cantos," an **RCA** set featuring clarinetist **Richard Stoltzman**; "A Flock Descends Into The Pentagonal Garden," a **BIS** album of orchestral works played by the **BBC National Orchestra Of Wales** under **Tadaaki Otaka**; and **Sony Classical's** "To The Edge Of Dream," featuring a perfect pairing of **Esa-Pekka Salonen** and the **London Sinfonietta**, with guitarist **John Williams** on the gorgeous title work.

**BIG IN BRITAIN, BOUND FOR THE STATES:** Populist soprano **Lesley Garrett** is a phenomenal star in the U.K.; her albums for **Silva Classics**—such as "A Soprano In Hollywood" and "A Soprano In Red" (a set of operetta arias)—have scaled not only the classical chart but the pop list as well. Her debut on **Conifer/BMG** has proved no different: "A Soprano Inspired," featuring sacred arias from **Vivaldi** to **Verdi**, is massive across the pond. The disc was released in early March in the U.S., and Garrett is backing it up with a series of April concerts and promotional appearances in **St. Louis, Boston, New York, Washington, D.C.,** and **Berkeley, Calif.**



GARRETT

**GOING IT ALONE:** Spanish early-music maestro **Jordi Savall** has left longtime distributor **Auvidis** to launch his own label, **Alia Vox** ("the performer's voice"). Viol virtuoso and conductor **Savall** recorded for the **Auvidis** label **Astrée** for some two decades, producing such global hits as the soundtrack to "Tous Les Matins Du Monde" (**Billboard**, March 6, 1996). The Paris-based **Auvidis** set up an imprint especially for **Savall** last year, a rare honor for a classical artist; dubbed **Fontalis**, the imprint was dedicated to the work of **Savall** and his various ensembles, as well as that of his wife, soprano **Montserrat Figueras**. Several new **Fontalis** titles were issued, along with a series of anthologies designed to introduce **Savall's** capacious back catalog. But obviously aiming for further independence, **Savall** founded **Alia Vox** in his hometown of **Barcelona**, with distribution by **Harmonia Mundi** in the U.S. and U.K., **Abeille Musique** in France, **Diverdi** in Spain, and **PolyMedia** in Germany. Due May 12 in the U.S., the first **Alia Vox** release is "Batallas, Tientos & Passacalles," an album of music by 17th-century Spaniard **Juan Cabanilles**; future issues promise material by **Joseph Marin** and **Clement Woodcock**, as well as the soundtrack to the French film "Marquise."

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	18	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	★★ NO. 1 ★★ VIAGGIO ITALIANO 7 weeks at No. 1
2	2	9	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
3	NEW▶		ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
4	3	19	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
5	5	5	YO-YO MA SONY CLASSICAL 63203 (16.98 EQ)	BACH: THE CELLO SUITES
6	4	62	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
7	6	6	RENEE FLEMING LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
8	8	19	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
9	7	25	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
10	13	78	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	9	27	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
12	12	10	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
13	11	4	ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA
14	10	4	ITZHAK PERLMAN EMI CLASSICS 55602 (10.98/15.98)	ITZHAK PERLMAN'S GREATEST HITS
15	NEW▶		YO-YO MA SONY CLASSICAL 62299 (10.98 EQ/16.98)	PREMIERES

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	26	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (16.98 CD) [RS]	★★ NO. 1 ★★ TIME TO SAY GOODBYE 13 weeks at No. 1
2	2	6	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 89012-4 (10.98/16.98)	THE CELTIC ALBUM
3	3	22	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	4	21	ARIA ASTOR PLACE 14009 (16.98)	ARIA
5	5	13	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
6	6	10	JAMES GALWAY RCA VICTOR 63110 (9.98/15.98)	GREATEST HITS-VOLUME 3
7	7	69	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	9	34	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
9	8	14	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON
10	10	29	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
11	13	25	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
12	11	19	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
13	12	62	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
14	14	62	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
15	NEW▶		STEVE ERQUIAGA IMAGINARY ROAD 536765 (16.98 EQ)	CAFE PARADISO

○ 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. [RS] 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

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
- I SALONISTI TITANIC-THE LAST DANCE DEUTSCHE HARMONIA MUNDI
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- SVIATOSLAV RICHTER IN MEMORIAM DG
- CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL

### TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- RRSO SYMPHONY ORCHESTRA MUSIC OF THE BEATLES MADACY
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS PIANO BY CANDLELIGHT MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS PIANO CLASSICS-3 CD SET MADACY
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- VARIOUS VIVALDI: FOUR SEASONS MADACY
- VARIOUS FAVORITE MOZART MADACY
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

## A BREAKOUT FOR STANFORD PRISON EXPERIMENT

(Continued from page 11)

to see them live and just thought, 'What a really great live band.' Between the two, I was like, 'Here's a band that can really grow and develop.'"

Longtime **Stanford Prison Experiment** fans need not worry—the band hasn't polished itself up to conform to what some may think a major label expects. The band—which also includes bassist **Mark Fraser** and drummer **Davey Latter**—retains the raw, relentless power that makes its live shows so memorable.

"To me, this record is the first record where I actually listen to it turned up in the mix room and feel like we're actual-

ly playing it live," says **Starkey**, who says that some of the songs were recorded live as a band with little, if any, overdubbing.

The first single, "Compete," was actually written after the rest of the album was done, but **Bosso** liked it so much he had it added to the project. "Compete" will be serviced to mainstream rock radio April 27 and modern rock stations May 4. A three-track sampler of some of the band's harder tracks — "Fine Line," "I'm A War," and "Burner" — will be worked to metal radio April 13.

As always, **SPE** will be spending as much time on the road as possible. The

band heads out with the **Jesus Lizard** from May 5 through June 1, following a tour with **Shift** and **Man Will Surrender** from March 24 through May 1. The band is also slated to head out with **Girls Against Boys** for most of June.

"We're going to do a lot of skateboard-lifestyle stuff as well," says **Jill Tomlinson**, associate director of marketing at **Island**. She notes that cassette samplers of "Compete" and "Burner" will be given away at the second **Extreme Event**, a showcase of skateboarding, biking, and in-line skating to be held in **Boston** April 17-19.



by Steve Graybow

**WE ALL GOT RHYTHM:** "Rhythm is universal," says **Leon Parker**, whose impressive one-man percussion performance at New York's the Knitting Factory in early March found him utilizing hand-held shakers, a large gong, and his own body (among other instruments) to create a unique array of rhythmic tones and textures. "The time element of music is even more universal than the tonal element, because each culture has its own harmonic structure that they use for different types of music," he says. "Rhythm is transferable from one culture to another. Everyone can feel and play some type of rhythm."

And Parker works hard to ensure that everyone at his performance does indeed play some type of rhythm. He fields questions from the audience and sets up a three-part percussive sing-along between sections of the audience, effectively creating a dialogue that blurs the distinction between performer and spectator.

"People like to mystify the whole creative process, and as an artist I strive to demystify it, to bring it [the creative process] back to a communal role," says Parker. "I'm sharing with the audience, allowing them to get in touch with their own artistry." Watching the audience reaction to Parker's request for participation at the Knit was a small revelation; wary apathy slowly melted away as person after person joined in, and the music itself grew more and more vibrant.

Parker views solo improvisation as an opportunity to explore different percussion instruments and ways of playing those instruments without having to fit into preconceived notions or structures. "It allows me to define my own role as a musician," says Parker. "I already have a certain vocabulary on each instrument. But I find that I can create deeper, truer music by just playing what I hear in a given moment."

Parker's upcoming album, "Awakening" (Columbia), will be released in June, with further one-man performances planned.

**PIANO MUSIC:** Pianist **Joe Parillo** has written and

arranged music for theater and film, composed two jazz ballets, and recorded two CDs with his own ensemble. For his latest release, the University of Rhode Island's director of jazz studies takes a slightly less frenetic route than his busy pace would indicate. "Morning In The Garden," released on his own Neoga label, is a pleasant trio offering featuring bassist **Nick Cudahy** and drummer **Mike Connors**, both members of contemporary lounge band **Combustible Edison**. "Morning" mixes comfortable melodies with sections of improvisation and is paced to "take the listener on a little stroll through a garden," according to Parillo.

**MORE PIANO MUSIC:** For "Portraiture, The Blues Period" (Fuel 2000/MCA), pianist **Michael Wolff** drew inspiration from a **Picasso** exhibit he attended at the Museum of Modern Art in New York. According to Wolff, "Picasso took real people and painted them from a completely subjective point of view... I took some well-known tunes and put my own subjective twist on them."

Included are well-known compositions by **Joe Zawinul**, **Charles Mingus**, and **Sonny Rollins**; the CD also contains three Wolff originals written directly after viewing Picasso's portraits. Later this year, the former **Arsenio Hall** bandleader will see his score for "The Tic Code" released; the film tells the story of a young jazz piano prodigy with Tourette's syndrome. Wolff is also composing a jazz ballet to accompany a new book by playwright **Jules Feiffer**.

**CLASSIC PIANO MUSIC:** A total of 46 classic piano rags, blues, and stomps dating from the 1920s through the 1940s are collected on "Mama Don't Allow No Easy Riders Here" and "Shake Your Wicked Knees," both issued by Yazoo/Shanachie. Remastered from the original 78s, the CDs sport a surprisingly clear, crisp sound, taking into consideration the original sources. Yazoo's intention is to use the collections as a vehicle for preserving this influential piano music; many of these sides are so rare that only a handful of the original copies exist. Both collections include biographical information on the artists.

**AND:** Legendary tap-dancing duo the **Nicholas Brothers**—**Fayard** and **Harold**—will be celebrated April 6 at Carnegie Hall in New York with an all-star production of tap performances backed by a big band. **Gregory Hines**, **Lena Horne**, **Savion Glover**, **Christian McBride**, and **Kevin Mahogany** are among the scheduled performers.

## JESUS LIZARD

(Continued from page 9)

says Stacy Conde, senior director of marketing for Capitol. "We are going to go for the larger media outlets we haven't really gone full force with yet."

Chief among those outlets are rock and modern rock radio. Conde says Capitol will simultaneously ship the first single, which had yet to be determined at press time, to both formats. The label will also service a videoclip to MTV if radio response warrants the move, she says. "We have to sit back and think about who the Lizard people are. The target audience for this band has always been young people." Helping build a buzz among the younger generation is a CD-5 that New York-based Jetset Records released in mid-February that contains two tracks from "Blue"—"Cold Water" and a different version of "Needles For Teeth"—as well as several unreleased songs. Conde says that Jetset shipped 9,000 units and that more than 2,000 copies had been sold after a few weeks. Jetset also will release "Blue" on vinyl two weeks before Capitol debuts the CD/cassette.

"They grew up as part of a particular arm of the alternative scene, and all those people in their audience have grown up and moved on in a lot of cases," says Capitol VP of A&R **Dave Ayers**. "The excitement for us as a record company is trying to introduce the

band to a younger audience... At this point in their career, our hope was that we could figure out a way to make a record that was as compelling as their live show, while giving up on the notion of just capturing on tape the best representation possible of a live show."

Helping Yow and bandmates **David Wm. Sims**, **Duane Denison**, and new drummer **Jim Kimball** achieve new heights in the studio was producer **Andy Hill**, a former Gang Of Four member. When the Jesus Lizard last spring decided to return to the studio to record the song "Needles For Teeth," it sought an eclectic pool of producers that included **Barry Adamson**, **Herbie Hancock**, **John Cale**, and **Gill**. After spending an ill-fated stint with **Cale** during which the band "wasted three days and \$50,000," according to Yow, it turned to **Gill**.

"Working with Andy was a real treat," Yow says. "We got along famously, he was fun to work with, and he was fairly experimental." The experimentation with **Gill** at the Chicago Recording Co. continued when it came time to record the rest of "Blue" in the fall. The process took close to seven weeks, which Yow says is about 5½ weeks longer than the Jesus Lizard had spent recording any of its previous albums. "We decided with this record

there was no point in trying to reproduce a live show with a record or vice versa, so we took advantage of all the screaming technology at our fingertips, and that slows you down," he says.

The band is set to hit the road in early April with a tour that begins in Australia and New Zealand and will wind back through the States later in the spring. Conde says Capitol is looking for strong support from independent retailers, who have supported the Jesus Lizard for years, and may do some cross-promotional ticket sales at stores.

**Eric Arnold**, alternative music buyer at National Record Mart, says, "I hope this album does a little better than the last one did." He adds that sales of "Shot" "flattened out really quickly"; however, National Record Mart has been doing well with the CD-5. "We're selling between four and eight per week, which is nice and consistent."

Despite the fresh approach on the new album, Yow says his expectations for "Blue" are no lesser or greater than they were for the Jesus Lizard's previous five studio albums. "I still expect it to sell 15-20 copies," he deadpans. "I have learned not to have expectations. If you do and you don't get to where you expected, then you're bummed. But if you don't and things go really well, then you are downright gleeful."

## Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***		
1	1	30	<b>DIANA KRALL</b>	IMPULSE! 233/GRP HS	15 weeks at No. 1 LOVE SCENES
2	2	19	<b>HARRY CONNICK, JR.</b>	COLUMBIA 68787	TO SEE YOU
3	3	18	<b>SOUNDTRACK</b>	MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	4	2	<b>CHARLIE HUNTER &amp; POUND FOR POUND</b>	BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
5	9	80	<b>ROYAL CROWN REVUE</b>	WARNER BROS. 46125	MUGZY'S MOVE
6	11	4	<b>VARIOUS ARTISTS</b>	VERVE 539976	ULTIMATE JAZZ
7	NEW		<b>VARIOUS ARTISTS</b>	COLUMBIA RIVER 1089	JAZZ HITS
8	6	4	<b>MARC JOHNSON</b>	VERVE 539299	THE SOUND OF SUMMER RUNNING
9	5	2	<b>CHARLIE HADEN/KENNY BARRON</b>	VERVE 539961	NIGHT AND THE CITY
10	10	23	<b>ROYAL CROWN REVUE</b>	SURFDG 44003/ULG	CAUGHT IN THE ACT - LIVE!
11	7	56	<b>CHARLIE HADEN &amp; PAT METHENY</b>	VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
12	13	40	<b>VARIOUS ARTISTS</b>	GRP 9881	PRICELESS JAZZ SAMPLER
13	12	4	<b>ERIC REED</b>	IMPULSE! 244/GRP	PURE IMAGINATION
14	8	25	<b>DEE DEE BRIDGEWATER</b>	VERVE 537896	DEAR ELLA
15	19	38	<b>LOUIS ARMSTRONG</b>	GRP 9872	PRICELESS JAZZ
16	23	30	<b>ELLA FITZGERALD &amp; LOUIS ARMSTRONG</b>	VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
17	17	26	<b>DAVE GRUSIN</b>	N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
18	14	39	<b>THE MANHATTAN TRANSFER</b>	ATLANTIC 83012/AG	SWING
19	16	25	<b>ROY HARGROVE'S CRISOL</b>	VERVE 537563	HABANA
20	15	4	<b>JOHN COLTRANE</b>	IMPULSE! 251/GRP	LIVE AT THE VILLAGE VANGUARD — THE MASTER TAKES
21	24	20	<b>DIANNE REEVES</b>	BLUE NOTE 56973/CAPITOL	THAT DAY...
22	21	51	<b>TONY BENNETT</b>	COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
23	20	100	<b>LOUIS ARMSTRONG</b>	RCA VICTOR 68486	GREATEST HITS
24	RE-ENTRY		<b>BILL COSBY</b>	VERVE 539171	HELLO, FRIEND: TO ENNIS WITH LOVE
25	25	10	<b>BILLIE HOLIDAY</b>	VERVE 539051	ULTIMATE BILLIE HOLIDAY

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***		
1	1	18	<b>KENNY G</b>	ARISTA 18991	18 weeks at No. 1 KENNY G GREATEST HITS
2	3	7	<b>RANDY CRAWFORD</b>	BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
3	2	6	<b>PHIL PERRY</b>	PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
4	4	43	<b>BONEY JAMES</b>	WARNER BROS. 46548 HS	SWEET THING
5	5	28	<b>JONATHAN BUTLER</b>	N2K ENCODED 10005	DO YOU LOVE ME?
6	7	21	<b>CANDY DULFER</b>	N2K ENCODED 10014	FOR THE LOVE OF YOU
7	9	8	<b>GEORGE HOWARD</b>	GRP 9902	MIDNIGHT MOOD
8	6	2	<b>MARCUS MILLER</b>	PRA 9908/GRP	LIVE & MORE
9	8	24	<b>PAT METHENY GROUP</b>	WARNER BROS. 46791	IMAGINARY DAY
10	13	7	<b>DOWN TO THE BONE</b>	NU GRODVE 3004	FROM MANHATTAN TO STATEN
11	12	18	<b>RICHARD ELLIOT</b>	BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
12	10	27	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b>	PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
13	11	77	<b>KENNY G</b>	ARISTA 18935	THE MOMENT
14	17	58	<b>KEIKO MATSUI</b>	COUNTDOWN 17750/ULG HS	DREAM WALK
15	16	48	<b>GATO BARBIERI</b>	COLUMBIA 67855	QUE PASA
16	18	5	<b>CHUCK LOEB</b>	SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
17	14	4	<b>MARION MEADOWS</b>	DISCOVERY 77071	PLEASURE
18	15	7	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 11275	MELROSE PLACE JAZZ
19	NEW		<b>KIM WATERS</b>	SHANACHIE 5042	LOVE'S MELODY
20	24	19	<b>THE RIPPINGTONS</b>	GRP 9891	THE BEST OF THE RIPPINGTONS
21	RE-ENTRY		<b>PAUL TAYLOR</b>	COUNTDOWN 17755/ULG	PLEASURE SEEKER
22	20	39	<b>FOURPLAY</b>	WARNER BROS. 46661	THE BEST OF FOURPLAY
23	21	15	<b>PAUL HARDCASTLE</b>	JVC 2068	COVER TO COVER
24	RE-ENTRY		<b>AL JARREAU</b>	WARNER BROS. 46454	BEST OF AL JARREAU
25	25	21	<b>GERALD ALBRIGHT</b>	ATLANTIC 83050	LIVE TO LOVE

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 or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

# Songwriters & Publishers

ARTISTS & MUSIC

## Parks Gets Kick Out Of Copyright Intellectual Property Issues Intrigue Songwriter

BY JIM BESSMAN

LOS ANGELES—Van Dyke Parks has had fun with copyright issues even before his 1968 album debut, "Song Cycle," which contained both his copyrighted original "Public Domain" and "Van Dyke Parks," which was in fact credited to Public Domain.

"From the beginning, I've been obsessed with the ironies of intellectual property rights and the way the arts and sciences are impacted by them," says the brainy BMI singer/songwriter and arranger of other recordings too numerous to list.

"For my first single on MGM in 1964, I took a public domain waltz called 'Farther Along' because I wanted everyone to waltz to something that had the word 'Jesus' in it—which to me was revolutionary. But since I didn't write it and only arranged it, I credited the Hopi Indians. But [music business attorney] Abe Somer, who was fresh out of law school and forged the contract that resulted in 'Farther Along,' said, 'What the hell is this? The Hopi Indians aren't signatory to BMI!' That was when I learned who was collecting on music—so it was a misguided case of charity which first piqued my curiosity on money for musical properties."

Parks' obsession with copyright is

evident while discussing his recently released Warner Bros. album, "Moonlighting," which mainly offers live versions of previously recorded Parks gems cut in concert at Los Angeles' legendary folk venue the Ash Grove. "I covered me, because nobody will touch my stuff—not even 'Heroes And Villains,'" says Parks, citing the 1967 Beach Boys classic he co-wrote with Brian Wilson. "I'm in a cover modality now to nurse my middle-age crisis with retrospective material to comfort me. Of course, by quoting somebody else, you don't make money—so I'm paying myself here."

Still, there are a few songs on "Moonlighting" that aren't Parks originals, including Fritz McLean's "FDR In Trinidad," which he first cut for his 1972 "Discover America" album.

Meanwhile, his new version of "C-H-I-C-K-E-N" was "the ultimate arranger's nightmare, because in chasing copyrights—which I do to stay ahead of the legal curve, not that I'm righteous—it was impossible to find authorship. It wasn't written by Uncle Dave Macon [one of the many artists who recorded



PARKS

it, whom Parks cites in his spoken intro] but probably by a black man during the age of minstrelsy. I could not find the original author."

Two songs, "Night In The Tropics" and "Danza," originated with Louis Moreau Gottschalk, a special hero to Parks. "He was a great pianist in the 1800s who started out in New Orleans and went all over the world and wrote music down," says Parks. "He saw that industrialization was wiping out folk music, so he tried to preserve it."

"This is when music publishing first mattered, when people became alarmed that things weren't being written down. So he got interested in folk music, and 'Night In The Tropics' quotes from a few of his themes that he picked up in the St. Thomas islands. His fascination with the Caribbean was based on real life—which is something we should all want to know of."

The bulk of the tracks on "Moonlighting," however, are by Parks and include "Orange Crate Art," "Wings Of A Dove," "Sail Away," and "Jump." The latter is the title track of his 1984 album—which focused on the folk tales of Br'er Rabbit—as well as the title of his companion children's book. "Mark Twain called it the most precious piece of stolen goods," notes Parks of the Br'er Rabbit tales, "because they were stolen from the public domain."

Regarding his own songs, Parks says, "I don't write for my own voice, and my songs don't come to embellish my persona. That's why my record company has a hard time selling me."

The "hardest thing to do," Parks concludes, "is what Mozart said when he was accused of plagiarizing himself: He said you're paid to repeat yourself, and to me that's the essential directive in what I'm doing now—but it isn't easy. It's harder to repeat yourself than to extemporize."

## Windswept Pacific, Canada's TMP Link

NEW YORK—Major independent Windswept Pacific has named TMP—The Music Publisher as its first sub-publisher in Canada.

Evan Medow, the Los Angeles-based publisher's president, says that the Canadian company, formed in 1986 by its president/CEO Frank Davies, is a particularly good fit for Windswept Pacific because parent Alliance Com-

munications Corp., a leading Canadian film and TV producer and distributor, can also help boost the fortunes of Windswept's own major film and TV exploitation department.

In addition to an oldies catalog, Windswept represents material by Spice Girls and has a joint venture, Hitco, with L.A. Reid, co-president of LaFace Records.

IRV LICHTMAN

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### 'I'M FREE'

Written by Pete Townshend  
Published by Abkco Music Inc.,  
Suolubaf Music, and Tower  
Tunes Inc.

Some people may see a wide chasm between mainstream rock-'n'-roll bands and their Christian counterparts. Although there are differences, to be sure, sometimes common ground can be found in a great song being interpreted from a fresh perspective. Such is the case with "I'm Free," written by Pete Townshend and originally recorded for the Who's famed rock opera, "Tommy." Christian rockers Geoff Moore & the Distance recently revived the song on their current ForeFront album, "Threads."

"I grew up really exposed to very little Christian music, although I am a Christian," says Geoff Moore. "In junior high and high school I was really drawn to mainstream music that had some lyrical connection that could kind of give words to my faith. There were lots of songs that did that, and 'I'm Free' is one of them."

"I would love to have a conversation with Pete Townshend to know what was at work when he wrote it. But I know when I hear it, it inspires me to think about the fact that regardless of what my physical state is, in the relationship I have with God, I live a life of freedom. So that's kind of the fundamental side of it. The other side of it is just the thought of being able to play the music to 'Pinball Wizard' hundreds of nights would just be great."

"When I'm going to do a cover song, I really look for songs that I feel like, in their original state, can fit in with

the context of what I'm trying to say... People are so afraid sometimes of being earmarked as copying other people that we're afraid to recognize our influences and identify them. There's a thin line between copying somebody and being influenced by them, but that certainly doesn't mean we shouldn't allow ourselves to be influenced. Part of what I do when I do a cover song is expose some of the music that's influenced me."

"My philosophy when I record a cover song [is that] there needs to be some reinterpreting done, but reinterpreting it in a way that is true musically and melodically to the original [and] gives it a bit of a fresh twist. We tried it speeded up and then slowed way down, and we traded instruments out. We kind of got to know it a little bit until we landed on an arrangement we felt was not only true to the band but fit in the context of 'Threads.'"



## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
ALL MY LIFE	JoJo Hailey, Rory Bennett	EMI April/ASCAP, Cord Kayla/ASCAP, Hee Bee Doinit/ASCAP, 2 Big Prod./ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
PERFECT LOVE	Tony Brown, Trisha Yearwood	Starstruck Angel/BMI, Missoula/BMI, EMI Blackwood/BMI, Singles Only/BMI
<b>HOT R&amp;B SINGLES</b>		
ALL MY LIFE	JoJo Hailey, Rory Bennett	EMI April/ASCAP, Cord Kayla/ASCAP, Hee Bee Doinit/ASCAP, 2 Big Prod./ASCAP
<b>HOT RAP SINGLES</b>		
DEJA VU [UPTOWN BABY]	Donald Fagan, Walter Becker	MCA/BMI
<b>HOT LATIN TRACKS</b>		
NO SE OLVIDAR	Kike Santander	FIPP/BMI

## HFA Members Make AOL Pact; Spirit Doubles Its Catalog Size

FOX/AOL AGREE: Some 18,000 music publisher members of the mechanical rights group the Harry Fox Agency (HFA) have worked out a licensing agreement with America Online Inc. (AOL), the world's largest online service provider. The agreement allows certain uses of music created by AOL members in the musical instrument digital interface (MIDI) format, including the uploading and downloading of songs to and from AOL forum libraries. HFA maintains a continually open electronic database from which AOL forum managers can access songs and automatically license them at the statutory mechanical rate of 7.7 cents per title.

"Over 70% of our song requests, now at 330,000 a year, are now accessed electronically," says Ed Murphy, HFA president/CEO.

The HFA/AOL deal is HFA's second major licensing arrangement on the Internet, the first coming after litigation was filed against Compuserve (Billboard, Nov. 18, 1995), an online service that was recently acquired by America Online.

FRIED MOVES 'SPIRIT': With its second year of operation completed, the Spirit Music Group says it has doubled its catalog size in the last year alone to about 2,500 copyrights.

Mark Fried's New York-based company, which has taken a creative course of making acquisition and administration deals with songs of recent decades, can count a number of new deals in recent months.

According to Fried, now included is a long-term administration agreement with songwriter/producer Ritchie Cordell, bringing along such late-'60s bubblegum successes as "Gimme Gimme Good Lovin'," "Indian Giver," and "Special Delivery."

The '70s come into focus with the acquisition of Dark Cloud Music, which contains many copyrights recorded by Ray, Goodman & Brown, including "Special Lady."

Another administration tie is that with the family of the late writer Irwin Levine, including his share of 154 songs such as "Tie A Yellow Ribbon Round The Ole Oak Tree." Fried

also notes that Levine's daughter, Holly Levine, has been brought into the company as creative director, while former Cherry Lane Music staffer Paula Savastano has joined the company as associate director of licensing and copyright.

Spirit has also signed a multi-year administration deal for the Captain & Tennille's Moonlight & Magnolias Music, including such hits as "Do That To Me One More Time" and "The Way I Want To Touch You."

Then there is the purchase of several publishing firms owned by Orleans' lead singer Larry Hoppen, which include one of the group's biggest hits, "Love Takes Time," and the Oak Ridge Boys' "Juliet."

As for '80s repertoire, Spirit has signed on Go-Go's bassist Kathy Valentine, in a deal that includes 12 songs recorded by the group, while also purchasing instrumentalist Ray Chew's Ray-Han Music, which includes the Diana Ross dancefloor success "Work That Body."

Fried also reports that Spirit's U.K. partner Palan Music, via a reciprocal subpublishing agreement, has brought the company hits such as Bob Welch's "Sentimental Lady," Peter Green's "Oh Well," and Asia's "Heat Of The Moment."

Fried, who says the licensing of material has quadrupled in the last 12 months, notes copyright exposure in top film and TV productions, including "Jerry Maguire," "Contact," "The Nanny," and "Rugrats."

Among writing talent new to the company are Shawn "Kangol" Fequiere, founder of the hip-hop group UTFO; Barrett Strong; and Roger Hodgson, writer/arranger and lead vocalist of Supertramp.

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

1. Bob Dylan, "Time Out Of Mind."
2. AC/DC, "Bonfire" (guitar tabature edition).
3. Tori Amos, "Little Earthquakes."
4. Paul Simon, "Songs From The Capeman."
5. Tom Waits, "Beautiful Maladies."

# Studio Action

ARTISTS & MUSIC

## For Lanois, Work Is Center Stage Upcoming Projects Include 3rd Solo Set

BY PAUL VERNA

With awards, accolades, and a credit list that includes some of the brightest stars in the pop music universe, Daniel Lanois seemed to have accomplished everything a producer could ever dream of, and more. By the early '90s, Lanois had assured himself a reputation as one of the all-time great producers—a magician of the studio who could help even the most established artists reach new creative and commercial peaks.

PROFILE

While others might have been tempted to rest on such enviable laurels, Lanois has continued to thrive on the same restless energy that compelled him to make landmark albums with U2, Brian Eno, Peter Gabriel, Robbie Robertson, Bob Dylan, Emmylou Harris, Luscious Jackson, and a host of others (see story, this page).

In the past few months alone, Lanois has worked on the solo debut by Scott Weiland of Stone Temple Pilots fame; produced his first jazz album, by drummer Brian Blade; recorded tracks with country music icon Willie Nelson; worked on a record of his own songs for the first time since his acclaimed 1993 release, "For The Beauty Of Wynona"; and written music for director Billy Bob Thornton's upcoming film, "All The Pretty Horses." (Lanois scored and produced the music for Thornton's last work, the Oscar-winning "Sling Blade.")

Amid all this activity, Lanois found time to travel to New York Feb. 25 to accept a Grammy Award for album of the year for Dylan's "Time Out Of Mind," which Lanois produced.

"I couldn't be more pleased with how the record's being received," says Lanois of "Time Out Of Mind." "I think it's really great for Bob and for me, too, I suppose, but what it comes down to is he wrote a great set of lyrics, and I knew we had that in place long before

we ever started recording. Bob and I met in New York City, and he read me the lyrics for the entire record, back to back. It was like a live poetry session, and there was a connection to the material. It felt like it was a body of work, and all we had to do was frame it."

The "framing" process involved four phases: preproduction at Lanois' workshop studio in Oxnard, Calif.; demos based on loops recorded during preproduction; recording at Criteria in Miami with the full band essentially tracking live; and overdubbing and mixing back at Lanois' place.

Sometimes, the overdubbing meant replacing entire parts. For instance, for "I Can't Wait," Dylan decided to change a recurring chord from minor to major, forcing Lanois to replay every organ, bass, and guitar part in those sections of the song, then seamlessly

out of step with fashion, but also very musical."

Although "Time Out Of Mind" was cut on analog tape—and accordingly bears a warm, tape-compressed sound—Lanois says 95% of the "personality ingredient" in the music comes from factors other than the multitrack, i.e., "the instruments, the amplifiers, the players, the microphones, the room, the communication, and what kind of preamps and compressors you use."

A highly involved producer, Lanois usually integrates himself into his projects as musician, writer, producer, engineer, mixer, and guiding spirit. However, in the case of Weiland's album, "12 Bar Blues," Lanois entered the picture late and was credited with "additional production and mixing."

"I received a tape with my invitation to come in and do some mixes or maybe just modify a few of the songs," says Lanois. "I put in the tape and thought, 'This is the most inventive, most unusual thing I've heard in a long time.' And selfish me wanted to work with him."

Lanois took a similarly low-key approach with Nelson, recording a few tracks with the artist without necessarily setting out to make an entire album.

"Willie did a song with U2 a couple of years back called 'Slow Dancing,'" says Lanois, "and it's just got something to it that Willie had not had before. So when [U2 lead singer] Bono mentioned this to me, I took an interest and proposed a couple of songs for Willie to do. Then Willie sent me a tape of a couple of things he'd got going, so we're going to try four tracks and perhaps those four, with 'Slow Dancing,' might start building towards a record for him."

Besides Nelson and Weiland, Lanois has been producing a jazz album by Blade, a New Orleans drummer Lanois calls "one of the most liquid, musical drummers I've ever heard." After touring with Lanois and playing on Dylan's album alongside renowned session drummer Jim Keltner, Blade decided, with encouragement from Lanois, to write and record his own material.

Most of Lanois' work these days takes place at his Oxnard studio, which he calls "El Teatro" because it is situated in an old theater. Among the facility's trademarks is the absence of a control room. The console and recording equipment are set up in the center of the floor, and the musicians play in the same space, usually through PA equipment. In other words, the facility is less a recording studio per se than a performance space designed to yield live multitrack recordings.

Although El Teatro is Lanois' new toy, he still owns Kingsway Studios in New Orleans, a state-of-the-art facility in an old mansion.

"It's architecturally just beautiful and a nice place to make music," says Lanois of Kingsway. "Part of the Luscious Jackson record was done there, as well as [projects by] Emmylou Harris and a few other folks. So it's still there, intact, but it's a funny thing with

(Continued on next page)



**Roomful Of Gear.** Bullseye Blues & Jazz act Roomful Of Blues has been working on its upcoming project at Normandy Sound Studios in Warren, R.I., with producer/studio owner Phil Greene. Shown at the sessions, from left, are Roomful Of Blues drummer John Rossi, studio manager Dick Richardson, Greene, and Roomful guitarist/co-producer Chris Vachon.

## Highlights Of Daniel Lanois' Album Production Credits

Following is a list of essential Daniel Lanois productions or co-productions:

- Brian Eno, "On Land," EG (1982).
- U2, "The Unforgettable Fire," Island (1984).
- Peter Gabriel, "So," Geffen (1986).
- U2, "The Joshua Tree," Island (1987).
- "Robbie Robertson," Geffen (1988).
- The Neville Brothers, "Yellow Moon," A&M (1989).
- Bob Dylan, "Oh Mercy," Columbia (1989).

• Daniel Lanois, "Acadie," Opal/Warner Bros. (1989).

- U2, "Achtung Baby," Island (1991).
- Peter Gabriel, "Us," Geffen (1992).
- Daniel Lanois, "For The Beauty Of Wynona," Opal/Warner Bros. (1993).
- Emmylou Harris, "Wrecking Ball," Asylum (1995).
- Luscious Jackson, "Fever In Fever Out," Grand Royal/Capitol (1996).
- Bob Dylan, "Time Out Of Mind," Columbia (1997).

## AUDIO TRACK

### NEW YORK

**AT ACME STUDIOS** in Mamaroneck, N.Y., Evan & Jaron completed their Island Records debut album with **Danny Kortchmar** producing and **Peter Denenberg** engineering; **Deep Purple** mixed the 25th-anniversary reissue of its "Machine Head" album for EMI, after transferring the original 16-track masters at the legendary Abbey Road in London; **Gil Parris** tracked and overdubbed an RCA album with producer **Michael Colina**, engineer **Ray Bardani**, and guest musicians **Bob James**, **Harvey Mason**, **Mark Egan**, **Will Lee**, and **David Sanborn**, among others; and **Derrick Garrett** has been working on various projects as writer, engineer, and/or producer, including tracks by **Bobby Brown**, **K-Ci & JoJo**, **Shadow**, **Truce**, and **Ruffhouse Survivors**.

At Water Music in Hoboken, N.J., **Babe The Blue Ox** worked in the big room on its RCA Records album; **Michael Barbiero** produced and engineered, with assistance from **Wayne Dorell**. . . At Bearsville Sound Studios in Bearsville, N.Y., Polydor act **Buffalo Tom** recorded with producer/engineer **Dave Bianco**; **Cracker** worked in Studio A for a month with producer **Don Smith** and engineer

**Martin Pradler**; jazz clarinetist **Don Byron** worked in Bearsville's Turtle Creek Barn on a Blue Note project with producer **Danny Kapilian** and engineer **John Holbrook**; **Jeffrey Gaines**, recently signed to Rykodisc, tracked in the Barn with co-producer/engineer **Trina Shoemaker**; and the **Trackmasters** production team (aka **Tone and Poke**) worked with new acts **Femme Fatale** and **Blaque**, both engineered by **Doug Wilson** and **Stephen Dent**.

### LOS ANGELES

**AT CAPITOL RECORDING** Studios in Hollywood, **Chris Isaak** mixed his forthcoming Warner Bros. Records release in Studio C with producer **Eric Jacobsen** and engineer **Mark Needham**. Another Warner Bros. artist, **John Fogerty**, worked at Capitol with producer/engineer **Elliot Scheiner** on a project titled "Premonition." Also at Capitol, actor/producer **Andy Garcia** worked on the soundtrack to "The Scalper"—which includes tracks by **Dr. John**, **Dianne Reeves**, **Nil Lara**, and **Cachao**—with producers **Rick Marotta** and **Joe Turano** and engineer **Dave Mitchell**.

Ocean View Digital Mastering chief engineer **Joe Gastwirt**, who mastered (Continued on next page)



**Every Tom, Dick & Harry Records At The Annex.** Bay Area-based soul band Tom, Dick & Harry recorded a self-titled album at Music Annex in Menlo Park, Calif. Shown at the studio, standing from left, are assistant engineer Matt Campagna; group members Ihor Pacholuk, Stephen Burke, Craig Garvey, and John Waters; and engineer Tom Size. Seated, from left, are guest guitarist Phil Upchurch and producer Allyn Rosenberg.

### FOR LANOIS, WORK IS CENTER STAGE

(Continued from preceding page)

human nature: You build and build something, and when it's done, it's like, 'OK, what shall we build now?'"

Born in Quebec and raised in nearby Hamilton, Ontario, Lanois was inspired to get into record production by his brother Bob, who as a child loved to take apart radios.

"I was always surrounded by technology and, most importantly, the interfacing of different pieces of equipment," says Lanois. "Trying the radio into the tape recorder into the guitar amp into the Leslie, that kind of stuff."

Lanois set up a studio in the basement of his mother's house in Hamilton and started making records for local, unknown bands.

"At that time, there was something special about a studio," recalls Lanois. "You couldn't buy one in the music store in the '60s."

Through word-of-mouth, Lanois began attracting a diverse clientele to his studio, including Haitian gospel and Jamaican reggae acts, as well as fledgling artists Rick James and Ian & Sylvia.

However, it was a project by an act called the Time Twins that would give Lanois his first big break. When the group members met Eno in 1979 in New York, they played him a tape of the material they'd recorded with Lanois. Eno loved it and decided to seek out the young French-Canadian engineer.

Asked if he was impressed to get a call from the ambient music pioneer, Lanois says, laughing, "I didn't know who he was. I guess I'd lived a pretty sheltered life. I said to my brother, 'I don't know who this guy is, but make

sure he brings cash with him.' And he did! He brought \$4,000 in \$20 bills."

Eno and Lanois recorded a series of instrumental music albums, including Eno's "On Land," Harold Budd's "The Pearl," and Roger Eno's "Voices." Beyond those albums, Eno and Lanois formed a production partnership that would yield a series of vastly successful and influential albums, peaking with U2's "Achtung Baby" in 1991 and Gabriel's "Us" the following year.

So influential were Lanois' productions from the mid-'80s through the early '90s that critics claimed that they could detect a "Lanois sound" in some of his records. Lanois acknowledges that his predilection for "atmospheric" and "melancholy" sounds may have woven its way into his early work.

"The sound people are referring to is probably the more atmospheric sound that happened in the early '80s with Brian Eno and made its way into the U2 records, and because those records were so popular, it's easy to say, 'That's that guy and that sound,'" observes Lanois. "But, like everybody else, I'm constantly evolving, and I have my ideas and my tools that I'm currently excited about at any time. I'd like to think that what people are hearing has more to do with heart and soul than with technique."

As he continues to seek out new musical frontiers, Lanois is increasingly intent on leaving behind a legacy of quality work.

"Popularity is great, but backbone is most important," he says. "I just try to put out records that will make a difference and still be in one's library in a decade's time."

*'Popularity is great, but backbone is most important'*

### AUDIO TRACK

(Continued from preceding page)

Bob Dylan's Grammy-winning "Time Out Of Mind," has been busy this year with new albums by Robbie Robertson, Mickey Hart, George Clinton, America, Elliot Easton, Ron Brown, Stu Cook, the Why Store, and Dave Alvin, among others.

At Oasis Mastering, Eddy Schreyer worked on new or upcoming releases by Van Halen, the Wallflowers, Fiona Apple, Daz Dillinger, and Secansol... Producer David Kahne mixed Lisa Hall's debut album for Reprise Records at Scream Studios in Studio City; Kahne worked with mix-

ing engineer John Travis. Also at Scream, Warren G worked on his forthcoming Def Jam project, Foo Fighters mixed a song for the soundtrack to the "X-Files" movie, and Ice Cube mixed his new A&M Records single, "We Be Clubbin'." All of the above projects were mixed on Scream's new Solid State Logic SL 9000 J console and assisted by Doug Trantow.

### NASHVILLE

AT THE SOUND KITCHEN, producers John and Dino Elefante

mixed albums by 2 Or More (Pamplin) and Petra (Word). In addition, Poor Skeletons recorded and mixed an independent release with producer/engineer David Z and assistant Todd Gunnerson, and Jackson Finch mixed a self-produced album for Warner Bros. with engineer Terry Christian.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 28, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	GETTIN' JIGGY WIT IT Will Smith/ Poke & Tone (Columbia)	LET'S RIDE Montell Jordan/ Ted Bishop (Def Jam/Mercury)	NOTHIN' BUT THE TAILLIGHTS Clint Black James Stroud, Clint Black (RCA)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York, NY) Ken Ifill	SOUNDTRACK STUDIOS (New York, NY) Mikael Iversen	CONWAY (Hollywood, CA) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
RECORDING CONSOLE(S)	SSL 9000J	SSL 4072G with Ultima- tion	Neve VR 72	Neve 8068 MKIII	Neve VRSP 72
RECORDER(S)	Studer A800	Studer 827	Mitsubishi X880	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Rich Travali	LARABEE WEST (West Hollywood, CA) Kevin Davis	LOUD RECORDING (Nashville, TN) Julian King	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson
CONSOLE(S)	Neve VRP 60ff	SSL G with Ultimation	SSL 4000E/G	Neve 8068 MKIII	SSL 9096J
RECORDER(S)	Studer A827	Studer 800	Mitsubishi X850	Studer A80	Sony 3348
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 456	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERFONICS Glenn Meadows	MASTERDISK Greg Calbi	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	PDO-HTM	BMG	EMI-LTD	Sony

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

HIT MAKER'S FORMULA:

499 + 467 = 456

QUANTEGY

TOP OF THE CHARTS

Engineering Excellence  
www.quantegy.com

Get the definitive manufacturer's guide to producing your pre-recorded product:

- CD, Audio and Video Manufacturers
- Video Production Facilities
- Packaging and Mailing Suppliers
- Equipment Manufacturers of CD and CD Rom
- Tape Duplicators and CD Replicators
- Tape Masterers
- And much more

BILLBOARD'S 1998 INTERNATIONAL TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL (800) 344-7119.

Outside the U.S. call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a check or money order for \$65 plus \$6 S&H (\$13 for international orders) to:

Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDTD3168

(Also available on diskette, for rates call Mike Sisto at 212-536-5017.)

# Billboard *international* LATIN @ MUSIC *conference & awards*

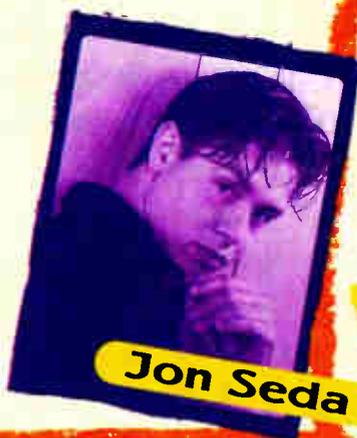
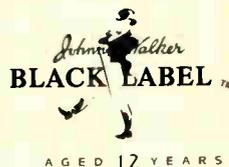
SUNDAY, APRIL 5 - TUESDAY APRIL 7, 1998



**UPDATE** BISCAYNE BAY MARRIOTT, MIAMI

## Special Attractions:

- SUNDAY OPENING NIGHT Party & Showcases sponsored by: People en Español & Caliente Entertainment
- MONDAY NIGHT Cocktail Party @ Starfish Restaurant - sponsored by Compose Tropico & Johnnie Walker
- Showcases at ONYX nightclub
- Showcasing performers: Ley Alejandro, Elvis Crespo, Chris Perez, Fiel a la Vega, Patricia Loanza, Lisette Meléndez, Leo Vanelli, Dayanara, Ralph Anthony, DJ Laz
- Billboard's Annual Latin Music Awards Banquet at Club Tropigala, Fountainbleu Hilton Performances by: Maná, Ilegales, Fey Hosted by Jon Seda
- Special Award Presentations of Billboard's Lifetime Achievement Award - Ralph Mercado Hall of Fame - Vicente Fernández Spirit of Hope - Willy Chirino
- After Awards Party at **BASH** sponsored by **SESAC**



## Discount Airline

For discount airfare on American Airlines to Miami.  
Call: Pepp Travel at 1-800-877-9770  
Please identify yourself as a Billboard Latin Music Conference attendee to receive discount.

## Hotel Accommodations:

The Biscayne Bay Marriott, 1633 North Bayshore Drive, Miami, Fl. 33132.  
For reservations: 1-800-228-9290 or (305) 671-2601  
Discounted Room Rate: \$115.00 single or double  
Identify yourself as a Latin Music Conference attendee.  
**DISCOUNTED ROOM RATE SUBJECT TO AVAILABILITY**  
**CALL FOR RESERVATIONS NOW!**

## Contact Information:

Michele J. Quigley, Special Events Director  
(212) 536-5002 ph. • (212) 536-1400 fax  
FOR REGISTRATION BAG INSERTS: Phyllis Demo (212) 536-5299

## Latin Music Quarterly Program Guide

**ISSUE DATE: 4/11**

For advertising info and rates, please contact:  
Marcia Olival at (305) 864-7578 or Daisy Ducret at (213) 782-6250

## TO REGISTER:

Please fill out form and mail with payment to: Billboard Latin Music Conference, Attn: Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400.

**Confirmation letters will be sent within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payment to Billboard Magazine.**

- \$449.00 Full Registration - After March 20th and Walk-Up Registration: Sunday, April 5: 12:00pm - 4:00pm, Biscayne Bay Marriott, 3rd floor

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_  
Company: \_\_\_\_\_ Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

I'm Paying By:  Check  Visa/MC  Amex  Money Order

Credit Card # \_\_\_\_\_ Expiration Date: \_\_\_\_\_ Cardholder's Signature: \_\_\_\_\_

(credit cards are not valid without signature and expiration date.)

**Cancellation Policy:** All cancellations must be submitted in writing. Refunds will be issued after the conference.  
No refund will be issued for cancellations received after March 20th.



## Latin Notas



by John Lannert

**TO SELL OR NOT TO SELL:** There has been talk in the street for several months now that RMM president **Ralph Mercado** is looking to sell his 10-year-old imprint. When Mercado is queried about the possibility of selling his label, he laughs and kicks off a conversation that indicates he would sell the label but wouldn't leave the record business.

"Two years ago, before I left Sony, they had the right of first refusal if I wanted to sell," says Mercado, who is slated to receive the El Premio Billboard Award April 7 at Billboard's fifth annual Latin Music Awards.

"They offered me \$20 million," he says. "I thought about \$20 million, but PolyGram had given [the label] Rodven \$57 million. So I said to myself, 'I think I got a little more going than Rodven has.' And so I thought, 'Let me stick this out a little bit.' So now it is two years later, and I have done 40% more business with Universal. Now there will probably be an offer of \$35 million to \$40 million."

Mercado says that if he really got worn out on the record business, he would seriously consider selling RMM for \$50 million, "which is like a goal for me, personally."

Yet one breath later, Mercado insists that he would "not sell 100% of anything. I would have to stay along with whatever goes down, because I built the company that way, and I have relationships with the artists. It is not only about the money; it's the longevity of RMM Records. I just don't want to be a catalog for somebody else."

Saying Universal owns the distribution rights for the

label until next year, Mercado adds that Universal would be the first in line to make an offer.

Regardless of what happens, Mercado wants to stay involved in the record business. "If I make a couple of good records and a film once in a while, I'm happy," he says.

**LMBG UPDATE:** Questionnaires have gone out to subscribers to Billboard's vital directory, the 1998 International Latin Music Buyer's Guide. Responses to the questionnaires must be returned May 22.

The advertising deadline for the directory is June 22. The scheduled date for the new directory is Aug. 12. For more information, contact **Joellen Sommer** at 212-536-5094.

**BIENVENIDOS JUDY!** **Judy Cantor**, an award-winning writer who has written extensively about Latino music, is joining Billboard as a contributor, effective this issue. Based in Miami, Judy will cover the musical activities of Cuba for Billboard.

Judy has authored numerous articles on Cuban artists and music for the news and arts weekly Miami New Times. Judy has won awards from Green Eyeshade, the Florida Press Assn., and the Florida Press Club. In 1995, Judy won first prize in feature writing at the National Music Journalism Awards.

Judy was born in New York, where she graduated from New York University. Her articles have appeared in Harper's Bazaar, New York Newsday, The Los Angeles Times, and The Fort Lauderdale (Fla.) Sun-Sentinel.

Judy can be reached by phone at 305-571-7569 or by fax at 305-571-7678.

**STATESIDE BRIEFS I:** BMG's hot balladeer **Cristian** is slated to kick off an eight-day trek of the U.S. May 9 at the Universal Amphitheatre in Los Angeles.

(Continued on next page)

## Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	7	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	***NO. 1*** ◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
2	7	21	5	<b>SERVANDO Y FLORENTINO</b> WEA LATINA	***GREATEST GAINER*** UNA FAN ENAMORADA Y MARRUFO (R.MONTANER)
3	3	3	11	<b>JUAN GABRIEL</b> ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
4	2	5	8	<b>MANA</b> WEA LATINA	COMO DUELES EN LOS LABIOS FHER.A.GONZALEZ (FHER)
5	4	2	11	<b>CELINE DION</b> 550 MUSIC/EPIC/SONY	◆ MY HEART WILL GO ON W.AFANASIEFF, J.HORNER (J.HORNER, W.JENNINGS)
6	8	9	8	<b>RICARDO MONTANER</b> WEA LATINA	PARA LLORAR PCASSANO (PCASSANO, R.MONTANER)
7	6	4	6	<b>LOS TEMERARIOS</b> FONOVISIA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
8	9	7	29	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
9	10	10	22	<b>ANA GABRIEL</b> SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
10	12	11	11	<b>ALEJANDRO SANZ</b> WEA LATINA	◆ CORAZON PARTIO E.AUFFENBERG, M.A.ARENAS (A.SANZ)
11	14	8	9	<b>MARC ANTHONY</b> RMM	SI TE VAS A.PENA, M.ANTHONY (P.FERNANDEZ)
12	11	13	5	<b>ENRIQUE IGLESIAS</b> FONOVISIA	AL DESPERTAR R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
13	5	6	8	<b>RICKY MARTIN</b> SONY DISCOS/SONY	◆ VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
14	17	28	4	<b>TONY VEGA</b> RMM	SI TU SUPIERAS H.RAMIREZ, I.INFANTE (K.SANTANDER)
15	20	—	2	<b>RICKY MARTIN</b> SONY DISCOS/SONY	LA COPA DE LA VIDA R.ROSA, D.CHILD, K.C.PORTER (D.CHILD, R.ROSA, L.GOMEZ ESCOLAR)
16	13	14	10	<b>OLGA TANON</b> WEA LATINA	EL FRIO DE TU ADIOS O.TANON (Y.MONROUZEAU)
17	16	12	30	<b>CRISTIAN</b> ARIOLA/BMG	◆ LO MEJOR DE MI R.PEREZ (R.PEREZ)
18	24	15	6	<b>GILBERTO SANTA ROSA</b> SONY DISCOS/SONY	ESA PARTE DE MI (PERDONA) J.M.LUGO, G.SANTA ROSA (O.N.MUNOZ)
19	21	18	11	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	ME VAS A HACER LLORAR M.A.SOLIS (M.A.SOLIS)
20	19	22	9	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
21	27	24	6	<b>EROS RAMAZZOTTI FEAT. TINA TURNER</b> DDD/BMG	◆ COSAS DE LA VIDA PCASSANO, E.RAMAZZOTTI, C.VALLI (E.RAMAZZOTTI, A.COGLIATI)
22	15	16	11	<b>INDIA</b> RMM	◆ MI MAYOR VENGANZA I.INFANTE (R.BARRERA)
23	18	19	12	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	CON QUE DERECHO E.HERNANDEZ, LOS TIGRES DEL NORTE (D.VITE)
24	28	30	3	<b>INTOCABLE</b> EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
25	26	33	3	<b>JOSE MANUEL FIGUEROA</b> RCA/BMG	POR TI J.SEBASTIAN (J.SEBASTIAN)
26	36	23	17	<b>LUIS MIGUEL</b> WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI, S.RIERA IBANEZ)
27	25	32	10	<b>GRUPO LIMITE</b> POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
28	22	20	18	<b>ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN</b> SONY DISCOS/SONY	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
29	38	—	2	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
30	34	—	2	<b>JOSE GUADALUPE ESPARZA</b> FONOVISIA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
31	29	34	18	<b>BANDA ARKANGEL R-15</b> LUNA/FONOVISIA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
32	RE-ENTRY	16	16	<b>LA MAKINA</b> J&N/SONY	NADIE SE MUERE O.SANTANA (O.SANTANA)
33	RE-ENTRY	7	7	<b>GISELLE FEAT. SERGIO VARGAS</b> RCA/BMG	◆ PERDONAME, OLVIDALO B.CEPEDA (J.GABRIEL)
34	RE-ENTRY	6	6	<b>GRUPO MANIA</b> SONY DISCOS/SONY	QUE LOCO O.SERRANO, B.SERRANO (R. LOPEZ)
35	NEW ▶	1	1	<b>LA MAFIA</b> SONY DISCOS/SONY	◆ QUE HARIA SIN TI M.LICHTENBERGER JR. (J.GONZALEZ)
36	RE-ENTRY	20	20	<b>MARC ANTHONY</b> RMM	◆ Y HUBO ALGUIEN A.PENA, M.ANTHONY (O.ALFANNO)
37	NEW ▶	1	1	<b>ANA BARBARA</b> FONOVISIA	COMO ME HACES FALTA M.A.SOLIS (M.A.SOLIS)
38	RE-ENTRY	2	2	<b>RADIO PIRATA</b> FONOVISIA	TODAVIA R.GANDIA (R.GANDIA)
39	37	39	24	<b>GRUPO LIMITE</b> POLYGRAM LATINO	HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
40	RE-ENTRY	6	6	<b>BANDA LA COSTENA</b> FONOVISIA	AVIENTAME BANDA LA COSTENA (C.LEOS)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS		15 STATIONS		68 STATIONS	
1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	1	SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	1	LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI
2	CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	2	MARC ANTHONY RMM SI TE VAS	2	LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
3	MANA WEA LATINA COMO DUELES EN LOS LABIOS	3	TONY VEGA RMM SI TU SUPIERAS	3	LOS TIGRES DEL NORTE FONOVISIA CON QUE...
4	RICARDO MONTANER WEA LATINA PARA LLORAR	4	RICKY MARTIN SONY DIS- COS/SONY LA COPA DE LA...	4	INTOCABLE EMI LATIN ERES MI DROGA
5	ALEJANDRO SANZ WEA LATI- NA CORAZON PARTIO	5	CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	5	GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS
6	RICKY MARTIN SONY DIS- COS/SONY VUELVE	6	OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	6	MARCO ANTONIO SOLIS FONOVISIA ME VAS A...
7	SERVANDO Y FLORENTINO WEA LATINA UNA FAN...	7	GILBERTO SANTA ROSA SONY DISCOS/SONY ESA...	7	JUAN GABRIEL ARIOLA/BMG ASI FUE
8	RICKY MARTIN SONY DIS- COS/SONY LA COPA DE LA...	8	MANA WEA LATINA COMO DUELES EN LOS LABIOS	8	LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	9	INDIA RMM MI MAYOR VENGANZA	9	BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
10	JUAN GABRIEL ARIOLA/BMG ASI FUE	10	ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...	10	JOSE GUADALUPE ESPARZA FONOVISIA DEJA...
11	CRISTIAN ARIOLA/BMG LO MEJOR DE MI	11	LA MAKINA J&N/SONY NADIE SE MUERE	11	BANDA LA COSTENA FONO- VISIA AVIENTAME
12	ENRIQUE IGLESIAS FONO- VISIA AL DESPERTAR	12	GRUPO MANIA SONY DIS- COS/SONY QUE LOCO	12	DINASTIA NORTENA PLATI- NO FONOVISIA ACABO DE...
13	ANA GABRIEL SONY DISCOS/SONY A PESAR DE...	13	GISELLE FEAT. SERGIO VARGAS RCA/BMG PERDONAME...	13	GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
14	EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG COSAS DE...	14	ALEJANDRO SANZ WEA LATI- NA CORAZON PARTIO	14	TIRANOS DEL NORTE SONY DISCOS/SONY ME HA...
15	LUIS MIGUEL WEA LATINA CONTIGO	15	MARC ANTHONY RMM Y HUBO ALGUIEN	15	ROCIO DURCAL ARIOLA/BMG ASI SON LOS HOMBRES

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.

# REYES RECORDS



- EL MAYOR DISTRIBUIDOR DE MÚSICA LATINA
- MÁS DE 35 AÑOS DE EXPERIENCIA
- COMPLETO SURTIDO DE MÚSICA DOMÉSTICA
- SELLOS EN EXCLUSIVIDAD
- LOS MEJORES PRECIOS DEL MERCADO



140 nw 22nd ave., miami, fl 33125  
t. (305) 541 6686 f. (305) 642 2785  
website: www.reyesrecords.com  
e-mail: reyesrecords@worldnet.att.net

## NOTAS

(Continued from preceding page)

On March 1 at the Houston Astrodome, Sony Discos' recent Grammy winner **La Mafia** and EMI Latin's *conjunto* notables **Intocable** drew 55,117 at Go Tejano Day, the annual daylong event held at the Houston Livestock & Rodeo. That tally was published by The Houston Chronicle in a story that added that the 132,313 people who went to Go Tejano Day set a general-attendance record for the carnival and livestock show. Unfortunately, the press releases flying out of the offices of La Mafia and Intocable claimed the pair of bands had played before a record crowd of 65,000 persons.

A virtual who's who selection of the Tejano world (save La Mafia and Intocable) is booked to play April 10-11 at Island Jam '98 at South Padre Island, Texas. The two-day musical event, featuring performances by PolyGram Latino's hot *norteña* act **Grupo Limite**, EMI Latin idol **Bobby Pulido**, and Arista Latin/BMG star act **La Diferenzia**, is being produced by TC Network Inc.

**COODER'S CUBA FOLLOW-UP:** Though he just won a Grammy for **Buena Vista Social Club's** self-titled album, **Ry Cooder** is hardly sitting on his Afro-Cuban laurels.

Cooder, who hit No. 1 in March on The Billboard Latin 50 with "Buena Vista Social Club," currently is in the Areíto recording studio in Havana working on another disc with Cuban players (Billboard Bulletin, March 19). Co-helming the project with Cooder is **Juan de Marcos González**.

Among the guest artists on the new CD are three performers who appeared on "Buena Vista Social Club": Septuagenarian singer **Ibrahim Ferrer**, pianist **Rubén González**, and Orlando "Cachaíto" López, nephew of mambo pioneer Cachao. Also appearing on the album are **Manuel Galván**, former guitarist of '60s vocal group **Los Zafiros**, and female vocal act **Gema 4**. Once again, Cooder's son **Joachim** will play drum instruments.

Cooder's upcoming CD for World Circuit/Nonesuch/AG is due this fall. González's follow-up to his magnificent "Introducing..." is set to drop in late spring on World Circuit.

Also, German film director **Wim Wenders** is filming interviews with

participating musicians on the Buena Vista Social Club disc for a documentary. Those musicians, now known in Havana as *los superabuelos* (the super-grandfathers), are slated to launch a European tour in April.

**STATESIDE BRIEFS II:** During a whirlwind press tour of Mexico City on March 5, Sony Discos idol **Ricky Martin** announced that his English record on Columbia would be released in the middle of 1998. Martin added that he would no longer act in *telenovelas* unless he could write the scripts.

WEA Latina's **La Ley** launches a six-week Latin American promo tour Sunday (29) in Chile to support its new Warner Mexico album, "Vértigo." A Latin American concert trek is scheduled for August.

Madacy Latino, a division of indie label Madacy Entertainment Group Inc., has signed a three-year deal with BMG's Special Products division to distribute Latin titles from BMG U.S. Latin's catalog.

The initial series of catalog titles, called "Serie Retratos," features product by renowned artists such as **José José**, **Agustín Lara**, **José Alfredo Jiménez**, and **Jorge Negrete**. The deal was announced March 16 during the National Assn. of Recording Merchandisers Convention.

**Jessica Neville** has been named press manager at Sony Music Mexico. She formerly was publicist of **Maná**.

MIDEM Latin America & Caribbean Music Market 1998 is slated to take place Aug. 25-28 in Miami Beach. According to MIDEM, last year's inaugural edition of the trade fair attracted 3,312 attendees from 65 countries.

**RELEASE UPDATE:** Due to drop on Tuesday (31) on EMI Latin is **Graciela Beltrán's** *gruper* disc "Róbame Un Beso," produced by famed singer/songwriter/producer **Joan Sebastian**. Beltrán and Sebastian are expected to tour together this summer. Also due that day is "A Gozar Con Sabrosura" by EMI Latin's Mexican *cumbia* titan **Fito Olivares** and "Confesiones De Amor" by **Disa/EMI Latin** star *grupo* **Los Angeles Azules**.

Heralded trumpeter **Arturo Sandoval**, who performed March 23 at the Academy Awards, is slated to drop a

Latin-jazz big-band disc titled "Hot House" May 19 on N2K Encoded Music.

Among the artists just releasing product on RMM's stable of labels is salsa favorite **Tito Nieves** (RMM), renowned jazz pianist **Chucho Valdés** (TropiJazz/RMM), merengue newcomer **Ray Perdomo** (Merengazo/RMM), and Afro-Cuban roots act **Los Jovenes Del Barrio** (TropiJazz). In addition, the **TropiJazz All-Stars** (TropiJazz/RMM) will be releasing a video of their 1996 live recording titled "TropiJazz All-Stars Live At The Manhattan Center."

Also out in March is "Larry Harlow's Latin Legends Band" (JMM/Sony).

Max Music is dropping "Do You Wanna Get Close?" by **Panjea** April 7. The debut album by the bilingual Miami pop group was produced by prominent remixer **Carlos Sarli**.

**CHART NOTES, RADIO:** For the fifth issue in a row, Sony Discos' hot balladeer **Alejandro Fernández** turns in a top 10 double on Hot Latin Tracks, as "No Sé Olvidar" stays at No. 1 for the fourth consecutive issue and "Si Tú Supieras" moves up 9-8 with a bullet in its 29th issue on the chart.

Fernández's current hot streak on the chart is underscored by the fact that the Mexican star has owned three titles on Hot Latin Tracks for six successive issues.

Thanks to heavy daypart airplay from WKAQ-FM San Juan, Puerto Rico, and WSKQ-FM New York, **Servando Y Florentino's** "Una Fan Enamorada" (WEA Latina) blasts up

7-2 with a bullet. The chirpy pop/salsa track is the first top 10 hit for the teenage vocal duo from Venezuela.

For the second straight issue, WEA Latina crooner **Ricardo Montaner** pulls an unusual top 10 chart double as the writer of "Una Fan Enamorada" and the recording artist of "Para Llorar," which ratchets 8-6.

The March 23 Oscar triumph of **Celine Dion's** "My Heart Will Go On" (550 Music/Epic/Sony) helped boost the number of audience impressions for the blockbuster ballad by 3,500, which qualifies it for a bullet. But the strong leap by "Una Fan Enamorada" forced "My Heart Will Go On" down 4-5.

On the genre charts, Fonovisa's Mexican ballad group **Los Temerarios** stays atop the regional Mexican chart for the third issue running with their top 10 hit "Por Que Te Conocí." **Servando Y Florentino** remain atop the tropical/salsa chart for the second issue in a row, and Fernández's "No Sé Olvidar" regains the No. 1 spot on the pop chart.

Beginning Wednesday (1), regional Mexican stations WLEY-FM Chicago and KSUN-FM Phoenix will be added as the newest reporting stations to Hot Latin Tracks.

**CHART NOTES, RETAIL:** For the fifth time in six issues, **Ricky Martin's** "Vuelve" (Sony Discos/Sony) holds down the No. 1 slot of The Billboard Latin 50, which is unpublished this issue.

"Vuelve" slips from 148 to 158 on The Billboard 200. **Alejandro Fernández's** "Me Estoy Enamorando" (Sony Discos/Sony), which came back onto The Billboard 200 last issue at No. 199, falls off of the chart this issue. The album has spent a record-setting 23 weeks on the chart.

"Vuelve" rules the pop chart for the sixth straight issue. **Buena Vista Social Club's** eponymous debut on World Circuit/Nonesuch/AG tops the tropical/salsa chart for the fifth consecutive issue.

And **Los Tigres Del Norte's** "Así Como Tú" reclaims the No. 1 position on the regional Mexican chart after a six-issue absence.

Overall sales this issue dropped to 86,000 pieces from 93,500 units last issue. Sales for the same issue in 1997 were 75,000 units.

Assistance in preparing this column was provided by **Judy Cantor** in Miami.

## Billboard

APRIL 4, 1998

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	20	TRIBUTE ▲ VIRGIN 44981	YANNI
			8 weeks at No. 1	
2	1	19	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
3	3	8	GRAND PASSION GTSP 539804	JOHN TESH
4	4	4	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
5	6	30	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	5	60	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
7	7	6	THE CELTIC BOOK OF DAYS WINDHAM HILL 11246	DAVID ARKENSTONE
8	8	8	SOUNDS OF WOOD & STEEL WINDHAM HILL 11290	VARIOUS ARTISTS
9	9	49	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
10	10	47	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
11	11	4	SOUND OF WIND DRIVEN RAIN WINDHAM HILL 11250	WILL ACKERMAN
12	13	18	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS
13	15	6	DAUGHTERS OF THE CELTIC MOON WINDHAM HILL 11293	LISA LYNNE
14	20	30	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
15	14	55	AVALON GTSP 537112	JOHN TESH
16	12	32	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
17	16	99	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
18	17	23	SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212	VARIOUS ARTISTS
19	19	49	WHITE STONES PHILIPS 534605	SECRET GARDEN
20	21	5	BEST OF VOLUME ONE WINDHAM HILL 11245	RAY LYNCH
21	RE-ENTRY		17 SECONDS TO ANYWHERE WINDHAM HILL 11291	LIZ STORY
22	18	25	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
23	23	4	MUSIC FOR AIRPORTS POINT MUSIC 536847	BANG ON A CAN
24	24	79	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
25	RE-ENTRY		VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3 RD FORCE

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

## HL DISTRIBUTORS

6940 S.w. 12th Street • Miami, Florida 33144

¡Distribuidora Latina con Toda Clase de Música!

Nuevos Lanzamientos  
y ademas el catalogo  
mas Profundo de  
Música Latina

# HL

¡Distribuidora Completa  
con alto porcentaje  
de cumplimiento  
en ordenes!

- Discos Compactos
- Videos Laser
- VHS & DVD's
- y mucho más

DISTRIBUTORS INC.

Con su primera  
orden le  
mandaremos Gratis  
nuestro amplio catalogo

Llamenos Hoy o Mandenos Un Fax y descubre por usted mismo!

U.S.: 1-800-227-7711 • Int'l: (305) 262-7711  
Fax: (305) 261-6143

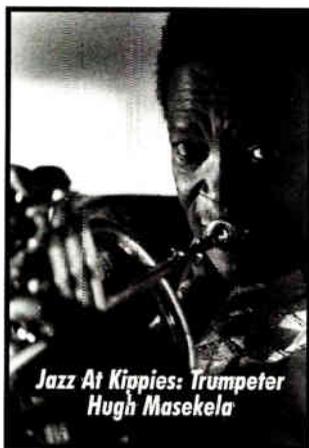
## JOHANNESBURG

T H E B I L L B O A R D S P O T L I G H T

It is South Africa's most maligned city, almost a byword for crime and grime, and famed as the car-hijacking capital of Africa. Yet, despite its troubles, Johannesburg has won back a place it last held almost 20 years ago as the vibrant heart of South African popular culture.

The biggest beneficiary of the city's return to favor must be the music industry, which was already being wrested out of a decades-long slumber by the return of multinational entertainment groups in recent years.

The arrival of democracy in South Africa in 1994 did not herald instant prosperity for artists, and the failure of democracy to deliver economic rewards is often blamed for the crime wave sweeping the Johannesburg area. But four years later, the heady optimism that accompanied the first free elections has returned, if only to the small microcosm that is the music industry. It is palpable throughout Johannesburg on a Saturday night, when this metropolis of 3 million-plus puts on its party gear and takes to the streets and clubs of a city known affectionately to its inhabitants as Jo'burg, eGoli ("place of gold") or Jozi, depending on their ethnic background.



## Jivin' In The Metropolis

By Arthur Goldstuck

## KWAITO A GO GO

At dozens of small venues, dance floors are crowded and—in an almost unprecedented trend—original live music pumps out into the streets. At less formal venues, in warehouses or disused factories, thousands of youths gather for the dance. If you talk to a white teenager, you are talking about the rave scene, which has inspired the most powerful underground musical culture South Africa has ever seen. If the encounter is with a black youth or young adult, you are talking about kwaito, a form of township hip-hop that has dominated local record sales for the past two years (Billboard, April 5, 1997) and has now followed rave culture into the heart of Johannesburg's nightlife.

"The single most important factor in the rebirth of Johannesburg as a musical hub is the kwaito market," says Lance McCormack, artist-development manager for BMG Africa and himself an enthusiastic clubber. "Because Jo'burg is the birthplace of kwaito, a lot of young kids getting into music are gravitating from centers like Durban and Port Elizabeth. It's also got a lot to do with critical mass: the sheer volume of the market. You have a lot more opportunity here, as well

as access to big media, radio stations and TV people, all of which is crucial to the development of a music scene.

"So you're getting everyone in, and the result is that Jo'burg has once more become the melting pot it was in the '70s. The big difference is that the musical term that summed up that melting pot in the 1970s was *mbaqanga*, which means stew, but now it is *kwaito*."

There is another factor behind this melting pot: in the past, Johannesburg was a "whites-only" city, drawing its labor force from neighboring Soweto (originally an abbreviation for South Western Townships) in a symbolic reflection of apartheid's master-servant distinctions. Today, the two share an organic dependence that goes beyond economics and shapes almost every form of cultural expression in the region. It is, in short, not possible to talk of Soweto without drawing in Johannesburg, and vice versa. To some extent, the same applies to the township of Alexandra, nestled almost in the heart of suburbia between the milk-and-manure Sandton municipality and some of

Johannesburg's more affluent Northern Suburbs.

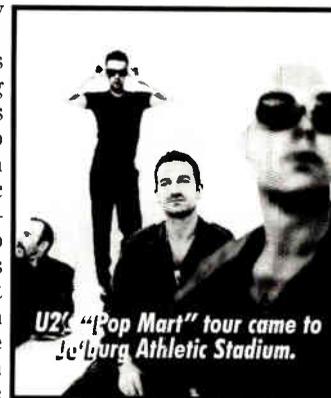
## DANCING IN THE STREET

The appetite for entertainment in these townships has visibly spilled over into Johannesburg, so that, on some weekends, a key road in the city will suddenly be blocked, as youths bring kwaito street parties, that had once been confined to the townships, into the suburbs. Even so, it remains just one of many musical cultures that have found a place in the spotlight.

"Jo'burg is still quite a fractured market," says McCormack. "You still have a big rave crowd, you've still got a drum'n'bass, house-music scene, and you've still got a strong traditional music scene, with mbaqanga bands like Soul Brothers still big. Then you have your kwaito kids, whom you can call the YFM generation."

## NEW GENERATION STATION

YFM, short for Youth FM, is a new radio station that could not have existed in the old South Africa. Made possible by a recent broadcast act that allows licenses to be awarded to radio stations that make it through a stringent approval process, it sold itself on the basis of the need for a station aimed at urban black youth. Broadcasting mainly to the Johannesburg area, it has stunned the broadcasting industry by building up an audi-



Continued on page 34

THE SOUND OF THE CITIES

# JOHANNESBURG

## LOCAL NOISE

BILLBOARD CORRESPONDENT **Diane Coetzer**  
OFFERS A LOOK AT NOTABLE RISING TALENT  
ON THE JOHANNESBURG SCENE

### KARMA

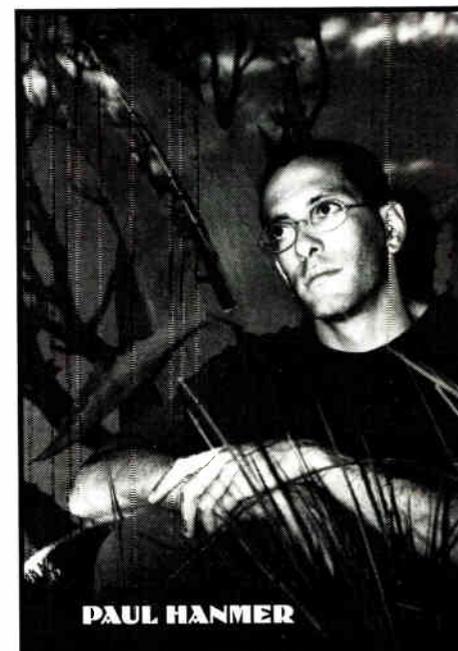
With a name like Karma—and yes, it's her given name—there was always a chance this 22-year-old singer/songwriter-guitarist would turn out to be something special. And to thousands of young, white,

middle-class South Africans who like their music served with a dash of intellect, Karma Anne Swane-poel is much more than that. Over the past year, through some breathtaking live performances and significant airplay on the

national rock station, 5FM, Karma has built up a fan base that's devoted and dedicated and eagerly awaiting the release of her second album, due out in the middle of this year. (Her first disc was recorded with the backing band Henry Ate.)

Still unsigned as an artist at the beginning of the year, Karma has been wooed by both the majors and the growing number of Jo'burg independents who sense the power of a woman who can write songs that easily swing through different styles and feature biting honest lyrics (think of Britain's Beth Orton), someone whose vocal style conveys alienation, intimacy and anger with ease and whose stage performance is up-front and straight-on.

"I want to be the first young South African pop-rock artist to break through internationally," Karma says with typical conviction and directness. "We're hoping to get an international producer for this project, someone who understands the way we want to bring out the songs which will be the core of the album."



PAUL HANMER

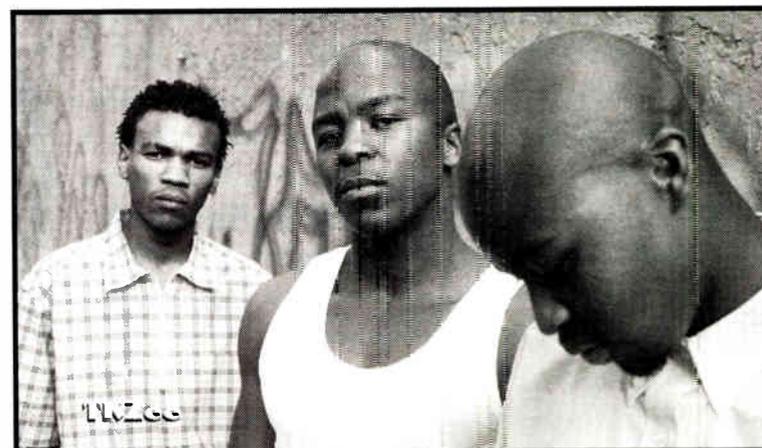
available later this year.

### TKZee

When you're the first-ever black member of the Drakensberg Boys' Choir (centered in a school in the mountains of KwaZulu Natal) and a gifted classical musician, then hip-hop, house music and pop hardly seem obvious reference points. Not, however, for Zwai Bala. As the main musical force behind TKZee, Bala, together with TK Tshabalala and Kabelo Mabalane, is confidently showing the way of the future for kwaito, the enormously popular township pop that dominates the black youth market. Released on BMG Africa (which talks about Bala's potential as a producer and remixer à la Babyface), TKZee's newest project, the EP "Palafala" (meaning "a feast of many things") is an unusual mix of slow house grooves, solid classical backbones and intrinsically Jo'burg raps that move this group away from the plethora of other kwaito bands on the market. The title track also features a sample of Joni Mitchell's "Big Yellow Taxi," and, unlike much of the genre, all tracks feature live instruments (guitars and strings) played by Bala. "It's been a hard few years for us," Bala says. "Our

### PAUL HANMER

As a genre, jazz has a long history in South Africa and is a musical form that's commonly associated with this country. Still, much of the jazz played here remains caught in the confines of tradition—nice but never particularly interesting. Pianist and composer Paul Hanmer is at the forefront of a new wave of artists who are brushing the cobwebs off local jazz, and, in the process, snaring a new young audience for this musical style who gather most nights at the Bassline Club in Johannesburg to see the new masters at work. Hanmer's album, "Trains To Taung" (released through local independent Sheer Sound) is an album that has "fresh" stamped all over it and is thankfully devoid of the easy clichés of contemporary African jazz. Describing his journey to the retail shelves as "very convoluted" (it included several cover-band stints), Hanmer is grateful for the increasing opportunities he has to perform live and collaborate with some of the country's heavy-weight artists, like Miriam



Makeba. "I'm having great fun exploring the outer limits of jazz through my own work and other projects that have been on the go for a while," he says. Among the latter is Unofficial Language (with Pete Sklair and Ian Herman), now part of the newly formed Fresh Music stable. An album, "Move Moves," features local hip-hop artist Waddy Tudor Jones along with remixes of four tracks by DJ Max Mistry of the U.K.'s More Protein Collective; it should be

first album, "Take it Eezy" never sold in huge numbers—many people said it was too cutting-edge for the audiences. So with this next project, we were aware of retaining the confidence of BMG while pushing ahead with our musical vision, which is never to remain stagnant; it's to lead the way forward." A full-length album is due out soon.

### VUSI MAHLASELA

When renowned writer Nadine  
*Continued on page 38*

BECAUSE WE'RE GOOD AT WHAT WE DO AT

**A S A M I**

AND STICK TO WHAT WE DO BEST, I.E. PROTECT,  
PROMOTE, NURTURE AND DEVELOP SOUTH AFRICAN  
MUSIC, WE MAKE THE :

**FUNK - PHAT**

**ROCK - ROLLING**

**JAZZ - RAZMATAZ**

**BOEREMUSIEK - SLICK**

**THE POP - NON STOP**

**CLASSICAL - EXCEPTIONAL**

**THE DANCE - ADVANCE**

**THE KWAITO - MAGNIFICO**

**THE GOSPEL - POSSIBLE**

**AND THE MBHAQANGA**

.....????? um ! .....?????

(Well, you try come up with something that rhymes with MBHAQANGA !!)



**THE ASSOCIATION OF THE SOUTH AFRICAN  
MUSIC INDUSTRY (ASAMI)**

**THE VOICE BEHIND SOUTH AFRICAN MUSIC**



Don Aka Destiny

ip  
e, the  
orted  
umer  
ought  
g and  
0 mil  
owe  
cal  
1997  
1998



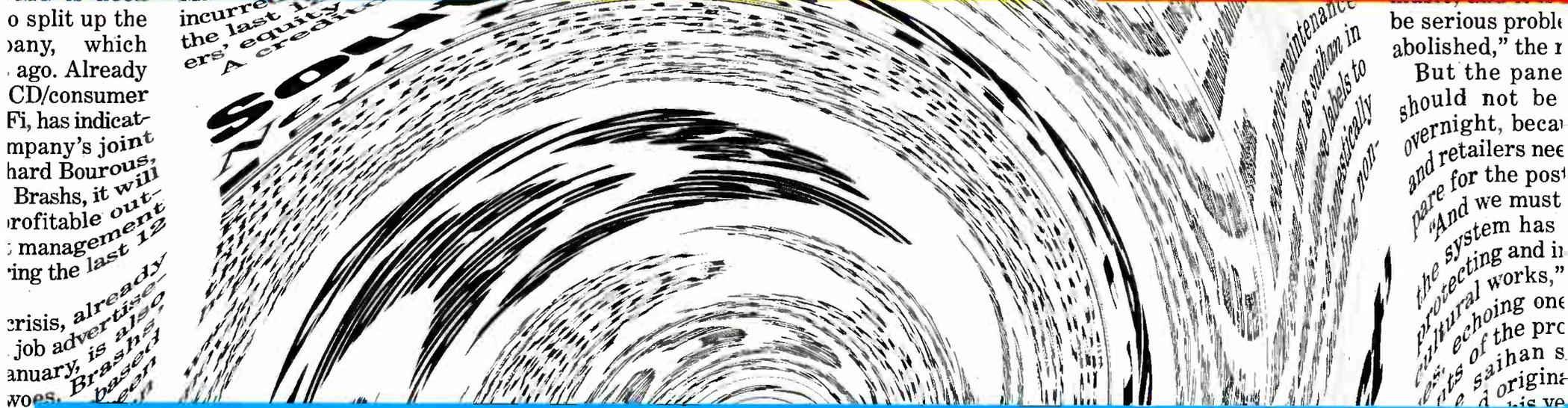
HUGH MASEKELA  
BLACK TO THE FUTURE

ap  
Y STE  
YO—  
le pri  
been  
sory p  
Trade  
A rece  
Comm

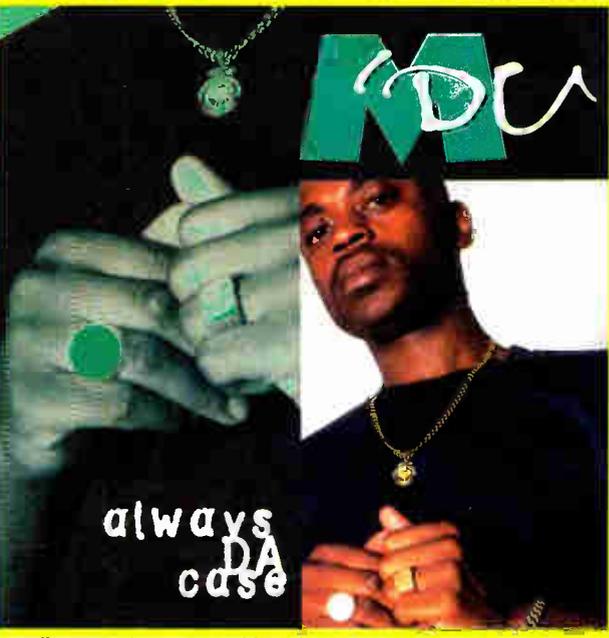
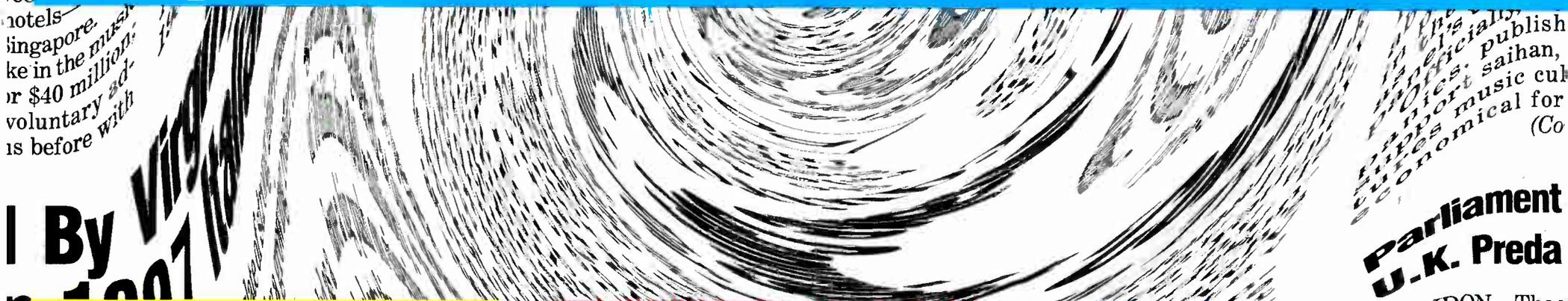


Jennifer Jones

slow down



# Sony Music South Africa Takes On The World!

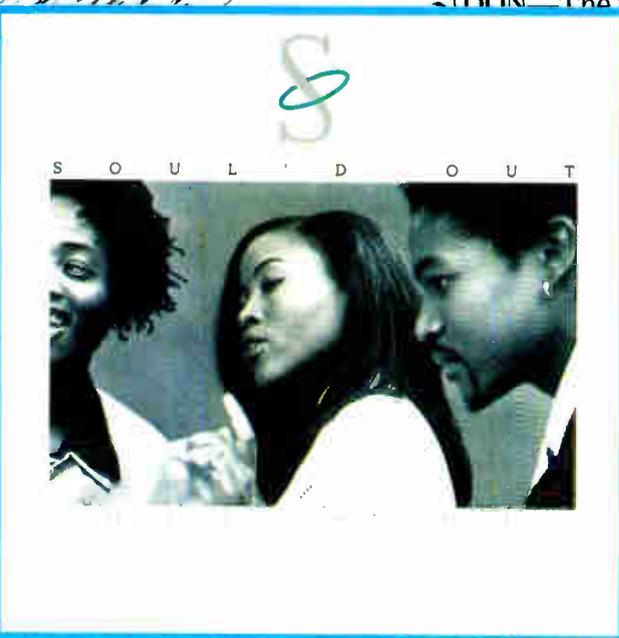


always DA case



SPRINGBOK NUDE GIRLS

AFTERLIFESATISFACTION



S O U L D O U T

venue for each  
are rose from  
table-topping  
n Music Italy  
ical Brothers, also sell well here in Italy, and our local signings registered excellent results, with Marina Rei going double-platinum [200,000 units] for her second album, 'Donna,' and Nicolo Fabi also  
to 13.33%, although its 1996 figure included Universal Music, which set up its own distribution last year  
In its first year handling its own distribution, Universal took a 7.08%  
acters depicted in the movie were earnest and down-to-earth, at a time when society was depressed and con- fuled due to the economic slowdown and the upcoming presidential election.  
to take legal action  
being adversely a  
press in nearby  
The competi  
back to the Hou

## Vital Statistics

Continued from page 38

with an around-the-stage balcony has seen some intense moshing and stage-diving in its time.

**Wings Beat Bar.** 8 Ameshoff Street, Braamfontein. Capacity: 320. Buskers nights are the main feature of this town venue that's doing its bit

to expose new South African talent across the board.

**Jargonelles.** 110 Caroline Street, Brixton. Capacity: 60-80. (mostly dining club with live shows). A large torch blazes outside this dinner club with its side room for live shows, including music. Although situated in Brixton (not one of Jo'burg's most fashionable suburbs), Jargonelles

draws a more discerning, some might say elite, crowd of music lovers.

**The Blues Room.** Village Walk, Sandton. Capacity: 150 seated, 200 standing. Fast establishing for itself a reputation as a secure spot to see middle-of-the-road jazz, The Blues Room has also led the way in live-music broadcasts through its partnership with Highveld Stereo. Monday nights see a variety of local musicians performing unplugged in hour-long, live sessions broadcast on the radio station.

**Insomnia.** 84 Oxford Street, Fernelale. Capacity: 1,200-1,300. Situated in the heart of Jo'burg's Northern Suburbs enclave, Insomnia is currently the club of choice of kwaito and hip-hop kids throughout Johannesburg. With a new look, increased capacity and air-conditioning (Jo'burg is steaming in summer), Insomnia turns away the crowds when acts like Bongo Maffin, TKZee and Trompies play.

**La Frontiere Nite Club.** Hillbrow Squash Centre, Pretoria Street. Capacity: 300. A club in the heart of Hillbrow (often referred to as The Bronx), La Frontiere is the home of mostly expatriate Africans with music in the same vein.

**Standard Bank Arena.** Bertram Road, New Doornfontein. Capacity: 3,500 seated, 2,500, standing. The perfect sized venue for middle-sized tours—both national and international. Already having seen the likes of Z.Z. Top, Skunk Anansie and Michael Learns to Rock, The Standard Bank Arena is a popular spot with plenty of secure parking.

**Ellis Park Stadium and Johannesburg Athletic Stadium.** Greater Johannesburg Sports Precinct. Capacity: 50,000. Two sports stadiums that have doubled as large outdoor-concert venues for international artists including the Rolling Stones and Michael Jackson.

**FNB Stadium.** Soweto. Capacity: 85,000. The home of South African soccer and the only large outdoor venue in Soweto capable of hosting

music festivals.



**Johannesburg.** at last count, is served by close to 40 radio stations, covering most of the country's 11 official languages and an enormous variety of music styles.

The deregulation of the airwaves in recent years means a growing number of private and community stations are being added to the mix.

The station to have made the biggest impact in recent months is unquestionably **9-FM (FM 99.2)**. In just a few months, the independent has grown to be the fourth-biggest regional radio station in the country with its refreshing and trend-setting mix of kwaito (township house/pop), hip-hop, rap, R&B and young, hip DJs unafraid to speak their mind.

Another fresh frequency on the Gauteng scene is **Kaya FM (FM 95.9)**. Touted as the regional station with "an African soul," Khaya is the place to go for sounds from the continent, R&B and jazz. Hugh Masekela and award-winning singer Sibongile Khumalo have a Sunday show where they chat about old South African releases. Unusual for a Jo'burg station, Khaya (meaning home) is managing to draw a more racially mixed audience.

A stalwart on the Jo'burg radio scene is **Metro FM (96.4/MW 576)**, a national station that plays urban contemporary music with an emphasis on current R&B. Metro, however, is feeling the impact of the pulling strength of the new stations.

**Ukhozi (FM 91.5)** (a Zulu station) is one of the biggest stations in the country and plays a large selection of indigenous music, as does **Lesedi Stereo (FM 88.4)**, which is presented in Sesotho.

The home of mainstream, alternative (sometimes) and local rock and pop is national station **5FM (98.0)**, which sticks closely to what's charting internationally and often lends its support to acts touring the coun-

try while trying hard to be a true supporter of local product.

Serving adult-contemporary listening tastes (and the genre is a firm favorite in the city's wealthier Northern suburbs) is **Highveld Stereo (FM 94.7)** and **Jacaranda FM (FM 94.2)**. More classic tastes are catered for by the newly established **Classic FM (102.7)**. Interestingly, this private station plays traditional South African music (considered our "classical") as well as jazz.

Campus radio, although relatively underdeveloped compared to its American counterparts, is thriving in Johannesburg through **Radio Tuks (FM 107.2)**, which is based at the Rand Afrikaans University. Most of the music played on Radio Tuks is contemporary pop and rock.



**BMG Records (Africa),** P. O. Box 91432, Auckland Park, 2006. Roster includes: Just Jinger; The Usual, Vusi Mahlasela, Patricia Lewis, TKZee, Soweto String Quartet and Amersham.

**Chameleon Cowboy Music,** P. O. Box 95461, Grant Park, 2051. Independent that consistently unearth interesting and unusual talents. Roster includes: kwaito group Empire, Gloria Bosman and gospel singer Herman. Co-owner Adriaan Levi is active on the remix scene.

**CCP Record Company,** (division of EMI S.A.) P. O. Box 11254 Johannesburg, 2000. Roster includes: Arthur, Rebecca Malope, Brenda Fassie, Abashante, Tsepo Tshola EMI, (SA) P. O. Box 11254 Johannesburg, 2000 Roster includes: Steve Hofmeyr.

**Fresh Music,** P. O. Box 782022 Sandton, 2146. With a motto like "rebels with a chord," Fresh Music oozes attitude. One of S.A.'s newest independents, Fresh already has a diverse roster of artists, including: Naked, Egyptian Nursery, Anti-Gravity and Rerouted, a compilation of cutting-edge S.A. dance music.

**Gallo Africa Limited,** P. O. Box 6216 Johannesburg, 2000. GRC and RPM label roster includes: Lucky Dube, Ladysmith Black Mambazo, Colleske, Sugardrive, Twins, Soul Brothers, Tananas and Umfaz Mnyama.

**David Gresham Record Co.,** P. O. Box 46020 Orange Grove, 2119. Roster includes: QKumba Zoo and Mean Mr Mustard.

**Kalawa Records,** P. O. Box 11762 Vorna Valley, 1686. Headed by Don Laka, Kalawa has a stable of heavyweight kwaito artists, including Trompies and Bongo Maffin (support act on the Skunk Anansie tour), whose interpretation of a song by Miriam Makeba ("Makeba") was a big summer hit.

**Ku Shu Shu,** P. O. Box 2228, Parklands, 2121. The original home of South African hip-hop, with artists like Prophets Of Da City and Skeem. Now moving into more diverse territory with D'Low and E'Smile.

**999 Music,** P. O. Box 11377 Vorna Valley, 1686. The king of kwaito, Arthur Mafokate, reigns supreme here and continues his innovative

Don't get lost in the lists...

...join our family,

get to know us personally,

& receive the attention

you deserve...

peermusic

62 St. Patrick Road, Upper Houghton,  
Johannesburg 21 98, Gauteng, South Africa

Tel. (+27 11) 648-5404 or 648-1107/8  
Fax: (+27 11) 648-1902

<http://www.peermusic.com>

Cover Up Designs at <http://www.coverupdesigns.co.za> • Feb '97

The David Gresham Record Company (Pty) Ltd.

a division of

The David Gresham Entertainment Group (Pty) Ltd.

Incorporating:

David Gresham Music / Gresham Video

Stylus Recording Studios / Gresham Broadcasting

P O Box 46020, Orange Grove, 2119, South Africa

Tel : (+2711) 444 2630 Fax : (+2711) 444 1932

Est. 1972

style with a new album by the Queen of 999 stalwarts, Abashante.

**Phase 2 Records.** P. O. Box 48321 Roosevelt Park, 2129. Roster includes: Phil Coulter and Jim Crush. Also has a retail outlet selling music across whole spectrum.

**PolyGram** P. O. Box 9299, Johannesburg, 2000. Roster includes: Yvonne Chaka Chaka, Chicco, Boom Shaka, Jimmy Dladu Primedia Music, Local media and communications group Primedia recently formed a music division, making it one of the country's biggest independents. Primedia has a controlling stake in Transistor Music, CSR and Look South Records. Transistor are pioneers of Euro dance/pop in southern Africa, having broken 2 Unlimited and Whigfield, among others. Much of Transistor's product is MOR and includes Helmut Lotti and BZN. CSR is primarily a production company and studio facility and has led the way in producing dance remixes. Look South Records is guided by Johnny Clegg of Juluka fame.

**Scratch Music.** P. O. Box 48972 Roosevelt Park, 2129. Roster includes: Payolla and Gangster Gong.

**Sheer Sound.** P. O. Box 3128 Parklands, 2121. An active independent specializing locally in the new wave of S.A. jazz. Roster includes: Paul Hanmer, Siphon Gumede, Pops Mohamed, Bruce Cassidy and Tony Cox. Has the license for World Circuit (Ruben Gonzalez; Buena Vista Social Club) and Higher Octave.

**Shiny Records.** P. O. Box 93203, Yeoville, 2143. The original South African independent and still going

strong. Roster includes: Durban group Urban Creep and singer/songwriter Matthew van der Want.

**Sony Music Entertainment.** S.A. P. O. Box 411463, Craighall, 2196. Roster includes: Sibongile Khumalo, Hugh Masekela, M'Du, Ma Willies, Springbok Nude Girls.

**Tic...Tic...Bang.** P. O. Box 2872, Parklands, 2121. Long-standing independent that has the licence for 4AD among others and a roster of South African artists that includes The Led, The Awakening (metal), Battery 9 (industrial) and a host of fringe artists.

**Tequila Records.** PO Box 391405, Bramley, 2018. Part of the Tequila Group. Roster includes several Afro-pop acts like Magic Cactus and stalwarts, Stimela. New signing Boo! is tipped as the best "monkey-punk" band in S.A.



**Bop Recording Studios.** Private Bag X 41 Mmabatho 8681 One of the best equipped facilities in Africa. Lucky Dube recorded his last album here as well as Just Jinger; S.A.'s big rock success story.

**Chameleon Studio.** 70 Raglan St, Sydenham 2192. A small studio situated in one of Jo'burg's oldest suburbs, Chameleon was the choice for the much-touted singer Gloria Bosman as well as kwaito/hip-hop act Empire and Gospel artist Herman Tladi.

**Downtown Studios.** 62 Goud Street,

Johannesburg 2001. Situated in the heart of downtown Johannesburg, Downtown is in many ways S.A.'s most successful studio. Recently given an acoustic overhaul, this studio has seen many international clients including Mick Hucknell, Duran Duran, Hothouse Flowers, Angelique Kidjo and Kojo Antwi. Local clients include producer/artist Alexis Faku and Lucky Dube.

**Radio Park Studios.** Private Bag X41, Auckland Park 2006. Deep in the bowels of the South African Broadcasting Corporation, these studios are highly rated by engineers and producers alike. Home of many of the country's jazz recordings (including Paul Hanmer). One recent client was Naked from the Fresh Music stable—tipped as a hot act to watch in '98.



Johannesburg's music lovers rely on several chain stores as well as the many small independent outlets that dominate shopping malls and suburbs around the city. As yet, the city does not have a megastore, although there's talk of one following fast on the heels of the Millennium Entertainment Group Africa's (MEGA) store soon to be opened in Cape Town.

**Musica Chain.** locations throughout the city. Covers whole spectrum of music but centers on top 50.

**Look & Listen.** branches in Hillbrow, Hyde Park and Sandton. Top 50 product but generally able to help with more unusual music like the

new Americana and world music. Often used as a stepping stone to exposure for local band members.

**CD Warehouse.** 20 Mutual Square, Oxford Road, Rosebank. One of Jo'burg's most popular retail outlets with a big independent and jazz section. Sells a fair amount of S.A. product and will order for the more esoteric taste.

**House Africa.** 332 Louis Both Avenue, Orange Grove. The only real specialist shop in town of any note and the hang-out of the city's many DJs. Here you'll find 12-inch vinyl records and a great selection of R&B, rap, hip-hop, soul and dance discs.

**Top CD Chain.** Locations throughout the city. Good selection of house, club and R&B discs.

**Harley Street.** Cresta Shopping Centre, Randburg. A decent selection of back-catalog product. Heavy-metal section sells well as does rock.



Music magazines have not had the easiest time in South Africa in general. Many have started up, full of promise and enthusiasm but have disappeared without trace a year or two—or even just months—later. Much information on South African artists, gigs and international news can be found on the pages of newspaper arts supplements or magazines aimed at general readers.



**Mail And Guardian.** Independent weekly with links to The Guardian in London. Interesting coverage of South African artists and, sometimes, music-industry issues in its Friday section, as well as a decent listings section that straddles black and white clubs and gigs.

**The Star.** Part of the Independent Group of Companies has a special music focus in its "Tonight" supplement on Thursdays, as well as national and international articles through the week.

**The Sowetan.** Daily newspaper read largely by the black community. Interviews and reviews of local and international product.



**Top 40.** Based in Cape Town, this national magazine has managed to stay alive over many years. News about local, predominately white, rock and pop bands, as well as international features in the same genres. Focuses on the teen market.

**Epic Culture.** Newly established independent magazine that fits in a significant amount of music features and reviews (dance, trip-hop, kwaito, house and more) in between fashion spreads and articles on social issues.

**Music Africa.** Now into its third year, this is the only S.A. music magazine aimed at more serious music aficionados. Features and reviews on national and international artists and a technical section for musicians. ■



salutes all the great South African musicians  
and our partners in the music industry.

We're proud of you and we're honored to bring you to the world!

Quincy Jones • Caiphus Semenya • Don Brown

[www.qradio.net](http://www.qradio.net)

USA: 202.466.0051 • RSA: 27.11.714.4315



PolyGram



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Europe Authors Forum A Wide Draw Inaugural Meeting Focuses On Copyright Issues

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

BRUSSELS—Figures as diverse as Jean-Michel Jarre and European Union internal market commissioner Mario Monti were among the participants of the first-ever Authors Forum, held March 18 here and organized by the European authors' right societies body GESAC.

The meeting drew more than 150 participants from the different authors' societies, the European Commission, and the European Parliament.

The caliber of the European policy-makers attending the forum is being seen as evidence of the importance Brussels ascribes to cultural issues. Speakers included the current and former president of the European Parliament—Jose Maria Gil-Robles and Enrique Baron, respectively—and commissioners Marcelino Oreja, in charge of audiovisual and culture matters, and Mario Monti, in charge of the European Union's internal market.

Monti's department has been drafting the impending copyright directive, which will deal with European copyright law in the digital age (Billboard, Dec. 6, 1997).

Jean-Loup Tournier, president of GESAC and of the French authors' society SACEM, said he was particularly pleased with the number of artists attending from all around Europe, representing fields such as music, cinema, and performing arts. He was also pleased by the presence of so many EU policy-makers.

"It is the first time such a meeting has happened," says Tournier. "It was a striking melange, but it turned out quite well."

Several panelists expressed hostility toward the U.S.'s copyright system and what was perceived as attempts by Americans to undermine the European protection system for authors (Billboard, March 28). Irish composer Brendan Graham, who until this month was chairman of the Irish Music Rights Organization, criticized the low level of copyright revenues in the U.S. "What has happened in the U.S. can happen in Europe," he warned.

Many speakers, such as Jarre, voiced appreciation for the work done by authors' societies, while others called upon the EU to show real support for arts and culture. Gil-Robles affirmed that one of the EU's roles is to "protect and incite cultural creation."

Added Tournier, "Authors are starting to wake up to the idea that culture is now fully part of the EU mandate, and that was exemplified by the speech made by Commissioner Oreja. They also showed unanimous support in their speeches to their societies and a confidence that their societies can

meet the challenges of the new millennium."

Sarah Rodgers, a board member of the U.K. authors' body Mechanical Copyright Protection Society/Performing Right Society, suggested several paths for authors' societies to follow. Among them was promoting "the concept that in an online environment, it is not the product that is valuable, but the content," as well as supporting the implementation of copyright laws as a condition to entry into the EU.

Rodgers urged the audience to "demonstrate our collective intent among sister societies, particularly in the face of lobbies that are looking for dilution of copyright in respect of digital delivery."

Earlier, her organization's chief

executive, John Hutchinson, cautioned that campaigning for improved copyright protections should not be confused with lobbying for financial support for the cultural industries.

In his closing speech, Monti said he attached great value to the forum and reassured the audience about the commission's goals.

"Creativity is a key part of Europe's success story, and we want it to go on," he said. "The key to achieve that is the protection of intellectual property in an open market."

Monti outlined the commission's three main copyright-related goals: to achieve a single market for copyrights; to ensure a high level of protection for copyrights and neighboring rights; and to fight piracy.

"A high level of protection," he concluded, "is crucial to ensure the future of European creativity."

## Norwegian Gov't Upholds Parallel Import Ban

BY KAI R. LOFTHUS

OSLO—Norwegian record labels are welcoming a decision by this country's parliament, the Storting, confirming the current ban on parallel imports.

Parallel imports from anywhere other than the European Union—which Norway borders—are illegal under the terms of a 1993 amendment to the Copyright Act of 1963. However, the issue was put on the political agenda by the Høyre conservative opposition party. The party argued that the law had been ineffective in that CD prices were being kept at artificially high levels and that the investment in local repertoire had not grown significantly since 1993 (Billboard, Feb. 14).

These claims have been categorically dismissed by the record industry here, a

position that received the backing of Cultural Affairs Minister Anne Enger Lahnstein. She told the March 19 session of the Storting considering the issue that upholding the current legislation helped control the flow of pirated products. Because of Lahnstein's support, the outcome of the debate did not come as a surprise to the music industry; the proposal to terminate the ban received only 29 votes in favor and 66 votes against.

The documentation that the record industry trade groups GGF and the International Federation of the Phonographic Industry (IFPI) provided in the hearings was a survey of the current price situation in some of the key markets in the world, the increase in number of record companies' submissions of nominations to the Spellemannprisen Music Awards—Norway's leading hon-

## Crowley Makes Foray Into Radio Monitoring In Brazil

BY JOHN LANNERT

The methods employed in Brazil to monitor radio airplay appear to be changing as U.S. computer company Crowley Broadcast Analysis continues

to make inroads in that country. Utilizing a digital-fingerprint technology, Crowley is now monitoring a dozen stations in Rio de Janeiro and testing another dozen outlets in São Paulo.



MASSARSKY

Crowley has established a Brazilian division to bolster ties with the domestic recording industry, but so far only Warner Music Brasil has signed on as a client.

However, Crowley partner Barry Massarsky says he is optimistic that other labels, as well as publishers and societies, will eventually subscribe to the service. "We expect business to grow, and we expect to be the data purveyors for the record companies," states Massarsky. One record label interested in Crowley's technology is BMG. The company's Brazilian managing director, Luis Oscar Niemeyer, says, "Crowley can give us more precise information with relation to how many times a song was played and when it was played. It's the purest information we can get."

The monitored stations in São Paulo and Rio de Janeiro were selected by Warner president Beto Boaventura, who signed with Crowley last year.

Boaventura praised Crowley's  
(Continued on next page)



**Say Platinum.** Executives from BMG U.K. and BBC Worldwide Music raise a glass to "Teletubbies," the British children's TV series that recently spawned a million-selling single, "Teletubbies Say 'Eh-Oh!'" (see Child's Play, page 62). Shown, from left, are BMG national account managers Matt Newman and Paul Waddingham, BMG COO Ratnam Bala, BBC Worldwide Music music publishing chief Mike Cobb, and BMG sales team head Steve Reeves. "Teletubbies: The Album" was released in the U.K. March 23.

ors—from 1993 to '97, and the record companies' current local A&R roster.

The director of the Norwegian IFPI affiliate, Sæmund Fiskvik, says that as a result of the decision his organization will increase its focus on so-called "gray zone" repertoire, including parallel imports, piracy, and bootlegs, by applying more resources to field research and working closer with the customs and political authorities.

*'It's a pleasure that there is someone who believes in us'*

Says Fiskvik, "The parliament has accepted our arguments that the prices haven't increased and that [the legislation] strengthens the production of local repertoire. This should clear up the misconception among those in Australia who have spread false rumors that the Norwegian ban is about to crack. You might say this is a salute to Australia."

The Australian record industry is currently in the middle of a protracted political and public debate about whether parallel imports should be allowed in that country (Billboard, March 14). Both sides there have been closely watching the Norwegian discussions for pertinent precedents.

Mats Nilsson, chairman of GGF and managing director of Warner Music Norway, says of the Norwegian victory, "It's a pleasure for us that there is someone who believes in us and what we are saying. The politicians have referred to us to a great extent in their discussions." Jan Paulsen, chairman of the organization of independent Norwegian record companies, FONO, con-

cludes: "We are happy that the politicians are paying attention to us. This secures that the breadth in products that are being presented by professional [retailers and wholesalers], and that will benefit the consumers."

Retailers, however, do not see parallel imports as vital to survive in today's business climate. Joe McNicholas, Virgin Megastore's London-based buying controller for Northern Europe, says the impact of importing products from abroad "is minimal." Virgin operates one store in Norway, which is located in the centre of Oslo. Noting that Norwegian retailers are still able to make parallel imports from the EU into Norway, he says although published price to dealers may vary slightly, freight, tax, and customs rates level out the differences. He adds, "Virgin Our Price's policy on parallel imports is that we don't stock them. We want to build relationships with suppliers in each country."

Victor Sanchez, operations manager of the 11-store Akers Mic chain, agrees with McNicholas: "I don't think we would import products already distributed by local labels. With the currency exchange rate of the U.S. dollar and the U.K. pound, [the profitability] wouldn't change in any way. It could be interesting, however, because Sweden and Denmark have traditionally had cheaper prices, but it's also a question of loyalty to domestic suppliers."

Norway is very sensitive to music distribution, since the country, with some 4 million inhabitants, is small and geographically diverse. A large portion of the music market is therefore serviced by wholesalers that mainly work with gas stations. "If 50% of the sales of Madonna and Eric Clapton had been parallel imports, the situation would not have been that bright," adds Nilsson.

# Copyright Bill Changes Sought In Ghana

BY KWAKU

ACCRA, Ghana—A group of musicians, music business entrepreneurs, and record producers calling themselves the Copyright Protection Committee (CPC) have banded together to press for a more market-led and less bureaucratic copyright environment here. Their main aim is to secure radical changes to the new Copyright Bill now being considered.

In addition to a national forum that discussed the bill last December, the Copyright Office has just finished collecting comments from interested individuals and organizations. The consensus from these comments has been forwarded by the Copyright Office to the drafting section of the attorney general's department for consideration. From there the bill will go to the Cabinet and eventually to Parliament. The intention is to pass the bill into law by the middle of the year.

The CPC recommendations include raising the copyright piracy fine from the present maximum level of about \$500 (and a maximum prison term of two years) to a minimum of \$50,000. It wants the amount of applicable royalties and copyright licensing to be controlled by the entrepreneurs and copyright holders themselves, rather than a ministerial body. It also wants the copyright disputes to be settled privately rather than the copyright administrator having the power to conduct arbitration.

That argument has not, though, found universal favor. "It is necessary for every sector in Ghana to be placed under one ministry or the other, so it is therefore wrong for the Copyright Protection Committee to suggest that the music industry should be left on its own. That suggestion will amount to lawlessness," says Bernard Bosumprah, acting copyright administrator. He adds, "The suggestion that copyright owners should be allowed to settle their own disputes is not acceptable."

CPC also recommends that the anti-piracy banderoles that are wrapped around cassettes to demonstrate authentic product should be printed in Ghana and that the banderole's price be

determined by both copyright owners and the Internal Revenue Service. The current Copyright Law dictates that producers must purchase banderoles from the Copyright Office to affix on all retail products. The income derived is distributed to the government via the Internal Revenue Service and to composers via the Copyright Office.

"Banderole cannot be embodied in the Copyright Law, and it has never been done anywhere in the world," says record producer and CPC spokesman Faisal Helwani. "There should be a Copyright Office, not copyright administration, as most copyright work belongs to private copyright owners and not the state."

## CROWLEY'S RADIO MONITORING IN BRAZIL

(Continued from preceding page)

entrance into the Brazilian market, saying the information it distributes "takes away the human element" from measuring airplay. "For us, airplay is the most important working tool that a record label can have," says Boaventura, "and its importance rests with its credibility. Crowley's system fills our needs better than any other system."

Niemeyer says Crowley's data is an ideal complement to the information provided by Radio Link, a research company that compiles song rankings via an in-house staff that personally logs airplay activity of each song.

"The information from Crowley and Radio Link is complementary," says Niemeyer; "because Crowley is operating only in São Paulo and Rio, and Radio Link is operating all over the country." However, unlike Niemeyer, Manuel Camero, president of Brazilian trade group ABPD, is less certain about Crowley's potential for prosperity because "they are 10 times more expensive" than Radio Link. In addition, notes Camero, "we don't need to be so high-tech." Once Crowley is established in São Paulo and Rio de Janeiro, says Massarsky, the company plans to expand to other major radio markets.

But Bosumprah counters, "The banderole is regarded as a security label. It is also a means of identifying genuine works from pirate works. There is no guarantee that when banderole is printed in Ghana, it will not be pirated. It is therefore not advisable to have it printed in Ghana. So far, there has not been any evidence of the banderoles being counterfeited or pirated."

The U.K.-printed banderoles were introduced in '92.

With its resentment over the power given to the copyright administrator, the CPC is arguing for deletion of the reference to a copyright administrator in the Copyright Bill. CPC is also contending that Ghanaian musicians do not have to pay for or obtain permission from the copyright administrator for the use of Ghanaian folkloric music.

"The majority view at the forum is that works of folklore will have to be paid for when it is merely recorded and sold by Ghanaians," says Bosumprah. "Folklore can be freely used by Ghanaians when it is used to create or is adapted. However, non-Ghanaian users of Ghanaian folklore are to obtain permission and pay requisite fees before they use works of Ghanaian folklore."

Bosumprah argues further that the copyright administrator cannot be deleted from the Copyright Bill "because Copyright Law 110 provides that the copyright administrator has responsibility to implement the Copyright Law, among other functions."



**Epic Germany Goes With 'The Flow.'** As a new generation of Germans rediscovers the country's *Neue Deutsche Welle* period of hard industrial rock from the '80s, Epic Germany has signed one of the wave's leading lights. In a licensing deal with the German indie Strange Ways Records, Epic has added Joachim Witt to its national roster. Epic will release the new album "Bayreuth Eins" May 4, and a single, "Die Flut" (The Flow), came out March 23. Pictured standing at the deal are, from left, Witt; Christoph John, Witt's manager and head of Epic's trend department; Sina Farschid, Epic A&R director; and Stefanie Müller, Sony legal affairs manager. Shown seated, from left, are Jörg Hacker, managing director of Epic, and Martina Zurhold, managing director of Strange Ways.

## NEXT MONTH, THE MUSIC INDUSTRY IN ASIA WILL GET THE CHANCE TO BE LIVE, LOUD AND TOTALLY UNPLUGGED.

This is when the MTV-Billboard Asian Music Conference takes place in Hong Kong. The agenda will be very simple: To look beyond today's headlines, and help re-invent the future.

Which is why the conference will include industry leaders, keynote speakers and panels on new talent & artist development, the growing synergies between music and movies, copyright protection and piracy and the effect of emerging technologies on music and home entertainment.

Like music itself, this is an opportunity for all of us to get together and make ourselves heard. Very loudly.

Date: 17 - 18 May 1998  
Venue: The Regent, Hong Kong  
Fee: US\$ 200

### REGISTRATION FORM

Name \_\_\_\_\_ Designation \_\_\_\_\_

Company \_\_\_\_\_ Address \_\_\_\_\_

Tel. \_\_\_\_\_ Fax \_\_\_\_\_

Please reserve \_\_\_\_\_ seat(s) at the MTV-Billboard Asian Music Conference at US\$200 each

Cheques can be made payable to 'MTV-Billboard Asian Music Conference and sent to: 18/F Wilson House, 19-27 Wyndham Street, Central, Hong Kong

### For enquiries, please contact:

John Hartman, MTV, New York, N.Y. Tel: +1 212 512 2195 Fax: +1 212 512 6136  
Gold Linn, Billboard, New York, N.Y. Tel: +1 212 512 5225 Fax: +1 212 512 1400  
Erica Hahn, Billboard, London, Tel: +44 171 323 6226 Fax: +44 171 323 2314 / 2316

### For registration, please contact:

Melina Young, Tel: +852 2946 3188 Fax: +852 2946 3186

For those outside Hong Kong, hotel reservations can be made at the Regent Hotel  
Tel: +852 2813 2287 Fax: +852 2721 5748



Tigers, Dragons and the 900-pound Gorilla

# HITS OF THE



# WORLD

© 1998, Billboard/BPI Communications

JAPAN (Dempa Publications Inc.) 03/30/98			GERMANY (Media Control) 03/24/98			U.K. (Chart-Track) 03/23/98			FRANCE (SNEP/IFOP/Tite-Live) 03/21/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	4	NAGAI AIDA KIRORO VICTOR	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	MY GRADUATION SPEED TOY'S FACTORY	2	2	FROZEN MADONNA WEA	2	2	SMILE COMMUNICATIONS	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	3	TIME GOES BY EVERY LITTLE THING AVEA TRAX	3	3	ALANE WES EPIC	3	3	MY HEART WILL GO ON CELINE DION EPIC	3	3	FROZEN MADONNA WEA
4	7	AI NO SHIRUSHI PUFFY EPIC/SONY	4	4	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA	4	NEW	STOP SPICE GIRLS VIRGIN	4	7	MY OH MY AQUA UNIVERSAL
5	6	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	5	8	SUPER SONIC MUSIC INSTRUCTOR EASTWEST	5	5	LET ME ENTERTAIN YOU ROBBIE WILLIAMS CHRYSALIS	5	4	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
6	NEW	TSUMETAH HOHO SPITZ POLYDOR	6	5	OPEN YOUR EYES GUANO APES ARIOLA	6	NEW	FROZEN MADONNA MAVERICK/WEA	6	5	TORN NATALIE IMBRUGLIA RCA
7	1	BE YOURSELF! V6 AVEA TRAX	7	NEW	THE FINAL PHIL FULDNER ARIOLA	6	NEW	ANGEL ST. M PEOPLE M PEOPLE	7	6	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
8	11	BRAVE LOVE THE ALFEE TOSHIBA EMI	8	6	GUILDO HAT EUCH LIEB! GUILDO HORN & DIEORTHOP AEDISCHEN STRUEMPFE EMI	7	NEW	NO, NO, NO DESTINY'S CHILD COLUMBIA	8	8	ALARMA 666 PANIC RECORDS/POLYGRAM
9	8	AOI HEKIREKI T.M. REVOLUTION ANTONIO RECORDS	9	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	9	NEW	UH LA LA LA ALEXIA DANCE POOL	9	11	POP HERTZ DJ FRED AND ARNOLD T AIRPLAY/POLYGRAM
10	9	IKI MO DEKINAI ZARD B GRAM	10	9	TORN NATALIE IMBRUGLIA RCA	10	9	HERE'S WHERE THE STORY ENDS TIN TIN OUT VC RECORDINGS	10	9	ROCK ME PILLS MERCURY
11	13	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	11	NEW	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA	11	NEW	SAY WHAT YOU WANT/INSANE TEXAS FEATURING WU-TANG-CLAN MERCURY	11	10	COSE DELLA VITA—CAN'T STOP THIS FEELING EROS RAMAZZOTTI & TINA TURNER DDD/BMG
12	10	YOZORA NO MUKOU SMAP VICTOR	12	12	BREATHE THE MIDGE URE ARIOLA	12	11	FATHER LL COOL J MERCURY	12	17	LA FIESTA PATRICK SEBASTIAN POLYDOR
13	12	SANPO MACHI JUDY AND MARY EPIC/SONY	13	11	TOGETHER AGAIN JANET JACKSON VIRGIN	13	NEW	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL	13	13	EMMENE MOI ALLAN THEO EMI
14	5	GIRL ASKA TOSHIBA EMI	14	13	FIGHT FOR YOUR RIGHT N.Y.C.C. EDEL	14	10	THE BEAT GOES ON ALL SEEING I LONDON	14	NEW	RICKY MARTIN LA COPA DE LA VIDA TRISTAR
15	NEW	ANYBODY'S GAME MIHO KOMATSU AMEMURA O TOWN RECORDS	15	10	WALK ON BY YOUNG DEENAY WEA	15	17	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	15	14	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA
16	14	WINTER FALL L'ARC-EN-CIEL KID/SONY	16	14	OPEN UP YOUR MIND R'N'G MOTOR MUSIC	16	6	REMEMBER YOU'RE A WOMBLE WOMBLES COLUMBIA	16	NEW	OMEGA DREAMING OF A BETTER WORLD HOT TRACKS/SONY
17	NEW	THE LAST SONG X JAPAN POLYDOR	17	NEW	LA PRIMAVERA SASH! POLYDOR	17	8	BRIMFUL OF ASHA CORNERSHOP WILLIA	17	NEW	2 BE 3 DON'T SAY GOODBYE EMI
18	NEW	LOST COMPLEX ICEMAN EPIC/SONY	18	15	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	18	NEW	THE BALLAD OF TOM JONES SPACE FEATURING CERY'S MATTHEWS GUT	18	15	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
19	15	NEI-ONNA, JYONETSU MAKI OHGURO B-GRAM	19	17	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	19	12	CERY'S MATTHEWS GUT	19	16	BARBIE GIRL AQUA UNIVERSAL
20	NEW	DAIYUBU DAYO MAYO OKAMOTO TOKUMA JAPAN	20	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	20	15	BIG MISTAKE NATALIE IMBRUGLIA RCA	20	18	CHANTER PAGNY FLORENT MERCURY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	DEEN DEENSINGLES +1 B GRAM	1	1	MADONNA RAY OF LIGHT WEA	1	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	TAMIO OKUDO MATATABI SONY	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	NEW	MALICE MIZER MERVEILLES COLUMBIA	3	3	ERIC CLAPTON PILGRIM DUCK/WEA	3	5	THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	2	BOOWY THIS BOOWY TOSHIBA EMI	4	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	1	MADONNA RAY OF LIGHT MAVERICK/WEA	4	NEW	2 BE 3 ALBUM 98 EMI
5	1	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	5	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	15	VARIOUS ARTISTS SUPERWOMAN VIRGIN/EMI	5	NEW	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
6	3	MY LITTLE LOVER PRESENTS IOY'S FACTORY	6	5	PUR MAECHTIG VIEL THEATER INTERCORD	6	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	6	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	8	SOUNDTRACK TITANIC SONY CLASSICAL	7	8	EROS RAMAZZOTTI EROS ARIOLA	7	3	ERIC CLAPTON PILGRIM DUCK/REPRISE	7	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHI RIQUE/SONY
8	NEW	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEA TRAX	8	6	PETER MAFFAY BEGEGNUNGEN ARIOLA	8	8	SOUNDTRACK THE FULL MONTY RCA VICTOR	8	4	LARA FABIAN PURE POLYDOR
9	4	THE YELLOW MONKEY PUNCH DRUNKARD FUN HOUSI	9	NEW	SIMPLE MINDS NEAPOLIS EMI	9	NEW	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	9	6	JANET JACKSON THE VELVET ROPE VIRGIN
10	5	L'ARC-EN-CIEL HEART KID/SONY	10	10	GUILDO HORN & DIE ORTHOPAEDISCHEN DANKE! EMI	10	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	10	5	ERIC CLAPTON PILGRIM DUCK/WEA
11	7	F-BLOOD F-BLOOD PONY CANYON	11	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	11	12	VARIOUS ARTISTS BOX HITS '98 TELSTAR	11	11	AQUA AQUARIUM UNIVERSAL
12	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI PONY CANYON	12	11	AQUA AQUARIUM UNIVERSAL	12	NEW	VARIOUS ARTISTS DANCE NATION 5 MINISTRY OF SOUND	12	8	EROS RAMAZZOTTI EROS DDD/BMG
13	6	VAN HALEN VAN HALEN 3—LIMITED EDITION WARNER MUSIC JAPAN	13	NEW	VAN HALEN VAN HALEN 3 WEA	13	7	SPACE TIN PLANET GUT	13	9	ANDRE RIEU VALSES PHILIPS
14	NEW	KAZUFUMI MIYAZAWA SIXTEENTH MOON TOSHIBA EMI	14	12	GUANO APES PROUD LIKE A GOD ARIOLA	14	13	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	14	15	ERA ERA MERCURY
15	13	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	15	14	ERA ERA MERCURY	15	NEW	VARIOUS ARTISTS PERFECT DAY SONY MUSIC TV	15	13	ANDREA BOCELLI ROMANZA POLYDOR
16	10	MEJA SEVEN SISTERS EPIC/SONY	16	13	WOLFGANG PETRY ALLES ARIOLA	16	14	TEXAS WHITE ON BLONDE MERCURY	16	12	VERONIQUE SANSON INDESTRUCTIBLE WEA
17	9	MADONNA RAY OF LIGHT WARNER MUSIC	17	19	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	17	NEW	VARIOUS ARTISTS READY STEADY GO!—60'S MOTOWN SOUND POLYGRAM TV	17	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
18	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI APO EDITION PONY CANYON	18	NEW	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM	18	NEW	MORCHEEBA BIG CALM INDOCHINA	18	NEW	MORCHEEBA BIG CALM CHINA/WEA
19	NEW	X JAPAN ART OF LIFE LIVE POLYDOR	19	16	WOLFGANG PETRY NIE GENUG ARIOLA	19	17	SHANIA TWAIN COME ON OVER MERCURY	19	NEW	IRON MAIDEN VIRTUAL XI EMI
20	NEW	TATSUYA ISHJI H SONY	20	17	BELL BOOK & CANDLE READ MY SIGN ARIOLA	20	19	ALL SAINTS ALL SAINTS LONDON	20	NEW	KDD RESURRECTION SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	DEEN DEENSINGLES +1 B GRAM	1	1	MADONNA RAY OF LIGHT WEA	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	TAMIO OKUDO MATATABI SONY	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	NEW	MALICE MIZER MERVEILLES COLUMBIA	3	3	ERIC CLAPTON PILGRIM DUCK/WEA	3	5	THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	2	BOOWY THIS BOOWY TOSHIBA EMI	4	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	1	MADONNA RAY OF LIGHT MAVERICK/WEA	4	NEW	2 BE 3 ALBUM 98 EMI
5	1	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	5	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	15	VARIOUS ARTISTS SUPERWOMAN VIRGIN/EMI	5	NEW	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
6	3	MY LITTLE LOVER PRESENTS IOY'S FACTORY	6	5	PUR MAECHTIG VIEL THEATER INTERCORD	6	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	6	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	8	SOUNDTRACK TITANIC SONY CLASSICAL	7	8	EROS RAMAZZOTTI EROS ARIOLA	7	3	ERIC CLAPTON PILGRIM DUCK/REPRISE	7	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHI RIQUE/SONY
8	NEW	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEA TRAX	8	6	PETER MAFFAY BEGEGNUNGEN ARIOLA	8	8	SOUNDTRACK THE FULL MONTY RCA VICTOR	8	4	LARA FABIAN PURE POLYDOR
9	4	THE YELLOW MONKEY PUNCH DRUNKARD FUN HOUSI	9	NEW	SIMPLE MINDS NEAPOLIS EMI	9	NEW	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	9	6	JANET JACKSON THE VELVET ROPE VIRGIN
10	5	L'ARC-EN-CIEL HEART KID/SONY	10	10	GUILDO HORN & DIE ORTHOPAEDISCHEN DANKE! EMI	10	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	10	5	ERIC CLAPTON PILGRIM DUCK/WEA
11	7	F-BLOOD F-BLOOD PONY CANYON	11	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	11	12	VARIOUS ARTISTS BOX HITS '98 TELSTAR	11	11	AQUA AQUARIUM UNIVERSAL
12	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI PONY CANYON	12	11	AQUA AQUARIUM UNIVERSAL	12	NEW	VARIOUS ARTISTS DANCE NATION 5 MINISTRY OF SOUND	12	8	EROS RAMAZZOTTI EROS DDD/BMG
13	6	VAN HALEN VAN HALEN 3—LIMITED EDITION WARNER MUSIC JAPAN	13	NEW	VAN HALEN VAN HALEN 3 WEA	13	7	SPACE TIN PLANET GUT	13	9	ANDRE RIEU VALSES PHILIPS
14	NEW	KAZUFUMI MIYAZAWA SIXTEENTH MOON TOSHIBA EMI	14	12	GUANO APES PROUD LIKE A GOD ARIOLA	14	13	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	14	15	ERA ERA MERCURY
15	13	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	15	14	ERA ERA MERCURY	15	NEW	VARIOUS ARTISTS PERFECT DAY SONY MUSIC TV	15	13	ANDREA BOCELLI ROMANZA POLYDOR
16	10	MEJA SEVEN SISTERS EPIC/SONY	16	13	WOLFGANG PETRY ALLES ARIOLA	16	14	TEXAS WHITE ON BLONDE MERCURY	16	12	VERONIQUE SANSON INDESTRUCTIBLE WEA
17	9	MADONNA RAY OF LIGHT WARNER MUSIC	17	19	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	17	NEW	VARIOUS ARTISTS READY STEADY GO!—60'S MOTOWN SOUND POLYGRAM TV	17	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
18	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI APO EDITION PONY CANYON	18	NEW	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM	18	NEW	MORCHEEBA BIG CALM INDOCHINA	18	NEW	MORCHEEBA BIG CALM CHINA/WEA
19	NEW	X JAPAN ART OF LIFE LIVE POLYDOR	19	16	WOLFGANG PETRY NIE GENUG ARIOLA	19	17	SHANIA TWAIN COME ON OVER MERCURY	19	NEW	IRON MAIDEN VIRTUAL XI EMI
20	NEW	TATSUYA ISHJI H SONY	20	17	BELL BOOK & CANDLE READ MY SIGN ARIOLA	20	19	ALL SAINTS ALL SAINTS LONDON	20	NEW	KDD RESURRECTION SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	DEEN DEENSINGLES +1 B GRAM	1	1	MADONNA RAY OF LIGHT WEA	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	TAMIO OKUDO MATATABI SONY	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	NEW	MALICE MIZER MERVEILLES COLUMBIA	3	3	ERIC CLAPTON PILGRIM DUCK/WEA	3	5	THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	2	BOOWY THIS BOOWY TOSHIBA EMI	4	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	1	MADONNA RAY OF LIGHT MAVERICK/WEA	4	NEW	2 BE 3 ALBUM 98 EMI
5	1	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN	5	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	5	15	VARIOUS ARTISTS SUPERWOMAN VIRGIN/EMI	5	NEW	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
6	3	MY LITTLE LOVER PRESENTS IOY'S FACTORY	6	5	PUR MAECHTIG VIEL THEATER INTERCORD	6	6	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	6	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	8	SOUNDTRACK TITANIC SONY CLASSICAL	7	8	EROS RAMAZZOTTI EROS ARIOLA	7	3	ERIC CLAPTON PILGRIM DUCK/REPRISE	7	7	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHI RIQUE/SONY
8	NEW	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEA TRAX	8	6	PETER MAFFAY BEGEGNUNGEN ARIOLA	8	8	SOUNDTRACK THE FULL MONTY RCA VICTOR	8	4	LARA FABIAN PURE POLYDOR
9	4	THE YELLOW MONKEY PUNCH DRUNKARD FUN HOUSI	9	NEW	SIMPLE MINDS NEAPOLIS EMI	9	NEW	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	9	6	JANET JACKSON THE VELVET ROPE VIRGIN
10	5	L'ARC-EN-CIEL HEART KID/SONY	10	10	GUILDO HORN & DIE ORTHOPAEDISCHEN DANKE! EMI	10	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	10	5	ERIC CLAPTON PILGRIM DUCK/WEA
11	7	F-BLOOD F-BLOOD PONY CANYON	11	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	11	12	VARIOUS ARTISTS BOX HITS '98 TELSTAR	11	11	AQUA AQUARIUM UNIVERSAL
12	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI PONY CANYON	12	11	AQUA AQUARIUM UNIVERSAL	12	NEW	VARIOUS ARTISTS DANCE NATION 5 MINISTRY OF SOUND	12	8	EROS RAMAZZOTTI EROS DDD/BMG
13	6	VAN HALEN VAN HALEN 3—LIMITED EDITION WARNER MUSIC JAPAN	13	NEW	VAN HALEN VAN HALEN 3 WEA	13	7	SPACE TIN PLANET GUT	13	9	ANDRE RIEU VALSES PHILIPS
14	NEW	KAZUFUMI MIYAZAWA SIXTEENTH MOON TOSHIBA EMI	14	12	GUANO APES PROUD LIKE A GOD ARIOLA	14	13	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	14	15	ERA ERA MERCURY
15	13	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	15	14	ERA ERA MERCURY	15	NEW	VARIOUS ARTISTS PERFECT DAY SONY MUSIC TV	15	13	ANDREA BOCELLI ROMANZA POLYDOR
16	10	MEJA SEVEN SISTERS EPIC/SONY	16	13	WOLFGANG PETRY ALLES ARIOLA	16	14	TEXAS WHITE ON BLONDE MERCURY	16	12	VERONIQUE SANSON INDESTRUCTIBLE WEA
17	9	MADONNA RAY OF LIGHT WARNER MUSIC	17	19	RONAN HARDIMAN MICHAEL FLATLEY'S LORD OF THE DANCE MERCURY	17	NEW	VARIOUS ARTISTS READY STEADY GO!—60'S MOTOWN SOUND POLYGRAM TV	17	14	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
18	NEW	MIYUKI NAKAJIMA WATASHINO KODOMONI NARI-NASAI APO EDITION PONY CANYON	18	NEW	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM	18	NEW	MORCHEEBA BIG CALM INDOCHINA	18	NEW	MORCHEEBA BIG CALM CHINA/WEA
19	NEW	X JAPAN ART OF LIFE LIVE POLYDOR	19	16	WOLFGANG PETRY NIE GENUG ARIOLA	19	17	SHANIA TWAIN COME ON OVER MERCURY	19	NEW	IRON MAIDEN VIRTUAL XI EMI
20	NEW	TATSUYA ISHJI H SONY	20	17	BELL BOOK & CANDLE READ MY SIGN ARIOLA	20	19	ALL SAINTS ALL SAINTS LONDON	20	NEW	KDD RESURRECTION SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	DEEN DEENSINGLES +1 B GRAM	1	1	MADONNA RAY OF LIGHT WEA	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	TAMIO OKUDO MATATABI SONY	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT WEA
3	NEW	MALICE MIZER MERVEILLES COLUMBIA	3	3	ERIC CLAPTON PILGRIM DUCK/WEA	3	5	THE VERVE URBAN HYMNS HUT/VIR			

# HITS OF THE WORLD

## CONTINUED

### EUROCHART

04/04/98 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE
4	4	TOGETHER AGAIN JANET JACKSON VIRGIN
5	5	TORN NATALIE IMBRUGLIA RCA
6	8	STOP SPICE GIRLS VIRGIN
7	9	ALANE WES SAINT GEORGE/SONY
8	6	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER ODD
9	7	NEVER EVER ALL SAINTS LONDON
10	10	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
<b>ALBUMS</b>		
1	1	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
4	4	ERIC CLAPTON PILGRIM DUCK/REPRISE
5	8	THE VERVE URBAN HYMNS HUT/VIRGIN
6	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
7	5	AQUA AQUARIUM UNIVERSAL
8	7	EROS RAMAZZOTTI EROS ODD
9	NEW	SIMPLE MINDS NEAPOLIS CHRYSALIS
10	10	ERA ERA MERCURY

### SPAIN

(AFYVE/ALEF MB) 03/18/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EL CLUB DE LOS HUMILDES MECANA ARIOLA
2	1	FROZEN MADONNA WEA
3	2	TORN NATALIE IMBRUGLIA RCA
4	4	ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
5	6	MY HEART WILL GO ON CELINE DION COLUMBIA
6	3	RESCUE ME BELL BOOK & CANDLE ARIOLA
7	7	BREATHE MIDGE URE ARIOLA
8	5	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
9	10	MY OH MY AQUA UNIVERSAL
10	8	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
<b>ALBUMS</b>		
1	2	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	MADONNA RAY OF LIGHT WARNER
3	3	RICKY MARTIN VUELVE COLUMBIA
4	4	ALEJANDRO SANZ MAS WEA
5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	6	OBK SINGLES 91-98 HISPAVOX
7	NEW	ERIC CLAPTON PILGRIM DUCK/WARNER
8	9	ETERNAL THE BEST OF EMI-ODEON
9	8	AQUA AQUARIUM UNIVERSAL
10	7	MONICA NARANJO PALABRA DE MUJER EPIC

### MALAYSIA

(RIM) 03/24/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	VARIOUS ARTISTS MAX 3 WARNER MUSIC
3	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
4	NEW	LIZA HANIM EPILOG SUWAH ENTERPRISE
5	4	MADONNA RAY OF LIGHT WARNER
6	9	SITI NURHALIZA CINDAI SUWAH ENTERPRISE
7	NEW	COCO LEE DI DA DI SONY MUSIC
8	NEW	98 DEGREES 98 DEGREES POLYGRAM
9	NEW	ALEX TO BEST OF ALEX TO 1998 ROCK RECORDS
10	RE	WU BAI SHU ZHI GU NIAO ROCK RECORDS

### PORTUGAL

(Portugal/AFP) 03/24/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	TITANIC SOUNDTRACK SONY CLASSICAL
2	2	PASSARO SONHADOR FAFA DE BELEM COLUMBIA
3	6	THE SHADOWS THE BEST OF THE SHADOWS—SWEET SIXTIES GLOBO/EMI
4	10	ANDREA BOCELLI ROMANZA POLYGRAM
5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	8	VANGELIS GREATEST HITS GLOBO/RCA
7	3	EXCESSO EU SOU AQUELE MERCURY
8	RE	DEMIS ROUSSOS 34 CANCOES GLOBO/MERCURY
9	7	ERIC CLAPTON PILGRIM DUCK/WARNER BROS.
10	9	AZUCAR MORENO GRANDES EXITOS GLOBO/COLUMBIA

### SWEDEN

(GLF) 03/20/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
3	2	FROZEN MADONNA MAVERICK/WARNER
4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW ILR
5	4	NEVER EVER ALL SAINTS LONDON
6	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
7	6	TORN NATALIE IMBRUGLIA RCA
8	9	TOGETHER FOREVER (THE CYBER PET SONG) DAZE EPIC
9	7	NOBODY'S WIFE ANOUK DINO MUSIC/BMG
10	RE	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE
<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER
3	4	ERIC CLAPTON PILGRIM WARNER
4	3	EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO
5	5	REBECCA TORNOVIST TREMBLE MY HEART EMI
6	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	6	ERIC GADD GREATEST HITS STRAWBERRY/WARNER
8	NEW	BLACK INGVARIS SJUNG OCH VAR GLAD SOM RECORDS
9	10	MAGNUS UGGLA KARAOKE COLUMBIA
10	7	BILL WHELAN RIVERDANCE UNIVERSAL

### DENMARK

(IFPI/Nielsen Marketing Research) 03/19/98

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/MNW
2	2	TORN NATALIE IMBRUGLIA BMG
3	3	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI
4	5	FROZEN MADONNA WARNER
5	4	NEVER EVER ALL SAINTS LONDON/POLYGRAM
6	10	MY HEART WILL GO ON CELINE DION SONY/PLADE-COMPAGNIET
7	8	NOBODY'S WIFE ANOUK BMG
8	7	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAGNIET
9	6	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
10	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN
<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	4	MADONNA RAY OF LIGHT WARNER
3	2	LARS LILHOLT BAND GI DET BLA TILBAGE CMC
4	3	TV-2 YNDLINGSBABE EMI MEDLEY
5	6	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET
6	5	ERA ERA POLYGRAM
7	9	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
8	8	AARON CARTER AARON CARTER EDELPIFCH
9	10	JANET JACKSON THE VELVET ROPE VIRGIN
10	7	AQUA AQUARIUM UNIVERSAL

### NORWAY

(Verdens Gang Norway) 03/24/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION SONY
2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MNW
3	3	FROZEN MADONNA WARNER
4	4	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG
5	6	GETTIN' JIGGY WIT IT WILL SMITH SONY
6	7	TRULY MADLY DEEPLY SAVAGE GARDEN SONY
7	8	BURNIN' CUE UNIVERSAL
8	5	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
9	RE	SAVE TONIGHT EAGLE-EYE CHERRY BMG
10	9	NOBODY'S WIFE ANOUK BMG
<b>ALBUMS</b>		
1	1	MADONNA RAY OF LIGHT WARNER
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	EROS RAMAZZOTTI EROS BMG
4	4	ERA ERA POLYGRAM
5	6	ERIC CLAPTON PILGRIM WARNER
6	5	SAVAGE GARDEN SAVAGE GARDEN SONY
7	NEW	BUCK OWENS BUCK OWENS BESTE 1959-1969 EMI
8	NEW	WILL SMITH BIG WILLIE STYLE SONY
9	NEW	SMURFENE SMURFEHITS 4 ARCADE
10	10	CELINE DION LET'S TALK ABOUT LOVE SONY

### FINLAND

(Radiomafia/IFPI Finland) 03/23/98

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
2	3	FROZEN MADONNA MAVERICK/WEA
3	NEW	THE ANGEL & THE GAMBLER IRON MAIDEN EMI
4	2	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
5	4	NELJA NAHKAFAGOTTIA NELJA NAHKAFAGOTTIA KRAKLUND
6	6	STOP SPICE GIRLS VIRGIN
7	8	RAKKAUS ON RUMA SANA ISMO ALANKO POKO
8	7	POP-MUSIIKKIA NELJA BARITONIA POKO
9	RE	SHADOW RMB LOW SPIRIT/BMG
10	NEW	I WANT YOU TO WANT ME SOLID HARMONIE EMI
<b>ALBUMS</b>		
1	1	MADONNA RAY OF LIGHT MAVERICK/WEA
2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
4	4	ULTRA BRA KROKETTI PYRAMID
5	NEW	VAN HALEN 3 WARNER BROS./WEA
6	5	ERIC CLAPTON PILGRIM REPRISE/WEA
7	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
8	9	ERA ERA MERCURY/POLYGRAM
9	7	CHRIS REA BLUE CAFE EASTWEST/WEA
10	6	STRATOVARIUS VISIONS OF EUROPE T&T/NEXT STOP

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**SPAIN:** While the Spanish music industry has gained ground with such local acts as Alejandro Sanz, Jarabe de Palo, and Dover, a previously little-known singer from Barcelona has quietly sold 700,000 units of her second album in Spain and 300,000 elsewhere, including 200,000 in Mexico and 71,000 in the U.S. The powerfully voiced Mónica Naranjo has been in the top 10 of the album charts for 37 weeks with "Palabra De Mujer" (A Woman's Word) on Epic, and Sony Music Entertainment Spain president Claudio Condé says "she is only halfway along the road." He says with at least one powerful single, "Pantera En Libertad" (Panther On The Loose), to come from the album, the label is looking to hit 1 million sales in Spain by the time Naranjo completes a 40-concert tour of Spain this summer. Her album, on which she also delivers elaborate pop ballads, is jointly produced by her and her husband, Cristobal. **HOWELL LLEWELLYN**

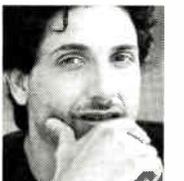


NARANJO

**ITALY:** Having crossed over into opera from melodic pop (such as his 1997 hit with Sarah Brightman, "Time To Say Goodbye"), Andrea Bocelli is now dedicating his career to opera. On April 19, Bocelli will perform a series of popular operatic arias in a concert for Bill and Hillary Clinton with the National Symphony Orchestra at the Kennedy Center in Washington, D.C. The arias will be selected from his new album, "Aria: The Opera Album," released worldwide on Philips Classics March 24 (except in Italy, where it is released on Sugar and distributed by Universal). Recorded with Florence's Maggio Musicale Orchestra, which is conducted by Gianandrea Noseda, the album includes 17 arias selected by Bocelli as the soundtrack of his youth. "These are arias I have sung as a child and one day dreamed of recording," says Bocelli, who went to New York March 24 to discuss an undisclosed project with James Levine, conductor of the Metropolitan Opera. **MARK DEZZANI**

**AUSTRIA:** Falco, this country's most successful artist abroad, is being remembered by his music after his Feb. 6 death. On the March 24 chart, his EMI Electrola album "Out Of The Dark (Into The Light)," completed shortly before his fatal car crash in the Dominican Republic, spends its third week at No. 1. Volumes 1 and 2 of his "Greatest Hits" on BMG Ariola sit at Nos. 7 and 11, respectively, while the label's "Best Of" is at No. 12. "Out Of The Dark" also sits at No. 5 in Germany. Falco's funeral drew thousands of mourners, including politicians, business leaders, and fellow musicians. "Out Of The Dark" has gone double platinum, selling more than 110,000 copies here, and EMI recently held a ceremony in which Falco's mother, Maria Hoelzel, was given the award. **SUSAN LADIKASCHUHMEYER and DOMINIC PRIDE**

**INDIA:** The experience of pop sensation Shiamak Davar would appear to prove that domestic vocalists can only attain mainstream acceptance here if they sing in Hindi. In 1995, Davar experimented with his debut—an all-out English album, "Survive" (HMV)—but given the resistance to Indian artists singing in English, the product only sold 80,000 units here. "Amongst the odd English albums by Indian artists, 'Survive' is still the highest-selling of them all," says Davar, "but the whole concept, especially the video, was too far out for India." The urge to cross over into a bigger market led to his first Hindi foray, "Mohabbat Kar Ley" (Fall In Love), on PolyGram India. Released Jan. 1, the album has already reached 200,000 units, says the artist. "Now people recognize me more," he says. For the future, Davar has recorded the title track, in Hindi, for PolyGram India's second film production. **NYAY BHUSHAN**



DAVAR

**ISRAEL:** On March 23, the courts of Rishon Letzion issued an arrest warrant against Dana International, Israel's representative to the Eurovision Song Contest this year. International is wanted for twice missing court dates to face charges that in November '95 she assaulted a restaurant owner and a waitress. International was already a widely unpopular choice to represent Israel because she is a transsexual. Now her Eurovision appearance is in jeopardy because of the arrest warrant. Not everyone is keeping a sense of humor about the situation. A typical opinion is held by Yoel Binyamin, part owner of the Jerusalem oldies station Radio West. "The choice of a transsexual to honor Israel at Eurovision during the country's 50th anniversary year was tasteless enough," he says. "Worse, it was a deliberate slap in the face of convention by a media which has lost touch with the people. Now we discover that she is a violent criminal to boot." **BARRY CHAMISH**

**BENELUX:** 2 Unlimited, the unstoppable global dance-hit providers of the early '90s, have returned. The project's former public faces, Ray and Anita, have left, as have the raps and techno beats. They've been replaced by an even poppier dance sound and a new lineup featuring Dutch singers Romy and Marion. The revamped act's first single, "Wanna Get Up," and its album, "II," will both be released April 27 in Benelux. The project's Belgian masterminds—Jean-Paul De Coster, president of Antwerp-based dance indie Byte Records, and his partner, Phil Wilde—claim 2 Unlimited is only a brand name. "It already existed way before Ray and Anita," recalls De Coster. "Now is the moment to find out whether the public and the media will accept this new musical direction and these new faces." Influential Dutch music TV channel TMF immediately added the single's video on the highest rotation of 60 showings per week. **ROBERT TILLI**



2 UNLIMITED

## newsline...

**DAVID G. FINE** is retiring from the supervisory board of PolyGram after nearly 20 years with the major. Philips Electronics NV executive VP/CFO Jan Hommen will take his place, subject to shareholder approval at PolyGram's annual general meeting Thursday (2) in Amsterdam. Fine began his career at Trutone Records in South Africa in 1951, joining PolyGram in 1979 as managing director of the company's U.K. operations. He became president/CEO worldwide in 1987, acquiring A&M Records and Island Records during his tenure and, in 1989, taking the company public when Philips floated an initial 20% of its stock in Amsterdam and New York. Fine joined the supervisory board in 1991 when he was succeeded as president/CEO by Alain Levy, who describes Fine as "one of the record industry's most important players." Since 1991, Fine has also been chairman of the board of the International Federation of the Phonographic Industry.

MARK SOLOMONS

**SONY MUSIC GERMANY** has set up a joint-venture label, X-Cell Records, with music entrepreneur George Glueck. The label, to be based in Berlin, will incorporate the catalog of Glueck's existing publishing unit, George Glueck Music GmbH, which includes repertoire from Tic Tac Toe, Die Prinzen, Die Doofen, H-Blockx, and Falco. New publishing signings will take place through another unit of the new venture, X-Cellent Music. Glueck, whose label Sing Sing Records was acquired by BMG's Berlin operation last year, is to be managing director of X-Cell Records.

MARK SOLOMONS

**BORDERS BOOKS & MUSIC** will open in November its first superstore in Scotland. The U.S.-based chain has acquired a five-story, 40,000-square-foot building, formerly a bank, on Glasgow's Buchanan Street. The chain, which has been expanding into new territories in recent months, is scheduled to open in August its first U.K. store, on London's Oxford Street (Billboard, Dec. 27, 1997). Borders opened a 30,000-square-foot superstore in Singapore last November and plans to establish an outlet in Melbourne, Australia, by October. It acquired the 23-store U.K. bookseller Books etc. in October 1997.

MARK SOLOMONS

**EMI MUSIC IS MERGING** its London-based U.K. and international classical operations with the loss of six jobs. The move, effective May 1, will combine existing marketing and promotional departments. Staff layoffs took effect at the end of March. "The operational savings are not really in terms of staff cost savings but through avoiding duplication," says EMI Classics Worldwide president Richard Lyttelton, who believes that the changes "will bring EMI Classics closer to a major market—the U.K." Among those departing is EMI Classics U.K. press and promotions manager Katherine Howard, who is setting up her own public relations company.

MARK SOLOMONS

**DUTCH DANCE ACT** Hakkühbar members Geert Timmer, Bart Vleming, and Ewart van der Horst have filed a suit against a fourth member, Ad de Feijter, in a dispute over royalties. The suit, lodged with Amsterdam's Economic Tribunal, claims that each of the four band members were entitled to an equal share of the royalties from "Gabbertje," a single released in the summer of 1996 on indie label Roadrunner. The record was the first big hit for the home-grown Dutch "gabber" super-fast techno genre, selling 120,000 copies. Timmer tells Billboard that he has so far received only 11,000 guilders (\$5,500) in royalties. Roadrunner says that De Feijter's signature is the only one on its contract with the act. Ironically, "Gabbertje" parodies the genre, and the video for the single depicts a band being ripped off by its manager.

ROBERT TILLI

**CHANNEL V**, the Hong Kong-based music broadcaster, has appointed Pearl Chia international manager of artist relations. Most recently marketing manager at EMI Music Asia, Chia began her career in Singapore at EMI in 1990, moved to the Radio Corporation of Singapore in 1993, and subsequently worked in the advertising industry.

**AUSTRALIAN TELECOMMUNICATIONS** carrier Telstra has agreed to a license fee with the Australian Performing Rights Assn. (APRA) for the use of music played to callers while they are waiting on hold. The settlement follows a High Court ruling last year that Telstra was liable for royalties under copyright laws (Billboard Bulletin, Aug. 22, 1997). APRA declined to comment on the terms of the deal, which is backdated to 1992, but the settlement is said to be worth a few million dollars annually. The body now intends to hold similar negotiations with other telecommunications carriers.

CHRISTIE ELIEZER

**EMI MUSIC IN GERMANY** is merging the sales operations of its EMI Electrola and Stuttgart-based Intercord divisions into a single unit, EMI Music Vertrieb, based at Electrola's premises in Cologne, effective April 1. Dieter Burchert, currently sales director at Intercord, will be responsible for all distribution activities.

WOLFGANG SPAHR

## Sony Music Hong Kong Signs Leon Lai In Top-Dollar Deal

**HONG KONG**—Sony Music Hong Kong has signed Cantopop star Leon Lai to a new recording deal (Billboard Bulletin, March 20), rumored by local Chinese-language press reports to be valued at \$10 million Hong Kong (\$1.275 million).



LAI

Sony GM Sonya Ho-Asjoe says she cannot comment on the figure but adds that she is "very excited" to have a local artist of Lai's stature at the company.

Despite the currently weak economy, Sony's business has been on the rise in Asia due to the strong showings throughout the region of the "Titanic" soundtrack and Celine Dion's "Let's Talk About Love," as well as a strong Taiwanese company under the directorship of managing director Roger Lee.



DENEKAMP

For years, Sony has strived to find a strong Hong Kong local-repertoire star, and with Lai, the company believes it has found its man.

Sony Music Asia president Richard Denekamp says, "When I saw Leon perform during one of his 20 sold-out shows in the Hong Kong Coliseum last December, I was blown away." Lai's star rose in the early '90s at PolyGram, the company that developed his career as one of Cantopop's "four heavenly kings" (along with PolyGram's

Jacky Cheung, BMG/Music Impact's Andy Lau, and Warner Music's Aaron Kwok). Lai became one of Hong Kong's biggest-selling artists, often racking up several-hundred-thousand sales of both Cantonese and Mandarin albums. Lai's biggest seller was the 1995 Cantonese title "Perfect," which sold more than half a million copies, according to the label.

Lai's switch to Sony comes on the heels of a relatively fallow period for the Hong Kong-born crooner, a time spent largely in the shadow of PolyGram superstar Cheung, the biggest-selling artist in Chinese music history and one of the few remaining bright spots in a genre whose selling power is waning badly. Significantly, PolyGram VP of regional marketing (regional pop) Alex Chan says the company has an unreleased Mandarin-language Leon Lai album waiting for the market. Chan says it will be

*'When I saw Leon perform, I was blown away'*

marketed by his company, though details of the release have yet to be confirmed.

If the figures of Lai's deal with Sony prove accurate, the signing comes as the largest in the pan-China market since EMI signed Hong Kong-born Chinese pop diva Faye Wong (Billboard Bulletin, May 21, 1997), reportedly for a similar figure. Wong, like Lai, left a PolyGram label, Cinepoly, to join her new company.

GEOFF BURPEE



**McLachlan Surfaces Down Under.** Two-time Grammy winner Sarah McLachlan recently showcased her music to Australian trade audiences in Perth, Melbourne, and Sydney. A tour is planned for October this year, and promoters are discussing bringing her all-female Lilith Fair tour package to that continent. Pictured here at the Melbourne date are, from left, tour manager Dan Fraser; BMG promotions director Tessa Morris; BMG international marketing director Ed St. John; McLachlan; BMG Australia managing director Tim Prescott; BMG publicity manager Anouk van Meeuwen; Gotham Records managing director Ross Fraser; and BMG marketing GM Richard Clarkson.

INTERNATIONAL EDITOR-IN-CHIEF  
Adam White

INTERNATIONAL DEPUTY EDITOR  
Thom Duffy

INTERNATIONAL MUSIC EDITOR  
Dominic Pride

INTERNATIONAL NEWS EDITOR  
Jeff Clark-Meads

ASSOCIATE EDITOR/INTERNATIONAL  
Mark Solomons

Billboard London, 23 Ridgmont St., London, WC1E 7AH, United Kingdom; Phone: 44 171 323 6686; Fax: 44 171 323 2314/2316.

GERMAN BUREAU CHIEF

Wolfgang Spahr, PO Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

JAPAN BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumi, Nerima-Ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

FAR EAST BUREAU CHIEF

Geoff Burpee, 4th Floor, No. 1 Princes Terrace, Midlevels, Hong Kong; Phone: 852 2526 9550; Fax: 852 2522 3595.

NORDIC BUREAU CHIEF

Kai R. Lofthus, Lyngstien 9a, N-1528 Moss, Norway; Phone: 47 91 82 12 08; Fax: 47 90 27 72 08.

INTERNATIONAL CORRESPONDENTS

**AUSTRALIA** - Glenn A. Baker, PO Box 155, Kerthurst, NSW 2156; Phone: 612 654 1999; Fax: 612 654 1899.  
**Christie Eliezer**, Ace Media Int'l, 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 613 9499 7786.

**AUSTRIA** - Susan Ladika-Schuhmayer, Leystrasse 28/8/73, 1200 Vienna; Phone: 43 1 334 9608; Fax: 43 1 334 9609.

**BELGIUM** - Marc Maes, Kapelstraat 41, 2041 Antwerp; Phone: 32 3 568 8082.

**CANADA** - Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1 416 265 3280.

**CZECH REPUBLIC** - Michele Legge, Chvalova 3, Zizkov, 130 00 Prague 3; Phone: 420 2 2487 5035; Fax: 420 2 2487 5050.

**DENMARK** - Charles Ferro, Hardangergade 4, lth, DK 2100 Copenhagen; Phone: 45 3391 9156; Fax: 45 3393 8349.

**FRANCE** - Cécile Tesseyre, 73 Rue de Paris, 921 00 Boulogne France; Phone: 33 1 4909 0896; Fax: 33 1 4909 0975.  
**Rémi Bouton**, 82 Rue du Chateau des Rentiers, 75013 Paris; Phone: 33 1 4586 8466; Fax: 33 1 4583 3945.

**FINLAND** - Antti Isokangas, PO Box 190 00251 Helsinki; Phone: 358 9 498 908; Fax: 358 9 498 908.

**GERMANY** - Elie Weinert, Will.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

**IRELAND** - Ken Stewart, 5 Sydney Gate, Sydney Parade Avenue, Dublin 4; Phone/Fax: 353 1 283 7695.

**INDIA** - Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048.

**INDONESIA** - Debe Campbell, Jl. Muding Indah 2X, Kerobokan, Denpasar, Bali; Phone/Fax: 62 361 423 596.

**ISRAEL** - Barry Chamish, PO Box 369, Beit-Shemesh 99000; Phone/Fax: 972 2 991 4936.

**ITALY** - Mark Dezzani, Via Matteotti 7, Vallebona, 18012, Sanremo (IM); Phone: 39 184 29 28 24; Fax: 184 39 29 28 42.

**JAMAICA** - Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y., 10012, USA; Fax: 1 212 533 3862.

**KOREA** - Cho Hyun-Jin, 1-102 Dongbiggo-dong Yongsan-ku, Seoul, 140-230; Phone: 822 796 9174; Fax: 822 762 4972.

**MALAYSIA** - Alexandra Nuvich, No. 7, Jalan SS3/26, 47300 Petaling Jaya, Selangor; Phone: 603 776 9416.

**NETHERLANDS** - Robbert Tili, PC Hoofstraat 140, 1071 CE Amsterdam; Phone: 3120 672 2566; Fax: 3120 672 2566.

**NEW ZEALAND** - John Russell, RipitUp, PO Box 5689, Auckland; Phone: 649 358 3884; Fax: 649 358 2320.

**NORWAY** - Kai R. Lofthus, Lyngstien 9a, N-1528 Moss; Phone: 47 91 82 12 08; Fax: 47 90 27 72 08.

**PHILIPPINES** - David Gonzales, 1132 Julian Felipe Boulevard, Caridad, Cavite City; Phone: 63 46 431 1985; Fax: 63 2 526 6159.

**PORTUGAL** Fernando Tenente, Rua Santa Helena 122, RC/DT0, 4000 Oporto; Phone: 351 2 527 465.

**RUSSIA** - Vadim Yurchenkov, PO Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588 7; Fax: 812 545 0662. Erkin Touzmoammed, Apartment No. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8636.

**SOUTH AFRICA** - Arthur Goldstuck, PO Box 752, Pinegowrie; Phone/Fax: 27 11 886 1426. Diane Coetzer 90 11th Street, Orange Grove, Gauteng 2192, South Africa; Phone: 27 11 646 2392; Fax: 27 11 646 2335.

**SERBIA** - Petar Janjatovic, Hadzi Milentjeva 53, 11000, Belgrade; Phone: 381 11 439 501.

**SINGAPORE** - Philip Cheah, Big O, PO Box 748, Marine Parade; Phone: 65 348 4007; Fax: 65 348 0362.

**SOUTH KOREA** - Cho Yoon Yung, Culture Desk, Korea Herald, GPO Box 6479, Seoul; Phone: 822 727 0248; Fax: 822 727 0619.

**SPAIN** - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 1 593 2429.

**TAIWAN** - Victor Wong, 82-3 Tung Shing Street, Taipei; Phone: 886 2 768 6908.

**TURKEY** - Adrian Higgs, Asim Us Sok 16/1, Kiziltoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 91 216 345 0118.

# FRANCE

B I L L B O A R D F O C U S E S O N T H E S T A T E O F T H E M A R K E T

Artist: David Charvet  
Album: "David Charvet"  
Label: RCA/BMG France  
Publisher: Saxo Productions



David Charvet was first "discovered" by international audiences while running in a red swimsuit on Malibu Beach as the male "babe" in the globally syndicated television hit "Baywatch." Last year, the young actor, who was born in Lyon, rediscovered his French roots and native language. With a little help from hitmaker and friend Félix Gray, he put together some very romantic pop songs, gathering 10 tracks, all in French. The first single, "Should I Leave," climbed the French singles chart and led the way to his first album, which has sold 190,000 units since its release last May, according to RCA/BMG

France. A second single, "Regarde-toi," gained wide airplay early in the year, and Charvet is expected to deliver his first album for international release through BMG later this year. CÉCILE TESSEYRE

Act: Fonky Family  
Album: "Si Dieu Veut"  
Label: Coté Obscur/SMALL/Sony Music France  
Publisher: Éditions EMI  
World Wide Web Site: [www.sonymusic.fr](http://www.sonymusic.fr)



Despite an English name, Fonky Family is one of France's newest rap acts. Hailing from the Mediterranean city of Marseille, the band was discovered 2½ years ago by Akhenaton, front man of France's leading rap act, IAM. Akhenaton offered the group a deal with his label, Coté Obscur. Fonky Family's first album, "Si Dieu Veut," featuring 13 tracks and seven shorter "interludes," was produced by Mario Rodriguez, an American studio engineer who has worked with LL Cool J and the Notorious B.I.G. The street sense of its lyrics has

brought Fonky Family rave reviews in the rap press and huge credibility among rap fans in France. The SMALL imprint of Sony Music France, which markets the album, is now trying to bring the act to a mainstream audience. CT

Act: Air  
Album: "Moon Safari"  
Label: Source/Virgin  
Publisher: Revolvair/Delabel Editions/PolyGram Editions



Just in case anyone would question its origins after listening to Air's first album, "Moon Safari," the group added the words "French band" next to its name on the sleeve of the CD. Working in an easy-listening style, the two-piece group, formed by collegemates Nicolas Godin and Jean-Benoit Dunckel, claims it has more in common with classical composer Debussy than with ambient techno music. In the past three years, Air has blown a '70s kitsch vibe over the music scene, remixing tracks for other artists such as Etienne Daho, Neneh

Cherry, and Depeche Mode. The act's goal is to follow the path to international acclaim taken by Virgin labelmates Daft Punk. CT

## Industry Faces New Challenges

### Market Altered By Rise Of Hypermarkets, Singles

BY REMI BOUTON

PARIS—The French music business, by many a measure, is on a roll.

When the 13th annual Victoires de la Musique Awards were staged this past Feb. 20 in Paris, the slogan of the event, aptly, was "revival and reunion." The French music scene has enjoyed a revival of creativity and, you might say, a reunion with its fans. More than 7 million viewers tuned in to the Victoires broadcast on public channel France 2 (Billboard, March 7) to see performances by the likes of Patrick Bruel, Johnny Hallyday, Zazie, Pascal Obispo, Francis Cabrel, and others.

At the same time, France has produced, in dance/pop hitmakers Daft Punk, its most internationally successful act in recent years. The group's first album, "Homework," has sold more than 1.3 million units worldwide, according to the Virgin imprint Labels, including 500,000 in the U.S.

Overall, the French market enjoyed a strong revival in 1997, with a 7% growth in value, at 7.36 billion francs (\$1.29 billion), and an 8.4% rise in units over the previous year.

And yet, despite such positive developments, the reality of the French music market in 1998 is more complicated.

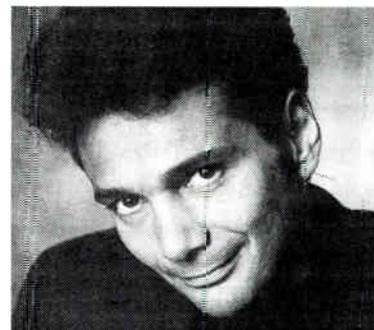
The local music industry is dealing with basic changes in how it does business, primarily due to two factors—the surge in singles sales and the growing importance of the discount superstores known in Europe as hypermarkets. These retail outlets now represent some 60% of all record sales in France. These factors are making the French market more challenging than ever for music companies.

"There was undoubtedly an increase in overall turnover last year, but we have not maintained the same level of profitability," says Paul-René Albertini, president of French record industry body SNEP and chief executive of Sony Music France. "We have to struggle to maintain and restore our margins," he adds. According to Albertini, this reduced profitability is a direct result of the downward pressure on prices from the hypermarkets and the boom of singles.

"Records started to be sold in hypermarkets over a decade ago, and it coincided more or less with TV advertising, which was allowed by the government in 1987," says Albertini. "This phenomenon had a negative impact on our margins, because of the increasing discounts asked by the retailers, and,

at the same time, our marketing expenses were on the rise. On the positive side, thanks to the development of the hypermarket sector, the number of records purchased per capita has increased in France."

The pros and cons of the importance of hypermarkets has been widely debated by the industry, but as SNEP's research manager Jean-Yves Mirsky points out, "Hyper-distribution is dominant in France, and it does not only affect record sales." Chains such as Mammouth, Carrefour, Continent, and



ALBERTINI

Auchan dominate French retail and sell a wide range of products, from food to electronic devices.

Records represent only a very small part of the business pie for hypermarkets. Most record company executives agree that the relationship with this sector has changed during the past year, partly because the legal environment has changed. Legislation enacted in 1996 regulated sales conditions and prohibited retailers from selling records below the wholesale price, plus a marginal profit.

"We have to admit that our relationship with hyper-distribution has improved after this law," says BMG France president Hervé Lasseigne.

Still, the market remains highly concentrated, with a limited number of retailers accounting for most of the sales. The growth of hypermarkets also forces labels to invest more in marketing. Labels are also concerned by the limited number of titles those retailers display in their stores and the pressure for discounts. According to industry sources, retailers pressure distributors for discounts of as much as 25% of the wholesale price, thus dramatically reducing distributors' margins.

Michael Wijnen, managing director of EastWest, says, "Hypermarkets have damaged the record business. In the first place, we are dealing with people who have no feeling whatsoever

towards music, but most of all, it is necessary to put an end to the dramatic spiraling discounts. It affects directly our margins, and this is not sane."

#### ANARCHY ON PRICES

Those most affected by this situation are independent labels and distributors, who can't compete or deal with such pressure on prices. The independent label organization UPFI suggests that one way to remedy this problem would be to adopt a set retail price on records. For UPFI president Jean-Michel Fava, it would be "the only solution to put an end to the 'price war,' recreate the conditions for the development of a network of independent specialized retailers, and give French production the exposure it deserves."

At MIDEM in Cannes this past January, French Minister of Culture Catherine Trautmann announced that she was going to review this proposal but has not yet made any recommendations.

Isidore Brobst, managing director of indie distributor PIAS, concurs, saying that "anything that can cool the current anarchy on prices will have a positive effect." Most of the majors also believe that a regulation on prices could benefit the whole industry and temper the hypermarkets' hunger for discounts.

"We have nothing to gain with the current situation," says Lasseigne. "A system regulating prices can be interesting. The problem," he adds, "is that it is hard to have competitive prices on newcomers, which sell in small quantities, while blockbusters, which could be sold with comfortable margins, are currently used by hypermarkets as loss leaders."

Wijnen at EastWest suggests that price regulation would probably be the right answer, allowing all the sides involved, including retailers, to earn a decent margin. "Today," adds Wijnen, "hypermarkets sell the tip of the iceberg—with no more than 6,000 titles, even if some accounts, such as Leclerc, can offer up to 30,000 titles. A regulation on prices will allow retailers to make more money on each title, and it would be an incentive to display more titles."

However, Gilbert Ohayon, president of EMI France, takes a more balanced view of the new retail picture. "Hypers have not hurt the record business that much," says Ohayon. "Of course, they have contributed to the collapse of specialized retailers, but [leading retail chain] FNAC also played a role."

(Continued on next page)

# France

INTERNATIONAL

**Act: Silmarils**  
Album: "Original Karma"  
Label: EastWest/Warner Music  
Publisher: You You Music/Murrayfield Music

After the success of a self-titled debut album that, according to the record company, sold 100,000 copies, and in the wake of more than 150 concerts in France and other European markets, Silmarils has a solid following. Formed in a southern suburb of Paris, the group got together nine years ago. Two years later, it was invited to Ireland to share a bill with U2, Therapy?, and That Petrol Emotion. Hailing from the same musi-



cal school as Rage Against The Machine and the Red Hot Chili Peppers, Silmarils blends techno, metal, and hip-hop. Its second CD, "Original Karma," released last September in France, adds electronic music to the mix. **CT**

**Artist: Miossec**  
Album: "Baiser"  
Label: Play It Again Sam  
Publisher: PolyGram Editions

A latecomer to the music industry, Miossec released his first record, "Boire," three years ago at the age of 30. Despite little media exposure, he managed to sell 80,000 units of that debut disc, according to PolyGram Editions. His raw lyrics and strong musical sense drew comparisons with Jacques Brel and Serge Gainsbourg, and he was credited with reviving the French *chanson* tradition. Brittany-born Miossec began his career as a newspaper correspondent. His second album, "Baiser," released last April, met



the high expectations people had for this new artist. With his group, Miossec intensively toured France during the past year. **CT**

**Act: Y Front**  
Album: "Patchwork Of A Happier Place"  
Label: Abatrash/Boucherie Production  
Publisher: Charcuterie  
World Wide Web site: www.netbeat.com

Y Front received enthusiastic reactions from various U.S. labels during an industry showcase in New York last autumn. Although the group's members say they would like to break in France, they are clearly targeting an international market. Thanks to the Anglo-American sound of its album "Patchwork Of A Happier Place," Y Front has already been signed to German label Art Beat. Taking its name from a piece of male underwear, Y Front formed in the east of France,



blending rock and techno sounds. On its debut CD, the group covered the Depeche Mode hit "Enjoy The Silence." But it's with the single "Parasite" that Y Front has attracted larger audiences. **CT**

**Artist: Rachid Taha**  
Album: "Diwan"  
Label: Barclay/PolyGram  
Publisher: Delabel Editions

Rachid Taha, along with long-standing music partner Steve Hillage, has put all his other musical ventures on hold to refocus on his Algerian roots. His new album, "Diwan," contains traditional Arabic music, and nine of the 11 tracks are covers of Arabic classics. The album opens with "Ya Rayah," which also is featured in Taha's "Carte Blanche," a newly released best-of compilation from his 14 years in the music business. A former member of the band Carte de Séjour, Taha gained his first hit in 1986 with "Douce France," a



remake of the Charles Trénet classic. Working as a solo artist since the 1990s, Taha will be touring France this spring. **CT**

**Artist: Passi**  
Album: "Les Tentations"  
Label: V2 Music  
Publisher: Delabel Editions

With Passi's debut album, "Les Tentations," Richard Branson's newly launched V2 Music label harvested its first gold record when this disc hit sales of 100,000 units. Within two months of its release, "Les Tentations" had passed the platinum certification mark of 300,000 units. Unknown to a large audience until recently, Passi is one of the legendary figures of rap act Ministère AMER, which earned the distinction of being sued by France's home minister for provocative lyrics. Putting his angry rap aside, Passi crossed over to mass audience thanks to a brilliant single, "Je Zappe Et Je Mate," an ironic song



about TV addiction. The Congo-born Passi is working on another project, "Bisso Na Bisso," a mixture of traditional music from his native country and rap, to be released this spring on V2 Music. **CT**

**Act: Melgroove**  
Album: "Apoca Arrive"  
Label: Chrysalis/EMI  
Publisher: PolyGram Editions

Inspired by soul, blues, and R&B, Melgroove formed in 1995 in the northern Parisian suburb of Sarcelles. It consists of ex-DJ Patrice Anoh and three women, N'Dee and sisters M'Passi and Deidi. Melgroove got its break covering a Jean-Jacques Goldman hit, "Pas Toi," a single that sold more than 180,000 copies, according to PolyGram Editions. But when the group started, no record company would lend it an ear. Instead, the band was discovered by a producer for the TV show "Hit Machine." Working in a studio for most of last year, the group released



its debut album, "Apoca Arrive," Jan. 9. The title track, which is also the second single from the album, was produced by Tony Maserati, who has worked with Mariah Carey and Faith Evans in the U.S. **CT**

**Act: Pills**  
Album: "Electrocaine"  
Label: Mercury/PolyGram  
Publisher: You You Music

Synthesizer freaks Anthony Sandor and Ludo met in the late '80s and decided to form Pills, one of the first techno combos in France. Discovered during the 1992 Transmusical de Rennes music festival, the two-piece group got its first exposure on disc via its "Air EP" on the Rave Age label. In 1995,



Pills almost signed to William Orbit's Guerrilla label before it closed down. The group cut a deal with Mercury's Shaman label instead. "Foundation," its debut album, received warm reviews, and "Electrocaine," released Feb. 16, finds Pills going down more easily with a more melodic edge, focusing on Sandor. **CT**

## INDUSTRY FACES NEW CHALLENGES

(Continued from preceding page)

According to Ohayon, hypermarkets have contributed to the development of the French market, reaching new consumers. In addition, he says, some hyperchains have become more open to the needs of the record industry.

"A dialogue is possible with some of them," says Ohayon.

SNEP president Albertini met at the end of January with Culture Minister Trautmann to discuss these questions. Trautmann also met with UPFI representatives at the end of February. The set retail price was part of the discussions. Albertini says SNEP will launch a study to evaluate the impact of such a measure. He considers that a set retail price could be an inflationary measure if not linked with a drop in France's 20.6% tax rate on sound recordings.

### REGULATORY ISSUES

Another concern is how a price regulation measure would fit with European regulations. Retailers could be tempted to acquire their international repertoire in countries where wholesale prices are lower and sell it at the set price, thus increasing their margin and depriving French record companies of a major source of income.

"This would certainly affect our capacity to invest in local repertoire," says Albertini.

Along with this retail situation, the French music industry also has had to take into account another new factor—the unexpected rise in singles sales.

Given up for dead a few years ago, singles have become a key element in the development strategy of local repertoire and an additional source of income for labels.

During the past four years, CD singles sales rose 260% in units. One record out of four sold in France nowadays is a single, compared with one out



OHAYON

of 10 in 1994. In value, singles represented close to 13% of total sales in 1997, at 915 million francs.

For record companies, the renewed consumer interest in singles means priorities are different now. Instead of recording an album from which singles will be released, with all the costs involved in the production of an album, labels can build from singles' success

before the production of an album.

Lasseigne at BMG says the singles boom "is a good thing for labels with artists in a development stage." He points out that BMG acts such as Jane Fostin and David Charvet have released singles before an album was ready. "The advantage of singles is that they allow to test artists before the recording of an album," says Lasseigne.

According to EMI's Ohayon, singles are an incentive to develop more artists, although "costs remain important." EMI has started working on singles by new acts such as Alan Theo, Melgroove, and ADM before getting them in the studio for an album.

"The single is very efficient for acts targeting a young public," says EMI head of promotion Sophie Heriché, "but when you deal with artists who have an older public, it is more delicate."

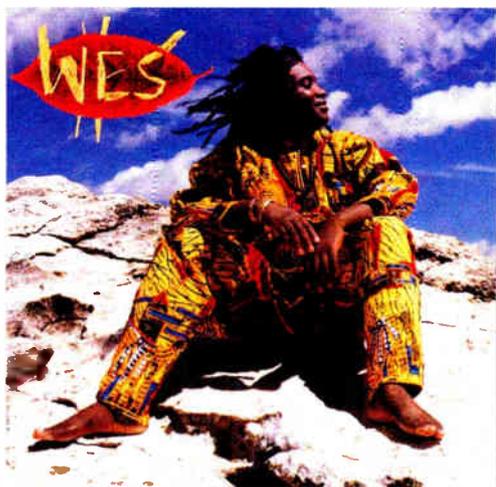
However, there's a downturn to the rise of singles sales in that only a small number of titles do sell massively. According to SNEP figures, the concentration of sales has increased in 1997. The 80 best-selling singles represent 50% of total singles sales in 1997. Eight titles sold more than 1 million units and altogether accounted for 20% of total sales.

"The singles market is ultra-concentrated, and only the top 20 tracks do sell," says Lasseigne. "This forces up marketing costs, and eventually the only way to recoup this investment is

(Continued on page 52)

# MUSIC FOR EVERYONE.

Sony Music  
International



## WES

**Album : Welenga**

Already half a million in Europe  
and still climbing European charts.

**Single : Alane** Second best selling  
single in Europe in 1997\*\*\*

Over 2,800,000 singles sold in Europe.  
3x Platinum in Belgium, 2x Platinum in Holland,  
Platinum in Germany

# 1 in Belgium, France and Holland for  
more than 9 weeks. # 2 in Germany,  
Top 10 in UK.

\*\*\*(from Music & Media Annual Charts 1997).

## DEEP FOREST

3 million copies of  
their previous albums.

**New album : Comparsa**

The Band was nominated in France and America for :

- > Best album - World Music Grammy® Awards 1993
- > Best Video-Clip - MTV Awards 1993

And won the :

- > Best album - World Music Grammy Awards 1996
- > Best Group of the Year - French Music Awards 1996

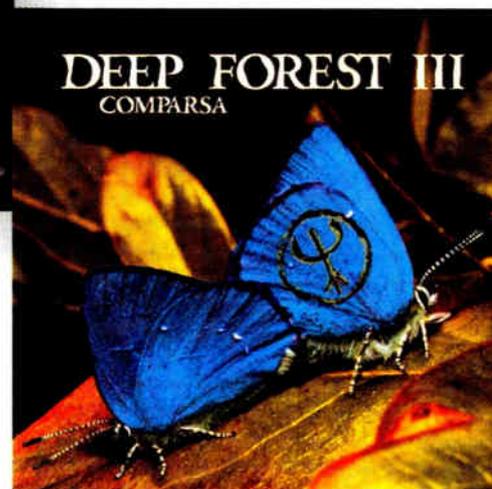
## DJ CAM

**Album : The Beat Assassinated**

An album aiming at the dance floors with its fat  
aggressive Hip Hop beats and drum'n bass flavor.

Worldwide release : May 1998

DJ CAM SOUND SYSTEM World Tour in Spring.



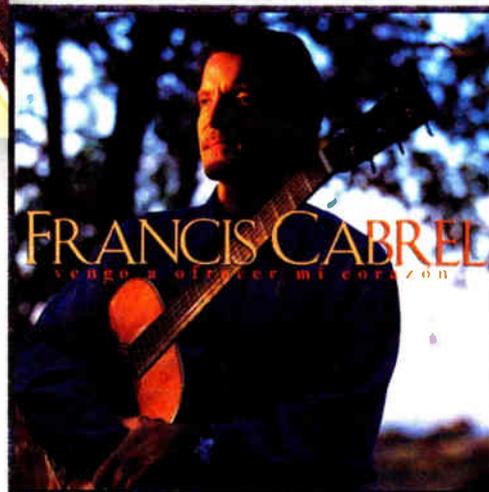
## ANGGUN

**Double Platinum in Indonesia,  
her native country. Gold in France.  
Release in Europe and US : May 1998.**

Anggun was a child star at the age of nine.  
She is now 23.

Her album was recorded in Paris, with songs co-  
written and produced by Erick Benzi, famous for his  
work with the biggest names in French pop music  
including Jean-Jacques Goldman, and Celine Dion....

anggun



**Multi-million seller :**

2.8 million copies of his latest release  
sold and over 12 million total album  
sales to date.

One of the most talented French singer  
song writers.

This album is a collection of Spanish  
versions of his best songs.

Release : Spring 1998.



## KASSAV

**The most famous Caribbean band.**

Their music was often covered by Latin-American artists.

This new album sung in Spanish is a fusion of Caribbean and Latin rhythms.

Mixed by Javier Garza and 3 songs remixed by Pablo Flores.

Release : Spring 1998.

## FRANCIS CABREL

**Sony Music  
FRANCE**

# France

## INTERNATIONAL

### ECONOMIC WATCH

Currency: French francs  
 Exchange rate: \$1 = 6.10 francs  
 GDP (1997): \$1,328.5 billion  
 Inflation rate (1997): 1.1%  
 Unemployment rate (December 1997): 12.2%

### SALES WATCH

Average wholesale album price (U.S. dollars): \$14-\$16  
 Mechanical royalty rate: 9.01%  
 Sales tax on sound recordings: 20.6%  
 Unit sales (1997): 159 million  
 Change in unit sales over previous year: up 8.4%  
 Per capita unit sales: 2  
 Piracy level: 3%  
 CD player/household penetration: 70%  
 Diamond album award: 1 million units  
 Platinum album award: 300,000 units  
 Gold album award: 100,000 units

### MEDIA WATCH (key promotional outlets)

M6, television (35% music content, 12.7% of national audience)  
 MCM, cable music channel (limited audience)  
 NRJ, national pop/rock station (10.3% audience share)  
 Skyrock, national pop/rock station (5.7% audience share)  
 Liberation, national daily newspaper (250,000 circulation)  
 Les Inrockuptibles, music weekly (80,000 circulation)

### RETAIL WATCH (key retail outlets)

FNAC (50 stores)  
 Virgin Megastore (10 stores)  
 Extrapole (5 stores)  
 Nugget's/Madison (120 stores)

### CHART WATCH

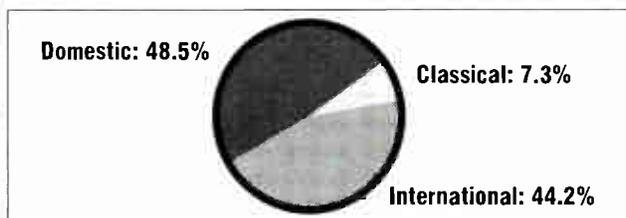
Top selling albums of 1997

1) "Romanza" (Sugar/Polydor)—Andrea Bocelli
2) "Spice" (Virgin)—Spice Girls
3) "Era" (Mercury)—Era
4) "Superflu" (Epic)—Pascal Obispo
5) "Partir Un Jour" (EMI)—2 Be 3
6) "Première Consultation" (Virgin)—Doc Gyneco
7) "En Passant" (Columbia)—Jean-Jacques Goldman
8) "Live A Bercy" (Polydor)—Mylène Farmer
9) "L'Ecole Du Micro" (Delabel)—IAM
10) "Dans Ma Chair" (Columbia)—Patricia Kaas

Top selling singles of 1997

1) "(Uno, Dos, Tres) María" (Tristar/Columbia)—Ricky Martin
2) "Con Te Partiro" (Sugar/Polydor)—Andrea Bocelli
3) "Alane" (Saint George/Columbia)—Wes
4) "Don't Cry For Me Argentina" (Warner Bros.)—Madonna
5) "Let A Boy Cry" (Do It Yourself/Scorpio)—Gala
6) "Men In Black" (Columbia)—Will Smith
7) "Barbie Girl" (Universal)—Aqua
8) "Partir Un Jour" (EMI)—2 Be 3
9) "Something About The Way You Look Tonight/Candle In The Wind 1997" (Rocket)—Elton John
10) "Savoir Aimer" (Mercury)—Florent Pagny

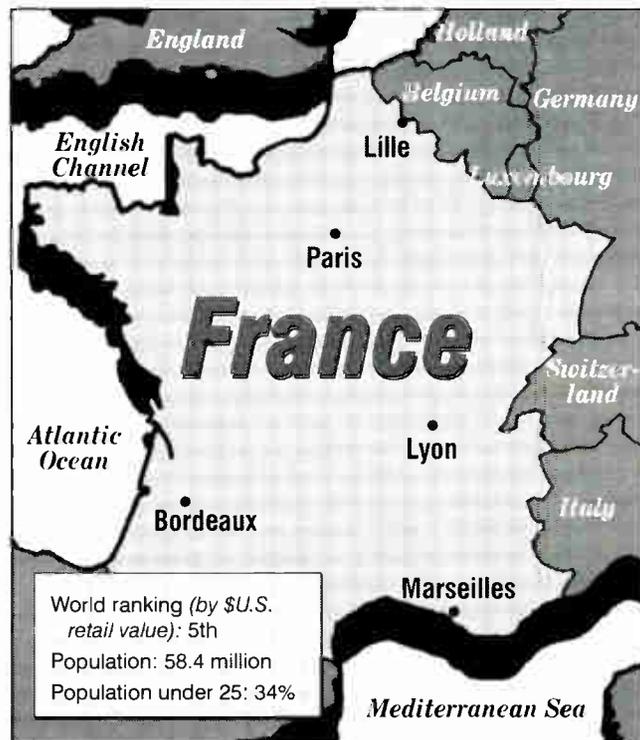
### REPERTOIRE BREAKDOWN



### TRADE CONTACTS

International Federation of the Phonographic Industry  
 National group: SNEP  
 Mechanical right society: SDRM  
 Performing right society: SACEM  
 Music publishers association: CSDEM

Source: IFPI, SNEP, IFOIP, Tite-Live, Music & Media, and Billboard research



FACT FILE

## eastwest france

PROUDLY PRESENTS



### louise vertigo



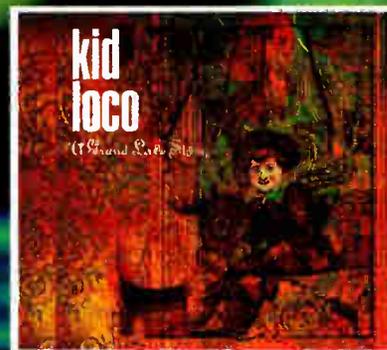
The latest release by Yellow Productions. The first female voice of the french «abstract soul». The perfect mix between electronic music and french lyrics. A real new sound. Fabulous!

### dimitri from paris



DIMITRI FROM PARIS invades America with an intoxicating mix of house, disco and lounge styles. Throwing in such unexpectedly witty ingredients as space-age synths, spirited congas and French-accented sound bites, DIMITRI has created the frothiest musical mélange of the year. Now available on

### kid loco



This is a sensual and lustful album entirely dedicated to Love. French and English press are crazy about him. It is going to be huge! Be ready for your next grand love story ...



**Have you heard it yet ?**

**ERO**

**OVER TWO MILLION ALBUMS  
SOLD IN EUROPE**

**BELGIUM : Platinum**

**CZECH REPUBLIC : Platinum**

**DENMARK : Gold**

**FINLAND : Platinum**

**FRANCE : Triple Platinum**

**GERMANY : Gold**

**HOLLAND : Platinum**

**NORWAY : Platinum**

**SPAIN : Gold**

**SWEDEN : Double Platinum**

**SWITZERLAND : Platinum**

**INCLUDES THE HIT SINGLE "AMENO"**

**U.S. RELEASE MAY 12<sup>th</sup> 1998**

**TO BE RELEASED IN SOUTH AMERICA THIS SPRING**

## INDUSTRY FACES NEW CHALLENGES

(Continued from page 48)

through album sales."

But the catch is that singles sales do not systematically have an effect on album sales.

Thierry Chassagne, managing director of V2 France, says that in the case of rap acts, singles sales could have a reverse effect on albums. Hence his decision in the case of rap act Passi to release the first single one month after the album.

"This way, we have reached another public, with a lesser purchasing power, but without affecting album sales," explains Chassagne. He adds that two separate marketing campaigns were built for the single and the album, one for urban 15- to 20-year-old consumers, for the album, and another for 10- to 12-year-olds that is more family-oriented.

### IS AIRPLAY VITAL?

In some cases, labels report that singles don't sell at all when radio airplay is close to nil. But there are cases when airplay is not vital to score album sales.

"Louise Attaque's album is close to platinum [300,000 units sold] without a single and without airplay on the key networks," says Marc Thonon, founder of indie label Atmospheriques. In the case of Attaque, marketing at retail and extensive touring were the key, says Thonon, who adds, "Singles sales



LASSEIGNE

are dependent on airplay, mainly on CHR stations."

Thierry Hidoux, director of recorded music at FNAC, says there are two main types of consumers attracted to singles. "The vast majority are those who can't afford to buy albums, but also there are now many consumers disappointed in the past by albums in which they often found one or two interesting titles. Nowadays, these consumers buy singles."

Singles are not the backbone of FNAC's business, which tends to focus on album sales, but Hidoux admits that sales of singles have also increased at his chain. Most of all, singles are a tailored product for hypermarkets, which can rapidly shift a massive number of units.

Yet, some labels complain that the return from singles is not enough to balance investments. "If we consider singles as products in their own right, and no longer promotional items for albums, then it is necessary for us to earn a good margin," says Sony's Albertini, who links the drop in profits from all the major companies to the development of singles.

Overall, the average wholesale price for CD singles rose from 19.30 francs in 1996 to 21.10 francs in 1997, which puts singles at a retail price of 30-35 francs.

Throughout 1997, most record companies have increased their wholesale price (usually from 23 to 26 francs, before discounts) without affecting sales.

Initially, the only company refusing to go for a rise was market leader PolyGram, but at the end of 1997 it also increased its wholesale price.

"The single is usually the consumer's first carrier to get access to music, and that's why we didn't want to increase our prices," says PolyGram Disques president Pascal Nègre. "But when we realized that retailers were not showing any difference in price between our products and our competitors', we eventually decided to follow the movement, but it was not wholeheartedly."

Artist: **Kheops**  
Album: "Sad Hill"  
Label: **Sad Hill Records/Delabel**  
Publisher: **EMI/Virgin Music**  
World Wide Web site: [www.iam.tm.fr](http://www.iam.tm.fr)

The first solo attempt by DJ Kheops of the leading rap act IAM, "Sad Hill" is a massive project featuring, on a double-CD, a long saga with lyrics echoing some major Wild West movies. On the cover, Kheops and friends portray themselves as new-frontier cowboys. Indeed, the album turns out to be a vast reunion of everyone who is hap-



pening in French rap today, with an amazing guest list that includes Passi, Stomy Bugsy, and IAM front man Akhenaton, to name a few. "Sad Hill," released shortly after Akhenaton's solo project "Métèque Et Mat," is also Kheops' first major public exposure; this Marseille-born former radio DJ always kept himself in the shadow of other IAM members. CT

Act: **Luc Ternil**  
Album: "Les Normales Saisonnières"  
Label: **Touchstone Records/Eden Rock**  
Publisher: **Eden Rock**

A stunning and intriguing single, "Le Brui" attracted much attention to what seemed to be a new artist, Luc Ternil. But the record sleeve of the debut album, "Les Normales Saisonnières," reveals that the disc is the work of a group of musicians with longstanding associations. Nantes-



based Luc Boisseau, Vincent Nogue, and Pascal Ambrosset once belonged to Elmer Food Beat, a pop group that rocketed to the top of the charts in the early 1990s with vivid melodies and raunchy lyrics. Reborn under the name Luc Ternil, the group plays stylish Britpop-oriented songs with fine melodies and lyrics with a sense of humor. CT

# PASSI

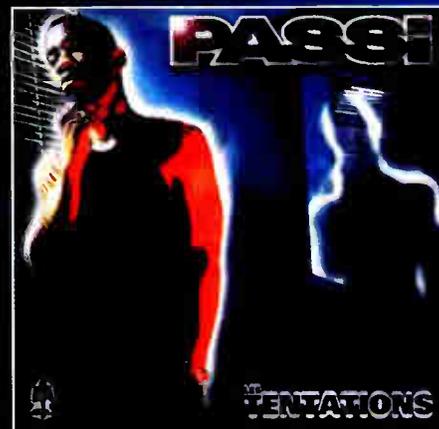
The French hip-hop debut of the year

"PASSI's first solo album opens a new and adult era for French rap" (GROOVE)

The album 'LES TENTATIONS'  
**Platinum - 300,000**  
sales (France)

The single 'Je Zappe et Mate'  
**Gold - 250,000**  
sales (France)

Album available throughout Europe  
in May/June



V2 Distribution: U.K. - 3MV/Pinnacle • Benelux - P.I.A.S. • France - Sony Music • Germany/Austria - Rough Trade  
Italy - Universal Music • Scandinavia - MNW • Eire - Record Services • North America - BMG



# Echo Awards Acts, Execs Celebrate After The Show



PolyGram execs share a late-night joke. Pictured, from left, are Dietmar Glodde, managing director of Mercury; Rick Dobbis, president of PolyGram, continental Europe; Tim Renner, managing director of Motor Music; Burkhard Rochlitz, general counsel of PolyGram Germany; and Wolf-D. Gramatke, president of PolyGram Germany.



Rudi Gassner, left, president of BMG Entertainment International, catches up with former BMG/Ariola GSA president Monti Lueftner, now CEO of Monti Media.



The Backstreet Boys' Howie Dorough was the only member of the band not taking a vacation in the U.S., and he was on hand to accept the act's award for best international group. Pictured brandishing the band's trophies, from left, are Dorough, band manager Lou Pearlman, and Gerd Gebhardt, president of Warner Central Europe.

On March 5, Germany's music industry celebrated its artists and achievements at this year's Echo Awards, held in Hamburg. The event's organizer, the German Phono Academy, hosted an after-show party at the Congress Centrum Hamburg, where Billboard caught artists and execs relaxing and mingling.



Echo is one of the few occasions when the chiefs of Germany's major record companies get the chance to socialize and bask in the afterglow of the awards. Shown standing, from left, are Wolf-D. Gramatke, PolyGram Germany president; Werner Hay, managing director, German Phono Academy; Gerd Gebhardt, Warner Central Europe president; and Thomas M. Stein, president of BMG GSA and eastern Europe. Shown seated, from left, are Jochen Leuschner, Sony Music Entertainment GSA president; Helmut Fest, EMI GSA president; and Heinz Canibol, Universal Music GSA president.



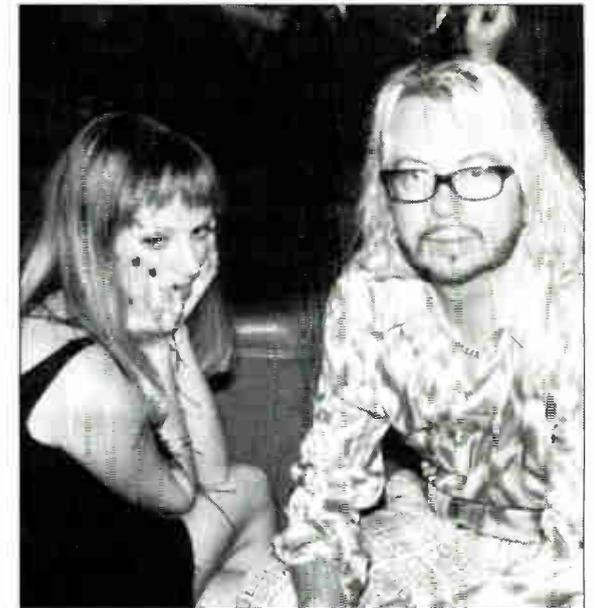
WEA Germany artist Dieter-Thomas Kuhn and his band show off the Echo for best *schlager* act with Gerd Gebhardt, center, president of Warner Central Europe.



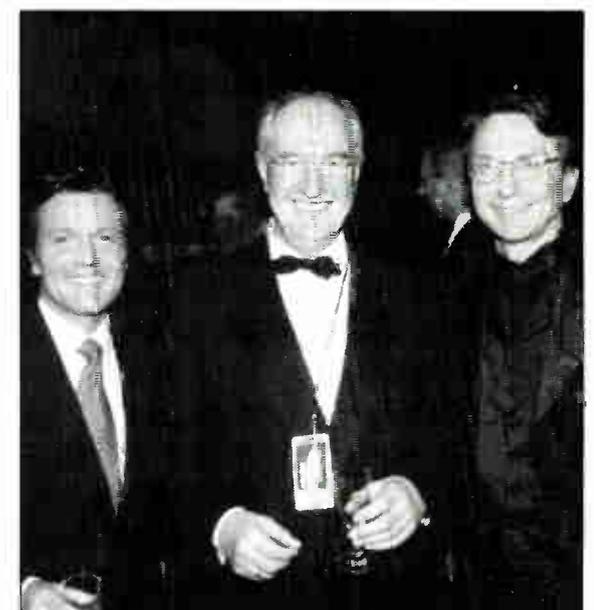
EMI's Helmut Fest, currently president of EMI GSA and recently named VP, artist acquisition, for EMI Europe, received a special mention during the Echo ceremony for his contribution to starting the awards seven years ago. Pictured, from left, are Mike Heisel, managing director of Intercord; Ruediger Fleige, managing director of EMI Electrola; Rupert Perry, president of EMI Europe; Fest; and Erich Krapfenbacher, managing director of EMI Austria.



Bernd Dopp, managing director of Warner Music Germany, poses with two men who at one time held his current job: Manfred Zumkeller, now president of Warner Europe, and Gerd Gebhardt, now president of Warner Central Europe. Shown, from left, are Dopp; Zumkeller; Zumkeller's wife, Susie; and Gebhardt.



Dave Stewart, here caught sharing a quiet, reflective moment with an Echo reveler, made a surprise appearance accompanying best international male winner Jon Bon Jovi, who performed his track "Ugly."



Bernd Dopp, managing director of Warner Music Germany, and Rudi Gassner, BMG Entertainment International president, congratulate Werner Hay, managing director of the German Phono Academy, on the successful show. Shown, from left, are Dopp, Hay, and Gassner.

# Rascalz Refuse Award To Protest Junos

## Rap Act Wants R&B Portion Of Ceremony Televised

BY LARRY LeBLANC

VANCOUVER—Rap trio Rascalz, who record for the BMG Music Canada-affiliated Vik Records, caused a flap backstage at the 27th annual Juno Awards by refusing the Juno for best rap recording for "Cash Crop." The ceremonies were staged March 22 at General Motors Place here (see story, page 7).

The group was not in the arena when the award was presented, prior to the show being broadcast nationally by CBC-TV. After arriving and being informed of their win, the trio declined to accept the award, protesting the organizers' decision not to include the rap, reggae, and dance awards in the televised portion of the show.

Backstage, the group—Red 1, Mifit, and DJ Kemo—read a prepared statement: "In view of the lack of real inclusion of black music in this ceremony, this feels like a token gesture towards honoring the real impact of urban music in Canada." Rascalz co-manager Sol Guy added, "Urban music, reggae, R&B, and rap, that's all black music, and it's not represented [at the



RASCALZ

Junos]. We decided that until it is, we were going to take a stance."

At a reception following the Juno show, Lee Silversides, president of the Canadian Academy of Recording Arts and Sciences, co-producer of the Juno Awards with CBC-TV, said he wasn't informed of the protest. "I'm totally unaware that it happened," he said. "I was in the audience for the entire show. I haven't yet met with my media representatives to discuss what happened, so it wouldn't be fair to comment."

Dugai Barrington, a co-manager of Rascalz, says the Juno rejection had been planned by the group members, because it gave them a forum to air concerns about the exclusion of R&B music performers.

"If we had made our point after

being nominated, it wouldn't have had the same impact," he says. "The Juno Awards was a perfect vehicle, because it goes across the country. However, even in the [Canadian media coverage] of the Junos, their protest was consistently excluded, but the [Canadian urban] community is being very supportive [about the protest]."

Adds Guy, "Their protest isn't about a rap group not being on the televised portion of the [Juno] show. It's a bigger issue. The Junos are a celebration of Canadian pride, and urban music, in all its forms, could have been shown."

One Canadian industry figure supportive of the Rascalz protest is Ivan Berry, president of Toronto-based Beat Factory Music, the leading R&B music independent label in Canada.

"Five years ago, when we were fighting to carve out our profile at the Junos, there weren't a lot of [urban music] entries," he says. "For the past two to three years, we've had 50 submissions for [Juno] R&B and rap categories. Also, Canadian rap and R&B artists are now starting to scan some decent sales in Canada. How dare [Juno organizers] keep snubbing all of us."

## WORDS & DEEDS

(Continued from page 17)

States; all we could do is press up some vinyl, and they say that's cool. But we're not trying to be a label signing a bunch of acts; we're just trying to get our product heard here."

For many of the artists, the road to exposure can begin with a track on the "Rap Essentials" compilations released on industry vet Ivan Berry's independent label Beat Factory. The compilations are released biannually, and each includes at least 10 artists.

"We're trying to develop our backyard," says Berry, who managed the careers of pioneering Canadian rappers **Michie Mee**, **Maestro Fresh Wes**, and **Dream Warriors** in the late '80s and early '90s.

"Over time I've realized that those individual successes we've had have been good for us but have done nothing to develop the scene in Canada," he adds.

So Berry contributes to the budding scene with "Rap Essentials" and an R&B compilation series, "Groove Essentials," which are sold nationally at the Sam the Record Man chain, and by teaching music industry courses at the Harris Institute in Toronto.

One of the few other channels available for R&B and hip-hop within Canada (a few border cities can pick up U.S. radio signals) is college radio, a number of which program one- or two-hour weekly shows. One commercial dance station, CING (Energy 108) Toronto, airs a hip-hop program with **DJ Mastermind** midnight-1 a.m. Mondays and Tuesdays.

Dey and Frankenstein also run an Internet radio show at [www.virtualnoise.com/tdotlive](http://www.virtualnoise.com/tdotlive). The show airs 8 p.m.-10 p.m. Sundays and is slated to move onto the U.S.-based [www.88hiphop.com](http://www.88hiphop.com) by the end of the year.

"We've been able to keep the music 80% Canadian hip-hop without having to play crappy music," says Dey.

A few of the artists, like **Choclair**, **Offishall**, **Rascalz**, and **Saukrates**, are

popular enough to get light or medium rotation on national video outlets, such as Much Music's "Da Mix" program and the Video Connection's "Rap City." BET recently expanded its service in the country, but its programming has yet to include any Canadian acts.

Saukrates and Choclair are also getting airplay in the U.S. via a 12-inch single serviced to mix-show DJs via Figure IV's Mr. Morgan, who maintains residence in New York. The 12-inch features Saukrates' "Father Time" and Choclair's "21 Years." The subsequent interest landed Saukrates a deal with Warner Bros. U.S. Choclair's single warranted him a feature in the Unsigned Hype section in New York-based magazine *The Source*, a photo spread in the Los Angeles-based *RapPages*, and inclusion on *Payday Records*' "New York Reality Check 101," a compilation mixed by **DJ Premier**.

Touring also offers a viable outlet. With hip-hop crowds concentrated in various pockets across the country—including Calgary, Alberta; Edmonton, Alberta; Halifax, Nova Scotia; Montreal; Quebec City; Thunder Bay, Ontario; Toronto; Vancouver; Victoria, British Columbia; and Winnipeg, Manitoba—artists hook up with larger tours with American acts like **KRS-One** or **Tha Alkaholiks** or headline their own tours with other Canadian rappers.

The arenas and venues where they perform vary according to the scheduled nights and venue openings.

"There's no set venue for hip-hop," says Offishall, who also works as a part-time promoter in Toronto. "It's just whoever has the night open. You can't have anything at one place for too long because the novelty wears off and people start to act up."

**Anne-Marie Smith**, creative manager at Warner/Chappell Music Canada, says she signed Offishall to a publishing deal on the strength of his show.

"I saw him perform 'Naughty Dread' [a single on his album], and it was like

reggae fused with hip-hop. It was like a rock show, the way he commanded the audience; they were captivated."

She is pushing to sign more hip-hop acts because "they don't rely heavily on samples. They are literally creating beats that can be exported to artists looking for new beats. Most of the artists are of Caribbean or Asian descent, so the music is really original, which is something you don't find."

Although many artists have won Juno Awards over the past few years—among them **Ghetto Concept**, **Choclair**, **Saukrates**, and the **Rascalz** (see story, this page)—most say Canadian labels started taking serious notice of the scene within the last year because it's been getting so much press abroad.

"It's like the Canadian labels see us getting so much press and are like, 'Oh, wait, let's see about these acts,'" says Choclair, "but they're missing the train, and some of us are signing in the States, like Saukrates."

Many of the acts have solicited the attention of prominent U.S. labels. Tara Chase says she had a meeting with **Bad Boy**, but didn't really feel a serious interest from the label, **Frankenstein** was solicited by Columbia to do a remix of **Lord Tariq & Peter Gunz**'s "Deja Vu [Uptown Baby]," and **Beat Factory** recently signed with RCA Records for distribution outside of Canada and giving RCA right-of-first-refusal of any Canadian acts **Beat Factory** finds.

"What it does is set us up in an A&R staff position for them up here," says Berry. The deal is to be finalized this month.

Other artists on the rise around the country include Winnipeg's **Shades Of Black**, Toronto's **Y Look**, **Mathematik**, **Madlocks**, **Down To Erf**, and **Infinite**.

"Right now the cream is rising to the top," says DJ Mastermind. "When other people put in the work, it will be their time, too. But the artists have to be serious and professional."

## LIFELINES

### BIRTHS

Boy, **March Allen Martin**, to **Jaime and Paul Martin**, March 9 in Nashville. Mother, a daughter of Duane Allen of the **Oak Ridge Boys**, works at the **Fitzgerald Hartley Management Co.** Father is a singer/songwriter and former lead singer of **Exile**.

Girl, **Aiyana Talise**, to **Annabelle Gilbert and Byron Ward**, March 10 in Los Angeles. Father is West Coast manager of media relations for **Atlantic Records**.

Girl, **Robin Tess**, to **Ferd Bolland and Marion Mulder**, March 19 in the Netherlands. Father is a songwriter/producer whose credits include **Falco's "Rock Me Amadeus"** and the **Status Quo's "In The Army Now."**

Girl, **Ally**, to **Jimmy and Juli Steal**, March 19 in Dallas. Father is PD of **KDMX (Mix 102.9) Dallas**.

Boy, **Kevin John**, to **Carl and Marcia**

**Caprioglio**, March 21 in Torrance, Calif. Father is president of **Oglio Entertainment**, parent company of **Oglio Records** and **Glue Factory Records**. Mother also works for the company.

### DEATHS

**Dick Williamson**, 74, of cancer, March 11 in Santa Fe, N.M. Williamson was co-founder of **Western Merchandisers Inc.**, the parent company of **Hastings Entertainment**. He is survived by his wife, **Claire**, son **Blair**, daughters **Wendy Edmondson** and **Kelly Tatz**, and six grandchildren. In lieu of flowers, memorial contributions may be sent to the **American Cancer Society** and the **Arthritis Foundation**.

**Harry Finfer**, 82, of heart complications, March 16 in Philadelphia. A former radio promotion man, **Finfer** worked with **Duane Eddy** when he served as president of **Jamie Records**, which was formed in 1957. In the early '60s, he co-founded **Philles Records** with **Lester Sill** and **Phil Spector**.

## GOOD WORKS

**CDs THAT KEEP ON GIVING:** Several artists have recently decided to dedicate a portion of their album sales to good causes. Grammy winner **Patrick Williams** is donating money from sales of "Sinatraland," an instrumental tribute to **Ol' Blue Eyes** from **EMI-Capitol Entertainment Properties**, to the **Barbara Sinatra Children's Center** for abused children. On the "Irish Radio Show," which airs on **New York's WNWK (105.9 FM)** and **WKDM (1380 AM)**, host **Adrian Flannely** hopes to raise funds for **New York's Our Lady of Mercy Healthcare System** and **Our Lady's Hospital** in Dublin through sales of his "Ireland And Beyond . . . Adrian Flannely Plays His Own Piano Favorites." Also, **Los Angeles artist Curtis** intends to give half of his profits from his self-titled **IF6WAS9 Records** debut to cancer-related charities. He lost his mother to the disease last summer. Contacts: **Claudia Draeger** at 213-692-1109, **John Mooney** at 212-935-0606, and **IF6WAS9** at 310-704-2869.

**GRANTS GALORE:** The **National Academy of Recording Arts and Sciences** has announced the recipients of its 1997-98 grants. Winners are **Edison National Historic Site**, **California State University Northridge's** music department, ethnomusicologist **Erik D. Gooding**, the **Institute of the American Musical Inc.**, TV station **KLRU** and "Austin City Limits," **Research Libraries Group Inc.**, the **Sing Out Corp.**, the **Texas Women's Department of Performing Arts Music**, and the **University of North Texas—Center for Musician Education, Health & Performance Study**. Contact: **Sami Bradley** at 310-392-3777.

**SCHOOL'S IN:** Columbia recording acts **Wyclef Jean**, **Kimberly Scott**, and **Jagged Edge** are heading back to school through a nationwide attendance program called "I Attend." The

program, which kicked off in February, is sponsored by the **Box and Columbia Records**. The participating school in each area with the largest attendance increase between Jan. 26 and May 1, as compared with the previous year, will be treated to a private concert. Contact: **Lance Volland** at 310-201-8818.

**GOING THE EXTRA MILE:** **David Pierce**, Sony Music's senior VP of sales and marketing, is running the **London Marathon** April 26 to raise money for the **New York chapter of the Leukemia Society**. Anyone interested in making a donation may send a check in his honor to the **Leukemia Society**, 475 Park Ave. S., 21st Floor, New York, N.Y. 10016. Contact: **Russell Girardi** at 212-448-9206.

## CALENDAR

### MARCH

March 28, **Film & TV Music Conference**, Directors Guild, Los Angeles. 213-525-2082.

March 29, **Not In Our Name—Dead Man Walking Concert**, Shrine Auditorium, Los Angeles. 415-837-1148.

March 29-31, **The Theme Restaurant & Nightclub Forum III**, Inter-continental Hotel, Chicago. 800-285-2332.

March 31, **26th Songwriter Showcase**, sponsored by the **Songwriters' Hall of Fame** and the **National Academy of Popular Music**, Life nightclub, New York. 212-957-9230.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by **Variety** and **Schroders investment bank**, **Pierre Hotel**, New York. 212-492-6082.

### APRIL

April 1, **Seventh Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 818-989-7370.

April 5-7, **Billboard Latin Music Conference**, **Biscayne Bay Marriott**, Miami. 212-536-5002.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER ACTIVE • ACCESSORIES

## Tower Steps Into The Tour Arena Co-Sponsors U.S. Trek By RCA Artist Jai

■ BY FRANK DICOSTANZO

NEW YORK—With on-site booths, marketing vans, aggressive pricing, and extensive promotional support, Tower Records recently hit the road.

Having set the stage to support future events and buoyed by the success of its co-sponsorship of a

tour by U.K. pop artist Jai, the retailer, along with RCA Records, is extending its marketing arm and promotional presence directly to the concert arena.

While the Jai tour focused on breaking a developing artist, the 17-city trek (whose venues centered on regions with Tower stores) also succeeded in boosting Tower's sales by

40%, based on initial scans in individual markets that included mostly sold-out shows.

"Our success really hinged on the in-store merchandising of Jai's RCA album, 'Heaven'; a \$9.99 CD price point; and extensive print and radio advertising to support the tour and the new release," says Louise Solomon, special projects coordinator for the Sacramento, Calif.-based chain.

Overall, the retailer's promotional participation in the Jai tour (its first national tour sponsorship) included Tower "tags" on all print, TV, and radio advertising in appropriate markets; a 90-day merchandising campaign involving in-store play, videoclips, listening stations, video monitors, contests, and World



JAI

**TOWER**  
RECORDS • VIDEO • BOOKS

Wide Web sites; and strategically placed signage on bins, on end racks, and in windows.

In addition, Tower's marketing vans targeted such lifestyle venues as clubs, shops, boutiques, and bars, distributing postcards, cassette samplers, posters, and other promotional materials touting the shows, which took place in such cities as Washington, D.C., New York, Chicago, San Francisco, and Los Angeles.

Included with the cassette samplers, explains Solomon, were business-reply postcards that allowed

(Continued on page 57)

## USWeb Helping Labels Stake Out Internet Turf

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—By now almost every major and independent record company has at least a basic presence on the Internet. During the past few years, the draw of being able to promote their acts to the masses at a relatively small upfront cost has sent labels scurrying to hire staffers to establish and update World Wide Web sites.

But as the business of luring Web surfers becomes increasingly competitive, even those companies with new media staff are increasingly turning to outside specialty firms for help.

One company that has been getting a lot of those phone calls is USWeb Los Angeles. Part of the USWeb conglomerate of more than 40 Web design companies located in major markets across the United States, USWeb Los Angeles took a dramatic step forward in March with the purchase of the local Web production companies DreamMedia, L.A. Metro, and W3.

The company now employs more than 100 people and is quickly solidifying a niche in the music and home entertainment industries. Its client roster includes Sony Music and its affiliate labels, Capitol Records, Mercury Records, Maverick Records, DirecTV, 20th Century Fox Home Entertainment, and Paramount Pictures.

Peter Anton, associate partner and executive producer at USWeb Los Angeles, joined the company last October after spending five years with the new media department at Sony Music. He says that during the past year, the record industry has really come to appreciate the Internet's power.

"The budgets for the fiscal years that are coming ahead are starting to show that the labels really understand how important the Web is," Anton says. Besides the Internet,

Anton cites the importance of internal online systems and business-to-business networks.

USWeb Los Angeles offers several tiers of interconnected services, ranging from consulting and Web design and development to system integration and audience development and marketing. One reason the company is growing so rapidly, according to Anton, is that it lets labels autonomously run their sites once they've been established.

"What has helped put us in a good position is that we create publishing software that empowers companies to be able to maintain the sites themselves without having

**USWEB**  
LOS ANGELES

100% technically savvy people writing the codes in-house," Anton says.

The basic USWeb software package can provide users with a turnkey service, or it can link to existing databases and provide a point of entry for an in-house content manager to update a Web site with up-to-the-minute information.

Anton says most of the labels USWeb works with already have at least a skeleton of existing Web-development software and information databases.

"A lot of those [software] licenses can be expensive to obtain, so we go in and integrate their existing software and hardware," he says.

A key to a successful label Web site is the ability to juggle continuously changing information on what can be hundreds of acts at any given time, Anton says. He likens the phenomenon to the man behind the curtain in "The Wizard Of Oz."

"It looks like there could be 40 people working on the site because the content changes so fast," he says. "When I started at Sony in new

(Continued on page 57)

## BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

ONE OF THE BEST-ATTENDED seminars at the National Assn. of Recording Merchandisers (NARM) Convention, held March 14-17 in San Francisco, was on consumer research.

NARM and the Recording Industry Assn. of America (RIAA) jointly commissioned a study to find out who's buying and not buying music and figure out what can be done to stimulate people to buy more.

Two separate surveys were undertaken by Peter D. Hart Research, the firm hired by NARM and the RIAA. Last November, Hart interviewed 803 shoppers exiting music stores or the music departments of retailers in 40 markets. The sample was weighted; for example, 15% of the 25-minute interviews were conducted at electronics stores, which are estimated to sell 15% of the music at retail. In addition, the researchers interviewed 2,009 people aged 14-54 in random phone calls throughout the country about their music buying and listening habits. The second leg of the survey was to account for "light buyers" of music and those who do not shop in stores.

After an analysis of the results, NARM/RIAA consultant Gwen Lipsky presented the findings March 15 at the Moscone Center in San Francisco.

In the retail survey, shoppers were divided into the categories of "browsers" and "intenders" (those who had a particular purchase in mind when they entered the store).

Fewer than four of 10 consumers intended to buy a specific recording on the day of the survey. Browsers constituted 61% of the sample.

The types of establishments with the highest proportion of browsers were bookstores (72%) and mass merchandisers (73%).

What drove the intenders to stores to buy music? With consumers giving more than one reply, the survey says 62% heard a recording on the radio, 50% sought a release by a favorite artist, 30% were influenced by a movie or soundtrack, 29% acted upon a friend's recommendation, 29% saw a videoclip or TV performance, and 24% just wanted something new.

(Continued on page 60)

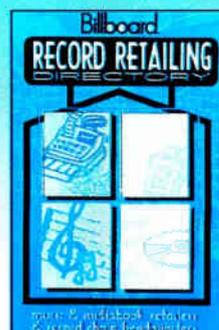
## Your Best Connection to the Music Retail Industry ... Billboard's 1998 Record Retailing Directory

**Billboard's Record Retailing Directory** is the essential tool for those who service or sell products to the record retailing community.

Relied upon by the entire music and audiobook industry, **Billboard's 1998 Record Retailing Directory** contains over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

**Jam-packed with listings:**

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization



RRD packs all this accurate and up-to-date information into one comprehensive 6 x 9 directory that's easy-to-carry and easy-to-use. Industry leaders agree - this source of reliable information is too valuable to be without. To get connected to the industry, order your copy today for only \$165 plus \$6 shipping and handling (\$13 for international orders).

To order, call (800) 344-7119, outside the U.S. call (732) 363-4156. You can also fax your order to (732) 363-0338, or mail this ad with payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

**Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team - call us today for special rates!**

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDRD3027

## newsline...

**THE INTERACTIVE DIGITAL SOFTWARE ASSN.** reports that revenue from video and computer game software rose 38% last year to \$5.6 billion, setting a record. Data gathered by the NPD Group show that video game software sales increased to \$3.3 billion in 1997 from \$2 billion the year before, while PC entertainment software sales climbed to \$1.8 billion from \$1.7 billion. Another \$500 million in revenue came from video game rentals, according to the Video Software Dealers Assn.

**HARVEY ENTERTAINMENT**, buoyed with success from its direct-to-video feature debut, "Casper: A Spirited Beginning," reports net income of \$3.1 million on \$15.4 million in revenue for 1997, compared with a profit of \$1.2 million on \$9.1 million in revenue the year before. Harvey also announces that it has created a home video label, Harvey Home Video, and named Don Gold to head it. The company plans to release two direct-to-video films this year—"Casper Meets Wendy" and "Richie Rich: A Christmas Wish"—and three next year. In other news, Harvey says the contracts of CEO Jeffrey Montgomery and CFO Gregory Yulish will not be renewed after expiration in April; Anthony Scotti of Global Media Management Group will be interim CEO. Global Media has been retained to manage the company under an initial six-month contract.

**HOLLYWOOD ENTERTAINMENT**, operator of 907 video rental superstores, says it posted net profit of \$23.6 million in 1997, excluding a loss from the early extinguishment of debt and other charges, compared with profit of \$20.6 million the year before. Revenue rose to \$500.5 million from \$302.3 million. Sales for stores open at least a year increased 3%. The same-store sales gain for the fourth quarter was 1%. In that quarter, the company wrote off \$6.8 million in obsolete video game inventory. Hollywood opened 356 new stores in 1997.

**BORDERS** and Barnes & Noble, two book superstore chains that sell music, report higher profits for the fiscal years that ended in January. Borders, which ended the year with 203 superstores, reports net income of \$80.2 million on total sales of \$2.26 billion, compared with profit of \$57.9 million on \$1.96 billion in sales the year before. Sales for stores open more than a year rose 8%. Barnes & Noble, operator of 483 superstores at year's

end, posts net profit of \$53.1 million on \$2.79 billion in revenue, compared with net income of \$51.2 million on \$2.45 billion in revenue the year before.

**TIME WARNER** says two strategic investors, Toshiba and Itochu, have converted part of their preferred shares in the company into 9.1 million shares of common stock and sold those shares to Citicorp at an average of \$67.89 each. Time Warner, meanwhile, increased to 9.1 million shares the amount authorized to be repurchased by the company to offset the future issuance of stock for options and securities conversions. The deals involving Toshiba and Itochu will lower the dividends paid out by Time Warner and thus increase its net profitability.

**ACCESS ENTERTAINMENT NETWORK (AEN)**, a cable channel featuring record company infomercials, says that this summer it will co-produce the first TV series from the magazine *The Source*. "The Source: Television" will feature current hip-hop videos. AEN says it also has lined up programming deals with the labels TVT, A&M, Elektra, and Virgin and retailer Best Buy.

**GT INTERACTIVE SOFTWARE** says it has sold back to Midway Games the rights to market, distribute, and sell future Midway games in North America and Japan but will retain rights outside those territories.

**LIFT**<sup>®</sup>  
Systems with future.

Visit our website at:  
www.LIFTonline.com  
email us at:  
usa@LIFTonline.com  
or call us at:  
1-800-543-8269  
for free color brochures.

...the ultimate in  
Listening Systems.

...the ultimate  
in Multimedia  
Merchandising.

...the ultimate  
in Homesystems.

## NARM Unveils Its Annual Trade Awards Hanson, Puff Daddy Among The Best Seller Winners

SAN FRANCISCO—The National Assn. of Recording Merchandisers (NARM) announced the winners of the awards for best retailer, wholesaler, distributor, and label March 17 during the organization's 40th annual convention here. The big winners included PolyGram Group Distribution, for the fifth year in a row, and Atlantic Records.

The awards were voted upon by NARM members.

Also given out were the Best Seller Awards for recordings during the period from March 3, 1997, through Feb. 9, 1998, that, according to SoundScan, had the highest sales at retail in each category.

Other awards were given for advertising and related products and services.

Following is the list of winners:

### RETAILERS

**Small division:** Magic Platter CD, Birmingham, Ala.

**Medium division:** Waterloo Records & Video, Austin, Texas.

**Large division:** Borders, Ann Arbor, Mich.

### WHOLESALE

**Small division:** Fresh Picks, Glen Allen, Va.

**Medium division:** Northeast One Stop, Latham, N.Y.

**Large division:** Valley Media, Woodland, Calif.

### DISTRIBUTORS

**Small division:** Big Easy Distributing Co., New Orleans.

**Medium division:** Distribution North America, Woodland, Calif.

**Large division:** PolyGram Group Distribution, New York.

### ENTERTAINMENT SOFTWARE DISTRIBUTORS

**Small division:** Oh Boy/Blue Plate Music/Red Pajamas, Nashville.

**Medium division:** Rykodisc USA, Salem, Mass.

**Large division:** Atlantic Records, New York.

### RELATED PRODUCTS AND SERVICES SUPPLIER

**Small division:** Concrete Marketing, New York.

**Medium division:** Billboard magazine, New York.

**Large division:** Case Logic, Longmont, Colo.

### BEST SELLER AWARDS

**Recording by a new artist:** "Yourself Or Someone Like You," matchbox



**Sign This.** Capitol Records act Duran Duran makes an in-store appearance at the Virgin Megastore in New York's Times Square to promote its latest album, "Electric Barbarella." Shown in the top row, from left, are Capitol senior VP of promotion Phil Costello and Capitol president/CEO Gary Gersh, who is holding an autographed picture from the band's single "Electric Barbarella." In the bottom row, from left, are band members Nick Rhodes, Simon LeBon, and Warren Cuccurullo.

## EXECUTIVE TURNTABLE

**MUSIC VIDEO.** MTV Networks in New York promotes Harvey Ganot to president of advertising sales, worldwide, and John Popkowski to president of advertising sales, U.S. Ganot was president of international advertising sales at MTV/VH1 and president of advertising and promotion sales, U.S., at MTV; Popkowski was executive VP of advertising sales at MTV.

**HOME VIDEO.** Miramax Home Video in New York appoints Kevin Kasha executive VP. He was senior VP of sales and distribution at New Line Home Video.

Universal Family & Home Enter-

tainment in Universal City, Calif., names Beth Collins VP of finance. She was director of finance at the Walt Disney Co.

Trimark Home Video in Santa Monica, Calif., promotes Gary Jones to senior VP of marketing sales and home video. He was VP of domestic home video.

**RELATED FIELDS.** USA Networks in New York names Kat Stein director of corporate communications. She was manager of marketing communication at New Line Television.

**ASSOCIATIONS.** The International Recording Media Assn. in Princeton, N.J., names Scott N. Bartlett president. Bartlett is VP of custom entertainment group at Sony Disc Manufacturing.

20 (Lava/Atlantic).

**Jazz:** "Kenny G Greatest Hits," Kenny G (Arista).

**Soundtrack:** "Titanic" (Sony Classical).

**Rock:** "Reload," Metallica (Elektra).

**Catalog:** "Tragic Kingdom," No Doubt (Trauma/Interscope).

**Country:** "Sevens," Garth Brooks (Capitol Nashville).

**Alternative:** "Pieces Of You," Jewel (Atlantic).

**Latin:** "Romances," Luis Miguel (WEA Latina).

**Classical:** "Diana, Princess Of Wales: BBC Recording Of The Funeral," various artists (London).

**Children's:** "Classic Disney Vol. II—60 Years Of Musical Magic," various artists (Walt Disney).

**Contemporary Christian:** "You Light Up My Life—Inspirational Songs," LeAnn Rimes (Curb).

**Gospel:** "God's Property," God's Property From Kirk Franklin's Nu Nation (B-Rite/Interscope).

**Comedy:** "Here's Your Sign," Bill Engvall (Warner Bros.).

**Music video:** "Tulsa, Tokyo And The Middle Of Nowhere," Hanson (PolyGram Video).

**Holiday:** "Snowed In," Hanson (Mercury).

**R&B:** "No Way Out," Puff Daddy & the Family (Bad Boy/Arista).

**Rap:** "No Way Out," Puff Daddy & the Family (Bad Boy/Arista).

**Single:** "Something About The Way You Look Tonight"/"Candle In The Wind 1997," Elton John (Rocket).

**Dance:** "I'll Be Missing You" Puff Daddy & Faith Evans (Featuring 112) (Bad Boy/Arista).

**Artist of the year:** Elton John (Rocket).

**Chartmaker:** "Spice," Spice Girls (Virgin).

**Recording of the year:** "Spice," Spice Girls (Virgin).

### ADVERTISING AWARDS: NEWSPAPER

**Retailer:** Zia Record Exchange, "GPA."

**Wholesaler:** Eurpac Home Entertainment, "Mother's Day."

### MAGAZINE

**Retailer:** The Musicland Group, "It's Just Like Watching In The Theater."

**Wholesaler:** Allegro Corp., "96 Was A Stormy Year."

### DIRECT MAIL

**Wholesaler:** Valley Media, "Insurance Replacement."

### POINT-OF-PURCHASE

**Retailer:** HMV USA, "Fall Classical."

**Wholesaler:** AEC One Stop Group, "The Vintage Collection."

### SPECIAL MEDIA

**Retailer:** The Musicland Group, "Un-Vailed... Call For Sponsorship."

**Wholesaler:** Valley Media, "Visine Consumer Fanzine."

### RADIO

**Retailer:** The Musicland Group, "The Bike."

## TOWER STEPS INTO THE TOUR ARENA

(Continued from page 55)

contest entrants to win a Tower gift certificate or a signed copy of Jai's album.

"We reinforced that with a dollar off our already low \$9.99 price to those people attending the show," she adds. "All they had to do was come into the store with their hand stamped or show a ticket stub."

Given the positive results of the Jai tour, continues Solomon, it's likely that Tower will put more emphasis on sponsoring tours by other developing artists.

Although, she points out, "it's not as if we made a corporate decision to do a certain number of these shows a year, but it's always good to be able to help break a new artist."

To be sure, notes Hugh Surratt, VP of marketing at RCA, Tower's involvement in the Jai tour was crucial, especially given that radio is no longer a vehicle that labels can count on to break an artist or promote a tour.

"We're learning to fill the radio gap by turning to resourceful marketing partnerships that bring artists, labels, and retailers together," he says. "The joint effort between RCA and Tower has been a great springboard towards launching Jai's single, 'I Believe.'"

Clearly, that synergy easily translates to sales, says Surratt, noting that "Heaven" was the No. 1 record recently at Tower's Market Street store in San Francisco. "That same store," he adds, "sold over 500 units two weeks after the show, so

I'd have to say their involvement and commitment to this project has been unprecedented."

In the meantime, he continues, other retailers have also expressed interest in forming similar partnerships with the label. In the case of Tower, he says, "it really makes sense because it's an extension of what they've been doing for years anyway." He adds that the chain has long been known to attract a customer base with an appetite for new music and the latest artists.

Indeed, with on-site retail booths

*"There's no keeping retailers behind the counter anymore"*

easily assembled, marketing vans ready to roll, tour experience under its belt, and opportunity at its door, Tower has announced that it will sponsor the second Lilith Fair, scheduled to launch June 19 in Portland, Ore. Among the female performers expected to take part are Sarah McLachlan, Paula Cole, Erykah Badu, Sinéad O'Connor, Indigo Girls, and Natalie Merchant.

"We were totally intrigued by last year's Lilith Fair, and when the chance to participate in a tour celebrating women in music presented itself, we jumped at it," says Tower senior VP Chris Hopson.

The 60-day tour, which will cover

40 venues and is expected to draw more than 1 million people, "is the highest-profile, longest tour we've ever done," says Solomon. There's also a possibility, she reports, that the Lilith Fair will add two weeks to this year's festival, including shows in the U.K. and Australia.

To that end, Tower held a write-in contest to select three employees to accompany the tour and oversee the on-site retail booths. "We asked them to write why they felt they would be the right person to go on the tour, and chose on that basis," explains Solomon.

With plans under way, the Tower/Lilith campaign will include full-page ads in alternative newspapers, special sale pricing, a Lilith music sampler, autograph signings, Web site promotions, and in-store appearances.

"We'll also be donating 5% of our sales at each venue to charity," notes Solomon.

In line with Lilith's theme, Tower's 20-by-20-foot on-site retail booths (which hold at least 5,000 units, in addition to listening stations) will feature only female artists.

Meanwhile, reflecting on the success of the Jai tour, Surratt says, "It behooves labels and retailers to work together because they have the same objective—to sell records. We came away with tremendous spikes in sales, unbelievable press coverage, and more radio programmers taking notice. There's no keeping retailers behind the counter anymore."

## USWEB HELPING LABELS STAKE OUT INTERNET TURF

(Continued from page 55)

media, I was in charge of Epic, Columbia, the Work Group—a lot of labels. And any one of the given labels could have 100 artists. For me, to create 100 separate content-rich sites is one thing, but to maintain those myself is literally impossible. The publishing piece enables labels to get a solid presence for all of their artists on the Web."

Much of what USWeb does is help global record companies connect the dots among their various departments.

"We give the people in publicity access to the database to enter press information, and then they can pull from other information on the legacy system," Anton says.

The software comprises slots for the addition of banner advertisements, news and other editorial matter, audioclips and videoclips, and other elements. It also provides the label with the ability to weigh particular acts or titles in order of importance at any given time.

"If you have a band that is doing a live event in three weeks, you can have a time-release banner that runs often for the weeks before the event and then have it automatically go away after the event," Anton says.

Despite the fun of getting creative with promotions, the music industry is keenly aware that the Web's bells and whistles are designed for one thing and one thing only, Anton says.

"At the end of the day, these companies sell records, whether through marketing or direct sales," he says. "The ways to do this are by including



unique audio and videoclips that help the user experience [and] by building community, bulletin boards, [and] chats that lead to different areas where you can make a purchase. We are trying to break down barriers between fan and band [and] put up the personal activities of the band. The really important content is content you can't get anywhere else."

Besides the growth in the Web design segment of its business, USWeb Los Angeles is also experiencing a rise in interest in the development of the internal organization-

al systems known as intranets.

"Typically in the record industry a lot of labels would want to integrate a lot of things internally, and it's always very expensive to go out and start from scratch," he says. "Intranets are really growing and are going to take off because they are ubiquitous. It does not necessarily matter what kind of computer you have or which Web browser you use... We are being asked to help labels get all information in one place so there is no duplication of information. That's a really big issue."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	2	SOUNDTRACK ▲ <sup>6</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE 33 weeks at No. 1	252
2	1	METALLICA ▲ <sup>10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	345
3	3	BOB MARLEY AND THE WAILERS ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	457
4	4	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	338
5	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1096
6	7	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	293
7	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	178
8	9	GUNS N' ROSES ▲ <sup>14</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	356
9	14*	JIMMY BUFFETT ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	370
10	12	METALLICA ▲ <sup>5</sup> ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	416
11	11	PINK FLOYD ▲ <sup>22</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	468
12	6	SARAH MCLACHLAN ▲ <sup>2</sup> NETTWERK 18725/ARISTA (10.98/15.98) [IS]	FUMBLING TOWARDS ECSTASY	182
13	13	VARIOUS ARTISTS ▲ <sup>2</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	139
14	18	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) [IS]	JAGGED LITTLE PILL	143
15	17	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYDS/THEIR GREATEST HITS	153
16	15	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	106
17	16	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	387
18	20	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	126
19	23	JIMI HENDRIX ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	219
20	19	FLEETWOOD MAC ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	168
21	30	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [IS]	40 OZ. TO FREEDOM	70
22	21	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	227
23	25	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	260
24	29	ELTON JOHN ▲ <sup>5</sup> ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	118
25	32	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	440
26	26	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	213
27	28	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	341
28	35	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	376
29	36	SHANIA TWAIN ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	160
30	34	AC/DC ▲ <sup>18</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	209
31	31	EAGLES ▲ <sup>7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	173
32	44	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	78
33	24	SOUNDTRACK ▲ LONDON 448295 (10.98/16.98)	BRAVEHEART	67
34	45	METALLICA ▲ <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	385
35	10	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	79
36	37	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	418
37	27	BEE GEES ▲ <sup>2</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	56
38	33	CELINE DION ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	206
39	43	AEROSMITH ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	277
40	38	METALLICA ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	368
41	40	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	51
42	—	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	66
43	50	AEROSMITH ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	84
44	47	NO DOUBT ▲ <sup>9</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) [IS]	TRAGIC KINGDOM	116
45	42	CREEDEnce CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	244
46	22	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	239
47	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	43
48	—	CAROLE KING ▲ <sup>10</sup> EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	411
49	41	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	19
50	39	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	353

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

**SOUTHWEST WHOLESAL**

**WEEKLY PRICE BLOWOUT!**

	Cassette	CD
2 LIVE CREW, The Real Ones	6.29	9.99
AZ, Pieces Of A Man	6.19	10.29
BLUR, Bustin'+Dronin'	6.19	13.99
DO OR DIE, Headz or Tailz	6.19	10.29
ELUSION, Think About It	6.19	10.39
DAVID GARZA, This Euphoria	3.89	5.69
GOODIE MOB, Still Standing	6.19	10.39
MO THUGS, Family Reunion	6.29	10.99
BONNIE RAITT, Fundamental	6.29	10.39

Prices good week of  
**Apr. 6th-10th**

**NEW ACCOUNTS CALL:  
800-275-4799**

**UNSURPASSED SERVICE!  
COMPUTERIZED CATALOG  
INTERNET FULFILLMENT  
WEEKLY MAILER  
GREAT IMPORT SELECTION  
EXCELLENT FILLS  
OVER 170,000 SELECTIONS  
POSTERS & PROMOS**

**SOUTHWEST WHOLESAL**  
records & tapes  
6775 Bingle Road  
Houston, Texas 77092  
713/460-4300  
Fax: 713/460-1480  
[www.neosoft.com/~sww](http://www.neosoft.com/~sww)

## Musicland Stands To Gain By Restructuring Its Debtload

LAST ISSUE, I wrote about all the maneuvering taking place in the financial markets by music chains (Billboard, March 28). As part of that column, I noted that the Musicland Group plans to restructure its debt by selling \$150 million in debentures and that if successful, it could place the Minneapolis-based company in the final stages of completing a miracle turnaround.

Now, more details are known about the debt offering, and the prognosis is still good for Musicland and its creditors, whether they be in the financial or vendor communities.

According to the company's prospectus, Musicland will realize \$145 million in proceeds from the offering, with the remainder going to its investment

banks, Donaldson, Lufkin & Jenrette; BT Alex Brown; and NationsBanc Montgomery Securities LLC. With those funds it plans to pay down by \$113.4 million its credit facility, which consists of \$245 million in credit availability under the revolver and a \$50 million term loan. The remainder, \$32.1 million, would be used to pay off mortgage notes for the company's Franklin, Ind., distribution center, opened in 1996, and for three Media Play stores.

The paydown of the revolving credit facility/term loan would leave \$181 million in aggregate borrowings available under the revolver, down from \$295 million. At current levels of bor-

rowings, after the debt offering, it sounds like the actual amount drawn down from the revolver will be approximately \$75 million, leaving \$106 million of availability, which analysts consider to be plenty of breathing room for the company.

While it may appear that Musicland is shuffling its debt, the company is actually buying more time. The new notes are due to be repaid in 2008, vs. the mortgage notes, which were due to be paid by May 2000, and the revolver comes due in October 1999.

The cost to Musicland for gaining additional time to deal with its debt

problems is probably another 175 basis points in interest, one Wall Street source estimates. But other sources say that Musicland initially

tried to renegotiate its revolver/term loan to get more favorable terms and a longer window before payment was due. However, the banking group supplying the revolver/term loan said it would only do so if the new facility was secured by Musicland assets, including inventory.

Musicland balked at that condition, probably for two reasons. First, sources say, Musicland chairman/CEO Jack Eugster, out of loyalty to the company's vendors, didn't want to go down that route because it would leave suppliers down a notch in the creditors' pecking order, and he supposedly didn't want to do that to them

(Continued on page 60)

### RETAIL TRACK

by Ed Christman



Disney

TRACK



## TAKE A SONG ALONG



LARGE DISPLAY

14" DISPLAY

MINI WING DISPLAY

- 1 You choose the display, then let the music point the way.
- 2 Fill each promotional display with your favorite travel tunes from Walt Disney Records.
- 3 Watch your summer sales take off!

Share the music of Disney at our website:  
<http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

© Disney

The Wedding Singer

**Soundtracks**

SOUL FOOD

TITANIC

**For setting the scene.  
For creating the mood.  
For capturing movie memories.**

**Going the distance.  
For the music.  
We will.**

**aec**  
ONE STOP GROUP

New Accounts: 1-800-635-9082  
Fax: 1-954-340-7641  
[www.aent.com](http://www.aent.com)

# Vital Reissues From Groundbreaking Minimalist Co.

**OUT OF THE ARTKIVE:** For years, pioneering minimalist violinist Tony Conrad has effectively been a footnote in the history of modern music. But Atlanta-based indie label Table of the Elements, which has been devoting a lot of energy to the release of Conrad's mostly unheard but groundbreaking music, has offered the musician a fresh page on which to write his story—his own imprint, Audio ArtKive.

Brilliant but authentically obscure, Conrad has long operated on the cusp of minimalist art music and rock'n'roll.

Classically trained, he ultimately rejected the performing precepts of classical music in favor of a pared-down style featuring alternative tunings, long-duration bowing, electrification, high volume, and works based on drones. The theory behind his music is dense; those seeking a deeper understanding are directed to the detailed essays posted on Conrad's World Wide Web site, [www.tonyconrad.com](http://www.tonyconrad.com).

In New York in the early '60s, Conrad performed with other forward-looking artists—La Monte Young, Marian Zazeela, John Cale, and Angus MacLise—in a collective known variously as the Dream Syndicate and the Theatre Of Eternal Music. In 1964, Conrad recorded his own "Four Violins," a 34-minute drone piece featuring four overdubbed violins. These early works would inspire such later minimalists as Terry Riley, Steve Reich, and Philip Glass.

In 1965, Conrad and Cale played in a rock group called the Primitives, fronted by a budding rocker named Lou Reed. Conrad later stumbled on the name for a new band formed by Reed, Cale, and MacLise on the cover of a tattered paperback about sadomasochism he found in a Bowery gutter. The group thought the handle, the Velvet Underground, suited its sound.

Conrad's music had a profound impact on the Velvets' shattering early sound as well: Listen to "Venus In Furs" on "The Velvet Underground And Nico," and you hear the violinist's drone theories in rock'n'roll practice.

As wide-ranging as Conrad's influ-



by Chris Morris

ence was, it has been virtually impossible to hear his music. Young claims authorship of the Dream Syndicate's music and has refused to release the group's recordings unless his role as "composer" is acknowledged.

Since 1993, Table of the Elements owner Jeff Hunt has sought to bring Conrad's work into the public eye. The label has reissued "Outside The Dream Syndicate," a rare 1973 collaboration with the German progressive band Faust. It has also released "Slapping Pythagoras," a 1995 recording with Chicago's Gastr Del Sol, and some limited-edition 7-inch singles. Late last year, the company unleashed the big enchilada: "Early Minimalism Volume One," a four-CD boxed set that includes the original "Four Violins" and '90s reconstructions of three suppressed 1965 "dream music" pieces. The box comes with a detailed 96-page booklet; "Four Violins" is an enhanced CD that includes performance footage and some droll interviews with Conrad. A second "Early Minimalism" set is planned, targeted for early 1999.

Hunt has now established Audio ArtKive as an outlet for Conrad's vintage recordings. The imprint's first two releases feature the 1962-64 recorded work of the late legendary underground filmmaker, actor, photographer, and performance artist Jack Smith. The first Smith set, "Les Evening Gowns Damnées," which shipped in late March, incorporates music by Conrad, Cale, and MacLise and includes music from Smith's landmark 1962 film "Flaming Creatures." A second set, "Silent Shadows On Cinemaroc Island," is due in April.

Conrad, who teaches in the media study department of the State University of New York in Buffalo, seems to be everywhere right now. We caught up with him at a March 13 in-store appearance at No Life Records in Los Angeles. The violinist was in town for two weeks of performances at the Museum of Contemporary Art, which mounted an installation of Conrad's mechanically bowed violins, and an "Early Minimalism" release party/concert with the Red Krayola at Space-land.

The hourlong No Life set was sparsely attended, but it was as remarkable as it was demanding. Conrad and cellist Alexandria Gelencser appeared in silhouette behind a diaphanous scrim that was blown by small fans and backlit by naked light bulb. Their heavily amplified drone, which caromed off the walls of the small shop, transported the listeners through an encyclopedia of reactions and feelings—exhilaration, boredom, curiosity, numbness, and, in some cases, tranced-out bliss.

Live or on record, Tony Conrad is among the most challenging and sublime practitioners of modern music, and Audio ArtKive is an endeavor to be welcomed.

**FLAG WAVING:** Singer/songwriter Bobby Charles is not somebody you'd call a prolific guy: He has just issued his third album in 27 years. "Secrets Of The Heart," issued on Charles' Rice 'N' Gravy imprint, is being distributed by Edmonton, Alberta-based Stony Plain Records (distributed in the U.S. by Bayside and Distribution North America).

"I've never stopped writing songs," says Charles in his easygoing Louisiana drawl. "I wanted to make sure if I did it again, it was under my control."

Over the course of his 43-year career, the much-covered Charles has attained the status of legend. At the age of 15 he penned "(See You) Later Alligator," a massive early rock'n'roll hit for Bill Haley; he then signed to Chess Records as a solo artist. He reappeared in 1971 on manager Albert Grossman's Bearsville Records with a beautiful self-titled album recorded in Woodstock, N.Y., that featured Dr. John, David Sanborn, Amos Garrett, and most of the Band.

Looking back on his career, Charles says, "When you deal with people like Albert Grossman and Leonard Chess, you better pay attention... I was fortunate to learn from those two. They were heavy hitters."

As bright as things looked for Charles through the early '70s, he was soured on recording until he met Stony Plain president Holger Petersen at MIDEM in France a few years ago.

"He seems to be very honest, and that's hard to find in this business," Charles says. The label reissued "Bobby Charles" and released "Wish You Were Here Right Now," a 1995 set featuring such associates as Neil Young, Fats Domino, Willie Nelson, and Sonny Landreth.

Landreth, Tracy Nelson, and New Orleans arranger Wardell Quezergue lend their talents to the lovely "Secrets Of The Heart." The collection includes everything from Charles-penned oldies like "But I Do" (a 1961 hit for

Clarence "Frogman" Henry) and "Why Are People Like That?" (covered in the '70s by Muddy Waters) to radiant new numbers like "I Believe In Angels." The latter song, inspired by a letter Charles received from an ailing nun, features the sisters of the Maronites of Holy Cross in New Orleans on background vocals.

"I felt like my house was full of angels that night when I was writing

that song," Charles says.

Charles continues to churn out beautiful songs—including a homage to Elvis Presley he hopes to place in the film bio "Last Train To Memphis"—but don't look for him on a stage.

"I always like going into the studio," he says. "But the business part always got to me. They always tried to discourage me. When it's not fun, why do it?"

**LESS TASTE MORE FILLING**

•LOW PRICES •GREAT SERVICE  
•WEEKLY SPECIALS •EXCELLENT FILL  
COMPACT DISCS/CASSETTES/VIDEOS/VINYL/  
CD SINGLES/CASSETTE SINGLES/CD-ROM/  
ACCESSORIES

ask about FREE NEXT DAY DELIVERY  
**1•800•899•DISC (3472)**

## Visit Billboard Online on the Internet

- Industry news updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402/1-800-449-1402  
e-mail: [info@billboard-online.com](mailto:info@billboard-online.com)

<http://www.billboard.com>

**Billboard®**  
**BIG SEVEN**  
**ESSENTIAL REFERENCE GUIDES**

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$165
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$65
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your Directory today, call (800) 344-7119.  
Outside U.S. call (732) 363-4156. You can fax your order to (732) 363-0338, or mail this ad with check or money order to: **Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.**

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.  
All sales are final. BDZZ3027

## RETAIL TRACK

(Continued from page 58)

after they supported the company during its troubled times last year. Second, on a practical note, Eugster probably remembered the elaborate dance he was forced to perform with vendors when the banks tried that tactic last year.

Whatever the reasons, Musicland will use the extra time it has to concentrate on increasing free cash flow so that it can pay down debt. In the '90s, the company's earnings before interest, taxes, depreciation, and amortization (EBITDA) have ranged around \$80 million a year up until '96,

when they fell dramatically to about \$35 million. One Wall Street source reports that last year, Musicland's EBITDA was about \$86 million, but after \$21 million in interest payments are subtracted, and a total of \$31 million is added back in, thanks to an income-tax return and an improvement in working capital, free cash flow was about \$91 million. In 1998, that source projects, total EBITDA should rise to about \$97 million, leaving the company with a free cash flow of about \$50 million, which can be used to further reduce debt.

All in all, the Musicland debt restructuring is good news, says that source. It will give the company more time before debt is due; it will shift debt exposure from the banks to the new bondholders; and it lays out a scenario for how debt will be paid down.

The bond offering was announced after the stock market closed March 18. At that point, Musicland was trading at \$10.50; it has since risen to \$11.94.

**HAIL TO THE CHIEFS:** Wherehouse Entertainment has named **Hugh Hilton** COO. Hilton is an employee of Alvarez & Marsel, which is providing some of Wherehouse's personnel, including principal **Tony Alvarez**, to serve as management for the Torrance, Calif.-based chain.

Hilton most recently served as CEO of Fedco, a regional discount merchandise chain. He will report to Alvarez, who is chairman/CEO of Wherehouse.

**AT ITS RECENT** convention, the National Assn. of Recording Merchandisers announced the slate of officers that will lead the organization for the next year. The chairman is **Rachelle Friedman**, president of J&R Music World; chairman-elect is **Stan Goman**, senior VP of retail operations at Tower Records/Video; treasurer is **Terry Woodward**, president of WaxWorks; and secretary is Musicland's **Jack Eugster**.

In addition, the organization's board of directors has three new members: **Peter Cline**, president of Handleman Entertainment Resources, a unit of Handleman Co.; **George Daniels**, owner of George's Music Room; and **Eric Paulson**, president of Navarre. They join **Paul Culberg**, executive VP at Columbia TriStar Home Video;

**David Lang**, president of Compact Disc World, **Joe Micallef**, president of Allegro; **David Mount**, chairman of WEA Corp.; and **David Schlang**, senior VP of Alliance Entertainment Corp.

**MAKING TRACKS:** **Dave Lovald**, formerly sales manager and buyer at Silo Music in Waterbury, Vt., has left the company and is seeking opportunities. He can be reached at 802-223-4061.



**Daddy Dude.** In January, Big Daddy, a Maplewood, N.J.-based independent distributor, held what it calls an "unconventional convention" at the Roseland Ranch in Stanfordsville, N.Y. Pictured in the front row, from left, are Groove Records VP Sharon Slade; Big Daddy co-principal Doug Bail; Bail's wife, Debbie; Jan Goldstein, wife of Big Daddy co-principal Burt Goldstein; Goldstein; guest Ron Mans; Kecia Chin, director of marketing information systems at VP Records; Big Daddy office manager Stephanie Blair; and Randy Chin, VP at VP Records. Pictured in the back row, from left, are Waxworks Records owner Paul Klein; Steve Russo, owner of SAR Entertainment; Liz Tejada, controller of SAR Entertainment; Ann Guanci, national account manager of Big Daddy; Jerry Salerno, president of Under the Covers Records; and Jason McFadden, VP at Metropolitan Records.

## BUY CYCLES

(Continued from page 55)

The bad news for the business is that only 43% of total shoppers bought something in the music store or department. Just 26% of the browsers made a purchase. And, though 67% of the intenders bought music, one-third of all those who went into a record store or department intending to pick up a CD or tape left empty-handed.

Why didn't they buy? Some 53% of the intenders were told that the title they wanted was out of stock, 25% said they couldn't find what they were looking for, and 9% said the item was too expensive.

Of the browsers, 63% walked out without a record because they didn't see anything that moved them to buy. But another 25% said that a title they considered buying was either not in stock or not to be found.

As for the quantity of purchases, the intenders had deeper pockets when it came to music. Breaking down all buyers, 33% were intenders who left with one CD, 22% were intenders who bought two to four, 10% were browsers who bought a single CD, and 12% were browsers who purchased two to four.

Shoppers were also asked about cassette purchases. Some 15% of the intenders said they bought one or more tapes, while 6% of the browsers did so.

How long did people stay in the stores? Some 35% stayed 10 minutes or less, 37% stayed 11-20 minutes, and 26% stayed 20 minutes or more. And there was no difference in shopping

time between the browsers and the intenders.

Another finding was that 76% bought music for themselves. Women, though, tended to be less self-involved: 68% of women bought for themselves, vs. 85% of men. For some reason, those who shopped in bookstores were more likely to buy music for themselves (96%).

The survey found that just 48% of shoppers reported that they were "totally satisfied" with their experience in the stores. However, only 8% said they were dissatisfied. Price and selection were the most common complaints among the discontented.

Who were the most satisfied? Customers of independent record stores. The least satisfied? Shoppers at electronics stores and mass merchants.

The retail categories and stores included in the retail survey were malls (the Wall, Sam Goody, Musicland, Record Town), mass merchandisers (Walmart, Kmart, Target), bookstores (Borders, Hastings), electronics outlets (Best Buy, Circuit City), free-standing stores (Tower, Coconuts, Strawberries), and independent shops (Newbury Comics, Music Millennium, Repo Records, Power Play Music).

But just because people were interviewed coming out of a particular store doesn't mean they always shop there for music. Depending on the type of store, only 2%-13% of consumers said they bought all their music there. Just 2% of those exiting electronics stores said they bought all their music there; 29% said they bought most of their music there. By contrast, 13% of those surveyed at mall record stores purchased all their music there, and 29% bought most of it there.

The shoppers also rated the types of retailers according to their strengths. For instance, free-standing stores were given high marks for being well-organized and having knowledgeable and courteous staff and broad selection. Electronics stores got good grades for being well-organized and featuring good prices and broad selection.

One piece of overall good news for the music industry was that it satisfies consumers more than any other entertainment segment—48% said it did a very good job. For publishing, the satisfaction quotient was 37%; for movies, 25%; and for TV, 18%.

Researchers asked the shoppers if they felt they were up to date about new music. While 54% said they were, 23% said they were "somewhat behind the times," 15% considered themselves "cutting edge," and only 8% admitted to being "completely out of it." Overall, more than three out of every 10 consumers said they're not current on music.

As for the phone survey, researchers divided all consumers into nine "clusters," according to their buying patterns and other similarities. The next column, in two issues, will reveal the findings of this research.



FULL LINE OF

**LASERDISCS • DVD • COMPACT DISCS • CASSETTES  
MUSIC VIDEOS • VINYL • ACCESSORIES**

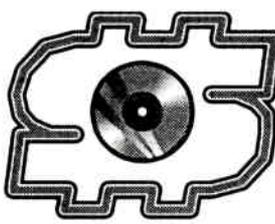
WE HAVE A TEAM OF EXTREMELY KNOWLEDGEABLE SALES REPS WHO CAN ANSWER ALL OF YOUR QUESTIONS, BOTH IN THE AUDIO INDUSTRY AND IN THE EVER-CHANGING LASERDISC AND DVD INDUSTRY. ADD TO THAT OUR EVERYDAY LOW PRICES, SAME-DAY SHIPPING AND WEEKLY SALES SPECIALS, AND THEN ASK YOURSELF.....

**"Why Go Anywhere Else?"**

**"YOUR FULL-SERVICE ONE-STOP"**

**1193 Knollwood Circle • Anaheim, CA 92801  
(800) 877-6021 • Fax (714) 995-0423**

e-mail us at [jeffw@sdcd.com](mailto:jeffw@sdcd.com)



**SUPER  
DISCOUNT  
CD'S**

Check Out  
Our Everyday  
Low Price on  
Major Label  
CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

**ASK YOUR ONE-STOP  
TO MATCH OUR PRICES...  
WHEN THEY WON'T, CALL US!**

TEL (714) 223-8795 \* FAX (714) 724-5162

CD's/Tapes/Accessories \* Weekly Mailer

New Release Discounts \* We Accept Credit Cards

# Home Video

MERCHANTS & MARKETING

## With DVD Demand Up, Are Increased Player Sales Far Behind?

BY STEVE TRAIMAN

NEW YORK—Fueled by a president at risk and anticipating a passenger ship in distress, retail sales of DVDs are accelerating rapidly. Now it remains for player demand to catch up.

Estimated demand for movies and music on disc soared to more than 1.47 million units the first 11 weeks of 1998 through March 15. That's more than 75% of the 1.9 million units sold from March through December 1997, and it brings the total to about 3.38 million a year after DVD's commercial debut, according to VideoScan, which tracks point-of-sale activity.

VideoScan extrapolates its figures based on data from 16,000 retail outlets, or about 80% of the market. "Sales

this year are averaging more than 110,000 a week, and we don't have the direct marketing, online sales, or small laserdisc store figures in our reporting base," says VideoScan GM Tonya Bates. "We just started getting reports from Costco and expect to have Sam's Club very soon."

The timing is impeccable. DVD sales for the week ending March 29 are expected to break all previous records, with the releases of "Con Air," "The English Patient," "Evita," "Mary Poppins," and "The Devil's Advocate."

The current retail powerhouse is Columbia TriStar Home Video's "Air Force One," with Harrison Ford as an imperiled chief executive. In its first two weeks of release, through the end of February, the movie eclipsed Warn-

er's "Twister," which had held the DVD top spot since its spring 1997 debut.

Some 200,000 "Air Force One" discs now have been shipped, about one for every installed player. Lesser titles are also faring well. New Line Home Video's "Spawn," another winter hit, delivered 75,000 copies in January.

Not surprisingly, vendors are opening the title floodgates. Close to 360 new releases were expected in the first quarter, bringing the one-year total to 895 on 54 labels. The DVD catalog should top 1,000 programs by June or July, based on announcements and trade sources.

Leading the retail pack are Best Buy, Tower Records, the Musicland Group, and major independents such as Manhattan's J&R Music and Computer

World. Many others are edging toward commitment.

Blockbuster is testing both sale and rental options in about 107 of its 6,000 stores, says spokeswoman Karen Raskopf. An anticipated national rental rollout this fall could involve Philips DVD players and in-store demo kiosks.

Hollywood Entertainment doesn't yet have the format in any of its 950 locations. "We're looking at DVD, but nothing is set yet," says Doug Gordon, senior VP for product.

"We've been testing DVD in about 58 of our new stores since the launch last spring," says Steven Apple, VP of corporate development for the 600 West Coast Entertainment outlets. "We're encouraged by the increased amount of day-and-date releases from Hollywood and have seen a pickup in our DVD rental program of a player and three titles at \$19.95 for three days." Apple expects to be expanding "in a conservative way" in 1998.

Video Update has been sampling DVD in about a dozen stores in such markets as Minneapolis, Dallas, and Seattle since the Warner launch, says president John Bedard. Its recent acquisition of the Moovies chain gives Video Update about 700 stores in 38 states.

"DVD is picking up for us, and if all the studios support it, the market will really take off," Bedard adds. "Consumers want all the titles on DVD, so I'm surprised that Fox and Paramount are still holding out." (Both studios are committed to the Divx format of DVD.)

The 285-store Best Buy chain, which claims an estimated 35% of software and 18% of hardware sales, has firmly grasped the new format, says president/COO Brad Anderson.

Best Buy video merchandising manager Joe Pagano agrees. "DVD is the

most quickly accepted new consumer product in the history of the consumer electronics industry," he says. "We've been steadily expanding our title inventory, with over 600 currently available."

Best Buy is expanding DVD displays in its larger stores to 28 linear feet from 16, and it's continuing to promote player availability in stores. "Action-adventure and sci-fi titles are doing best," Pagano says, adding that "day-and-date releases with VHS should be automatic." He notes that simultaneous arrival made hits out of titles like "Batman & Robin," "George Of The Jungle," and "My Best Friend's Wedding."

Customers are eager to buy. "We are getting a ratio of 40 software sales for every player sale, as the consumer is willing to pay a \$10 premium for DVD, and I see as many as 1,500 titles or more by year end," Pagano says. "If there was one title that would really impact the sale of hardware, it would be 'Titanic,' and that may be the move for Paramount this fall."

DVD was cited as a key factor in boosting the Musicland Group's bottom line in the fourth quarter ended Dec. 31, 1997. It represented about 8% of video revenues, says advertising and marketing senior VP Marcia Appel.

Marketing VP Archie Benike adds, "We have DVD titles and demo units in all 68 Media Play outlets, and over 600 [stock-keeping units] in our 410 Suncoast outlets and many of our 700-plus Sam Goody and Musicland stores. We had our first million-dollar DVD week just before Christmas, and we're continuing to expand our fixture capabilities going forward." Benike anticipates more sales records "with every new \$100 million-plus box-office movie that comes out on DVD this year."

Benike is pleased with the results of  
(Continued on page 63)

## Dubbers Move Deep Into Distribution; Victory Takes Vendor Plunge Via DVD

**DUB AND DELIVER:** The trend sparked by Rank Video Services America is spreading to other duplicators.

Over the past several years, Rank has significantly increased the number and sophistication of ancillary services it provides to key accounts, including Fox Home Entertainment, Columbia TriStar, and Universal Studios Home Video. In fact, tasks like direct distribution to some 2,000 Wal-Mart stores, one of several chains Rank reaches, are anything but ancillary—and the profits they generate often far exceed duplication's meager returns.

Rank consolidated its position with the 1997 acquisition of Vidco International & Associates, which contracts cassette deliveries to a network of local shippers. Further refinements are imminent, Rank's top brass promises.

The competition, meanwhile, has awakened to the potential, still largely untapped. MediaCopy, formerly West Coast Duplication, has dubbed 1998 "the year of distribution," according to one source. This spring, the company opens a distribution center in El Paso, Texas, that will deliver tapes, duplicated in San Leandro, Calif., directly to outlets throughout the West and Midwest. El Paso is well-positioned for two-day shipments, sources note, and it's close to duplicators on the Mexican side of the border.

MediaCopy had been distributing directly from California and an East Coast facility, but not at the level it now anticipates. Clients, including MGM Home Entertainment and LIVE Home Video, should benefit significantly.

**VICTORY DANCE:** Looking for sky-high enthusiasm about DVD's prospects? Go no further than Victory Multimedia in El Segundo, Calif., which has made its living over the past 11 years distributing other folks' videos, games, and books.

Never a vendor until now, Victory has started acquiring titles for a format that principal Randall Freeman calls "awesome." He adds, "To anybody who says DVD isn't going to replace VHS, my comment is they haven't seen DVD. This is like the video business of 18 years ago. I love it." Back then, "I didn't have the foresight to become a [supplier]. We're correcting that."

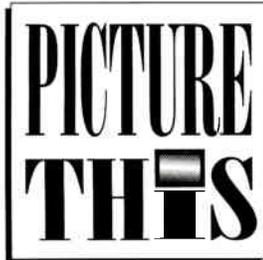
Victory ships its first three titles in April at \$24.98 suggested list: "Rebel Rousers" (with Jack Nicholson), "The Bostonians" (Vanessa Redgrave, Christopher Reeve), and "Headcandy-Sidney's Psychedelic Adventure." Freeman, who says he's locked up rights to 50 releases but won't identify the source, hopes to deliver at least three a month for the foreseeable future.

"We have no distribution problems," he adds. "We

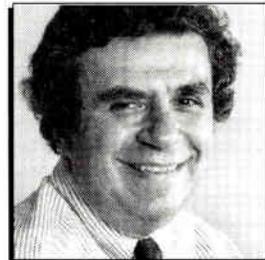
could sell these in our sleep." The Victory label is going through rental-savvy wholesalers, including Baker & Taylor, ETD, Ingram, Valley Media (formerly Star Video), and WaxWorks/VideoWorks. Pioneer Entertainment, a laserdisc specialist establishing a DVD presence, is also carrying the line.

The venture allows Freeman to renew his acquaintance with veteran duplicator Robert Pfannkuch, president of Panasonic Disc Services Corp., which replicates Victory's DVDs. Panasonic, formed in mid-'97, is an aggressive, well-heeled manufacturer that expects to have an annual capacity of 30 million discs by the end of its current fiscal year, even though profits are still will-o'-the-wisp.

His quantities "are in the thousands," says Freeman, who models Victory after two other independents, MPI in Chicago and Rhino in Los Angeles.



by Seth Goldstein



**T**HIS BABY SINGS! No longer in the new-release

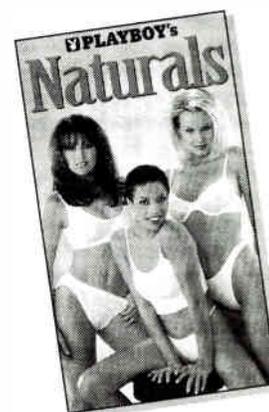
wilderness, Backyard Productions will produce four "Baby Songs" videos for distribution by Handleman subsidiary Anchor Bay Entertainment. Do retailers care? You bet: Backyard's sales of nine tapes made since 1989 total nearly 2 million, according to founder/president Amy Weintraub. Was Anchor Bay the best choice?

By the process of elimination, yes. Weintraub spent the whole of 1997 looking for a distribution deal only to realize the truth of the old adage "You dance with who brung ya." Anchor Bay had handled the whole line acquired early on from the long-defunct Media Home Entertainment, except the three tapes Media sold to Western Publishing's Golden Books division. When Western went on the block, "I got stuck in no-man's land for several years," says Weintraub. "It's one of the reasons I haven't released a new video [since 1995]. Producers have to be careful."

Once the rights and masters were retrieved from a reconstituted Golden Books Entertainment, Weintraub was raring to go. The studios were interested, she says, but she worried that "Baby Songs" would be ignored or even dropped if sales were under expectations. Her only question about Anchor was whether "they would give me a major commitment." The answer was "very substantial," she adds, including a complete repackaging of the series and freedom to sell outside North America. "I'm a lucky girl."

Backyard also can pursue the repeat of a premium deal with Ralston Purina, which offered a specially created "Best Of Baby Songs" with the purchase of Beechnut-brand toddlers' food. Some 5,000 tapes were shipped, representing a 1% return. "They were very happy," says Weintraub. "I hope they'll do more."

## NATURAL WONDERS.



When it comes to shapely curves, there's nothing like the real thing. *Playboy's Naturals*. A tantalizing tribute to the world's most captivating women as they reveal their finest assets in all shapes and sizes, just as Mother Nature intended. Get real and stock up on this red-hot release today!



**PLAYBOY HOME VIDEO**  
www.playboy.com/entertainment  
© 1998 Playboy Entertainment Group, Inc.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	4	5	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Keanu Reeves Al Pacino
2	2	7	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
3	1	9	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
4	3	6	AIR FORCE ONE (R)	Columbia TriStar Home Video 71883	Harrison Ford
5	5	4	THE EDGE (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
6	7	3	MAD CITY (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
7	8	11	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
8	14	3	EVE'S BAYOU (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
9	34	2	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
10	30	2	THE PEACEMAKER (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
11	6	8	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
12	9	12	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
13	11	3	THE MAN WHO KNEW TOO LITTLE (PG)	Warner Home Video 15626	Bill Murray
14	10	8	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
15	13	4	THE MATCHMAKER (R)	PolyGram Video 4400478372	Janeane Garofalo
16	12	4	MOST WANTED (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight
17	15	17	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
18	NEW ▶		A LIFE LESS ORDINARY (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor
19	23	15	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
20	16	19	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
21	17	15	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
22	NEW ▶		THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
23	25	22	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
24	18	7	GANG RELATED (R)	Orion Home Video 4318	James Belushi Tupac Shakur
25	19	9	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
26	21	9	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
27	NEW ▶		MIMIC (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
28	22	10	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
29	26	9	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox
30	24	6	EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82303	Alicia Silverstone
31	20	6	HERCULES (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated
32	33	22	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
33	38	2	THE MYTH OF FINGERPRINTS (NR)	Columbia TriStar Home Video 86943	Noah Wyle Julianne Moore
34	29	7	8 HEADS IN A DUFFEL BAG (R)	Orion Home Video 4317	Joe Pesci
35	NEW ▶		TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION (R)	Columbia TriStar Home Video 82063	Matthew McConaughey Renee Zellweger
36	31	21	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
37	NEW ▶		SHE'S SO LOVELY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta
38	37	7	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere
39	35	12	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
40	28	7	STAR MAPS (R)	FoxVideo 6104	Douglas Spain

◆ 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

# 'Joey' Jumps Direct To Vid

**PAL JOEY:** MGM Home Entertainment is aiming to get the jump on sales with its upcoming direct-to-video title "Joey," a story that centers on the adventures of a baby kangaroo.

The latest addition to MGM's Family Entertainment collection, "Joey" hops into stores June 16 in clamshell packaging and priced at \$14.95.

Consumers who purchase the title get a \$3 consumer rebate that will be touted in a national print advertising campaign. The rebate can be claimed with a purchase of "Joey" along with the previously released MGM Family Entertainment title "Fluke."

"Fluke" will be repackaged in a clamshell box and repriced to \$14.95 for the promotion. It was first released to sell-through in November 1996.

MGM's print advertising campaign will include buys in People magazine, which will generate more than 45 million consumer impressions. Additional advertising is planned when "Joey" airs on the Disney Channel after street date, according to MGM marketing manager Alison Biggers.

Biggers says this will be the first time MGM has aired a family video title on the Disney Channel after its street date. "We're expecting the Disney Channel exposure to increase awareness for the title," she says, "and it seems like a great way to reach both parents and kids. We'll be evaluating [the strategy] to see how it works."

The audience may even be larger than in previous years, since the Disney Channel is now available as part of an expanded basic cable-TV package, rather than as a premium channel.

The "Joey" and "Fluke" campaign is the second in the label's quarterly marketing strategy. In February, MGM re-promoted "The Princess Bride," packaging it in a clamshell and repricing it at \$14.95. The title was also tied in to a catalog promotion for "All Dogs Go To Heaven," "All Dogs Go To Heaven 2," and "Courage Of Lassie."

"Joey," which stars Ed Begley Jr. ("Batman Forever") and Jamie Croft ("Mighty Morphin Power Rangers"), follows the exploits of a young boy and a baby kangaroo, who travel from the Australian Outback to the city. The 120-minute film features a musical score composed by Bill Conti ("The Right Stuff," "Rocky").

**SLAPPY HAPPY:** Videos with on-pack bonus items are pretty common these days, but Columbia TriStar Home Video is claiming a first with the inclusion of a free set of "Grafeeties" (described as "bumper stickers for your shoes") with "Slappy And The Stinkers." Columbia asked kids what they'd most like to see packaged with a video, and Grafeeties came out on top of the list.

Each copy of the 78-minute "Slappy And The Stinkers," which streets Tuesday (31) at \$13.95 minimum advertised price, comes with a set of Grafeeties. The colorful removable patches adhere to the backs of shoes and backpacks, among other things, and are emblazoned with the movie title.

"We wanted to create a promotional item for young kids that's genuinely cool," says a Columbia TriStar spokesman, noting that "kids in urban areas have been using Grafeeties for some time, and it's a clever way to attract the



by Moira McCormick

attention of the title's key market, kids ages 6-12."

**DOUBLE YOUR FUN:** The grand-prize winner of a sweepstakes tied in to the latest releases from Dualstar/WarnerVision's "You're Invited To..." series, starring Mary-Kate

and Ashley Olsen, will receive a trip for four to New York. Once in the Big Apple, the winner and company will meet the Olsens and attend a performance of George Balanchine's "The Nutcracker" with them.

"You're Invited To Mary-Kate & Ashley's Ballet Party" and "You're Invited To Mary-Kate & Ashley's Camp Out Party," each \$12.95, come with sweepstakes entry forms packed inside, along with a coupon good for \$1 off any Olsens video.

Mary-Kate and Ashley, who rose to fame sharing the role of baby Michelle on the long-running ABC sitcom "Full House," may be back on prime-time TV this fall; they're shooting an ABC pilot in April or May.

Billboard®

APRIL 4, 1998

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					Year of Release	Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number			
★ ★ ★ No. 1 ★ ★ ★						
1	1	5	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99	
2	20	121	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99	
3	2	186	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99	
4	17	3	MARY-KATE & ASHLEY'S BALLET PARTY Dualstar Video/WarnerVision Entertainment 53378	1998	12.95	
5	4	5	THE SIMPSONS—WAVE II FoxVideo 4103959	1998	24.98	
6	21	3	MARY-KATE & ASHLEY'S CAMPOUT PARTY Dualstar Video/WarnerVision Entertainment 53379	1998	12.95	
7	3	9	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99	
8	5	31	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99	
9	9	55	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99	
10	7	5	THE BUGS BUNNY/ROAD RUNNER MOVIE Warner Family Entertainment/Warner Home Video 15715	1979	14.95	
11	13	27	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96	
12	8	29	CATS DON'T DANCE Warner Home Video 96473	1997	19.98	
13	10	155	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99	
14	12	13	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98	
15	14	135	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99	
16	22	167	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99	
17	18	217	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99	
18	6	9	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997	19.98	
19	15	27	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95	
20	11	15	ANASTASIA SING ALONG FoxVideo 4804	1997	12.98	
21	RE-ENTRY		THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98	
22	16	19	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98	
23	RE-ENTRY		SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Entertainment 1514	1937	26.99	
24	23	35	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99	
25	24	3	THE MAGIC SCHOOL BUS: GETTING ENERGIZED Kidvision/WarnerVision Entertainment 58107	1998	12.95	

◆ 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.

## Two Sides Launch Spin Volleys In MVP Lawsuit

**S**PIN CONTROL: Former MVP Home Entertainment president Philip Knowles has issued a statement denying all charges in a civil lawsuit filed against him by his former employer.

MVP is seeking \$2 million and charges that Knowles and 11 other former employees conspired to embezzle funds and steal master tapes. The lawsuit also alleges that the conspiracy diverted funds to a new company Knowles had set up while still on the MVP payroll (Billboard, March 21).

In what is sure to be the first of many dueling press releases, Knowles says the lawsuit stems from a financial disagreement he has with MVP owner Mike Campbell. In his statement, Knowles says that he voluntarily resigned from the company with an agreement that Campbell would purchase 28% of the MVP stock Knowles owned.

Knowles says that he has not been paid and that the lawsuit is an attempt by Campbell to break the deal. A spokesman maintains that Knowles is "mystified" by the allegations and issued the statement to go on record denying the charges. "We're not trying to add fuel to the fire, but at least Phil can say it's not true," he adds.

Taking issue with reports that he was fired, Knowles asserts he left the company after a dispute with Campbell over how profits were to be spent.

"In our opinion, we believe Knowles stole several million dollars from this company, and any amount owned from stock is going to be offset against the amount he took and damages he caused," Campbell attorney Stuart Ritcher responds.

Knowles and Campbell do share a resignation agreement that attributes his departure to "a difference in opinion as to the future course of MVP" and an intent "to pursue other business interests," which includes Knowles' company, Kreative Video Products.

According to a reliable source, Kreative shut down March 13. But Knowles' attorney Arthur Greenberg says it's still operating.

**'SPAWN' ONLINE:** The May 5 sell-through release of New Line Home Video's "Spawn" will feature an extensive Internet promotion with America Online. Repriced to \$14.98 for the PG-13 version and to \$19.98 for the R-rated director's cut, the title will be supported by an online, street-date chat with "Spawn" creator Todd McFarlane.

Consumers who purchase the tape will receive a coupon worth 50 free hours of online access through America Online and

a coupon booklet worth \$24 off "Spawn" merchandise. Online users can also print out a mail-in rebate coupon worth \$2 off the purchase price.

The R-rated version contains 45 minutes of additional footage, including a making-of-"Spawn" featurette. "Spawn" will be advertised on the Sci-Fi Channel for two weeks after street date. Print ads are scheduled for fanzines or publications including Wizard, Fangoria, Sci-Fi Entertainment, StarLog, and Spin.

**BARNEY'S STILL TOPS:** A new line of Barney products were burning up the Home Shopping Network's phone lines in March. During a two-day period, the network received 9,000 orders for a Barney gift set from Kideo Productions. Included are the video "My Party With Barney," a phone-personalized Barney book, and 24 photo-personalized stickers that feature the child's name and face. The set sold for \$45.

Home Shopping's results were a network record for Kideo products. The gift set will be on sale throughout April to coincide with the release of the PolyGram film "Barney's Great Adventure," which opens nationwide Friday (3).



**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	3	3	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
2	1	7	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
3	4	75	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
4	2	6	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
5	5	5	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
6	8	4	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
7	7	10	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
8	6	5	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
9	<b>NEW ▶</b>		THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
10	11	20	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
11	15	12	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
12	38	3	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
13	13	7	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
14	12	6	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
15	17	20	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
16	<b>NEW ▶</b>		PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
17	10	9	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
18	9	34	THE BLUES BROTHERS ▲	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
19	<b>NEW ▶</b>		ANACONDA	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube	1997	PG-13	19.95
20	21	17	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
21	26	9	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
22	25	5	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
23	20	16	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
24	14	15	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
25	<b>NEW ▶</b>		DRAGONBALL Z: THE TREE OF MIGHT	Funimation Pioneer Entertainment 0110	Animated	1998	NR	19.98
26	16	5	RODGERS & HAMMERSTEIN'S CINDERELLA	Walt Disney Home Video Buena Vista Home Entertainment 12937	Brandy Whitney Houston	1998	NR	19.99
27	37	3	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	14.98
28	34	3	TO KILL A MOCKINGBIRD	Universal Studios Home Video	Gregory Peck Mary Badham	1962	NR	19.98
29	27	5	THE SIMPSONS—WAVE II	FoxVideo 4103959	Animated	1998	NR	24.98
30	19	12	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
31	29	2	JESUS CHRIST SUPERSTAR	Universal Studios Home Video 83600	Ted Neeley	1973	G	14.98
32	32	31	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
33	30	2	CRASH	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader	1996	NC-17	19.98
34	22	16	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
35	<b>NEW ▶</b>		ERIC CLAPTON: LIVE IN HYDE PARK	Warner Reprise Video 3-38473	Eric Clapton	1998	NR	19.98
36	24	15	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
37	31	2	POLTERGEIST REPORT	Central Park Media 1636	Animated	1998	NR	19.95
38	23	18	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
39	28	16	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
40	39	29	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98

● 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.

## WITH DVD DEMAND UP

(Continued from page 61)

the joint Musicland-Sears brand central promotion (Billboard, Jan. 10). With the purchase of a Toshiba or Philips DVD player, consumers get a certificate redeemable at any Musicland outlet for a \$24.99 Warner-distributed DVD title and a \$50 coupon book for \$5 off on 10 more releases.

"Redemptions aren't tapering off in the first quarter," he adds. "We're continuing the program, and with an anticipated drop in player prices to \$399, we should see another potent buying wave. Sears has helped educate our salespeople. And this has boosted consumer awareness of DVD."

For the 107 Tower outlets, "DVD has been blistering for us since the start," says video sales VP John Thrasher.

"We've been selling a ton since Warner went national last fall."

Thrasher sees growing demand for music and budget DVDs. "We're just waiting for the folks from Paramount and Fox to get off the dime," he adds.

Combined retail and mail-order DVD sales "are going out of sight," says Abe Brown, advertising manager and spokesman for the J&R Music and Computer World superstores in Manhattan. Brown links rapid DVD software turnover to joint merchandising displays with hardware vendors.

More than 500 DVD titles were available in stores and in the holiday edition of J&R's mail-order catalog. Brown expects the number to increase substantially in the late-spring edition.

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► NATALIE IMBRUGLIA

**Left Of The Middle**  
PRODUCERS: Various  
RCA 67634

Set up by the runaway success of the alterna-pop single "Torn," debut album by Australian child actress-turned-songwriter Natalie Imbruglia exploded onto The Billboard 200 at No. 10 last issue and stays impressively high this issue. The photogenic, U.K.-based singer—whose career path is not too different from that of Canadian contemporary Alanis Morissette—stands to follow the success of "Torn" with such other viable pop and rock cuts as "Leave Me Alone," "Don't You Think," "Impressed," and "Wishing I Was There." An album with ample possibilities at modern AC, modern rock, mainstream rock, and pop stations.

#### SIXPENCE NONE THE RICHER

PRODUCER: Steve Taylor  
Squint Entertainment 7017032616

The third album from this talented modern rock outfit fulfills the promise of earlier efforts, like its Dove-Award winning sophomore album, "This Beautiful Mess." Highlights include "We Have Forgotten," the edgy "I Can't Catch You," and the infectious single "Kiss Me," which is already garnering airplay. "The Lines Of My Earth" and "Anything" examine the often uncomfortable relationship between art and commerce from a songwriter's perspective. An album sure to thrill existing fans and bring new devotees to the fold.

#### MANDY PATINKIN

**Mamaloshen**  
PRODUCER: Tommy Krasker  
Nonesuch 79459

In this wide-ranging program of songs performed in Yiddish, Patinkin's sometimes overwrought manner works to his advantage, allowing him to revel in the melodrama of such songs as "Motl The Operator" or "Papirosin." Even Yiddish translations of "Supercalifragilisticexpialidocious," "Take Me Out To The Ballgame," "God Bless America," and "American Tune" make sense in the context of the Jewish experience in America. Many, however, may be offended by a Yiddish translation of "White Christmas," a classic penned by a Jewish immigrant by the name of Irving Berlin, which appears to be the only reason why this secular holiday favorite made the cut. In all, however, Patinkin is wonderfully up to the merry and moving material.

### R & B

#### ► PUBLIC ANNOUNCEMENT

**All Work, No Play**  
PRODUCERS: Unahoo, Henley "Jr." Regisford, Eric Sexton  
A&M 314 540 882

On its first album as a stand-alone unit, Public Announcement has clearly made a noteworthy attempt to step out of the shadow of former leader R. Kelly. Still, Kelly's influence is evident throughout the group's debut, particularly on the ballads. Act has already had success with the first single, "Body Bumpin' Yippie-Yi-Yo,"

which has gone top 10 on the Hot R&B Singles chart. Other standouts include "D.O.G. In Me," featuring Shaquille O'Neal and Roger Troutman; "Y To The Yippie (Step On)," an anthem to the group's Chicago roots; and "Lonely," "Children Hold On (To Your Dreams)," "Straight From The Heart," and "Turn The Hands."

### COUNTRY

#### KEVIN SHARP

**Love Is**  
PRODUCER: Chris Farren  
Asylum 62165  
Kevin Sharp, who gained prominence as a cancer survivor who attained his dream of becoming a country singer, has convinced country observers that he has the chops to maintain a viable career. He's most effective with punched-up, emotional, uptempo ballads and expressive tunes such as "So Tears Won't Fall" or "The Last Time." Sharp has a winning delivery that works on the current single, the Caribbean-tinged "Love Is All That Really Matters," but the overwhelming impression here is of a collection of disparate songs—five co-written by producer Chris Farren—that don't impressively stand out from the current pack of Nashville compositions. His live appearances are effectively emotion-charged, but that doesn't necessarily carry over to an album.

### JAZZ

#### CHARLIE HUNTER & POUND FOR POUND

**Return Of The Candyman**  
PRODUCER: Lee Townsend  
Blue Note 7243 8 23108  
Props to eight-string guitar whiz Charlie Hunter for developing a new, unusual format for his band: Sans horns, vibe sensation Stefan Harris, drum virtuoso Scott Amendola, and versatile percussionist John Santos weave an understated, sensual web of rhythm and texture to support Hunter's more crowd-pleasing antics. Still, "Return Of The Candyman" must be chalked up as a lost opportunity,

### VITAL REISSUES®

**REX ALLEN**  
**Rex Allen Sings 16 Favorite Songs**  
PRODUCER: none listed  
Walt Disney 60409

**REX ALLEN**  
PRODUCER: none listed  
Simitar 55672  
Rex Allen, the last of the singing cowboys, appeared in a number of Republic Pictures movies in the '50s, as well as the TV series "Frontier Doctor," and recorded for various labels from the '50s through the '70s. The first of these two albums, recorded for Disney's Buena Vista Records in 1965, contains eight Western songs and eight Broadway and movie soundtrack tunes; the information provided in the CD is sketchy at best. The Simitar release, containing 12 Western cuts, has much better annotation. It's part of a comprehensive rerelease from Simitar Entertainment (based in Maple Plain, Minn.) of albums by fellow Western stars Smiley Burnette, Eddie Dean, Judy Canova, and Foy Willig & the Riders Of The Purple Sage.

### SPOTLIGHT



#### SCOTT WEILAND

**12 Bar Blues**  
PRODUCERS: Blair Lamb, Scott Weiland, Daniel Lamb  
Atlantic 83084  
On his solo debut, Scott Weiland exhibits the same gift for searing lyrics, memorable melodies, and buzz-saw industrial sounds he brought to Stone Temple Pilots, along with some added ingredients—namely, colorful arrangements that spotlight such non-rock instruments as vibes, strings, mellotron, and theremin. An album of dense, personal songs, "12 Bar Blues" features the rock epic "Barbarella," the Iggy Pop-reminiscent "Cool Kiss," the catchy, quasi-psychedelic "Mockingbird Girl," and "Lady, Your Roof Brings Me Down," previewed on the "Great Expectations" soundtrack. Modern rock outlets are likely to take the strongest interest, with mainstream rock, college, and even pop airplay a possibility. Weiland's fervent fan base will ensure strong sales out of the box, and the project's inherent quality should keep it front and center for months. An impressive album that sheds new light on an enigmatic talent.

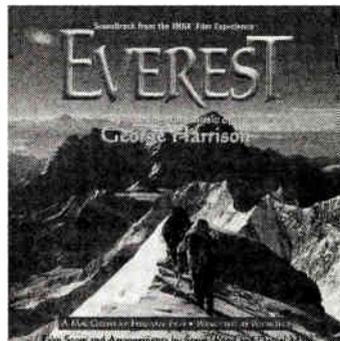
for despite the great band sound, the material is underwhelming. The disc has its moments of distinction certainly, but it's mostly style over substance, showbiz over soul. Maybe a set of ballads would be the inspiration for this crew to do its sound justice.

### CLASSICAL

#### ★ MUSSORGSKY: SONGS AND DANCES OF DEATH

**Bernard Kruysen, baritone; Noël Lee, piano**  
PRODUCER: Peter Williemoës  
Vaiolois/Auvidis 4823  
French baritone Bernard Kruysen recorded this survey of Mussorgsky's perennially compelling "Songs And Dances Of Death" in 1966 in the famed acoustics of Amsterdam's Concertgebouw. The ambience is one of dark wood, candlelight, and shadows as Kruysen's voice plumbs the pathos in these grim songs, as well as in the "Sunless" cycle and a couple of other equally somber stand-alone settings. Also just out is a marginally brighter four-disc set of Schumann songs recorded in 1970 with Kruysen singing alongside soprano Danielle Galland and piano partner Noël Lee; titled "Lieder 1840" (Vaiolois 4819), the collection includes such milestones as "Dichterliebe" and "Frauenliebe Und Leben" among its charms. Both sets are available in the U.S. by special order from Harmonia Mundi.

### SPOTLIGHT



#### VARIOUS ARTISTS

**Everest: Soundtrack From The Imax Film Experience, Including The Music Of George Harrison.**

PRODUCERS: Steve Wood, Daniel May  
Ark21 10026  
Among the must-see film experiences of 1998 is the MacGillivray Freeman film "Everest." The documentary is a super-human effort that chronicles the successful 1996 climbing expedition of a team led by Jamling Tenzing Norgay, whose father reached Everest's peak in the historic first ascent in 1953 with Sir Edmund Hillary. During the deadly 1996 season, eight climbers perished. Besides helping rescue survivors of the ill-fated teams and pursuing the destiny of the devoutly Buddhist Norgay, the expedition resulted in an Imax movie and companion soundtrack of unforgettable sweep. It's fitting that composers Steve Wood and Daniel May got special permission to build their score around the songs of George Harrison, a Billboard Century Award winner and a musician whose Beatles material and solo works have long been inspired by the yogis of the Himalayas. More than 80 international musicians contributed to this soundtrack, including members of the Chaksam-pa Tibetan Dance and Opera Company and monks from the Gaden-Shartse in Mund God, India. With lilting grace and a moving melodic power drawn from Tibetan and East Indian folk instruments, Buddhist chants, Celtic strains, and rich contemporary orchestrations, the score is a transporting experience. And its transcendent touches on such Harrison works as "All Things Must Pass," "Life Itself," and "Here Comes The Sun" are as lovely as they are appropriate.

### REGGAE

#### BOB MARLEY & THE WAILERS

**The Complete Wailers 1967-1972 Part 1**  
PRODUCERS: Various  
JAD/Koch 10002  
JAD Records' Danny Sims is the man doomed to go down in history as the deluded entrepreneur who since the late '60s/early '70s actually tried to talk the pre-stardom Bob Marley into avoiding reggae—particularly politically conscious reggae—advising Marley to revamp his music in a "rhythm and blues, top 40 style." As Sims told The Village Voice, "I discouraged Bob from doing the revolutionary stuff. I'm a commercial guy. I want to sell songs to 13-year-old girls, not to guys throwing spears." Such candor is absent from the cynical liner notes of this three-CD dustheap of flat notes, out-of-

tune outtakes, and borrowings from the dozens of other third-rate Marley reissues by which Sims has flooded Babylon's bargain bins. Beyond the pompous packaging and a promising but poorly recorded tape of "Selassie Is The Chapel"—which ends even before the performance is finished—this is crass exploitation as usual. Indeed, the liner copy gladly inflates the past for greed's sake, claiming that cuts here from Leslie Kong's early, substandard "The Best Of The Wailers" reflect "the first concept album of reggae music." More accurately, Kong's troubled 1970 Wailers sessions (much-recycled under titles like "Shakedown," whose passable tracks eluded this sorry collection for legal reasons) had included an unoriginal rehash of band members' prior repertoire like "Can't You See," gospel warhorse "Go Tell It On The Mountain," etc. Look under the bottom of the barrel JAD has long been scraping, and you'll find "The Complete Wailers 1967-1972 Part 1."

### GOSPEL

#### THE SENSATIONAL NIGHTINGALES

**God Is Not Pleased**  
PRODUCERS: Joseph "Jo-Jo" Wallace, Horace Thompson & Richard Luster  
Malaco 4495  
After 50 years together and countless recordings, the Nightingales are perhaps the world's pre-eminent gospel quartet. But where other groups have at least made a nod in the direction of contemporary and R&B stylings, the Nightingales remain absolutely faithful to the tradition they had a significant hand in shaping. Piano, organ, bass, drums, and electric guitar lay down a smooth, toe-tapping beat beneath a rich stack of vocal harmony and impassioned leads on an even mix of genre-perfect originals and solid group arrangements of hymns and spirituals. A perfect—and still vital—presentation of the roots of a classic American art form.

### NEW AGE

#### ★ ROEDELIOUS

**Aquarello**  
PRODUCERS: Eric Spitzer-Marilyn & Hans Joachim Roedelius  
Thirsty Ear 66035  
If ECM Records produced an ambient album, it might sound like this seductive and serene outing from keyboardist Hans-Joachim Roedelius. One-half of the German electronic group Cluster, Roedelius waxes more lyrical than on Cluster's sonic collage. "Aquarello" hovers between meticulous composition and intuitive improvisation in these mostly live performances. Nicola Alesini at times recalls ECM saxophonist Jan Garbarek, with his forlorn soprano cries and aching melodies, while Fabio Capanni cruises the bottom, sending out sinewy e-bow guitar lines and ambient atmospheres. This album is crafted with the care of blown glass and is just as fragile and beautiful.

### FOR THE RECORD

A review of CeCe Winans' "Everlasting Love" in the March 24 issue should have noted that the album carries the Pioneer Music Group label as well as the Sparrow label.

Contrary to a review of the Tuesdays' debut album in the March 28 issue, the group members are from Norway.

**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 Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ **LeANN RIMES** *Looking Through Your Eyes* (4:08)

PRODUCER: Wilbur C. Rimes  
WRITERS: C. Bayer Sager, D. Foster  
PUBLISHER: Warner-Tamerlane, BMI  
**Curb/Atlantic 1448** (cassette single)  
Just can't get enough of Miss LeAnn? That's precisely what the folks at Curb and Atlantic are banking on. If the just-issued "Commitment" is a touch too country for your tastes, this sugary pop ballad from the soundtrack to "Quest For Camelot" should hit the spot. Neither the song nor Rimes' performance is as memorable as "Commitment," but it certainly has a lush, romantic texture that renders it worthy of repeat listens. Which single will scale the upper regions of the Hot 100? It's hard to say. In any case, it looks like it's going to be a Rimes-dominated spring.

#### ▶ **BACKSTREET BOYS** *Everybody (Backstreet's Back)* (3:45)

PRODUCERS: D. Pop, M. Martin  
WRITERS: D. Pop, M. Martin  
PUBLISHERS: Zomba Enterprises/Grantsville, ASCAP  
**Jive 42510** (c/o BMG) (cassette single)  
After the worldwide smash hits "Quit Playing Games With My Heart" and "As Long As You Love Me," the Backstreet Boys are back with a contagious dance/pop beat and catchy hook that perfectly showcases this talented group's voices. It should prove to be yet another out-of-the-box hit for the act while serving as a solid prelude to the Boys' long-awaited stateside concert tour—which opens July 8 in Charlotte, N.C.

#### ▶ **THE CORRS** *Dreams* (3:59)

PRODUCER: Oliver Leibler, Peter Rafelson  
WRITER: S. Nicks  
PUBLISHER: Welsh Witch/Sony/ATV Songs, BMI  
REMIXER: Todd Terry  
**Lava/Atlantic 8493** (cassette single)  
The Corrs bring an interesting Celtic flavor to the first pop single from "Legacy: A Tribute To Fleetwood Mac's Rumours." Although it's difficult to let go of the intense drama of the original recording, the act's earnest delivery is to be commended and appreciated. In an effort to better connect with the kids of crossover radio, club icon Todd Terry has been enlisted to remix the song with a more forceful disco sound. It was a wise move that gives this single a fighting chance in drawing the positive attention of the pop masses.

#### ▶ **LISA LOEB** *Let's Forget About It* (2:45)

PRODUCERS: Juan Patino, Lisa Loeb  
WRITER: not listed  
PUBLISHERS: Juan Patino/Furious Rose, BMI  
**Geffen 1180** (cassette single)  
Loeb's new single, "Let's Forget About It," is absolutely nothing to forget about. Her incredible voice is sweet and delightful, bringing a lot of joy and happiness to her music. The pleasant sound of a guitar and playful drums is refreshing, yet it's also confident and full of energy. The single has got a certain kind of wonderful essence that just seems to stick to one's memory—it's pretty much hard not to. From her latest Geffen collection, "Firecracker."

#### ▶ **BILLY MANN** *Beat Myself Up* (3:36)

PRODUCERS: David Kerstenbaum, Billy Mann  
WRITER: B. Mann  
PUBLISHERS: Remann/Warner-Tamerlane, BMI  
**DVS/A&M 00649** (cassette single)  
Mann's album "Earthbound" gets a nifty boost from this jiggly acoustic rocker. He becomes an increasingly relaxed and confident vocalist with each recording, and he exudes formidable star power here. He chants and rants over a track that skittles

with a funky flavor mildly akin to David Bowie's "Young Americans." All the while, the listener is treated to a spree of rousing hand claps and bluesy organ lines. Although it would be easy to peg the intelligent "Beat Myself Up" as fodder for mature pop listeners, the energy of Mann's performance—and of the track in general—renders this well worth the attention of youngsters who want a breather from the more simplistic hits of the moment.

### R & B

#### ★ **WILL DOWNING** *If She Knew* (4:02)

PRODUCERS: Will Downing, Rex Rideout  
WRITERS: W. Downing, R. Rideout, R. Garrett  
PUBLISHER: not listed  
**Mercury 383** (c/o PolyGram) (cassette single)  
Ya gotta love Downing for hanging tough and continuing to make music as he sees fit—and not as trends determine. As a result, he remains a reliable source for potent R&B music that nourishes the mind. With "If She Knew," he delivers a plush ballad that could elevate this fine artist above cult status and into the platinum winners' circle. It has a smooth, jeep-friendly bassline and keyboards that swirl with youth appeal. At the same time, Downing strolls through the song with a warm and jazzy attitude. His voice seems to get deeper and more rich with each release. In fact, his baritone range now vibrates with the sensuality of a young Barry White. If you haven't investigated a Downing jam before, now's the perfect time to take a chance. You'll be an impassioned fan within minutes.

#### ▶ **7 MILE** *Do Your Thing* (4:10)

PRODUCERS: Tony Oliver, Mark C. Rooney  
WRITERS: T. Oliver, M.C. Rooney  
PUBLISHER: Chocolate Factory, ASCAP  
**Crave 6624** (c/o Epic) (cassette single)  
The act's recent top 40 Hot R&B Singles hit, "Just A Memory," is followed by a grinding ballad infused with a rich old-school instrumental flavor that perfectly suits its earnest, impressively skilled harmonies. Although it's tough times for young male vocal groups (mostly because there are more of 'em than radio has room to accommodate), 7 Mile has an intriguing spark that could elevate it above the crowd. Free of the faux-macho swagger that's typical of other male-fronted jams, "Do Your Thing" is a real gem, if only on the basis of 7 Mile's boyishly charming performance—though the song is mighty memorable, too.

### COUNTRY

#### ▶ **LORRIE MORGAN** *I'm Not That Easy To Forget* (3:15)

PRODUCERS: James Stroud, Lorrie Morgan  
WRITERS: C., Waters, G. Tere, S. Bentley  
PUBLISHERS: Sony/ATV Songs/Tree/Chris Waters/Zomba Songs/Hope Chest/Bentley & Bentley, BMI  
**BNA 65439** (CD promo)  
Morgan's sassy persona surfaces on this terrific uptempo single. The lyric tells of a woman fed up with a man who "never could remember my dog's name." She's had enough, and in her parting shots she reminds him she won't be easy to forget. Morgan's vocals ride the crest of the infectious guitar riffs in a spirited performance. With another great single from her "Shakin' Things Up" album—and an upcoming TV movie based on her book "Forever Yours, Faithfully"—Morgan could be headed for her best year yet.

#### ▶ **JOE DIFFIE** *Texas Size Heartache* (2:35)

PRODUCER: Don Cook  
WRITERS: Z. Turner, L. Wilson  
PUBLISHERS: Sony/ATV Songs/Tree, BMI, Sony/ATV Tunes/Cross Keys, ASCAP  
**Epic 78873** (c/o Sony) (CD promo)  
The first single from Diffie's upcoming greatest-hits album is a radio-friendly uptempo tune marked by stellar guitar work and lots of tasty fiddle playing. Diffie is in good voice, and though the

lyric is lightweight, Diffie's buoyant performance and Cook's inventive production turn the song into a winner.

#### ▶ **TERRI CLARK** *Now That I Found You* (3:36)

PRODUCER: Keith Stegall  
WRITERS: J.D. Marin, P. Begaud, V. Corish  
PUBLISHERS: WB/Lillywilly/MCA/Vanessa Corish, ASCAP  
**Mercury 200** (c/o PolyGram) (CD promo)  
The first taste of Clark's upcoming third album is a pretty ballad that features a lovely romantic lyric and a sing-along chorus that radio listeners should rapidly grab onto. With this single, Clark temporarily abandons the female honky-tonk stance to deliver a silky, warm vocal performance on this gentle track. She's never sounded better. What a great way to kick off a new project.

#### ▶ **ANITA COCHRAN** *Will You Be Here* (4:08)

PRODUCERS: Jim Ed Norman, Anita Cochran  
WRITER: A. Cochran  
PUBLISHERS: Warner-Tamerlane/Chenowee, BMI  
**Warner Bros. 9234** (CD promo)  
Cochran follows up her No. 1 country duet with Steve Wariner, "What If I Said," with another strong song that should help solidify her place as one of country radio's most talented new faces. A well-written power ballad drenched in steel guitar, this song is delivered by Cochran with tons of hillbilly emotion. She may have gotten off to a slow start at country radio, but her career is hitting its stride; this single should fuel the fire.

### DANCE

#### ★ **BIG MUFF** *My Funny Valentine* (no timing listed)

PRODUCER: Itaal Shur  
WRITERS: R. Rogers, L. Hart  
PUBLISHERS: Chappel & Co./Williamson, ASCAP  
**Snap/Maxi 587** (12-inch single)  
While almost every other dance act is on the hunt for a disco classic to cover, Big Muff has opted to revise Richard Rogers and Lorenz Hart's pop standard. It's a bold move that could pay off big time. Group mastermind Itaal Shur has crafted an arrangement that's reverent of the original composition while carefully rebuilding it to suit the electro-ambient generation. Singer Aiya is a sultry presence, moving through the song with the languid vibe of a lounge performer. Meanwhile, Shur spikes an otherwise sleek and synth-happy track with a delicious flute solo by Richard Worth. It all adds up to a single that will set clubland on its ears, along with adventurous R&B and AC listeners. From the act's gorgeous album

### NEW & NOTEWORTHY

#### L.F.O. (Sex U Up) *The Way You Like It* (3:40)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Love To Infinity, Lenny B., DJ Stew, Dakari  
**Logic 57353** (c/o BMG) (cassette single)  
L.F.O. is short for Lyte Funkie Ones, which are a trio of college-age lads who are the latest to gun for the throne of the Backstreet Boys. Although that's a tall order, L.F.O.'s teen-idol appearance and slick vocal style certainly set 'em up as viable contenders. "Sex U Up" *The Way You Like It* is not exactly brainy fare, but it is insanely catchy, and it has the kind of groove that kids and crossover radio programmers regularly gobble up. In its original form, the track cruises at a mild jeep pace that allows the act ample room to vocally flex and pose. In the hands of the eternally hot Love To Infinity, the song becomes a hands-in-da-air disco anthem that will attract folks who think they're too old for such guilty pleasure.

"Music From The Aural Exciter." Contact: 212-620-4002.

### AC

#### ▶ **BRYAN SAVAGE** *Kaleidoscope* (4:00)

PRODUCER: Rick Braun  
WRITER: not listed  
PUBLISHER: not listed  
**Higher Octave Jazz 45623** (CD promo)  
From the album "Soul Temptation" comes a refreshing single; a familiar urban beat and trumpet give it a mental impression of contemporary drama. Although this is an instrumental song, it encompasses so much more than most vocally driven jazz material. One can almost feel the music move through the body and mind; it conjures images of slowly sipping a cup of cappuccino in a cafe on a beautiful and calm evening. So listen closely. It is really worth a try.

#### ▶ **MARILYN SCOTT** *Starting To Fall* (4:47)

PRODUCER: George Duke  
WRITER: not listed  
PUBLISHERS: Mycenae, ASCAP; In-Sight View, BMI  
**Warner Bros. 9207** (cassette single)  
Smooth, relaxed, and laid-back—all are appropriate ways of describing Scott's new single, which is taken from her latest full-length set, "Avenues Of Love." The album version has a great blend of pop and jazz; its background sounds are heard from time to time in this commercial release. In addition to that, the melodic piano and cool pop beat are very soothing, leaving the listener with a pleasant feeling. Scott is great at bringing a lot of emotion and passion in her singing, which makes "Starting To Fall" all the more attractive.

### ROCK TRACKS

#### ★ **MACH FIVE** *I'm Alive* (3:59)

PRODUCERS: Steve Haigler, Mach Five  
WRITERS: J. Darien, Mach Five  
PUBLISHER: Charles Wagon, ASCAP  
**Island 7704** (CD promo)  
What a pleasure it is to see this scrappy New York quartet get a chance to transfer its acclaim as an indie entity into success in the major-label big leagues. The first single from the band's must-hear eponymous Island debut is a crazy-catchy jam that gradually builds from an introspective, almost sullen opening into a guitar-heavy, chant-along rocker. Produced by Mach Five with Steve Haigler, the track is meticulously layered and smooth enough for mainstream and modern rock radio, yet inherently loose enough to keep underground loyalists in tow. Actually, "I'm Alive" has the pop juice to go the top 40 distance. Programmers who are growing weary of matchbox 20 and the like needn't look any further.

#### ▶ **SAMMY HAGAR** *On The Other Hand* (2:43)

PRODUCER: Mike Clink  
WRITER: S. Hagar  
PUBLISHER: not listed  
**MCA 4158** (cassette single)  
Hagar's solo set, "Marching To Mars," spawns another likely mainstream rock radio hit with this percussive ditty. Hagar continues to be quite the vocal acrobat, oozing bravado as the track builds from a bluesy, toe-tapping intro into an appropriately metallic swagger. Programmers and consumers will find added incentive to check this single out, given the inclusion of a live, piano-charged version of the hit Van Halen-era composition "Right Now."

#### ★ **FRANCIS DUNNERY** *My Own Reality* (4:00)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Razor & Tie 740** (c/o BMG) (CD promo)  
Dunnery never fails to perfectly meld thoughtful lyrical concepts with music that is equally accessible to rock and adult-pop listeners. "My Own Reality" shows the artist at his absolute best, given the expansive, cinematic tone of

his arrangement and the philosophical depth of his words. The track's hip-swaying groove is a fine counterpart to the swooping string/guitar interplay that fleshes out the melody. Meanwhile, the song jumps with a sing-along chorus that permanently sticks to the brain upon impact. A refreshing change of pace from current rock radio fodder, "My Own Reality" has a natural warmth that should also prove extremely attractive to AC and triple-A programmers.

#### ▶ **BROTHER CANE** *I Lie In The Bed I Make* (3:47)

PRODUCERS: Kelly Gray, Brother Cane  
WRITERS: Johnson, Fredericksen  
PUBLISHERS: EMI-Virgin/Heathalee/Pearl White, ASCAP  
**Virgin 13129** (cassette single)  
Brother Cane previews the new album "Wishpool" with a rocker that harks back to the days when straight-ahead jams by bands like Foreigner were gold. If ya start to feel like you're in the '80s again, it's probably because of the steely guitar solo that slices through the song at the halfway point. It's a highlight in a track that's a fine showcase for the band's agile musicianship. It's also a song that lingers in the mind after it's over.

### RAP

#### ▶ **CANIBUS** *Second Round K.O.* (4:02)

PRODUCERS: Wyclef Jean, Jerry Wonder  
WRITERS: G. Williams, W. Jean, J. Wonder  
PUBLISHERS: TimberTrace/EMI-April/Wyclef Jean (ASCAP), Jerry Wonder, BMI  
**Group Home 1294** (c/o Universal) (cassette single)  
Finally, cats are taking the MC battle back to its origins—the mike. The legendary Mike Tyson steps into the rap arena to train one of the newest heavyweight rappers, Canibus, for his continuing lyrical spar with rap vet LL Cool J. Gaged on L's fabled agenda on the "4,3,2,1" track—on which Canibus was featured—"Second Round K.O." proceeds to verbally rip apart L and his career based on facts compiled from L's recent book, his fan base, and current imaging. Canibus studied his opponent well and came back with an attack worthy of the buzz he's created as one of the year's most-awaited upcoming MCs. As the intentions seem pure on both sides, Canibus offers on this track to settle the beef with a lyrical battle on L's TV show. It looks like it's going to be an interesting spring, saleswise, for both Universal and Def Jam. Let's get ready to rumble!

#### ▶ **COCOA BROVAZ FEATURING RAEKWON** *Black Trump* (no timing listed)

PRODUCERS: Lord Self  
WRITERS: D. Yates Jr., T. Williams, D. Wray, E. Hinson  
PUBLISHERS: Boot Camp Click/Bucktown USA/2nd II Nun, ASCAP  
**Duck Down 30244** (c/o Priority) (cassette single)  
The film "Three The Hard Way" is effectively played out among the Cocoa Brovaz and Raekwon on "Black Trump," the Cocoa Brovaz's second single to lead into their latest set, "The Rude Awakening." Likening their lyrical styles to the latest artillery, the three display how their collaboration raises the roof far more than any Brooklyn gun clapper.

#### ▶ **B.L.H.U.N.T. Choke** (3:43)

PRODUCERS: Wildstyle  
WRITERS: Prince Graham  
PUBLISHER: not listed  
REMIXER: not listed  
**Select 74** (promo CD)  
New act B.L.H.U.N.T. (aka Brothers Looking Hard Upon Negative Thoughts) teams up with Crucial Conflict's Wildstyle to produce a body-bumpin', brain-positive track about staying out of trouble and uplifting oneself. Using the key groove of James Brown & the JB's "Doing It To Death," "Choke" effectively keeps the message strong as it keeps its listeners physically busy. Talk about a well-hidden but potent message.

# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPELFELD OLSON

## MOVIE MAGIC: DISASTERS AT SEA

Image Entertainment  
45 minutes, \$14.98  
Answering the question "How'd they do that?," this video goes to model shops and digital-special-effects houses to uncover movie-making secrets for three current or recent hits. To no one's surprise, most of the video focuses on "Titanic" and includes footage of under-sea dives director Jim Cameron made to the wreckage to carefully reconstruct the mammoth ship. Also included are segments on how special-effects artists made the sinking of the ship look so real. "Titanic" was the first film to use a digital-water effect, and in the video computer artists are shown creating the ocean that the ship sails through in the movie. It's fascinating stuff that every moviegoer will enjoy. A submarine implosion from "Crimson Tide" is also highlighted, as well as a wrestling match between Treat Williams and a giant sea monster in "Deep Rising."

## STOMP OUT LOUD

HBO Home Video  
50 minutes, \$19.98  
As clever and innovative as this group of percussionists and dancers is, "Stomp Out Loud" is a concept that wears thin after about 10 minutes. The show starts out on a giant scaffold on which performers bang on assorted hubcaps, pipes, tubs, and just about anything that makes noise. Visually spectacular at first, but it quickly takes on a "now what?" quality. The troupe uses basketballs, playing cards, and apples as rhythm instruments in two unappealing segments. The production, though, is first rate. Instead of just filming the performance, the director takes viewers out onto the street, into a kitchen, and into the sewers for some of the video's most interesting numbers. The show moves well from one segment to the next, but tediously long numbers exhaust viewers' eyes and ears.

## ALFRED HITCHCOCK: MASTER OF SUSPENSE

WinStar Home Entertainment  
55 minutes, \$19.98  
Alfred Hitchcock makes more than his stereotypical cameo appearance in this video, narrated by Oscar winner Cliff Robertson. The tape zigzags around a fascinating and frank interview with Hitchcock, who sits behind a desk and looks straight into the camera, revealing some of the secrets of his oft-mimicked cinematic technique. He also tells the stories behind some of the most dramatic moments in film history, as well as childhood experiences that manifested themselves in his movies. Film buffs will revel not only in this chance to glean information from the master himself, but in the opportunity to view a kaleidoscope of clips from such classic Hitchcock films as "Psycho," "North By Northwest," "The Birds," and Hitchcock's favorite, "Shadow Of A Doubt."

## SILK ROAD II: COLLECTOR'S BOXED SET

Central Park Media  
900 minutes, \$149.95  
Clocking in at a whopping 15 hours, this boxed set provides more information than most people probably thought was available on the mythos and culture surrounding the Silk Road. A historical trade route, the Silk Road allowed merchants to transport metals, religious icons, and other rare materials from the Far East to Rome and other points West. The video uses interviews, sketches, and

beautifully filmed footage to illustrate the story. The programs invite viewers to follow in the footsteps of Marco Polo, and by the time they finish viewing the entire collection, they will feel like they have arrived in some otherworldly destination. Central Park is also repricing to \$99.95 the initial two "Silk Road" collectors' sets, which contain the first 12 volumes of the collection. Individual tapes will be available for \$29.95 suggested list price.

## TOM JONES

A&E Home Video  
300 minutes, \$99.95  
Author Henry Fielding's notorious 18th-century playboy comes to irreverent life in the adept hands of up-and-coming British actor Max Beesley. Although it is not quite as majestic as the original 1963 feature film that starred Albert Finney and won Oscars for best picture and best adapted screenplay, this six-tape set, filmed entirely in the U.K., is just as grandiose and much more humorous than its predecessor. The swashbuckling antics of the charming Jones, whose death sentence sends him on an intriguing search for salvation, make for some great family entertainment. A&E is also offering an abridged, two-tape rental version of "Tom Jones."

## BUGS BUNNY'S FUNKY MONKEYS

Warner Home Video  
30 minutes, \$9.95  
Who better than Bugs Bunny and his pals to help children learn about the real-life animal kingdom? After viewing this first

episode in a new hybrid animated/live-action series, youngsters will likely say "No one!" The line between entertainment and education completely vanishes as Bugs and company get into the swing and help expose various primate secrets, such as why gorillas pound their chests and why orangutans prefer to hang out in trees. The juxtapositioning of "Looney Tunes" footage and live-action segments results in loads of learning and laughs. The price point is also unbeatable. Also new from Kids WB are "Bugs Bunny's Elephant Parade" and "Bugs Bunny's Silly Seals."

## THE LEGEND OF SU-LING

Sony Wonder  
45 minutes, \$9.98  
The Eastern fairy tale of a nightingale who refuses to sing and a prince who refuses to marry a coquettish princess selected to be his bride comes to life in this latest title in Sony Wonder's "Animated Tales" series. Things seem to be going from bad to worse for the intimidating Emperor Chao when his son runs away after rebuffing an arranged marriage and then his caged bird stops making her beautiful and soothing music. But the emperor—and viewers—are in for a powerful lesson in faith and freedom. Disguised as a commoner, the prince falls in love with a peasant woman whose grandfather just happens to know the secret to the nightingale's song. When the emperor learns of this, he kidnaps the old man and tries to force him to reveal his secret. However, the emperor discovers that a bird cannot be forced to

sing, just as two people cannot be forced to love each other. The tape is packaged in a clamshell case and includes a mini jigsaw puzzle.

## COLORS AND SHAPES CIRCUS

Mazzarella Productions  
25 minutes, \$12.95  
Learning about the world of colors and shapes is the central activity under the big top in this live-action tape. One in a series of kids' titles from Mazzarella, the video features energetic clowns as teachers. In this program, the two funny men, aptly named Colors and Shapes, respectively run through various circumstances that make us come into contact with colors and shapes every day. The clowns explain their names and relationships as they go along. The program's format and the original songs that accompany each segment are a little hokey, but they're likely to keep young audiences duly engaged. Contact: 800-583-1988.

## ENTER \* ACTIVE

BY DOUG REECE

## ROUGH GUIDE TO ROCK

www.roughguides.com/rock  
Published in 1996, the original "Rough Guide To Rock" has been developed into the ultimate online rock band guide that towers over its printed counterpart. More than 1,100 bands, past and present, are featured on the site. Each act's story is chronicled in an article that outlines the origins of the group and traces its

## ON \* STAGE

### HEDWIG AND THE ANGRY INCH

Written by John Cameron Mitchell  
Directed by Peter Askin  
Music and Lyrics by Stephen Trask  
Starring John Cameron Mitchell, Stephen Trask, Miriam Shore, and Cheater.  
Jane Street Theatre, New York

A rare rock musical that works, "Hedwig And The Angry Inch" has drawn rave reviews and music-business buzz since opening last month at Jane Street, a West Village off-Broadway theater in the Hotel Riverview. The hotel was originally a seamen's lodge where the Titanic's crew survivors once stayed, as is noted by the show's central character, Hedwig.

Hedwig, as played by playwright and off-Broadway fave John Cameron Mitchell, is a "Rocky Horror Picture Show"-evoking glam-rock queen who has survived a dreadful upbringing in East Berlin, where her playroom was the kitchen oven. She tells her sad tale and also sings it with illustrative songs.

A botched sex-change operation has left her with the "Angry Inch," and she's been ripped off by her rock-superstar boyfriend Tommy Gnosis, whose hit songs she co-wrote. During Hedwig's show, Gnosis happens to be performing simultaneously across the Hudson River at Giants Stadium in New Jersey.

This is a wonderful theatrical device that Hedwig uses throughout when she opens the back stage door that faces New Jersey to listen to Gnosis's concert, only to hear him again refuse to give her credit for her input and influence.

Gnosis, too, is the "other half" that Hedwig has long sought to fulfill her cleaved personality, which yearns for wholeness.

The musical hence springs forth from the dilemma of human gender posed in Plato's "Symposium"; the yin-yang contrast of dualism and individualism is at the heart of the book.

Hedwig's over-the-top monologues are hysterical, if one appreciates her blurting out such philosophical questions as, "Does giving a blow job while tooling down the Autobahn preclude driving in the diamond lane?"

Her songs range from ballads to punk to glitter and go as far as country. They're all excellent, as performed by Stephen Trask, the keyboardist, guitarist, and vocalist in Hedwig's back-up band, appropriately named the Angry Inch. (Trask has also headed the house band at the New York rock club

Squeezebox, where the since-refined "Hedwig And The Angry Inch" debuted in 1994.)

During the entire one-act musical, the full band performs on a dilapidated rock club stage with a crumbling wall backdrop used to screen crude line drawings of Hedwig's narrative.

Offstage, however, the Angry Inch is the very real and accomplished New York rock band Cheater, whose members include Trask, guitarist/vocalist Chris Weilding, bassist Scott Bilbrey, and drummer Dave McKinley.

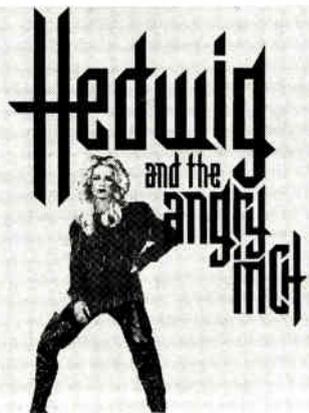
The show also features Miriam Shor as Yitzak, Hedwig's "Man Friday Through Thursday," a slovenly, stubby punker with apparent gender questions of his own—through these are resolved at the finale.

At the closing, Yitzak dons one of Hedwig's prized blond hairpieces, leaves the stage, dumps the black leather get-up, and return as her adorably cute real female self.

By this time, Hedwig has also ditched the drag and German accent and stripped nearly naked. Now in Mitchell's own vulnerable body and voice, Hedwig sings the poignant closer, "Midnight Radio."

Despite her broken dreams of stardom and love, this uplifting hymn to the rock'n'roll idiom really represents the newly rediscovered essence of Hedwig's wholeness. Without a doubt, the song is much of the reason why there are standing ovations for Mitchell's bravura performance.

JIM BESSMAN



history right up to the present. While some articles provide more detail than others, the site as a whole serves as an excellent resource. With the regular addition of new entries and updates of existing entries, the online Rough Guide to Rock is a work in progress that deserves repeat visits.

## CONCERT DIRECT

www.concertdirect.com  
Concert Direct, a general music news site with an emphasis on concert reviews, has the potential to be great, but it strays too far from its central focus on concerts. The music news section is simply not needed, and most, if not all, of the news items are pulled directly from other online music sites. The concert review page, which consists of reviews submitted by concertgoers, are arranged chronologically. It's confusing and needs to be organized by genre or venue. A clear focus on the types of bands and concerts covered would also help. As it is, the site seems to strongly emphasize ska bands, and as a result, reviews for bands like Marilyn Manson are awkwardly nestled between No Doubt and Save Ferris submissions. With some fine-tuning, Concert Direct has a lot of potential, but for now it's a mixed bag.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

### I THINK I'M OUTTA HERE

By Carroll O'Connor  
Read by the author  
Simon & Schuster Audio  
3 hours (abridged), \$18  
ISBN 0-671-87226-5  
Fans of "All In The Family" looking for behind-the-scenes memories of that classic TV show will be disappointed by Carroll O'Connor's autobiography. In fact, he doesn't even mention "All In The Family" until almost halfway through the audio. The first tape concerns his early life growing up in the Flushing section of New York's Queens borough, where he did poorly in school. O'Connor describes how he then joined the Merchant Marines, moved to Dublin with his brother, finished college in Dublin, got into acting, got married, and returned to New York. After a few false starts, he began getting acting jobs in the theater and on TV. The autobiography then includes a glossed-over description of "All In The Family," followed by a more interesting explanation of the genesis of its sequel, "Archie Bunker's Place," and a description of his later series "In The Heat Of The Night." The final hour of the audio is devoted to O'Connor's son, Hugh, and it is here that the tape becomes unexpectedly riveting. Hugh, a longtime drug addict, committed suicide in 1995. O'Connor describes in heartbreaking, harrowing detail the final two years of Hugh's life and the pain of watching his son destroy himself while O'Connor futilely tried to help him. It's a devastating, truthful, and poignant account of life with a drug addict.

### PLEASE DON'T EAT THE DAISIES

By Jean Kerr  
Read by Marni Webb  
Audio Editions/Audio Partners Publishing Group  
2 hours, 20 minutes (unabridged), \$17.95  
ISBN 1-57270-057-2  
Aside from a few references to some 1950s literature and theater, Kerr's collection of humorous essays remains surprisingly fresh. Her wry, perceptive observations on children, diets, dogs, and home decorating are as up-to-date as those of Erma Bombeck, who wrote decades later. Along with domestic topics, playwright Kerr offers viciously funny stabs at pretentious authors and dimwitted theater producers. Marni Webb is a natural in the role of Kerr, sounding both arch and bemused.

**Get more reach. More impact.  
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

**All Major Credit Cards Accepted**

# Billboard Classified

## RATES & INFORMATION

- SERVICE & RESOURCES: \$150 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED : \$150 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

*Classified ads are commissionable when an agency represents an outside client.*

**Call Billboard Classified Today!**

**From Eastern & Central Time Zones:**

Jeff Serrette 1-800-223-7524 • [jserrette@billboard.com](mailto:jserrette@billboard.com)

**From Mountain & Pacific Time Zones:**

Tracy Walker 1-800-390-1489 • [twalker@billboard.com](mailto:twalker@billboard.com)

**FAX ALL ADS TO: 212-536-8864**

**DEADLINE: FRIDAY AT 3:30PM EASTERN**

### SERVICES

## Factory Direct CD REPLICATION

- Pre - Mastering
- Mastering
- Replication
  - 6 Color Printing
  - Packaging
  - Fulfillment

Good Service - Great Rates - Quick Turnaround



U.S. MEDIA DISC, INC

Tel: 1-888-USM-DISC : (310)574-9888

### SERVICES

## CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

## Vinyl Records Cassette Duplication CD Glass Mastering

Why deal with brokers when you can work directly with our factory?  
Best Service... Best Price... Period.

## EUROPADISK, LTD.

Free Catalog or quote:

**(800) 455-8555**

<http://www.europadisk.com>  
Major credit cards accepted.

*Disks With No Risks*

PHONE: (615)327-9114

1-800-211-4689



**MEDIAWORKS<sup>®</sup>**  
INTERNATIONAL, INC.  
1719 West End Avenue Suite 100E  
Nashville, TN 37203  
FAX: (615)327-3438

Compact Discs • CD ROM

CD + /CD Enhanced

Digital Bin Cassette

Duplication

Video & Vinyl

Graphic Design

Printing

Packaging

Shrink Wrap

**1,000 CDs  
\$1,875.00**  
(Complete Package)  
Full Color

## Looking For Affordable Cassettes and CDs?

Why search the world over...  
when you can get them here?  
We offer top quality cassette and  
CD packages which can be customized  
to fit your individual needs.

Audio Cassette... CD Audio...  
CD Rom... Mastering... Digital Editing...  
Graphic Layout... Film Output...  
Printing... you'll find it all here!!!

Call Today for your

FREE catalog...



SAS Industries, Inc.

**1-800-955-7271**

New York Sales Office: 1-800-727-7181  
DELIVERY AND SATISFACTION GUARANTEED  
Manufacturing Facility Centrally Located In St. Louis, MO



# ESP

*We Anticipate Your Every Need*

## CD REPLICATION

Cassette Duplication  
Graphic Design & Printing  
Digital Editing & Mastering

**1-800-527-9225**

(716) 691-7631 • Fax (716) 691-7732

## Media One Company

QUALITY HIGH SPEED CASSETTE DUPLICATION  
COMPACT DISC PRODUCTION  
REAL TIME VIDEO DUPLICATION



**1000 CD'S - \$899.00**  
CDR MASTER REQUIRED

**500 CD'S - \$699.00**  
CDR MASTER REQUIRED

**1000 CASS - \$499.00**  
HIGH QUALITY MUSIC GRADE FERRIC

**500 CASS - \$295.00**  
HIGH QUALITY MUSIC GRADE FERRIC

CD'S & CASSETTE PRICES REFLECT NORELO, SHRINK WRAP & INSERTION OF YOUR INSERTS

**CDR TRANSFERS (SONIC SOLUTIONS)**

1 - \$15.99 2-10 - \$9.99 11-100 -- \$6.99

**100 VIDEOS T-120 — \$179.00** DUPLICATED BULK PRICE

**Attn Indy Labels:  
Rates too Low to mention**

◆◆◆◆◆ **CALL** ◆◆◆◆◆

**1 (800)586-9733, IN LA (626)358-2556  
FAX (626) 358-2826**

## COMPACT DISCS

**1000 FOR .98 EACH**

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.  
YOU SUPPLY PRINT, LABEL FILM, MASTER.



CUSTOM SERVICE

1015 W. Isabel Street  
Burbank, CA 91506

**(800) 423-2936**

**FAX (818) 569-3718**

## MEZZOMAN PRODUCTIONS INC.

CD & TAPE MANUFACTURING

**1000 CD's & 500 Cassettes**  
With full color printing

**\$1870**

LARGE RUNS, CALL US AND SAVE MONEY!  
THE BEST QUALITY, SERVICE AND PRICE.  
100 GROVE ST. WORCESTER, MA 01605

**CALL US TOLL FREE  
888-231-9927**

## DIGITAL FORCE<sup>®</sup>



TOTAL CD,  
CD-ROM, E-CD,  
& CASSETTE PRODUCTION

**212-252-9300**  
[www.digitalforce.com](http://www.digitalforce.com)

Feel the "Power of Excellence"  
call for **POWER PLAY** the  
**DIGITAL FORCE** Sampler &  
Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

**68¢  
CD'S**

**CD  
1,000 Package Price \$1,050**

Includes: 1,000 CD's, 2-pg. Graphics, 4-Color,  
Jewel Box, 2-Color Imprinting, Shrink Wrap

Customer Supplies CDR Master & Film on Material Quote

Fast Service, Excellent Quality, Call Today!

Ph. 1-800-486-6782

10-100 CDR Copies \$7.50

**MIRROR IMAGE**  
REPLICATION SERVICES  
**MIRROR IMAGE**

Fax: 1-803-548-3335

P.O. Box 7647

Charlotte, NC 28241

VISA Accepted

**68¢  
CD'S**

## JAWW MUSIC

Can you bite off this? 4 Demo cuts -  
\$500.00! Full Pre-Production  
for 4 Cuts - \$750.00!

Call John Adams at (212) 663-4540  
Member: N.A.R.A.S./BMI

Billboard Advertising

**212-536-5174**

**SERVICES**

**300 CD PACKAGE: \$975**

**INCLUDES:**

- ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND

*\* from your print-ready film (in Rainbo's specs)*

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

**1000 CD PACKAGE: \$1699**

reorder: S1525

**INCLUDES:**

- ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND

*\* from your print-ready film (in Rainbo's specs)*

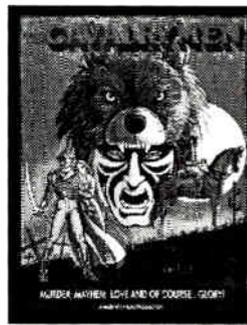
ASK FOR OUR FREE BROCHURE!

**Rainbo Records and Cassettes**  
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • www.rainborec.com

**TALENT**

**Music Companies, Producers, Publishers**  
We are seeking cooperative marketing & development alliances.

**Why not come out with your guns BLAZING?**



**The Feature Film THE CAVALRYMEN** has slots available for your artists on our movie track.

**Contact:**

Craig Cosgray  
Marengo Films  
972-789-3983

**STORE SUPPLIES**

**DIVIDER CARDS**

BUY DIRECT FROM MANUFACTURER  
ALL SIZES AVAILABLE  
A-1 BEST PRODUCTS  
1(800)-359-5038  
755 Wythe Ave.  
Brooklyn, N.Y. 11211  
THE DISTRIBUTOR SUPPLIER

**COMPUTERS**

**RecordTrak**

Inventory Management For Record Stores  
**800-942-3008**  
Fax 203-269-3930  
Voice 203-265-3440

**Musicware** Complete POS/ Inventory Control for ALL your record and multimedia store needs! Available in Spanish too!  
**1 888-222-4POS** (call free)  
Fax 919 828-4485  
e-mail-sales@idcsoft.com  
www.idcsoft.com

**COMPACT DISCS • 75¢ EACH**

**IT'S A BETTER DEAL! "ADD IT UP"**

- 1,000 CDs 750.00
  - 1,000 Jewel/Wrap 300.00
  - 1,000 2-Pg Book/Tray 240.00
- \$ 1,290.00**

From your CD-Ready Master & Print-Ready Film

**Complete CD & Cassette Packages!**

**CALL FOR QUOTE**

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

**NATIONAL TAPE & DISC**

**1-800-874-4174**

1110-48th Avenue North • Nashville, TN 37209

**TALENT**

**MUSICLINE**

A FRESH & INNOVATIVE INDEPENDENT RECORD LABEL SEEKS NEW TALENT! SINGERS - SONGWRITERS. R & B, Dance, Hip Hop, Rock, and Club Music. Great oppt for undiscovered STARS. Send Demos and Photos to: 135 W52 St, New York, NY 10019, Attn: Alexander

**DJ SERVICES**

**DJ's & COLLECTORS BROUHAHA MUSIC MARKETING**

2168 S. Atlantic Blvd. #260  
Monterey Park, CA. 91754  
For CD Singles (special trks, mixes, CD's, collectables etc)  
**(213) 721-4003 Fax (213) 728-4373**  
<http://www.brouhahacd.com>

**FIXTURES**

**FACTORY DIRECT PRICES**

- Jewelbox Browsers
- Island Merchandisers
- Video Display Racks
- Security Systems
- Custom Counters
- Category Signs
- DVD & Laser Displays



**JD Store Equipment**  
1977-1997



**STORAGE CABINETS**

2 & 3 drawer In stock now, with optional rolling Caddy.

- DVD's • Video • CD's
- Jewelbox • Nintendo

**2 Year "Unconditional Guarantee" on all JD Products and Services.**

- Free In-Store planning service
- Se Habla Español
- Ships from Baltimore or Los Angeles

**For a Free Color Catalog Call (800) 433-3543**  
Fax Us at (310) 937-2070 or E-mail: [JDStore@ix.netcom.com](mailto:JDStore@ix.netcom.com)

**YOUNG SYSTEMS LIMITED**

**COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY**  
**770-449-0338**  
MORE THAN 30 YEARS OF EXPERIENCE  
**770-840-9723 FAX**

**FOR SALE**

**Any Case \$29.00**  
ALBUMS, CD's & 45's CASES  
**(800) 343-1433**  
Call Now  
ISLAND CASES  
(In NY)  
**(516) 563-0633**  
Fax: **(516) 563-1390**

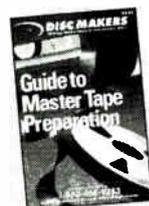
**SERVICES**

GET A LOAD OF THIS DEAL!!  
10-50 COPIES from your CDR as low as \$7.99 each including jewel box.

**CD LABS, INC.**  
(818) 505-9581  
(800) 423-5227  
[www.cd labs.com](http://www.cd labs.com)

**SERVICES**

**FREE! GUIDE TO MASTER TAPE PREPARATION**



Find out how to prepare your audio master for error-free manufacturing. A must for recording artists and studio engineers.

**\$7.95 Value**

**DISC MAKERS**  
1-800-468-9353 • <http://www.discmakers.com>

**ballistic.com** YOUR LINK TO ALL COMPACT DISC, CD-ROM & CASSETTE MANUFACTURING

**\$999.00 1000 CD'S**  
2 color on disc, insertion of your printed material, standard jewel box & polywrap  
**1.800.401.8273**  
ballistic.com congratulates the band XXX on their CMJ charting.

**TAX PREPARATION**

**SPITZ, FRIEDMAN, LIBIEN & GOTTFRIED**

Certified Public Accountants, P.C. For Artists, Entertainers, & Musicians  
*Tax Time is the time to cash in on our value-added services:*

Let us do your next tax return and we'll review your royalty income at no additional charge. If our review reveals that you could benefit from a royalty audit, we'll conduct the audit on a contingency fee basis.

Our firm provides professional accounting and management services, including tax preparation, audits, financial planning, and business management. Our value-added approach makes it affordable.

Lynn Levy, Director  
Arts & Entertainment Client Services  
Telephone: 212-643-0099 ext.110

**INVESTORS WANTED**

**INVESTOR WANTED**

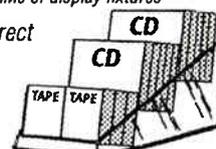
For 22 year old company wanting to expand. Up to 49% can be bought. Have Record Co., Recording Studio and Publishing Companies. Seeking \$1,000,000. investment. Send inquires to:  
P.O. Box 643, Mt. Juliet, Tn. 37122

**STORE SUPPLIES**

**NEW! MULTIMEDIA MERCHANDISERS**

Also complete line of display fixtures

- Factory Direct
- Wholesale Prices
- Same day Shipping



**PLASTIC WORKS 800.542.2302**

CALL BILLBOARD AT 212-536-5174

**Songs**

Traditional, Pop, Trucker, novelty Ala: Garth Brooks, Randy Travis, Hank Williams  
Sixteen Country/Crossover  
All Original 24-track live instrument  
A&R, Producers, Publishers, Labels (only)  
Forest Nelson, 484 Lake Park #39, Oakland, CA 94610. E-mail: [GEDMON1800@aol.com](mailto:GEDMON1800@aol.com)

**BUY DIRECT AND SAVE!**

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O.Box A Trenton, N.J. 08691-0020

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 80's • Thrash • Noise • New Age  
**Campus Records**  
Wholesale Distributor of "Deletions/Overstocks"  
874 Albany Shaker Road  
Latham, NY 12110  
(518) 783-6698  
(518) 783-6753 FAX  
For a Unique Blend of Independent and Major Label (Overstocks and Deletions)  
• Dance • Electronic • Reggae • C&W • Industrial

**LATIN BUDGET PREPACKS ORIGINAL CUBAN MUSIC FIRST TIME EVER ON CD LOW PRICES**

D.S. Latino, Inc. Music Distributors  
1680 N.W. 82nd Ave.  
Miami, FL 33126  
Tel: (305) 640-3060 Fax: (305) 640-0737  
<http://www.dslatin.com>  
[hitsonly@aol.com](mailto:hitsonly@aol.com)

REACH YOUR AD COMMUNITY WITH  
**BILLBOARD MAGAZINE**

**1000 Bulk CD's \$690.00**  
**500 Bulk CD's \$425.00**  
3 Color Disc  
From your Master & Films  
**CD SONIC**  
1-888-CD SONIC (237-6642)  
email: [cdsonic@aol.com](mailto:cdsonic@aol.com)

## FOR SALE

### SPANISH CUTOUTS

Large Selection of Cassettes & CD's  
Custom Prepacks Available  
**TARGET MUSIC DISTRIBUTORS**  
7925 NW 66th Str. Dept.S  
Miami, Florida 33166  
Ph:305-591-2188 \* Fax:305-591-7210  
**DEALERS ONLY**

### BIG BUCKS!

T-SHIRTS • CANDLES • JEWELRY  
KEY RINGS • LIPSTICK • NAIL POLISH  
HAIR DYE • POST CARDS  
**LICENSED GOODS**  
1-800-368-1235 (dept. 7)

## MUSIC MERCHANDISE

### ZMACHARS, INC.

MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, nats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...  
**NO MINIMUM/SAME DAY SHIPPING, dealers only**  
call for info: 1-800-248-2238 fax: 305-888-1924  
www.zmachars@aol.com

## POSITION WANTED

### PROFESSIONAL ASSISTANT

Long time personal assistant to internationally renowned recording artist is currently available for new challenging position. Motivated & multi-faceted. Will relocate. Write/fax: 1482 East Valley Rd., Ste. 142, Montecito, CA. 93108. Ph: (805)969-7755 or Fax: (805) 969-6151.

## MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1975 WWW.rockandsoul.com

### ROCK AND SOUL

462 7th Ave., New York, N.Y. 10018 (212) 695-3953/ Fax (212) 564-5358

MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL L.P.'s, CD's and CASSETTES • DISCOUNT PRICES!  
PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES  
EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS  
DUPLICATORS • MICS • HEADPHONES • CLUB AND D.J. LIGHTING

## MUSIC DISTRIBUTORS

### ARE YOU NUTS FOR BRAZILIAN MUSIC?

For the hottest Brazilian music in the world call SUPREMO DISTRIBUIDORA, we have the largest selection, best prices and great service!

If it's one-stop shopping for current Brazilian hits as well as old time hits, look no further. We have complete catalogs from all the majors/indie labels. We are always fully stocked with thousands of titles. We provide FAST TURNAROUND with no minimum order requirements. And we have hundreds of satisfied customers who come back to us again and again because we take a personal interest in keeping them satisfied. Write, call, fax or e-mail SUPREMO DISTRIBUIDORA today for quick service.



**SUPREMO Distribuidora de Discos e Gravações Ltda.**

Export Department  
Rua do Seminario, 199 - Conj.81  
CEP 01034-040, Sao Paulo - SP - Brazil  
Fax: +5511-229-6089 or Call: +5511-3326-0342  
e-mail: supremexport@stl.com.br

## WANTED TO BUY

Going Out of Business?  
Dropping Your Used Product?  
Selling your Collection?

**CASH for CDs-DVDs-Videos**  
**Laserdiscs-Software-Audio Books**

Scott Henderson, 520-881-1744, x110  
e-mail: scoth@bookmans.com

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:  
**(609) 890-6000.**

## HELP WANTED

### COMMUNICATIONS MANAGER

LIFEbeat, The Music Industry Fights AIDS seeks skilled communicator to deliver our powerful, imp. message from our NYC office. Rep to the Exec Dir., working w/our influential Brd of Dir and ind publicists, you will design/orch media presence thru print, radio, new tech. and t.v. As our in-hse pub., the ideal cand has prvn (min) 3 yr track rec, strong writ skls and grt media contacts. A passion to make a dif. and a B.A. are prereqs. Fwd Res, sal req to: B.C., 72 Spring Str. #1103, NYC 10012.

### EXPANDING RECORD LABEL

in West Hollywood distributed by a major seeking skilled record industry professionals: Legal/Business Affairs (min. 7yrs exp.), Label Mgr (min 10yr exp.), CD Manufacturing/Pre Press Mgr. (min 7yrs), Promotion/Publicity (min 6yrs), Asst. to Label Mgr (min 6yrs), Special Markets Business Affairs (7yrs - compilations, licensing), Accounting Mgr (min 10 yrs), Retail Promoter (min 5yrs), Mailorder Coordinator (min 5yrs - A to Z, from taking orders to final shipping). Fax resume ATTN: (position desired) to: 213-650-4058.

## HELP WANTED

### MERCHANDISE PLANNER OF ACCESSORIES, GAMES & BOUTIQUE

With plans to open 75+ stores this year, TRANS WORLD ENTERTAINMENT is a rapidly growing retailer offering tremendous opportunity. We are currently one of the nation's largest and most successful music and video retailers, operating 538 stores including *Record Town*, *Saturday Matinee*, *Coconuts*, *Strawberries & F.Y.E.* Trans World is a leader that promotes from within and continuously rewards hard work, results and dedication.

We are looking for an experienced Planner to join our Merchandise Planning Department. Responsibilities of the position include developing allocation models, establishing stock levels, providing recommendations to buyers and completing ad-hoc reporting and analysis for the department.

The ideal candidate will possess a Bachelor's degree or equivalent experience in inventory management, prior retail experience & strong analytical skills. Advanced spreadsheet and database PC skills, prior experience with Island Pacific merchandising systems and AS400 Query preferred.

Interested candidates should mail, fax or e-mail resume and cover letter including specific salary requirements to: Liz Boccanfuso, Employment Coordinator

**Trans World Entertainment**  
38 Corporate Circle, Albany, NY 12203  
Fax# 518-452-7848

E-mail: lboccan@TWEC.com.

Please attach ASCII or txt extension files only  
Equal Opportunity Employer



## HELP WANTED

### Music Industry Sales Professionals Wanted

Established Software Development and Data Service Company  
Coordinating Sales Teams for New York, Los Angeles, and Nashville.

#### JOB REQUIREMENTS

- ✓ 5 years minimum of music industry experience dealing with Major and Independent Label contacts
- ✓ Coordinating sales/marketing efforts with National Sales Director in a team player atmosphere/some travel required
- ✓ Respectable industry standing
- ✓ Aggressive/motivated Sales personality
- ✓ Microsoft FrontOffice skills/working experience with Microsoft products
- ✓ Strong presentation skills

#### Competitive Salary and Benefits

Please forward resume to:

Dormont Technologies, Ltd.  
3356 Babcock Boulevard  
Pittsburgh, PA 15237-2422

startracker@dormonttech.com  
Fax: 412.635.0971

E/O/E

### VOLUNTEERS NEEDED

IF YOU WILL BE IN MIAMI ON FRIDAY APRIL 3RD AND WOULD LIKE TO DONATE YOUR TIME AND HELP WITH THE BILLBOARD LATIN MUSIC CONFERENCE - PLEASE CALL MICHELE AT:  
**212-536-5088**

### ROYALTIES/ADMIN.

Independent Publisher/Consultant seeks individual to prepare Royalty Statements, Accounting Reports and some possible administration. This is a growing company offering a unique opportunity. Person must have working knowledge of Excel or Quattro Pro & MS Word. Fax resume and salary requirements for immediate consideration:

**(212) 889-1874**

### NATIONAL ACCOUNTS SALES/ MARKETING COORDINATOR

Major distributed Los Angeles based label is seeking creative individual with minimum 3 years experience working with national accounts. You'll be interacting with distributor's national, regional, and local field staffs, as well as being a key member of the label's marketing team. Experience with NAC/Smooth Jazz and Adult genres a must. Salary to Mid-40's. Fax resumes to 310-457-8406 Attn: Sr. VP Sales. No calls please.

### SALES ASSISTANT/ COORDINATOR

Manhattan record company executive seeks an ambitious & organized individual for sales assistant/coordinator position open immediately. 2 to 3 years experience preferred. Send resume to: Box 8437, Billboard Classified, 1515 Broadway, New York, N.Y. 10036

### SALES REPRESENTATIVES

Alternative Distribution Alliance seeks experienced salespeople for Chicago and Washington D.C. area sales positions. Broad musical knowledge is a must (Alternative, Dance etc.) Please send resumes to:

Alternative Distribution Alliance  
72 Spring St., 12th Fl.  
New York, N.Y. 10012  
Att: Human Resources Dept.  
No phone calls

### ADMINISTRATION POSITION OPEN

Non-profit AIDS charity seeks highly motivated, self-starter for part-time administrative position. Excellent communication, organizational and interpersonal skills required. Home video industry knowledge and non-profit background helpful. Salary 20-25K. Must have home office. Mail cover letter and resume to:

VIAAC  
7985 Santa Monica Blvd.  
Ste. 109-491  
LA, CA. 90046

### WORLD MUSIC AND NEW AGE PROJECT MANAGER

Marketing company for major labels based in New York offers entry level position in marketing to conduct radio and retail promotion. Send resume to Intercultural Niche Strategies, fax: (212) 288-3462 or e-mail: INSADHP@aol.com

### Vice President, Sales

Media Production and Duplication Company seeks person with established credentials in our industry.

World Media Group, Inc. is located in Indianapolis Indiana, with 175,000 square feet of manufacturing and related production services. WMG is an integrated company offering package design to final warehousing and order fulfillment.

Candidate must have prior experience in our industry. Person will be responsible for acquiring new substantial accounts in U. S. market as well as managing sales staff.

It IS NOT mandatory to relocate to Indianapolis. Salary, Commission, 401K, Major Medical, Life, as well as other benefits.

Please send Resume to  
J.A. Mellentine  
World Media Group

6737 East 30th Street, Indianapolis, IN 46219

World Media Group, Inc. is an equal opportunity employer.

For more information on World Media Group, Inc. www.wmg-inc.com



### ATTORNEY

BMG Entertainment, a leader in the recorded music industry, seeks a seasoned professional for an exciting opportunity in our Corporate Legal & Business Affairs department.

The successful candidate will be responsible for drafting licensing agreements & transactions relating to strategic alliances, joint ventures & acquisitions. 2-3 years exp. in music industry & 2-3 years corporate legal exp. (preferably in M & A) are required.

We offer competitive compensation and comprehensive benefits. Mail or fax resume to:

#### BMG Entertainment

Attn: HR Dept. ATT

1540 Broadway, NY, NY 10036

Fax: (212) 930-4862

E/OE

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY  
1-800-223-7524 OR  
212-536-5174

Continued on Page 71

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## KREV Fans Rally For Radio Diversity *Buyout Of Progressive Outlet Sparks Action, CD*

■ BY DOUG REECE

LOS ANGELES—A full year after the demise of KREV Minneapolis (Rev 105), the station's ghost continues to haunt the radio industry.

The purchase of Rev, which was summarily converted into a short-lived heavy-metal station last March when Capitol Cities/ABC bought the station from Cargill Communications, touched off a flurry of local and national press.

The Minnesota Daily, Spin magazine, and groups such as the Rev 105 Preservation Revolutionary Council were a few who bemoaned the loss of the progressively programmed, community-minded, commercial modern rock station.

It also brought into more public view the backlash against the 1996 Telecom Act and the notion that its passage has blighted the radio industry by creating an environment where independent broadcasters could no longer compete. The act allowed broadcast companies to own an increased number of stations within each market.

Now, Americans for Radio Diversity (ARD), a Minneapolis-based nonprofit public-action group that arose after Rev folded, is hoping to effect change and carry on the spirit of the station with its first major fund-raising effort.

"Teleconned Vol. 1: We Want The Airwaves," which will be released by Minneapolis-based indie No Alterna-

tive Records May 5, features such acts as Soul Coughing, Low, Ani DiFranco, Ben Folds Five, Kristin Hersh, Mag-

*'The mega-media corporations coming in and buying up stations have destroyed radio localism and the community it used to bring'*

natone, and Dead Hot Workshop. It is the first in a planned series of three compilation discs.

"The mega-media corporations coming in and buying up stations have destroyed radio localism and the community that it used to bring," says ARD president Jeremy Wilker. "Not to mention that it has really made radio bland."

Despite Rev's historically low ratings share, ARD and others involved in the album project believe ABC—which already owned mainstream rock KQRS and modern rock KEGE at the

time of the purchase—was simply trying to monopolize the market.

"I believe that the case with Rev was one of those 'If you can't beat 'em, buy 'em' situations," says former Rev 105 PD Kevin Cole, who contributes liner notes to "Teleconned" along with former Rev music director Shawn Stewart. "We represented a problem that wouldn't go away, and we kept the competition from owning the [modern rock] market."

"My problem with the Telecom Act is that it eliminates competition," he adds, "and this was the perfect example of that. When you have a competitive market, everybody is working to improve their stations. And it creates an environment where creativity and quality is more at the forefront than when you have a lack of competition and there are fewer voices that control what music you hear and what ideas get expressed."

Cole now programs adventurous modern rock WOXY Cincinnati.

Low guitarist/vocalist Alan Sparhawk concurs. Rev was one of the few commercial stations that supported the band.

"Deregulation was pretty much the last nail in the coffin as far as it goes for those radio stations that were trying to straddle the line of being popular, but parlaying something interesting or different every one out of six songs," says Sparhawk. "Now those stations have had to go to an even more mainstream, broader base. It's also made it very expensive to own and run a station, so who's going to come in? Disney."

ARD's goals are to turn back deregulation and, in the shorter term, lobby Washington to grant licenses to low-wattage programmers currently acting as pirates.

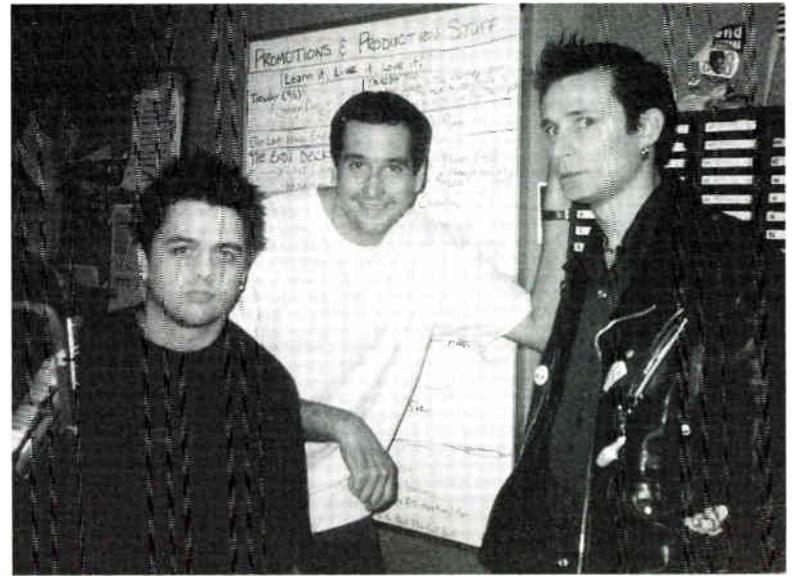
"In most cases, a 100-watt station can serve a community," says Wilker. "But the Federal Communications Commission [FCC], with the support of the National Assn. of Broadcasters, is cracking down on these guys. We think micro-power is at least a partial answer to giving a voice back to these communities."

FCC spokeswoman Rosemary Kimball says a proposal for low-wattage broadcasters is already under consideration, though the possibility that emergency and air-traffic-control signals could be affected is a concern.

"There is a [proposal] before the commission right now looking into the feasibility of one-watt, local neighborhood, niche stations," she says. "So while we certainly are serious about going after pirates now because of safety concerns, we are interested in looking into whether there is some way we can accommodate the type of broadcaster on these stations to fill in these niche markets."

Wilker, however, balks at the idea that low-watt broadcasters constitute

*(Continued on next page)*



**Green Day And Ham.** It was the living end for KNDD (107.7 the End) Seattle on-air personality Bill Reid, center, when Billie Joe Armstrong, left, and Mike Dirnt of Green Day came by the station for an interview. The Reprise act's "Nimrod" recently hit the top 10 of The Billboard 200.

## newsline...

**DINETZ EXITS CAPSTAR COO POST.** Capstar Broadcasting Corp. COO Steven Dinetz left that position March 18, but he has been given a consulting position with Hicks, Muse, Tate & Furst, Capstar's controlling shareholder. John Cullen, president of sister company GulfStar Communications, adds Capstar COO duties on an interim basis. Capstar expects to name a permanent COO before the second quarter ends.

**BROWN CROSSES TOWN TO WBLS.** After weeks of speculation, former R&B adult WRKS New York PD Vinny Brown is named PD at crosstown R&B WBLS, replacing Lee Michaels, who exited last week. In other WBLS-related news, former assistant PD Reggie Rouse moves to Washington, D.C., but as morning producer for Donnie Simpson at WPGC-FM instead of the assistant PD job at crosstown WKYS, as he had previously announced.

**SFX UPS PROMOTER ANTE.** The Los Angeles Times reports that SFX Entertainment will soon lay out \$30 million to pick up Avalon Entertainment Partners, yet another concert promoter.

**PHILIPS UP THE LADDER.** Modern WNNX (99X) Atlanta operations manager Brian Philips becomes Susquehanna's director of programming for Atlanta and Dallas. He'll be based in Dallas, concentrating on programming country KPLX. Philips continues to have a hand in WNNX and will also oversee Dallas triple-A KKZN.

**JRN/WSIX PARTNER FOR 'NASHVILLE NIGHTS.'** Jones Radio Networks (JRN) has partnered with WSIX Nashville to produce and distribute "Nashville Nights," JRN's new weekday syndicated 7 p.m.-midnight show, which is being consulted by Rusty Walker. WSIX will be the flagship station of "Nashville Nights" and will produce the shows live from its Music Row studios. In other WSIX news, morning man Gerry House has signed a new seven-year contract that will keep him at the station through 2005. House jokes that "this deal puts me well into four figures."

**STEELE JOINS BIG 105.** Look for Chancellor hot AC WBIX (Big 105) New York to bring former WHTZ (Z100) morning vet Patty Steele aboard as sidekick/news anchor to morning host Danny Bonaduce. Steele has been doing fill-in work at rival WCBS (Newsradio 88). Other Big cosmetic changes include a new jingle package and station voice (TV voice guy Chuck Riley returns to radio) and a celebrity ID every hour, says PD Adam Goodman.

**ACM RADIO RIGHTS TO KINGSLEY.** Bob Kingsley's KCCS Productions picks up radio simulcast rights to the Academy of Country Music Awards show, airing April 22. Meanwhile, United Stations Radio Networks will provide its annual three-hour pre-ACM Awards special April 18-19.

## FCC Chairman Kennard To Look Into Tax Certificate Program, Low-Power Outlets

■ BY BILL HOLLAND

WASHINGTON, D.C.—Bill Kennard, the first African-American chairman of the Federal Communications Commission (FCC), told attendees at a Rainbow/PUSH Coalition mid-March meeting in Chicago that he plans to this year to explore new incentives to promote minority media ownership.

One of his ideas, which may prove controversial, is to push for restoring the commission's tax certificate program. The program was opposed by Republicans and dismantled in the Bush administration for being too broadly drawn and full of loopholes that allowed for sham applications with only "token" minority interests.

However, Kennard said that any such new program would be "narrowly tailored and provide benefits only to bona-fide minority ventures."

Intriguingly, Kennard also mentioned that he is interested in investigating the possibility of the FCC setting up allocations for a nationwide chain of low-power radio broadcast stations, a new idea that made headlines when an application for such a service was filed with the commission several months ago.

The idea is that new low-power stations of perhaps only a watt or two in power, which can effectively broadcast only within the range of a small community or neighborhood, could provide the kind of "micro" local views and news and even local music that can help to knit communities together.

Kennard told attendees, "That's why I'm so interested in low-power broadcasting—for the possibility of creating a low-power radio service so that small businesses and churches and community groups can use the airwaves to broadcast to their communities."

Low-power advocates say that transmitters could cost as little as \$1,500. Towers could be under 50 feet tall.

Kennard, who worked as a lawyer at the National Assn. of Broadcasters before he came to the FCC as general counsel, criticized those in the industry who avoid minority ownership issues and said that "if African-Americans want a piece of a radio station, they can buy stock in Westinghouse."

"In other words, 'Don't worry, be happy.' They were missing the point," Kennard said. "How can we have a strong democracy when most stations are concentrated in the hands of a few?"

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 10 weeks at No. 1
2	2	2	12	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	3	6	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	5	11	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	4	27	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
6	6	6	31	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
7	7	7	10	GIVE ME FOREVER (I DO) GTSF ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
8	8	9	38	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
9	11	13	8	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
10	10	10	24	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
11	13	14	6	RECOVER YOUR SOUL ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
12	12	12	8	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
13	9	8	15	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
14	14	11	25	THE GIFT JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM CUT	
15	15	16	36	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
16	16	18	6	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
17	21	23	4	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
18	17	17	17	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
19	19	15	19	LOVING YOU ARISTA ALBUM CUT	KENNY G
20	22	27	5	MY HEART WILL GO ON ARISTA ALBUM CUT	KENNY G
21	23	29	3	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
22	20	21	23	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
23	27	—	3	SOUTHAMPTON SONY CLASSICAL ALBUM CUT/WORK	◆ JAMES HORNER
24	25	26	5	TOO MUCH VIRGIN 38630	◆ SPICE GIRLS
25	30	—	2	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	22	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 8 weeks at No. 1
2	2	2	19	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
3	3	3	16	THE NUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENNITT
4	5	6	8	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
5	4	4	30	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
6	6	5	12	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
7	7	7	21	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
8	10	10	21	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
9	9	9	15	BITTER SWEET SYMPHONY VCHUT 38634/VIRGIN	◆ THE VERVE
10	8	8	37	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
11	12	15	6	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
12	11	11	14	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
13	18	18	8	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
14	13	14	49	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
15	19	21	5	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
16	14	16	40	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
17	17	17	33	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
18	16	12	22	I DO Geffen 19416	◆ LISA LOEB
19	20	22	10	I'LL BE LAVA ALBUM CUT/ATLANTIC	EDWIN MCCAIN
20	15	13	15	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
21	22	24	8	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
22	21	20	26	TUBTHUMPING REPUBLIC 56146/UNIVERSAL	◆ CHUMBAWAMBA
23	24	26	11	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
★★★ AIRPOWER ★★★					
24	27	31	4	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
25	23	23	20	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN

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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

## KREV FANS RALLY FOR RADIO DIVERSITY

(Continued from preceding page)

a public threat. "That's bogus," he says. "If a 100-watt station would interfere with emergency or airline communications, then what the hell are these 100,000-watt-signal stations doing? If you control and compress your station signal, there's no reason it will interfere with anything. This is a scare tactic they use to convince the public that they wouldn't be able to get help in case of an emergency."

On a grass-roots level, ARD also aims to inform consumers about deregulation and its effect on their local airwaves, says No Alternative Records president Kim Randall, who describes herself as a "de facto" member of ARD.

Much of the funds raised will go toward the group's operating costs and the dissemination of newsletters and other materials.

"The first logical step is educating the general public about why radio sucks right now," says Randall. "Talking to people in the industry is preaching to the converted, but most don't know what's going on. The average



BEN FOLDS FIVE

music buyer knows that it's hard to get what they want out of radio, but they don't know why that is."

According to Randall, the Minneapolis radio scene is bleak despite the presence of noncommercial stations such as University of Minneapolis outlet KUOM-AM (Radio K) and community station KFAI, which still promote playlist diversity. She also applauds some of the staffers at Zone 105 for supporting local talent.

"It's pretty damn corporate," says Randall. "We've got four stations owned by one company, a company that happens to own its own record label. Am I the only one who sees the irony of that?"

Randall says the label hopes to promote "Teleconned: Vol. 1" with a release party featuring acts on the album. Athens, Ga.-based indie promoter Team Clairmont has signed on to work the album at commercial specialty-play shows.

Though there's more than a hint of irony in the idea of going for spins at stations that may be group-owned,



SOUL COUCHING

## PROGRAMMING



DIFRANCO

Randall says "Teleconned" shouldn't be seen as a blanket indictment against the radio industry.

"We're not railing against everyone at commercial radio," she says. "There are still a lot of folks, especially those programming the specialty shows, that listen to their gut, play what they like, and make a difference. Speaking from an indie-label perspective, those people are my only hope."

In spite of arguments to the contrary, those willing to comment for this story on the group owner's side were adamant that consolidation has improved the radio landscape.

John Lassman, PD of Rev replacement modern rock triple-cast KZNZ/KZNR/KZNT (collectively known as Zone 105), says the ARD is "completely misinformed and misguided." He says Zone 105 "not only in six months has gained a bigger audience share than the former Rev but exposed as much, if not more, new music."

Gabe Hobbs, a regional director of programming for Jacor Broadcasting Corp., agrees that the arguments of such groups are ill-informed.

"Previously, when each individual market station had a separate owner, there was lots of room for duplication," says Hobbs. "You had three companies doing AC, two doing [top 40], and four doing rock. With consolidation, where there may be three to five owners in a market like Tampa [Fla.], you have seven different stations with seven different formats. The listener wins, and there's more diversity on radio."

"As to the argument that if you concentrate the media in the hands of the few, the flow of information is too constricted, I don't buy that at all," he adds. "We're not in the business of being pre-occupied with an agenda to advance a certain type of music or a political bent; that's just folly. We're here to return profits to our shareholders."

Wilker, however, is unimpressed with that argument.

"[Group owners] keep saying that deregulation has brought more risk-taking, saying, 'Gosh, if [several] stations are owned by each company, we can put something different on each one.' That doesn't explain why you can tune into almost any station and hear Chumbawamba and Jewel."

## HELP WANTED

### CLASSIC ENTERTAINMENT

Musicians needed for April 1, 1998 thru February 3, 1999. 5 job openings. Musicians must be able to play Mexico's Regional, Vallanato and Country music. Musicians needed are Accordion, Bass, Drums, Electric Guitar and Acoustic Guitar. Pay rate \$100.00 per show per person. All applicants will be supplied with lodging and travel accommodations from home base (Rio Grande City, Tx.) to show. Three years of job offered experience and two years of recording studio experience. Must be able to travel four days a week. (75% travel time). Fax resume with name, date of birth, address, city, state, telephone number and position applying for to: Lina Sanchez Fax: (956) 487-5667 Ext. 317



### Staff Accountant

BMG Direct, a division of BMG Entertainment, has an immediate opening for a Staff Accountant in its Royalty Accounting area.

The candidate must have a BS in Acctg./Business and 2-3 yrs. acctg. experience. Royalty exp. in music/entertainment industry pref'd. Must have excellent computer skills and possess strong organizational & analytical abilities. BMG seeks an outgoing team player w/ strong communication skills who is able to work in a fast-paced, detail-oriented environment. Please fax resume & salary history to Coordinator/TJ 212-930-4862.

### PROFESSIONAL SERVICES

### PUBLICITY PRINTS

35 years producing high quality lithographs



FREE Catalogs & Samples

B&W  
8x10's  
500 - \$80  
1000 - \$108  
COLOR  
8x10's  
1000 - \$396  
other sizes available  
Prices include Typesetting & Freight in Continental U.S.

APC PICTURES  
1867 E. Florida St., Suite B  
Springfield, MO 65803  
(417) 869-3456 Fax (417) 869-9185  
www.abcpictures.com

### BANKRUPTCY SALE

### BANKRUPTCY SALE

David Seror, Chapter 7 Trustee for the estate of Peter Criss, BK Case No. LA 96-23670-VZ, a former member of the band KISS, is selling to the highest bidder all the bankruptcy estate's right, title and interest in Peter Criss' royalties including but not limited to the sale of CD's by Tony Nicole Tony Records, Inc. and ASCAP and Polygram Holding, Inc., West Coast royalties from songs. This sale is subject to Court approval. The highest bid received by the Trustee at the present is \$15,000.

For more information contact Ana Egea at (310)444-6400

Billboard Advertising  
212-536-5174

## A Flock Of Familiar Faces Keeps Multiple Demos Feeling Fascination For The '80s

**ALWAYS SOMETHING THERE TO REMIND ME:** Several weeks ago, I hosted a party at which copies of a trivia quiz containing more than 200 lines from 1980s hits were strewn about as party favors. You'd have thought they held the secret of eternal youth.

For many that night, the songs behind those lyrics became a quest that brought together the most unlikely guests as teammates, kept the party humming with particular tenacity, and successfully meshed demographic lines, from those in their early 20s through their 30s and beyond. I suppose I should tip my glass as much to **Duran Duran** as to my own hosting savvy.

The '80s—with its nourishing new wave hits, modern rock roots, and campy good-time sounds, are indeed in the midst of a significant comeback, touching everything from bar nights and radio programming to movie soundtracks and TV commercials. (Who knew that **Sheena Easton** and **Foreigner** would one day be pushing burgers and biscuits at Burger King?)

This isn't the way it was supposed to happen. Generally, there's a 20-year cycle for cultural reminiscence. In the '70s, it was the '50s that America embraced, à la "Happy Days" and its spinoffs. In the '80s, we rejuvenated the '60s, developing a new-generation admiration for uprise and psychedelia, seldom part of the placid day-to-day Reagan-era '80s.

The '90s, then, were to be all about the '70s: **KC & the Sunshine Band**, "CHiPs," and "Charlie's Angels." And, at least during the first part of the decade, these did see some new life.

But toward the end of the decade, disco and the return of the motion pic-

ture "Grease" are about the only remaining kitsch phases of the '70s revival. Now, before we've had time to consult our mood rings, the '80s are captivating current 30-somethings while fascinating those in their 20s who are curious about the music of their younger years.



CUTTING CREW

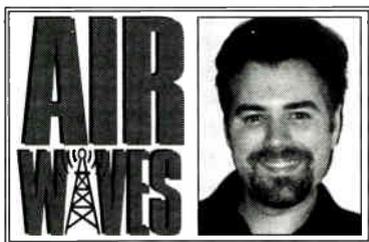
ture "Grease" are about the only remaining kitsch phases of the '70s revival. Now, before we've had time to consult our mood rings, the '80s are captivating current 30-somethings while fascinating those in their 20s who are curious about the music of their younger years.

The action is coming from every conceivable medium, from radio and TV to films and dance clubs. For example, scores of '80s artists are being signed to new label contracts, hoping to relight the fires of decades past. **Journey** returned to the top 30 of the Hot 100 Singles chart and topped the Adult Contemporary chart last year with "When You Love A Woman," while **Daryl Hall & John Oates** (see story, page 8) took their recent "Promise Ain't Enough" to No. 6 on the AC chart.

Among others marching down the comeback trail: **Olivia Newton-John** (whose country project on MCA Nashville is due this fall), **Jody Watley** (Atlantic), **Styx** (CMC), **Pat Benatar** (CMC), **Dionne Warwick** (River North), **Christopher Cross** (CMC), **Eddie Money** (CMC), **Iron Maiden** (CMC), **Loverboy** (CMC), and, as you

read here last issue, **Juice Newton** (River North).

Some artists are taking a more direct route, headlining comeback summer tours across the country. The most high-profile so far are the just-announced **B-52's** and **Pretenders** double bill and **Culture Club**, which will reunite three of the original four members—**Boy George**, **Roy Hay**, and **Jon Moss**. Potential openers for the latter are '80s



by Chuck Taylor

comrades **Howard Jones** and the **Human League**. Others reappearing onstage are **Bow Wow Wow**, **New Order**, **Madness**, and the **Specials**. And how about **Joan Jett** and her new blond buzz cut?

Soundtracks have also become prime fodder for the cultivated young adult market, including projects like **Maverick/Warner Bros.**' "The Wedding Singer," which includes classics from the **Smiths**, the **Thompson Twins**, **Elvis Costello**, **David Bowie**, the **Psychedellic Furs**, and a remake of the **Buggles**' "Video Killed The Radio Star" by the **Presidents Of The United States Of America**. The "Romy And Michele's High School Reunion" soundtrack on Hollywood, meanwhile, fea-



EASTON

tures the **Go-Go's**, **Bananarama**, **Naked Eyes**, the **Smithereens**, and **Wang Chung**.

And then there are the compilations found in record stores and drug stores alike, featuring gems from keepsakes like **Kim Wilde**, **Corey Hart**, **Billy Idol**, **Cutting Crew**, and **Toni Basil**. And don't forget those priceless collections advertised on cable after midnight. Among the leading originators: **CEMA**, **Rhino**, **Razor & Tie**, and **Time-Life**.

If you don't want to have to buy your favorite hits of the '80s, worry not; there's still plenty of play on radio. In fact, on the Hot 100 Recurrent Airplay chart, along with songs by **Sheryl Crow**, **Jewel**, and **Alanis Morissette** are, among others, **Naked Eyes**' 15-year-old "Always Something There To Remind Me" and **Simple Minds**' "Don't You (Forget About Me)" from 13 years ago. Amazing.

In addition, **Puff Daddy** has built a career on snatching the hooks from some of the best '80s tracks, like the **Police's** "Every Breath You Take," which he recrafted into "I'll Be Missing You," with **Faith Evans**, while other artists have brought new, albeit misled

life to jewels like **Bowie's** "Let's Dance," **Patrice Rushen's** "Forget Me Nots," and **Miami Sound Machine's** "Bad Boy." And who could forget the one that started them all: **M.C. Hammer's** "U Can't Touch This," a swipe from **Rick James'** classic "Super Freak."

In addition, a number of weekly '80s-based syndicated music programs are floating about the airwaves, led by the two-hour "Backtrax USA" with **Kid Kelly**, which has been spinning top 40/hot AC favorites of the decade since 1992. Today, the program has 250 affiliates nationwide.

**WNNX** (99X) Atlanta, among dozens of others, hosts an '80s lunch hour, also available via its Internet site ([www.99x.com](http://www.99x.com)). In Los Angeles, modern rock **KROQ DJ Richard Blade** hosts his own flashback weekday lunch segment and links with local nightclub the Palace for a Friday-night club version of the show.

Likewise, in New York, the East Village club **Pyramid** hosts its long-running and constantly packed 1984 night every Friday, featuring a playlist of guilty pleasures, including **Madonna**, **Eurythmics**, **Erasure**, **Laura Branigan**, **Shannon**, and the **Human League**. The crowd leans heavily toward their early and mid-20s, with enough 30-somethings to be convincing.

So why then are the '80s here and now with such fervor? No doubt, the primary catalyst stems from the birth of music videos via **MTV** and **VH1** during the last decade. As a result, we have easier access than ever before to observe—in an often-campy 3½ minutes—the songs, technology, hairstyles, and clothes we once lived by, along with the playfulness of the era's music.



THE HUMAN LEAGUE

**VH1** in particular is a constant in revisiting bygone eras with a reverent bent. Its recent "Eight Days Of Eighties," which featured countless episodes of the brilliant "Pop Up Video," the debut of "Solid Gold" reruns, the film "Fame," and the premiere of its **Rick James** "Behind The Music" special.

Then there's the network's new game show, "My Generation," which pits two contestants from a high school class of the '80s with two from the '90s in a duel for music-trivia superiority. I usually hate game shows, but found myself good and glued. And I still can't believe both the classes of 1981 and 1993 fumbled over a clip of **Champaign** and its 1981 hit, "How 'Bout Us."

If all of this doesn't convince you that the '80s are an irrefutable part of the '90s, try this: **Alamo**, showing the ultimate belief in the decade, is using the most repellent song of the decade, **Bobby McFerrin's** "Don't Worry Be Happy" to pitch its rental cars. Now, that's trust.

Would you like to have a copy of the '80s trivia quiz? E-mail [Chuck Taylor at ctaylor@billboard.com](mailto:Chuck Taylor at ctaylor@billboard.com).

## Radio's All In The Family For WJUC's Mack, Chuck

IT'S UNUSUAL TODAY to see radio become the family biz. But there are a few rare situations out there, like the mother/son team of **Cathy Hughes** and **Alfred Liggins** of **Radio One**, the **Dickey brothers** of **Cumulus Broadcasting**, and the father/son combo of radio legend **Bobby Jay Sr.** of **WWRL** New York fame and **Bobby Jay Jr.**, now PD at **WZFX Fayetteville, N.C.** Add to that short list **Charlie Mack**, PD/p.m. driver for **WJUC Toledo**, Ohio, and his father, **Chuck Mack**, owner/GM/morning host of **WJUC**.

When those two men—whose real names are **Charles Welch Jr.** and **Sr.**—debuted at **WJUC** on Feb. 27, 1997, Mack had no radio experience.

"I never wanted to do radio," says Mack, a former banker. "Growing up, I never wanted to play music, and that's what I thought radio was. I came in as PD and on-air [personality], and I'd never been on-air. But it didn't overwhelm me, because it was so much fun. My knowledge is in the music and promotion side, and my dad really understands the business side. So we worked together with each of our strengths. That made it click."

Buying a station, in any market, is by no means an easy venture. When making the **WJUC** purchase, the duo counted on Mack's previous employment history and Chuck's radio experience; he had worked in the Toledo market for close to 30 years as a jock, programmer, and manager at former R&B outlets **WKLR** and **WVOI**.

"I was in loans for eight years, and it helped me with the business side of broadcasting," says Mack. "When my dad was going through the financing for this station, I could read the fine print and explain certain things to him that he might not have understood. We wanted to do this because my dad decided he was tired of bouncing around from job to job, and I was telling him that the kids were tired of listening to AM radio."

At the time of the purchase, the only FM competition was **WIMX** (Mix 95.7)—another relatively new R&B outlet that has since picked up **ABC's Touch** format—and **WJLB** Detroit, which usually pulls a share or two out of the market.

"We set out to please [everyone from] the kids to the adults to the grandparents, and it has worked for us," Mack says. "With **WIMX** going to the Touch, it helped, because people here like to see us and meet us, and that makes us different. We came on with virtually no ratings—I think it was a 0.4. But within a year we've reached the top 10 for the market, with the fall ratings at 4.2 12-plus."

With Toledo's minority population at about 11%, Mack notes, "we have a strong non-ethnic listenership. We are

situated in a part of town where we are probably the only African-Americans. [Musically,] our programming incorporates R&B and hip-hop as well as oldies. We have to please a wide variety of listeners, so we even touch on gospel on the weekends as well as a funk show. We daypart the hip-hop after 5 p.m., and at that time it makes up about 90% of the music.

"For some reason, though—and this surprises me, because our core audience is on the younger end—you would think that our power records would be mostly hip-hop, but they're not. **Usher** is huge for us, and even songs like the new **Aretha** [Franklin track], 'A Rose Is Still A Rose,' are popular. We're even getting calls from those younger demos on that one," he adds.

Here's a recent hour on **WJUC**: **Destiny's Child**, "No, No, No" (remix); **Next**, "Too Close"; **Patti LaBelle**, "Someone Like You"; **Sounds Of Blackness**, "Hold On"; **Xscape**, "Let's Do It Again"; **2Pac**, "Do For Love"; **Room Service**, "Stay"; **Mary J. Blige**, "Seven Days"; **Robyn**, "Do You Really Want Me"; **K.P. & Envyi**, "Swing My Way"; **Aretha Franklin**, "A Rose Is Still A Rose"; **Usher**, "Nice & Slow"; **K-Ci & JoJo**, "All My Life"; **Uncle Sam**, "I Don't Ever Want To See You Again"; and **Boyz II Men**, "Can't Let Her Go."

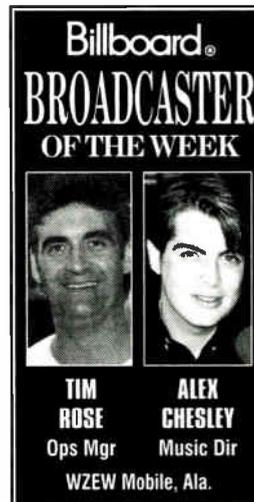
Becoming a Broadcast Data Systems-monitored station in early March has created added responsibility for **WJUC**, which Mack realized immediately.

"It made us grow too fast," he says. "I mean, we were getting some calls, but now it's like, 'Whoa, wait up!' But on the plus side, the labels have become a little nicer and more supportive when it comes to promotions. We did well without the support, but this should propel us even farther ahead. Before, there were times when I couldn't get music. It was frustrating, because listeners would ask me for songs. And I couldn't get the label to send it to me, let alone call me."

Although Mack claims that record-business politics at first left him perplexed, he doesn't plan to hold grudges. "The labels call now and say, 'Just give me three more spins, just three, and by the way, don't you want to go to lunch?'" Mack says with a laugh. He says he's just trying to keep it real, which coincidentally happens to be **WJUC's** slogan.

"Keeping it real, keeping it live, and keeping it local," Mack says. "Keeping it real, because we don't pull any punches; keeping it live, because we are here in the studio, unlike **WIMX**, not to knock them, but this is competition; and keeping it local, meaning we are in the community and concerned with our listeners."

DANA HALL



Don't call the music of God Lives Underwater "electronica," despite the fact that the Los Angeles band is tantalizing radio listeners with the digitally manipulated breakbeat fest "From Your Mouth." "God Lives Underwater doesn't support the silly term 'electronica,'" member David Reilly says. "Some marketing team probably came up with it to make sure there was a separate section at Virgin Megastore."

Having the single—No. 28 this issue on Modern Rock Tracks—labeled techno bothers the self-admitted "techhead" a little less. "You could call us techno because we have electronic things going on and are technologically enhanced. I don't want to be grouped in with a trendy movement that is already crashing."

The title he prefers is pop band. "I would liken us

more to Depeche Mode or Radiohead than to the Chemical Brothers," he says, adding that he would love it if the band's career followed a similar path to success like Mode or the Cure. "Plus, ravers who really listen to the Roni Sizes of the world don't dig pop



"God Lives Underwater doesn't support the silly term 'electronica.'"  
—David Reilly, God Lives Underwater

music. They just want to take Ecstasy and dance, not listen to lyrics. And we aren't about that."

The lack of attention hasn't stopped the autobio-

graphical lyrics about a smack-talking friend from getting Reilly in trouble. "Lots of people ask if the song is about them. It's about the feelings I had when a girl I was hanging with told me another friend was talking shit about how I was extremely irresponsible with my health and jeopardizing my career. I didn't want to believe it until I heard it from his mouth."

Reilly has since cleaned up his act and found out the rumor may have been false. "Now, she admits the source wasn't super-reliable, and I later found neither was the girl," he says. "I did eventually make a life change. I throw myself into my work obligations and only have a few drinks when I'm out."

Still, he says a move to the country would do him good, because "there's no rat race. Influences are minimal, and the music ends up an inbred original."

Billboard®

APRIL 4, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	5	WITHOUT YOU	VAN HALEN
				5 weeks at No. 1 ♦ VAN HALEN WARNER BROS.	
(2)	2	5	11	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND
				TROUBLE IS... ♦ KENNY WAYNE SHEPHERD BAND REVOLUTION	
(3)	6	6	14	SHELF IN THE ROOM	DAYS OF THE NEW
				DAYS OF THE NEW ♦ DAYS OF THE NEW OUTPOST/GEFFEN	
4	3	2	18	THE UNFORGIVEN II	METALLICA
				RELOAD ♦ METALLICA ELEKTRA/EEG	
5	4	4	16	SEX AND CANDY	MARCY PLAYGROUND
				♦ MARCY PLAYGROUND CAPITOL	
6	5	3	14	GIVEN TO FLY	PEARL JAM
				YIELD ♦ PEARL JAM EPIC	
(7)	9	10	6	CUT YOU IN	JERRY CANTRELL
				BOGGY DEPOT ♦ JERRY CANTRELL COLUMBIA	
8	7	7	32	MY OWN PRISON	CREED
				MY OWN PRISON ♦ CREED WIND-UP	
9	8	8	11	SUNSHOWER	CHRIS CORNELL
				GREAT EXPECTATIONS THE ALBUM ♦ CHRIS CORNELL ATLANTIC	
(10)	11	12	10	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE ♦ FOO FIGHTERS ROSWELL/CAPITOL	
(11)	15	17	7	TORN	CREED
				MY OWN PRISON ♦ CREED WIND-UP	
				★★★ AIRPOWER ★★★	
(12)	20	—	2	I LIE IN THE BED I MAKE	BROTHER CANE
				WISHPOOL ♦ BROTHER CANE VIRGIN	
13	10	9	37	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				3 AM ♦ DAYS OF THE NEW OUTPOST/GEFFEN	
14	12	11	23	3 AM	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU ♦ MATCHBOX 20 LAVA/ATLANTIC	
15	14	14	13	SAINT OF ME	THE ROLLING STONES
				BRIDGES TO BABYLON ♦ THE ROLLING STONES VIRGIN	
16	13	13	17	CLUMSY	OUR LADY PEACE
				CLUMSY ♦ OUR LADY PEACE COLUMBIA	
17	16	18	9	WALK AWAY	COOL FOR AUGUST
				GRAND WORLD ♦ COOL FOR AUGUST WARNER BROS.	
(18)	19	20	7	USE THE MAN	MEGADETH
				CRYPTIC WRITINGS ♦ MEGADETH CAPITOL	
(19)	27	39	7	FUEL	METALLICA
				RELOAD ♦ METALLICA ELEKTRA/EEG	
(20)	21	24	8	I WILL BUY YOU A NEW LIFE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW ♦ EVERCLEAR CAPITOL	
21	17	16	17	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD ♦ GREEN DAY REPRISE	
(22)	25	23	7	I AM A PIG	TWO VOYEURS
				♦ TWO VOYEURS NOTHING/INTERSCOPE	
(23)	22	25	6	RAGE	VAN ZANT
				BROTHER TO BROTHER ♦ VAN ZANT CMC INTERNATIONAL	
(24)	24	28	4	MUNGO CITY	SPACEHOG
				THE CHINESE ALBUM ♦ SPACEHOG HIFI/SIRE/WARNER BROS.	
(25)	29	33	3	SAVE YOURSELF	STABBING WESTWARD
				DARKEST DAYS ♦ STABBING WESTWARD COLUMBIA	
(26)	32	40	3	CLOSING TIME	SEMONIC
				FEELING STRANGELY FINE ♦ SEMONIC MCA	
27	18	15	17	TASTE OF INDIA	AEROSMITH
				NINE LIVES ♦ AEROSMITH COLUMBIA	
(28)	28	26	7	IN HIDING	PEARL JAM
				YIELD ♦ PEARL JAM EPIC	
29	23	21	23	BACK ON EARTH	OZZY OSBOURNE
				THE OZZMAN COMETH ♦ OZZY OSBOURNE EPIC	
(30)	NEW ▶	1		SHE'S GONE	ERIC CLAPTON
				PILGRIM ♦ ERIC CLAPTON REPRISE	
31	26	22	9	BITTER SWEET SYMPHONY	THE VERVE
				URBAN HYMNS ♦ THE VERVE VCHUT/VIRGIN	
(32)	36	34	4	CEREMONY	JOE SATRIANI
				CRYSTAL PLANET ♦ JOE SATRIANI EPIC	
(33)	35	36	3	CEMENT	FEEDER
				POLYTHENE ♦ FEEDER ECHO/ELEKTRA/EEG	
34	33	30	21	THE GIRL I LOVE	LED ZEPPELIN
				BBC SESSIONS ♦ LED ZEPPELIN ATLANTIC	
35	34	31	26	ALMOST HONEST	MEGADETH
				CRYPTIC WRITINGS ♦ MEGADETH CAPITOL	
36	30	19	19	THE OAF (MY LUCK IS WASTED)	BIG WRECK
				IN LOVING MEMORY OF... ♦ BIG WRECK ATLANTIC	
37	37	32	20	THE MEMORY REMAINS	METALLICA
				RELOAD ♦ METALLICA ELEKTRA/EEG	
(38)	40	—	2	DROPPING ANCHOR	JIMMIE'S CHICKEN SHACK
				...PUSHING THE SALMANILLA ENVELOPE ♦ JIMMIE'S CHICKEN SHACK ROCKET/ISLAND	
(39)	NEW ▶	1		HARD TIMES COME EASY	RICHELLE SAMBORA
				UNDISCOVERED SOUL ♦ RICHELLE SAMBORA MERCURY	
40	38	35	4	YESTERDAY'S NEWS	WHISKEYTOWN
				STRANGERS ALMANAC ♦ WHISKEYTOWN OUTPOST/GEFFEN	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 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. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

APRIL 4, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	23	SEX AND CANDY	MARCY PLAYGROUND
				15 weeks at No. 1 ♦ MARCY PLAYGROUND CAPITOL	
(2)	3	7	7	THE WAY	FASTBALL
				ALL THE PAIN MONEY CAN BUY ♦ FASTBALL HOLLYWOOD	
3	2	2	19	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD ♦ GREEN DAY REPRISE	
(4)	5	6	9	I WILL BUY YOU A NEW LIFE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW ♦ EVERCLEAR CAPITOL	
(5)	8	12	4	CLOSING TIME	SEMONIC
				FEELING STRANGELY FINE ♦ SEMONIC MCA	
6	4	3	14	GIVEN TO FLY	PEARL JAM
				YIELD ♦ PEARL JAM EPIC	
7	6	4	26	BITTER SWEET SYMPHONY	THE VERVE
				URBAN HYMNS ♦ THE VERVE VCHUT/VIRGIN	
8	7	5	18	CLUMSY	OUR LADY PEACE
				CLUMSY ♦ OUR LADY PEACE COLUMBIA	
9	10	9	12	MY HERO	FOO FIGHTERS
				THE COLOUR AND THE SHAPE ♦ FOO FIGHTERS ROSWELL/CAPITOL	
10	9	8	19	MY OWN PRISON	CREED
				MY OWN PRISON ♦ CREED WIND-UP	
11	11	11	26	DAMMIT (GROWING UP)	BLINK 182
				DUDE RANCH ♦ BLINK 182 CARGO/MCA	
(12)	14	14	10	SUNSHOWER	CHRIS CORNELL
				GREAT EXPECTATIONS THE ALBUM ♦ CHRIS CORNELL ATLANTIC	
(13)	15	17	8	TORN	NATALIE IMBRUGLIA
				LEFT OF THE MIDDLE ♦ NATALIE IMBRUGLIA RCA	
14	13	13	22	HOW'S IT GOING TO BE	THIRD EYE BLIND
				THIRD EYE BLIND ♦ THIRD EYE BLIND ELEKTRA/EEG	
(15)	19	20	5	CUT YOU IN	JERRY CANTRELL
				BOGGY DEPOT ♦ JERRY CANTRELL COLUMBIA	
16	16	16	21	KARMA POLICE	RADIOHEAD
				OK COMPUTER ♦ RADIOHEAD CAPITOL	
(17)	21	26	4	SHIMMER	FUEL
				SUNBURN ♦ FUEL 550 MUSIC	
18	12	10	20	BRICK	BEN FOLDS FIVE
				WHATEVER AND EVER AMEN ♦ BEN FOLDS FIVE 550 MUSIC	
				★★★ AIRPOWER ★★★	
(19)	22	25	6	WISHLIST	PEARL JAM
				YIELD ♦ PEARL JAM EPIC	
20	17	15	28	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				DAYS OF THE NEW ♦ DAYS OF THE NEW OUTPOST/GEFFEN	
21	18	18	15	WASH IT AWAY	BLACK LAB
				YOUR BODY ABOVE ME ♦ BLACK LAB DGO/GEFFEN	
(22)	24	33	3	LOSING A WHOLE YEAR	THIRD EYE BLIND
				THIRD EYE BLIND ♦ THIRD EYE BLIND ELEKTRA/EEG	
(23)	23	30	5	MUNGO CITY	SPACEHOG
				THE CHINESE ALBUM ♦ SPACEHOG HIFI/SIRE/WARNER BROS.	
(24)	26	31	5	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
				ZOOT SUIT RIOT ♦ CHERRY POPPIN' DADDIES MOJOUNIVERSAL	
(25)	30	32	6	SHELF IN THE ROOM	DAYS OF THE NEW
				DAYS OF THE NEW ♦ DAYS OF THE NEW OUTPOST/GEFFEN	
26	27	28	9	SUNDAY SHINING	FINLEY QUAYE
				MAVERICK A STRIKE ♦ FINLEY QUAYE 550 MUSIC	
27	25	21	25	3 AM	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU ♦ MATCHBOX 20 LAVA/ATLANTIC	
(28)	32	34	4	FROM YOUR MOUTH	GOD LIVES UNDERWATER
				LIFE IN THE SO-CALLED SPACE AGE ♦ GOD LIVES UNDERWATER 1500/A&M	
29	29	23	11	BRIAN WILSON	BARENAKED LADIES
				ROCK SPECTACLE ♦ BARENAKED LADIES REPRISE	
30	28	29	6	LIFE IN MONO	MONO
				FORMICA BLUES ♦ MONO ECHO/MERCURY	
31	31	22	15	THE MUMMERS' DANCE	LOREENA MCKENNITT
				THE BOOK OF SECRETS ♦ LOREENA MCKENNITT QUINLAN ROAD/WARNER BROS.	
32	33	24	17	BEAUTIFUL DISASTER	311
				TRANSISTOR ♦ 311 CAPRICORN/MERCURY	
(33)	35	—	2	SAVE YOURSELF	STABBING WESTWARD
				DARKEST DAYS ♦ STABBING WESTWARD COLUMBIA	
(34)	40	—	2	IT'S YOU	THE SPECIALS
				GUILTY 'TIL PROVED INNOCENT! ♦ THE SPECIALS WAY COOL MUSIC/MCA	
(35)	NEW ▶	1		UNINVITED	ALANIS MORISSETTE
				CITY OF ANGELS SOUNDTRACK ♦ ALANIS MORISSETTE REPRISE	
(36)	38	—	2	BARBARELLA	SCOTT WEILAND
				12 BAR BLUES ♦ SCOTT WEILAND ATLANTIC	
(37)	36	35	17	JANE SAYS	JANE'S ADDICTION
				KETTLE WHISTLE ♦ JANE'S ADDICTION WARNER BROS.	
(38)	NEW ▶	1		REAL WORLD	MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU ♦ MATCHBOX 20 LAVA/ATLANTIC	
39	37	36	21	BRIMFUL OF ASHA	CORNERSHOP
				WHEN I WAS BORN FOR THE SEVENTH TIME ♦ CORNERSHOP LUAKA BOP/WARNER BROS.	
40	34	27	9	THE OAF (MY LUCK IS WASTED)	BIG WRECK
				IN LOVING MEMORY OF... ♦ BIG WRECK ATLANTIC	

# HITS! IN TOKIO

Week of March 8, 1998

- ① All 'Bout The Money / Meja
- ② My Heart Will Go On / Celine Dion
- ③ Frozen / Madonna
- ④ Everything's Gonna Be Alright / Sweet Box
- ⑤ Madazulu / Deep Forest
- ⑥ Given To Fly / Pearl Jam
- ⑦ My Father's Eyes / Eric Clapton
- ⑧ Tubthumping / Chumbawamba
- ⑨ Fantasy Island / M People
- ⑩ Movin' On / Speech
- ⑪ Solomon Bites The Worm / Bluetones
- ⑫ Together Again / Janet Jackson
- ⑬ No, No, No / Destiny's Child
- ⑭ Milktea / UA
- ⑮ I'll Make Love To You And End Of The Road / Babyface
- ⑯ Off The Hook / Jody Watley
- ⑰ Stop / Spice Girls
- ⑱ Torn / Natalie Imbruglia
- ⑲ Only If / Enya
- ⑳ Be Strong Now / James Iha
- ㉑ Tsutsumikomuyouni... / Misia
- ㉒ Mutante / Clara Moreno
- ㉓ Maybe I'm Amazed / Carleen Anderson
- ㉔ Freedom / Robert Miles Featuring Kathy Sledge
- ㉕ Be The Man / Celine Dion
- ㉖ Walking On The Sun / Smash Mouth
- ㉗ Forget Me Not / Bonnie Pink
- ㉘ Happiness / Kamasutra Featuring Jocelyn Brown
- ㉙ Kiss The Rain / Billie Myers
- ㉚ Picture Of You / Boyzone
- ㉛ Why / Sybil
- ㉜ Sugar Sugar Honey / Cultured Pearls
- ㉝ If You Love Me / Sakura
- ㉞ Not Alone / Bernard Butler
- ㉟ Yes / Yasmine Garbi
- ㊱ Far To Go / Michiru Monday
- ㊲ Alison / Nona
- ㊳ The Language Of Flowers / Kevyn Lettau
- ㊴ Truly Madly Deeply / Savage Garden
- ㊵ Too Much / Spice Girls
- ㊶ Sexy Cinderella / Lynden David Hall
- ㊷ My Star / Ian Brown
- ㊸ Temper Temper / Goldie
- ㊹ Gettin' Jiggy Wit It / Will Smith
- ㊺ Voulez-Vous Boom Boom / Yorgos
- ㊻ Sasurai / Tamio Okuda
- ㊼ Ray Of Light / Madonna
- ㊽ You Make Me Feel (Mighty Real) / Byron Stingily
- ㊾ All Around The World / Oasis
- ㊿ Heaven / Laila

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>

### Ladies Dominate VH1 Honors; MTV Adds Benson To VP Post

**VH1 HONORS:** The annual VH1 Honors concert is set for April 14 at the Beacon Theatre in New York. Perhaps as an indication that VH1 doesn't want to stage a predictable performance, this year's event will be significantly different from past VH1 Honors.

**Mariah Carey, Celine Dion, Gloria Estefan, Aretha Franklin, and Shania Twain** are the featured performers announced so far—a marked contrast from past VH1 Honors lineups, which featured a mix of male and female artists. The live telecast of the show (at 9 p.m. EDT) even has a title that reflects this change: "Divas Live—An Honors Concert For VH1 Save The Music."

And for the first time since its 1994 inception, VH1 Honors will be held in New York, moving from Los Angeles, where the annual event had previously been held. The 3,000-seat Beacon Theatre is decidedly more intimate than past VH1 Honors venues, such as the 6,000-seat Shrine Auditorium and the Universal Amphitheatre.

But some things will probably remain the same: Expect special "surprise" guests and an all-star ensemble performance at the show's finale. Proceeds from VH1 Honors will benefit VH1 Save the Music, which raises funds for music education in public schools.

**MORE MTV NETWORKS NEWS:** As expected, MTV has officially named **Ken Benson** VP of music programming (The Eye, Billboard, Feb. 21). His responsibilities will include scheduling MTV's music video programming. Prior to joining MTV, Benson was PD of top 40 station KKRZ Portland, Ore. . . . MTV Networks has promoted **Eduardo Branniff** to publishing director of MTV and VH1 Books. Branniff was previously MTV's director of international new business. Insiders at VH1 have already told Billboard that a "Storytellers" book is in the works (Billboard, Jan. 24).

In programming news, VH1 will premiere a documentary called "Madonna Rising" on April 12. The special will include footage of **Madonna** hanging out with actor **Rupert Everett** ("My Best Friend's Wedding") and going back to her old

hangouts from the days when she was a struggling artist in New York.

**MVPA AWARDS, PART TWO:** Last issue's Eye column published a select list of nominees for the seventh annual Music Video Production Assn. (MVPA) Awards (Billboard, March 28). At the time, votes were still being tallied for some of the major categories. The results are finally in, and here are nominees for two of the biggest categories:

**Video of the year:** "Come To Daddy," **Aphex Twin**; "Criminal,"

**Fiona Apple**; "Bachelorette," **Bjork**; "Got 'Til It's Gone," **Janet Jackson**; "Smack My Bitch Up," **Prodigy**.

**Director of the year:** **Jonas Akerlund**, "Smack My Bitch Up"; **Chris Cunningham**, "Come To Daddy"; **Michel Gondry**, "Bachelorette"; **Mark Romanek**, "Got 'Til It's Gone"; **Rocky Schenck**, "Never, Never Gonna Give You Up."

The MVPA Awards will be held Wednesday (1) at the Directors Guild in Los Angeles. Personally, I'm rooting for **Aphex Twin's** scary, brilliant, twisted, and unforgettable "Come To Daddy" to win the prizes for video and director of the year. But since this video is too disturbing for some people, look for the more mainstream "Got 'Til It's Gone" and "Criminal" to win the most awards.

**POWER PLAY ANNIVERSARY:** Pop/rock clip show "Power Play" will be celebrating its 10th anniversary with a party April 8 at Gary Null's restaurant in New York. Admission to the party is invitation-only to people in the music industry, according to "Power Play" executive producer/PD **Kevin Ferd**.

The Newark, N.J.-based "Power Play" airs a wide variety of music, ranging from **Paula Cole** to **LL Cool J** to **Eric Clapton**. The program can be seen on New Jersey cable systems Comcast and CTN, as well as on Time Warner Cable in Manhattan.

It's highly commendable when any program lasts this long, especially an independent show that doesn't have the benefit of corporate bankroll. **Ferd** attributes "Power Play's" longevity to "a loyal audience and a great relationship with record labels and with our cable carriers."

## THE EYE



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

**Gerald V. Casale** directed **Hum's** "Green To Me."

### OTHER CITIES

**Elton John** shot "Recover Your Soul" with director **Marcus Nispel** in Jersey City, N.J.

**Phil Joanou** directed **U2's** "If God

Will Send His Angels" in Detroit.

**Randy Travis'** "Out Of My Bones," the first video from **DreamWorks** Nashville, was directed by **Joe Murray** in Santa Fe, N.M.

### NEW YORK

**Cocoa Brovaz** co-directed their "Duck Down" clip with **Dru Ha**.

FOR WEEK ENDING MARCH 22, 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 Stree NE,  
Washington, D.C. 20018

- Janet, I Get Lonely
- Mase, What You Want
- Master P, Make 'em Say Ugh
- Lord Tariq & Peter Gunz, Deja Vu
- Next, Too Close
- Queen Pen, Party Ain't A Party
- Aretha Franklin, A Rose Is Still A Rose
- K-Ci & Jojo, All My Life
- Wyclef Jean, Gone Till November
- Immature, Extra Extra
- Destiny's Child, No, No, No
- JD Feat. Da Brat, The Party Continues
- Busta Rhymes, Turn It Up
- Mary J. Blige, Seven Days
- Puff Daddy, Been Around The World
- Public Announcement, Body Bumpin'
- Smooth, Strawberries
- Ol Skool, Am I Dreaming
- Montell Jordan W/Master P, Let's Ride
- Mya Feat. Sisqo, It's All About Me
- Angel Grant, Lil' Red Boat
- SWV, Rain
- Mariah Carey, Breakdown
- LSG, Curious
- Goodie Mob, They Don't Dance No Mo
- Luke, Raise The Roof
- Tania, Imagination
- Allure, Last Chance
- Brian McKnight, Anytime
- Keith Washington, Bring It On

### ★ ★ NEW ONS ★ ★

- Joe, All That I Am  
A. Town, Player Can't You See  
DJ Honda, On The Mic  
2Pac, Do For Love  
Sparkle F/R, Kelly, Be Careful  
Chico DeBarge & Joe, No Guarantee  
Rick James, Turn It Out



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Wade Hayes, The Day That She Left Tulsa
- Shania Twain, You're Still The One
- Toby Keith, Dream Walkin'

- Martina McBride W/Jim Brickman, Valentine
- Daryle Singletary, The Note
- Trisha Yearwood, Perfect Love
- Jo Dee Messina, Bye, Bye
- Trace Adkins, Lonely Won't Leave Me Alone
- David Kersh, If I Never Stop Lovin' You
- Sammy Kershaw, Matches \*
- Kevin Sharp, Love Is All That Really Matters
- Terri Clark, Now That I Found You
- Clay Walker, Then What
- The Kinleys, Just Between You And Me
- Michael Peterson, Too Good To Be True \*
- Mindy McCready, You'll Never Know \*
- Sherrie Austin, Put Your Heart Into It \*
- Wynonna, Come Some Rainy Day
- Chely Wright, I Already Do \*
- Nitty Gritty Dirt Band, Bang, Bang, Bang \*
- John Michael Montgomery, Love Working On You
- Chris Cummings, I Waited \*
- Alabama, She's Got That Look In Her Eyes \*
- Eddy Raven, Johnny's Got A Pistol \*
- Dixie Chicks, I Can Love You Better
- Mark Willis, I Do (Cherish You) \*
- Randy Travis, Out Of My Bones \*
- Bryan White, One Small Miracle
- John Anderson, Takin' The Country Back \*
- Great Divide, Never Could
- Tracy Lawrence, One Step Ahead Of The Storm
- Brooks & Dunn, He's Got You
- Matraca Berg, Back In The Saddle
- The Mavericks, To Be With You
- Tracy Byrd, I'm From The Country
- Sawyer Brown, Another Side
- The Lynns, Woman To Woman
- Lila McCann, Almost Over You
- Rhett Akins, Better Than It Used To Be
- Paul Brandt, What's Come Over You
- Brad Hawkins, We Lose
- Mila Mason, Closer To Heaven
- Melodie Crittenden, Broken Road
- Keith Harling, Papa Bear
- Bellamy Brothers, Catahoula
- Shane Stockton, What If I'm Right
- Gary Allan, It Would Be You
- Lee Roy Parnell, All That Matters Anymore
- Hal Ketchum, I Saw The Light
- Matt King, A Woman's Tears

\* Indicates Hot Shots

### ★ ★ NEW ONS ★ ★

- Cledus T. Judd, Wives Do It All The Time  
Faith Hill, This Kiss  
Lee Ann Womack, Buckaroo  
Tim McGraw, One Of These Days  
Ty Herndon, A Man Holdin' On



Continuous programming  
1515 Broadway, NY, NY 10036

- K-Ci & Jojo, All My Life
- Will Smith, Gettin' Jiggy Wit It
- LSG, Curious
- Marcy Playground, Sex And Candy
- Usher, Nice & Slow
- Janet, I Get Lonely
- Natalie Imbruglia, Torn
- Van Halen, Without You
- The Verve, Bitter Sweet Symphony
- Ben Folds Five, Brick
- Wyclef Jean, Gone Till November
- Master P, Make Em' Say Uhh!
- Matchbox 20, 3 AM
- U2, If God Will Send His Angels
- Third Eye Blind, How's It Going To Be
- Savage Garden, Truly Madly Deeply
- Mase, What You Want
- Metallica, The Unforgiven II
- Brian McKnight, Anytime
- Destiny's Child, No, No, No
- Celine Dion, My Heart Will Go On
- Madonna, Frozen
- Lord Tariq & Peter Gunz, Deja Vu
- Our Lady Peace, Clumsy
- Everclear, I Will Buy You A New Life
- Busta Rhymes, Dangerous
- Paula Cole, Me
- Rolling Stones, Saint Of Me
- Uncle Sam, I Don't Ever Want To See You
- Hanson, Weird
- Tonic, Open Up Your Eyes
- Next, Too Close
- Eric Clapton, My Father's Eyes
- Busta Rhymes, Turn It Up
- Creed, My Own Prison
- Billie Myers, Kiss The Rain
- Mariah Carey, My All
- Mariah Carey, Breakdown
- Mono, Life In Mono
- Spacehog, Mungo City
- Foo Fighters, My Hero
- Puff Daddy, Been-Around The World
- Finley Quayle, Sunday Shining
- Jimmy Ray, Are You Jimmy Ray?
- Jerry Cantrell, Cut You In
- En Vogue, My Lovin' (You're Never...)
- Sarah McLachlan, Adia
- Great Day, Time Of Your Life
- Roni Size, Brown Paper Bag
- 50 Cent, Let's Ride

\*\* Indicates MTV Exclusive

### ★ ★ NEW ONS ★ ★

- Puff Daddy, Victory



Continuous programming  
1515 Broadway, NY, NY 10036

- Celine Dion, My Heart Will Go On
- Madonna, Frozen
- Matchbox 20, 3 AM
- Savage Garden, Truly Madly Deeply
- Janet, Together Again
- Eric Clapton, My Father's Eyes
- Natalie Imbruglia, Torn
- Billie Myers, Kiss The Rain
- Ben Folds Five, Brick
- Third Eye Blind, How's It Going To Be
- Sarah McLachlan, Adia
- Paula Cole, Me
- Chumbawamba, Tubthumping
- Harry Connick, Jr., Learn To Love
- Fleetwood Mac, Landslide
- Paula Cole, I Don't Want To Wait
- Rolling Stones, Saint Of Me
- Shania Twain, You're Still The One
- Aretha Franklin, A Rose Is Still A Rose
- Smash Mouth, Walkin On The Sun
- The Wallflowers, One Headlight
- Sugar Ray, Fly
- The Verve, Bitter Sweet Symphony
- Matchbox 20, Push
- James Horner, Southampton
- Janet, I Get Lonely
- Cyndi Simon, Ev'ry Time We Say Goodbye
- Elton John, Recover Your Soul
- Van Halen, Without You
- Human League, Don't You Want Me
- Kim Carnes, Beite Davis Eyes
- Jewel, Foolish Games
- Third Eye Blind, Semi-Charmed Life
- Loreena McKennitt, The Mummers' Dance
- Madonna, Express Yourself
- Toni Basil, Mickey
- Cyndi Lauper, Time After Time
- Olivia Newton-John, Physical
- J. Geils Band, Centerfold
- Pat Benatar, Love Is A Battlefield
- Marcy Playground, Sex & Candy
- Mariah Carey, My All
- Michael Jackson, Billie Jean
- Tina Turner, What's Love Got To Do With It
- Rick Springfield, Jessie's Girl
- Steve Miller Band, Abracadabra
- Billy Squier, The Stroke
- Paul McCartney & Michael Jackson, Say Say
- Tonic, Open Up Your Eyes
- U2, If God Will Send His Angels

### ★ ★ NEW ONS ★ ★

- Bonnie Raitt, One Belief Away  
Scott Weiland, Barbarella

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 4, 1998.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

- Master P, Make Em' Say Uhh!

### BOX TOPS

- Puff Daddy & The Family, Been Around The World (Remix)  
Aretha Franklin, A Rose Is Still A Rose  
Backstreet Boys, Everybody  
Celine Dion, My Heart Will Go On  
Next, Too Close  
'N Sync, I Want You Back  
K-Ci & Jojo, All My Life  
All Saints, I Know Where It's At  
Usher, Nice & Slow  
Hanson, Weird  
Mya, It's All About Me  
Do Or Die, Still Po Pimpin'  
Onyx & Wu Tang Clan, The Worst  
Smash Mouth, Why Can't We Be Friends  
Goodie Mob, They Don't Dance No Mo  
LSG, Curious  
Beenie Man, Who Am I  
Madonna, Frozen  
Will Smith, Gettin' Jiggy Wit It  
David Miller, Hard To Handle  
Queen Pen, Party Ain't A Party  
Montell Jordan, Let's Ride  
Sarah McLachlan, Adia  
Mary J. Blige, Seven Days

### NEW

- 2Pac, Do For Love  
Angel, Lil' Red Boat  
Code Red, This Is Our Song  
DJ Honda, On The Mic  
Fastball, The Way  
Fuel, Shimmer  
Junkie XL, Billyclub  
Robyn, Do You Really Want Me  
She Moves, It's Your Life  
Sparkle, Be Careful  
Syk 130, Last Night A DJ Saved My Life  
Timbaland & Magoo, Clock Strikes  
Urge, Jump Right In



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- Timbaland & Magoo, Clock Strikes (Remix)  
Fuel, Shimmer  
Scott Weiland, Barbarella  
Radiohead, No Surprises  
Fastball, The Way  
2Pac, Do For Love  
Barenaked Ladies, Brian Wilson  
Robert Wyatt, Free Will And Testament



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Matthew Good Band, Indestructible (new)  
The Verve, Lucky Man (new)  
Jerry Cantrell, Cut You In (new)  
Robyn, Do You Really Want Me (new)  
Scott Weiland, Barbarella (new)  
Cappadonna, Run (new)  
Barenaked Ladies, Brian Wilson (new)  
Montell Jordan, Let's Ride  
Madonna, Frozen  
Marcy Playground, Sex And Candy  
Will Smith, Gettin' Jiggy Wit It  
All Saints, I Know Where It's At  
Our Lady Peace, 4 A.M.  
Jimmy Ray, Are You Jimmy Ray?  
Backstreet Boys, All I Have To Give  
Celine Dion, My Heart Will Go On  
'N Sync, I Want You Back  
The New Meanies, Letting Time Pass  
Destiny's Child, No, No, No  
Chumbawamba, Amnesia



Continuous programming  
Hawley Crescent  
London NW18TT

- Madonna, Frozen  
Backstreet Boys, All I Have To Give  
Cornershop, Brimful Of Asha  
Janet, I Get Lonely  
All Saints, Never Ever  
Janet Jackson, Together Again  
Natalie Imbruglia, Torn  
Run D.M.C., It's Like That  
Robbie Williams, Angels  
Will Smith, Gettin' Jiggy Wit It  
The Verve, Lucky Man  
Celine Dion, My Heart Will Go On  
Usher, You Make Me Wanna...  
Mariah Carey, The Roof  
Giorgia, Un A More Da Favola  
Usher, Nice & Slow  
Lighthouse Family, High  
Prozac, Acida  
Eros Ramazzotti & Tina Turner, La Cosa Della Vita  
Tonic, Open Up Your Eyes



10 hours daily  
909 Third Avenue  
New York, NY 10022

- 4KaST t/Mic Geronimo, Miss My Lovin'  
Cafe Tacuba, Como Te Extno Mi Amor  
Cherry Poppin' Daddies, Zoot Suit Riot  
Fastball, The Way  
Jermaine Dupri, The Party Continues  
Jerry Cantrell, Cut You In  
La Ley, Fotofobia  
Mark Morrison, Moan And Groan  
Mindy McCready, You'll Never Know  
Robyn, Do You Really Want Me  
Seven Day Jesus, Butterfly  
Syk-E. Fyne, Romeo & Juliet  
The Barenaked Ladies, Brian Wilson  
Propellerheads, History Repeating  
The Tuesdays, It's Up To You



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- The O.C. Supertones, Little Man  
Home, Work  
Junkster, The Only One  
Pulp, This Is Hardcore  
Jimmy's Chicken Shack, Dropping Anchor  
Jerry Cantrell, Cut You In  
Spacehog, Mungo City  
Bran Van 3000, Drinking In L.A.  
The Tories, Gladys Kravitz  
Propellerheads, History Repeating  
Incubus, Certain Shade



1/2-hour weekly  
46 Gifford St  
Brocton, MA 02401

- Elliot Smith, Miss Misery  
Mary Lou Lord, Lights Are Changing  
The 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  
Fu Manchu, Evil Eye  
Rammstein, Du Hast  
Fat, Numb  
Hum, Comin' Home  
Chantal Kreviazuk, Surrounded  
Spacehog, Mungo City  
Curve, Chinese Burn  
Fretblanket, Into The Ocean

## RIAA SURVEY REVEALS RAP'S RISE, RECORD STORES' RESURGENCE

(Continued from page 1)

These are the major findings in the recently released 1997 Consumer Profile by the Recording Industry Assn. of America (RIAA).

Chilton Research Services conducted the survey by national telephone polling each month. The data, from a total of 3,051 consumers during the year, were projected to reflect the entire U.S. population.

Record stores, which have recently been seeing black on their balance sheets for the first time in years, captured 51.8% of all music consumers last year, according to the study. This represented a rise of 1.9 percentage points from 49.9% the year before. When mass merchants, electronics stores, and other nontraditional music merchants are added, retail's share of the music market rose to 83.7% from 81.4% in 1996.

The big losers in '97 were record and tape clubs, whose share slipped 2.7 points to 11.6%. Industry observers say the clubs, which sell mostly catalog recordings, have seen sales fall after most consumers stopped replacing old vinyl collections on CD.

The decrease in record-club sales was held to be responsible for the overall decline in music industry revenue last year to \$12.2 billion from \$12.5 billion, according to the RIAA. But music sales—tallied by the trade group from net shipments by manufacturers—have been relatively flat for the past

four years.

For the first time, Internet purchases show up on the RIAA's survey, accounting for a 0.3% share of last year's music market. That figure is expected to rise this year.

"I think there's a strong consumer trend toward convenience shopping," says Len Cosimano, VP of merchandising for 189 Borders Books & Music superstores.

Last year was also the first time that women outnumbered men as buyers of music. Their share rose to 51.4% from 49.1%. That was the first dip below 50% for males. Some say the rise in music purchasing by females is related to the increase in business for nontraditional retailers such as mass merchandisers and bookstores.

Cosimano says, "We think we have a very strong female demographic because of the nature of the bookstore. The ambience is well-suited to females."

But Jim Urie, executive VP/GM of Universal Music and Video Distribution, says, "The huge last Celine Dion album, plus [her current] album, 'Titanic,' Spice Girls, and Aqua equal a big year for women. I believe it's an artist-driven phenomenon, not necessarily a long-term shift."

The breakout by age disclosed important trends. With the exception of the youngest consumers, aged 10-14, the traditionally heavy music-buying age groups all showed declines. The

biggest drop was for consumers between 20 and 24, whose share slid 1.2 points to 13.8%. The greatest growth came from the oldest age group, those 45, whose share rose 1.5 points to 16.5%. Observers say many baby boomers—the oldest of which are over 50—have retained or re-established the music-buying habits of their youth. Younger consumers, aged 15 to 34, are said to be turning to other entertainment diversions, such as video games and the Internet.

It seems surprising, then, that the musical genres that might appeal the most to older people—classical and jazz—are declining, while the least-attractive music to those consumers—rap—is the fastest-growing category.

Rap's share of the market grew to 10.1% last year from 8.9% the year before, a 1.2 percentage-point rise. "That's the music kids today are into," says Urie. "It's more exciting and more innovative."

## HMV TO CLOSE U.S. HQ; 24 TO LOSE JOBS

(Continued from page 1)

On Saturday (28), the HMV Media Group will be officially launched with the merger of HMV, the Waterstone's book chain, and the Dillons book chain into one company.

In the current consolidation, scheduled to be completed by June 1, HMV Canada will absorb HMV USA and will assume the name HMV North America. As part of the consolidation, HMV will shut down the company's Norwalk, Conn., offices, and let go 24 of the company's 41 U.S. corporate employees. Store personnel apparently will be unaffected by the change.

Among those being let go are Bob Douglas, VP of purchasing and operations; Alan McDonald, VP of marketing; Bob Williams, VP of business development; and Harvey Berkley, VP of finance and systems.

Peter Luckhurst, president of HMV North America, says the corporate move to Canada was made as part of a general company cost-cutting effort. He declines comment on the issue that the formation of the new company had a role in the changes.

As part of the merger, EMI, which previously had total ownership of HMV, will have about a 40% equity stake in the new company, sources say (Billboard, March 7). The remaining ownership will be that of Advent International, an investment firm, and its investors. Tim Waterstone, founder of the Waterstone's book chain, will be chairman of the group, with Stuart McAllister of HMV and Alan Giles of Waterstone's serving as joint CEOs.

The new company will consist of 272 HMV outlets, including 105 in the U.K.; 78 Dillons in the U.K. and Ireland; and about 115 Waterstone's outlets, with the bulk of them in the U.K.

As part of the deal, EMI is expected to receive about 500 million pounds (\$800 million), and WH Smith, Waterstone's owner, will be paid 300 million pounds (\$480 million).

At this point, it's unclear how much equity Advent International will bring to the new structure and how much will be paid immediately to EMI. Sources suggest that in order to pay for the formation of the new company, Advent is trying to raise \$500 million in the debt markets, some of which is expected to be in the form of high-yield debentures. According to sources, Advent is using Merrill Lynch and Warburg Pincus as the investment bankers.

Luckhurst referred all questions

In percentage terms, the biggest genre drop was for R&B, which slid 0.9 point to 11.2%. But the percentage-point declines for classical (3.4% to 2.8%) and for jazz (3.3% to 2.8%) were more significant because they came off a smaller base.

Country music's share fell to 14.4% from 14.7%, continuing a trend of several years. In 1995 it held 16.7% of the market; its highest share was 18.7%, in 1993.

Rock was flat in 1997 (at 32.5%, compared with 32.6% in 1996). This might be related to the decline in music purchasing by men and consumers between 15 and 34.

Meanwhile, gospel music continues its growth, reaching its highest share, 4.5%, from 4.3% the year before.

As for configurations, the big news was that the cassette's downturn has been moderated. The format's share fell 1.1 points to 18.2% from 19.3% the year before, compared with a 5.8-point

decline in 1996 and a 7.0-point drop the year before that. Observers credit the save-the-cassette campaign by the International Recording Media Assn. and efforts by record companies and retailers to lower the format's price and merchandise it more effectively.

"The cassette decline did slow," says Cosimano. "It represents about 7% of our business. The year prior it was under 9%. We're doing a lot of different things to sell more cassettes. It's still a lot of volume, and we're being more proactive."

The CD format's share increased 1.6 points to 70.2%, continuing its dominance of the music market since it overtook the cassette format in 1992.

Vinyl LPs were virtually flat at 0.7% of the market, as were singles at 9.3%.

The music-video format, however, fell to 0.6% from 1% the year before. "It had a terrific fourth quarter," Urie says, "but nobody was talking about it the first three quarters."

## RHINO GOES 'INSANE' WITH EXCHANGE PROGRAM

(Continued from page 3)

worthy of record-industry folklore and would establish us as the brand of choice for our type of materials."

Certain restrictions apply, of course. Only CDs with a list price of at least \$7.98 can be returned, and each album must be accompanied by its original receipt. The incentive runs through Dec. 31 and is limited to one return per household. No promotional items will be accepted. The final destination for the turned-in products has yet to be determined.

"We want the program to work, so we encourage people to know the rules before participating," says Garson Foons, Rhino's VP of marketing (U.S.). "If people don't play correctly, it will cost us time and money to send back products. Plus, that could lead to a certain level of backlash, which defeats the purpose of a 'to know us is to like us' marketing technique."

To ensure people follow directions, a toll-free number has been set up, and Rhino will maintain updated information on its World Wide Web site, www.rhino.com. After completing test runs in San Diego and Portland, Ore., and fine-tuning the requirements, Foons and Gorman are still a little concerned about potential abuse.

"During the tests, we had a guy from Santa Monica who sent in several cassettes that cost 99 cents each," Gorman says. "Each entry had a different name with the same stationery, same type of tapes, and same handwriting. After all his hard work, we honored each request, but knew we had to fine-tune. We just hope people don't abuse it. We really want to get the unacceptable material out of people's collections. It's already going to cost us a bundle of money to do this anyway."

But Foons says the cash will be worth it if it converts occasional record buyers into Rhino "customers for life." He says the company is also willing to weather the possible bad vibes the program will fuel from competing labels.

"I guess they could be upset, but we are really the only label working to become known as the brand for the reissue and compilation niche," Foons says. "Plus, they will probably be happy we're wasting a bunch of money."

A K-tel spokesman, after being informed about the exchange, wasn't exactly shaking in his boots. "Since Rhino's program is limited to packages of lesser quality," he says, "I don't anticipate K-tel will be affected in the least."

about the formation of the new company to its London headquarters.

Back in the U.S., the remaining 17 employees who were not let go as part of the consolidation will report to the Canadian operation and be relocated to either an HMV store in Manhattan or new office space.

In the U.S., Jim Freeman will remain as director of purchasing, reporting to Roger Whiteman, VP of purchasing; Ken Feldman is director of marketing, reporting to Laura Bartlett, VP of marketing; and regional managers Stuart Fleming and Gary Grills report to Lesya McQueen, VP of operations and systems.

Of the U.S. operation, Luckhurst

says that finance, systems, and human resources will now be handled out of Canada, with purchasing and marketing and maintenance of the stores' catalog maintained in the U.S.

HMV's 16 U.S. units include four superstores in New York, one in Philadelphia, one in Washington, D.C.'s Georgetown, and one in Cambridge, Mass. HMV also runs 96 stores in Canada.

Billboard estimates that the U.S. operation had annual revenue of about \$150 million last year (90 million pounds). In the year that ended April 1997, HMV/Dillons had revenue of 878.5 million pounds (\$1.4 billion).

## PUSH'S HALL & OATES REAP RESURGENCE VIA AC

(Continued from page 7)

the top 30. It's a slow-building format, but it's definitely their consumer."

Serviced to radio just prior to the release of "Marigold Sky," "Promise Ain't Enough" entered the AC chart at No. 26 Sept. 6 and stayed on for 30 weeks before dropping off this issue.

Daryl Hall says he enjoys being on an independent label after years on such majors as Atlantic, RCA, and Arista with Hall & Oates and RCA and Epic as a solo artist.

"I started on an indie in Philadelphia, and when John and I joined Atlantic [in the late '70s] it felt like an indie," says Hall. "Even in my most commercially successful days, I was fighting the way things are run at majors. With the resurgence of indie labels in the '90s, we thought, 'We want to have the freedom of an indie, but the effectiveness and distribution of a large label.'"

BMG's VP of field operations, Bob Morelli, says the distributor's deal with Push was based on a longstanding relationship with Doyle. "When Brian Doyle approached us with a start-up label, we bet on Brian," says Morelli.

Oates says re-entering the music business after taking several years off starting in 1992 presented a unique set of challenges. "Pop music, by definition, has to regenerate itself," he says. "Daryl and I were pretty realistic in terms of knowing that we have a core audience and that we should somehow address ourselves to them. We went into it with the attitude of, 'Let's play to our strengths.'"

The approach paid off. Rather than

taking "a lot of swings," as Doyle puts it, the team focused its efforts on AC.

Chris Conle, PD at WBEB Philadelphia, was an early proponent of "Promise Ain't Enough." He says, "We didn't mind taking the lead on that record. We played it heavily right away, and listeners responded very well."

A number of retailers surveyed by Billboard say "Marigold Sky" has done well for them. Eric Keil, major-label buyer at the nine-store Compact Disc World, says, "We've been extremely pleased with the sales on this. It sells consistently, and it has been since it came out in September. [Hall & Oates] were away for a long time, and they have a lot of fans still out there who [are looking for] them to release a quality new album like this one."

Hall & Oates have played select dates in the U.S. to promote the album, including a recent retrospective concert at Philadelphia's fabled Tower Theater that was taped for a cable-TV special currently airing exclusively on the Comcast Network. They're getting ready to do eight dates in Japan starting in April. This summer, the duo will co-headline a shed tour with Chicago (see story, page 1).

Hall says the Chicago pairing is "a good match. We share a certain musical outlook. They're pretty soulful people. They come from a different region, but it's the same kind of vibe."

Assistance in preparing this story was provided by Chuck Taylor and Dylan Siegler in New York.

USE US . . .

TAKE US FOR WHAT WE'RE WORTH . . .

THE #1 MUSIC PUBLICATION IN THE INDUSTRY.

BILLBOARD CLASSIFIED

800-223-7524

212-536-5174

FAX: 212-536-8864

## BRITISH ACTS SET SIGHTS ON THE U.S.

(Continued from page 1)

acts to the U.S. London's All Saints are due to make another promo trip to the U.S. at the beginning of April; RCA's Imbruglia is in New York Wednesday (1)-April 8 on promo duties, while Mercury's Texas is considering whether to visit the U.S., where the single "Black-Eyed Boy" is going to radio now.

Meanwhile, American labels are showing a heightened interest in acts from the U.K. and accepting them on the merits of their music and their media presence rather than as part of a "wave." The downside for British record companies is that, having become used to satisfying their colleagues in Europe, Asia, and Australasia with their acts' promotional time, they are now having to factor in time for the large and media-saturated North American continent.

One reason advanced by labels for the emergence of this pop consensus is the growing power of commercial radio during the current decade. This has ensured that, in the fast-moving world of singles, there are acts with wide appeal, a strong media presence, and singles that last at radio for several months and have a long retail life.

During the '90s, the commercial stations that form what the promoters call the Independent Local Radio (ILR) network have played an increasingly important role in making hits here. These include Capital FM (London), BRMB (Birmingham/West Midlands), Key 103 FM (Manchester metropolitan area), Aire FM (Leeds/Bradford), Heart FM (London and Birmingham), Cool FM (Belfast), and Virgin Radio's London FM and national AM station.

Once the dominant national force, BBC Radio 1 has stepped back from its top 40 role and repositioned to concentrate on breaking new music. As ILR's remit is to deliver an audience to advertisers, its programming has demanded hits with strong hooks that attract a wide demographic and do not alienate large numbers of people.

On the fast-moving singles charts, some singles have been consistent "stayers." This week, All Saints' "Never Ever" spends its 19th week in the "official" U.K. top 40. Imbruglia's "Torn" stayed 16 weeks in the top 40, sold more than 1 million copies, according to the label, and is still on airplay charts, while the follow-up, "Big Mistake," hit No. 2 but has had a shorter run, falling in its third week.

### 'TORN' TAKES OFF

Anna Broughton, head of international for RCA U.K., says that the U.S. company picked up on Imbruglia, a former star of Australian soap opera "Neighbours," after the domestic release of "Torn." "There's a big momentum that comes off a genuine hit single such as that," she says.

## Creation's St. Etienne Waits For The Right U.S. Deal

LONDON—Oasis, the Manic Street Preachers, and Pulp have all been featured as support acts for St. Etienne at some point in their careers. With its subtle mélange of European pop laced with overtones of faded British glory, St. Etienne is regarded as an essential part of the scenery in the British alternative music landscape.

Yet it can move gracefully and effortlessly into the mainstream: Its most recent single, "Sylvie," was a top 40 hit in the U.K. in January. Its latest album, "Good Humor," is due in the U.K. in May.

The group enjoys the goodwill of

## Propellerheads Decked Out For U.S. Wall Of Sound Act Hits States Armed With Int'l Hit

LONDON—The mainstream success in the U.K. and internationally of Propellerheads' album "Decksand-drummandrockandroll" is being viewed as a vindication of "big beat"—another hopelessly inappropriate genre tag decried by all who have been saddled with it.

For staffers at the U.K. label that developed the act, Wall of Sound, it's more a vindication of their hard work over the years and a statement that indies can still supply U.S. hits.

In the U.S., Propellerheads are licensed to DreamWorks; Mark Jones, founder/owner of Wall of Sound, says the deal is just for that particular act and not for the whole label's output.

Propellerheads' Alex Gifford says gunning for fame in the States "is a totally different game for us. After being on an independent label at home, it's a little odd being on such a large label [DreamWorks] in the States. It's certainly nice to have so many people working to make your record a success."

However, the album that appeared March 18 in the U.S. features differ-

ent mixes and added tracks, making for a more hip-hop sound. While saying the act is not prepared to compromise for the sake of U.S. success, he adds, "Funk and hip-hop have always been as crucial to our sound as dance. Although it's more fitting to American tastes, this version of the album is also very much along the lines of how our music is naturally evolving."

Interest in Propellerheads' album in the U.S. and top 20 album success in Europe have been pushed by the success of the two European singles—"On Her Majesty's Secret Service," a working of the James Bond theme, and "History Repeats," featuring Shirley Bassey.

That achievement comes at a time when accepted wisdom dictates that international success can only follow when an indie has the capital and international marketing reach of a global major.

"We must be the first 100% independently owned, distributed, and financed British label to break an act on this level for a very long time,"

notes Jones. "Two years ago, we turned down an awful lot of money. People knew that wasn't my agenda."

In the U.S. as elsewhere, the right partners are important, says Jones. "We didn't just release the record. We have built up good relationships in the territories where we've had success." With Propellerheads, that was particularly important, he says. "People have real confidence in what they're doing, and the music is handled by people who know what it's about."

At home, Wall of Sound is distributed by Vital; in France, Benelux, and Germany/Switzerland/Austria, it is licensed to Play It Again Sam; Virgin handles the label in Spain, Portugal, Italy, Greece, and Scandinavia; while in Australasia, it is handled by Mushroom's MDS.

Says Jones, "From the beginning, we've said we always wanted to sell as many records as possible. People who get up and perform do that for a reason."

LARRY FLICK and  
DOMINIC PRIDE

Video outlets such as MTV and VH1, as well as some radio stations, picked up on "Torn" before it was serviced, yet the plan was not to release the track as a single in the U.S.

"Together with RCA [in the U.S.], we decided to go outside the normal route and not put out a single," Broughton says. "We believed we could

Asia, and Australasia for international sales, RCA finds it refreshing to be finding time in the schedules for category "A" media outlets in the U.S., such as "Late Show With David Letterman" and "The Rosie O'Donnell Show," says Broughton. "It's not necessarily something that comes naturally."

"We always say we can sort ourselves out in Asia and Europe, and that's usually the truth, but this time we're in the fortunate position of having a third of the worldwide sales in the U.S."

### ALL EYES ON ALL SAINTS

London Records in the U.S. has also seen the potential in All Saints, signed to the U.K. company. "Everyone knows the record is going to break in this country," says New York-based Charlotte Blake, senior director of London. All Saints return to the U.S. to do a live appearance on "Saturday Night Live" April 11.

Despite the obvious U.S. R&B influences on the group's London debut album and on the first two singles, "I Know Where It's At" and "Never Ever," Blake says that the mainstream is the place to start: "When you market a record in America, you usually start off in a smaller arena. This record will go the other way. It's not something that American R&B radio could go for, but it could cross over to the R&B market."



PROPELLERHEADS

transfer all the people who would have bought the single into buying albums."

Since the album's March 10 release, U.S. sales account for 850,000 of the 3 million-plus copies of "Left Of The Middle" sold worldwide. The album debuted at No. 10 on The Billboard 200 in the March 28 issue and stands at No. 13. It has gone double-platinum in its home market, selling more than 600,000 units since its Nov. 24 release.

After years of looking to Europe,

most British musicians and between its members boasts an encyclopedic musical knowledge. Despite this and cult status in Sweden and Japan, the three-piece act is currently without a U.S. deal. The band's U.S. fan base is making do with imports from the U.K., where St. Etienne is signed to Creation Records; in Europe, it signed to Sony's SINE, and in Japan, Toshiba-EMI.

Bob Stanley, Pete Wiggs, and Sarah Cracknell are phlegmatic about their lack of U.S. success. Part of the blame lies at their own door, says Stanley. "We are always doing things in a back-handed way," he says. "We actually

put out too many records."

The band members say they found Warner Bros., their former U.S. label, was keen on their music. "The place in Burbank was run by music people," says Wiggs. Adds Cracknell, "It felt like we were their pet love; they knew all our records." Yet, the band fell afoul of the label's idea of how to navigate the U.S. promotional jungle, they say. Says Stanley, "We were seen as a dance act: They were doing remixes, and we went through the dance channels, which didn't work."

The group is no stranger to U.S. touring, having supported previous re-

"All Saints" came out in the U.S. March 10 and shipped 240,000 units, according to Blake, and the uptempo "I Know Where It's At" has sold some 300,000 copies. Blake is also hoping that "Never Ever," which officially goes to radio April 6, will fare as it has in the U.K.

All Saints' upcoming U.S. promo visit will be their third to date. The

## China's Morcheeba Is Bullish On U.S. Potential

LONDON—Slide guitars and a hip-hop feel are just two of the American-originated elements that make up the fluid, otherworldly sound of "The Big Calm," Morcheeba's second album for IndoChina Records, part of the U.K.'s China.

But selling the band's music to the U.S. is not necessarily straightforward, simply because it defies existing categories the business has established there.

After touring the U.S. last year, (Billboard, Dec. 6, 1997), the group's programmer, Paul Godfrey, does not necessarily see obstacles to U.S. audiences accepting the music.

"I think they 'get' it in a big way. Live, we're more like a country band,

so we're not that far removed from what they've seen," he says.

The record is the first to benefit from the pact between China, a Warner joint venture, and the newly revamped Sire Records Group in the U.S. Morcheeba's last album, "Who Can You Trust," went through Discovery.

Derek Green, China's chairman, is hoping the new pact will make a difference. "Discovery was not a marketing company and did not have the tradition of contemporary repertoire," he says.

Having the right people to work the record is important, says Green, and Sire Records Group head Seymour Stein's reputation for working with British acts—from Fleetwood Mac to Depeche Mode—speaks for itself. "The new Sire group carries the reputation of the legendary Seymour Stein," says Green. "Morcheeba is the right record to kick off this relationship for me. The difficulty is that it's an album and not just two singles."

Different radio structures on either side of the Atlantic will prompt separate approaches.

"Let Me See" went to alternative radio in the U.S. the week of March 23, whereas the first U.K. cut was the ethereal "The Sea," which was serviced in February. "There's a perception that 'Let Me See' could go to more [formats]. It's less of a rock track," explains Green.

group, currently in Australia, has a tight schedule, but, Blake says, "They understand America's a big country."

### TEXAS' TIME

Texas astounded the music world at the beginning of last year by returning after a four-year absence with its current album, "White On Blonde." The marketing, visuals, and promotion campaign for Mercury U.K. centered on the band's singer, Sharleen Spiteri, giving some focus to the group that had been lacking before. At home, the album has gone five-times platinum with more than 1.5 million records sold.

In the U.K. and Europe, radio has been solidly behind the singles from the album. "It's a pop record, and we need to get radio before we can jump on board," says Mercury U.K.'s head of international, Bert De Ruiter.

At the moment, the company is waiting to see radio's reaction to the band. "If we get radio support, we can create the right environment where the band can tour in the right kind of way."

Howard Berman, managing director of Mercury U.K., admits that "it helps to have a promotional presence" when attacking any market, in particular the fragmented, media-heavy U.S. market. He notes that the first single from the album, "Say What You Want," did not have "the same noticeably dramatic effect on sales as it did here [in the U.K.], although it was a deliberately proactive track to pick up radio."

Some half of the album's 3 million worldwide sales have been in the group's home market, says the label, with Spain and France contributing strongly. Establishing the act at home and in Europe has been the priority so far, says Berman. "It's difficult to fight a battle on too many fronts," he says.

(Continued on next page)

leaves with a string of East Coast and New York dates in 1994.

Manager Martin Kelly, also a director and partner in its former label Heavenly, says that the climate is now better for the act, which has been championed by the alternative press here. "The alternative market [in the U.S.] is not what it was five years ago. It's like a fresh start."

At the moment, the band is represented by lawyer Richard Grabel, but, says Kelly, "We're not in a hurry. We want to wait for the right deal and find people who are really committed."

DOMINIC PRIDE

DOMINIC PRIDE

## BRITISH ACTS SET SIGHTS ON THE U.S.

(Continued from preceding page)

"We knew we were in for a long haul in the U.K."

While admitting that, in general, British acts have not always turned to America first, Berman says, "It's really the pot of gold at the end of the rainbow. The question is when you reach it. [When scheduling acts] you have to play to your strengths. In an ideal world, you will be able to present media

and retail with a success story."

Texas' previous experience with touring the U.S. in 1994 has left it wary of the market. Its supporting band role for John Mellencamp ended when he curtailed the tour due to a heart attack. The band's schedule is, however, quite flexible and has room for a tour as its promo duties for the rest of the world draw to a close.

The group is due to start work on a follow-up album, tentatively due early next year. With 3 million records sold worldwide, the band and the label do not need to squeeze mileage out of the record, notes the label's De Ruiter.

### CLEOPATRA SNAPPED UP

U.S. labels appear to be taking an interest in acts much earlier in their careers. Certainly, the enthusiasm surrounding Cleopatra is encouraging.

Cleopatra, three teenage girls from South London, emerged from the British R&B scene and had top 40 success with its single "Cleopatra's Theme." The group was snapped up by Maverick before the album was completed, according to WEA U.K.

A strong image—showcased in the video for "Cleopatra's Theme"—helped convince labels in the U.S. and elsewhere, says the label.

The group embarked on a two-week promo tour of the U.S. March 28, and Maverick is releasing the single April 6.

Hassan Choudhury, head of international for WEA U.K., says, "People [in the U.S.] are looking at the British R&B scene but mainly at the acts who

## Ray Gets Early Boost From Epic U.S.

NEW YORK—These days it's not uncommon for a major such as Epic in the U.S. to put its weight behind new British acts before they've registered significant sales in their homeland. For Jimmy Ray, that's a good thing.

Ray is signed to Sony U.K.'s S2 imprint, and, like his labelmate Finley Quayle, he found interest from the U.S. even before the release of his debut album for the label.

"Jimmy Ray" shipped more than 400,000 units in the U.S., according to S2, and the first single, "Are You Jimmy Ray?," went to top 40 radio at the end of January.

At the start of March, Ray began a five-week U.S. promo trip—his third in three months—which included "The Rosie O'Donnell Show" March 23.

Communication within the major was vital to the setup for the record, according to John Fowler, head of

international for Epic U.K./S2. The labels have already established a way of working through working Jamiroquai and Des'ree. "It was significant that all the marketing elements for the project were made available to the U.S. company early," he says. "If any changes needed to be made, they could be achieved with everyone's approval."

Ray is seeing significant differences between the U.S. and the U.K. on his promo duties. "In England, it's pretty full on," he says. "The chart [in the U.K.] seems to operate differently than in the U.S. They wanted to go full on; there was a lot of marketing up front—'Go for the big hit.'"

Yet his musical direction was appreciated by the label in the U.S., says the artist. "Because the influence on my music has always been American music, there was understanding right away about what I'm about," he says. "I feel like they're

promoting me as if I've been around for years."

Ray also finds U.S. radio less restricting. "The two London[-based] stations, Radio One and Capital Radio, maybe they're a little more picky because they have so much control and can determine who's going to make it," he says. "In the U.S., there are so many more opportunities, because there are so many more stations."

More to the point, audiences are more accepting, he says. "People in the States seem to be a lot more receptive to the record and [to the fact] that it's just a fun song. The people back in England, I kind of discovered, were trying to look a little bit deeper."

"Many kids in England can be very sarcastic and cutting about something that's so pop," he adds, "which is the kind of stuff I like to do."

MELINDA NEWMAN

## Universal's Myers Renews U.K. Efforts

LONDON—Less than two years ago, Billie Myers couldn't get arrested in her native U.K.

Undaunted by failing to secure a label deal at home, the singer/songwriter packed her bags and caught a flight to the U.S. Now, she's back in the U.K. with a major hit in her hand luggage.

Signed to Universal in the U.S., where she enjoyed success with the single "Kiss The Rain," taken from the album "Growing Pains," she attributes the single's U.S. success to "word-of-mouth" and playing live acoustic sets at radio stations. "Universal did not want to browbeat anyone into playing 'Kiss The Rain,'" Myers says.

Myers has taken a different tack in her approach to breaking into the U.K.—where, she says, "a top 20 hit would mean more to me than top 20 in the States"—and the rest of Europe.

In the U.K., where radio programmers are less adventurous when it comes to live music on the air and the market does not afford the same amount of time for new tracks and artists to catch on, Universal U.K. had to be more aggressive, says GM Mark Crossingham.

"The radio opportunities are far more limited in the U.K. So we had to go out very aggressively to radio," he says, adding, "In the U.S., you can break it market by market. You can, obviously, break acts through touring or club records, but at the end of the day, with most acts, if you don't get the radio airplay, you are stuck."

The U.S. approach to radio differs from what is now being tried in the U.K., with the attitude being more aggressive on account of the sheer number of tracks piling up on programmers' desks, according to Crossingham.

"There are probably more records coming out in the U.K. than anywhere else. But there are more releases going to very few stations. Whereas in America, you have a lot of releases going to a lot of stations," he says.

Myers is using the confidence she found in the U.S. as a tool to break the single in the U.K. "Yeah, I was upset that I couldn't get signed in the U.K.," she admits, "but looking back, I didn't necessarily have all the right parts at the time. I don't know if 'Kiss The Rain' would have made it. I wasn't very confident then—and I'm not overconfident now—but now I've had time to grow."

This story was prepared by Mike McGeever, programming editor for Music & Media.

cross over into the pop market. Mark Morrison showed he was a pop crossover artist in the U.S."

Even though such acts approach the U.K. mainstream from various musical directions, they form part of a loose pop consensus that broadcasters are helping to build. The current vogue for pop influenced by R&B à la All Saints shows no signs of abating, with girl

groups garnering much of the media attention.

At the same time, the boy band phenomenon is going strong with 5ive, Catch, OTT, 911, and Code Red making runnings in the field. Non-British acts, such as Hanson, the Backstreet Boys, and Aqua, have also dominated the top 40, underscoring the fact that the U.K. market has a strong pop bias.

## McLACHLAN WINS FOUR JUNOS

(Continued from page 7)

"This is my favorite one, songwriter of the year," said a beaming McLachlan, currently on tour in the U.S. "I came 3,000 miles to get this."

Producer Pierre Marchand, with whom McLachlan shared the songwriting award, also won in the top producer category for his work on "Building A Mystery."

"I've been doing this for 10 years, and it's been a wonderful career," McLachlan said following the event. "I haven't been an overnight sensation."

McLachlan, however, acknowledged that the media blitz accompanying Lilith Fair has greatly helped her career. "Perhaps I wouldn't have these four awards tonight, and those two Grammys, if Lilith Fair hadn't happened," she said. "It did put me into a completely new place in the industry, and in the public's eye."

Several Canadian retailers indicate that McLachlan's wins will spur further Canadian sales of "Surfacing." The album, released worldwide July 15, 1997, has sold 700,000 units in Canada, according to Nettwerk president Terry McBride, who is also McLachlan's manager. The album is No. 31 on The Billboard 200 this issue.

"When you win four for four [awards], people take notice, but Sarah's the only [artist] we can expect to sell from the Junos this year," says Cam Mitchell, purchasing manager of Roblan Distributors, which operates the 78-store Sam the Record Man chain. "With the Academy Awards the following night, nobody is going to remember the Juno Awards."

"You might see a sales jump for Sarah, but nobody else," says Tim Baker, buyer with the 33-store Sunrise Records & Tapes chain. "It was a horrible show. There was no star power. No glamour. Other than the nine-member, Celtic-styled family act Leahy,

there were no performances by new artists, so [the show] didn't help anyone's career."

The Vancouver rap trio Rascalz caused a flap backstage by refusing the Juno for best rap recording for their Vik Records song "Cash Crop" (see story, page 54).

For Our Lady Peace, the night was



OUR LADY PEACE

bittersweet. While winning two awards, the act was unable to perform as scheduled because its lead singer, Raine Maida, was hospitalized earlier in the day with a chronic back condition. However, the other members of the band were on hand to accept their two Junos. Interscope Records singer/songwriter Ron Sexsmith performed in their place.

"We're very disappointed we won't be able to play tonight," said Our Lady Peace guitarist Mike Turner, accepting the fan-voted rock album award. "We've been working really hard in the States, and this was a chance to come home, be among friends and peers, and play."

While Our Lady Peace's last-minute performance cancellation was clearly a disappointment to the 10,000 fans who paid to get into GM Place for the event, there were outstanding performances by Vancouverite McLachlan, as well as by Leahy and Impulse/GRP jazz singer Diana Krall, who delivered an electrify-

ing performance of "Peel Me A Grape."

The show was hosted by another Vancouverite, actor Jason Priestley of "Beverly Hills, 90210," the best Juno host in years.

Another celebrated one on hand was veteran producer/composer David Foster, who was inducted in the Canadian Music Hall of Fame by composer/producer Quincy Jones. In his 15-minute acceptance speech, the Victoria, British Columbia, native told the crowd he has always been proud of his Canadian roots. "We have a sound, we have an identity, we are Canadian," he said.

Other double Juno winners in the evening included Paul Brandt of Calgary, Alberta, who won for top male vocalist and top country male vocalist, and Virgin Records' Leahy, from Lakefield, Ontario, who picked up awards for top new group and top instrumental artists.

Other significant winners were Montreal's Bran Van 3000, best alternative album for "Glee"; Holly McNarland, best new solo artist; Farmer's Daughter, top country group for the second year; and a radiant Shania Twain, who to nobody's surprise was picked as top country female vocalist.

"Any celebration or award or anything that happens to me in Canada is very special," said a beaming Twain to boisterous applause.

Ballots for the Juno Awards are cast by 4,800 members of the Canadian Academy of Recording Arts and Sciences.

A complete list of the winners follows.

Group: Our Lady Peace, Columbia.  
Female: Sarah McLachlan, Nettwerk.  
Male: Paul Brandt, WEA/Reprise.  
Best album: "Surfacing," Sarah McLachlan, Nettwerk.  
Best single: "Building A Mystery," Sarah McLachlan, Nettwerk.  
Country female: Shania Twain, Mercury.  
Country male: Paul Brandt, WEA/Reprise.  
Country group or duo: Farmer's Daughter, Stubble Jumper.

Best new solo artist: Holly McNarland, Universal.

Best new group: Leahy, Virgin.  
Songwriter: Sarah McLachlan and Pierre Marchand.

Producer: Pierre Marchand.  
Instrumental artists: Leahy, Virgin.  
Rock album: "Clumsy," Our Lady Peace, Columbia.

Best alternative album: "Glee," Bran Van 3000, Audiogram.

Best R&B/soul recording: "Things Just Ain't The Same," Deborah Cox, Arista.

Best dance recording: "Euphoria" (Rabbit in the Moon mix), Delerium, Nettwerk.

Best rap recording: "Cash Crop," Rascalz, Vik.

Best reggae recording: "Catch De Vibe," Messenjah, Earth One.

Best blues album: "National Steel," Colin James, WEA.

Best gospel album: "Romantics And Mystics," Steve Bell, Peg Music.

Best roots and traditional recording, solo: "Other Songs," Ron Sexsmith, Interscope.

Best roots and traditional recording, group: "Molinos," the Paperboys, Stony Plain.

Best global album: "La Llorona," Lhasa, Audiogram.

Best-selling Francophone album: "Marie Michèle Desrosiers Chante Les Classiques De Noël," Marie Michèle Desrosiers, Audiogram.

Best-selling album, foreign or domestic: "Spice," Spice Girls, Virgin.

Best classical album, solo or chamber ensemble: "Marc-André Hamelin Plays Franz Liszt," Marc-André Hamelin, Hyperion.

Best classical album, large ensemble: "Mozart Horn Concertos," CBC Vancouver Orchestra, CBC.

Best classical album, vocal or choral performance: "Soirée Française," Michael Schade, Russel Braun, Canadian Opera Company, conductor Richard Bradshaw, CBC.

Best classical composition: "Electra Rising," Malcolm Forsyth, from "Electra Rising, Music Of Malcolm Forsyth," CBC.

Best children's album: "Livin' In A Shoe," Judy & David, Tanglewood.

Best contemporary jazz album: "Metalwood," Metalwood, Justin Time.

Best mainstream jazz album: "In The Mean Time," the Hugh Fraser Quintet, Jazz Focus.

Best music of aboriginal Canada recording: "The Spirit Within," Mishi Donovan, Sunshine.

Best video: "Gasoline," Moist, directed by Javier Aquilera, EMI Music.

Best album design: John Rummen, Crystal Heald, Stephen Chung, Andrew McNaughtan, Justin Zivoinovich, for "Songs Of A Circling Spirit," Tom Cochrane, EMI Music.

Recording engineer: Michael Phillip Wojewoda for "Armstrong And The Guys, Our Ambassador," Spirit Of The West, WEA.

Hall of Fame: David Foster.

Walt Grealis Special Achievement Award: Sam Feldman.

## HOPES HIGH FOR SUMMER TOURS, BUT SO ARE PRICES

(Continued from page 1)

staying in their own backyard, a legitimately good payday for them would be \$100,000-\$150,000 per show. But the big granddaddies come along, and all of a sudden you hear that someone's brought the tour and the price [per date] is \$275,000. Before you've even had a chance to consider what you want to do in the market, someone's already predetermined the price for you."

While the practice of promoters presenting tours nationally is not new, it has generally been reserved for superstars, such as the Rolling Stones or U2. This year, an unprecedented number of acts and festivals are utilizing a national presenter. Magicworks Entertainment will produce the Janet Jackson/Usher tour, and Metropolitan Entertainment Group will present the Backstreet Boys, the Furthur Festival, and late summer's Family Values tour.

SFX is presenting the H.O.R.D.E. tour, Rod Stewart, George Strait (through PACE), Michael Bolton/Wynonna, Chicago/Hall & Oates, Stevie Nicks/Boyz Scaggs, Ozzfest (through PACE), and Michael Crawford.

Even some promoters producing national tours have doubts about the wisdom of such actions. "We're in sort of a dangerous point where many, if not a majority, of the headlining tours are considering or engaging national promoters," says John Scher, head of New Jersey-based Metropolitan Entertainment Group. "We at Metropolitan are a reluctant participant in that because we really believe in the philosophy of the local promoter [whereby] the local pro-

moter can have a relationship with an act's manager and can participate in the development of that act."

However, managers say a national promoter can bring a cohesiveness to a tour. "SFX stepped up to the plate to really market the tour from a financial point of view and a commitment point of view," says Brian Doyle, Hall & Oates' manager. "They brought in Best Buy and got good price and positioning. There's an awareness that SFX brings to it, and that's the toughest thing in battling other [acts] for attention."

Of course, in addition to producing national tours, SFX is producing headlines for gobbling up promoters. In the last 18 months, SFX has purchased New York-based Delsener/Slater Presents, San Francisco-based Bill Graham Presents, Houston-based PACE, Indianapolis-based Sunshine Promotions, Atlanta-based Concert Promotions/Southern Promotions, and St. Louis-based Contemporary Promotions. According to the Los Angeles Times, it has also entered into an agreement to buy Los Angeles-based Avalon Entertainment Partners (Billboard Bulletin, March 20).

Promoters whose companies have been bought by SFX say it hasn't really changed their daily procedures.

"We are still fighting for every date," says Irv Zuckerman, president of Contemporary Productions. Although he adds that he could pass on an SFX tour, "by and large I'm going to play it because I work for SFX."

Those not in the fold are cautiously

watching to see what will happen down the road but in the short term say that SFX, in order to make up for purchasing so many promoters, is having to charge exorbitant prices for shows. "You've got SFX wildly overpaying for their concert companies and wildly overpaying for tours to put into the amphitheaters they've acquired," says one promoter. "They're driving the price on their non-SFX dates so high it's necessitating promoters' charging a much higher ticket price."

SFX executives did not return phone calls by press time.

"The weirdest thing about this summer is every act [regardless of the national promoter] thinks their top ticket price should be \$50 or \$75. There are a lot of people who are dreaming," says Danny Zelisko, president of Phoenix-based Evening Star Productions.

Despite such concerns, most promoters say that the 1998 summer season will be a good one, easily topping last year.

"Generally, it looks like a good year. There aren't a lot of what you would call superstars," says Scher, "but there are a lot of big acts."

"I'm very cautiously optimistic," adds Zuckerman. "The talent is out there, but will you be able to market and position the talent within the summer effectively and price your tickets effectively? Ask me in September."

In addition to the acts named above, other artists playing sheds and arenas this spring and summer are Celine Dion, Metallica, Van Halen, Aerosmith, Tori Amos, Dave Matthews Band, Eric Clapton, Shania Twain, Spice Girls, Phish, Jimmy Page & Robert Plant, Pearl Jam, Boyz II Men, Garth Brooks, Brooks & Dunn, LL Cool J, the Verve, Widespread Panic/Moe, Jimmy Buffett, Culture Club, James Taylor, and Earth, Wind & Fire/Isley Brothers/O'Jays. Although no tour has been confirmed, a number of promoters are holding dates for Elton John.

In years past, arenas have virtually stood empty during the summer, as most acts played amphitheaters. This year, a number of acts, including Dion, Clapton, and Page & Plant, are playing exclusively indoors, while a number of other acts, such as the Backstreet Boys, are playing both indoor and outdoor facilities.

"It's really surprising how many arena acts are out this year," says Army Granat, head of Chicago-based Jam Productions, "but I think it's just a coincidence. The amphitheater season still looks good, although it doesn't look awesome in terms of the number of dates."

### WHAT LOOKS GOOD?

The Dave Matthews Band's tour is an outing virtually every promoter earmarks as a summer highlight. The group is primarily playing sheds but will play stadiums in a few markets.

"That's a great, great example of the younger talent that's come along that's been able to graduate to a new level," says Mitch Slater, president of New York-based Delsener/Slater. "You're talking about careers being grown properly."

Metallica's tour also earns high marks from promoters. "They can come back time and time again," says Zuckerman, "because one time they'll play in the round, then they play outdoors, then they play festivals. You have to come up with a way to rekindle interest, and once in a while that means flipping around the way you play."

Promoters also expect strong showings for Dion and Jackson.

In addition to Jackson/Usher, the Earth, Wind & Fire package, and LL

## Slowhand And Fast Cars

### Clapton/Lexus Pact Strongly Integrated

BY MELINDA NEWMAN

NEW YORK—A number of tours this year will have corporate entities attached to them—Elton John is being underwritten by Citicorp, for instance, and George Strait has a whopping three sponsors in Nokia, Chevy, and Wrangler. But few have as integrated a marketing plan as Eric Clapton's association with Lexus.

Clapton's U.S. arena tour, which starts Monday (30) at the St. Paul (Minn.) Civic Center, will be presented by Lexus, which hopes to bolster its brand name among a younger generation of car buyers. It marks the first time since 1983 that Clapton has had a tour sponsor. That year, his Money and Cigarettes outing was underwritten by Camel cigarettes.

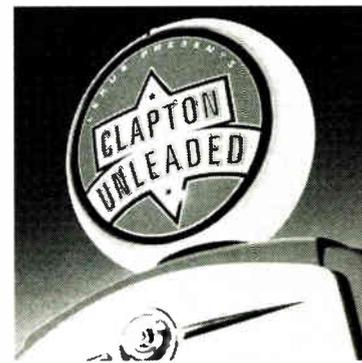
"We've always been associated with Lincoln Center, the L.A. Philharmonic, Van Cliburn," says Valerie Heine, director of event marketing/promotions for Lexus' ad agency, Team One Advertising. "We've appealed more to people in their 50s and 60s. With the new GS and RX models, we're trying to attract an audience in their 30s and 40s. With Eric, we're moving toward a more contemporary image."

A prime component of the sponsorship is a collection of 12 Clapton hits, titled "Unleaded," that will be available only at Lexus dealerships. In agreement with Clapton's management, only 40,000 units have been produced, and they will not be advertised except through direct mail to targeted Lexus consumers. Upon visiting one of Lexus' 180 dealerships, each customer will receive a free CD and can enter a drawing to win tickets to a Clapton concert.

The songs on the CD are "Badge," "After Midnight," "Let It Rain," "Bell Bottom Blues," "Tell The Truth," "Layla," "Let It Grow," "Give Me Strength," "Hello Old Friend," "Wonderful Tonight," "Lay Down Sally," and "I Can't Stand It."

The campaign, with the tag line

"Lexus & Clapton: The similarities are uncanny," boasts a 30-second TV spot that features Clapton performing "Layla" in concert while little bubbles with such inscriptions as "stirring performance" and "effortless shifting" appear during the song, indicating the similarity between Clapton and the performance of a Lexus. A voice-over announces that Lexus is the proud sponsor of the tour and spouts the tag line. Only a brief shot of a Lexus is seen during the spot.



"We're keeping it as classy as we can, and I think that's what appeals to Eric's management," says Heine. "We are very clear that we're advertising our association with Eric, but he's not pushing cars. This is not about selling a car or a model; it's about communicating Lexus as a brand."

During the tour, Lexus will hold receptions in the top 15 sales markets in conjunction with on-site banners, signage, tour-book ads, and vehicle displays at the concert venues.

Lexus is also running a contest with CNN's "Showbiz Today" program in which the viewer who successfully answers Clapton trivia questions will be flown via a Lear jet to Clapton's Los Angeles show. Another contest, open only to Lexus owners, will be coordinated through the company's Internet site.

members and Bruce Hornsby playing Dead tunes.

"I'm incredibly turned on by the lineup for the Furthur Festival," says Zelisko. "I think it's a can't miss."

With founder Blues Traveler back on the H.O.R.D.E. tour, promoters are also optimistic about that festival's chances to rebound from a bad year in '97. "H.O.R.D.E. is going to be moderately priced to the consumer and the talent buyer," says one promoter. "Last year the ticket prices were too high, and it was tough financially."

The lineups for this year's festivals seem more solid to promoters than in years past. "Everyone learned their festival lesson last year," says Slater. "You can't just throw any hodgepodge of acts together and call it a festival and think it's going to sell."

Promoters also expect Strait's multi-act festival, the only full stadium tour so far this summer, to do great business. The kickoff date, March 14 at Phoenix's Sun Devil Stadium, sold 65,000 tickets.

Assistance in preparing this story was provided by Paul Verna.

## This Summer's Tour Lineups

The following is a list of this summer's major festivals and the key acts appearing on each tour. Not all artists will appear on all dates.

**AFRICA FETE '98:** Salif Keita & the Wanda Band, Papa Wemba & Molokai, Maryam Mursal, and Cheikh Lo. Returning to the U.S. for the first time in three years, the 20-date Africa Fete begins June 18 in Los Angeles and is produced by Island Records and the Kennedy Center for the Performing Arts.

**FAMILY VALUES TOUR:** Korn, Limp Bizkit, and Orgy. This late-summer tour will play midsize arenas.

**FURTHUR FESTIVAL:** Former Grateful Dead members Mickey Hart, Bob Weir, Phil Lesh, and occasional Dead keyboardist Bruce Hornsby will join together to play Dead tunes; other tour acts include Rusted Root and Hot Tuna. The tour kicks off in late June and runs through the end of July.

**GUINNESS FLEADH FESTIVAL:** Sinéad O'Connor, Chumbawamba, the Chieftains, Indigo Girls, John Lee Hooker, Wilco, Shane MacGowan, Los Lobos, Richard Thompson, Altan, the Saw Doctors, Tracy Chapman, X, Rosanne Cash, Yo La Tengo, Nanci Griffith, Squeeze, Billy Bragg, Black 47, the Corrs, Dar Williams, Luka Bloom. Expanded from a New York date in 1997, this year's stadium festival will play two days in New York (June 13-14), one in Chicago (June 20), and one in San Francisco (June 27).

**H.O.R.D.E.:** Blues Traveler, Barenaked Ladies, Ben Harper, Alana Davis, Robert Bradley's Blackwater Surprise, and Gov't Mule. It runs July 6 through Labor Day.

**HOUSE OF BLUES' SMOKIN' GROOVES TOUR:** With the lineup still being put together by the William Morris Agency, this R&B outing will feature six acts, primarily hip-hop artists. The 30-date shed/arena tour starts July 22 and

ends Aug. 29.

**LILITH FAIR:** Sarah McLachlan, Bonnie Raitt, Missy "Misdemeanor" Elliott, Sinéad O'Connor, Erykah Badu, Natalie Merchant, Shawn Colvin, Paula Cole, Sheryl Crow, and Indigo Girls. The 50-city North American amphitheater tour starts June 19 in Portland, Ore. There are also plans for a European tour.

**LOLLAPALOOZA '98:** The lineup is still unconfirmed; however, organizer Ted Gardner expects it to start in late July (Billboard, March 28).

**NEWPORT FOLK FESTIVAL:** A 13-city, weekends-only shed tour with folk-leaning artists. Rumored acts include John Hiatt, Lyle Lovett, and Nanci Griffith, although tour organizers Little Big Man/Festival Productions wouldn't comment on the lineup. It starts July 30 in Atlanta and will feature between eight and 10 performers each.

**NOKIA PRESENTS THE GEORGE STRAIT CHEVY TRUCK COUNTRY MUSIC FESTIVAL BROUGHT TO YOU BY WRANGLER:** George Strait, Faith Hill, John Michael Montgomery, Tim McGraw, Lila McCann, Lee Ann Womack, Asleep At The Wheel, Big House, and Shane Stockton. This season's only complete stadium tour, the all-day festival started March 14 in Phoenix and ends June 7 at Houston's Rice Stadium.

**OZZFEST '98:** Ozzy Osbourne, Tool, Megadeth, Limp Bizkit, Soulfly, Seven Dust, Coal Chamber. Second-stage acts include the Melvins, Incubus, Snot, Kilgore, System Of A Down, and Ultraspank. The 17-date U.S. shed tour starts July 3. The European version's June lineup includes Foo Fighters and a reunited Black Sabbath.

**VANS WARPED TOUR '98:** Rancid, NOFX, Bad Religion, the Specials, the Reverend Horton Heat, Cherry Poppin' Daddies, and Die Toten Hosen. It starts June 30 in Phoenix.

MELINDA NEWMAN

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 25 rows of recurrent airplay data.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist. Contains 100 rows of song titles and publisher information.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

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

# Billboard HOT 100 SINGLES

APRIL 4, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	15	—	2	<b>ALL MY LIFE</b> J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
2	5	8	3	<b>FROZEN</b> MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
3	2	2	11	<b>NICE &amp; SLOW</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
4	4	3	6	<b>MY HEART WILL GO ON</b> W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
5	3	4	19	<b>NO, NO, NO</b> W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	3
6	7	63	5	<b>LET'S RIDE</b> T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	6
7	6	5	18	<b>TRULY MADLY DEEPLY</b> C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
8	1	1	6	<b>GETTIN' JIGGY WIT IT</b> POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
9	8	7	9	<b>GONE TILL NOVEMBER</b> W. JEAN (W. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
10	11	13	8	<b>TOO CLOSE</b> KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	10
11	9	11	17	<b>DEJA VU (UPTOWN BABY)</b> KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
12	13	—	2	<b>BITTER SWEET SYMPHONY</b> YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) (V) VCH/UT 38634/VIRGIN	12
13	12	14	7	<b>BODY BUMPIN' YIPPIE-YI-YO</b> E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	12
14	10	6	10	<b>WHAT YOU WANT</b> N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	6
15	22	29	8	<b>ROMEO AND JULIET</b> G. BAILLEREAU, Y. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	15
16	19	20	8	<b>YOU'RE STILL THE ONE</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	16
17	17	5	5	<b>I WANT YOU BACK</b> D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (X) RCA 65348	17
18	16	15	7	<b>ARE YOU JIMMY RAY?</b> C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
19	14	9	16	<b>TOGETHER AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
20	20	12	42	<b>HOW DO I LIVE</b> C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
21	21	27	3	<b>DO FOR LOVE</b> SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
22	24	19	18	<b>HOW'S IT GOING TO BE</b> S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) (T) ELEKTRA 64130/EEG	9
23	18	10	15	<b>SWING MY WAY</b> MIXO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
24	25	26	10	<b>MAKE EM' SAY UHH!</b> 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	24
				<b>*** GREATEST GAINER/SALES ***</b>		
25	32	—	2	<b>RAIN</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	25
26	23	18	5	<b>THE MUMMERS' DANCE</b> L. MCKENITT (L. MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
27	27	22	22	<b>KISS THE RAIN</b> D. CHIL (B. MYERS, E. BAZILIAN, D. CHIL)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
28	28	21	23	<b>I DON'T WANT TO WAIT</b> P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
				<b>*** GREATEST GAINER/AIRPLAY ***</b>		
29	29	30	5	<b>THE PARTY CONTINUES</b> J. DUPRI (J. DUPRI, DA BRAT, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	29
30	26	16	22	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
31	31	28	33	<b>YOU MAKE ME WANNA ...</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
32	34	34	4	<b>A ROSE IS STILL A ROSE</b> L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) ARISTA 13465	32
33	30	24	8	<b>TOO MUCH</b> ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
34	37	50	3	<b>VICTORY</b> PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES STEVIE 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 STEVIE J., S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI) (C) (D) BAD BOY 79155/ARISTA	34
35	33	23	18	<b>BEEN AROUND THE WORLD</b> R. LARSON, D. W. BOWEN, L. STANFIELD, A. MORRIS, J. DEWANEY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) ARISTA 13465	2
36	35	25	17	<b>A SONG FOR MAMA</b> BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	7
37	38	32	26	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997</b> C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
38	36	31	6	<b>PINK</b> K. SHIRLEY AEROSMITH (S. TYLER, R. SUPA, G. BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
39	39	35	9	<b>LOVE YOU DOWN</b> C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
40	40	33	21	<b>SHOW ME LOVE</b> D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
				<b>*** Hot Shot Debut ***</b>		
41	NEW	—	1	<b>MONEY, POWER &amp; RESPECT</b> D. ANGELETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGELETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) BAD BOY 79156/ARISTA	41
42	41	36	40	<b>SEMI-CHARMED LIFE</b> S. JENKINS (S. JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
43	56	62	4	<b>IT'S ALL ABOUT ME</b> D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA FEATURING SISOQ OF DRU HILL (C) (D) INTERSCOPE 97024	43
44	42	38	30	<b>TUBTHUMPING</b> CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 56146/UNIVERSAL	6
45	46	43	10	<b>ARE U STILL DOWN</b> T. SHAKUR (JON B., T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
46	44	46	6	<b>GET AT ME DOG</b> PK GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY	44
47	47	42	41	<b>QUIT PLAYING GAMES (WITH MY HEART)</b> M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
48	43	44	39	<b>ALL FOR YOU</b> P. EBERSOLD (K. BLOCK, SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	53	53	7	<b>STRAWBERRIES</b> L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	49
50	57	60	4	<b>BYE BYE</b> B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	50
51	45	40	10	<b>I KNOW WHERE IT'S AT</b> K. GORDON, C. MCVEY, M. FIENES (K. GORDON, S. LEWIS, W. BECKER, D. FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	36
52	59	—	2	<b>RAISE THE ROOF</b> L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	52
53	54	39	9	<b>ALL MY LOVE</b> T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	28
54	50	45	13	<b>DANGEROUS</b> R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
55	66	—	2	<b>GITTY UP</b> C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	55
56	48	37	10	<b>FATHER</b> POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568532/MERCURY	18
57	60	66	3	<b>JUST BE STRAIGHT WITH ME</b> CRAIG B. SILKK (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, HARRIS III, T. LEWIS)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK (C) (D) (T) NO LIMIT 53305/PRIORITY	57
58	62	68	3	<b>IMAGINATION</b> J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	58
59	52	52	10	<b>THE CITY IS MINE</b> 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	52
60	58	56	8	<b>LIGHT IN YOUR EYES</b> EMOSIA (E. SLOAN, T. SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
61	51	47	7	<b>ALL I DO</b> A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	47
62	55	54	8	<b>SWEET SURRENDER</b> P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
63	61	51	11	<b>GIVEN TO PEARL</b> B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
64	65	61	13	<b>BURN</b> E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
65	72	—	2	<b>CHEERS 2 U</b> TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	65
66	69	72	3	<b>IT'S UP TO YOU</b> O. EVENRUDE (C. BRANDON, G. MARSHALL)	◆ THE TUESDAYS (C) (D) ARISTA 13469	66
67	68	64	5	<b>BRING IT ON</b> F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	64
68	64	55	6	<b>WHAT WOULD HAPPEN</b> D. RICKETTS (M. BROOKS)	◆ MEREDITH BROOKS (C) (D) (V) CAPITOL 58681	46
69	71	71	9	<b>THEN WHAT?</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	66
70	76	84	4	<b>WHO AM I</b> J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160VP	70
71	63	49	9	<b>IF YOU THINK I'M JIGGY</b> D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	30
72	67	57	19	<b>I WILL COME TO YOU</b> S. LIRONI (I. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	◆ HANSON (C) (D) (T) (V) (X) MERCURY 568132	9
73	81	83	4	<b>MY HEART WILL GO ON</b> ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	73
74	78	90	3	<b>THIS KISS</b> B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	74
75	NEW	—	1	<b>THE UNFORGIVEN II</b> B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	75
76	70	58	9	<b>AM I DREAMING</b> K. SWEAT (S. DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	31
77	77	82	3	<b>A PROMISE I MAKE</b> M. MORE, A. LOGAN (G. KENNEDY, W. KIRKPATRICK, T. SIMS, A. LOGAN, M. MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	77
78	74	70	8	<b>LIFE IN MONO</b> M. VIRGO (M. VIRGO, J. BARRY)	◆ MONO (T) (X) ECHO 568285/MERCURY	70
79	73	59	17	<b>WE'RE NOT MAKING LOVE NO MORE</b> BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	13
80	82	78	20	<b>BRIAN WILSON</b> G. MACKLLOP (S. PAMP)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290	68
81	85	—	2	<b>STILL PO' PIMPIN'</b> 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	81
82	75	75	4	<b>REALITY</b> MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
83	84	76	8	<b>IF I NEVER STOP LOVING YOU</b> P. MCMAKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
84	79	81	16	<b>SAY YOU'LL STAY</b> T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	59
85	89	89	3	<b>IT'S YOUR LOVE</b> THE BERMAN BROTHERS (S. SMITH)	◆ SHE MOVES (C) (D) GEFFEN 19421	85
86	83	65	18	<b>32 FLAVORS</b> E. TUTON (A. DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	37
87	87	74	17	<b>JUST CLOWNIN'</b> WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
88	86	77	7	<b>OFF THE HOOK</b> M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84100	73
89	80	67	14	<b>WHAT IF I SAID</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARNER) (C) (D) (V) WARNER BROS. (NASHVILLE) 17263	59
90	91	—	2	<b>GOTTA BE...MOVIN' ON UP</b> P. M. DAWN (A. CORDES, K. MARLEY, E. DILLON, S. JOLLEY, J. SWAIN, L. JOHN, A. INGRAM, J. BARRY)	◆ PRINCE BE FEATURING KY-MANI (C) (D) GEE STREET 33513/V2	90
91	88	80	18	<b>GOING BACK TO CALI</b> EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	26
92	90	85	9	<b>SEND MY LOVE/SEND ONE YOUR LOVE</b> S. REMI (S. WONDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	72
93	92	88	14	<b>AIN'T THAT JUST THE WAY</b> D. BENN, J. LAROSI, D. PAPALEXIS, R. YACOB (G. LARSON, S. PHILLIPS, B. BELLAND)	◆ LUTRICIA MCNEAL (C) (D) (X) CRAVE 78764	63
94						

# HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

**CROSSOVER SUCCESS STORY:** Last issue, K-Ci & JoJo's "All My Life" (MCA) bowed at No. 15 on the Hot 100 a week early because several New York-based retail accounts broke street date. The single scanned 8,500 units to land at No. 61 on the Hot 100 Singles Sales list. Billboard policy states that if enough retail accounts break street date to place a single in the top 75 of the Hot 100 Singles Sales chart, that title enters the Hot 100. After a full week of scans totaling 213,000 units, the single leaps 61-1 on Hot 100 Singles Sales and cruises to the pole position on the Hot 100.

Without the previous week's street-date violations, the song would have bowed at No. 1 on the chart. "All My Life," which is ranked at No. 4 on the Hot 100 Airplay list, has 68 million audience impressions from airplay at 141 monitored stations.

This is K-Ci & JoJo's first No. 1 and MCA's first No. 1 single since Coolio's "Gangsta's Paradise" topped the chart for three weeks in 1995. None of K-Ci & JoJo's previous singles when they were part of the group Jodeci topped the Hot 100. Some may argue, though, that this is not their first No. 1 single, because the brothers were the featured vocalists on 2Pac's "How Do U Want It" (Death Row/Interscope), which topped the chart for two weeks during the summer of 1996.

At this point in the chart year, "All My Life" is the second-biggest R&B crossover of the 1998 chart year, behind Janet Jackson's "Together Again" (Virgin). Since the song has been on the Hot 100 Airplay chart, the cumulative audience reach of "All My Life" is in excess of 610 million impressions. Will Smith's "Gettin' Jiggy Wit It" (Columbia), Usher's "Nice & Slow" (LaFace/Arista), and Allure's "All Cried Out" (Track Masters/Crave) respectively round out the list of the top five R&B crossovers on the Hot 100 Airplay chart.

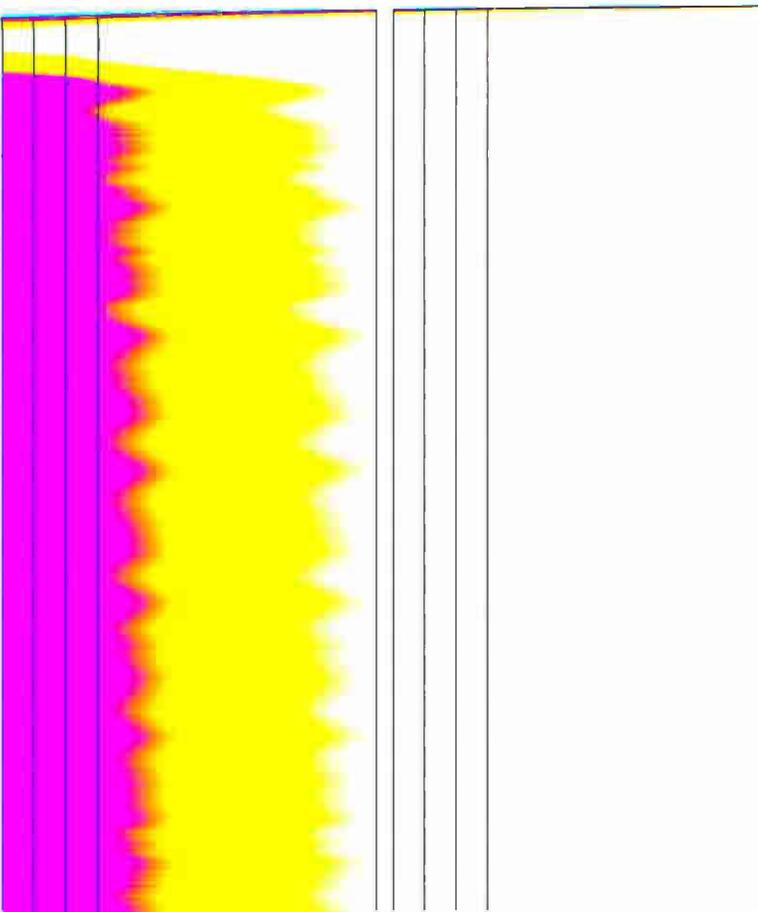
**RECORD-SETTING AIRPLAY:** At No. 2 on the Hot 100 Airplay list with 104 million audience impressions, Savage Garden's "Truly Madly Deeply" (Columbia) has surpassed the audience attained by Donna Lewis' "I Love You Always Forever" (Atlantic) to become the second-highest audience record since Billboard began using Broadcast Data Systems to compute its airplay charts.

Record-holder Celine Dion, who tops the airplay list with 108 million impressions, has surpassed 104 million listeners for nine weeks.

**NEXT:** Chumbawamba's "Amnesia" (Republic/Universal) is slated for an April 21 in-store date. To help the single's sales, the previously limited retail release "Tubthumping" will appear on the B-side. However, chart watchers should note that because "Tubthumping," which is No. 44 on the Hot 100 this issue, has already had a chart run, the new single will be ineligible to be considered as a double-sided single and will simply chart as "Amnesia."

**E-MAIL BAG:** Hot 100 Singles Spotlight has gotten several E-mails from DJs and music fans wondering when 550 Music was planning to release the dance mixes of Celine Dion's "My Heart Goes On" to retail. According to the label, now that the song has been cut out, there will not be a follow-up commercial single containing the dance mixes. If 550 Music is smart, it will borrow Republic/Universal's Chumbawamba example and release the dance mixes on the B-side of a later Dion single.

## BUBBLING UNDER <sup>HOT 100®</sup> SINGLES



## 550 MUSIC'S FUEL TAKING OFF AT ROCK RADIO

(Continued from page 7)

"Sunburn," on Tuesday (31). The set will carry a Sony artist development price of \$11.98 (CD)/\$7.98 (cassette).

The first line of attack will center on the Pennsylvania area.

"In all the backyard towns that they've been playing for years we're doing record release parties," says 550 VP of marketing (U.S.) Dave Gottlieb, who adds that the label has been setting up the title since October, when it released the four-song EP "Hazelton," which contained demos of tracks that would appear on the album, as well as non-album B-sides. According to the label, Fuel's first EP, "Porcelain," has sold 10,000 copies.

To further generate advance interest, 550 released a 7-inch picture disc that was serviced to independent record stores and college radio.

Bill Duffy, GM of Tower Records' South Street outlet in Philadelphia, says that he's buying the album "somewhat cautiously," but that the possibility of a record release party in town is promising. "In that case, we'd increase our order," he says.

Already boding well for sales is the airplay of album track "Shimmer." Last issue, the song was the Airpower pick on the Modern Rock Tracks chart (Airpower is awarded to records that break the 1,100-spin mark) and is on the verge of charting on the Mainstream Rock Tracks chart. The song is No. 17 on this issue's Modern Rock Tracks. 550 Music's plan from the beginning has been to work both formats equally.

"There's that disenfranchised rock consumer out there who's looking for stuff, and I think this band can easily walk that fine line between alternative and rock and be successful in both," Gottlieb says. 550 VP of promotion (U.S.) Joel Klaiman concurs: "We believe there are multiple singles for both formats. We will not pigeonhole this band at either one."

"Shimmer" has been receiving airplay on 22 stations, including WXRK New York and WKQX Chicago.

550 director of A&R (U.S.) Ben Goldman, who signed Fuel and also brought Ben Folds Five to the label, says he was impressed with the band's solid musicianship, songwriting capabilities, and dedication. "I'm a big fan of the Pearl Jams and Stone Temple Pilots of the world, of those great rock songs with heartfelt and good lyrics. [Fuel] just turned me on," he says.

Like those aforementioned grunge bands, Bell grew up a fan of '70s rock giants, including the Rolling Stones, Alice Cooper, Joni Mitchell, Elton

not nearly as bubblegum; we're a lot darker."

The group cut a track with producer Brendan O'Brien for the "Godzilla" soundtrack. Fuel's songs are published by PolyGram Music Publishing (BMI and ASCAP).

Fuel's early initiative was noticed by leading management team Media Five, which represents Live and Solution AD. When David Sestak and Greg Epler of Media Five were approached by the band to become its booking agent, Fuel had just self-financed and self-produced "Porcelain," which was recorded at venues during soundchecks and after shows. Epler began booking area shows for Fuel and in January '97 became its full-time co-manager.

## 'PARK' MARKS AMERICAN/COLUMBIA ALLIANCE

(Continued from page 6)

bia marks Rubin's return to the Columbia fold, where his former label Def Jam was born. Don Ienner, chairman of the Columbia Records Group (U.S.), says he is thrilled to have Rubin back. "He was here once before, but unfortunately I wasn't," Ienner says. "This is someone who can see things before most people see them, and now not only will he be able to produce them and put them on his record label, but he can lead us to new areas."

"I've known Rick for a long time, and it is a personal pleasure to welcome him to the company," says Michele Anthony, executive VP of Sony Music Entertainment (U.S.). "Rick has already built two visionary companies from the ground up, and his extraordinary abilities as a creative executive, record producer, and A&R man ensure that American Recordings will continue to break new ground."

Rubin will continue to head the label, which is based at Sony Music's offices in Santa Monica, Calif., and he will oversee all creative functions.

Thus far into the new Columbia

One of the the first outlets to start playing tracks from "Porcelain" in 1996 was WQXA Harrisburg, a modern rock station at the time.

PD John Moschitta (now PD at WXDX Pittsburgh) remembers Fuel as having a "large and loyal following."

Across town, active rock WTPA operations manager Chris James recalls that while both WQXA and top 40 WINK were playing "Shimmer," the EP version was not hard enough for his station, so he programmed different tracks. He notes that the current version "is more AOR palatable than the original" and that "the record is doing phenomenal, and everybody's calling up and asking how the rest of the album is."

pact, American has signed one new act, the Armenian heavy metal band System Of A Down; an album is expected out around the same time as "South Park."

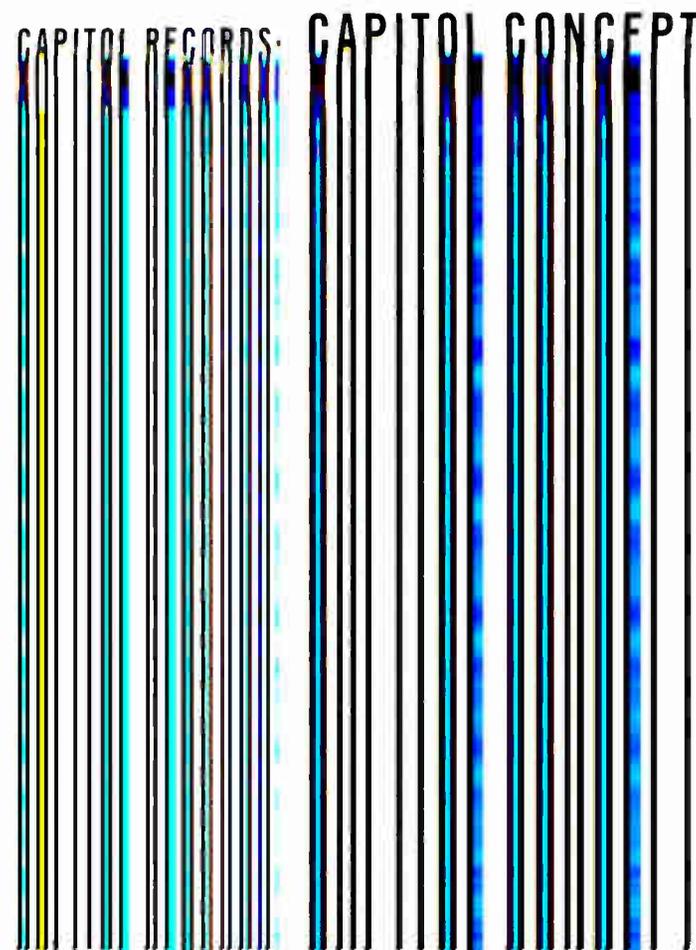
"I intend on keeping the roster very small and maintaining the boutique-label feel," Rubin says. The label will also mine its existing roster and release new albums from Slayer, the Black Crowes, and Johnny Cash before the end of the year. Additionally, American will release the first album from VH1's "Storytellers" series; it will feature Cash and Willie Nelson.

Rubin also is plunging into the task of digitally remastering the entire American catalog, starting with the first Slayer, Black Crowes, and Danzig albums. "Many of the early releases were put out when vinyl was still the main format, so when we mastered them, we were more concerned about what they sounded like on vinyl," he says.

Several boxed sets also are planned, beginning with a Slayer package slated to be released within the year.

## CHALLENGE US.

Go ahead—challenge us to solve your toughest compact disc packaging problem. We offer a full range of services including custom package design, assembly and equipment.



# THE Billboard 200

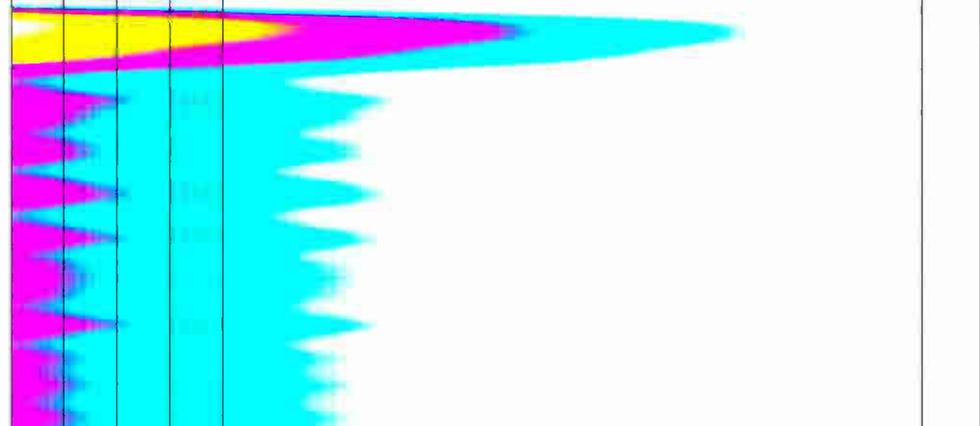
THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 4, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	15	<b>SOUNDTRACK</b> ▲ <sup>9</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98) 11 weeks at No. 1	TITANIC	1
2	3	3	18	<b>CELINE DION</b> ▲ <sup>7</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	<b>NEW</b>		1	<b>C-MURDER</b> NO LIMIT 50723*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE OR DEATH	3
4	<b>NEW</b>		1	<b>VAN HALEN</b> WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
5	2	2	3	<b>MADONNA</b> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
6	5	5	49	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
7	4	—	2	<b>ERIC CLAPTON</b> DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
8	8	8	32	<b>BACKSTREET BOYS</b> ▲ <sup>3</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
9	6	7	40	<b>K-CI &amp; JOJO</b> ▲ <sup>2</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
10	<b>NEW</b>		1	<b>SOUNDTRACK</b> HEAVYWEIGHT 540886/A&M (10.98/17.98)	THE PLAYERS CLUB	10
11	7	9	7	<b>SOUNDTRACK</b> MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
12	11	10	27	<b>USHER</b> ▲ <sup>3</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
13	10	—	2	<b>NATALIE IMBRUGLIA</b> RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
14	13	11	55	<b>MATCHBOX 20</b> ▲ <sup>5</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	5
15	12	6	5	<b>SILKK THE SHOCKER</b> ▲ <sup>2</sup> NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
16	14	12	17	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
17	15	14	20	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
18	16	13	17	<b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
19	9	4	3	<b>SCARFACE</b> RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
20	17	15	20	<b>SPICE GIRLS</b> ▲ <sup>3</sup> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
21	23	25	18	<b>MARCY PLAYGROUND</b> ● CAPITOL 53569 (10.98/15.98) <b>HS</b>	MARCY PLAYGROUND	21
22	21	20	26	<b>BRIAN MCKNIGHT</b> ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
23	20	19	21	<b>MASE</b> ▲ <sup>2</sup> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
24	18	18	25	<b>LOREENA MCKENITT</b> ▲ <sup>2</sup> QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
25	19	16	7	<b>PEARL JAM</b> ▲ <sup>2</sup> EPIC 68164* (10.98 EQ/16.98)	YIELD	2
26	22	21	35	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>4</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
27	26	30	25	<b>CREED</b> ▲ <sup>2</sup> WIND-UP 13049 (10.98/16.98) <b>HS</b>	MY OWN PRISON	26
28	34	38	24	<b>JANET</b> ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
29	25	31	50	<b>THIRD EYE BLIND</b> ▲ <sup>2</sup> ELEKTRA 62012*/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	25
30	27	27	31	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
31	29	24	36	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
32	28	23	26	<b>CHUMBAWAMBA</b> ▲ <sup>3</sup> REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
33	33	29	27	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
34	30	26	19	<b>LSG</b> ▲ <sup>2</sup> EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
35	36	37	30	<b>MASTER P</b> ▲ <sup>2</sup> NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
36	35	34	18	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
37	39	70	16	<b>ANDREA BOCELLI</b> ● PHILIPS 539207 (10.98/16.98) <b>HS</b>	ROMANZA	37
38	31	22	28	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
39	38	32	59	<b>SPICE GIRLS</b> ▲ <sup>6</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
40	37	35	19	<b>TIMBALAND AND MAGOO</b> ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
41	40	28	59	<b>PAULA COLE</b> ▲ <sup>2</sup> IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	20
42	24	—	2	<b>KILLAH PRIEST</b> GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	24
43	41	33	25	<b>THE VERVE</b> ● VCI/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
44	32	17	6	<b>VARIOUS ARTISTS</b> ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
45	44	44	28	<b>AQUA</b> ▲ <sup>2</sup> MCA 11705 (10.98/16.98)	AQUARIUM	7
46	54	60	39	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ▲ <sup>2</sup> RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
47	45	48	36	<b>SMASH MOUTH</b> ▲ <sup>2</sup> INTERSCOPE 90142 (10.98/16.98) <b>HS</b>	FUSH YU MANG	19
48	47	53	27	<b>BEN FOLDS FIVE</b> ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
49	46	47	14	<b>VARIOUS ARTISTS</b> POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
50	42	39	10	<b>THE LOX</b> ● BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	3

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	51	42	46	<b>HANSON</b> ▲ <sup>4</sup> MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
55	52	58	27	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
56	48	41	18	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
57	59	61	19	<b>MYSTIKAL</b> ▲ <sup>2</sup> BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	3
58	60	66	30	<b>MARTINA MCBRIDE</b> ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
59	58	64	40	<b>SOUNDTRACK</b> ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
60	101	89	44	<b>FOO FIGHTERS</b> ▲ <sup>2</sup> ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
61	64	63	42	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
62	68	69	27	<b>BUSTA RHYMES</b> ▲ <sup>2</sup> ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
63	61	59	48	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
64	55	52	19	<b>BARBRA STREISAND</b> ▲ <sup>3</sup> COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
65	65	57	30	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
66	73	80	24	<b>EVERCLEAR</b> ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
67	76	75	5	<b>DESTINY'S CHILD</b> COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
68	86	95	14	<b>NEXT</b> ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	68
69	63	55	11	<b>SOUNDTRACK</b> ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
70	56	49	4	<b>OL SKOOL</b> KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
71	77	81	30	<b>DAYS OF THE NEW</b> ● OUTPOST 30004/GEFFEN (10.98/16.98) <b>HS</b>	DAYS OF THE NEW	54
72	67	51	9	<b>YOUNG BLEED</b> ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
73	69	68	110	<b>JEWEL</b> ▲ <sup>8</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
74	57	166	3	<b>MICHAEL CRAWFORD</b> ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
75	70	85	53	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
76	81	72	12	<b>UNCLE SAM</b> STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	68
77	83	82	20	<b>YANNI</b> ▲ <sup>2</sup> VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
78	100	113	12	<b>QUEEN PEN</b> LIL' MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	78
79	<b>NEW</b>		1	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	79
80	53	36	25	<b>BOB DYLAN</b> ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
81	66	46	4	<b>C-BO</b> AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
82	71	147	4	<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
83	79	74	19	<b>ENYA</b> REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
84	97	102	39	<b>ROBYN</b> ● RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	68
85	87	88	26	<b>OUR LADY PEACE</b> ● COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	76
86	78	67	80	<b>FIONA APPLE</b> ▲ <sup>2</sup> CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	15
87	82	73	23	<b>GREEN DAY</b> REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
88	75	71	26	<b>BOYZ II MEN</b> ▲ <sup>2</sup> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
89	84	76	106	<b>CELINE DION</b> ▲ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
90	93	90	86	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
91	103	121	6	<b>CHERRY POPPIN' DADDIES</b> MOJO 53081/UNIVERSAL (8.98/12.98) <b>HS</b>	ZOOT SUIT RIOT	91
92	88	79	4	<b>BIG BAD VOODOO DADDY</b> COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
93	107	112	26	<b>JON B.</b> YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	93
94	85	87	20	<b>VARIOUS ARTISTS</b> POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
95	91	84	53	<b>AEROSMITH</b> ▲ <sup>2</sup> COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
96	89	83	20	<b>SAMMY KERSHAW</b> ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
97	62	56	7	<b>SOUNDTRACK</b> ● UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
98	92	91	10	<b>BILLIE MYERS</b> UNIVERSAL 53100 (10.98/16.98) <b>HS</b>	GROWING, PAINS	91
99	72	65	4	<b>JOHN LENNON</b> PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
100	80	50	3	<b>JOE SATRIANI</b> EPIC 68018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
101	105	107	24	<b>KENNY WAYNE SHEPHERD BAND</b> REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
102	90	86	21	<b>VARIOUS ARTISTS</b> ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
103	95	96	28	<b>BLINK 182</b> ● CARGO 11624*/MCA (10.98/16.98) <b>HS</b>	DUDE RANCH	67
104	94	77	17	<b>2PAC</b> ▲ <sup>4</sup> AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**CROSSOVER SUCCESS STORY:** Last issue, K-Ci & JoJo's "All My Life" (MCA) bowed at No. 15 on the Hot 100 a week early because several New York-based retail accounts broke street date. The single scanned 8,500 units to land at No. 61 on the Hot 100 Singles Sales list. Billboard policy states that if enough retail accounts break street date to place a single in the top 75 of the Hot 100 Singles Sales chart, that title enters the Hot 100. After a full week of scans totaling 213,000 units, the single leaps 61-1 on Hot 100 Singles Sales and cruises to the pole position on the Hot 100.

Without the previous week's street-date violations, the song would have bowed at No. 1 on the chart. "All My Life," which is ranked at No. 4 on the Hot 100 Airplay list, has 68 million audience impressions from airplay at 141 monitored stations.

This is K-Ci & JoJo's first No. 1 and MCA's first No. 1 single since Coolio's "Gangsta's Paradise" topped the chart for three weeks in 1995. None of K-Ci & JoJo's previous singles when they were part of the group Jodeci topped the Hot 100. Some may argue, though, that this is not their first No. 1 single, because the brothers were the featured vocalists on 2Pac's "How Do U Want It" (Death Row/Interscope), which topped the chart for two weeks during the summer of 1996.

At this point in the chart year, "All My Life" is the second-biggest R&B crossover of the 1998 chart year, behind Janet Jackson's "Together Again" (Virgin). Since the song has been on the Hot 100 Airplay chart, the cumulative audience reach of "All My Life" is in excess of 610 million impressions. Will Smith's "Gettin' Jiggy Wit It" (Columbia), Usher's "Nice & Slow" (LaFace/Arista), and Allure's "All Cried Out" (Track Masters/Crave) respectively round out the list of the top five R&B crossovers on the Hot 100 Airplay chart.

**RECORD-SETTING AIRPLAY:** At No. 2 on the Hot 100 Airplay list with 104 million audience impressions, Savage Garden's "Truly Madly Deeply" (Columbia) has surpassed the audience attained by Donna Lewis' "I Love You Always Forever" (Atlantic) to become the second-highest audience record since Billboard began using Broadcast Data Systems to compute its airplay charts.

Record-holder Celine Dion, who tops the airplay list with 108 million impressions, has surpassed 104 million listeners for nine weeks.

**NEXT:** Chumbawamba's "Amnesia" (Republic/Universal) is slated for an April 21 in-store date. To help the single's sales, the previously limited retail release "Tubthumping" will appear on the B-side. However, chart watchers should note that because "Tubthumping," which is No. 44 on the Hot 100 this issue, has already had a chart run, the new single will be ineligible to be considered as a double-sided single and will simply chart as "Amnesia."

**E-MAIL BAG:** Hot 100 Singles Spotlight has gotten several E-mails from DJs and music fans wondering when 550 Music was planning to release the dance mixes of Celine Dion's "My Heart Goes On" to retail. According to the label, now that the song has been cut out, there will not be a follow-up commercial single containing the dance mixes. If 550 Music is smart, it will borrow Republic/Universal's Chumbawamba example and release the dance mixes on the B-side of a later Dion single.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	4	8	GET READY TO BOUNCE BROOKLYN BOUNCE (EDEL AMERICA)	14	—	1	WOMAN TO WOMAN THE LYNNIS (REPRISE (NASHVILLE))
2	2	6	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)	15	9	2	BEFORE WE START MCCRUFF (UPTOWN/UNIVERSAL)
3	6	7	YOU'LL NEVER KNOW MINDY MCCREARY (BNA/RMG)	16	—	40	ALIVE PEARL JAM (EPIC)
4	3	3	SO IN LOVE WITH YOU DUKE (4 PLAY/UNIVERSAL)	17	13	5	NEAR ME JANA (CURB)
5	14	2	CAN'T KEEP MY HANDS OFF YOU REACT (COLUMBIA)	18	15	2	BODY ROCK MOS DEF FEAT G Q-TIP & TASH (OPEN MIC/RAWKUS)
6	19	2	DING-A-LING HI-TOWN DJ'S (RESTLESS)	19	12	3	24/7 24/7 (LOUD/RCA)
7	8	5	THAT'S WHY I'M HERE KENNY CHESNEY (BNA/RMG)	20	—	23	DANCE HALL DAYS WANG CHUNG (GEFFEN)
8	—	1	SWEET HONESTY M.G. (CLASSIFIED)	21	25	2	IT WOULD BE YOU GARY ALLAN (DECCA/MCA NASHVILLE)
9	11	5	WELL, ALRIGHT CECE WINANS (PIONEER)	22	20	8	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (S.M.) E/PROFILE)
10	7	6	SHUT 'EM DOWN ONYX (FEAT. DMX) (JMJ/DEF JAM/MERCURY)	23	21	6	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (RCA (NASHVILLE)/RLG)
11	—	1	2 LIVE PARTY THE 2 LIVE CREW (FEAT. AC/DC & THE SUNSHINE BAND & FRESH VEST) (U2/CE)	24	18	2	MAGIC ORGASM HOUSE HEROES (TWISTED/MCA)
12	16	3	LONELY WON'T LEAVE ME ALONE TRACE ADKINS (CAPITOL NASHVILLE)	25	22	5	SUPERHERO GARY BARLOW (ARISTA)
13	10	2	PUT YOUR HEART INTO IT SHERRIE AUSTIN (ARISTA NASHVILLE)				

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

## 550 MUSIC'S FUEL TAKING OFF AT ROCK RADIO

(Continued from page 7)

"Sunburn," on Tuesday (31). The set will carry a Sony artist development price of \$11.98 (CD)/\$7.98 (cassette).

The first line of attack will center on the Pennsylvania area.

"In all the backyard towns that they've been playing for years we're doing record release parties," says 550 VP of marketing (U.S.) Dave Gottlieb, who adds that the label has been setting up the title since October, when it released the four-song EP "Hazelton," which contained demos of tracks that would appear on the album, as well as non-album B-sides. According to the label, Fuel's first EP, "Porcelain," has sold 10,000 copies.

To further generate advance interest, 550 released a 7-inch picture disc that was serviced to independent record stores and college radio.

Bill Duffy, GM of Tower Records' South Street outlet in Philadelphia, says that he's buying the album "somewhat cautiously," but that the possibility of a record release party in town is promising. "In that case, we'd increase our order," he says.

Already boding well for sales is the airplay of album track "Shimmer." Last issue, the song was the Airpower pick on the Modern Rock Tracks chart (Airpower is awarded to records that break the 1,100-spin mark) and is on the verge of charting on the Mainstream Rock Tracks chart. The song is No. 17 on this issue's Modern Rock Tracks. 550 Music's plan from the beginning has been to work both formats equally.

"There's that disenfranchised rock consumer out there who's looking for stuff, and I think this band can easily walk that fine line between alternative and rock and be successful in both," Gottlieb says. 550 VP of promotion (U.S.) Joel Klaiman concurs: "We believe there are multiple singles for both formats. We will not pigeonhole this band at either one."

"Shimmer" has been receiving airplay on 22 stations, including WXRK New York and WKQX Chicago.

550 director of A&R (U.S.) Ben Goldman, who signed Fuel and also brought Ben Folds Five to the label, says he was impressed with the band's solid musicianship, songwriting capabilities, and dedication. "I'm a big fan of the Pearl Jams and Stone Temple Pilots of the world, of those great rock songs with heartfelt and good lyrics. [Fuel] just turned me on," he says.

Like those aforementioned grunge bands, Bell grew up a fan of '70s rock giants, including the Rolling Stones, Alice Cooper, Joni Mitchell, Elton John, and Led Zeppelin. Although he's listening to more modern material, including Beth Orton and Sarah McLachlan, Bell cites "Fox On The Run" by '70s glam pop/hard rock band Sweet as a song with all the right elements. But, he adds, the approach of the song, which boasts a "great melody while still being aggressive, is what I've always strived to do. We're

## COPYRIGHT EXTENSION

(Continued from page 3)

licensing amendment "developments" will require "the highest degree of cooperation with our allies in the U.S. music community to ensure that music creators and copyright owners continue to enjoy effective protections."

The action is also a victory for Hollywood, since studio "works for hire," currently given 75 years of protection, will gain an 20 extra years.

not nearly as soulful; we're a lot darker."

The group cut a track with producer Brendan O'Brien for the "Go!zilla" soundtrack. Fuel's songs are published by PolyGram Music Publishing (BMI and ASCAP).

Fuel's early initiative was noticed by leading management team Media Five, which represents Live and Solution AD. When David Sestak and Greg Epler of Media Five were approached by the band to become its booking agent, Fuel had just self-financed and self-produced "Porcelain," which was recorded at venues during soundchecks and after shows. Epler began booking area shows for Fuel and in January '97 became its full-time co-manager.

## 'PARK' MARKS AMERICAN/COLUMBIA ALLIANCE

(Continued from page 6)

bium marks Rubín's return to the Columbia fold, where his former label Def Jam was born. Don Jenner, chairman of the Columbia Records Group (U.S.), says he is thrilled to have Rubín back. "He was here once before, but unfortunately I wasn't," Jenner says. "This is someone who can see things before most people see them, and now not only will he be able to produce them and put them on his record label, but he can lead us to new areas."

"I've known Rick for a long time, and it is a personal pleasure to welcome him to the company," says Michele Anthony, executive VP of Sony Music Entertainment (U.S.). "Rick has already built two visionary companies from the ground up, and his extraordinary abilities as a creative executive, record producer, and A&R man ensure that American Recordings will continue to break new ground."

Rubín will continue to head the label, which is based at Sony Music's offices in Santa Monica, Calif., and he will oversee all creative functions.

Thus far into the new Columbia

One of the the first outlets to start playing tracks from "Porcelain" in 1996 was WQXA Harrisburg, a modern rock station at the time.

PD John Moschitta (now PD at WXPX Pittsburgh) remembers Fuel as having a "large and loyal following."

Across town, active rock WTTA operations manager Chris James recalls that while both WQXA and top 40 WINK were playing "Shimmer," the EP version was not hard enough for his station, so he programmed different tracks. He notes that the current version "is more AOR palatable than the original" and that "the record is doing phenomenal, and everybody's calling up and asking how the rest of the album is."

act, American has signed one new act, the Armenian heavy metal band System Of A Down; an album is expected out around the same time as "South Park."

"I intend on keeping the roster very small and maintaining the boutique-label feel," Rubín says. The label will also mine its existing roster and release new albums from Slayer, the Black Crowes, and Johnny Cash before the end of the year. Additionally, American will release the first album from VH1's "Storytellers" series; it will feature Cash and Willie Nelson.

Rubín also is plunging into the task of digitally remastering the entire American catalog, starting with the first Slayer, Black Crowes, and Danzig albums. "Many of the early releases were put out when vinyl was still the main format, so when we mastered them, we were more concerned about what they sounded like on vinyl," he says.

Several boxed sets also are planned, beginning with a Slayer package slated to be released within the year.

## CHALLENGE US.

Go ahead—challenge us to solve your toughest compact disc packaging problem. We offer a full range of services including custom package design, assembly and equipment.

## CAPITOL RECORDS: CAPITOL CONCEPT

For its 2-disc Harley release, Capitol Records wanted a package that would attract attention to the CD set and add value to the offering.

Univenture worked closely with Capitol to produce an idea that was right on the money: a rich-looking, debossed leather wallet.

Tussling with a CD packaging problem? We custom-design all kinds of packages, including polypropylene. And we handle all types of assembly—from disc and graphics insertion to shrink wrapping.

So whatever your CD packaging challenge, take a cue from Capital and call us. We can help you arrive at a solution—in record time.



P.O. Box 28398, Columbus Ohio, 43228-0398 USA  
(800) 992-8262 fax: (614) 529-2110  
e-mail: sales@univenture.com  
web: http://www.univenture.com



UNIVENTURE  
CD PACKAGING & SYSTEMS

# Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 4, 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	15	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	11 weeks at No. 1 TITANIC	1
2	3	3	18	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
				<b>*** Hot Shot Debut/Heatseeker Impact ***</b>		
3	NEW ▶		1	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
4	NEW ▶		1	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
5	2	2	3	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
				<b>*** Greatest Gainer ***</b>		
6	5	5	49	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	4
7	4	—	2	ERIC CLAPTON DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
8	8	8	32	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
9	6	7	40	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
10	NEW ▶		1	SOUNDTRACK HEAVYWEIGHT 540886/A&M (10.98/17.98)	THE PLAYERS CLUB	10
11	7	9	7	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
12	11	10	27	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
13	10	—	2	NATALIE IMBRUGLIA RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
14	13	11	55	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
15	12	6	5	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
16	14	12	17	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
17	15	14	20	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
18	16	13	17	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
19	9	4	3	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	4
20	17	15	20	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
21	23	25	18	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
22	21	20	26	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
23	20	19	21	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
24	18	18	25	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
25	19	16	7	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
26	22	21	35	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
27	26	30	25	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	26
28	34	38	24	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
29	25	31	50	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
30	27	27	31	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
31	29	24	36	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
32	28	23	26	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
33	33	29	27	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
34	30	26	19	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT, SWEAT, GILL	4
35	36	37	30	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
36	35	34	18	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
37	39	70	16	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	37
38	31	22	28	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
39	38	32	59	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
40	37	35	19	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
41	40	28	59	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
42	24	—	2	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	24
43	41	33	25	THE VERVE ● VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
44	32	17	6	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
45	44	44	28	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
46	54	60	39	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
47	45	48	36	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
48	47	53	27	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
49	46	47	14	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
50	42	39	10	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
51	49	45	27	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
52	43	40	38	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
53	50	54	18	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19

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	51	42	46	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
55	52	58	27	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
56	48	41	18	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
57	59	61	19	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
58	60	66	30	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
59	58	64	40	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
				<b>*** Pacesetter ***</b>		
60	101	89	44	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
61	64	63	42	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
62	68	69	27	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
63	61	59	48	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
64	55	52	19	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
65	65	57	30	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
66	73	80	24	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
67	76	75	5	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
68	86	95	14	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	68
69	63	55	11	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
70	56	49	4	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	49
71	77	81	30	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
72	67	51	9	YOUNG BLEED ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
73	69	68	110	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
74	57	166	3	MICHAEL CRAWFORD ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
75	70	85	53	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
76	81	72	12	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
77	83	82	20	YANNI ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
78	100	113	12	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78
79	NEW ▶		1	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	79
80	53	36	25	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
81	66	46	4	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	41
82	71	147	4	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
83	79	74	19	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
84	97	102	39	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
85	87	88	26	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
86	78	67	80	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
87	82	73	23	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
88	75	71	26	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
89	84	76	106	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
90	93	90	86	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
				<b>*** Heatseeker Impact ***</b>		
91	103	121	6	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) HS	ZOOT SUIT RIOT	91
92	88	79	4	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
93	107	112	26	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	93
94	85	87	20	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
95	91	84	53	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
96	89	83	20	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
97	62	56	7	SOUNDTRACK ● UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	12
98	92	91	10	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
99	72	65	4	JOHN LENNON PARLOPHONE 21954*/EMI-CAPITOL (10.98/16.98)	LENNON LEGEND — THE VERY BEST OF JOHN LENNON	65
100	80	50	3	JOE SATRIANI EPIC 68018 (10.98 EQ/16.98)	CRYSTAL PLANET	50
101	105	107	24	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
102	90	86	21	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
103	95	96	28	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
104	94	77	17	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
105	74	43	4	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	30
106	108	111	22	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	106
107	NEW ▶		1	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
108	98	94	20	B.B. KING ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
109	106	99	28	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
110	96	—	2	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	96
111	99	78	5	ANI DIFRANCO RIGHTEOUS BABE 012 (10.98/16.98)	LITTLE PLASTIC CASTLE	22
112	131	—	2	JIMMY RAY EPIC 69104 (10.98 EQ/16.98) HS	JIMMY RAY	112
113	102	92	20	JAY-Z ● ROC-A-FELLA/DEF JAM 536392/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
114	NEW	▶	1	MARC COHN ATLANTIC 82909/AG (10.98/16.98)	BURNING THE DAZE	114
115	120	134	8	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	115
116	104	93	43	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
117	116	105	18	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
118	110	116	15	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
119	113	103	38	SOUNDTRACK ▲ <sup>3</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
120	115	106	19	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
121	125	109	8	VARIOUS ARTISTS VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	100
122	118	104	68	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
123	123	115	38	PRODIGY ▲ <sup>4</sup> XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
124	111	—	2	FASTBALL HOLLYWOOD 162130 (8.98/12.98) HS	ALL THE PAIN MONEY CAN BUY	111
125	143	—	2	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	125
126	112	97	71	SOUNDTRACK ▲ <sup>5</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
127	127	130	38	CLAY WALKER ● GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
128	117	101	5	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	54
129	109	98	17	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
130	124	114	17	VARIOUS ARTISTS ● TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
131	121	119	57	JONNY LANG ▲ A&M 540640 (10.98/16.98) HS	LIE TO ME	44
132	129	122	31	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
133	126	110	90	THE WALLFLOWERS ▲ <sup>4</sup> INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
134	134	128	48	GEORGE STRAIT ▲ <sup>6</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
135	130	127	25	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
136	128	118	34	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
137	NEW	▶	1	MANCOW ANONYMOUS 7700 (9.98/15.98) HS	THE ONE EYED MAN IS KING	137
138	140	149	30	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
139	162	169	5	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	123
140	119	—	2	ROBBIE ROBERTSON CAPITOL 54243 (10.98/15.98)	CONTACT FROM THE UNDERWORLD OF REDBOY	119
141	142	135	77	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
142	132	117	89	LEANN RIMES ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	3
143	139	133	13	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
144	122	100	5	VARIOUS ARTISTS MOTOWN 530849 (29.98 CD)	MOTOWN 40 FOREVER	65
145	137	164	5	MONO ECHO 536676/MERCURY (8.98 EQ/12.98) HS	FORMICA BLUES	137
146	144	163	8	SOUNDTRACK CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING	144
147	114	62	4	⊕ NPG 9871 (50.98 CD)	CRYSTAL BALL	62
148	146	144	99	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	2
149	133	131	39	SUGAR RAY ▲ <sup>2</sup> LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
150	135	123	8	JOHN TESH GTSP 539804 (10.98/17.98)	GRAND PASSION	45
151	150	140	30	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
152	136	125	17	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
153	156	150	51	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
154	149	146	21	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
155	170	168	44	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
156	153	—	2	ANDREA BOCELLI PHILIPS 533123 (16.98 CD)	VIAGGIO ITALIANO	153
157	159	141	80	DEANA CARTER ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
158	148	180	6	RICKY MARTIN SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
159	197	—	50	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
160	151	139	23	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
161	141	126	46	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
162	152	138	23	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
163	187	—	7	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS	112
164	154	145	20	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
165	169	—	2	SEVENDUST TVT 5730 (10.98/15.98) HS	SEVENDUST	165
166	168	154	37	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
167	147	136	18	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
168	167	161	19	LISA LOEB GEFEN 25141 (10.98/16.98)	FIRECRACKER	88
169	RE-ENTRY	▶	6	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	157
170	145	124	52	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
171	157	158	21	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (8.98/12.98)	VEGAS	92
172	163	132	36	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
173	174	175	94	METALLICA ▲ <sup>4</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
174	161	155	47	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
175	155	120	25	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
176	RE-ENTRY	▶	18	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
177	138	108	58	ERYKAH BADU ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
178	158	162	48	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
179	182	196	3	BEENIE MAN SHOCKING VIBES 1513*/NP (9.98/14.98) HS	MANY MOODS OF MOSES	179
180	165	153	73	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
181	178	182	74	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
182	166	165	5	VARIOUS ARTISTS KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
183	181	185	46	TRU ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
184	173	186	3	VARIOUS ARTISTS CTW/SESAME STREET 63432/SONY WONDER (9.98 EQ/13.98)	ELMOPALOOZA!	173
185	NEW	▶	1	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	185
186	175	151	23	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
187	177	176	33	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
188	171	152	5	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	134
189	183	190	55	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
190	184	171	92	TONI BRAXTON ▲ <sup>6</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
191	200	—	2	ALL SAINTS LONDON 82899*/ISLAND (10.98/16.98) HS	ALL SAINTS	191
192	160	129	62	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
193	172	137	5	DEEP FOREST 550 MUSIC 68726/EPIC (11.98 EQ/17.98)	DEEP FOREST III — COMPARSA	127
194	180	143	22	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
195	190	173	8	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98) HS	LOVE SCENES	109
196	RE-ENTRY	▶	16	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
197	192	199	3	VARIOUS ARTISTS COLD FRONT 6321/K-TEL (13.98/17.98)	DIGITAL EMPIRE — ELECTRONICA'S BEST	192
198	188	172	14	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	116
199	179	157	8	CARMAN SPARROW 51640 (10.98/16.98)	MISSION 3:16	94
200	RE-ENTRY	▶	14	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	153

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 104	Mariah Carey 33	Nature 194	K-Ci & Jojo 9	Tim McGraw 61	LeAnn Rimes 38, 142	The Wedding Singer 11	3 109
311 187	Carman 199	Everclear 66	David Kersh 188	Lorena McKennitt 24	Robbie Robertson 140	Spice Girls 20, 39	In The Beginning...There Was Rap
Aerosmith 95	Deana Carter 157	Fastball 124	Sammy Kershaw 96	Brian McKnight 22	Robyn 84	George Strait 134	129
All Saints 191	C-Bo 81	Fleetwood Mac 30	Kiliah Priest 42	Sarah McLachlan 31	The Rolling Stones 135	Barbra Streisand 64	Motown 40 Forever 144
Fiona Apple 86	Cherry Poppin' Daddies 91	Ben Folds Five 48	B.B. King 108	John Mellencamp 117	Joe Satriani 100	Sublime 90, 152	MTV Party To Go 98 130
Aqua 45	Chumbawamba 32	Foo Fighters 60	The Kinleys 200	Jo Dee Messina 79	Savage Garden 6	Sugar Ray 149	Pure Disco 2 94
Jon B. 93	Eric Clapton 7	Kenny G 53	Diana Krall 195	Metallica 36, 173	Scarface 19	Shania Twain 17	Pure Disco 2 94
Backstreet Boys 8	C-Murder 3	God's Property From Kirk Franklin's Nu Nation 116	Jonny Lang 131	Mono 145	Sevendust 165	Usher 12	The Source Presents Hip Hop Hits — Volume 1 49
Erykah Badu 56, 177	Marc Cohn 114	Green Day 87	Led Zeppelin 167	John Michael Montgomery 160	Kenny Wayne Shepherd Band 101	Van Halen 4, 159	Clay Walker 127
Barenaked Ladies 106	Paula Cole 41	Hanson 54	John Lennon 99	Billie Myers 98	Silk The Shocker 15	VARIOUS ARTISTS	The Wallflowers 133
Beenie Man 179	Shawn Colvin 170	Ice Cube 58	Limp Bizkit 185	Mystikal 57	Sister Hazel 155	1998 Grammy Nominees 44	Keith Washington 125
Big Bad Voodoo Daddy 92	Michael Crawford 74	Natalie Imbruglia 13	LL Cool J 186	Next 68	Smash Mouth 47	Club Mix '98 162	CeCe Winans 107
Clint Black 132	Creed 27	Insane Clown Posse 138	Lisa Loeb 168	The Notorious B.I.G. 75	Will Smith 18	Digital Empire — Electronica's Best 197	Wynonna 176
Mary J. Blige 63	The Crystal Method 171	Alan Jackson 180	The Lox 50	Ol Skool 70	Yanni 77	ESPNS Presents: Jock Jams Volume	Yanni 77
Blink 182 103	Days Of The New 71	Jagged Edge 139	LSG 34	Ozzy Osbourne 120	Tru 183		Trisha Yearwood 65
Andrea Bocelli 37, 156	Chico DeBarge 143	Jamiroquai 192	Madonna 5	Our Lady Peace 85	Shania Twain 17		Young Bleed 72
Michael Bolton 163, 196	Deep Forest 193	Janet 28	Marcy Playground 21	Pearl Jam 25	Uncle Sam 76		
Boyz II Men 88	Destiny's Child 67	Jay-Z 113	Ricky Martin 158	⊕ 147	Usher 12		
Toni Braxton 190	Ani DiFranco 111	Wyclef Jean Featuring Refugee Allstars 46	Mase 23	Puff Daddy & The Family 26	Van Halen 4, 159		
Sarah Brightman & The London Symphony Orchestra 82	Celine Dion 2, 89	Jewel 73	Master P 35, 189	Queen Pen 78	VARIOUS ARTISTS		
Brooks & Dunn 55	Dixie Chicks 115	Joe 136	Matchbox 20 14	Radiohead 52	1998 Grammy Nominees 44		
Garth Brooks 16	Dru Hill 122	Joe 136	Dave Matthews Band 148, 154	Radiohead 52	Club Mix '98 162		
Meredith Brooks 161	Bob Dylan 80	Joe 136	The Mavericks 110	Radiohead 52	Digital Empire — Electronica's Best 197		
Busta Rhymes 62	Missy "Misdeemeanor" Elliott 172	Elton John 181	The Mavericks 110	Radiohead 52	ESPNS Presents: Jock Jams Volume		
	Enya 83		Martina McBride 58	Radiohead 52			
	NAS Escobar, Foxy Brown, AZ And		Lila McCann 166	Radiohead 52			

## PBS GIVES BIG BOOST TO SARAH BRIGHTMAN'S ANGEL SET

(Continued from page 7)

sion on two, almost simultaneously released albums? A lot, suspects Angel senior VP/GM Gilbert Hetherwick.

"It's one of those magical songs that doesn't come along every day," says Hetherwick. "It's infectious and has a hook and emotional connection and melody that is lacking today."

"When you look at total sales in terms of something coming from a [primarily classical] label, it's impressive, but from a pop perspective it's still moderate," he adds. "I think there are a lot of ways we can build this."

Brightman's earliest U.S. successes were a byproduct of Bocelli's PBS special that aired in December. Brightman dueted with Bocelli on "Time To Say Goodbye" on that program.

Jerry Delk, an assistant buyer at the four-store, San Francisco-based Hear Music, says he noticed a perk in both Brightman's and Bocelli's sales when the latter's special began airing.

Bolstering the PBS airings, Brightman appeared on "Live With Regis & Kathie Lee" and "Good Morning America," in addition to making several stops at nationwide PBS stations.

Though a classically trained soprano, Brightman has long courted a mainstream audience.

She scored her first hit, "I Lost My Heart To A Starship Trooper," as a teenager with British pop act Hot Gossip in 1978. In 1993, she recorded the electronic music-influenced album "Dive." For her 1996 album, "Fly," Brightman paired with Tom Jones, Chris Thompson, and Bocelli.

"Music has been such a force in my life, and I've really enjoyed all sides of it, that I've never wanted to categorize myself," says Brightman.

"As long as you have classical training, you really can branch out into any area," she adds. "Having focused training in singing, you know where to place your voice and what to do with it."

As Brightman's training has led the singer to defy genre boundaries, it has also encouraged her to ignore language barriers. Her album contains an interesting mix of songs recorded in Italian, Hebrew, Spanish, and English.

"I've always sung music in different languages whether it's fashionable or not, just as a part of my training," she says. "Even if you're not able to understand the language, the music gives you the essence of a song."

Brightman has also appeared in several original Andrew Lloyd Webber productions, including "The Phantom Of The Opera" and "Cats."

While performing on the PBS special "Sarah Brightman In Concert At The Royal Albert Hall," the artist mixed Puccini opera selections with songs from "Porgy And Bess" and "The Phantom Of The Opera."

One area where the album and single have not been received well is radio. Though Mercury—which worked with Philips to break Bocelli at radio—and Angel promoted the song together to top 40 and heritage stations, results were unremarkable.

"We worked it at [top 40] without terrific success, but the stations that did go on it had an enormous reaction," says Hetherwick. "It's a shame people aren't a little more open to playing it, and it's hard to get a breakthrough on a pop song with classical elements, though I'm convinced people would love it they had a chance to hear it."

One programmer willing to testify to

the song's appeal is top 40 WLTE Minneapolis PD Gary Nolan.

Says Nolan, "The response was just overwhelming. I don't think I've ever had that kind of reaction on any record on any station I've been at."

Angel's retail program, similar to Philips' strategy for Bocelli, includes talk-radio advertisements. In April and May the label will work with EMI Music Distribution to launch positioning programs.

Meanwhile, the artist is already established as a major international draw.

Brightman, who is signed to East-West Germany and marketed in Europe by Warner Music, became an overnight success in Germany with the release of "Time To Say Goodbye."

The song, which was released in that country in honor of German boxer Henry Maske's final world championship fight, amassed sales of more than 3 million in Germany alone.

Buoyed by this great success, "Fly" and "Timeless" have sold more than 360,000 copies in Germany and 1.7 million in other parts of Europe, says Warner Music International.

Brightman's manager, Juergen Otterstein, says, "We have managed to build up Sarah as a world star and achieve six-digit sales all around the world with her unique voice."

The singer is already planning a new album, which will have a global release in November.

Currently, Brightman is engaged in an extended tour of Japan and Brazil, with numerous TV appearances. She returns to the U.S. for promotional appearances in April.



by Geoff Mayfield

**FRESH JUICE:** Would you expect that a rapper you may have never heard of would outsell the latest incarnation of a hit-making rock act? That is the case, as **Tru** member **C-Murder** lands *The Billboard* 200's Hot Shot Debut, edging out **Van Halen** by almost 7,000 pieces. The former checks in at No. 3 with more than 197,000 units in its first full week of sales; street-date violations allowed it to debut early on last issue's Top R&B Albums chart, which this issue sees the No Limit rapper vault 59-1.

Trailing at No. 4 by a 3.6% margin is "Van Halen 3," the first album with new vocalist **Gary Cherone**, with an opening-week number of 190,500 units. While three of Van Halen's SoundScan-era albums each debuted at No. 1 with larger first-week sums, another one, the 1993 live double-album, actually sold less in its first week, debuting at No. 5 with 102,000 units. The largest opening salvo for VH since *The Billboard* 200 adopted SoundScan data in May 1991 belongs to 1995's "Balance," which bowed with 295,000 units. Last year's "Best Of Volume 1," which featured two new tracks by original singer **David Lee Roth**, opened with 233,500 units, while 1991's "For Unlawful Carnal Knowledge" chimed in with 243,000 units. Note that in the wake of the new album's release, the '97 hits package rebounds 197-159 with a 31% gain over the previous week.

One of 1997's early lessons, with C-Murder's bow and the recent *Billboard* 200 debut at No. 3 by **Silk The Shocker** (now No. 15 on the big chart), is that if a rapper with whom you are not familiar rolls startling numbers, don't be surprised to find the fingerprints of **Master P** somewhere in the mix. Indeed, Master P is C-Murder's sibling and executive producer of C's album.

**ALUMNI ASSOCIATION:** While the numbers on the new set are light by **Van Halen** standards, it stands head over heels when compared with the SoundScan performance of the band's former members. **David Lee Roth's** last album, "David Lee Roth: The Best," had one lone week at No. 199 last year, while his '94 set, "Your Dirty Little Mouth," only charted for two weeks. **Sammy Hagar**, who replaced Roth, opened with 43,000 units last year when his latest solo outing, "Marching To Mars," entered at No. 18.

"Van Halen 3" also easily beats out the last two albums by **Gary Cherone's** old band, **Extreme**. Its last album, "Waiting For The Punchline," debuted at No. 40 and only charted for five weeks, while 1992's "III Sides To Every Story" bowed at No. 10 with 54,000 units. Extreme's biggest SoundScan-era album actually came out before *The Billboard* 200 picked up SoundScan: "Extreme II: Pornograffiti" came and went in 1990, then re-entered in the March 30, 1991, issue as the acoustic "More Than Words" took root at radio. In that year's May 25 issue, when *The Billboard* 200 switched to SoundScan, the album leaped 26-14 and went on to spend two weeks in the top 10.

**PUMPED:** The two aforementioned debuts by **C-Murder** and **Van Halen** and the bow at No. 10 by the soundtrack to "The Players Club," which features **Ice Cube** (85,000 units), ensures a slight gain over the prior week's album sales and a hefty increase over the same week of 1997 (see Market Watch, page 86). The difference between this year and last is most pronounced in the top 10, with the chart-topping "Titanic" anchoring yet another week in excess of 400,000 units, runner-up **Celine Dion** falling just shy of the 200,000-unit mark, and each of the top seven albums selling more than 120,000 copies. By comparison, **Aerosmith** needed just 140,000 units to grab No. 1 on the April 5, 1997, chart, and only one other title, the "Space Jam" soundtrack, beat 120,000 units in that particular week.

It goes without saying that **James Horner's** "Titanic" continues to amaze industry pundits. In its 11th week at No. 1, including 10 weeks in which it has surpassed the 400,000-unit mark, the soundtrack actually manages to garner a 6,000-piece increase (454,500 for the week). With all the attention the movie received from the March 23 Oscar's telecast, the album might well show another growth spurt on next issue's chart.

**SPRING TRAINING:** The *Billboard* 200's percentage-based Pacesetter award goes to the suddenly resurgent **Foo Fighters**, who, in their album's 44th chart week, spring 101-61 with a 40% gain over prior week sales. Distributing label Capitol cites a media blitz, most notably a March 18 stop on **Howard Stern's** syndicated radio show, which led the host to rave about the band the following day. "It was almost as if we were endorsed by Howard Stern, and you know how avid his fans are," says VP of marketing **Steve Rosenblatt**. During the same week, Foo Fighters also appeared on "MTV Live" and Comedy Central's "The Daily Show," but Rosenblatt notes the sales spikes occurred in the markets where Stern's show airs... **Savage Garden's** "Truly Madly Deeply" scores the second-largest audience week in the history of Broadcast Data Systems (see Hot 100 Singles Spotlight, page 81). That radio splash and residual effects from the March 10 Blockbuster Entertainment Awards help generate a gain of almost 7,000 units, good for this issue's Greatest Gainer cup, despite the displacement caused by high debuts, which push the album down to No. 6 (123,000 units). The title has surpassed 100,000 units for six straight weeks... At the risk of starting a sibling rivalry, we notice gospel-and-pop star **CeCe Winans** debuts at No. 107 on the big chart with 12,000 units. Her brother and frequent duo partner, **BeBe Winans**, debuted last year at No. 125 with opening-week sales of almost 10,000 units.

## LIL' MAN'S QUEEN PEN RAPS IT UP ON 'MELODY'

(Continued from page 7)

debut release from Lil' Man—expands the realm of label founder/hitmaker Teddy Riley.

Although Riley, who kicked off his career as a teenager producing the Doug E. Fresh hit "The Show," is no stranger to success, the ascent of "My Melody" is still being recognized as something of a coup.

Though the label was started two years ago, staffers were previously preoccupied working on the multi-platinum, Riley-produced "Another Level" album from Interscope act **BLACKstreet**.

"It took us a while to be able to function as a label," says Lil' Man GM Madeline Nelson. "Everyone in the office was focused on 'Another Level,' so it wasn't until we had surpassed our goals that it was like, 'All right, we're a label. Now let's do this.'"

Lil' Man already had a convenient lead-in, as Queen Pen was featured on the smash **BLACKstreet** single "No Diggity."

As Nelson testifies, the rapper's cameo on that track proved a mixed blessing.

"It's a little scary sometimes with rap artists," says Nelson. "BLACKstreet was her vehicle, but they are very R&B, and the rap world is a whole other thing. We had to be very careful to make sure we didn't lose the core audience just because that was the way she [was introduced]."

The label also took a risk releasing the title at the height of the Christmas season.

"We knew that there was probably no other new artist coming out at that time, and we figured we would get great retail space," Nelson says. "We also felt it would be a good lead if we could get a

song to radio before everyone [froze] their playlists for the holidays."

As a means of introducing Queen Pen to audiences, the first single the label chose was "Man Behind The Music," an allusion to Riley. **BLACKstreet** provided guest vocals on the track.

In January, the label issued the second single, "All My Love," to mixed reactions. While the song was immediately embraced by mainstream R&B stations such as **KKBT** Los Angeles and made an impact at some rhythmic top 40s, there was a backlash against the track from the core hip-hop community.

"It walked before it crawled," says Nelson. The single didn't go through the regular route of starting with clubs and mix shows, Nelson says, "because stations just added it immediately."

Some stations, which had been testing other tracks on the album, balked when they were serviced with the single.

Says mainstream R&B **WPGC** Washington, D.C., PD Jay Stevens, "We were playing 'Party Ain't A Party,' and they came with 'All My Love' after we had already established [the other track]. We weren't going to change. Our feeling is that our listeners don't know what singles are; they just know a hit when they hear it."

Despite the mixed reaction at radio, the project began to gel with the official release of "Party Ain't A Party" the first week of March.

This issue, "Party Ain't A Party" is No. 12 on the Hot R&B Airplay chart, getting massive spins out of the box. A video for the song is getting played on "Yo! MTV Raps." As a bonus, stations like **WQHT** (Hot 97) New York are playing both songs.

Ironically, Walters didn't originally want to include "Party" on her album. In fact, she finds much to criticize in her own work.

"I like the way I rhyme, but I've always thought my voice sounds too thick," she says. "When we were recording the album, Teddy would have to tell me to stop because I would want to record everything over and over again." Queen Pen's publishing is handled by Queen Pen Music/Funky Mama Music/Donril Music/Zomba Enterprises.

Since the album's release, Walters, who is booked and managed by New York-based **By Storm**, has appeared on "Soul Train," "Showtime At The Apollo," "Vibe," and "The Keenen Ivory Wayans Show."

She plays the Tunnel in New York April 9 and will perform April 21 at the National Football League draft party in Los Angeles before flying to the U.K. to play "Top Of The Pops" April 26.

The first single from the artist in the U.K. will be "Get Away," which features a cameo by **Phil Collins** singing the chorus from "In The Air Tonight."

"I think Sting working with Puffy [Combs] or having Phil Collins on my album is a really good thing," says Walters. "There are negative people out there asking, 'Why are they sampling pop music or rock?' But times change, and people change—now we sample different kinds of music."

Meanwhile, Walters is also hoping to parlay her success in music into other mediums.

According to the artist, she is working on a book and has already auditioned for several movie parts.

## DIRTY THREE TAP A MELLOW TONE ON TOUCH AND GO SET

(Continued from page 8)

the label licensing "Ocean Songs" to European territories beyond the U.K. Touch and Go is casting about for licensees in Japan, where its bands the Delta 72 and Man Or Astroman? go through Bandai.

For "Horse Stories," Touch and Go went all out with promotional tehotches and major press hoopla. The approach for "Ocean Stories" is going to be much more low-key, according to the label's publicity/promotion director, Scott Giampino, with the emphasis on fanzines and Touch and Go's usual nexus of indie retail and college radio.

"We've found that the only real way to increase a band's long-term profile is via the grass roots," Giampino says, citing the label's efforts on behalf of Butthole Surfers, Girls Against Boys, and the Jesus Lizard (all now on majors). "We might have tried to make a big play a couple of times in the past, but it's not really worth it. Mainstream media just isn't interested these days, especially in something instrumental. But the Dirty Three has gotten pretty far on word-of-mouth—they're great at proving themselves."

Touch and Go will stress promotions at indie retail, from Other Music in New York to Amoeba Records in Berkeley, Calif. The label has produced for these retailers and selected media a limited edition of "Ocean Songs" featuring a three-track bonus disc with two outtakes from "Horse Stories" and

one from "Ocean Songs."

At Other Music, owner Josh Madell says the Dirty Three are one of his most consistent sellers and predicts that "Ocean Songs" will be in his top 10 for several weeks. "It's a mellow album," he says, "and that dreamier vibe seems more and more popular."

Ian Fitzpatrick, music director at the University of New Hampshire's WUNH Durham, says that although some see electronica as having helped popularize music without lyrics, he

thinks it is the CD-era boom in reissues that has sparked an interest in instrumentals: "Older musicians like [avant-folk guitarist] John Fahey have become real cult heroes in the past few years as people seem more aware of the value of great musicianship—the same can go for the Dirty Three."

Ellis moved not long ago from London to Paris, and Turner and White have settled in Chicago. But back home, the Dirty Three are still favored sons. Melbourne's PBS-FM began

playing "Ocean Songs" in its entirety after White personally delivered a copy, and shops like Polyester Records expect the group's upcoming shows to drive sales in a major way.

The Dirty Three tour Australia throughout April, following a round of promotional appearances in Europe, including a live set taped for broadcast by England's X FM. The band's U.S. trek kicks off May 8 at Chicago's Lounge Ax, with in-stores and radio stops planned along the route. Euro-

pean dates will follow in late summer.

The Dirty Three are managed by London-based Rayner Jesson. The group is booked in the U.S. by Chicago's Billions and in Europe by London's Wasted Talent. Its songs are published by Anchor & Hope, administered by Bug Music in North America and Europe and by PolyGram in Australasia.

Assistance in preparing this story was provided by Christie Eliezer in Melbourne.

## WARNER BROS., REPRISÉ LABELS RESTRUCTURED

(Continued from page 1)

be more hands-on in the A&R area, where we feel his talents are exceptional," Thyret says.

A new title for Baker had yet to be determined at press time, but it is believed that he will continue to be involved with specific projects, including the next R.E.M. album, which is due in October.

"I've known Steven for years, and I'm looking forward to working with him in the future," says R.E.M. guitarist Peter Buck. "I don't understand any of the shuffling that goes on at the high levels at any record company. A lot of it is driven by decisions that aren't necessarily about music, but the future of the music industry."

R.E.M. manager Bertis Downs has an optimistic outlook on the changes. "From what I can tell, the restructuring is real positive. We are still going to be working a lot with the same people that we have in the past—the people that convinced us to stay and that make it a great label... We feel real positive about having a record coming out there in six months."

Baker's move followed the March 20 restructuring of the Warner Bros. and Reprise labels and the Warner Bros. black music division (Billboard Bulletin, March 23). The company simultaneously announced the hiring of former Columbia Records executive Jon Leshay in the new post of senior VP of marketing for Warner Bros. Records Inc. and former MTV executive Andy Schuon as executive VP/GM of the Warner Bros. label.

As a result of the restructuring, approximately 35 staffers were laid off, including senior VP of sales Charlie Springer, a 22-year Warner Bros. veteran, and senior VP of black music Denise Brown.

Hardest hit were the black music division, where approximately 10 were let go, and the alternative marketing department, which was shut down. A new head of black music is expected to be announced shortly.

In spite of the fact that the company has had little success with R&B and rap in the last few years, Quartararo says Warner Bros. remains "very committed to the black music business and the black music community." He adds that the label hopes to announce a new head of black music soon.

Warner Bros. and Reprise will continue to operate as autonomous entities, with Howie Klein remaining as president of Reprise, but several departments, including A&R, product management, sales, and publicity, are being consolidated.

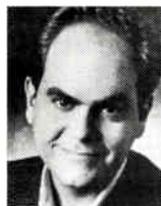
A&R will be jointly headed by senior VPs Joe McEwen and David Kahne; senior VP/director of merchandising and advertising Jim Wagner will head sales; and Leshay will oversee marketing. Senior VP of publicity Karen Moss and VP of publicity Bill Bentley will oversee the publicity department, with

senior VPs Bob Merlis and Liz Rosenberg continuing in their respective roles.

Quartararo says he would also like to move away from the Warner Bros. Records Inc. banner, which is the umbrella name for the company that comprises the Warner Bros. and Reprise



LESHAY



SCHUON

labels.

"We've got to get away from that 'Inc.' stuff," Quartararo says. "There's Warner Bros. Records and then there is a sidecar called Reprise Records. It's a separate label identity and a separate record company."

Ironically, the changes come as Warner Bros. is experiencing its greatest success in more than two years.

In the March 28 issue of Billboard, Warner Bros. had three albums in the top 10 of The Billboard 200—Madonna's "Ray Of Light," Eric Clapton's "Pilgrim," and "The Wedding Singer" soundtrack. It was the first time the Warner Bros. labels have had three titles in the top 10 since the Oct. 14, 1995, issue, when it accomplished the feat with Alanis Morissette's "Jagged Little Pill," the artist formerly known as Prince's "The Love Experience," and the Red Hot Chili Peppers' "One Hot Minute."

This issue the hot streak continues, with "Van Halen 3" entering The Billboard 200 at No. 4 and the Madonna and Clapton albums remaining in the top 10.

This recent success follows a period in which Warner Bros. and Reprise delivered few blockbuster hits, save for Fleetwood Mac's triple-platinum "The Dance" and platinum titles by Paula Cole and Loreena McKennitt.

"The message that we were getting in reviewing the business was that we needed to go to a more vertical management structure that would be leaner in terms of the core business, but it would have a more focused ability to deliver a better result," says Quartararo.

He is optimistic that Leshay and Schuon will be instrumental in the company's future success.

Leshay, 33, "will be involved in activities wherever his skills are required," Quartararo says. "That could include a Warner or Reprise artist."

Although Schuon will have the same title as Jeff Gold, who left the post of Warner Bros. executive VP/GM earlier this year (Billboard, Jan. 17), Quartararo says he isn't necessarily replacing Gold. "Rich Fitzgerald is the GM at Reprise, and Andy is the GM at Warn-

er Bros. after a five-year stint at MTV Networks, where he held a number of positions, including executive VP of programming of MTV.

Schuon says the experience at MTV in artist relations will help him in his



new post at Warner Bros. "I got to sit on the 50-yard line of the record business and get to know everybody in the industry, all the artists, the managers, the agents, all the record company executives, and I became very interested in the record business."

While Quartararo was still at Virgin, he and Schuon had casual discussions about working together. With Quartararo moving to Warner Bros. and Schuon exiting MTV in November, those plans began to become a reality.

In the period between his departure from MTV and his hiring at Warner Bros., Schuon joined the board of directors of Hot Topic, a lifestyle mall retailer based in Pomona, Calif. He says he will continue to work with the company on the side.

In his new role, Schuon plans to utilize his skills in working with artists and people, "getting inside the minds of everyone from the programmers to the music consumers, as well coming up with unconventional ways to develop artists," he says.

The move to Warner Bros. brings Schuon back to Burbank, Calif. From 1989 through 1992, prior to his stint at MTV, Schuon was the PD of leading modern rock station KROQ, the studios of which he can see from the window of his new office at Warner Bros.

Leshay actually began work at Warner Bros. Jan. 19, although his appointment wasn't officially announced until March 20.

Like Schuon, he also had casual conversations with Quartararo about working together, with the talks heating up fol-

lowing Leshay's decision in September not to renew his contract at Columbia.

In his new post, Leshay will oversee all of Warner Bros. and Reprise's marketing efforts. "In consolidating the marketing departments, the marketing directors all work in one department," Leshay says. "New media/new technologies is also part of that department, as is strategic marketing."

The challenge for Leshay, Schuon, and the rest of the Warner Bros. and Reprise staffs is to develop new artists.

"We are really going to focus this coming year on developing a lot of young artists for '99," Leshay says. "One of the things that Phil and I agree on is that setup is everything. If we can take the next six to nine months and develop some young artists for 1999, that's really our focus."

"In 1998, we have a slew of superstar artists, from Madonna and Van Halen to Eric Clapton," he adds. "That's great, but we also have to think ahead about creating the Madonnas and Eric Claptons of tomorrow."

**This Week's**  
**Billboard**  
**online**  
<http://www.billboard.com>

**Exclusive Concert Reviews**  
B.T., David Holmes, Fatboy Slim, Propellerheads, The Crystal Method  
Palladium, Hollywood  
Joe Ely  
La Zona Rosa, Austin, Texas

**Exclusive Album Reviews**  
Steve Coleman  
"Genesis & The Opening Of The Way"  
(RCA Victor)  
Dirty Three  
"Ocean Songs"  
(Touch and Go)  
Montel Jordan  
"Let's Ride"  
(Def Jam)  
New Coon Creek Girls  
"Our Point Of View"  
(Pinacastle)

**News Updates Twice Daily**  
**Hot Product Previews**  
**Every Monday**

A new **Billboard Challenge** begins every Thursday.  
This week's champ is Jeff of Jep-Jep Records.

News contact: Julie Taraska  
[jtarska@billboard.com](mailto:jtarska@billboard.com)

**FREE WEB SITE ON IUMA!**

*it's true!*

Disc Makers will put your music on the Internet Underground Music Archive (IUMA).

*it's big!*

IUMA is the hottest Web spot for independent musicians. Over 20,000 people visit IUMA every day.

*it's yours!*

If you make CDs, cassettes, or 12" vinyl records with Disc Makers.

Call today for a complete brochure:  
**1-800-468-9353**  
[www.discmakers.com/iuma](http://www.discmakers.com/iuma)  
Outside USA call 609-663-9030; FAX 609-661-3450

**DISC MAKERS**

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Halre, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1998 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$279.00, Continental Europe 220 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 110 Issue 14. Printed in the U.S.A.

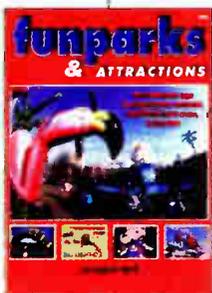
## Funparks Directory Lists World's Top Attractions

The 1998 Funparks & Attractions directory is now available from Amusement Business.

This comprehensive updated resource guide contains over 3,000 listings of amusement and

theme parks, water attractions, tourist attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers and museums in the U.S., Canada and around the globe. Data listed includes addresses, phone numbers, management contacts,

operation dates, admission prices, group rates and previous year's attendance, as well as descriptions of each facility and the types of attractions it features. A complete alphabetical listing of attractions by category is included. Members of the International



Association of Amusement Parks and Attractions, the World Waterpark Association and the International Association of Family Entertainment Centers are designated throughout the book. A separate section on amusement and theme parks under construction, a listing of corporate headquarters and a classification index are also included.

The Directory of Funparks & Attractions is an essential tool for 1998. Copies are available for \$60 including first-class postage and handling. For orders outside the U.S. or Canada, add \$12 for airmail. Orders must be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250 for more information.

## GMA Sings Praises Of Billboard's Gospel Efforts

Billboard magazine is being honored with a special award from the Gospel Music Association.

Each year the GMA recognizes unique and outstanding contributions to gospel music, beyond the traditional Dove Awards categories. Billboard has been chosen to receive the 1998 GMA Outstanding Mainstream Contribution to Gospel Music Award.



The honor will be presented April 20 at the First Baptist Church in Nashville.

This award honors outstanding contributions to raising the awareness of gospel music in the mainstream market.

In the past the Gospel Music Association has awarded Arsenio Hall, Crook & Chase, and Whitney Houston with this honor.

## PERSONNEL DIRECTIONS

Jennifer Cordero has joined Billboard magazine as the promotion coordinator in the marketing department. In her new capacity, Cordero will be coordinating trade show activities as well as writing and assisting in the development of promotional materials.



CORDERO

from the Committee on Education & Workforce in Washington, D.C. In this post, she developed promotional pieces and coordinated events such as presidential forums and congressional hearings.

Cordero holds a bachelor's degree in English from Colgate University.

**Billboard's 1998 International Latin Music Conference & Awards**  
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998  
**Billboard's Fifth Annual Dance Music Summit**  
Chicago Marriott Downtown, Chicago • July 8-10, 1998  
**Billboard/Airplay Monitor Radio Seminar & Awards**  
Pointe Hilton at Tapatío Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998  
**The 20th Annual Billboard Music Video Conference & Awards**  
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>  
Contact Sam Bell at 212-536-1402/1-800-449-1402.  
E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## K-Ci & JoJo Tie A Beatles Record

UNTIL THIS ISSUE, the only act to have a single jump to No. 1 on the Hot 100 from No. 15 or greater has been the Beatles. The Liverpool lads accomplished this feat twice, first with "Can't Buy Me Love," which sailed 27-1 in 1964 and still holds the record for the biggest leap to the top of the chart. They did it again in 1966 with "Paperback Writer," which zoomed 15-1 and is still the second-biggest move to pole position. That 15-1 move is duplicated this issue by brothers K-Ci & JoJo, who debuted early last issue due to street-date violations on their hot airplay track "All My Life."

This is the second No. 1 hit for K-Ci and JoJo Hailey, although it's the first on their own. They were featured artists on 2Pac's chart-topping "How Do U Want It" in July 1996. As members of Jodeci, the Haileys' highest chart ranking on the Hot 100 was No. 4 with "Lately," a remake of a Stevie Wonder song.

"All My Life" has been an airplay staple for almost four months. In its 16th issue on the Hot 100 Airplay chart, the song holds at No. 4. When sales figures kicked in (the single advances 61-1 on the Hot 100 Singles Sales chart), the record was strong enough to dethrone Will Smith's "Gettin' Jiggy Wit It" to become MCA's 26th No. 1 hit and the label's first since "Gangsta's Paradise" by Coolio Featuring L.V. in September 1995.

The sharp advance of "All My Life" has probably doomed "Frozen" by Madonna to peaking in the runner-up berth. That Maverick single moves 5-2, and if it goes no further, it will be the pop icon's sixth single to stop at No. 2, after "Material Girl," "Causing A Commotion," "Express Yourself," "Cherish," and "I'll Remember." Madonna needs one more No. 1 single to tie Mariah Carey's total of 12, but it seems unlikely that "Frozen" will be the one to let Madonna match Carey's record of being the solo female artist with the most No. 1 hits on the Hot 100.

RIDIN' HIGH: It only takes a one-point jump on the current Hot 100, but last issue "Let's Ride" (Def Jam) by Montell Jordan Featuring Master P And Silkk The Shocker took an impressive 56-point leap (63-7). That's the biggest jump into the top 10 in the '90s and, as Philip Davies points out, ties as the third-biggest chart jump of this decade. The leader is the 71-point jump from 96-25 of Dr. Dre's "Keep Their Heads Ringin'" in March 1995, followed by the 65-point jump from 85-20 of "Check Yo Self" by Ice Cube Featuring DAS EFX in August 1993. Two other singles equaled the 56-point leap of the Jordan single: "I'll Be There For You"/"You're All I Need To Get By" by Method Man Featuring Mary J. Blige moved 68-12 in May 1995, and "Hip Hop Hooray" by Naughty By Nature moved 84-28 in February 1993.

For the record, the biggest one-week move in the history of the Hot 100 is the 81-7 leap of Jeannie C. Riley's "Harper Valley P.T.A." the week of Sept. 28, 1968.

If "Let It Ride" goes all the way to No. 1, it will be the second chart-topper for Jordan, following "This Is How We Do It" in April 1995. It would be the first for Master P and Silkk The Shocker, who are all over this issue's Hot 100. "Make Em Say Uh-hh!" (No Limit) by Master P Featuring Fiend, Silkk The Shocker, Mia X, And Mystikal bullets 25-24, while "Just Be Straight With Me" (No Limit) by Silkk The Shocker Featuring Master P, Destiny's Child, O'Dell, And Mo B. Dick climbs 60-57.

SPICE IT RIGHT: An editing error in the previous issue made it seem that all six U.K. Spice Girls singles originated from the same album. "Spice Up Your Life," "Too Much," and "Stop" all come from the quintet's sophomore release, "Spiceworld."



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	162,301,000	175,765,000 (UP 8.3%)
ALBUMS	134,916,000	147,503,000 (UP 9.3%)
SINGLES	27,384,000	28,261,000 (UP 3.2%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	102,436,000	118,392,000 (UP 15.6%)
CASSETTE	32,183,000	28,780,000 (DN 10.6%)
OTHER	297,000	331,000 (UP 11.4%)

### OVERALL UNIT SALES THIS WEEK

15,004,000

### LAST WEEK

14,822,000

### CHANGE

UP 1.2%

### THIS WEEK 1997

13,601,000

### CHANGE

UP 10.3%

### ALBUM SALES THIS WEEK

12,123,000

### LAST WEEK

12,081,000

### CHANGE

UP 0.3%

### THIS WEEK 1997

10,891,000

### CHANGE

UP 11.3%

### SINGLES SALES THIS WEEK

2,881,000

### LAST WEEK

2,742,000

### CHANGE

UP 5.1%

### THIS WEEK 1997

2,710,000

### CHANGE

UP 6.3%

### TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	83,220,000	87,370,000	UP 5%
INDEPENDENT	18,151,000	21,056,000	UP 16%
MASS MERCHANT	33,236,000	38,048,000	UP 14.5%
NONTRADITIONAL	309,000	1,029,000	UP 33%

ROUNDED FIGURES

FOR WEEK ENDING 3/22/98

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



# FIRST with the NEWS...

**BILLBOARD BULLETIN IS ALWAYS FIRST WITH THE NEWS YOU NEED TO DO BUSINESS EVERY DAY.**

Like the report on Bob Cavallo's negotiations with Disney—BULLETIN had the story 4 months before he was named chairman of the new Walt Disney Music Group!

**BULLETIN was also...**

- first to report on the surprise cancellation of Midem Asia
- first to report Garth Brooks' plans for a live release on DVD
- first to report on bookseller Amazon.com's plans to sell music online

*...and the list goes on.*

If getting the news **first** is important to your business — get **BILLBOARD BULLETIN daily fax service** every morning.



**Billboard Bulletin**  
Do it Daily.

**Call (212) 536-5261**  
to subscribe or e-mail:  
[jschulties@billboard.com](mailto:jschulties@billboard.com)

You can also subscribe  
via our website at  
[www.billboard.com](http://www.billboard.com)  
or fill out and mail/fax  
the attached coupon.

## BILLBOARD BULLETIN DAILY FAX SERVICE

**YES!** I need the freshest music industry news every day! Please start my daily fax service for one year as indicated:

- |                                     |       |
|-------------------------------------|-------|
| <input type="checkbox"/> US/Canada  | \$445 |
| <input type="checkbox"/> UK/Europe  | £350  |
| <input type="checkbox"/> Asia/Other | \$700 |

- Bill me     Payment enclosed (US\$ only except Europe)  
 Amex     Visa     Mastercard/Eurocard

Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Name \_\_\_\_\_

Title \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Country/Code \_\_\_\_\_

Phone No. \_\_\_\_\_ Fax No. \_\_\_\_\_

e-mail address \_\_\_\_\_

FOR FASTEST SERVICE FAX TO (212) 536-5294 or mail to: Billboard Bulletin, Attn: J. Schulties, 1515 Broadway, NY, NY 10036  
In Europe, Fax to 44-171-631-0428 or mail to: Billboard Bulletin, Attn: S. Dowman, 23 Ridgmount St., London WC1E 7AH UK.  
(Please note: Delivery time will vary depending on local time zone.)

FEATURING MUSIC FROM:

**U2**

SPECIAL REMIX -- VIDEO IN ACTIVE ROTATION ON MTV

**ALANIS MORISSETTE**

FIRST NEW SONG RELEASED SINCE JAGGED LITTLE PILL — WRITTEN EXCLUSIVELY FOR THIS SOUNDTRACK

**JIMI HENDRIX**

A CLASSIC HENDRIX ORIGINAL

**PAULA COLE**

GRAMMY-WINNER — BEST NEW ARTIST

**JOHN LEE HOOKER**

ORIGINAL FROM THE GRAMMY-WINNING BLUESMAN

**SARAH MCLACHLAN**

THIS YEAR'S DOUBLE-GRAMMY WINNER

**GOO GOO DOLLS**

EXCLUSIVE TO THIS SOUNDTRACK: SINGLE AND VIDEO "IRIS" SHIPS APRIL 1

**PETER GABRIEL**

FIRST NEW SOLO RECORDING SINCE 1994 — WRITTEN EXCLUSIVELY FOR THIS SOUNDTRACK

**JUDE**

DEBUT FROM MAVERICK RECORDING ARTIST

**ERIC CLAPTON**

A CLASSIC BLUES STANDARD

**GABRIEL YARED**

FROM THE ORIGINAL SCORE BY LAST YEAR'S ACADEMY AWARD AND GRAMMY WINNER (THE ENGLISH PATIENT)



**COMING UP:**

- \* A SPECIAL "CITY OF ANGELS" ROSIE O'DONNELL SHOW APRIL 6 — FEATURING MEG RYAN AND GOO GOO DOLLS.
- \* VH1'S HOLLYWOOD & VINYL ON THE MAKING OF CITY OF ANGELS FEATURING BONO, ALANIS MORISSETTE AND PETER GABRIEL STARTS AIRING APRIL 6.
- \* ALBUM NETWORK'S SYNDICATED WORLD PREMIER RADIO BROADCAST FEATURING BONO, NICOLAS CAGE, DENNIS FRANZ, ALANIS MORISSETTE, SARAH MCLACHLAN, PETER GABRIEL, AND GOO GOO DOLLS, AIRING MARCH 24-26 NATIONWIDE.

**MOTION PICTURE OPENS NATIONWIDE APRIL 10TH**

MUSIC  
FROM THE  
MOTION PICTURE

# CITY OF ANGELS

(2/4-46867)

SOUNDTRACK PRODUCED BY DANNY BRAMSON



WWW.REPRISEREC.COM ©1998 REPRISE RECORDS. MOTION PICTURE NETWORK. TM & COPYRIGHT © 1998 WARNER BROS. PRODUCTIONS LIMITED, MONARCHY ENTERPRISES B.V. AND REGENCY ENTERTAINMENT (USA) INC.