

**IN MUSIC NEWS**



**Komeda Targets U.S. Fans Via Minty Fresh Set**  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 25, 1998

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**WHO SAYS HARD WORK DOESN'T PAY OFF. AFTER 6 MONTHS, THREE-6-MAFIA GOES GOLD. THANKS TO FOR MAKING THIS OUR TOP ARTIST DEVELOPMENT SUCCESS STORY OF THE YEAR.**

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## Retailers Experimenting With Design Approaches

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—With the upturn in the fortunes of U.S. music retailers, merchants say that, in addition to thinking about expansion again, they are also looking to upgrade the design of their selling spaces in both new and remodeled outlets.

But even though merchants plan to enhance the physical store environment, including in some instances adding seating areas for customers sampling music, don't expect major makeovers. The low margins provided by CDs don't allow record chains to compete with the stores built by trendsetting merchants in other sectors—such as Nike—who are masters of the art of “retail as theater” (Billboard, May 17, 1997).

So, while some chains are experimenting with genre-based stores and dedicated stores within stores (see

story, page 83), the primary focus for most is refining the in-store environment to better entice and serve the needs of their customer base; they are doing this through improving signage and floor plans, adding customer-service “help” stations, and increasing in-store online access, among other things.

### NEWS ANALYSIS

Henry Droz, president of Universal Music and Video Distribution, applauds the moves. “With the stabilization of retail, there are opportunities for retailers to concentrate on what their places look like and not just on paying their bills . . . I think they're doing a wonderful job.”

Peter Luekhurst, president of (Continued on page 83)

## U.S. TV Ads Tap Into New Music, As Stigma Fades

BY CHRIS MORRIS

LOS ANGELES—The use of contemporary music in American TV advertising, long viewed as a potentially hazardous move by acts concerned about the ads' perceived threat to their credibility, is becoming increasingly commonplace as the '90s draw to a close.

Only 10 years ago, Neil Young warned listeners about the danger of ties between musicians and major cor- (Continued on page 80)



## Almo/Mushroom's Garbage Puts Cyber Spin On Classic Pop Spirit

BY BRADLEY BAMBARGER

NEW YORK—With its striking “Version 2.0,” Garbage has upped the ante on its cyber-pop with a mix of old and new, borrowed and bold. Characteristically, the first single, “Push It,” gives the Beach Boys’ “Don't Worry Baby” the industrial-strength bubble-gum treatment, putting a late-'90s spin on '60s pop verities. Brian Wilson had to vet the song's quote of his material, and he reportedly liked “Push It” so much that he asked to keep the tape. So far, the blessings have been rife

for Garbage's sophomore effort, due May 12 from Almo Sounds/Interscope in the U.S. and via U.K. indie Mushroom/Infectious in most other territories. Key modern rock outlet KROQ Los Angeles was one of several U.S. stations to jump the add date for “Push It.” After three weeks of official airplay, mounting enthusiasm has buoyed the song to No. 6 with a



GARBAGE

bullet on this issue's Modern Rock Tracks chart.

Fueled by four modern rock smashes and a trio of top 40 hits, the first Garbage album occupied The (Continued on page 93)

## Japan's Harsh Economy Challenges Music Biz

BY STEVE McCLURE

TOKYO—Six months ago, the Japanese music industry was blaming its flat sales on competition from cellular telephones and video games, as well as its own failure to come up with music of wider appeal.

With the start of Japan's fiscal year this month, the trade is still singing the blues, but opinion is divided as to just how much Japan's deepening recession, rather than industry-specific causes, is hurting music sales in the world's second-biggest market.

“The flat sales are not just because of what's happening within the music business—it's because of the economy as a whole,” says Katsumi Nishimura, executive director of music publisher J-WAVE Music.

Notes HMV Japan president Paul Dezelsky, “We've felt for some time that the overall economy has been weak, and it is having an impact on the music industry in terms of young people's willingness to spend.”

Shipments in calendar 1997 by the Recording Industry Assn. of Japan's (RIAJ) 29 member companies, which account for the vast majority of Japan's pre-recorded music sales, were up just 2% from 1996 to 480.7 million units, for a wholesale value of 588 billion yen (\$4.66 billion), up 1%. Sales have remained stagnant since the beginning of 1998.

But due to the high rate of returns currently plaguing the Japanese industry (one source estimates 15%-16% of product shipped is being (Continued on page 92)



## High-Profile Music Videos Going To DVD

BY EILEEN FITZPATRICK

LOS ANGELES—With a sales resurgence currently under way for long-form music videos, some high-profile DVD projects are in the works as part of a move by suppliers to tap into the growing market for such titles while also expanding the DVD format beyond movie releases.

Warner Home Video, Sony Music Video, and PolyGram Video are leading the DVD music video charge with new projects planned this year from Metallica, the Beatles, Rage Against The Machine, Hanson, Andrew Lloyd Webber, and Elmo.

Metallica is in post-production on a DVD exclusive program that will utilize the format's multi-camera-angle feature and 5.1 Dolby Digital audio, says Marc Reiter of Q Prime Manage- (Continued on page 83)

### IN RETAIL NEWS

**Borders Plots Its Path Into The U.K. Market**

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ALBUM IN STORES APRIL 21

EXECUTIVE PRODUCER

\$5.95 US \$6.95 CANADA



# Tori Amos from the change

**"spark"**

most added alternative  
most added modern AC  
most added AAA

### sneak preview '98 tour

4/18	<b>Ft. Lauderdale</b>
4/20	<b>Atlanta</b>
4/22	<b>Washington, DC</b>
4/23	<b>New York City</b>
4/25	<b>Boston</b>
4/26	<b>Philadelphia</b>
4/28	<b>Toronto</b>
4/29	<b>Detroit</b>
4/30	<b>Chicago</b>
5/3	<b>Seattle</b>
5/5	<b>San Francisco</b>
5/6	<b>Los Angeles</b>

### the new album

produced by Tori Amos  
management: Arthur Spivak/Spivak Entertainment

**on tour this summer**  
**in stores may 5**



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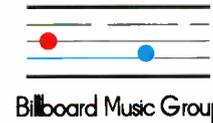
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# Borders Maps Out Its British Expansion

## Chain To Start With Five Stores, Target Older Buyers

■ BY JEFF CLARK-MEADS

LONDON—The U.S. books-and-music superstore chain Borders says its five planned British stores will help expand the U.K. record market. The company says it has identified a niche within the adult music market and sees no reason why its arrival should have a negative impact on existing music retailers.

Borders' impending arrival in the U.K. was revealed by Billboard at the end of last year (Billboard, Dec. 27, 1997). Now the company has announced that, in addition to its flagship outlet on London's Oxford Street, it will have further stores in Leeds, Brighton, Scotland's Glasgow, and London's Charing Cross Road within the next 12 months.

Richard Joseph, chief executive of Books etc.—the U.K. book-selling chain Borders bought last year (Billboard, Oct. 11, 1997) and under which Borders' British arm now operates—says each of the company's U.K. superstores will offer between 60,000 and 70,000

music titles. He adds that U.K. record labels are offering substantial assistance to the group in terms of promotion, making artists available for in-store appearances, and arranging helpful purchasing arrangements.

Joseph says Borders' first appearance in the U.K. will be on Oxford Street in August; it will be followed by a second outlet in Brighton's

**BORDERS**

revamped Churchill Square shopping mall in September.

In each location, the Borders store will be in close proximity to both a Virgin Megastore and an HMV outlet. In Brighton, Virgin is moving from the other end of the town center to Churchill Square and will begin trading there when the refurbished Churchill Square complex opens in the fall.

The Borders on Oxford Street will cover 39,000 square feet across four floors. According to a company statement, the outlet will offer 50,000 music titles and 6,000 video titles along with 150,000 book titles and 2,000 magazines and newspapers. Its GM will be George Tattersfield, currently manager of the Borders store in Beaverton, Ore. The 16,000-square-foot Brighton store will be managed by Mary Foss, currently head of the Borders outlet in Columbus, Ohio.

In November, Borders plans to open a 40,000-square-foot store on Glasgow's Buchanan Street. In the spring of 1999, it will open a 32,500-square-foot store in the Brig-

gate section of Leeds. Both Buchanan Street and Briggate are in the heart of regional shopping centers already served by the U.K.'s main music retail brands.

Borders' final store in its present round of expansion will be a 35,000-square-foot operation on Charing Cross Road, which leads into Oxford Street. The new store will be on the site of Books etc.'s current U.K. flagship.

Joseph says Borders' music-stocking policy in the U.K. is still being fine-tuned but says he believes older buyers here are currently not being adequately served. "We believe we've found a gap in the market," he says.

Asked which albums might fit into that gap, he declines to be specific. But he adds, "In the U.S., we sell music across the board, and we intend to replicate that here. We will sell everything from Beethoven to the Spice Girls."

Borders has carved a niche in the U.S. by catering to a market demographic it believes is otherwise under-served in the music-retail environment: older buyers. The chain's music mix—which includes all genres but is particularly strong in world music, folk, classical, and jazz titles—tends to reflect this focus. The retailer targets a similar demo in its book departments.

By replicating that policy in the U.K., Joseph says he sees no reason why existing U.K. retailers—both chains and indies—should feel a sales impact because of Borders' (Continued on page 93)

## Elton John To Play Concert In Northern Ireland

■ BY DOMINIC PRIDE

LONDON—Belfast's Stormont Castle, scene of the final negotiations that led to the Northern Ireland peace accord, will be the venue for a May 27 concert by Sir Elton John. It will be his first appearance in the province in a decade.

On his 1996 Rocket/Mercury album "Made In England," John wrote about the endurance of the city's people in his song "Belfast," paying tribute to the spirit of its inhabitants: "In every inch of sadness/Rocks and tanks go hand in hand with madness/But I never saw a braver place/Belfast."

The city's music retailers and media have welcomed the news, which follows the signing April 10 of a peace agreement between parties involved in the 30 years of conflict there. Tickets, costing 27 U.K. pounds (\$45.40), go on sale April 18 for the concert, which will be held on the grounds of Stormont Castle.

The peace agreement will be put to the people of Northern Ireland and the Irish Republic in a referendum May 22, five (Continued on page 81)



**Melody Maker.** Clive Davis, president of Arista Records, with microphone, recently presented instrumentalist Kenny G with a plaque commemorating international sales of more than 50 million units. Kenny G has produced 10 albums for the label, all of which have been certified gold and platinum. His latest release is "Kenny G Greatest Hits."

# James Conkling, A Founder Of Warner, Dies

This story was prepared by Michael Amicone, managing editor of Billboard Bulletin, and Craig Rosen.

LOS ANGELES—The industry is mourning the passing of James B. Conkling, who helped launch Warner Bros. Records and the National Academy of Recording Arts and Sciences (NARAS).

Conkling died April 12 at Sutter Oaks Alzheimer's Hospital in Sacramento, Calif. He was 83.

After beginning his career in the late '40s in the A&R department of Capitol Records, Conkling became president of Columbia Records in 1951.

While helping Columbia, Conkling also served as president of the Recording Industry Assn. of America in 1954-55.

In 1956, Conkling relocated back to California and helped launch NARAS as its first acting national chairman.

"James Conkling was one of the seminal figures in the recording industry," says NARAS president/CEO Michael Greene. "He was the kind of executive that all of us should aspire to become."



Conkling and artist Bing Crosby.

In 1958, he was tapped by Jack L. Warner to help launch Warner Bros. Records, which initially was based in offices above Warner Bros. Studios' machine shop.

Joe Smith, who later served as head of promotion and president of Warner Bros., never actually worked with Conkling at the label but did have contact with the executive when he worked at Boston radio stations WBZ and WMX in the late '50s and early '60s.

"He was a guy who guided Warner through some very difficult times when it started to become a record label," Smith says of Conkling. "He laid the groundwork and gave us the ability to stay alive with catalog. He was a real quality guy."

Conkling is survived by his wife, Donna; a brother; three sisters; and five children. His funeral was scheduled for Saturday (18) at 11 a.m. at the Church of Jesus Christ of Latter-Day Saints in North Hollywood.

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HOT SINGLES

TOP VIDEOS

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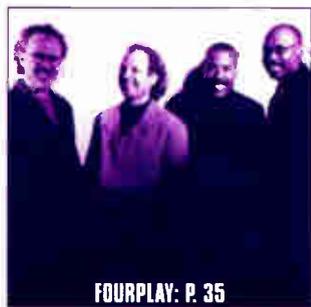
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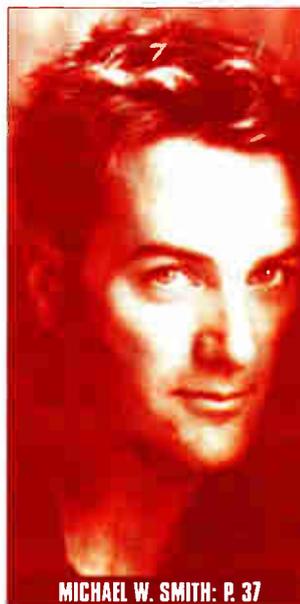
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**COMMENTARY**

**Christian Music: Ministry Or Business?**

BY MARK S. GERSMEHL

The Christian music industry is burgeoning. Artists like Jars Of Clay, Kirk Franklin & God's Property, Bob Carlisle, Michael W. Smith, and Amy Grant have all made significant forays into the general market and have rung up stunning sales. Mainstream media has increasingly shone the spotlight on this phenomenon.

But all this success has left many people with a queasy uneasiness and some compelling questions. Is Christian music really a ministry or a business, or both, and how do we define its success?

There are those who believe that Christian music's pure and proper place is only within the church or as a dedicated missionary outreach. They are disconcerted by huge posters of artists in Christian bookstores and disturbed by the adulation lav-

ished on these musicians by their fans. They hear rumors of demanding concert riders that read longer than "War And Peace."

People who are looking in are not the



**'Ultimately, Christian musicians must ask whether they are more concerned with their own image or being made in the image of God'**

Mark Gersmehl is a founding member of Curb recording act Whiteheart. He has also produced and written songs for a number of Christian artists.

only ones raising these issues. Musicians, as well as record companies, are perplexed by these questions. Ministry is great, but

is God honored by an artist who defaults on his or her mortgage and can't feed his or her children? What good is a record company that does its books only in red?

Wouldn't a good disciple crossing the bridge to the 21st century make use of the staggering panoply of media and technological tools available to burnish the image of an artist to boost sales and reach more people?

The bemused outsider reading this by now is probably thinking, "These people don't just need help, they need a whole team of psychologists." But these questions have other implications. Our society is awash in a sea of images. Personalities and products splash intoxicatingly across our television and movie screens and magazines like never before. Which of them is to be believed? There are spin doctors and media

(Continued on page 34)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

# Douglas September "Ten Bulls"



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## The Change is Coming

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# 'Elmopalooza!' Push Tickles Sony Wonder

■ BY SETH GOLDSTEIN

NEW YORK—"Elmopalooza!" is a lollapalooza. Thanks to a phased marketing campaign, Sony Wonder's latest "Sesame Street" release registered orders in excess of 1 million units before the \$12.98 home video hit the streets April 14.

The total includes about 250,000 audiotapes that arrived in stores March 3; songs from it have received considerable radio airplay. The cassette's brisk sales helped build demand for the video. In turn, the formats benefited greatly from the Feb. 20 prime-time broadcast of

"Elmopalooza!" on ABC.

"We wanted to spread out the impact," says Sony Wonder marketing VP John Phillips. "By separating the TV and radio element and then following with video, it becomes a 12-week release period. Activity is continuous."

Elmo, a "Sesame Street" fixture, produced a seven-figure volume once before, but not this quickly. It took two years for "Elmo Saves Christmas"—until now Sony Wonder's most popular title—to reach the million-unit mark, Phillips notes. For that title's third season, Sony is  
*(Continued on page 85)*

# FCC May Challenge EEO Ruling

## Decision Could Affect Minority Recruitment

■ BY BILL HOLLAND and CHUCK TAYLOR

WASHINGTON, D.C.—Federal Communications Commission (FCC) Chairman William Kennard says the commission may consider challenging the far-reaching April 14 decision by the U.S. Court of Appeals here that the FCC's 27-year-old equal employment opportunity (EEO) guidelines are unconstitutional.

"Our nation is diminished by today's D.C. circuit court opinion in Lutheran Church-Missouri Synod vs. FCC," Kennard said in a prepared statement. "We are reviewing the D.C. circuit court's decision and our option for judicial appeal."

The next stop for a challenge would

be the Supreme Court.

The reversal ruling could affect minority recruitment efforts at the nation's 12,000 radio stations and 1,569 TV stations. However, the decision does not affect the legality of another FCC rule that forbids intentional discrimination in hiring practices.

Kennard made clear in his statement the other side of the coin: Before the EEO rules were promulgated in 1971, minorities constituted only 9.1% of broadcast employees, and women were only 23.3%. Last year, the figure was 19.9% for minorities and 40.8% for women. Radio station minority owner-

ship figures, meanwhile, are downright grim, falling from 3.1% in 1996 to 2.8% last year.

Kennard has consistently pegged increased minority participation as a priority issue since stepping into his post five months ago.

At the National Assn. of Broadcasters (NAB) spring convention in Las Vegas April 7, he implored broadcasters to create opportunities for broadcast minority ownership, saying, "We have to find ways to create more opportunities for those people who want to use the airwaves to speak to their communities—"

*(Continued on page 85)*

# DVD Rentals On Their Way From Warner, The Web

NEW YORK—DVD, first marketed as a home entertainment medium consumers would own, is coming to terms with the rental market.

Earlier this month, NetFlix in Scotts Valley, Calif., announced the opening of the first Internet store to offer DVD rentals. At the same time, Warner Home Video, which has aggressively promoted DVD sales, introduced a rental program to get under way next month in five cities: Dallas; Philadelphia; Portland, Ore.; Richmond, Va.; and San Francisco.

Warner is also a major supporter of his venture, says NetFlix president Marc Randolph, who is doing a joint promotion with the studio for the Tuesday (21) release of "L.A. Confidential." Randolph anticipates reaching break-even in a year, helped by steady growth of players and staffers like Mitch Lowe, a veteran video retailer familiar with rental strategies.

NetFlix is the second company to stake a major claim to DVD activity on the World Wide Web. VideoServe.com, which bills itself as "the Internet's most complete video store," reports that sales of the 5-inch discs accounted for 11% of its first-quarter 1998 revenue.  
*(Continued on page 82)*

# Mammoth Ups Web Presence, New Technology

LOS ANGELES—Mammoth Records has significantly bolstered its presence in the new-technology arena, dedicating itself to the enhanced-CD (ECD) format and offering consumers access to exclusive music and video previews through its World Wide Web site at www.mammoth.com.

In addition, the site, which bowed in 1994 and was relaunched April 10, will offer links through those ECDs to online content and special offers, such as contests, news, chat rooms, limited-edition merchandise, and other exclusive materials.

Mammoth senior VP/GM (U.S.) Steve Balcom says the announcements figure to increase the visibility of Mammoth.  
*(Continued on page 84)*



**Star-Studded Benefit.** Luciano Pavarotti will host the third annual Pavarotti & Friends charity concert this year in Modena, Italy, to benefit the building of the Liberian Children's Village, a facility designed to aid the children of war-torn Liberia. The show, which will be directed by Spike Lee, is to include performances by Jon Bon Jovi, Natalie Cole, Celine Dion, Eros Ramazzotti, Vanessa Williams, and Stevie Wonder. Shown at the concert press conference in New York, from left, are Wonder, Pavarotti, and Lee.

# Study: No MusiCares Abuse

## NARAS Report Puts Greene In Clear

■ BY CARLA HAY

NEW YORK—The executive committee of the National Academy of Recording Arts and Sciences (NARAS) has given a "unanimous vote of confidence" to embattled president/CEO Michael Greene, according to a report submitted to the NARAS board of trustees and obtained by Billboard (Billboard Bulletin, April 16).

The executive committee's report, which is expected to be a topic of discussion at NARAS' annual board meeting next month in Miami, labels as "substantially inaccurate" stories in the Feb. 22, 24, and March 6 editions of the Los Angeles Times, which raised questions about the handling of funds of NARAS' MusiCares Foundation and characterized NARAS' working environment as "hostile," making mention of alleged charges of sexual harassment (Billboard, March 7).

The report bases its conclusions, in part, on a study commissioned from outside accounting firm Tate & Tryon. The study concludes that for fiscal year 1995-96, MusiCares spent "67% of its reportable revenues for charitable purposes," rather than the "less than 10% figure" reported by the L.A. Times. The Tate & Tryon study confirms the conclusions of NARAS accounting firm Deloitte & Touche (Billboard Bulletin, March 23).

The Tate & Tryon study contends that the L.A. Times erroneously used

gross revenue from MusiCares fundraising events, instead of the net proceeds (revenue after expenses), as a basis for its allegations.

In addition, Tate & Tryon's study states that NARAS had correctly followed Internal Revenue Service (IRS) instructions in the tax report: "The IRS instructions for proper reporting . . . specifically state that only net proceeds from such events be included in the total revenue line. If direct expenses of fund-raising events were not excluded from these ratios, then very few char-"  
*(Continued on page 82)*

# A New Financing Firm Enters The Loans For C'right Holders Business

■ BY DON JEFFREY

NEW YORK—An increasingly crowded field of companies financing securitized loans linked to copyrighted music properties has a new player—one of the architects of the seminal "Bowie bonds."

RZO Companies, the firm headed by talent managers and concert bookers Joe Rascoff and Bill Zysblat, has teamed up with Prudential Investments, a unit of Prudential Insurance, to form Entertainment Finance International (EFI) LLC, which plans to issue loans and bonds securitized by music, filmed

*This article was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.*

Eddie O'Jay, one of the pioneers of black radio, was part of a generation of distinctive fast-talking R&B DJs who were as recognizable and dynamic as the music they played during the golden era of the '50s and '60s.

O'Jay, 73, died April 10 in New York. He had suffered complications from two heart attacks at Calvary Hospital in the Bronx.

Originally from Milwaukee, O'Jay was heard on WOKY there beginning in 1951. He was later on WABQ Cleveland; WUFO Buffalo, N.Y.; WWRL New York's "Soul At Sunrise"; and WLIB New York. In more recent years he was heard briefly in Atlantic City, N.J., and again in New York, on WBLS.

"When I was a little boy growing up in Harlem, Eddie O'Jay was one of the hottest DJs in New York," says record veteran Ray Harris, now president of Harr-Ray Entertainment and founder of the Living Legends Foundation, which honored O'Jay with a Living Legend Award in 1996. "He literally ruled New York at that time, when air personalities were really popular."

In 1980, O'Jay was heard internationally on the syndicated show "Swazi Music Radio" in Johannesburg. In 1989, he was inducted into the Black Radio Hall of Fame.

According to fellow radio pioneer and friend Jack "the Rapper" Gibson, the famous jock was born Edward O. Jackson but shortened his tag to "O'Jay" for the air. One of the most famous stories regarding O'Jay was the

attention he gave to a young singing group—then a quintet—out of Canton, Ohio, in 1961.

"They brought a record up to the station when he was at WABQ in Cleveland," remembers Gibson. "He said, 'I don't like that name, the Mascots; they sound like dogs.'" Casting about for a new name for the group, Eddie decided to christen them with his own moniker, and the O'Jays were born. O'Jay undertook management of the group for a time, and they developed into one of the most enduring R&B acts in recording history.

O'Jay was part of an era in which DJs played pivotal roles in not only  
*(Continued on page 84)*

# Giant Releasing Wilson Single To Radio Via Web

■ BY DOUG REECE

LOS ANGELES—Giant Records cites monetary savings and efficiency as motivating factors for its forthcoming test of the online servicing of singles to radio stations.

The experiment kicks off Tuesday (21), when Giant delivers "Your Imagination," the first cut from Brian Wilson's forthcoming "Imagination" album, to four participating stations via the Internet (Billboard Bulletin, April 16).

Using Liquid Audio's Liquid Express technology, stations will download the song from Liquid Audio's World Wide Web site. The song will then be burned onto a disc on newly installed CD recorders (CD-Rs) that were provided to the radio stations by Hewlett-Packard for the promotion.

Stations participating are the AC outlets WLTW New York and WLIT Chicago, as well as classic rock WCKG Chicago and modern rock KLYY Los Angeles (Billboard Bulletin, April 16).

The song ships to radio through traditional means on May 5.

"In lieu of physical media—be it DAT or any form of tape or format for which it would require mailing or carrying something from one  
*(Continued on page 84)*

entertainment, book, and software assets and fashion and sports licensing deals (Billboard Bulletin, April 16).

Zysblat is David Bowie's business manager and was instrumental in putting together, along with Fahnestock & Co.'s David Pullman, the \$50 million bond offering sold last year to Prudential Insurance. Cash flows from Bowie's catalog of record masters and song copyrights are used to pay interest on the bonds.

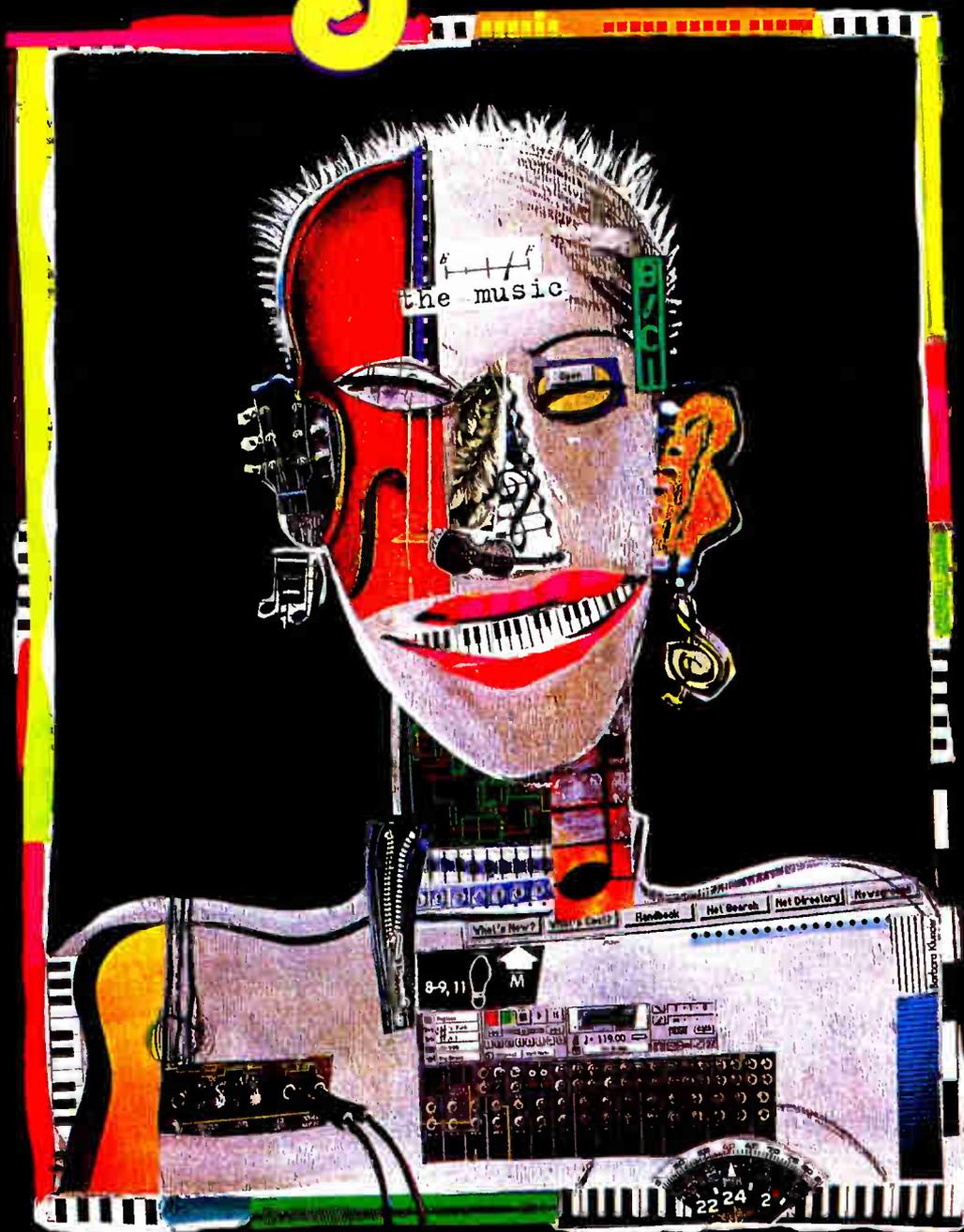
In interviews, Rascoff and Zysblat say that their financing firm has fundamental differences from the other  
*(Continued on page 84)*

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# Artists & Music

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

## Rock Vets Flying Solo Can Band Success Carry Over?

BY CRAIG ROSEN

LOS ANGELES—In the first half of the '90s, Stone Temple Pilots, Soundgarden, and Alice In Chains were three of rock's most successful acts, landing hits on mainstream and modern rock radio and scoring multi-platinum, chart-topping albums.

Now, with Soundgarden defunct and STP and Alice In Chains on hold, Soundgarden's Chris Cornell, STP's Scott Weiland, and Alice's Jerry Cantrell have launched solo careers.

Over the history of pop music, artists have taken the solo route either as an artistic exercise to forge their own path apart from their group or out of necessity after a band breakup. However, a group's success does not guarantee a hit solo artist. In fact, while the '80s saw such artists as Phil Collins, Sting, and Don Henley launch successful careers, the '90s have yet to produce a platinum-selling solo star spawned from a major rock act.

That could change with the release of efforts by Cantrell and Weiland, as well as Cornell's forthcoming album.

"Boggy Depot," the Columbia solo debut by Alice In Chains songwriter/guitarist Cantrell, debuts at No. 28 on The Billboard 200 in this issue, with sales of more than 46,000 copies according to SoundScan.

Weiland's solo foray, "12 Bar Blues," released by Atlantic March 24, bowed at No. 42 on The Billboard 200 in the April 18 issue. In this issue it is No. 73. It has sold more than 48,000 copies to date, according to SoundScan.

While Cornell is only just beginning to work on his solo effort and expected to enter the studio soon for a fall album release on A&M, he, like Cantrell, has a song on the Mainstream Rock Tracks and Modern Rock Tracks charts.

"Sunshower," from the "Great Expectations" soundtrack, is No. 14 on this issue's Mainstream Rock Tracks after peaking at No. 8. It's also No. 30 on Modern Rock Tracks, after reaching No. 12.

"Cut You In," by Cantrell, is No. 6 with a bullet on this issue's Mainstream Rock Tracks and No. 17 on Modern Rock Tracks.

Weiland hasn't had as much luck at radio. "Lady, Your Roof Brings Me Down," which is featured on the "Great Expectations" soundtrack as well as "12 Bar Blues," failed to click, as has "Barbarella," which Atlantic is currently working at radio. The song re-entered last issue's Modern Rock Tracks at No. 37 but falls off the chart in this week's issue.

While Cantrell's "Boggy Depot"

album and Cornell's "Sunshower" track don't veer too far from the territory covered by Alice In Chains and Soundgarden, Weiland's solo material is a significant departure from his work with STP, which makes it even more difficult for him to break out as a solo artist.

It's a dilemma that Atlantic senior VP of promotion (U.S.) Danny Buch is faced with. "The fact is that programmers are describing it as adventurous and eclectic, but they are really looking for something that sounds like STP."

While Buch adds that Weiland's solo material may be a little too hip for mainstream radio, he is optimistic that it will eventually break through.

"Scott has made one of the most interesting records of the year," he says. "As eclectic as it might be in production, its melodies and choruses are very mainstream."

Jeff Pollack, founder/CEO of Pollack Media, which consults approximately 100 stations, as well as MTV and VH1, says it behooves rock radio to support the solo efforts by Weiland, Cantrell, and Cornell.

"They are all a real important part of modern rock's and rock's future," he says. "We need them. They're from three of the best bands of the '90s. If we're looking for new gold to mine, [these artists are] a natural, since they're the chief catalysts behind each of the bands."

MTV senior VP of music and talent Patti Galluzzi has similar feelings about supporting the solo efforts. The network is airing the clips for "Cut You In" and "Barbarella."

"Within their respective bands, they were really big artists for us at MTV," Galluzzi says. "Because of that, we are giving them a little extra leeway and treating them as though they are still a part of those bands because they are very recognizable."

At retail, Bob Bell, new release buyer for the 221-store, Torrance, Calif.-based Warehouse Entertainment, predicts that Weiland's solo album will debut in the chain's top 20. He also expects "Boggy Depot" to perform well, noting that Alice "has a very dedicated fan base," particularly in the Northwest.

Yet Bell adds that the climate in the past few years hasn't been particularly receptive to male solo artists.

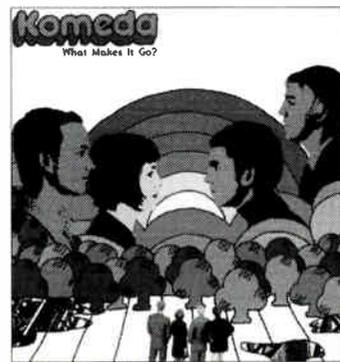
"One of the obstacles these guys are going to run into is that modern rock radio doesn't seem to like male solo artists," he says. "I wonder if the Foo Fighters' [debut] was released under the name Dave Grohl, if it would have been as successful. These guys might

(Continued on page 81)

## Minty Fresh Hopes 'Go' Will Propel Komeda

BY DYLAN SIEGLER

NEW YORK—From their lush pop sound to their striking look, the members of Swedish pop band Komeda have emerged as some of



the most focused, self-aware musicians on the modern rock scene. "What Makes It Go?," the title of the act's second American release, due stateside June 9 from Minty Fresh, is not a question the group even has to ask. It has made it this

(Continued on page 81)

## Margaret Becker Prepares A New Sparrow Album

BY DEBORAH EVANS PRICE

NASHVILLE—Sometimes after years of recording and touring, a singer/songwriter has to get off the treadmill to rediscover his or her artistic voice. Taking a three-year hiatus from recording, Margaret Becker did just that. The result is her most poignant album, "Falling Forward," due Tuesday (21) on Sparrow.

"I basically took some time to get refreshed," Becker says. "I was playing 150 dates a year and doing all sorts of ancillary projects in the meantime. I was on that 12- to 18-month schedule of doing albums. I had reached my sixth album, and I thought, 'Wow, I have nothing else to say. None of this is inspiring me, and I just need to give it a rest here.' [It was] more for my personal life and personal goals than for anything else."

Becker originally planned to take a year off and "write just for the sake of

(Continued on page 82)

## WIDE AUDIENCES WARMING UP TO HEATSEEKER IMPACT ACTS

### Hollywood Has A Hit With Rockers Fastball

BY DOUG REECE

LOS ANGELES—Miles Zuniga, guitarist/vocalist for Hollywood Records act Fastball, has a playful acronym to delineate the period during the release and promotion of the band's 1996 debut, "Make Your Mama Proud."



FASTBALL

It's B.C., or Before Cavallo, in reference to Bob Cavallo, chairman of the Buena Vista Music Group, which includes Hollywood Records.

According to Zuniga, the band languished during its first year and a half in spite of the fervent support of some staffers.

"Make Your Mama Proud" has sold only 3,000 units since its release, according to SoundScan.

"There were people at the top that were inept, and we knew it," says Zuniga of his earlier days at the label. "There was nothing we could do because they just didn't know what to do with us, and they made the decision not to promote it."

"We couldn't even attract a booking agent or publisher," he adds. "At that point, Hollywood was a laughingstock. It was incredibly frustrating, and we knew that unless some changes were made, we would be in trouble."

"On the other hand, we had our artistic freedom, so everything on that end was really great."

Former Hollywood executives could not be reached for comment by press time.

Fastball has looked more like a change-up lately, catching unexpected industry observers off guard with its immediately successful sophomore effort, "All The Pain Money Can Buy."

The group became a Heatseekers Impact act when the album moved up to No. 85 on The Billboard 200 in the April 18 issue.

This issue, the band is at No. 74, with more than 46,000 units sold since the album's March 10 release, according to SoundScan.

Meanwhile, lead single "The Way" is

(Continued on page 92)

### Reprise's Barenaked Ladies Plan U.S. Takeoff

Before the worldwide release of the album "Rock Spectacle" in November 1996, Barenaked Ladies had a loyal cult following, released four quality studio albums, and were a huge success in their home country of Canada.

But after 10 years together, the act seems to be finding mainstream acceptance in the States. The band became a Heatseekers Impact act when its live set "Rock Spectacle" leapt from No. 108 to 92 on The Billboard 200 in the April 18 issue. Moreover, the band is poised for success with a new Reprise album due July 7.

"Rock Spectacle," according to Barenaked Ladies co-front man/guitarist



BARENAKED LADIES

Steven Page, "has done better than anyone expected. We had thought of the album as a kind of stopgap after [the previous album] 'Born On A Pirate Ship,' and it turned out to be our biggest U.S. album ever."

The "Rock Spectacle" collection was an effective reintroduction of the band to U.S. audiences. Page says this is not only because of its fun and accessible live format but because it's "like a live greatest hits."

Eric Fritschi, artist development manager for Reprise Records (U.S.), adds that "Rock Spectacle" "was designed as a setup tool in the U.S. It allowed us to collect what we thought were hit songs," he says. Those were then used to capture the

attention of American listeners through triple-A and modern rock radio.

"They're such a great band live," says Pierre Tremblay, VP of Network Management, the band's management. "It's a great introduction to the band for some of the people who weren't familiar with them before."

According to Tremblay, the U.S. acceptance indicated by the band's chart success will likely reflect positively on already-strong Canadian sales. "Success in America is always great for Canadian artists, and this should have a positive impact on Canada," he says. Barenaked Ladies' first

(Continued on page 85)



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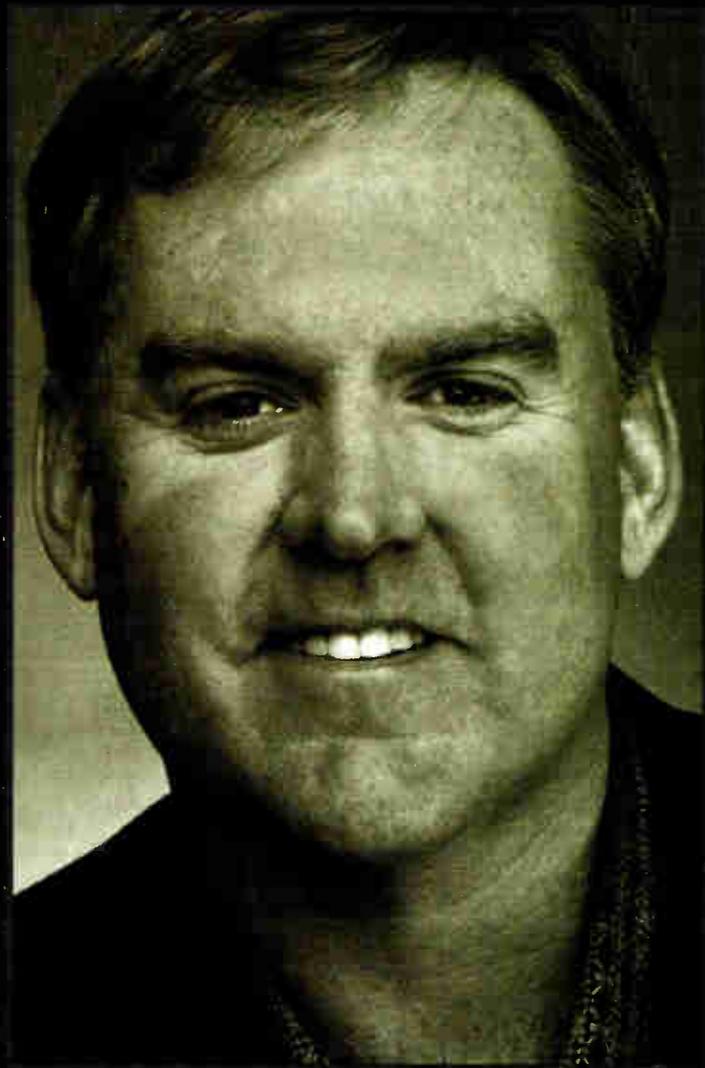
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## Hardiman Maintains Lordly Profile Via Polydor's 'Solas'

BY KEN STEWART

DUBLIN—Ronan Hardiman, composer of the music for the stage show "Lord Of The Dance" (LOTD), is seeing a strong response to "Solas," his first solo album, which Polydor Records is in the process of releasing in a number of markets around the world. As well as being the musical force behind "Solas," Hardiman is putting his years spent in commerce outside the music industry to use in his business dealings.

"Solas," a concept that predates his work on "LOTD," is a search for a new kind of music from Ireland, says Hardiman. The album takes in "Celtic soul" and follows a common thread running through the music of fellow Irish artists, such as U2, Enya, and the Boomtown Rats. "They all grew up in a very rich musical environment," he explains. "There is tremendous substance in their music... in the melod-

ic construction. I didn't set out to do something deliberately Celtic. I wanted something with a high emotional content."

The result, "Solas"—Gaelic for "peace and joy"—draws together such influences as traditional Irish, classical, rock, dance, trance, and new age, with the adroit use of samples and synthesizers and the mainly wordless, Enya-esque multi-tracking of Irish singer Leslie



HARDIMAN

Dowdall's voice to produce some striking choral effects.

Working from his home studio in Glenageary, County Dublin, Hardiman is very much a one-man band: composer, arranger, keyboardist, engineer, and producer. He takes great delight

(Continued on page 87)

## Drummer Carlos Vega, 41, Dies

Members of the music industry reacted with shock to the death April 7 of Carlos Vega, a Los Angeles-based session drummer best known for his studio recordings and tours with James Taylor.

Vega, 41, died at home of an apparently self-inflicted gunshot wound on the eve of a scheduled



VEGA

April 8 appearance with Taylor on "The Oprah Winfrey Show," according to a published report.

Vega, who had just returned from a European tour with Taylor, was set to go on the road with the artist again for the U.S. leg of his tour. The tour is scheduled to begin May 29 at the Beacon Theatre in New York following shows April 27 at Sting's all-star Rainforest Benefit Concert at Carnegie Hall and a special appearance with the Boston Pops Orchestra at Boston's Symphony Hall.

Besides his work with Taylor over the past decade—which included the studio releases "Never Die Young," "New Moon Shine," and "Hourglass," plus Taylor's "(Live)" album—Vega had recorded and/or performed with Freddy Hubbard, Boz Scaggs, Lee Ritenour, Vince Gill, Reba McEntire, Olivia Newton-John (including the "Grease" soundtrack), Larry Carlton, Linda Ronstadt, Joni Mitchell, and Randy Newman, according to sources. Vega was also a member of keyboardist David Garfield's fusion band Karizma.

Drummer Steve Jordan, a friend of Vega's since the '80s, says Vega was "a stabilizing force in any group that he played in, which is

(Continued on page 85)

## Brandy Returns To Music Acting Profile To Boost Atlantic Set

BY ANITA M. SAMUELS

LOS ANGELES—Brandy the recording artist is back. Although the singer has been out of the music loop for three years while ramping up her profile as an actress, she's making it clear that music remains a priority in her career with the worldwide release of her sophomore album, "Never Say Never." The set is due June 9 in the U.S. on Atlantic Records and June 8 in the rest of the world.



BRANDY

The first single, "The Boy Is Mine," a duet with Monica, is to be released to U.S. radio May 4 and will arrive in stores May 19.

Brandy's acting career dates back to 1993-94, when she co-starred in the comedy series "Thea." Shortly after

the series ended and her self-titled album debuted, she got the lead part in the UPN comedy "Moesha," starring as a teenage girl coping with the pressures of growing up. Last year, Brandy made her TV-movie debut as "Cinderella" in a multiracial remake of the Rodgers and Hammerstein classic.

"I'm nervous," she says. "Three years away from the music scene is a long time. Not having any music out has caused some people to recognize me more as an actress than a singer because of 'Moesha' and 'Cinderella.' But I'm a singer first. This is my sophomore CD, and it's very important to me that my music connects with the general public."

Like other artists who have had phenomenal success with their debut albums, 19-year-old Brandy understands just how fickle fans can be.

Ron Shapiro, executive VP/GM (U.S.) of Atlantic Records, also notes how easily an artist's fan base can be

(Continued on page 87)

## A Restless Heart Reunion

After '80s Success, New RCA Disc Planned

BY CHET FLIPPO

NASHVILLE—Can a group's radio success of the '80s be re-created in the late '90s? That's the question facing the newly re-formed Restless Heart, which racked up hit after hit after producer/songwriter and future Arista/Nashville founding president Tim DuBois put the band together in 1984 and produced their records with future Capitol Nashville president Scott Hendricks. The group now has a forthcoming album on the RCA Label Group.

The group's No. 1 hits on Billboard's Hot Country Singles chart included "That Rock Won't Roll," "I'll Still Be Loving You," "Why Does It Have To Be (Wrong Or Right)," and "Wheels." In many ways Restless Heart was Nashville's version of the Eagles; the band was a darling of both radio and critics.

After the group straggled apart in the early '90s, the members pursued



RESTLESS HEART

disparate careers. John Ditttrich joined, and later left, the group Buffalo Club. Larry Stewart had a solo career. Paul Gregg opened a string of carwashes. Greg Jennings joined Vince Gill's band.

Jennings says the reunion came about from "some innocent talk early this year about maybe playing some dates just for fun. No pressure, just to see if we still liked each other and see if people still liked us. From there, we decided, 'Well, we should make a

(Continued on page 80)

## Bellamys Get Into Reggae On Intersound's 'Cowboys' Set

BY DEBORAH EVANS PRICE

NASHVILLE—In recent weeks, several Caribbean-flavored singles have spiced up Billboard's Hot Country Singles & Tracks chart. And while this may seem like a new trend, Howard and David Bellamy have for years been blending country songs with tropical rhythms, a craft they've perfected on "The Reggae Cowboys," due April 28 in the U.S. on Bellamy Brothers Records/Intersound Country.

On the new album, the brothers reprise such Bellamy classics as "Let Your Love Flow," "Get Into Reggae Cowboy," and "Strong Weakness," as well as serve up country reggae versions of Bob Dylan's "I'll Be Your Baby Tonight," Don Williams' "Some Broken Hearts Never Mend," the Everly Brothers' "Bye Bye Love," and even a reggae version of the gospel classic "I'll



THE BELLAMY BROTHERS

Fly Away."

"It's easy to listen to," Howard Bellamy says of the album. "It's kind of light and feel-good."

Natives of Florida, the Bellamys have always had an appreciation for tropical rhythms, blending country and reggae on "Get Into Reggae Cowboy," which peaked at No. 21 on Billboard's country singles chart in 1982. "The Bellamy Brothers are the innovators of that Caribbean-influenced country

(Continued on page 17)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Joe Hecht is appointed VP of crossover promotion at Elektra Entertainment Group in New York. He was VP of crossover promotion at Arista Records.

Sire Records Group in Nashville names Andy McLennon VP of A&R. He was GM of Spongebath Records.

Dean Diehl is promoted to VP/GM at Brentwood Records in Nashville. He was director.

Jive Records in New York names Jeffrey Sledge senior director. He was senior director of A&R at Epic Records.

Indigo Records in New York appoints Andrea Katz president and Jonathan Jace VP. Katz will continue her duties as owner of KAZ Productions and a professor at Five Towns College. Jace was A&R director at Vagabond Records.

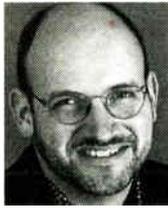
Stan Layton is named VP of marketing and sales at Avenue Records



HECHT



MCLENNON



DIEHL



SLEDGE



KATZ



JACE



LAYTON



ELVIRA

in Los Angeles. He was senior VP of marketing at Drive Entertainment.

Virgin Records in Los Angeles promotes Jon Elvira to senior director of publicity. He was national director of publicity.

Zomba Screen Music in Los Angeles names Katurah Clarke composer agent. She was an agent at Marks Management.

PolyGram Holding Inc. in New York promotes Maria Ho to associate director of corporate communications. She was coordinator of corporate communications.

Capitol Records in Hollywood appoints Chris Larned controller and Sandra Mostert director of human resources. They were, respectively, director of accounting and a human resource rep.

Radioactive Records in Universal City, Calif., names Jay Schatz head of national sales and marketing. He was national sales coordinator at A&M Associated Labels.

Eddie Gilreath is named managing director at Domo Records in Santa Monica, Calif. He was senior VP at Universal Music and Video

Distribution.

Destiny Records in New York names Chris Bergman president and Richard Crowley VP. Bergman will continue his duties as a partner at Destiny. Crowley was manager/buyer at DMC Records.

**PUBLISHING.** Brentwood-Benson Publishing in Nashville appoints Marty Wheeler VP of creative affairs. He was VP of publishing at McSpadden-Smith Music.

**RELATED FIELDS.** Anne Challis is

named president of Stiefel Entertainment Management in Hollywood. She was VP.

Sue Procko Public Relations in Canoga Park, Calif., promotes Maral Kaloustian to junior publicist. She was a full-time staff member.

Universal Concerts Canada in Toronto promotes Pina Borello to marketing manager and Kelly Meehan to marketing coordinator. They were, respectively, marketing coordinator and corporate sales assistant.

# Tuatara Expands Instrumental Reach

## Seattle Collective Adding New Textures To Epic Release

BY CRAIG ROSEN

LOS ANGELES—With the release of Tuatara's "Trading With The Enemy," due May 26 on Epic, the instrumental-composers collective stakes its claim as the hardest-working side project in show business.

The band—Screaming Trees' Barrett Martin, Luna's Justin Harwood, R.E.M.'s Peter Buck, and Critters Buggin's Skerik—issued its debut, "Breaking The Ethers," a mere 13 months ago.

During that period, Tuatara toured as part of the Magnificent Seven Vs. the World trek, in which the band backed co-headliner Mark Eitzel and some members performing in another spinoff, the Minus 5; Luna issued an album and toured; and Buck and Martin, as well as new Tuatara member Scott McCaughey, worked on the next

ers, such as "The Koto Song," were improvised on the spot.

"I just got this koto [a Japanese musical instrument similar to a zither] and hadn't even learned to tune it up yet," Martin recalls. "We got the instruction booklet out, and Scott learned how to tune it up and wrote the song in like 10 minutes."

Another track, the horn-laden "Wormwood," which features Buck on bouzouki, was actually written by Martin a few years ago. "I've just always had a back catalog of these non-rock-'n'-roll songs," Martin says. "The songs may not become Screaming Trees songs, but the ideas were always there."

"L'Espionage De Pomme De Terre" is a Buck composition. The title, which translates as "The Potato Spy," was inspired by a real-life experience. "I was actually arrested and almost jailed in a town called Tabora in Tanzania," Buck says. "Tabora means potato. I was taking pictures, and they thought I was a decadent imperialistic Western spy. But I managed to talk my way out of it."

Tuatara, which is booked by Artist Direct's Marc Geiger and managed by Susan Silver Management's Erin Haley, will promote "Trading" through a series of live dates.

"Certainly their live performances have always been one of the strongest tools in getting through to people," says Epic Records product manager Ceci Kurzman. "We're going to try to get them in front of as many people as possible. It's a true experience watching all these masterful musicians take the stage together."

### FRESH AIR

On that front, the band is planning to play several dates, including the "Fresh Air" program on National Public Radio (NPR) in June, as well as the World of Music, Arts & Dance festival to be held July 31-Aug. 2 in Seattle. Tuatara is also hoping to play the Tibetan Freedom Festival June 12-14 in Washington, D.C., and it's confirmed for a July 11 performance at the American Music Festival in Winter Park, Colo.

Working with NPR makes a lot of sense to Martin. "It's probably the best venue for our music, because it tends to cater to a sort of cerebral, maybe higher intellect than your typical rock radio," he says. "I've always found its programming to be very tasteful, thought-provoking, and intellectual. I think our music sort of falls into that category. It's not Neanderthal rock music."

Aside from select shows in key cities, such as New York and Atlanta, the band is planning a West Coast tour in late July that will include multiple nights in Los Angeles and San Francisco.

The band will also utilize new technology to help promote "Trading." On April 16, its live performance in Seattle will be broadcast over the World Wide Web by Microsoft, using its new Net-show technology.

With the exposure surrounding that event and the band's live dates, retailers expect "Trading" to perform better than the band's debut. "The first one didn't do that well, considering that it's a Seattle supergroup," says Mark Prather, music manager for the Seattle Borders Books & Music store, "but that's probably because it was so eclec-

tic. This time, however, I think people will know what to expect."

After Tuatara finishes its commitments, Martin and McCaughey will join R.E.M. on the road following the release of its new album.

While all of Tuatara members will likely be working with their other bands in the future, they're also anxious to get back together with Tuatara.

"We'd like to do a record a year with Tuatara," says Buck. "There's enough people and enough songs and enough influences being brought in; we could do something pretty different every year."

# American's Slayer Sticks To Its Core Speed Metal Sound On 'Diabolus' Set

BY CARRIE BELL

LOS ANGELES—There appears to be a growing acceptance of hard rock on the radio, with Korn and Sevendust sporting popular singles. MTV occasionally airs Limp Bizkit's clip, and Ozzfest grossed \$12.5 million in 21 shows last year.

For Slayer, however, these are mere coincidences that had no effect on the recording of its ninth release, "Diabolus In Musica," crashing in stores May 26. In fact, with the exception of American Recording's new distribution deal with Columbia, it was business as usual for the gore-heavy, punk-meets-speed-metal extremists.

"The new album is more modern and fresh-sounding, but it isn't a big left turn," says guitarist Kerry King. "The stuff we're doing still gives me goosebumps. We're getting better with every record, but we are still the Slayer people know and love."

King—who is joined in the band by bassist Tom Araya, guitarist Jeff Hanneman, and drummer Paul Bostaph—immediately laughs off the irony of this statement and corrects himself. "I should say the fans will still love us, some newcomers will be converted, and the others will hate us and continue to use us as a scapegoat."

King figures that conservatives will show up to protest the album and the concerts when the group starts its 15-market, pre-release tour. Controversy has surrounded the band's previous efforts, including 1996's "Undisputed Attitude," which reached No. 34 on The Billboard 200 and went on to sell more than 163,000 units, and 1994's "Divine Intervention," which debuted at No. 8 and sold more than 397,000 units, according to SoundScan.

"These people are welcome to hand out their pamphlets and spout their beliefs at our shows," King says. "Of course, it isn't like our fans will listen. In fact, at least in the old days, I think, protesters are just putting themselves in danger."

Booked by International Creative Management's Phil Ernst, the band will tour with Columbia's Clutch and American's System Of A Down starting in early May.

King suspects some problems with the Wal-Marts of the world, too. "With an album title, cover art, and history like



**Strong Tonic.** Members of A&M Records group Tonic receive plaques for sales of 1 million units of its label debut, "Lemon Parade." Shown, from left, are Polydor Records president Nick Gatfield; Tonic's Dan Lavery, Jeff Russo, and Emerson Hart; A&M chairman/CEO Al Cafaro; Tonic's Kevin Shepard; and Polydor A&R exec Tom Storms.

ours, I'm sure those righteous chains will have a problem," King says. "But it's not like the record will be hard to find. Any mall in America will have it."

Controversy aside, King says, the band members are excited to get back on the road even though the label has them rocking U.S. stages through year's end, including Ozzfest dates. He adds, "I started to hate touring because we used to do it so much. But now we've had our rest and are ready. Live is truly the way to experience Slayer. We feed off the crowd, and they feed off us."

Columbia will do all it can to entice loyalists to stores May 26.



SLAYER

"The first part of our plan to make this record follow in the footsteps of the band's other [successful albums] is to alert the public who already loves Slayer," says Peter Fletcher, product manager/VP of marketing, West Coast, for Columbia. "We will center our pre-promotion around the tour."

The label will hand out samplers with songs from all three bands at shows, have tie-ins in each city with local advertising and giveaways, and get retailers primed with flats, posters, and cardboard stand-ups. An area devoted to Slayer will be created and maintained on the label's World Wide Web site, www.columbiarecords.com. It will allow visitors to join the group's mailing list, get updated information, and sign up to get samplers. It will also be connected to the "Slayer Ring," a mechanism that connects it to other fan-run sites.

"Our store isn't known for its metal collection, but Slayer is one of the few metal bands that we move consistently," says Brady Rifkin, buyer for the seven-store Penny Lane Records, based in Pasadena, Calif. "I would suspect their fans are ready to eat up a new studio

album, although I wouldn't put [its sales] in Metallica's league."

Fletcher says part two of the plan is to introduce a new audience to the head-banging, mosh pit-inducing music on the Rick Rubin-produced album.

"Slayer is one of the best bands in heavy rock arena, and other bands respect them tremendously," he says of the group, which is managed by Rick Sales Management and whose music is published by Pennemunde Music (ASCAP). "They are the most consistent in sales and output, and now they have made the best record of their career. We just have to concentrate on letting the general public know."

Fletcher says an openness to heavy metal and punk at active rock stations will help get the band accepted at radio. Although no single has been chosen and no impact date set, "Stain Of Mind" is the likely candidate.

"With the success of Limp Bizkit, Sevendust, and Marilyn Manson, the market for this genre of music is growing, even at radio," he says. "While this is not the focus of our campaign, any additional sales we can pick up because of airplay is a welcome bonus."

King, who doesn't pay much mind to talk about his music's commercial potential or marketing, does say the band is excited to work "Diabolus" with new friends at Columbia. "The people we are working with there literally seem stoked to be putting this out," he says. "People shrug us off as a band who only sells albums to our friends. Maybe with some advertising money and promotional people who believe in the product, we'll sell a few more albums. That would be nice."

Eric Keil, head buyer for the nine-store, South Plainfield, N.J.-based Compact Disc World, is positive the distribution deal will affect the set's sales.

"The Columbia marketing machine is sizable. Having the added promotional push can only increase Slayer's numbers when the album hits," Keil says. "They work hard at getting their records into new markets and new hands, and they get results."

### TO OUR READERS

The Beat is on vacation. It will return next week.



TUATARA

R.E.M. album, which is due in October. Also signing on as an official member on "Trading" is Los Lobos' Steve Berlin. Percussionist Elizabeth Pupo-Walker, horn players Christopher Littlefield and Craig Flory, and multi-instrumentalist Mike Stone are featured players.

On the 12-track album, the band again lays down a diverse array of sounds ranging from the pseudo-spy-movie theme "L'Espionage Pomme De Terre" and the Indian-influenced "Streets Of New Delhi" to the Japanese-folk-inspired "The Koto Song."

Despite the music's complexity, Martin says that Tuatara's approach to recording harks back to the band members' indie-rock days.

"It's a very compositional record," he says. "There's a lot of melody, the arrangements are sophisticated, and the chord progressions are not obvious rock-'n'-roll-type arrangements."

"But from a production standpoint, I like to work fast," adds Martin, who co-produced the album with Harwood. "I don't like to spend weeks and months in the studio. It should not necessarily be perfect; it should be exciting and have energy... It's almost like during the early independent years, when we were doing records with \$5,000 budgets."

While "Breaking" was recorded with Martin and Harwood spearheading the effort, "Trading" is more of a group effort. Buck says, "On the last one, Barrett and Justin would basically have people come down and play on some tracks or improvise something, so there was very little on the first record that was conceived as tracks for a band. This record we made after we did the tour, so we'd written a few things, rehearsed a little more, and recorded it like a normal band would. We'd set up all the stuff and play."

While some tracks were written before the band entered the studio, oth-

# Where ever... When ever... How ever...

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FEBRUARY 19, 1998

**THE STATE OF THE MUSIC INDUSTRY '98**  
U.S. Biz Is Cautiously Upbeat On Turnaround  
Indie Distributors See Sales Prospects Uncertain As Europe Heads Into '98  
Japanese Biz Copes With Troubled Times

**Elmopalooza!**

**Billboard online**  
AUDIO CLIPS  
Reviews  
Previews  
ONLINE  
Featuring LIQUID AUDIO

**DAILY MUSIC NEWS**  
updated twice daily

**George Winston Inks Longterm Label Deal**  
Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. [Read The Full Story](#)

**Breaking News...**

- ▶ Venerable Jazz Player Turns To Rock
- ▶ Three Dog Night Over Road Name
- ▶ Set Features Sisters Behind Soul Brother #1
- ▶ Presenters Announced For Country Awards Show

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**Billboard Bulletin**  
DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY • THURSDAY, APRIL 9, 1998

**Sony Overtakes WEA As U.S. Market-Share Leader**  
Sony Music Distribution displaced parent at former WEA as the current U.S. market leader in the first quarter according to SoundScan. Sony, which had been reporting albums in 20 percent of the "big five" record labels last year, took over the 12.5% share held by WEA last year. WEA had a 17.8% share down from 19.8%. The magazine's Music Distribution (MDI) charted in 1998 up from 19.8% in 1997. Next came PolyGram Group, Distribution (12.0%), BMG Distribution (11.2%), and Universal Music and Mercurator (10.2%).

**Prime Purchases Halt Of Volcano**  
There are two weeks left of the "Prime Purchases" promotion. The promotion, which was purchased by WEA, is a 10% discount on all new releases. The promotion is set to end on April 15. The promotion is a 10% discount on all new releases. The promotion is a 10% discount on all new releases.

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## You Am I Brings A Road Slant To '#4'

### BMG's Aussie Act Aims To Build On Base In Europe, U.S.

BY CHRISTIE ELIEZER

Tim Rogers, guitarist/singer for Australian trio You Am I, jokes that the predominant emotion on the band's new album is a sense of helplessness. "What comes through on the album, to me, is the desperate feeling of people who know they can't do anything else but play in a rock'n'roll band," he says with a laugh. "So they throw everything else into the mix, including the hotel TV."

The band's aptly titled "#4 Record" comes out worldwide May 26 on Warner Bros. in the U.S., as well as in Australia, where the act is signed to BMG.

Rogers stresses that "#4 Record" is not about the touring experience per se, "but tries to capture that feeling of being ever the tourist looking out the window, learning to ask for beer in seven different languages, trying to be fulfilled and happy. Touring is unglamorous, but we, as a band, can find romance in the strangest places."

Rogers, Andy Kent (bass), and Russell Hopkinson (drums) make their fifth tour to the U.S. in late April. After dates in Australia, You Am I returns to spend the summer in the U.S.

The last album, "Hourly, Daily" (through Sire in the U.S.), received strong U.S. college radio airplay and a number of magazine reviews and sold 100,000 copies in Australia, France, Germany, Japan, and the U.S. "#4 Record" evokes the raucous, fun spirit of such '70s British bands as the Faces and Mott The Hoople. Tracks like "Rumble," "Bully," and "Junk" fine-tune the group's guitar power pop, while "Come Home With Me" and "The Cream And The Crock" move into R&B, soul, and psychedelia territory.

Produced by George Drakoulias (Black Crowes, Primal Scream, Reef), the album was recorded at Los Angeles' Ocean Way Studios. Some of it was

cut at the home of Drakoulias' former partner Rick Rubin, with Rogers reverently revealing that they worked with equipment used on the Beach Boys' "Pet Sounds." Guests include the Memphis Horns and Heartbreakers gui-



YOU AM I

tarist Benmont Tench.

"George is very good at capturing spontaneity and a loose rock'n'roll feel," says Geoffrey Weiss, VP of A&R (U.S.) at Warner Bros. "This is a beautiful representation of what the band sounds like live. They would have been very unhappy with pitch or time correction. This is a romp through rock history."

With an eye toward the global market, Weiss says, "I was very involved in the record, and the Australian A&R department of BMG was involved long distance. The goal was to make a record that would be competitive worldwide."

"They've finally come of age internationally," says Tim Prescott, managing director of BMG Australia. "This is just a great-sounding record with their best bunch of songs."

Prescott says that the band's lengthy touring has set up a strong base for the record. "In the past, Australian bands have had to pay their dues on the live circuit internationally," he says. "You Am I spent the last 18 months in England, Europe, and the U.S. I hope that

hard work builds on the college radio base they have in the U.S." The act is managed by Todd Wagstaff of Los Angeles-based You Am I Management.

In the U.S., the first single will be "What I Don't Know About You" and will go to modern, college, and rock radio the last week of May, concurrent with the album's release.

In Australia, where BMG will release the album simultaneously with the rest of the world, strong marketing is scheduled through street media, retail tie-ins, and the Triple J national network. No TV ads are planned. "You Am I fans know their music, and we don't want to compromise the band's credibility. We want people to discover this record by word-of-mouth," says Prescott.

You Am I, which enjoys a huge live base in Australia, saw its "Hi Fi Way" (February 1995) and "Hourly, Daily" (June 1996) debut at No. 1. This happened despite the fact that the act's only radio support comes from Triple J and college stations. BMG, though, believes that high chart debuts for "What I Don't Know About You" (it entered at No. 28) and last year's "Trike" single indicates modern rock radio could see You Am I's crossover potential.

Top 40 Sydney station 96.1 FM is airing the single, reports PD Paul Bartlett. Contemporary rock station Triple M Brisbane has not added the single to its playlist. "We've got no problem playing it; we've played their stuff before," explains music director Anna Willems. "It's a matter of space, because there's so much good Australian music out there."

Meantime, longtime supporters eagerly await the album. "We've been playing the new single ad infinitum and getting good feedback," says Neil Rodgers, assistant station manager of Melbourne's influential 3RRR. "I wasn't sold on the last [album], but they've toughened up on this one and brought the guitars up front."

Garry Woods, rock buyer at Red Eye Records in Sydney, says, "You Am I sell steadily for us. With the last album, their rooArt label switched distribution from Shock to BMG; they rereleased it with a video pack and then rereleased it again with European tracks, so people got confused. I'm a big fan of You Am I, and Tim [Rogers] often comes in here to buy secondhand records."

In addition to touring Australia and U.S., the band has played in Europe a number of times, with France and Germany its strongest markets. You Am I played Japan with Oasis in late February.

Warner decided against putting the band on a club tour in the U.S., "because nobody will come," quips Weiss. Like his Australian counterparts, Weiss says the strength of the band is its live show, and, therefore, getting influential industry folks out to see it is of utmost importance. "If the right people see this band on even a mediocre night, their jaws will hit the floor and they'll be a convert. On a great night, they're as good as anybody on the planet."

Assistance in preparing this story was provided by Melinda Newman in New York.

# SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**ONE ON ONE:** In an unusual marketing play, two dramatically different soundtracks will hit the market this month to support the new Spike Lee basketball film, "He Got Game." Lee, who loves to play around with the genre and placement of music in his movies, has once again pushed the envelope. The only music in the film is that of a reunited Public Enemy and masters from classical composer Aaron Copland, whose compositions frame all of the basketball sequences. Def Jam Records will release the Public Enemy album April 28; Sony Classical will release the Copland score Tuesday (21).

"From the beginning, Spike had the vision of using the Aaron Copland music," says Kathy Nelson, president of music at the Walt Disney Motion Picture Group. "But we definitely needed source music beyond the score, and Spike didn't want to do the expected—a compilation of 10 hot rap artists doing 10 different songs we would plug in. He wanted one artist to do all the songs." The race was on to find the ideal act, as well as a label that would support the concept of an entire studio album as a soundtrack, she says.

The selection of Public Enemy was the result of a lot of careful thought and a little serendipity. Lee has a long history with the band, which has contributed tracks to his films, and Nelson has a longstanding relationship with Public Enemy producer Hank Shocklee. With only three weeks to go until deadline once the whole band got on board, completing the album required several producers working simultaneously. "I can't even tell you how many studios we had going at once," Nelson says.

The album comprises entirely new tracks the band wrote for the film. The title-track first single, which was shipped to radio April 6, delivers a recognizable yet refined PE sound wrapped around a sample from Buffalo Springfield's "For What It's Worth."

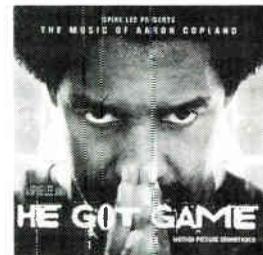
The challenge at hand for the labels is to distinguish the two complementary albums from each other. "I've tried to convince the record companies that it would behoove them to acknowledge the other soundtrack," Nelson says. "I knew for the sake of the consumer we had to be really careful to do enough publicity and create enough awareness for both." To help avert confusion, the cover artwork is slightly different for each album. The score cover features the exact still used in all the print advertisements; the Public Enemy album features the still with a basketball circumscribed on top.

**ANOTHER ONE FOR THE BOOKS:** Relativity Records on May 5 will release the complementary album to mystery writer Andrew Vachss' latest tome, "Safe House." The album is a collection of blues standards with one newly recorded track. "The characters in the novel live, breathe, talk about, and listen to the blues," says Sean Fernald, Relativity senior director of film and video. "It is such a music-rich novel, it seemed like a natural progression to create a soundtrack album to set the mood for readers." While the concept of a book soundtrack remains unproven, this one comes with a great hook: The CD will be packaged with a previously unpublished Vachss short story.

**ENTER, STAGE RIGHT:** With a firm foothold in the film soundtracks market, TVT Records plans to make '98 the year it delves into soundtracks to Broadway musicals. The label released its first Broadway soundtrack—to "1776"—last December and is looking to do a lot more, according to VP of marketing Paul Burgess. Thus far "1776" has sold 26,000 units, he says. The interest in expanding into musical soundtracks makes sense for TVT for several reasons, he says. "For one, we are a New York label, and Broadway primarily exists in New York."

Burgess also notes that TVT has some experience in working this type of music. The label has released three editions of "The Sullivan Years" series of recordings as well as a Rodgers and Hammerstein greatest-hits collection. "We already have some experience with it, and since we have become very adept at doing soundtracks, it makes sense to do some Broadway soundtracks. The audience seems to be growing. Broadway is going through a new renaissance and seems more than ever to be part of a major wave of entertainment."

TVT also is broadening its TV soundtracks roster. The label, which was initially founded as a vehicle to release the compilation "TV's Greatest Hits," will release the soundtrack to "La Femme Nikita" Tuesday (21). In May, TVT will release the first of four soundtracks in conjunction with the Sci-Fi Channel. And speaking of sci-fi, back in film land the label's new soundtrack to "Titanic" tumbler "Lost In Space" features the complete film score plus eight tracks written for the movie by an assortment of electronic rock acts. Among the contributors are the Crystal Method, Propellerheads, Fatboy Slim, Apollo Four Forty, Juno Reactor, and Siouxi Sioux's current band, the Creatures.





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## BELLAMY BROTHERS GET INTO REGGAE SOUND ON INTERSOUND SET

(Continued from page 13)

sound that seems to be in vogue at radio," says Intersound Country GM George Collier. "So we feel that there is definitely a place for the guys on the airwaves."

But while the Bellamys have long incorporated tropical sounds and themes into their music, including on their 1995 album, "Sons Of Beaches," the new release marks the first time the brothers have recorded an album entirely of country/reggae tunes. "This is something we've wanted to do for a long time," David says. "Reggae music is near and dear to us. It's fun to play, and our audiences love it."

Howard agrees. "We have a history of putting an island flavor in our music," he says, adding that country and reggae aren't really that far apart. "We listen to a lot of reggae, and we run into a lot of reggae artists as we travel around the world, and a lot of them like country music. There is a natural marriage. Steel guitar really seems to lend itself [to reggae]. It's an island instrument."

Howard says one of his favorite cuts

on the new project is "Some Broken Hearts Never Mend." "We were down in Miami mixing an album, and I heard a couple Rasta guys doing that song reggae and it flipped me out," he says.

The Bellamys say the most difficult part of recording some of these songs was the bassline. "The rearrangement of the bassline was the weirdest part of all of it," Howard says. "It's a strange thing because that's what really changes—the bassline. Country has a steady bassline. With [reggae] the bassline can pause and skip and bounce around."

Two cuts, "Mama Likes To Reggae" and "Get Into Reggae Cowboy," were cut live in Reno, Nev., with the remainder of the album done in the Bellamys' Florida studio, produced by the brothers and Randy Hiebert. The Bellamys say they chose to use the musicians with whom they always record because they are familiar with the Bellamys' sound.

According to Collier, Intersound plans to release another single, "Tough Love," from the Bellamys' current

country album, "Over The Line." In June, it will release the first single from the reggae album, "Almost Jamaica." "Right now they're planning on shooting the video on June 4 in Fort Worth [Texas] while they're in town for a date at Billy Bob's," says Collier. "Promotion for the single and video should begin in mid- to late June."

Wanda Myles, music director at WRBQ Tampa, Fla., says that she hasn't heard the Bellamys' new reggae music yet, but her station still plays "Get Into Reggae Cowboy" and she's open to hearing the album. "We like to play their stuff," she says, "because they are from this area, and because it's been pretty fun music."

During the course of their career, the Bellamys have placed 10 No. 1 songs on Billboard's country singles chart, including "If I Said You Had A Beautiful Body Would You Hold It Against Me," "For All The Wrong Reasons," and "Redneck Girl," and they have placed an additional 15 in the top 10.

Independent acts always face an uphill battle at country radio, but Collier is hoping these reggae tunes will garner airplay. "There are a couple of records out there that have reggae flavor that are doing very well," Collier says. "Their album was done before we heard any of the others. They aren't followers on this. They've been working on this for over a year."

Collier thinks the popularity of other Caribbean-flavored songs on country radio, such as Clay Walker's "Then What?," may, in fact, help the Bellamys' chances for airplay.

In addition to servicing country radio, Collier says, the label plans a push at college radio, as well as at specialty shows that program reggae. "There is a whole flock of stations that play reggae music part time around the country," Collier says. "So we'll be zooming in on them."

Retail also will be getting attention. "We're always very active when it comes to price and positioning Bellamy Brothers product at retail," Collier says. "Endcaps and listening posts will be bought at the major accounts, and we'll be sending the Bellamys out on the road to do the Wal-Mart Country Music Across America tour in late May."

Collier says that, for the first time, Intersound will have its own show during Fan Fair (10 a.m. on June 16) and that the Bellamys will perform along with Earl Thomas Conley, Jo-El Sonnier, and Tim Briggs. According to Collier, there also will be a promotional event for the reggae album during the week of Fan Fair.

In addition, Collier says, the label is investigating ways to tap into cruise ship vacations. "The biggest vacation packages are cruise lines, and the only thing they play on cruise ships is reggae music," he says.

The Bellamys are managed by D.J. McLachlan and booked by the Agency for the Performing Arts. In addition to Bellamy Brothers Records being distributed in North America by Intersound, the label is distributed by Start/Serengeti in the U.K. and South Africa and by BMG in continental Europe, and parts of Asia. No international release dates have yet been set.

In addition to touring the U.S. this spring and summer, the brothers are spending 14 days this month in Europe and will return to Germany in late June.

## amusement

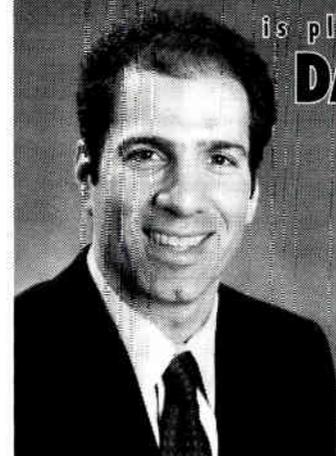
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ERIC CLAPTON DISTANT COUSINS	Kiel Center St. Louis	April 3	\$890,130 \$60/\$45	16,577 sellout	Beaver Prods. TSI Concerts Inc.
ERIC CLAPTON DISTANT COUSINS	Kemper Arena Kansas City, Mo.	April 2	\$733,365 \$60/\$45	14,073 sellout	Beaver Prods. Jam Prods.
ERIC CLAPTON DISTANT COUSINS	Gund Arena Cleveland	April 12	\$717,477 \$55/\$37.50	16,406 sellout	Belkin Prods.
PUFF DADDY & THE FAMILY DRU HILL, LIL' KIM, MASE, BUSTA RHYMES, THE LOX, TOTAL	FleetCenter Boston	March 24	\$597,895 \$42.75/\$37.75	14,810 sellout	Haymon Entertainment
YANHI	McNichols Sports Arena Denver	April 12	\$513,087 \$65/\$39.50	10,470 sellout	Danny O'Donovan Cascade Concerts
B.B. KING MILLIE JACKSON TYRONE DAVIS	Star Plaza Theatre Merrillville, Ind.	April 10-11	\$353,598 \$35/\$28	10,200 three sellouts	Star Prods.
YANHI	General Motors Place Vancouver	April 6	\$350,743 (\$497,650 Canadian) \$52.86/\$35.24	7,577 8,916	Danny O'Donovan Cascade Concerts
YANHI	Canadian Airlines Saddledome Calgary, Alberta	April 10	\$304,975 (\$423,895 Canadian) \$42.29/\$35.24	7,515 8,711	Danny O'Donovan Cascade Concerts
YANHI	Edmonton Coliseum Edmonton, Alberta	April 9	\$300,851 (\$426,860 Canadian) \$70.48/\$42.29/ \$28.19	8,163 sellout	Danny O'Donovan Cascade Concerts
SARAH McLACHLAN LISA LOEB	Marine Midland Arena Buffalo, N.Y.	April 4	\$299,850 \$35/\$25	11,104 sellout	Delsener/Slater Enterprises

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			APRIL 25, 1998	
1	5	41	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (10.98/16.98)	<b>THREE DOLLAR BILL, Y'ALL</b> ★★ ★ NO. 1 ★★ ★
2	2	3	<b>SEMISONIC</b> MCA 11733 (8.98/12.98)	FEELING STRANGELY FINE
3	NEW ▶		<b>THE SUICIDE MACHINES</b> HOLLYWOOD 162060* (8.98/12.98)	BATTLE HYMNS
4	9	5	<b>JIMMY RAY</b> EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
5	6	3	<b>SYLK-E. FYNE</b> GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
6	4	2	<b>FUEL</b> 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN
7	NEW ▶		<b>DAVINA</b> LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
8	14	10	<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
9	7	9	<b>BEENIE MAN</b> SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES
10	8	8	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
11	12	3	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
12	11	15	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	SEVENDUST
13	10	9	<b>MONO</b> ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
14	1	2	<b>PULP</b> ISLAND 524492 (10.98/16.98)	THIS IS HARDCORE
15	16	39	<b>MICHAEL PETERSON</b> ● REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
16	19	5	<b>ALL SAINTS</b> LONDON 828997/ISLAND (10.98/16.98)	ALL SAINTS
17	15	8	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
18	28	15	<b>AVALON SPARROW</b> 51639 (10.98/15.98)	A MAZE OF GRACE
19	13	3	<b>GOD LIVES UNDERWATER</b> 1500 540871/A&M (8.98/12.98)	LIFE IN THE SO-CALLED SPACE AGE
20	18	29	<b>THE KINLEYS</b> EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
21	23	53	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
22	17	29	<b>ALEJANDRO FERNANDEZ</b> ● SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
23	21	24	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
24	33	3	<b>BIG TENT REVIVAL</b> ARDENT 25186/FOREFRONT (10.98/15.98)	AMPLIFIER
25	25	6	<b>CRYSTAL LEWIS</b> MYRRH 5041/WORD (10.98/15.98)	GOLD

26	NEW ▶		<b>SAVATAGE</b> LAVA/ATLANTIC 83100/AG (10.98/16.98)	THE WAKE OF MAGELLAN
27	30	15	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
28	NEW ▶		<b>JOHN SCOFIELD</b> VERVE 539979 (16.98 CD)	A GO GO
29	22	3	<b>DJ HONDA</b> RELATIVITY 1613* (10.98/15.98)	HII
30	26	33	<b>DIANA KRALL</b> IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
31	NEW ▶		<b>KEIKO MATSUI</b> COUNTDOWN 17775/ULG (10.98/15.98)	FULL MOON AND THE SHRINE
32	50	2	<b>HARVEY DANGER</b> SLASH/LONDON 556000/ISLAND (10.98/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?
33	31	49	<b>ALLURE</b> ● TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
34	20	3	<b>REVEREND HORTON HEAT</b> INTERSCOPE 90168 (10.98/16.98)	SPACE HEATER
35	RE-ENTRY		<b>THE INSYDERZ</b> SQUINT 7035/WORD (10.98/15.98)	THE INSYDERZ PRESENT SKALLELUJA!
36	34	25	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
37	27	4	<b>MORCHEEBA</b> CHINA 31020/SIRE (16.98 CD)	BIG CALM
38	46	48	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
39	36	33	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	SWEET THING
40	38	23	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98)	FINALLY KAREN
41	NEW ▶		<b>RAHEEM</b> TIGHT 2 DEF/BREAKAWAY 481001/ISLAND (10.98/16.98)	TIGHT 4 LIFE
42	29	32	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
43	RE-ENTRY		<b>AIR SOURCE</b> 6644*/CAROLINE (16.98 CD)	MOON SAFARI
44	RE-ENTRY		<b>RONI SIZE/REPRAZENT</b> TALKIN' LOUD 536544/MERCURY (10.98 EQ/19.98)	NEWFORMS
45	47	6	<b>WAYNE WATSON</b> WORD 69147/EPIC (10.98 EQ/16.98)	THE WAY HOME
46	35	7	<b>DARYLE SINGLETARY</b> GIANT (NASHVILLE) 24696/WARNER BROS. (NASHVILLE) (10.98/16.98)	AIN'T IT THE TRUTH
47	NEW ▶		<b>BROTHER CANE</b> VIRGIN 45561 (10.98/16.98)	WISHPOOL
48	45	28	<b>CHARLIE ZAA</b> ● SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
49	49	18	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
50	32	24	<b>NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH

## POPULAR UPRIISINGS

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

**S**OUFULLY YOURS: On **Liquid Soul's** new Ark 21 album, "Make Some Noise," the individual talents of the act's 10 members have bled together to create a lively, vibrant portrait of urban jazz and hip-hop.



**Head Start.** Jive's youthful new act **Imagin** is making all the right moves early on. In addition to appearing on a package tour with Mary J. Blige, Usher, and Next, which continues Sunday (19) in Cleveland, the band has been performing at junior high and high schools. **Imagin's** debut single, "Shorty (You Keep Playin' With My Mind)," will ship to retail May 8. The group's self-titled album is due June 30.

The album, due May 5, features band leader/saxophonist **Mars Williams** residing over an informed collection of songs that range from "Cabbage Roll," a funk-heavy groove with rapper **Dirty MF** turning out the lyrics, to a rousing cover of **Dizzy Gillespie's** "Salt Peanuts."

New vocalist **Simone**, the

daughter of famed jazz vocalist **Nina Simone**, joins the act for the first time.

According to **Mike Engstrom**, VP of marketing for the Sherman Oaks, Calif.-based Ark 21, the band's hometown of Chicago will serve as the project's launching pad.

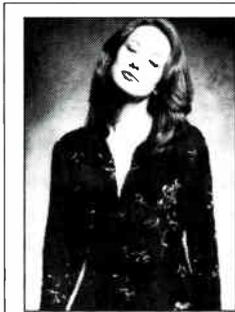
"We're using an interesting mix of things to build some steam and make sure that in May everyone in the city sees or hears something about **Liquid Soul**," says Engstrom.

The act, which is booked by Los Angeles-based **F.B.I.**, will play seven gigs in the Windy City during the first two weeks of album's release.

The local blitz also includes enlisting the help of triple-A and R&B radio stations with a record of supporting the act and a blanket retail program that includes various contests and point-of-purchase items.

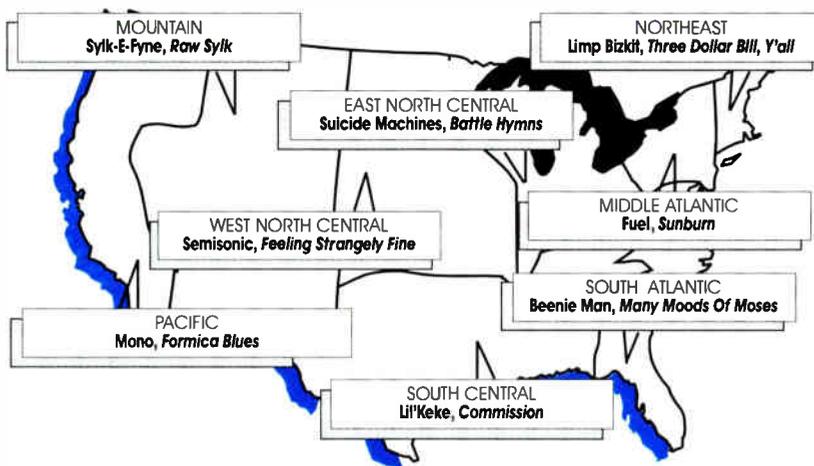
After the band's full-court press in Chicago, it takes off to tour other markets through the end of the year.

**SIREN SONG:** "London Rain," the new single from the **Work Group's** **Heather Nova**, is a promising lead for the artist as she prepares to sup-



**Film Score.** "The Horse Whisperer" soundtrack on **MCA Nashville** debuts at No. 21 on this issue's Top Country Albums chart, even though the film doesn't open until May 15. That's good news for the label's **Allison Moorer**, whose "A Soft Place To Fall" is the lead single from the album (**Billboard**, Feb. 21). The artist, whose debut album will bow in early fall, also appears during a brief performance sequence in the movie.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. The Suicide Machines <i>Battle Hymns</i>	1. Beenie Man <i>Many Moods Of Moses</i>
2. Jimmy Ray <i>Jimmy Ray</i>	2. Jagged Edge <i>A Jagged Era</i>
3. Limp Bizkit <i>Three Dollar Bill, Y'all</i>	3. Limp Bizkit <i>Three Dollar Bill, Y'all</i>
4. Semisonic <i>Feeling Strangely Fine</i>	4. Raheem <i>Tight 4 Life</i>
5. SyLK-E. Fyne <i>Raw SyLK</i>	5. Athenaeum <i>Radiance</i>
6. Mancow <i>The One Eyed Man Is King</i>	6. Semisonic <i>Feeling Strangely Fine</i>
7. Cledus T. Judd <i>Did I Shave My Back For This?</i>	7. Davina <i>Best Of Both Worlds</i>
8. Sevendust <i>Sevendust</i>	8. Edward McCain <i>Misguided Roses</i>
9. Davina <i>Best Of Both Worlds</i>	9. Cledus T. Judd <i>Dis I Shave My Back For This?</i>
10. Coal Chamber <i>Coal Chamber</i>	10. The Suicide Machines <i>Battle Hymns</i>

port her new album, "Siren," due out June 2.

The song, which will be worked at triple-A stations on May 19 and modern rock stations on June 2, is one of many outstanding cuts on the album.

Nova will perform for two weeks during July stops of this year's **Lilith Fair** tour.

**ANGELS RESURRECTION:** After falling out with **MCA**, **Lunatic Calm** has been picked up by **City of Angels**, which will release the band's album "Metropol" on Tuesday (21).

Before the altercation, the act's song "Leave You Far Behind" was the lead single on the **MCA** soundtrack to "The Jackal."

The act may be better-known by some for its remixes for artists such as **Bush**, **Curve**, and **Black Grape**.

**NEW LOOK:** Following the act's Grammy nomination in the Latin alternative category, **Surco/Universal** has been issuing new copies of **Molotov's** album "Dónde Jugarán Las Niñas?" with expanded liner notes and new packaging.

The act, which has sold more than 300,000 units in Mexico, according to the label,

performs Sunday (19) in Anaheim, Calif.

**ROADWORK: Angry Johnny & the Killbillies** follow up their wonderfully twisted "Hankenstein" with the equally perverse "What's So Fun-



**Style & Substance.** "Masters Of Style," the latest from **Immortal/Epic** septet the Urge, is the act's most promising effort to date.

Similar to 311, whose vocalist **Nick Hexum** guests on the act's debut single, "Jump Right In" (No. 25 on this issue's **Modern Rock Tracks** chart), the group has built a huge following, thanks largely to touring and grass-roots promotions. The act mines its Midwestern turf, playing Wednesday (22)-Thursday (23) in Lawrence, Kan.

ny?" on May 5. The act, on the **Somerville, Mass.-based Tar Hut Records**, will tour through July and concentrate on Northeastern regions. Saturday (25), the act plays the **Northampton Music Festival** in Massachusetts.

## Xscape Reveals Warm Maturity On New So So Def Release

BY SHAWNEE SMITH

NEW YORK—So So Def and Columbia Records execs are hoping that Xscape's latest set, "Traces Of My Lipstick," will take the Atlanta-based R&B quartet to the proverbial "next level" when the album is released in the U.S. and Europe May 12. So So Def is a joint venture between Columbia Records and producer Jermaine Dupri.

Demmette Guidry, senior VP of the black music division at Columbia Records Group, notes that when "Just Kickin' It"—the first single off the group's first album, "Hummin' Comin' At 'Cha"—was released in 1993, the group's members were "like 17, 18 years old."

"They originally started out as being hip-hop meets R&B," Guidry adds. "But, the same as anyone would do, they've grown up. Three of the members have babies. They've matured, and the ladies have pretty much chosen to take it to another level."

The other "level" Guidry speaks of is mainstream success. The majority of the tracks on the group's two previous sets—"Hummin' Comin' At 'Cha" and 1995's "Off The Hook"—carried a heavy hip-hop/



XSCAPE

soul sensibility by way of the group's youthful songwriting, coupled with production by So So Def CEO Dupri. "Traces Of My Lipstick," on the

other hand, is penned and produced by pop music aficionados such as Diane Warren and Babyface, as well as by newcomers like Joe and Daryl Simmons.

"We don't want to be stereotyped as just a young group," says member Kandi Burruss. "We want to be able to get the older audience and the younger audience." Besides Burruss, Xscape includes Tameka Cottle and sisters LaTocha and Tamika Scott.

"Traces Of My Lipstick" features 11 tracks, balanced equally with ballads and soft midtempo cuts. The first single, "The Arms Of The One Who Loves You," a ballad penned and executive-produced by Diane Warren, was serviced to U.S. R&B radio March 31 and to top 40 April 7. It was made commercially available in the U.S. April 14. European release plans for the single had not

been determined by press time.

The set also includes "Am I Dreaming," a collaboration from the R&B quartet Ol Skool, Keith Sweat, and Xscape. The same version appears on Ol Skool's self-titled debut on Sweat's Keia/Universal label. The single is No. 28 on Billboard's Hot R&B Singles chart this issue.

"Xscape has done very well for us from day one," says George Daniels, owner of George's Music Room in Chicago. Daniels, who sat on a music industry panel with the group at the Black Expo in March in Chicago, is excited about the foursome's new album.

"The new song is a smash," Daniels says. "It is an automatic crossover single. The lyrical content and the way the song is presented crosses all racial barriers. It is such a beautiful song. If it's any reflection

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## Boyz II Men Announce U.S. Tour; 'R&B '98' To Spin Off 'Oneworld'; Essence Fetes Music

**BOYZ ON TOUR:** Boyz II Men are slated to begin a 1998 U.S. tour April 26 in Nashville. The group, consisting of Shawn Stockman, Wanya Morris, Nathan Morris (no relation), and Michael McCary, says the new tour will be an "augmented version" of its 1996 tour. The U.S. leg is slated to end July 25 in Miami, and plans for an international tour are also in the works.

"We're very excited about this," says Stockman. "We really missed the energy between us and the fans."

K-Ci & JoJo are set to join the tour, and some newer artists, such as Mya, Uncle Sam, and Destiny's Child, will participate. "We hope by having them on our tour that we'll be able to broaden our horizons," says Nathan Morris.

The group announced the tour April 9 at the House of Blues in Los Angeles, where its videoclip for the teen-targeted anti-smoking campaign "Smoke Free America" was shown. The act, whose members serve as spokesmen for the government-driven campaign, received a surprise phone call during the event from Donna Shalala, secretary of the Department of Health and Human Services, thanking the group, on behalf of President Clinton, for its support of the program, geared to help deter young people from smoking.

**JUST A BIT OF R&B:** The fifth and final installment of the nationally syndicated TV special "R&B '98" is expected to be broadcast this month, but the show's concept will serve as the foundation for a new weekly music series, "Oneworld's Music Beat With Russell Simmons." Rush Communications chairman/CEO and "R&B '98" creator Simmons plans to launch the series in September.

In the case of both shows, Simmons says his purpose was to create a program that expounded on black culture and black music. Simmons says that he plans to work from the foundation of "R&B '98" and that he wants to make his show "inclusive to sell to our culture, to sell to our group, and move to the mainstream... It speaks to our appreciation of American culture without limiting our position in America."

Thus far, KCAL-TV Los Angeles, WCIC-TV Chicago, and WGTW-TV Philadelphia have signed on to air the final "R&B '98." The 60-minute show is to be hosted by model/actress Garcelle Beauvais, of the WB's "The Jamie Foxx Show," with Pras of the Fugees. A segment of the show will feature Simmons taking viewers on a tour of his many business entities, including Oneworld magazine, Phat Farm Clothing, and Def Jam Records. It will also feature commentary from K-Ci & JoJo, as well as SWV, India, Mary J. Blige, Jon B., and Jody

Watley.

The program is produced by Tri-Crown Productions with BlackPearl Entertainment and Warner Bros. Domestic Pay-TV, Cable & Network Features.

**THE ESSENCE OF MUSIC:** To celebrate the formation of Essence Entertainment, a new division of Essence Communications, this year's Essence Awards was dedicated solely to music. Essence Entertainment VP/GM Debra Langford says the company was established to use the Essence brand name in music, movies, TV, and other multimedia entertainment areas. The division will handle existing events, such as the Essence Awards and the Essence Music Festival. In addition, Langford says, the company is developing a three-project deal to produce concept albums with a major label, but she declined to reveal further details.

This year's Essence Awards, held April 10 at the Theater at Madison Square Garden in New York, honored the artist formerly known as Prince, Wynton Marsalis, Will Smith, musician Gaynell Colburn, and James Allen, founder/executive director of Harlem, N.Y.'s Addicts Rehabilitation Center Choir, for their musical contribution. The magazine also awarded Patti LaBelle with its highest honor, the Triumph Award.

"Music is such an integral part of everyone's life, especially African-Americans," says Langford. "And we chose these specific honorees because of how they have used music to uplift and enrich their audiences' lives and the vast audience each of the six musicians represent."

Hosted by actors Eriq LaSalle, Vivica A. Fox, and Lynn Whitfield, the ceremony included musical tributes to each of the honorees. Columbia's Maxwell opened the event with the debut of "Luxury: Cococure," the first single from his upcoming album, "Embroya." SWV (who performed "Lady Marmalade" in full regalia), Michael Bolton, and Mariah Carey paid homage to LaBelle; Puff Daddy and Mase saluted Smith; Nicholas Payton, the Manhattan Transfer, and Nnenna Freelon performed a big band selection for Marsalis; and Brian McKnight, Stephanie Mills, and the ARC Choir performed for Allen. Celine Dion, Diana King, and Brownstone performed Dion's "Treat Her Like A Lady." A performance by Prince and new NPG Records signees Larry Graham and Chaka Khan capped the event.

The event will be televised on Fox at 8 p.m. EDT May 21.

Assistance in preparing this column was provided by Shawnee Smith in New York.



by Anita M. Samuels



## CeCe Winans' Modern Gospel

*Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, CeCe Winans, possesses one of the most beautiful voices in gospel, R&B, and pop. With her second solo project, "Everlasting Love," she infuses contemporary beats with her singular style and uplifting message, much in the way that her award-winning albums with her brother BeBe blazed a new trail in contemporary gospel. The album's writers and producers include Keith Crouch, Tony Rich, Lauryn Hill, and Diane Warren. For the week ending April 15, the first single, "Well, Alright," garnered 591 spins at R&B adult outlets. Winans is the first artist released on Nashville-based Pioneer Music Group, a division of the audio components giant. The interview was conducted by Janine Coxeney, managing editor of R&B Airplay Monitor.*

with. But [Lico is] willing to do different things, and it's real exciting to be at a new label that is thinking new.

**Was it a conscious decision to go so completely contemporary in sound?**

This album was definitely planned to become more contemporary. My

first album was planned to be traditional. I wanted to do some of the hymns of the church, because I was known for doing contemporary gospel music... It was hard work, because you just want to be better than you've ever been, so you always strive for growth. You always strive to do something that's new, something that's fresh, [while] making sure that the message is still as strong as ever.

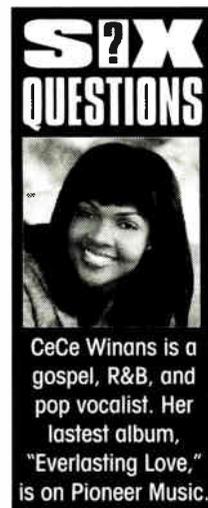
**What was it like recording "Well, Alright"?**

I had never worked with Keith Crouch [writer/producer of "Well, Alright"]

before. My brother had worked with him before. I'd heard so much about him; of course his uncle is one of my favorite writers and producers, Andre [Crouch].

But Pioneer, the team they had working, they had a whole lot of different ideas for producers. And most of them I had never worked with before, so that was kind of scary. And everybody has a different way of working. I've worked with more producers this time than I think I've worked with in my whole life!... We wanted a variety of sounds, but yet we wanted to keep the continuity of the whole album; we wanted that one stream to go through the whole album. You don't want to spread yourself too thin and not come up with the impact that you wanna come

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**Why sign with Pioneer Music Group?**

I met the president, Charlie Lico, and he expressed to me how he wanted to run his label, which was artist-driven—something that is missing from the other record companies, which sort of lose the artist in the midst of just selling records. He convinced me that he would allow me to express myself and try to enhance that, instead of trying to change that. He was determined that as many people as possible hear what I had to say, and he convinced me. With most record companies you do things one set way, and that one way doesn't work for every artist... if it's not successful at radio, then it's over

APRIL 25, 1998

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	1	2	10	LET'S RIDE 3 weeks at No. 1 T. BISHOP (M. JORDAN, MASTER P, SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (D) (T) DEF JAM 568475/MERCURY	1
2	3	3	11	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	2
3	2	1	5	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
4	8	14	7	IT'S ALL ABOUT ME D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA WITH SPECIAL GUEST SISQO (C) (D) UNIVERSITY 9724/INTERSCOPE	4
5	4	4	10	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	4
6	6	8	7	A ROSE IS STILL A ROSE L. HILL (L. HILL, J. W. BUSH, K. WITHROW, J. HOUSER, A. ALY, E. BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	6
7	5	5	11	ROMEO AND JULIET G. BAILLERGEAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	5
8	12	15	4	MONEY, POWER & RESPECT D. ANGLETTIE, R. LAWRENCE (S. JACOBS, J. PHILLIPS, D. STYLES, E. SIMMONS, D. ANGLETTIE, R. LAWRENCE, J. SMITH)	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79155/ARISTA	8
9	9	7	14	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
10	7	6	22	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	1
11	10	10	13	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	3
12	11	9	28	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	4
13	16	16	4	SECOND ROUND K.O. W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	13
14	17	24	6	VICTORY J. S. COMBS (C. WALLACE, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	14
15	15	13	6	DO FOR LOVE S. SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	10
16	13	11	5	RAIN B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	7
17	14	12	13	GONE TILL NOVEMBER W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
18	18	22	7	IMAGINATION J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	18
19	23	25	13	THEY DON'T KNOW/ARE U STILL DOWN T. KELLEY, B. ROBINSON, T. SHAKUR (JON B., T. KELLEY, B. ROBINSON, T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) Y&B YUM 550 MUSIC 78793/EPIC	9
20	21	27	5	CHEERS 2 U TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	20
21	25	23	10	GET AT ME DOG PK, GREASE (E. SIMMONS, A. FIELDS, D. BLACKMON, S. TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523*/MERCURY	19
				<b>★ ★ ★ Greatest Gainer/Airplay ★ ★ ★</b>		
22	27	28	8	BRING IT ON F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	22
23	22	19	25	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
24	19	17	10	STRAWBERRIES L. ALEXANDER, PROF. T. (L. ALEXANDER, T. ROBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	17
25	29	30	13	MAKE EM' SAY UHH! KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	18
26	30	33	8	WHO AM I J. HARDING (M. DAVIS, J. HARDING)	◆ BEEBIE MAN (C) (D) (X) 2 HARD 6160/VP	26
27	20	21	10	THE PARTY CONTINUES 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	14
28	26	20	12	AM I DREAMING K. SWEAT (S. DEES)	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
29	24	18	19	SWING MY WAY MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	5
30	32	32	21	BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS R. LAWRENCE, D. ANGLETTIE, S. COMBS, STEVE J., D. BOWE, L. STANFORD, A. WARRIS, D. VANNEY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79155/ARISTA	7
31	33	29	27	MY BODY DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
32	28	26	11	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	23
33	31	31	5	GITTY UP C. ELLIOTT, A. WEST (C. JAMES, R. MOORE, R. JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	31
34	38	43	3	I GOT THE HOOK UP! KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	34
35	35	40	5	RAISE THE ROOF L. CAMPBELL (L. CAMPBELL, J. BERRY, D. RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	35
36	34	34	7	REALITY MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	34
37	37	37	36	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
38	36	35	20	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
39	41	46	7	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/REED ANT	39
40	42	51	3	COME OVER TO MY PLACE DAVINA (O. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448	40
41	40	42	6	JUST BE STRAIGHT WITH ME CRAIG B (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, CRAIG B)	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53305/PRIORITY	36
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>		
42	NEW		1	CLOCK STRIKES TIMBALAND (T. MOSLEY, M. BARCLIFF, G. LARSON, S. PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	42
43	43	41	35	WHAT ABOUT US TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
44	39	36	20	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
45	44	39	10	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
46	48	52	5	STILL PO' PIMPIN' MR. LEE (D. ROUND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	46
47	NEW		1	CRAZY FOR YOU S. HUFF (S. HUFF)	◆ EBONI FOSTER (C) (D) HENDRIX 55431/MCA	47
48	47	47	8	WELL, ALRIGHT K. CROUCH (J. SMITH, K. CROUCH, C. WINANS)	◆ CECE WINANS (C) (D) PIONEER 97977	47
49	49	49	31	EVERYTHING J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. ELI, H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	50	78	3	MOAN & GROAN P. CHILL, M. MORRISON (M. MORRISON)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	50
51	46	44	16	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONERWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
52	NEW		1	DO YOUR THING T. OLIVER (T. OLIVER, M. C. ROONEY)	◆ 7 MILE (C) (D) CRAVE 78886	52
53	53	55	4	LOVE LETTERS THE FAMILY STAND (P. LORD, V. J. SMITH, A. TENNANT, W. HECTOR)	◆ ALI (C) (D) (T) ISLAND 571954	53
54	45	38	10	ALL I DO A. MCCLINTON, SOMETHIN' FOR THE PEOPLE (A. MCCLINTON, J. YOUNG, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17282	15
55	51	45	12	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS, L. VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
56	52	48	17	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
57	58	—	2	OUT OF SIGHT (YO) C. ELLIOTT, A. WEST (R. BLAQ, C. ELLIOTT, A. WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 567594/A&M	57
58	55	54	18	4, 3, 2, 1 E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321*/MERCURY	24
59	59	60	17	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHEIN)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	37
60	57	57	12	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS)	◆ THE LOX (C) (D) (T) BAD BOY 79115/ARISTA	21
61	60	58	13	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBERG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
62	62	—	2	JAM ON IT DIGGA (P. JONES, J. DUPRI, D. BRANCH, M. CENOC)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7288/TOMMY BOY	62
63	54	53	20	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
64	NEW		1	SOUTHSIDE DOUBLE D (M. EDWARDS, J. HUTCHINS, L. SMITH)	◆ LIL' KEKE (C) (D) (T) JAM DOWN 482000/BREAKAWAY	64
65	65	62	20	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	18
66	71	65	9	BODY ROCK S. J. PERIOD (D. SMITH, K. FAREED, R. SMITH, S. JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	65
67	56	56	10	6 A.M. (WE BE ROLLIN') M. LITTLE, L. HARRIS (L. HARRIS, M. LITTLE, M. STANDIFER, D. PHILPOT, A. GRIFFIN, R. CHIARELLI)	◆ NADANUF (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	55
68	64	64	3	STAY ALLSTAR (ALLSTAR A. MARTIN, I. MATIAS, A. BURROUGHS, B. BURROUGHS, D. PATTERSON)	◆ ROOM SERVICE (C) (D) (X) EASTWEST 64119/EEG	64
69	NEW		1	THE MOST BEAUTIFUL GIRL RED MONEY (M. RAHEEM, R. LOWE)	◆ RAHEEM (C) (D) (T) TIGHT 2 DEF 482001/BREAKAWAY	69
70	63	61	20	SO LONG (WELL, WELL, WELL) K.K. JACKSON, LIL' RICK (K.K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
				<b>★ ★ ★ Greatest Gainer/Sales ★ ★ ★</b>		
71	84	—	2	SHAWTY FEEL A LIL' SUMTIN' D. J. TOOMP, LIL JON (A. DAVIS, J. SMITH, S. NORRIS, W. NEIL)	◆ LIL JON AND THE EAST SIDE BOYZ (C) (D) (X) MIRROR IMAGE 479/ICHIBAN	71
72	67	66	12	FREAK IT J. SMITH, P. LEWIS (L. GRADY, J. SMITH, P. LEWIS, T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
73	61	59	6	BEAUTIFUL BLACK PEOPLE R. GEORGE (J. GREAR, R. GEORGE, J. BENNETT, J. FERGUSON)	◆ JAMES GREAR & CO. (C) BORN AGAIN 777	59
74	75	73	10	LOST TO LOVE P. KLINGBERG, A. HEWITT (J. BUTLER, L. LAURIE, B. LAURIE)	◆ JONATHAN BUTLER (D) N2K ENCODED 10031	68
75	83	83	4	2 LIVE PARTY C. WONG WON, M. ROSS, C. DIXON (M. ROSS, C. WONG WON, H. W. CASEY, R. FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	75
76	74	70	11	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDERMION, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROX (C) (T) (X) BLUNT 4939/TVT	31
77	66	72	5	THROW YO HOOD UP E. COSTON (MR. MONEY LOC, ABOVE THE LAW)	◆ MR. MONEY LOC FEATURING ABOVE THE LAW (C) (D) LOC-N-UP 70714	66
78	87	86	6	THANK YOU L. VEGA, K. GONZALEZ (B. WINANS, R. LAWRENCE, T. POTTS)	◆ BEBE WINANS (T) ATLANTIC 84085*	71
79	79	71	6	24/7 J. WEST (J. WEST, D. KEYES)	◆ 24/7 (C) (D) (T) LOUD 65412	63
80	90	—	2	BODY M. CITY SLICE (M. CITY)	◆ MIKE CITY (C) INTERSOND 8129	80
81	76	76	12	SEND MY LOVE/SEND ONE YOUR LOVE S. REMI (S. WONDER)	◆ BORN AMERICANS (C) (D) DELICIOUS VINYL 71903	60
82	82	68	17	JUST A MEMORY STEVIE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
83	68	63	13	SADDLE YOU UP M. ROOFE (STRAWBERRI, R. WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINT	59
84	77	74	5	BEFORE WE START T. DOFAT, HEAVY D (H. BROWN, T. DOFAT, HEAVY D, E. MILTEER)	◆ MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	64
85	72	79	5	I CAN FEEL IT OVERDOSE (F. PILGRIM, R. BARBER, W. MOORE)	◆ GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	70
86	73	95	9	ANOTHER RIOT SMK (D. HILL, Z. DOG, A. K., BIG HILL)	◆ KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	54
87	78	69	4	STRAIGHT TO THE MOTE' K-WATT (DIAMOND, K-WATT)	◆ TREY 8 (M) (X) ISA BOMB 00401*	69
88	70	67	9	SHUT 'EM DOWN SELF (F. SCRUGGS, K. JONES, T. TAYLOR, E. SIMMONS)	◆ ONYX (FEATURING DMX) (T) MJM/DEF JAM 568569*/MERCURY	61
89	91	91	3	ON THE MIC DJ HONDA VIC (F. LEGADO, J. TINEO, A. MOSQUERA, B. SMALLS, C. BULLOCK, S. BOSTON, K. HONDA, V. PADILLA)	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX (T) RELATIVITY 1692*	89
90	86	88	20	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78586/COLUMBIA	21
91	69	75	8	DOO DOO BROWN M. ST. JUSTE, K. FLEMING (M. ST. JUSTE)	◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	69
92	94	84	20	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TRUDTMAN, L. TRUDTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	14
93	97	82	12	HANDLE UR BUSINESS L. E. LAZE (L. ELLIOTT, J. GRINNAGE, E. MURRY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	61
94	92	87	12	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (T) (X) TIDAL WAVE 19419/GEFFEN	58
95	95	85	6	YOURS FAITHFULLY E. KENNEDY, P. SHEYNE (E. KENNEDY, P. SHEYNE)	◆ REBBIE JACKSON (C) (D) MJJ/WORK 78777/EPIC	76
96						

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' RadioTrack service. 1.06 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'ALL MY LIFE' by K-Ci & JoJo and 'I GET LONELY' by Bryan McKnight.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with their chart positions and weeks on chart.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles by sales volume, including 'ALL I DO' by Somethin' for the People.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of R&B singles sales chart.

# Billboard<sup>®</sup> TOP R&B ALBUMS<sup>™</sup>

APRIL 25, 1998

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

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/GREATEST GAINER ★ ★ ★</b>						
1	62	—	2	SOUNDTRACK NO LIMIT 50745*/PRIORITY (10.98/16.98)	I GOT THE HOOK-UP!	1
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
2	<b>NEW</b>	1	1	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
3	<b>NEW</b>	1	1	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
4	5	3	4	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98/17.98)	THE PLAYERS CLUB	2
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
5	84	—	2	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	5
6	1	69	3	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
7	4	2	5	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE OR DEATH	1
8	2	87	3	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	2
9	7	4	9	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
10	6	1	4	CAPPADONNA RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	1
11	3	48	3	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	3
12	8	—	2	MONTELL JORDAN DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
13	12	8	43	K-CI & JOJO ▲ <sup>2</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
14	11	9	27	JANET ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
15	13	6	29	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
16	14	7	3	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
17	19	20	30	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	17
18	9	5	7	SCARFACE RAP-A-LOT 45471/VIRGIN (10.98/22.98)	MY HOMIES	1
19	16	13	28	NEXT ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	13
20	15	11	30	USHER ▲ <sup>3</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
21	18	16	17	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	13
22	10	—	2	FATAL RELATIVITY 1622* (10.98/15.98)	IN THE LINE OF FIRE	10
23	17	12	22	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
24	20	17	33	MASTER P ▲ <sup>2</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
25	24	15	25	MASE ▲ <sup>2</sup> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
26	25	23	14	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	1
27	26	25	52	MARY J. BLIGE ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
28	22	18	23	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
29	21	14	3	PUBLIC ANNOUNCEMENT A&M 540882 (10.98/16.98)	ALL WORK, NO PLAY	14
30	23	22	22	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
31	33	29	20	WILL SMITH ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
32	31	31	21	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
33	29	28	30	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
34	<b>NEW</b>	1	1	DAVINA LOUD 67536*/RCA (10.98/16.98) <b>HS</b>	BEST OF BOTH WORLDS	34
35	37	38	39	PUFF DADDY & THE FAMILY ▲ <sup>4</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
36	34	30	5	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
37	27	19	3	PLAYA DEF JAM 536386*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	19
38	28	26	7	OL SKOOL KEIA 53104*/UNIVERSAL (10.98/16.98)	OL SKOOL	10
39	35	42	7	BEENIE MAN SHOCKING VIBES 1513*/VP (9.98/14.98) <b>HS</b>	MANY MOODS OF MOSES	35
40	39	35	8	JAGGED EDGE SO 50 DEF 68181/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	A JAGGED ERA	19
41	42	34	31	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
42	43	41	42	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
43	36	32	8	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
44	<b>NEW</b>	1	1	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
45	40	33	22	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
46	30	10	3	DAS EFX EASTWEST 62063*/EEG (10.98/16.98)	GENERATION EFX	10
47	32	27	12	YOUNG BLEED ● ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD NO LIMIT 50738*/PRIORITY (10.98/16.98)		1
48	46	43	37	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4

49	47	39	24	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
50	45	45	21	2PAC ▲ <sup>4</sup> AMARU 41630*/JIVE (10.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1
51	50	49	47	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ <sup>2</sup> B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
52	38	21	5	KILLAH PRIEST GEFEN 24971* (10.98/16.98)	HEAVY MENTAL	4
53	49	36	30	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
54	48	47	3	SYLK-E. FYNE GRAND JURY 67551*/RCA (10.98/16.98) <b>HS</b>	RAW SYLK	47
55	41	24	7	C-BO AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98)	TIL' MY CASKET DROPS	4
56	51	50	56	THE NOTORIOUS B.I.G. ▲ <sup>7</sup> BAD BOY 73011*/ARISTA (10.98/24.98)	LIFE AFTER DEATH	1
57	52	46	4	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
58	44	40	8	SOUNDTRACK TOMMY BOY 1227* (11.98/17.98)	RIDE	13
59	53	51	26	UNCLE SAM ● STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	24
60	54	56	73	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
61	55	55	23	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
62	63	53	23	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
63	64	60	21	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
64	58	64	60	TRU ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
65	72	—	2	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98)	GREATEST HITS	65
66	69	73	24	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
67	56	37	3	LIL' KEKE JAM DOWN/BREAKAWAY 481000/ISLAND (10.98/16.98) <b>HS</b>	COMMISSION	37
68	71	66	17	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
69	<b>NEW</b>	1	1	RAHEEM TIGHT 2 DEF/BREAKAWAY 481001/ISLAND (10.98/16.98) <b>HS</b>	TIGHT 4 LIFE	69
70	66	63	35	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
71	65	58	37	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
72	68	59	98	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
73	77	74	76	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
74	88	76	29	BOYZ II MEN ▲ <sup>2</sup> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
75	57	61	3	VARIOUS ARTISTS JAKE 90188*/INTERSCOPE (11.98/17.98)	D.J. MAGIC MIKE PRESENTS BOOTYZ IN MOTION	57
76	79	70	28	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
77	81	62	26	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
78	74	67	42	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
79	67	—	2	EVERYDAY STREET GANGSTA E.S.G. BLACKHEARTED 1001 (11.98/15.98)	RETURN OF THE LIVING DEAD	67
80	59	54	7	SOUNDTRACK NOO TRYBE 45451/VIRGIN (10.98/15.98)	CAUGHT UP	6
81	82	94	30	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
82	75	81	5	SMOOTH PERSPECTIVE 549033/A&M (10.98/16.98) <b>HS</b>	REALITY	48
83	70	65	8	BIG TYMERS CASH MONEY 9617 (11.98/16.98) <b>HS</b>	HOW U LUV THAT?	25
84	80	57	3	DJ HONDA RELATIVITY 1613* (10.98/15.98) <b>HS</b>	HII	57
85	73	52	10	VARIOUS ARTISTS THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
86	76	72	40	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
87	90	79	9	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98) <b>HS</b>	ONE HEART ONE LOVE	67
88	78	75	28	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
89	RE-ENTRY	15	15	ROBYN ▲ RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	51
90	87	71	22	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
91	<b>NEW</b>	1	1	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	91
92	RE-ENTRY	60	60	ERYKAH BADU ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
93	60	44	3	VARIOUS ARTISTS RUTHLESS RECORDS TENTH ANNIVERSARY COMPILATION — DECADE OF GAME RUTHLESS 68765*/EPIC (17.98 EQ/21.98)		44
94	86	86	47	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
95	97	84	24	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
96	85	90	9	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG (10.98/16.98)	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
97	RE-ENTRY	25	25	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
98	RE-ENTRY	3	3	VARIOUS ARTISTS EASTWEST 62150*/EEG (10.98/16.98)	RHYTHM & QUAD 166 VOL. 1	91
99	RE-ENTRY	92	92	TONI BRAXTON ▲ <sup>6</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
100	61	68	7	ABOVE THE LAW TOMMY BOY 1233 (10.98/16.98)	LEGENDS	27

○ 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.

## CECE WINANS' MODERN GOSPEL

(Continued from page 19)

up with.

**Tell me how you got "On That Day," a track from Lauryn Hill.**

Lauryn had heard I was doing the album. I had met her once at one of the awards shows. But she knew Ruth Carson, who worked with Pioneer, and [Hill] said, "Hey, I wrote a song with CeCe in mind. She's going into the studio; please let me send it." So she sent it, and she was singing the lead. And it was so Lauryn Hill that I thought, "I can't do this." She's got that vibe and that vibrato. But she said, "CeCe, come

on." When I heard it, [I realized] it has a beautiful message, a worldwide message. But yet it had a traditional feel; it's also so different. I really didn't think it was something I could do. But the company loved the song and said, "Let's just try it." I didn't know how she would be as a producer. She was the first woman producer I've had on any of my projects; she's young and a new artist herself. But I went in and was thoroughly impressed.

**Will you tour behind this album?**

I probably will tour. Live perfor-

mances are something that I love; there's nothing else like it, because it brings you into contact with people. They can hear [you] on the radio and say, "I like your song," but when you feel the response of the people and see how powerful music can be, there's nothing like it. Of course, it's a tiring process. I'm a homebody. When Barbra Streisand did the concert in her backyard, that was right up my alley! I thought, "OK, how can I get everybody in my backyard?"

**Now that gospel is crossing into the**

**mainstream, do you see a positive effect on the audience?**

Yes. I get excited when I see what Kirk Franklin has done and [see] so many other artists. We need more positive artists, because music is a powerful tool. It can lift you up, or it can bring you down. It can encourage you to do the right thing, and it can encourage you to do the wrong thing. Especially our young people; I feel like they're in trouble. When you turn on the video channel and the radio . . . you hear lyrics that are meant to do nothing else but destroy you and mess you up. And

you can look at our young people and tell that it has that effect on them. So yes, I think gospel music is a positive, positive force for our community because it's simply good news . . . Let's face it; young people like to see young people. They are persuaded by what they see on TV and what they hear. They're looking for role models. If they see this person up there [who is] emphasizing sex or violence, that's what our kids go out there and imitate. So I just wish more people, first of all, would take responsibility when [they're] on a platform.

# GO TO THESE LOOK-UP!

*Featuring new tracks from:*

Master P, Bone Thugs-N-Harmony,  
Silkk The Shocker, Ice Cube, Jay-Z,  
Mack 10, Eight-Ball & MJG,  
Soulja Slim, Sons of Funk,  
Montell Jordan, Mystikal, Mia X,  
Mo B. Dick, C-Murder, Mac,  
Prime Suspect, Mechalie Jamison,  
O' Dirty Bastard, U.G.K.,  
Kane & Abel, Gotti, Full Blooded,  
Steady Mobbin', Skull Dugrey,  
Mr. Serv-On, Big Ed, Magic,  
Fiend, Snoop Doggy Dogg

**SOUNDTRACK**  
**IN STORES NOW!**

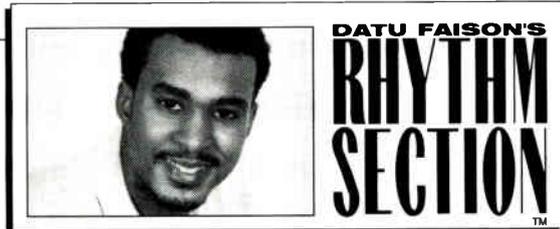
**MOVIE**  
**IN THEATRES**  
**MAY 27TH**



EXECUTIVE PRODUCER:  
**MASTER P**

©1998 No Limit Records

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**MASTERFUL:** Last issue, Rhythm Section noted the number of rap titles on the Top R&B Albums chart, specifically in the top 10. With this issue's debuts on Top R&B Albums, 53% of the chart's share belongs to rap-related titles, including the entire top 10. Topping the bill is "I Got The Hook-Up!" (No Limit/Priority), Master P's multi-artist soundtrack to the Miramax-distributed film, which is based on an illegal cellular phone ring. Since the title hit Top R&B Albums a week early due to street-date violations, it easily wins Greatest Gainer for a 62-1 move. The soundtrack also scores the Hot Shot Debut trophy at No. 3 on The Billboard 200, with 183,000 units. The movie opens nationally May 27.

Despite not having a commercial single, Goodie Mob's sophomore set, "Still Standing" (LaFace/Arista), wins Hot Shot Debut at No. 2 and bests opening-week spot of the group's last effort, "Soul Food," which opened at No. 9 in November 1995. "They Don't Dance No Mo'," the album's first radio track, sits at No. 58 on Hot R&B Airplay.

Lastly, rap act Do Or Die picks up right where it left off, as "Headz Or Tailz" (Neighborhood Watch/Rap-A-Lot/Virgin) returns with a No. 3 entry, which is the same slot where its debut set, "Picture This," opened in September 1996.

**GOOD KNIGHT:** After seven weeks at radio, Timbaland & Magoo's "Clock Strikes" (Blackground/Atlantic) has an early arrival on Hot R&B Singles, at No. 42, and on Hot Rap Singles, at No. 36. The single samples the theme song to the '80s hit TV series "Knight Rider," transforming that tune into something worthy of a jeep anthem. Ironically, "Turn It Up/Fire It Up" by Busta Rhymes (Elektra) is scheduled to hit retail Tuesday (21) and uses the same beat, making for a more complicated scenario from both a radio and records standpoint. "On the request lines, reviews are mixed," says a source in the programming department of KKBT (the Beat) Los Angeles. "Some listeners tend to side with one particular version and put down the other. Others call and just ask for the 'Knight Rider' theme."

Meanwhile, Atlantic has locked down more than 10 major-market summer jam shows, but they are limited due to Timbaland's work schedule as a producer. "Clock Strikes" sits at No. 44 on Hot R&B Airplay with 10.2 million listeners; "Turn It Up/Fire It Up" has 11.9 million.

**WHAT'S NEXT?** "Too Close" by Next (Arista) inches 3-2 on Hot R&B Singles and hits pole position on the Hot 100 this issue. Although sales were down 13% at core stores for the week ending April 12, the song posts a loss of only 5% at that panel, while gaining 7% at the overall SoundScan panel. Judging from the song's growth at radio, which was another 2.7 million listeners, "Too Close" should be able to land the No. 1 crown by next issue. Although Montell Jordan still has a 6,000-unit lead over Next at the core panel, the latter pulls down 41 million listeners, a lead of 8 million.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	3	DISCO LADY 2000	JOHNNIE TAYLOR (MALACO)
2	2	3	TOMIKA	MR. INTERNATIONAL (ALBATROSS)
3	3	4	EVERYDAY	FATAL (RELATIVITY)
4	5	2	DO YOU	HEATHER B. (FREEZE/REPLAY)
5	—	1	COME & GET IT	DARQ AGE (KURUPT)
6	6	3	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
7	12	4	THEY BE JUMPIN	MICHAEL LONG FEAT. K-CHILL & TETRAZ (NAJAZZ/TURNOUT/SONG/ALBUQUERQUE)
8	1	8	MY STEEZ	RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
9	23	2	LET IT GO	NICE & SMOOTH (STREET LIFE/ALL AMERICAN)
10	21	15	SO HOT	DJ S&S FEATURING B.B.O. (LETHAL)
11	8	3	SABROSURA	D.J. LAZ (PANDISC)
12	11	29	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
13	13	11	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A./RED ANT)
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	7	9	ILL NA NA	12 GAUGE (POWER/Y.S.)
15	—	1	SOUND CLASH	SHABAAM SAHDEEQ (RAWKUS)
16	10	4	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)
17	9	2	I KNOW YOU WANT ME...	NASTYBOY KILICK FEAT. CECE PENISTON (NASTYBOY)
18	—	1	PLANET ROCK '96	AFRIKA BAMBATAA & SOUL SONIC FORCE (PERFECT BEATS/HOT)
19	25	2	TU PUN PUN	REIGN (H.O.L.A./RED ANT)
20	—	8	THE UNIVERSAL MAGNETIC	MOS DEF (OPEN MIC/RAWKUS)
21	15	18	AZ SIDE	NASTYBOY KILICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)
22	18	24	PAPI CHULO	FUNKYDORR FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)
23	17	20	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
24	—	21	LIVIN' PROOF	GROUP HOME (PAYDAY/LONDON/ISLAND)
25	—	14	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)

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

## R&B

### XSCAPE

(Continued from page 19)

of the rest of the album, my guess is [the album] will fly off the shelves."

Daniels dubs the act "truly superstars. They are the '90s version of the Supremes."

At radio the single is being met with enthusiasm. "We played it 30 times this week alone," says Caryn Lee, assistant music director at WGCI Chicago. "This record is really going to make Xscape a group. Before we used to call them 'the ghetto En Vogue,' but I think this is going to be the song that sends them over into the R&B crossover arena."

Lee says the quartet has always been a "formula" group. "You can expect the jeep beats, and they always had real ghetto-bunny ballads," she says. But she compares the imminent success of "The Arms Of The One Who Loves You" with that of Toni Braxton's success with "Unbreak My Heart," another Warren-penned track, and Monica's "For You I Will."

"Monica is another formula artist," Lee says, "but 'For You I Will' is so different. But it's believable. It's the same with ["The Arms"]. It doesn't sound like Xscape trying to do opera. It's a pop record, without it sounding poppy."

At the beginning of April, Columbia hosted a meet-and-greet dinner in Atlanta for retailers, press, and R&B and crossover radio programmers. The group also performed the first single.

Xscape will also perform at an industry showcase May 1 in Reno.

### PROMO TOUR

The group's U.S. promo tour will include select spring and summer concerts sponsored by radio stations in 10 or 12 markets across the country, with more dates set for the summer. The international leg is expected to begin in September, taking the group to France, Germany, Holland, and the U.K.

The group is currently in between management and booking agents.

At retail, Columbia is initiating a catalog campaign, servicing retail with an Xscape sampler that will include some of the group's past hits like "Understanding" and "Who Can I Run To," as well as the current single. The group's previous titles will also be priced and positioned alongside "Traces Of My Lipstick" in label-provided counter bins. Retailers will be serviced with streamers and posters.

"We want to refresh the memories of retailers who have always been our friends and some of the new retailers who may not be so familiar with Xscape," says Guidry, adding that the label wants to bring the retailers who only know Xscape from the most recent singles up to speed.

"We want to let them know that Xscape did not just fall out of the sky," Guidry says.

Outside of Xscape, both Tamika and LaTocha Scott are working on solo projects. Tamika's project is slated to be a gospel project with collaborations with BeBe and CeCe Winans. LaTocha's set is expected to remain in the R&B vein, though she declines to reveal details. Both Burruss and Cottle have contributed to the track "It Gets Easier" for the upcoming Relativity act Black Rose.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	11	★★★ No. 1 ★★★ ROMEO AND JULIET ● ◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	3 weeks at No. 1
2	5	9	4	★★★ GREATEST GAINER ★★★ MONEY, POWER & RESPECT ● ◆ THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 791156/ARISTA	
3	4	3	4	SECOND ROUND K.O. ● ◆ CANIBUS (C) (D) (T) UNIVERSAL 561175	
4	2	5	6	VICTORY ● ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 791155/ARISTA	
5	3	2	18	DEJA VU (UPTOWN BABY) ● ◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
6	6	4	13	GONE TILL NOVEMBER ▲ ◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
7	7	6	6	DO FOR LOVE ● ◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	
8	10	11	10	GET AT ME DOG ● ◆ DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY	
9	8	8	10	THE PARTY CONTINUES ● ◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	
10	11	10	5	GITTY UP ● ◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	
11	9	7	14	WHAT YOU WANT ● ◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 791141/ARISTA	
12	13	13	14	MAKE EM' SAY UHH! ● ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
13	12	12	5	RAISE THE ROOF ● ◆ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	
14	14	15	3	I GOT THE HOOK UP! ● ◆ MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	
15	15	16	7	WHO AM I ● ◆ BEENIE MAN (C) (T) (X) 2 HARD 6160VVP	
16	18	20	5	STILL PO' PIMPIN' ● ◆ DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) (T) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	
17	16	18	7	JUST BE STRAIGHT WITH ME ● ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 43305/PRIORITY	
18	19	14	10	GETTIN' JIGGY WIT IT ● ◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	
19	22	19	14	FATHER ● ◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	
20	25	22	12	THE CITY IS MINE ● ◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	
21	24	—	2	OUT OF SIGHT (YO) ● ◆ RUFUS BLAQ (C) (D) (T) PERSPECTIVE 587594/A&M	
22	26	26	21	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	
23	21	21	16	DANGEROUS ● ◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
24	17	17	19	SWING MY WAY ● ◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
25	20	23	17	BURN ● ◆ MILITIA (C) (D) (T) RED ANT 119006/MERCURY	
26	28	28	26	I'M NOT A PLAYER ● ◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	
27	29	—	2	JAM ON IT ● ◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (D) (T) PENALTY 7228/TOMMY BOY	
28	30	27	20	JUST CLOWNIN' ● ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
29	39	30	9	BODY ROCK ● ◆ MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS	
30	32	25	8	ALL MY LOVE ● ◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	
31	NEW ▶	1	1	THE MOST BEAUTIFUL GIRL ● ◆ RAHEEM (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	
32	23	24	9	6 A.M. (WE BE ROLLIN') ● ◆ NADANUF (C) (D) (T) (X) REPRIS 17278/WARNER BROS.	
33	27	29	5	THROW YO HOOD UP ● ◆ MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
34	36	31	11	NOTHIN' MOVE BUT THE MONEY ● ◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) (X) BLUNT 4939/TVT	
35	NEW ▶	1	1	BODY ● ◆ MIKE CITY (C) INTERSOUND 8129	
36	NEW ▶	1	1	CLOCK STRIKES ● ◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	
37	NEW ▶	1	1	SHAWTY FREAK A LIL' SUMTIN' ● ◆ LIL' JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	
38	NEW ▶	1	1	SOUTHSIDE ● ◆ LIL' KEKE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	
39	37	33	6	24/7 ● ◆ 24/7 (C) (D) (T) LOUD 65412/RCA	
40	33	35	13	IF YOU THINK I'M JIGGY ● ◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	
41	34	34	5	I CAN FEEL IT ● ◆ GHETTO MAFIA (C) (T) DOWN SOUTH 4003/FULLY LOADED	
42	40	37	4	2 LIVE PARTY ● ◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897	
43	35	45	9	ANOTHER RIOT ● ◆ KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	
44	43	44	26	FEEL SO GOOD ▲ ● ◆ MASE (C) (D) BAD BOY 79122/ARISTA	
45	45	40	12	SEND MY LOVE/SEND ONE YOUR LOVE ● ◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	
46	44	36	5	BEFORE WE START ● ◆ MCGRUFF (C) (D) (T) UPTOWN 56165/UNIVERSAL	
47	46	41	36	BACKYARD BOOGIE ● ◆ MACK 10 (C) (D) (T) PRIORITY 53282	
48	31	32	8	DOO DOO BROWN ● ◆ DJ NASTY KNOCK (C) (D) STREET STREET 30009	
49	47	46	21	GOING BACK TO CALI ● ◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	
50	48	42	11	HANDLE UR BIZNESS ● ◆ M.O.P. (C) (D) (T) RELATIVITY 1664	

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.

## Sweet 'Dreams' From Deserving Diva Lydia Rhodes

**WORKIN' IT:** It looks like this may finally be Lydia Rhodes' moment under the center-stage spotlight. After toiling away as the perpetual bridesmaid of divaville for the past 10 or so years, the singer has a pair of slammin' forthcoming singles that are destined to transform her into the star she has long deserved to be.

Up first is a wonderfully dark and smoldering rendition of the Fleetwood Mac classic "Dreams" for Groovili-cious Records. It was recorded under the group name Submerged, which



**Taja Cuts Loose.** Enigmatic diva-in-training Taja Sevelle, left, chills with singer Imani Coppola after a recent show at the Mercury Lounge in New York. The 550 Music artist is promoting her new album, "Toys Of Vanity," a stellar collection of richly textured, rhythm-rooted pop jams. The project has begun to garner club credibility via the juicy new single, "A Lot Like You," which has been remixed into a house anthem by Frankie Knuckles.

denotes her partnership with producer/musician Jahkey B. It so perfectly captures the heartbreaking yet warmly mystical essence of Stevie Nicks' original composition that you're left wondering how the track didn't wind up on the recently released "Rumours" tribute on Lava/Atlantic.

Rhodes flexes a raspy performance that channels Nicks with a splash of Grace Jones-like soul sauce. All the while, Jahkey B. pumps an insinuating groove that strobos with trance-disco authority. Very trippy indeed.

On a completely different vibe, Rhodes struts with girlish vibrancy on "Until The Moment's Gone," showing off the sweet high end of her vocal register amid a flurry of sunny synths and spine-crawling percussion. At this point, there's an increasingly lengthy line of labels starved to issue this sure-fire anthem. How nice it must be to have your pick of the bunch. We think La Lydia should hold out for the label that will pony up a contract that calls for more than one single. It's time for a full-length album that will let this wildly versatile performer/tunesmith properly work her program.

Regardless of where she lands for the next phase of her career, it's been a long and interesting haul for this charming artist. Loyalists will recall



by Larry Flick

her first foray onto the dancefloor roughly a decade ago with Junior Vasquez.

"I told Junior that if he ever needed someone to sing backup to let me know," she recalls. "To my surprise, he said, 'Why don't you come to a session sometime?' I couldn't believe it."

Needless to say, she took him up on his offer. "As I sat there, I kept thinking that the track would sound much better with actual lyrics," she says. "So, I wrote some lyrics on the spot and said, 'Junior, you know what, I think this song is all right, but I think it would be even better with some lyrics.' And he said, 'Let me hear what you've written.' I started singing it the way I heard it, and he said, 'Yeah, yeah, that works.'"

It sure did. Released on Arthur Baker's Minimal/Criminal record label shortly thereafter, "Just Like A Queen" went on to become an underground classic.

Three years later, Rhodes and Vasquez reunited for the MCA 12-inch "DJ, Give Me That Funky Bass," which lead to the album "More To Life" for the label. Despite lavish critical praise, the set didn't catch sales fire.

"That was not a great time in my life," says Rhodes. "MCA released the album and did nothing to promote it. They released 'Unitize' as the sole single and really didn't work it." Years later, one of the album's tracks, "Live It Cool," was featured in not one but two films: "Independence Day" and "To Die For."

After taking a breather from the push and pull of the music industry, Rhodes found creative rejuvenation in a friendship with Jahkey B. Together,

they've cooked up several tasty anthems: "Moving (It's Over Me)" and "It's Alright" for Freeze Records, "Revelation" for Subversive U.K., and "Away" for Ultra.

"I just want to keep doing what I'm doing," says Rhodes. "I know I may not be one of those divas with a voice that can cut through glass, but I think there is enough room for all of us. You know, I've never felt the need to wail like Patti LaBelle or Chaka Khan. That just ain't me. But don't worry; I'll always keep it soulful, edgy, and real."

**KICKIN' IT:** It's always a pleasure to be served a new recording by the legendary Roy Ayers. He remains one of the finest musicians to ever grace clubland, as evidenced by the sultry, mostly midtempo material filling his latest disc, "Spoken Word," on AFI Records.

His unique approach to music has a deceptively simple flair as he deftly darts around an array of muscular funk and dance grooves. He's joined by a posse of interesting, if fairly unknown, singers and rappers—most notably Bonita Brisker, who on several tracks adds a sensual subtext that deserves immediate attention. Among those tracks are the ethereal "Tomorrow" and the lovely first single, "Lightning Strikes Twice." Although we'd love to hear these cuts tweaked up to a house pace, they're just dandy in their original form and should prove intriguing to audiences that range from mature, soul-leaning listeners to more adventurous acid-jazz youth.

We absolutely adore and revere artists who don't feel the need to censor themselves in the name of racking up high retail numbers. On his ballsy, politically charged B-Group Music disc, "Debut," New York newcomer Paul Manchin proves that you can play lyrical hardball and deliver songs that are widely accessible.

Produced by Brent Bodrug, the solid, pop-fortified set is largely rooted in issues relating to homophobia. In fact, the lead single, "Phobia," gets to the heart of the matter with chants of "Homophobia, we don't need it/We need love." It's simplistic, but it's effective—especially given its jiggly house instrumental context and Manchin's suave, George Michael-esque voice. It's a combination that will help this highly noteworthy project reach beyond its predicted acceptance by queer listeners.

Look for San Francisco's left-leaning club scene to get a bit more interesting now that underground act Jondi & Spesh have formed Looq Music, an indie label designed to elevate home-grown electronica. Needless to say, the duo will christen the company with a recording of their own, "Tubedivers," which oozes with trance-induced sugar. Look for it May 7. Other acts on the roster include Astrobox, which specializes in space-age melodrama.

After a slew of aggressive, tribal-happy anthems, Joi Cardwell shows her more romantic side with "Found Love," the third single from her current self-titled disc. Teamed with house legend Frankie Knuckles, the



**On A Mission.** The Moonshine electronic troupe Cirrus recently celebrated signing on with the Los Angeles-based Mad Hatter Management. Cirrus' latest jam, "Back On A Mission," can be found theTVT soundtrack to "Mortal Kombat." The track will also be featured on the band's second Moonshine disc, which is due for release this summer. Pictured, from left, are David Steinberg of Mad Hatter, Aaron Carte of Cirrus, Chris Warner of Mad Hatter, Steve Barry of Cirrus, and Daven Michaels of Mad Hatter.

diva floats a gorgeous vocal worthy of Donna Summer, shaded with more cozy warmth than she's displayed in the past. This is the kind of single that will easily please her core audience

while also attracting the few folks who haven't come to the party just yet.

Assistance in preparing this column was provided by Michael Peoletta.

## The Tireless J.Cee Breaks Out

**NEW YORK**—Jennifer "J.Cee" Cuneta believes in earning her success. Although the fact that she's the niece of Philippine pop star Sharon Cuneta would guarantee her instant media attention in her homeland, the Strictly Rhythm ingénue is intent on following her own musical path in the States with stellar singles like "What You Do."

"It was certainly tempting to go back and cash in on the family name, but I prefer to know that I'm making it because of my talent and nothing else," she says with a spunky smile. "Besides, I've always loved a good challenge."

The good news is that the New York-based J.Cee won't likely struggle for long. "What You Do" has the markings of an out-of-the-box smash. Helmed by the increasingly prominent studio team of Andy and Lamboy, the track wriggles with insinuating beats and a pop-smart hook that permanently sticks to the brain upon impact. Despite the track's groove credibility, the listener's ear is never swayed from J.Cee's charming performance, during which she matches her technical prowess with an ample degree of pure soul. There's no denying the intense chemistry shared between the singer and her producers.

"They push me hard, to be sure," she says with a laugh. "But that's the reason the song works as well as it does. We all felt passionate about doing the best possible job."

Having gone to high school with Frank Lamboy of the producing duo, J.Cee has worked with Andy and

Lamboy several times in the past. Sharp-eared clubgoers will recall their collaboration on "Do It For Me," a 1997 single cut for Dave Carlucci's Ruff Track Records. "There's something magical that happens whenever we're in the studio together," she says. "They certainly bring out the best in me."

The producers have also inspired her to explore her previously untapped songwriting skills. The three co-wrote "What You Do" and have written several potential follow-up singles—most notably the uptempo "Never Felt Like This" and the rhythm ballad "No Holding Back."

"I love constantly having things in the works," the artist says. "I've learned that you can never sit and wait for the wheels to turn."

You have to take initiative. The best opportunities are made, not given."

That work ethic has served J.Cee well since she started performing in 1993. That year, she cut the R&B jam "Hold On Me" for Warlock Records. In between promoting the track, she started working with a wedding band and studying with a vocal coach—both of which she continues to do.

"It keeps me sharp to be singing on a daily basis," she says. "In this industry, you spend a lot of time waiting. Well, that's not for me. I need to be moving at all times. Each record and every activity gets me closer to where I want to be, which is straight to the top. And I do plan to get there while I'm young enough to fully enjoy it."

LARRY FLICK

**Billboard. Dance Breakouts**  
**HOT**  
**APRIL 25, 1998**  
**CLUB PLAY**

- MIDNIGHT ROBIN S. BIG BEAT
- HISTORY REPEATING PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY DREAMWORKS
- HORNEY MOUSSE T. PEPPERMINT JAM IMPORT
- KEEP IT SHINING E.K.O. MOONSHINE
- HEYO (NANA AE) SYNDROME MCA

**MAXI-SINGLES SALES**

- CLOCK STRIKES TIMBALAND AND MAGOO BLACKGROUND
- CROSSROADS & ILLUSIONS STRUNG OUT FAT WRECK CHORDS
- RAIZE DA ROOF SOUTHSYDE CONN X SHUN HURRICANE
- SOUTHSIDE LIL' KEKE JAM DOWN
- THE FUTURES OVERRATED ARKARNA KINETIC

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

# Billboard **DMSS-98**

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**JULY 8-10, 1998**

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	4	5	FROZEN MAVERICK 43993/WARNER BROS.	◆ MADONNA
2	3	6	6	UNTIL THE DAY TWISTED 55424/MCA	FUNKY GREEN DOGS
3	4	10	8	HAPPY ELEKTRA PROMO/EEG	TOWA TEI
4	1	2	8	FUN SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
5	14	30	3	FOUND A CURE STRICTLY RHYTHM 12534	◆ ULTRA NATE
6	7	11	9	MUSIC TAKES YOU JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
7	8	13	8	HAPPINESS EPIDROME PROMO/EPIC	KAMASUTRA FEATURING JOCELYN BROWN
8	6	12	7	THE RHYTHM MAXI 2065	THE NEW HIPPIE MOVEMENT
9	12	17	6	THANK YOU ATLANTIC 84085	BEBE WINANS
10	15	19	7	I THOUGHT IT WAS YOU FRRR/LONDON 570085/ISLAND	SEX-O-SONIQUE
11	5	1	9	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
12	9	3	10	TEMPTATION CHAMPION 332	STAXX
13	20	29	4	TWISTED FRRR/LONDON 570111/ISLAND	WAYNE G
14	19	28	5	I GET LONELY VIRGIN 38632	◆ JANET
15	13	8	11	IT'S OVER LOVE LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
16	21	26	6	MIRACLE RCA PROMO	◆ OLIVE
17	18	20	8	FLYING HIGH (GO) CUTTING 422	TRAUMA
18	10	5	11	REMEMBER PERFECTO/KINETIC 43970/REPRISE	◆ BT
19	22	24	7	THE REAL BASS EDEL AMERICA 3770	◆ BROOKLYN BOUNCE
20	26	36	4	DISTORTION SUBLIMINAL 003/STRICTLY RHYTHM	PIANOHEADZ
21	24	31	6	THE FUTURES OVERRATED KINETIC 43961/REPRISE	◆ ARKARNA
22	17	9	11	MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
23	29	34	5	I GOT A MAN SFP 9620	SHAMPALE CARTIER
24	11	7	10	KRUPA 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
25	28	38	3	DO IT AGAIN GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR N' GUIDO
26	16	18	7	I SURRENDER BIGBANG IMPORT	ROSIE GAINES
27	27	35	5	LOVE IS SO NICE KING STREET 1073	URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX
28	23	14	10	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
<b>★★★ Power Pick ★★★</b>					
29	43	—	2	SHOUT TO THE TOP JBO PROMO/V2	FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
30	47	—	2	A ROSE IS STILL A ROSE ARISTA 13484	◆ ARETHA FRANKLIN
31	35	41	4	BUTTERFLY PERFECTO/KINETIC 43892/REPRISE	TILT
32	37	47	3	HANDS TO HEAVEN GEFEN 22402	PURE SUGAR
33	30	25	9	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
34	34	21	10	PRISONER OF LOVE (LA-DA-DI) COLUMBIA 78866	◆ TANIA EVANS
35	31	23	10	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
36	48	—	2	STRINGS OF LIFE NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
37	25	22	12	HIGH TIMES WORK 78781	◆ JAMIROQUAI
38	36	40	6	READY LOGIC 53466	◆ BRUCE WAYNE
39	49	—	2	SACRE FRANCAIS ATLANTIC 83081	◆ DIMITRI FROM PARIS
40	40	44	3	MY FUNNY VALENTINE SNAPT 2066/MAXI	BIG MUFF
41	42	—	2	LIFT UP THE NEEDLE TANTRUM 001	JOHN CREAMER PRESENTS ELLIS D
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	1	1	PROLOGUE 4 PLAY 1009	TENTH CHAPTER
43	44	43	4	THE BOOTLEG WARLOCK 229	R.H. FACTOR
44	NEW ▶	1	1	SIXTH SENSE OVUM/RUFFHOUSE 78726/COLUMBIA	◆ WINK
45	NEW ▶	1	1	SUNCHYME ETERNAL/KINETIC PROMO/REPRISE	◆ DARIO G
46	33	16	14	STAY ULTRA/FRRR 009/ISLAND	◆ SASH! FEATURING LA TREC
47	46	45	3	EMPTY KISSES MYSTIC PROMO	KARDIA
48	NEW ▶	1	1	DREAM LOVER MRK 70202	MARINA
49	32	15	14	WE HAVE THE HOUSE SURROUNDED CALIMA 1202	THE COLOMBIAN DRUM CARTEL
50	38	32	12	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>★★★ No. 1 ★★★</b>					
1	1	1	10	GET AT ME DOG (M) (T) (X) DEF JAM 568523/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
<b>★★★ Greatest Gainer ★★★</b>					
2	16	—	2	FOUND A CURE (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
3	4	—	2	MONEY, POWER & RESPECT (T) (X) BAD BOY 79157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
4	2	2	5	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
5	3	3	6	WHO AM I (T) (X) 2 HARD 6160/VP	◆ BEENIE MAN
6	21	20	3	A ROSE IS STILL A ROSE (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
7	5	4	9	TOO CLOSE (T) (X) ARISTA 13457	◆ NEXT
8	6	5	3	SECOND ROUND K.O. (T) UNIVERSAL 56175	◆ CANIBUS
9	8	6	14	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
10	10	14	11	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
11	14	—	2	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
12	18	16	16	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
13	13	10	13	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
14	11	11	22	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
15	9	8	7	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
16	15	18	9	BODY ROCK (T) (X) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
17	7	9	5	BODY BUMPIN' YIPPIE-YI-YO (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
<b>★★★ Hot Shot Debut ★★★</b>					
18	NEW ▶	1	1	MIDNIGHT (T) BIG BEAT/ATLANTIC 84088/AG	ROBIN S.
19	20	13	8	WHAT YOU WANT (T) (X) BAD BOY 79142/ARISTA	◆ MASE (FEATURING TOTAL)
20	17	7	4	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
21	24	—	10	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
22	12	12	9	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	◆ USHER
23	22	17	9	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
24	32	22	5	DO FOR LOVE (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
25	28	25	5	RAISE THE ROOF (T) LUKE II 572251/ISLAND	◆ LUKE FEATURING NO GOOD BUT SO GOOD
26	19	21	3	ON THE MIC (T) RELATIVITY 1692	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX
27	33	27	8	UNTIL THE DAY (T) (X) TWISTED 55424/MCA	FUNKY GREEN DOGS
28	29	33	12	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
29	25	15	5	FRIGHT TRAIN (T) FORBIDDEN 1234	ROBBIE TRONCO
30	31	35	8	I WANT YOU BACK (T) (X) RCA 65373	◆ 'N SYNC
31	RE-ENTRY	6	6	TWISTED (T) (X) FRRR/LONDON 570111/ISLAND	WAYNE G
32	26	24	11	IT'S OVER LOVE (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
33	NEW ▶	1	1	SEXY BOY (T) (X) SOURCE 6645/CAROLINE	◆ AIR
34	44	—	18	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
35	35	—	28	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
36	23	19	8	MY HEART WILL GO ON (T) (X) ZYX 8798	CLUELESS
37	43	37	46	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
38	RE-ENTRY	23	23	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
39	NEW ▶	1	1	SOUND CLASH (T) RAWKUS 161	SHABAAM SAHDEEQ
40	RE-ENTRY	2	2	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
41	41	36	4	LIFE IN MONO (T) (X) ECHO 568277/MERCURY	◆ MONO
42	47	38	6	WANNA B LIKE A MAN (T) (X) VU 38615/VIRGIN	◆ SIMONE JAY
43	45	—	2	HANDS TO HEAVEN (T) GEFEN 22402	PURE SUGAR
44	NEW ▶	1	1	STRINGS OF LIFE/FUNK IT (T) NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
45	37	26	10	LET'S RIDE (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
46	40	34	42	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
47	NEW ▶	1	1	REACH OUT PREACHER (T) SAVE THE VINYL 57517/LOGIC	TODD TERRY
48	NEW ▶	1	1	SUPERHERO (T) (X) COLUMBIA 78787	◆ DAZE
49	NEW ▶	1	1	JAM ON IT (T) PENALTY 7228/TOMMY BOY	◆ CARDAN (FEATURING JERMAINE DUPRI)
50	39	28	19	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET

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

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## Rebel Set Pays Tribute To Bluegrass Master Ralph Stanley

BY DEBORAH EVANS PRICE

NASHVILLE—There has been a glut of tribute albums by country artists covering songs by acts like the Beach Boys, the Rolling Stones, or the Eagles, with varying degrees of commercial and artistic success. Those outings pale in comparison to Rebel Records' "Clinch Mountain Country: Ralph Stanley And Friends," a collection featuring artists as diverse as Bob Dylan, Ricky Skaggs, BR5-49, and Patty Loveless joining the legendary bluegrass master.

On this 36-song, two-CD set, numerous acts joined Stanley in the studio, paying homage to one of the pioneers of bluegrass music. The 71-year-old artist's career has spanned more than 150 albums. He began performing with his brother, Carter, as the Stanley Brothers in 1946, in and around Bristol, Va., where they became stars on Bristol's WCYB.

In 1966, Carter Stanley died of cancer, and Ralph decided to soldier on as a solo act. In doing so, he mentored such artists as Skaggs, Larry Sparks, and the late Keith Whitley.

Stanley was the first recipient of the National Endowment for the Humanities' Traditional American Music Award in 1985. He was inducted into the International Bluegrass Music Assn.'s (IBMA) Hall of Honor in 1992. He holds an honorary doctorate of music from Lincoln Memor-

ial University in Harrogate, Tenn., in 1976, and is a Kentucky Colonel.

Stanley has recorded for Rebel since 1969. "Clinch Mountain Country" is something of a sequel to Stanley's 1992 project "Saturday Night & Sunday Morning," which won the IBMA's recorded event of the year award. "This turned out even better than I'd expected," Stanley says. "I'm really proud of it. I think it will be a dandy."

Stanley and producer Bill Vorndick let most of the artists select their cuts. "I picked a few of them," says Stanley.



STANLEY

"I picked George Jones' 'Window Up Above,' and I picked a couple that Vince Gill and Patty Loveless did with me. Bob Dylan picked 'The Lonesome River.' I like 'Pretty Polly' with Patty Loveless and me."

Rather than record separately and mix the duets, Stanley cut the songs in the studio with his guests. "We started last May, and it took nine or 10 months to get everybody," he says.

Dylan has described his duet with Stanley as "the highlight of my career." Hal Ketchum said singing with Stanley was like "painting with Picasso," and Dwight Yoakam says, "Ralph's voice to me sounds as if an

archangel is back on this earth singing or articulating emotion through song."

"There were some a little nervous, I guess," Stanley says, "but they soon got over it. I was thrilled that so many wanted to do this with me."

Rebel director of marketing Greg McGraw says that there were so many people wanting to be a part of the project, it was hard to limit it to two CDs. Producer Bill Vorndick had a list of candidates, and so did the executives at Rebel. "We finally had to just cut it off," says McGraw. "We had 36 cuts."

McGraw says the project will be the biggest marketing campaign Rebel has ever launched. "DNA is our pri-

mary distributor, and it's a priority project to them," says McGraw. "We want it featured everywhere we can through chains and independents. We're looking at listening posts and positioning also. We want to get it heard everywhere we can, and DNA is behind that 100%. We feel if we get the right positioning and listening posts in the major chains, then we have a real good shot at moving a lot of product."

Larry Shelton, independent label buyer for the 120-store WaxWorks chain, based in Owensboro, Ky., says he looks for "Clinch Mountain Country" to be a strong seller. "He always sells consistently well, and I think this will do even better. He's got tons of name recognition," says Shelton.

"He defines the genre, himself and Bill Monroe."

Noting that Stanley tours constantly, McGraw says Rebel will support his tour dates. "We'll have some in-store appearances," he says. "We'll also have interviews on stations where he's performing. We'll also have posters available for point-of-purchase."

Though the album's street date is May 19, McGraw says Rebel plans a special "kickoff party" May 27 to coincide with Stanley's concert at the Station Inn, Nashville's famed bluegrass venue. McGraw says some of the artists on the project will join Stanley.

Plans call for cuts from the album to be serviced to radio, but Rebel

(Continued on page 35)

## Terri Clark Showcases New Strengths; Hall Of Fame Closer To Financial Goal

THERE'S BEEN a lot of palaver about "career albums" in country music, but it seems as if Terri Clark has found one with her third Mercury Nashville album. "How I Feel" includes 12 unusually strong, uncluttered, and direct songs, half of them written or co-written by the young Canadian artist. The production by Keith Stegall is his usual understated work that shows off the singer and the song, not the production and the producer.

There had been industry speculation that Clark had hit her glass ceiling after being typecast as the tough chick in the tight Wranglers and cowboy hat. "How I Feel," however, shows a certain maturity and confidence.

"The last album," Mercury Nashville president Luke Lewis tells Nashville Scene, "was a bit like the first one.

But she has stretched—purposely—on this one. It speaks a lot more of her range as an artist. A lot of radio guys have remarked about that with her single ["Now That I've Found You"]. I think this one can set her free."

Clark herself is pleased with the results. "I wanted to do an album that reflected where I was at, in so many ways," she says. "I admire people like Trisha Yearwood and Kim Richey and Patty Loveless and Kathy Mattea—the female artists in our format who aren't afraid to take chances."

Clark says she especially admires Alison Krauss. "Alison could have sold out three years ago and gotten a major-label deal and then done the music that people expected," she says. "For me, this time, I worried about music and heart and art, but I also made sure that I had those songs that radio would be happy with. And then after I knew we had those, I said, 'Now, I'm gonna do the rest of these songs for me.'"

Clark says she's especially proud of her compositions "Not Getting Over You" and "Getting Even With The Blues," a sassy, smoky, bluesy number she co-wrote with Tom Shapiro and Chris Waters. The album is due May 19. Clark joins the Reba McEntire/Brooks & Dunn tour July 15.

THE NEW Country Music Hall of Fame and Museum is moving closer to reality. The \$15 million capital campaign for the new downtown facility—scheduled to open in 2000—was officially launched April 7 with a black-tie dinner on the Grand Ole Opry stage.

Campaign chairman E.W. "Bud" Wendell announced that—due to recent gifts—the campaign has raised nearly \$8 million. Gaylord Entertainment, for example, donat-

ed \$1 million. CBS Cable, representing CMT and TNN, gave \$500,000, while Warner Bros. Records and MCA Records each contributed \$250,000. Other recent gifts came from Eddy Arnold, Suntrust Bank, Gibson Guitars, Almo Irving Music Publishing, Martin Guitars, the William Morris Agency, and the Country Music Foundation (CMF) staff.

Garrison Keillor, the campaign fund's honorary national chairman, entertained the 175 guests with a monologue on the hall's value. He and Emmylou Harris then sang a duet of "Keep On The Sunny Side" accompanied by Marty Stuart, who also performed a tribute song to the late Bill Monroe. Kathy Mattea, who once worked as a tour guide at the hall, recounted her memories and sang.

The new structure, designed by Ralph Applebaum (see illustration, page 30), will have theaters scattered throughout the complex. It will display most of the museum's 3,000 artifacts and the CMF's archives of 200,000 recorded discs, 60,000 photographs, and 5,000 videotapes and films. It will also have numerous high-tech visitor inter-

faces. The building, some 300 feet long, will be topped by a 100-foot radio tower, similar to that on the nearby Nashville Arena.

SOMETIMES IT'S HARD TO BE A WOMAN: Tammy Wynette's memorial service April 9 was one of the most remarkable testimonies to the strength, endurance, and universal appeal of country music that I have ever witnessed. The fact that it was televised worldwide was striking enough, but the fact that it was also remarkably local and personal was very moving.

People waiting in the blocks-long line to get into the service at the Ryman Auditorium were from everywhere. Some had driven for hours from Detroit or Cleveland or Pittsburgh to pay tribute to a lady whose presence—and music—meant the world to them. Henry Rollins was there. Country stars were there. Mechanics, secretaries, hairdressers, and computer technicians were there.

The last time something on this scale happened, Hank Williams Sr. was laid to rest Jan. 4, 1953, in Montgomery, Ala. I have listened to an audiotape of that service many times, and the level of emotion and reverence was the same. More than 20,000 people tried to get into Hank's service, and city officials broadcast it to people gathered in the streets. There might well have been more people

(Continued on page 30)

### 'Clinch Mountain Country' Track Listing

#### Disc One

1. "How Mountain Girls Can Love," with Hal Ketchum.
2. "Shouting On The Hills Of Glory," with Ricky Skaggs.
3. "Pretty Polly," with Patty Loveless.
4. "Window Up Above," with George Jones.
5. "I've Just Got Wise," with Dwight Yoakam.
6. "If That's The Way You Feel," with Vince Gill and Patty Loveless.
7. "Nobody's Love Is Like Mine," with Ricky Skaggs.
8. "Memories Of Mother," with Claire Lynch.
9. "The Lonesome River," with Bob Dylan.
10. "Old Love Letters," with Laurie Lewis.
11. "She's More To Be Pitied," with Marty Stuart.
12. "When I Wake Up To Sleep No More," with Judy and David Marshall.
13. "Another Night," with Joe Diffie.
14. "Gold Watch And Chain," with Gillian Welch.
15. "Thy Burdens Are Greater Than Mine," with Ralph Stanley II.
16. "I'll Take The Blame," with Rhonda Vincent.
17. "How Can We Thank Him For What He Has Done," with Diamond Rio.
18. "I've Just Seen The Rock Of Ages," with Jeff and Marty Raybon.

#### Disc Two

1. "Pig In A Pen," with the Kentucky HeadHunters.
2. "I Only Exist," with John Anderson.
3. "A Lonesome Night," with Vince Gill and Patty Loveless.
4. "Pretty Little Miss In The Garden," with Alison Krauss.
5. "The Darkest Hour Is Just Before The Dawn," with Dwight Yoakam.
6. "Stone Walls And Steel Bars," with Junior Brown.
7. "Beautiful Star Of Bethlehem," with Connie Smith.
8. "Let Me Love You One More Time," with Tom O'Brien.
9. "White Dove," with Porter Wagoner.
10. "Will You Ever Miss Me At All," with Joe Isaacs.
11. "Lonesome Banjo Man," with Ralph Stanley II.
12. "Are You Afraid To Die," with Sonya and Becky Isaacs.
13. "Way Down Deep," with Vern Gosdin.
14. "If I Lose," with Jim Lauderdale.
15. "I'm Going That Way," with the Whites.
16. "Gathering Flowers For The Master's Bouquet," with BR5-49.
17. "My Deceitful Heart," with Ralph Stanley II.
18. "Bright Morning Star," with Kathy Mattea.



by Chet Flipppo

# Billboard TOP COUNTRY ALBUMS

APRIL 25, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Greatest Gainer ***</b>						
1	1	1	23	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 536003 (10.98 EQ/16.98) 9 weeks at No. 1	COME ON OVER	1
2	2	2	20	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
3	3	3	31	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	5	5	45	<b>TIM MCGRAW</b> ▲ <sup>1</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
5	4	4	33	<b>TRISHA YEARWOOD</b> ▲ <sup>1</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	6	7	33	<b>MARTINA MCBRIDE</b> ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
7	7	8	30	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
<b>*** Heatseeker Impact ***</b>						
8	10	11	11	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	8
9	8	6	4	<b>JO DEE MESSINA</b> CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
10	9	9	23	<b>SAMMY KERSHAW</b> ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
11	11	10	53	<b>CLAY WALKER</b> ▲ GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
12	13	13	51	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
13	14	14	37	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
14	17	16	84	<b>DEANA CARTER</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
15	15	15	92	<b>LEANN RIMES</b> ▲ <sup>1</sup> CURB 77821 (10.98/15.98)	BLUE	1
16	12	12	5	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
17	18	18	43	<b>LILA MCCANN</b> ● ASYLUM 62047/EEG (10.98/16.98) HS	LILA	8
18	20	19	26	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
19	19	17	33	<b>COLLIN RAYE</b> ● EPIC 67811/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
20	16	32	3	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
<b>*** Hot Shot Debut ***</b>						
21	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	21
22	25	30	39	<b>KENNY CHESNEY</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
23	22	24	39	<b>MICHAEL PETERSON</b> ● REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
24	24	26	23	<b>MINDY MCCREADY</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
25	21	22	8	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
26	23	21	76	<b>ALAN JACKSON</b> ▲ <sup>1</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
27	28	27	42	<b>TOBY KEITH</b> ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
28	26	23	29	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
29	29	28	25	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
30	27	20	25	<b>WYONNA</b> ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
31	32	34	61	<b>LEANN RIMES</b> ▲ <sup>1</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
32	30	25	8	<b>SOUNDTRACK</b> DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
33	31	29	11	<b>WADE HAYES</b> COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
34	37	38	28	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
35	33	35	25	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	33
36	39	39	48	<b>LEE ANN WOMACK</b> ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9

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37	43	36	29	<b>BRYAN WHITE</b> ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
38	41	42	81	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
39	36	47	3	<b>JOHN DENVER</b> RCA 67604 (11.98/16.98)	GREATEST COUNTRY HITS	36
40	35	37	94	<b>TRACE ADKINS</b> ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
41	34	31	7	<b>DARYLE SINGLETARY</b> GIANT 24696/WARNER BROS. (10.98/16.98) HS	AIN'T IT THE TRUTH	18
42	40	40	49	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	40
43	38	33	19	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	24
44	48	48	38	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
45	42	41	44	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
46	44	46	45	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	44
47	46	52	86	<b>ALABAMA</b> RCA 66848/RLG (4.98/9.98)	SUPER HITS	46
48	47	43	39	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
<b>*** Pacesetter ***</b>						
49	60	61	27	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
50	49	49	45	<b>PAM TILLIS</b> ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
51	45	45	27	<b>DELBERT MCCLINTON</b> CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
52	54	53	21	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
53	51	50	24	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
54	52	55	31	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
55	<b>NEW</b>	1	1	<b>GEORGE JONES</b> MCA NASHVILLE 30005 (10.98/16.98)	IT DON'T GET ANY BETTER THAN THIS	55
56	57	59	102	<b>MINDY MCCREADY</b> ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
57	53	54	16	<b>MATRACA BERG</b> RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	48
58	55	56	36	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
59	58	72	3	<b>KEITH WHITLEY</b> RCA 66850/RLG (4.98/9.98)	SUPER HITS	58
60	50	44	12	<b>MILA MASON</b> ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	38
61	59	57	52	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
62	61	—	2	<b>LORRIE MORGAN</b> BNA 67632/RLG (4.98/9.98)	SUPER HITS	61
63	71	67	53	<b>ALABAMA</b> ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
64	69	71	103	<b>GEORGE STRAIT</b> ▲ <sup>1</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
65	64	62	65	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
66	65	63	75	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
67	70	69	8	<b>THE LYNNS</b> REPRIS 46754/WARNER BROS. (10.98/16.98)	THE LYNNS	66
68	63	58	13	<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
69	56	51	5	<b>ANNE MURRAY</b> EMI-CAPITOL 59604 (10.98/16.98)	AN INTIMATE EVENING WITH ANNE MURRAY...LIVE	45
70	62	65	43	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
71	67	60	53	<b>WYONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
72	68	—	2	<b>WAYLON JENNINGS</b> RCA 66849/RLG (4.98/9.98)	SUPER HITS	68
73	75	—	71	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82825 (10.98/16.98) HS	I STOLED THIS RECORD	23
74	66	64	78	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
75	72	66	55	<b>ALISON KRAUSS &amp; UNION STATION</b> ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4

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

# Billboard Top Country Catalog Albums

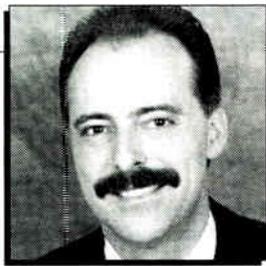
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
APRIL 25, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	<b>SHANIA TWAIN</b> ▲ <sup>1</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	166
2	1	<b>ALAN JACKSON</b> ▲ <sup>1</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	129
3	3	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	192
4	4	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	367
5	—	<b>TAMMY WYNETTE</b> EPIC 67539/SONY (5.98 EQ/9.98)	SUPER HITS	1
6	8	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	173
7	7	<b>TIM MCGRAW</b> ▲ <sup>1</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	212
8	5	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	202
9	11	<b>GEORGE JONES</b> ▲ <sup>1</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	360
10	6	<b>PATSY CLINE</b> ▲ <sup>1</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	577
11	—	<b>GEORGE JONES &amp; TAMMY WYNETTE</b> EPIC 67133/SONY (5.98 EQ/9.98)	SUPER HITS	1
12	10	<b>GEORGE STRAIT</b> ▲ <sup>1</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	290
13	9	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>1</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	435

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	—	<b>TAMMY WYNETTE</b> EPIC 40625/SONY (7.98 EQ/11.98)	ANNIVERSARY: 20 YEARS OF HITS	1
15	—	<b>TAMMY WYNETTE</b> ▲ EPIC 26486/SONY (5.98 EQ/9.98)	TAMMY'S GREATEST HITS	80
16	13	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	367
17	12	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	32
18	15	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	55
19	19	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	215
20	14	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	130
21	16	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	124
22	21	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	148
23	17	<b>GEORGE STRAIT</b> ▲ <sup>1</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	528
24	18	<b>GEORGE STRAIT</b> ▲ <sup>1</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	606
25	20	<b>VINCE GILL</b> ▲ <sup>1</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	197

○ 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. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

### COUNTRY CORNER



by Wade Jessen

**PRECIOUS JEWEL:** Following her sudden death April 6 and nearly 30 years after its original release, "Tammy's Greatest Hits," the album that crowned **Tammy Wynette** "the First Lady of Country Music" encores at No. 15 on Top Country Catalog Albums. Although that set reportedly sold more than 1 million copies within two years of its release, its platinum certification didn't come until 1989. Wynette's first best-of set moves more than 3,000 units, while "Super Hits" pops on that chart at No. 5 with 5,000 scans. A "Super Hits" collection of Wynette's duets with **George Jones** enters at No. 11 with 4,000 pieces, and her double-length "Anniversary: 20 Years Of Hits" enters at No. 14 with more than 3,000 units. Each of these titles is on Epic, Wynette's label for 33 years.

Concurrently, with 345 plays, Wynette's 1968 signature song, "Stand By Your Man," re-enters Hot Country Singles & Tracks at No. 56 with airplay at 118 monitored stations. Epic re-serviced "Stand By Your Man" to country radio and began soliciting new airplay beginning March 9 (Country Corner, Billboard, April 4).

**ANYWHERE THERE'S A JUKEBOX:** Still vibrant in his 17th year of hitmaking, **George Strait** rounds up the biggest increase on Hot Country Singles & Tracks, as "I Just Want To Dance With You" (MCA Nashville) increases by 1,275 plays to rocket 38-22. Cumulatively, Strait's song aired 2,757 times on all but four of our 162 monitored stations, with heavy airplay (more than 35 plays per week) at nine of those signals. Overall airplay leaders are KTST Oklahoma City (364 plays), WAMZ Louisville, Ky. (362 plays), and WGRD Indianapolis (310 plays).

"I Just Want To Dance With You" is the lead single from "One Step At A Time," which is due in stores Tuesday (21). With more than 7,000 scans, the single bows at No. 10 on Top Country Singles Sales and opens on the Hot 100 at No. 90.

**POP GOES THE DIVA:** **Shania Twain's** "Come On Over" (Mercury) is up 16,000 units to earn our Greatest Gainer cup on Top Country Albums and rises 17-14 on The Billboard 200. Twain's set scans 79,000 pieces to outpace **Garth Brooks' "Sevens"** (Capitol), which moves approximately 68,000 units to bullet at No. 2.

Her set benefits from pre-promotion for VH1's April 14 "Divas" special, which also featured **Aretha Franklin, Mariah Carey, Celine Dion, and Gloria Estefan**, while pop airplay for Twain's "You're Still The One" further blurs format lines as it jumps 14-5 on the Hot 100. Notorious for uncompromising territorialism, country radio appears to be relatively unshaken by Twain's crossover activity. With 49 million country audience impressions and 5,248 spins, "You're Still The One" rises 5-2 on Hot Country Singles & Tracks, narrowly missing No. 1, where **Jo Dee Messina's "Bye Bye"** (Curb) dominates with 5,667 plays and 49 million audience impressions.

Our percentage-based Pacesetter award is handed to "Amazing Grace 2—A Country Salute To Gospel" (Sparrow), which increases by 60%.

**IN THE SPIRIT:** Following the March 10 shattering of Rising Tide in Nashville (Billboard, March 21), the soundtrack to "The Apostle" officially moves to Decca through MCA Nashville, and that change is reflected on Top Country Albums (No. 32) and Top Contemporary Christian (No. 15). That project is being worked at Christian retailers by Sparrow.

### NASHVILLE SCENE

(Continued from page 28)

than that here for Tammy had the service not been televised.

Like other senior country artists, Wynette was no longer on the charts or on the country radio stations that determine the charts. But unlike some rasher artists, she didn't feel the need to give the world the finger. She had too much grace, dignity, and self-assurance for that. She knew who she was.

At the bittersweet celebration of her life and death at the Ryman Auditorium, the mother church of country music, the whole world knew who she was. Now, fittingly, "Stand By Your Man" is back on the Billboard Hot Country Singles & Tracks chart.

**ON THE ROW:** Curb Records has taken an official position on the issue of paying for back announcements on radio (Billboard, April 11). The label says it will continue radio and TV advertising as it has, but "under no circumstances will Curb Records pay a radio station to either play a record or make an announcement about a record that it would not make under the normal course of business."

**Dolly Parton** has signed with Decca Records and is recording a new album. It'll be titled "Hungry Again" and will probably be released in August. She had been on the late Rising Tide label.

Former Spongebath Records GM **Andy McLenon** has opened a Nashville office for Sire Records. He'll be VP of A&R.

**Reba McEntire** and **Brooks & Dunn** will premiere their joint rendition of the song "If You See Him/If You See Her" at the Academy of Country Music Awards, broadcast Wednesday (22) on CBS.

McEntire, **Clint Black, Neal McCoy, and Chris LeDoux** have committed to "Countryfest '98," to be held 5 to 11 p.m. on June 20 at the Nashville Arena. The event, sponsored by Fruit of the Loom, closes Fan Fair Week. Event producers Warner/Avalon say four more artists will be added to the bill.

**Grace Reinhold** and **Darlene Williams** have launched an event planning and management firm called What a Trip! The firm will produce a promotion for the 1998 Country Music Assn. Awards in which lucky radio sta-

tion listeners win vacations.

**ELSEWHERE:** New York country singer **John Keaton** (Nashville Scene, Feb. 24, 1996) is planning a black country music event to be held June 12 in Atlanta's Rialto Center for the Performing Arts. The show—called "The First Annual Black Country Music Special"—will be taped for satellite networks, and Keaton says he's negotiating with networks for a later airing. Artists thus far committed are **Big Al Downing, Dobie Grey, and Keaton** himself. June 10 will be the event's press day at the Rialto. Keaton is also conducting a campaign for a commemorative postal stamp for the late Grand Ole Opry star **DeFord Bailey**.

**ON THE RECORD:** DreamWorks Nashville will work a single from the forthcoming Decca Records soundtrack to the Universal movie "Black Dog." The single, "I Wanna Remember This," sung by **Linda Davis**, will ship to radio in mid-April. The movie premieres May 1, and the album hits stores April 28.

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

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

- |    |                                                                                                                                |    |                                                                                                                                             |
|----|--------------------------------------------------------------------------------------------------------------------------------|----|---------------------------------------------------------------------------------------------------------------------------------------------|
| 42 | ALMOST OVER YOU (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL                | 32 | I MIGHT EVEN QUIT LOVIN' YOU (EMI Blackwood, BMI/Songs Of Jasey, BMI/EMI April, ASCAP) HL                                                   |
| 61 | ALWAYS WILL (Sony/ATV Tree, BMI/John Hadley, BMI)                                                                              | 49 | I'M NOT THAT EASY TO FORGET (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI) HL/WBM                |
| 68 | AMNESIA (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP)                                             | 38 | I SAW THE LIGHT (Screen Gems-EMI, BMI/Earnmark, BMI/Warner Chappell, BMI) HL/WBM                                                            |
| 71 | BACK IN THE SADDLE (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM          | 28 | IT WOULD BE YOU (Irving, BMI/Cotler Bay, BMI/Neon Sky, ASCAP) WBM                                                                           |
| 59 | BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts & Crackerjacks, BMI) HL/WBM                                                       | 29 | 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 |
| 39 | BAD DAY TO LET YOU GO (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) | 25 | JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Critterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM                          |
| 74 | BANG BANG BANG (AI Andersong, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM                                     | 46 | LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Monacutie Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM                   |
| 62 | BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI) HL                                                           | 23 | LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL/WBM                                                 |
| 41 | BUCKAROO (Starstruck Writers Group, ASCAP/Mark D, ASCAP/New Haven, BMI/Music Hill, BMI) HL                                     | 11 | LOVELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL                                                                       |
| 1  | BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM                                                          | 54 | LOVE IS ALL THAT REALLY MATTERS (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM                                 |
| 48 | COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM                      | 17 | LOVE WORKING ON YOU (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Jeinda, BMI) HL/WBM                                                 |
| 18 | COMMITMENT (Rick Hall, ASCAP/Monkies, SESAC/Rio Bravo, BMI) WBM                                                                | 36 | A MAN HOLDIN' ON (Sadeen Stars, BMI/Dixie Stars, ASCAP) HL                                                                                  |
| 7  | DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL                                  | 31 | MATCHES (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM                                                                                           |
| 64 | DRIVIN' MY LIFE AWAY (Screen Gems, ASCAP/EMI, ASCAP) HL                                                                        | 15 | NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM                                                                           |
| 65 | FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM                                             | 40 | NOW THAT I FOUND YOU (WB, ASCAP/Lillywhilly, ASCAP/MCA, ASCAP/Vanessa Conish, ASCAP) HL/WBM                                                 |
| 70 | HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP)                                                                                | 16 | ONE OF THESE DAYS (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Rains, BMI) HL/WBM                                     |
| 72 | HOLDING HER AND LOVING YOU (Rick Hall, ASCAP)                                                                                  | 9  | OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharonidipity, ASCAP/Puckalecia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI) HL/WBM           |
| 12 | HOLES IN THE FLOOR OF HEAVEN (Steve Warner, BMI/Red Brazos, BMI/GidJulie, BMI) WBM                                             | 66 | OVER MY SHOULDER (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI)                                                         |
| 63 | A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM                                     | 37 | PAPA BEAR (Music Corp. Of America, BMI) HL                                                                                                  |
| 50 | I ALREADY DO (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL                                     | 51 | PARTY ON (K.T. Good, SESAC/WB, ASCAP/Hillbeans, ASCAP) WBM                                                                                  |
| 52 | I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP)                            | 5  | PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL                                                  |
| 24 | I DO (CHERISH YOU) (Smash Vegas, BMI/Big Picture, BMI/IT Dreams Had Wings, ASCAP) WBM                                          | 35 | PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL                                                                                    |
| 8  | IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM                                                                               | 33 | ROUND ABOUT WAY (Tom Collins, BMI/Still Working For                                                                                         |
| 22 | I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL                    |    |                                                                                                                                             |
| 10 | I'M FROM THE COUNTRY (Bug, BMI/High And Dry,                                                                                   |    |                                                                                                                                             |

- |    |                                                                                                                                                        |    |                                                                                                            |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------|----|------------------------------------------------------------------------------------------------------------|
| 26 | THE MAN (BMI/O-Tex, BMI) HL/WBM                                                                                                                        | 26 | SAY WHEN (Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV Cross Keys, ASCAP) HL                                   |
| 27 | 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 | 21 | SHE'S GOT THAT LOOK IN HER EYES (Maypop, BMI) WBM                                                          |
| 34 | THE SHOES YOU'RE WEARING (Blackened, BMI)                                                                                                              | 60 | SMALL TALK (Travelin' Zoo, ASCAP/Beginner, ASCAP)                                                          |
| 53 | SOMEBODY TO LOVE (Li'l Isabelle, ASCAP/Lazy Kato, BMI/Patrick Joseph, BMI)                                                                             | 56 | STAND BY YOUR MAN (EMI, BMI/AI Gallico, BMI)                                                               |
| 43 | TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL                                                                                | 55 | THAT'S WHERE YOU'RE WRONG (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) WBM                           |
| 30 | THAT'S WHY I'M HERE (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL                                                                                    | 3  | THEN WHAT? (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM |
| 44 | THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI)                                                                                                 | 4  | THIS KISS (Puckalecia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM |
| 73 | TIME ON MY HANDS (BMG, ASCAP/EMI April, BMI/CLD, BMI) HL                                                                                               | 75 | TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL     |
| 14 | TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM                                                     | 13 | TOD GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP) WBM                                              |
| 6  | TWO PINA COLADAS (Freshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)                                                                                 | 20 | VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Dixie, ASCAP) HL/WBM                |
| 57 | WHAT IF I'M RIGHT (EMI Blackwood, BMI/Dos Vacas, BMI) HL                                                                                               | 58 | WHEN THE WRONG ONE LOVES YOU RIGHT (EMI Blackwood, BMI/Song Island, BMI) HL                                |
| 69 | WILL YOU BE HERE (Warner-Tamerlane, BMI/Chenowee, BMI) WBM                                                                                             | 47 | A WOMAN'S TEARS (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI) WBM                               |
| 45 | WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coat, ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, BMI) HL/WBM                                         | 67 | WONDERFUL TONIGHT (Eric Palmer Clapton, BMI/Unichappell, BMI) HL                                           |
| 19 | YOU'LL NEVER KNOW (Mighty Nice, BMI/Walt No More, BMI/Polygram Int'l, ASCAP) HL                                                                        | 2  | YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM                        |

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# Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 25, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	4	15	BYE BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
2	5	6	14	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	2
3	3	2	19	THEN WHAT? J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
4	6	7	9	THIS KISS B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	4
5	2	1	15	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
6	7	8	19	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	6
7	8	10	13	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	7
8	4	3	21	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
9	9	11	8	OUT OF MY BONES J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	9
10	13	17	12	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	10
11	11	12	15	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
12	16	19	8	HOLES IN THE FLOOR OF HEAVEN S.WARINER (S.WARINER,B.HIFISCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	12
13	14	16	13	TOO GOOD TO BE TRUE R.E. ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	13
14	17	18	13	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	14
15	10	5	24	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
				<b>*** AIRPOWER ***</b>		
16	20	31	7	ONE OF THESE DAYS B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (V) CURB 73056	16
17	18	20	7	LOVE WORKING ON YOU C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	17
				<b>*** AIRPOWER ***</b>		
18	22	29	5	COMMITMENT W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	18
19	19	21	15	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	19
20	12	9	17	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	9
21	23	26	11	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	21
22	38	—	2	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	22
23	21	14	20	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	3
24	27	36	9	I DO (CHERISH YOU) C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (V) MERCURY 568602	24
25	24	24	38	JUST TO SEE YOU SMILE B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW (V) CURB 73056	1
26	29	32	13	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	26
27	26	23	16	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
28	31	33	11	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	28
29	15	13	19	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	12
30	33	37	8	THAT'S WHY I'M HERE B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	30
31	35	39	7	MATCHES K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	31
32	36	40	7	I MIGHT EVEN QUIT LOVIN' YOU M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	32
33	32	25	18	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT (V) MCA NASHVILLE 72028	1
34	42	52	3	THE SHOES YOU'RE WEARING C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT	34
35	34	35	13	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
36	39	43	5	A MAN HOLDIN' ON B.GALLIMORE (J.RAMEY,B.TAYLOR,G.DOBBSINS)	◆ TY HERNDON EPIC ALBUM CUT	36
37	40	41	8	PAPA BEAR W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	41	42	9	I SAW THE LIGHT C.HOWARD (T.RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	38
39	44	48	3	BAD DAY TO LET YOU GO B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	39
40	48	59	4	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEKAUD,V.CORISH)	◆ TERRI CLARK MERCURY ALBUM CUT	40
41	47	53	4	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	41
42	46	47	8	ALMOST OVER YOU M.SPIRO (C.RICHARDSON,WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
43	49	54	4	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	43
44	50	66	3	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	44
45	45	44	9	WOMAN TO WOMAN D.COOK (P.LYNN,P.LYNN,P.RUSSELL)	◆ THE LYNNNS (C) (D) (V) REPRISE 17248	43
46	37	34	15	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	31
47	52	49	9	A WOMAN'S TEARS G.MORRIS (M.KING,I.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	47
48	43	38	20	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNNONNA CURB ALBUM CUT/UNIVERSAL	14
49	55	58	4	I'M NOT THAT EASY TO FORGET J.STROUD,L.MORGAN (C.WATERS,G.TEREN,S.BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 65440	49
50	54	56	5	I ALREADY DO T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	50
51	51	50	5	PARTY ON K.LEHNING (K.GOOD,P.WILLIAMS)	NEAL MCCOY ATLANTIC ALBUM CUT	50
				<b>*** Hot Shot Debut ***</b>		
52	NEW		1	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	COLLIN RAYE EPIC ALBUM CUT	52
53	60	72	3	SOMEBODY TO LOVE D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	53
54	56	51	6	LOVE IS ALL THAT REALLY MATTERS C.FARREN (A.ROBOFF,A.ROMAN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	51
55	58	60	4	THAT'S WHERE YOU'RE WRONG D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	55
56	RE-ENTRY		22	STAND BY YOUR MAN B.SHERRILL (B.SHERRILL,T.WYNETTE)	TAMMY WYNETTE EPIC ALBUM CUT	1
57	59	61	5	WHAT IF I'M RIGHT M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	57
58	61	69	3	WHEN THE WRONG ONE LOVES YOU RIGHT D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	58
59	62	67	9	BACK ON THE FARM B.LLOYD,THE THOMPSON BROTHERS BAND (D.HENRY)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	59
60	69	71	3	SMALL TALK M.MILLER,M.MCANALLY (M.A.MILLER,M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT	60
61	NEW		1	ALWAYS WILL B.MAHER (H.STINSON,J.HADLEY)	WYNNONNA CURB ALBUM CUT/UNIVERSAL	61
62	64	57	15	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.ROYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	42
63	57	46	14	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	18
64	70	—	2	DRIVIN' MY LIFE AWAY F.LIDDELL,G.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	64
65	65	64	15	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	57
66	NEW		1	OVER MY SHOULDER C.HOWARD (M.HUMMON,R.MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	66
67	71	74	6	WONDERFUL TONIGHT P.MCMAKIN (E.CLAPTON)	DAVID KERSH CURB ALBUM CUT	67
68	NEW		1	AMNESIA C.HOWARD (R.BOWLES,L.BOONE)	◆ BLAKE & BRIAN CURB ALBUM CUT/MCG	68
69	75	—	3	WILL YOU BE HERE J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT	69
70	NEW		1	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	70
71	66	68	11	BACK IN THE SADDLE E.GORDY,JR. (M.BERG,S.LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	51
72	72	—	2	HOLDING HER AND LOVING YOU NOT LISTED (W.ALDRIIDGE,T.BRASFIELD)	CLAY WALKER ABC RADIO NETWORKS (LIVE TRACK)	72
73	68	—	2	TIME ON MY HANDS C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	68
74	67	62	9	BANG BANG BANG J.LEO (A.ANDERSON,C.WISEMAN)	◆ THE NITTY GRITTY DIRT BAND DECCA ALBUM CUT	52
75	63	55	12	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	51

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**<sup>®</sup> APRIL 25, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	12	YOU'RE STILL THE ONE ● MERCURY 568452	SHANIA TWAIN
2	2	2	45	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
3	5	—	2	COMMITMENT CURB 73055	LEANN RIMES
4	3	3	7	BYE BYE CURB 73034	JO DEE MESSINA
5	4	4	6	THIS KISS WARNER BROS. 17247	FAITH HILL
6	6	5	13	THEN WHAT? GIANT 17262/WARNER BROS.	CLAY WALKER
7	9	—	2	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
8	8	7	9	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
9	7	6	12	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
10	NEW		1	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
11	10	10	8	THAT'S WHY I'M HERE BNA 65399/RLG	KENNY CHESNEY
12	11	9	10	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
13	15	15	6	PUT YOUR HEART INTO IT ARISTA NASHVILLE 13122	SHERRIE AUSTIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	16	3	I DO (CHERISH YOU) MERCURY 568602	MARK WILLS
15	12	12	24	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
16	13	8	21	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
17	17	18	8	IT WOULD BE YOU DECCA/MCA NASHVILLE	GARY ALLAN
18	14	11	18	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
19	18	13	50	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
20	19	14	4	WOMAN TO WOMAN REPRISE 17248/WARNER BROS.	THE LYNNNS
21	20	17	7	LONELY WON'T LEAVE ME ALONE CAPITOL NASHVILLE 58697	TRACE ADKINS
22	21	24	10	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
23	NEW		1	LOVE WORKING ON YOU/ANGEL IN MY EYES ATLANTIC 84103/AG	JOHN MICHAEL MONTGOMERY
24	22	19	20	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
25	RE-ENTRY		29	VALENTINE/A BROKEN WING 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.

## In the SPIRIT



by Lisa Collins

**STAYING POWER:** Led by Hezekiah Walker, Fred Hammond, and Dottie Peoples, Power '98 winged its way through Los Angeles on the last leg of the 60-city tour, which kicked off Jan. 14 in Charleston, S.C.

"Not your regular gospel show," is how Dallas-based promoter Al Wash describes the eight-act, three-hour, flashy production, which he admits has been a great deal more challenging than his 1997-98 Tour of Life. The latter was the most successful concert tour in gospel history.

"The first week we went out, we took the tour down for two weeks to regroup because we weren't marketing it right," Wash says. "We were in some 10,000-seaters on Tuesday and Wednesday nights, and we realized we were going to be averaging about 3,000 to 4,000 on those nights."

Midway through, the tour seemed to have found its groove, commanding numbers of up to 6,000-8,000 in markets like Philadelphia, Hampton, Va., and Washington, D.C., with ticket prices averaging from \$19.50 to \$29.50. When the tour ends May 10 in Houston, Wash will be somewhere around \$400,000 in the hole, but he is already mapping out Power '99.

"I'm into this Power tour for at least the next five years," he says. "I didn't expect to lose this much money, but I really believe it was a positive step toward something new, and I think it will pay off in the long run. Our audience base is getting younger, and I believe that tapping into that

younger audience is what is going to give gospel staying power."

**SHIFTING GEARS:** With the close of Power '98, Hezekiah Walker and his Love Fellowship Crusade Choir take off for a five-city tour of Africa, returning just in time for the June 2 recording debut of the Love Fellowship Church Choir.

"What we wanted to do was to put a church choir album out that was a little hip-hop and maybe a little R&B, but the foundation was church," Walker notes. "You can sing these songs in Sunday morning worship."

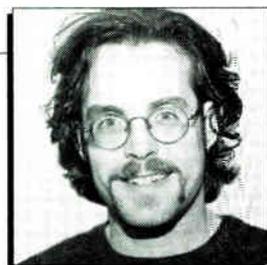
Double duty as director of both choirs will have Walker globetrotting for the rest of the year, with a short break for rehearsals for the Love Fellowship Crusade Choir's new album, which they plan to record live in Los Angeles this fall. But for now he is bracing himself for the controversy that is likely to follow the June release of Puff Daddy's gospel project from Bad Boy Entertainment. On it, Walker, along with Commissioned, Fred Hammond, and Take 6—is among the featured artists.

"There's a Puff that loves the church and loves God, and this album is completely church gospel," says Walker. "We went back and got the old church songs and revamped them." But for all its sincerity, Walker is sure that the set's release will spark a "greater visibility for gospel at all costs" controversy.

"Clearly," says Walker, "he's not representing Jesus Christ with his image, but the bigger issue for some is going to be whether we, as gospel artists, should have participated. As his minister, I told him I didn't think it would be wise if he—as an artist—were to sing, rap, or appear on a gospel album, so he's just producing. Mostly, he's validating gospel to the R&B and hip-hop community. He's saying, 'It's all right to listen to and buy gospel music.'"

Does God need Puff Daddy's validation? "God doesn't," Walker replies. "Some people do."

## Classical KEEPING SCORE



by Bradley Bambarger

**T**HINKING AHEAD in the name of Classical Music Month: To put it in all-too-common parlance, much contemporary classical music is said to have little "relevance" to today's public, particularly in America. With this lack of foresight, music of sophistication and spirit is often shunted aside in favor of ephemeral, least-common-denominator pabulum, whether for release, promotion, performance, or broadcast. But the ghost shouldn't be given up; not all music is amenable to movie tie-ins or corporate expectations. There are serious composers writing music of long-term worth and allure, pieces that have potential as future classics—if they are fostered with enthusiasm, patience, and savvy.

Few contemporary composers pursue a resolutely individual muse with quite the same degree of emotional accessibility as Gavin Bryars; his music possesses an uncommon combination of surface beauty and inner depth, with collage techniques and electronics working hand in glove with rich *fin-de-siècle* harmonies and a Wagnerian sense of time suspended. The entrancing charms of Bryars' method are especially evident in his new collection on Point Music, "A Man In A Room, Gambling." The album features the oddly compelling title piece (a Glenn Gould-inspired "radiophonic" work for speaker and ensemble), along with three compositions revolving around Bryars' eloquent writing for strings: "Les Fiançailles," minimalism with a Viennese accent; "The South Downs," for ebbing piano and flowing cello; and "The North Shore," a plangent feature for viola and the record's highlight.

Just out in the U.S. but issued in Europe late last year, "A Man In A Room, Gambling" follows earlier Point albums of Bryars' tape-collage classics: "Jesus' Blood Never Failed Me



BRYARS

Yet" and "The Sinking Of The Titanic" as well as last year's "Farewell To Philosophy," a disc of concertos for cellist Julian Lloyd Webber, percussion quintet Nexus, and jazz bass hero Charlie Haden (Billboard, April 12, 1997). Bryars' music has also been featured on other labels, most notably with the haunting ECM discs "After The Requiem" and "Incipit Vita Nova" and the Argo set "The Last Days," featuring the Balanescu Quartet. By this fall in Europe and early next year in the U.S., expect another Bryars album on Point that spotlights his affecting "Cadman Requiem" performed by the Hilliard Ensemble and Fretwork. A collection of Bryars' pieces for saxophone will also see release this year via the French Daphné label.

Bryars' third opera, "Doctor Ox's Experiment," will be performed June 15 in London at the English National Opera; conducted by James Holmes and produced by filmmaker Atom Egoyan, the performance will be taped for later broadcast by the BBC. Discussions are under way for a possible live recording to be released of "Doctor Ox's Experiment" (which is published by Schott). An enterprising label might also inquire about the unissued tapes of "Medea," an earlier Bryars opera that was recorded in a '95 concert performance by the Scottish Symphony & Chorus under Martyn Brabbins. Currently, Bryars is finishing a string quartet for the Lyric Quartet; his new dance pieces for La La La Human Steps and the Merce Cunningham troupe will be premiered, respectively, in the fall in Japan and next spring in Berkeley, Calif. The Gavin Bryars Ensemble tours Australia and Italy this spring, and with "Titanic" fever in the air; the group will put on his ambient elegy "The Sinking Of The Titanic" in June at the Holland Festival.

**O**NE OF THE GREATEST living composers by almost any estimation, Krzysztof Penderecki sparked his career as an *enfant terrible* in the late '50s before tempering his avant-gardist ways with the humanist strains of neo-Romanticism. His music has been documented on disc increasingly over the years, although several pieces are still unrecorded and such major issues as the opera "The Devils Of Loudun" on Philips are sadly out of print. Yet the "Polish Requiem" on Deutsche Grammophon is still out there winning converts, as are commendable sets of Penderecki's chamber, orchestral, and choral music on EMI, Argo, BIS, Orfeo, Finlandia, and Schott's Wergo label. Also of special note are Penderecki's deep, dark Viola Concerto on an ECM (Continued on page 34)

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan <sup>®</sup>	
			★ ★ NO. 1 ★ ★	
①	1	3	CECE WINANS PIONEER 92793/AG 3 weeks at No. 1	EVERLASTING LOVE
②	2	47	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
③	3	11	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
④	6	24	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
⑤	5	23	KAREN CLARK-SHEARD ISLAND 524397 [RS]	FINALLY KAREN
⑥	4	25	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY [RS]	STRENGTH
⑦	8	76	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
⑧	7	72	SOUNDTRACK ▲ ARISTA 18951	THE PREACHER'S WIFE
⑨	9	42	VICKIE WINANS CGI 161279	LIVE IN DETROIT
⑩	11	39	THE CANTON SPIRITUALS VERITY 43021 [RS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
⑪	12	13	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [RS]	LIVE IN OAKLAND — HOME AGAIN
⑫	13	98	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [RS]	THE SPIRIT OF DAVID
⑬	17	103	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
⑭	10	7	COLORADO MASS CHOIR FEATURING JOE PACE VERITY 43111	SO GOOD!
⑮	15	58	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
⑯	14	48	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [RS]	LIVE IN LONDON AT WEMBLEY
⑰	37	2	DFW DALLAS FORT WORTH MASS CHOIR CGI 161319	I'D RATHER HAVE JESUS
⑱	21	50	SHIRLEY CAESAR WORD 68003/EPIC [RS]	A MIRACLE IN HARLEM
⑲	28	48	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
⑳	20	56	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
㉑	16	7	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845	REFLECTIONS
㉒	23	76	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
㉓	27	43	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
㉔	24	48	VIRTUE VERITY 43020	VIRTUE
㉕	RE-ENTRY		GMWA CGI 161348	GMWA LIVE — 30 YEARS IN THE SPIRIT
㉖	30	5	DENIECE WILLIAMS HARMONY 1655	THIS IS MY SONG
㉗	22	28	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
㉘	18	47	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
㉙	31	102	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
㉚	39	30	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
㉛	34	92	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
㉜	33	61	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
㉝	19	7	BEVERLY CRAWFORD WARNER ALLIANCE 46580	NOW THAT I'M HERE
㉞	26	27	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
㉟	25	61	CARLTON PEARSON WARNER ALLIANCE 46354 [RS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
㊱	RE-ENTRY		ANOINTED WORD 67804/EPIC [RS]	UNDER THE INFLUENCE
㊲	38	2	MISSISSIPPI CHILDREN'S CHOIR MALACO 6029	WHEN ALL GOD'S CHILDREN GET TOGETHER
㊳	36	40	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
㊴	32	62	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
㊵	35	33	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communicators.

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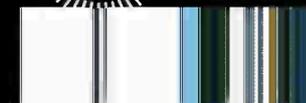
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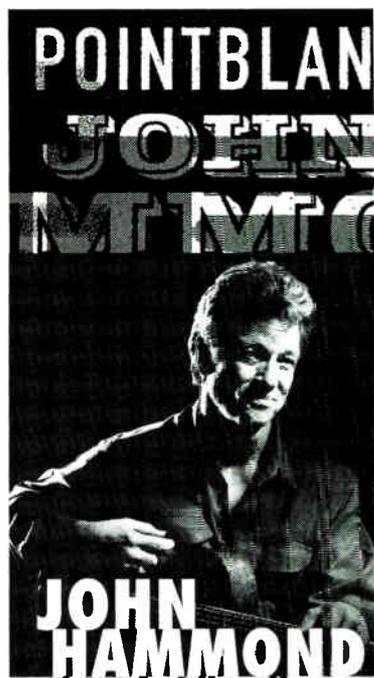
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- 24 NEW YORK NY\*
- 30 SEATTLE WA

#### MAY

- 1 SPOKANE WA\*
- 2 PORTLAND OR\*
- 3 EUGENE OR\*
- 5 ARCATA CA\*
- 6 CHICO CA
- 7 NEVADA CITY CA\*
- 8 SAN FRANCISCO CA\*
- 9 LOS ANGELES CA\*

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- 18 KANSAS CITY MO

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## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	28	<b>THE BOOK OF SECRETS</b> ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT 24 weeks at No. 1
2	2	29	<b>ROMANZA</b> ● PHILIPS 539207 [CS]	ANDREA BOCELLI
3	3	30	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
4	4	7	<b>DEEP FOREST III — COMPARSA</b> 550 MUSIC 68726	DEEP FOREST
5	5	43	<b>RIVERDANCE</b> CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
6	6	6	<b>LANDMARKS</b> ATLANTIC 83083/AG	CLANNAD
7	8	21	<b>CELTIC MOODS</b> VIRGIN 44951	VARIOUS ARTISTS
8	7	5	<b>LEAHY</b> NARADA 42955/VIRGIN [CS]	LEAHY
9	11	2	<b>GYPSY SOUL-NEW FLAMENCO</b> NARADA 45506/VIRGIN	VARIOUS ARTISTS
10	10	58	<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b> PHILIPS 533757 [CS]	RONAN HARDIMAN
11	9	6	<b>MAMALOSHEN</b> NONESUCH 79459/AG	MANDY PATINKIN
12	12	13	<b>LONG JOURNEY HOME</b> UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
13	13	5	<b>SENSUAL SENSUAL</b> ATLANTIC 83080/AG	B-TRIBE
14	14	32	<b>COMPAS</b> NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
15	RE-ENTRY		<b>A TODA CUBA LE GUSTA</b> WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	17	<b>MANY MOODS OF MOSES</b> SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN 9 weeks at No. 1
2	2	16	<b>MAVERICK A STRIKE</b> 550 MUSIC 68506/EPIC [CS]	FINLEY QUAYE
3	3	20	<b>INNA HEIGHTS</b> GERMAIN 2068*/VP [CS]	BUJU BANTON
4	4	22	<b>STRICTLY THE BEST 19</b> VP 1519*	VARIOUS ARTISTS
5	5	17	<b>BEST OF BOB MARLEY</b> MADACY 7420	BOB MARLEY
6	6	47	<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS
7	7	4	<b>THE COMPLETE WAILERS 1967-1972 PART I</b> JAD 1002/KOCH	BOB MARLEY
8	8	12	<b>RIGHT ON TIME</b> HELLCAT 80406*/EPITAPH [CS]	HEPCAT
9	NEW▶		<b>DANCEHALL KINGS III</b> BLUNT 6330*/TVT	VARIOUS ARTISTS
10	10	33	<b>MIDNIGHT LOVER</b> VIRGIN 44487*	SHAGGY
11	13	29	<b>DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB</b> AXIOM 524419*/ISLAND	BOB MARLEY
12	9	22	<b>STRICTLY THE BEST 20</b> VP 1520*	VARIOUS ARTISTS
13	12	27	<b>THINK LIKE A GIRL</b> WORK 67959/EPIC	DIANA KING
14	14	44	<b>YARDCORE</b> DELICIOUS 71801*/V2 [CS]	BORN JAMERICANS
15	RE-ENTRY		<b>THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993)</b> VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	27	<b>TROUBLE IS...</b> REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 7 weeks at No. 1
2	2	23	<b>DEUCES WILD</b> ● MCA 11711	B.B. KING
3	3	10	<b>BLUES BROTHERS 2000</b> ● UNIVERSAL 53116	SOUNDTRACK
4	4	63	<b>LIE TO ME</b> ▲ A&M 540640 [CS]	JONNY LANG
5	NEW▶		<b>SACRED ISLAND</b> PRIVATE 82165/WINDHAM HILL	TAJ MAHAL & HULA BLUES BAND
6	6	37	<b>LIVE AT CARNEGIE HALL</b> EPIIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	5	27	<b>ONE OF THE FORTUNATE FEW</b> CURB 53042/RISING TIDE	DELBERT MCCLINTON
8	7	9	<b>ESSENTIAL WOMEN IN BLUES</b> HOUSE OF BLUES 161257	VARIOUS ARTISTS
9	12	5	<b>LIVE IN NYC '97</b> POINTBLANK 45527/VIRGIN	JOHNNY WINTER
10	8	23	<b>CONTAGIOUS</b> MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
11	10	6	<b>LIVE ON BEALE STREET</b> MALACO X	BOBBY "BLUE" BLAND
12	9	90	<b>GOOD LOVE!</b> MALACO 7480	JOHNNIE TAYLOR
13	14	16	<b>PLEASING YOU</b> MALACO 7487	TYRONE DAVIS
14	11	63	<b>HELP YOURSELF</b> MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS
15	13	95	<b>JUST LIKE YOU</b> OKEH 67316/EPIC [CS]	KEB' MO'

○ 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. [CS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music

## KEEPING SCORE

(Continued from page 32)

New Series album and the Sony Classical recording of the Polish composer's star-studded 60th-birthday concert in Warsaw in 1993, which includes the penumbral Clarinet Quartet.

But it's a trio of recent Penderecki compositions that seems bound to turn the heads of both newcomers and ardent admirers. The first of these has just been released on a Deutsche Grammophon disc: "Metamorphosen," the intense Violin Concerto No. 2 performed with incantatory power by Anne-Sophie Mutter and the London Symphony Orchestra under the composer. Penderecki wrote the work expressly for Mutter (the same honor he gave Isaac Stern with his milestone Violin Concerto No. 1, recorded in 1978 and reissued by Sony a few years ago). After premiering the second concerto in Leipzig, Germany, Mutter gave the piece a gripping U.S. debut two years ago at Carnegie Hall with Michael Tilson Thomas and the San Francisco Symphony.



PENDERECKI

Penderecki and his music will be a prime attraction of the 29th Oregon Bach Festival in Eugene (June 26-July 11), where he will not only conduct his Flute Concerto and Sinfonietta For

Strings but will be on hand to shepherd the world premiere of his grand new sacred work, "Missa." Written for and conducted by esteemed choral expert Helmuth Rilling, "Missa" will be recorded live for a fall Hänssler Classics release. Rilling will also take the piece on tour this fall to Moscow and St. Petersburg, Russia; Stuttgart, Germany; and the Penderecki Festival in Krakow, Poland. And July 17-18, Penderecki will be in New York as the Lincoln Center Festival and New York Philharmonic music director Kurt Masur host the American unveiling of the composer's monolithic oratorio "Seven Gates Of Jerusalem." Written to mark the city's 3,000th anniversary, "Seven Gates Of Jerusalem" was premiered under Loren Maazel last year in Jerusalem; that performance was recorded by PolyGram, although none of the company's labels seem to have plans to release an album in time for the Lincoln Center concert—a real missed opportunity.

Due this summer is a new Penderecki book of essays, interviews, and libretti: "Labrynth In Time," edited by Penderecki scholar Ray Robinson and published by the Chapel Hill, N.C.-based Henshaw Music. The text should be a key companion to Bernard Jacobson's recent "A Polish Renaissance: Panufnik, Lutoslawski, Penderecki, Górecki," part of Phaidon's landmark "Twentieth Century Composers" series.

## CHRISTIAN MUSIC: MINISTRY OR BUSINESS?

(Continued from page 4)

consultants for everything. Who is to be trusted?

I think our society inwardly, even unknowingly, longs for a truth that endures. For people of character. For substance and meaning behind the images. I think of some of my personal heroes, like the Rev. Martin Luther King Jr. and Gandhi, who used every means available to get out their stories but never allowed the medium to become the message. Michelangelo was paid to paint the Sistine Chapel. But who can deny the overarching awe and humble reverence that resonates in those images? A contract could not destroy the authenticity of his artistry.

Ultimately, Christian musicians must ask whether they are more concerned with their own image or being made in the image of God. The Bible

says that a believer in Jesus puts off the old self (and its definition of success) and puts on a new self that is being renewed in the knowledge of the image of its creator. What the world needs is not yet another Christian artist but the assurance that the God of the universe loves them more than they could possibly comprehend.

This is the great paradox of Christianity: We are not the stars of the show but merely signposts along the way. If when the last note of a concert dies away and all the audience remembers is the image of the artist rather than the image of a loving God, we have failed miserably and completely.

Jesus said, "I have come not to be served but to serve and to give my life as a ransom for many." That is the image that should, and will, endure.

**IMPORT & EXPORT**

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# Fourplay Counts Larry Carlton As New Member On '4' Set

**JAZZPLAY:** Contemporary jazz supergroup Fourplay releases its fourth Warner Bros. album of new material, the aptly titled "4," June 9. This time out, keyboardist **Bob James**, bassist **Nathan East**, and drummer **Harvey Mason** are joined by guitarist **Larry Carlton**; original member **Lee Ritenour** exits the group to concentrate on his record label, Verve-distributed i.e. music.

Carlton's 1968 album, "With A Little Help From My Friends" (Uni), launched a recording career that has seen the guitarist playing on more than 100 albums, receiving two Grammys in the process. His most recent solo release, "The Gift" (GRP), appeared in 1996. The addition of Carlton's elegant lines, as well as his stellar reputation among guitar players, will no doubt increase Fourplay's ample fan base.

Mason, who played with **Duke Ellington** and **Erroll Garner** in the late '60s, agrees that Carlton has elevated the band's already-considerable level of musicianship. "Larry brought a freshness to the band," states Mason. "The first time we played with him [as a band] was in the recording studio, so it made all of us listen that much harder. We were open to each other's ideas—everyone brought songs to the table—and it really rekindled the band's intensity."

Fourplay's visibility will be heightened by an appearance at the Playboy Jazz Festival in June, followed by a U.S. tour.

**THE KNIT J.A.M.S.:** Knitting Factory Records launches the J.A.M. (Jewish Alternative Movement)

imprint Tuesday (21). The first J.A.M. release is "Psycho Sematic," from avant-garde/klezmer/jazz/rock conglomeration **Hasidic New Wave**. Featuring trumpeter **Frank London**, saxophonist **Greg Wall**, guitarist **David Fiuczynski**, bassist



by Steve Graybow

**Fima Ephron**, and drummer **Aaron Alexander**, the album is a follow-up to last year's "Jews And The Abstract Truth" (Knitting Factory Records).

Concurrently, J.A.M. releases "A Guide For The Perplexed," a sampler featuring (in the label's own words) "electronic Hebrew dub," "psychedelic Hebrew rock," "Jewish big band," and "downtown New York City spoken word." Exciting, nontraditional music steeped deep in tradition, J.A.M.'s jams are probably not your parent's klezmer.

**INK:** Tenor saxophonist **David S. Ware** has signed with Columbia Records; he is the first new artist signed to the company's jazz roster by recently appointed creative consultant **Branford Marsalis**. Previously, Ware recorded for small American indie labels **AUM Fidelity** and **Homestead**, as well as Japan's **DIW** and Europe's **Silkheart** and **Hat Art**.

In his formative years, Ware

apprenticed with **Sonny Rollins**. He joined **Cecil Taylor's** big band for a 1973 concert at New York's Carnegie Hall and later performed in the pianist's small ensemble. For the past decade, Ware has been performing with his own quartet, bassist **William Parker**, pianist **Matthew Shipp**, and, most recently, drummer **Susie Ibarra**.

"Go See The World," Ware's Columbia debut, will be released in September.

**RISING STARS:** Since 1986, the Thelonious Monk Institute of Jazz has played a part in launching the careers of such artists as **Joshua Redman**, **Marcus Roberts**, and **Jacky Terrasson**. This year's competition, to be held in September, will allow aspiring vocalists to compete for scholarship

awards and a chance to launch a recording career. Judges include **Dee Dee Bridgewater**, **Nnenna Freelon**, **Diane Reeves**, and **Joe Williams**. Interested vocalists can call the Institute at 202-364-7272.

**REMEMBERING GEORGE:** Sax player **George Howard** died of cancer March 22 at age 41. The Philadelphia-born musician gained recognition playing with numerous locally based R&B and soul groups; a major turning point came in 1979 when he worked with **Grover Washington Jr.** His solo career, which spanned more than a dozen albums, was launched soon after.

Howard's most recent album of new material, "Attitude Adjustment" (GRP), spent 25 weeks on Billboard's Top Contemporary Jazz Albums

chart; "The Very Best of George Howard And Then Some" (GRP) spent 14 weeks on the chart when it was initially released last year. It re-entered the chart after his passing. Howard's recently recorded interpretation of the classic **Sly & the Family Stone** album "There's A Riot Going On," a one-off project for Blue Note's "Cover" series, will be released May 19.

In lieu of flowers, the family asks that people send donations in order to set up a foundation for Howard's daughter, **Jade**. Donations can be sent in care of **Nite Lite Productions**, 23622 Calabasas Road, Suite 101, Calabasas, Calif. 91302. A benefit for Jade will be held May 16 at the Universal Amphitheater in Los Angeles; participating guests include **Washington** and **George Duke**.



FOURPLAY

## REBEL SET PAYS TRIBUTE TO RALPH STANLEY

(Continued from page 28)

executives realize it's an uphill battle. "We don't have any illusions that it will get airplay on reporting stations," McGraw says. "But we may service a cut on a CDX disc or on the Frontiers disc that Rounder does, which services 2,500 country stations, and I think it will get some airplay, because there seems to be a trend toward roots music."

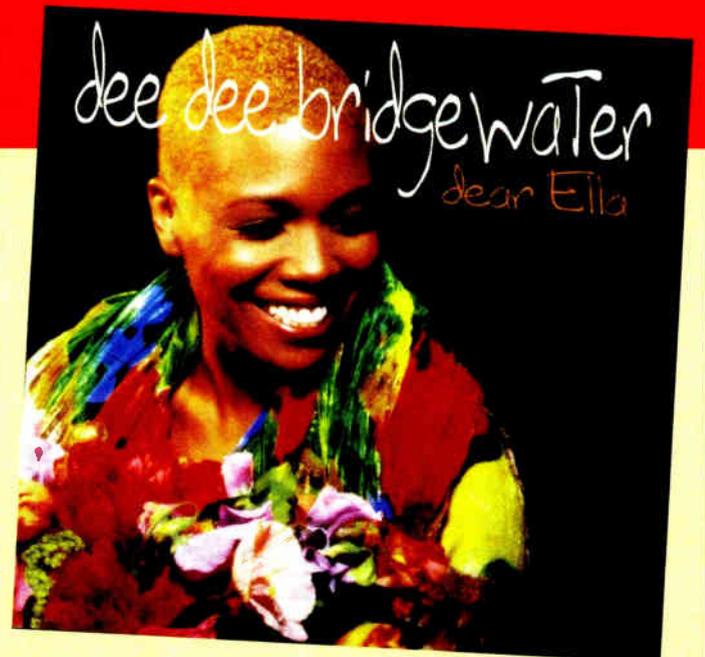
Stanley handles his own booking, management, and publishing. "I just hate to sit down," Stanley says when asked why he continues touring. "And I've got some grandchildren and chil-

dren I can help some . . . My son **Ralph II** is my lead singer, and I have a little grandson named after me. He's 5 years old, and he's already singing with me. When we go on the stage, that's three generations."

McGraw sees Stanley's appeal as timeless. "He's about as real as anything you'll ever hear in music," says McGraw. "Instrumentally, he's outstanding. He's an excellent banjo player, and when he sings it's from the heart. You can feel every emotion that that song was meant to portray. It's something other artists aspire to."

## 1998 DOUBLE GRAMMY AWARD WINNER

- > Best Jazz Vocal Performance
- > Best Instrumental Arrangement with Accompanying Vocal



"My sincerest thanks to all who voted for **Dear Ella** and to all involved in the album's realization. As producer of **Dear Ella** I will treasure, with pride, these two wonderful distinctions. You've made my year! God bless you all."

*Dee Dee Bridgewater*

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4/16	Charlotte, NC	6/14	Los Angeles, CA
4/17	Washington, D.C.	6/16	Chattanooga, TN
4/18	Austin, TX	6/17	Glenwood Springs, CO
4/19	Tucson, AZ	6/20	Washington, D.C.
4/21-26	Oakland, CA	6/21	Boston, MA
4/27	Santa Cruz, CA	6/26	Salt Lake City, UT
4/30	Buffalo, NY	6/27	Kansas City, MO
5/1	Glen Ellyn, IL		

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# Songwriters & Publishers

ARTISTS & MUSIC



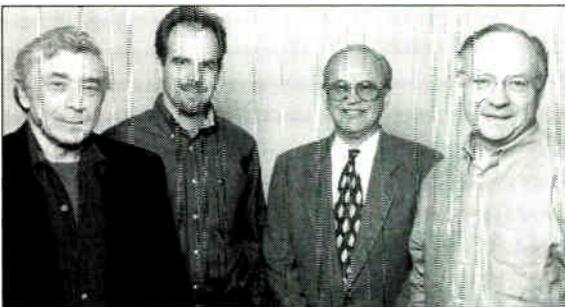
**Usher-ing In A New Relationship.** Usher has signed a worldwide deal with EMI Music Publishing. Shown, from left, are Robert H. Flax, executive VP of EMI Music Publishing; Martin Bandier, chairman/CEO of EMI Music Publishing; Usher; and Jon Platt, VP, creative, EMI Music Publishing West Coast.



**Warren And Warner.** Music print firm Warner Bros. Publications (WBP) recently presented songwriter Diane Warren and her publishing firm Realsongs with a plaque paying tribute to the sale of more than 100,000 copies of the piano/vocal sheet music to "Because You Loved Me," her hit recorded by Celine Dion. Warren has also signed a new music print deal with the company. Shown, from left, are Doreer Dorion, president of Realsongs; Sy Feldman, senior VP of WBP; Fred Anton, WBP president/COO; Warren; and Jay Morgenstern, CEO of WBP.



**Not Blind To A Deal.** Kevin Cadogan, guitarist and writer for pop/rock band Third Eye Blind, has signed a global publishing deal with BMG Songs, the U.S. wing of BMG Music Publishing. The band's self-titled Elektra debut album has sold more than 1 million copies. Shown, from left, are Eric Gotland, Third Eye Blind's manager; Danny Strick, president of BMG Songs; Cadogan; and Steven Lowy, the band's attorney.



**Velvel, MMI Link.** Velvel Records and Music & Media International (MMI) have signed an administration agreement for MMI to administrate Velvel's publishing units, Bellavel Music (BMI) and Jayevel Music (ASCAP), for the U.S. and Canada. Shown, from left, are Walter Yetnikoff, Velvel chairman; Bob Frank, Velvel president; Billy Meshel, MMI president/CEO; and Phil Kurnit, Velvel's VP of business affairs.



**Barbieri/peermusic Ties.** Gato Barbieri, the composer/saxophonist, has made a co-publishing agreement with peermusic. His most recent album is "Que Pasa" on Columbia Records. Shown at peermusic's New York offices, from left, are Peter Jaegerman, senior VP of peermusic; Monti Olson, creative manager; Barbieri; Bruce Nichols, Barbieri's manager; and Peter Thall, Barbieri's attorney.



**All There.** U.K. group All Saints have signed with MCA Music Publishing on a worldwide basis. Their debut album has sold 1 million copies in the U.K., and they've won two Brit Awards, for best single and video. Shown clockwise, from bottom left, are Paul Connolly, VP of international/managing director of MCA Music Publishing U.K., and All Saints members Nicky, Melanie, Natalie, and Shaznay.



**Near To Far.** The publishing unit of Emerald Forest Entertainment has signed Far, which recently had its debut album released on Immortal/Epic Records. Shown in back, from left, are Marla McNally of Emerald Forest; John of Far; Jonah of Far; Barbara Rose, the group's manager; Linda Blum of Emerald Forest; and Shaun of Far. Shown in front is Chris of Far.

## NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

### THE HOT 100

TOO CLOSE • K. Gist, Darren Lighty, R.L. Huggar, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker • Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP

### HOT COUNTRY SINGLES & TRACKS

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

### HOT R&B SINGLES

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

### HOT RAP SINGLES

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

### HOT LATIN TRACKS

NO SE OLVIDAR • Kike Santander • FIPP/BMI

## Early Lubitsch Musicals On Laser; 'Good Man' Is Now Easier To Find

**MUSICAL LUBITSCH:** With the release of its five-part laserdisc collection "The Lubitsch Touch," Image Entertainment has gone a long way to show how early musical films had a creative lift that couldn't be easily duplicated in the decades ahead. Four of the collection's complete features are musicals starring Jeanette MacDonald with either Maurice Chevalier or Jack Buchanan, who replaced Chevalier in "Monte Carlo" (1930).

The collection is persuasive proof that director Ernst Lubitsch, in the first few years of sound technology, developed drawing-room musical comedies whose songs were seamlessly integrated into the plot line. It was an enchanting achievement just a little ahead of its time, although musically the quality of the songs in the Rodgers and Hart musical "Love Me

album, titled "Love... On A Stormy Weekend." Of the album, which includes Shepard originals and classical and semi-classical oldies, Shepard says, "Essentially the album is quiet, romantic, easy listening. I really hope that I will be taken seriously as a pianist, not as a producer who is out for a Sunday drive." Although Shepard says that one of the selections, "Candleglow," is a "trunk song of mine, the other selections [of mine] were, in fact, improvised on the spot according to the moods and images suggested to me by Tom McCabe."

**A NEW PLAYTHING:** Plaything Music—the publishing wing of Los Angeles-based management firm Shankman, De Blasio Inc.—reports that it has acquired the catalog representing the output of Exene Cer-

venkova, lead singer of the punk-rock band X. The catalog contains about 40 copyrights recorded by X, who are on tour this spring and summer. Also included in the

deal are 10 songs contained on the new Auntie Christ album on Lookout Records; Auntie Christ is Cervenkova's solo project.

The acquisition coincides with the seventh anniversary of the launch of SDM's publishing units, which now boast cuts by the likes of Celine Dion, Toni Braxton, Dru Hill, SWV, Aaliyah, Mark Morrison, and K-Ci & JoJo, among others.

**SHOOTING FOR FILM EXPOSURE:** The New York chapter of the Assn. of Independent Music Publishers addresses the issue of getting exposure on film tracks via a panel discussion Thursday (23) starting at 6 p.m. at ASCAP's headquarters. Non-members will be charged a fee of \$15, which can be applied to membership.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. "Titanic," soundtrack.
2. Sarah McLachlan, "Surfacing."
3. Third Eye Blind, "Third Eye Blind."
4. No Doubt, "Tragic Kingdom."
5. Indigo Girls, "1200 Curfews."



by Irv Lichtman

**TONIGHT,** also starring Chevalier and MacDonald, and "Hallelujah, I'm A Bum," starring Al Jolson, is much higher. Besides "Monte Carlo," which introduced the glorious Richard Whiting, Leo Robin, and W. Franke Harling song "Beyond The Blue Horizon," the musicals are "The Love Parade" (1929), "The Smiling Lieutenant" (1931), and "One Hour With You" (1932).

**A GOOD MAN:** Songwriter Clark Gesner has one musical theater classic—"You're A Good Man, Charlie Brown"—to his credit. But there are other creative rewards in his song canon, which Harbinger Records has released through New York's DRG Records. It's a delightful one-man revue called "The Jello Is Always Red," and Gesner's tuneful whimsy is unending. Gesner's publishing activities are handled by New York-based Helen Bluye Musique Ltd.

**PRODUCING HIS ALBUM:** Fans of cast albums and classical music know Tom Shepard as one of the stellar record producers of this era. But Shepard is also a composer and a pianist, and both of those talents will soon be on display on Planet Earth Records. The label's president, Tom McCabe, invited Shepard to do the

## Industry Hopes Material & Spiritual Prosperity Will Continue After A Year Of "Remarkable Growth"

BY DEBORAH EVANS PRICE

For several years, people both in and out of the Christian-music community have been cautiously tracking the genre's growth. Some observers anticipated a boom equal to the country-music explosion of the '90s; naysayers felt the world would never enthusiastically embrace music with the Christian message. With the recent release of SoundScan sales figures encompassing the last two years, the Christian music industry has found reason to rejoice.

SoundScan began tracking sales in the contemporary Christian and gospel-music industries in 1995 (Billboard's Top Contemporary Christian Albums and Top Gospel Albums charts began utilizing SoundScan info in April 1995). Now, after two full years of SoundScan statistics to use as a barometer for how well the Christian music industry is actually doing, the results are impressive. In 1996, there were 33.3 million scans of Contemporary Christian/gospel product, and in 1997 that number rose to 44 million. Industry insiders cite a number of factors for that 32% growth rate, including better-quality product, improved distribution means, increased opportunities provided by mainstream ownership, and the presence of several wildly successful albums.

"We had two or three really phenomenal things that happened in our industry last year that drove those numbers up," says Word Entertainment president Roland Lundy. "Bob Carlisle and God's Property had really strong general-market sales that were somewhat unexpected. I think the second thing is that there is more overall awareness of our music; therefore, retailers are stocking more catalog titles. Therefore, consumers are buying more of our products in the general-market stores; therefore we are selling more product."

### MAINSTREAMING AND PHENOMENA

The top three albums in the contemporary Christian marketplace in 1997 were LeAnn Rimes' "You Light Up My Life," Bob Carlisle's "Shades Of Grace" and "God's Property From Kirk Franklin's Nu Nation." "Certainly, a significant percentage of the growth last year was in a lot of these very high-profile, mainstream-oriented albums, specifically LeAnn Rimes, which has been counted as a Christian record," says EMI Christian Music Group president/CEO Bill Hearn. "But I understand, if you took LeAnn Rimes out, we still grew by 25% last year, which is still remarkable growth in the middle of the current economy. The other standout reasons for the tremendous growth are God's Property and the 'Butterfly Kisses (Shades Of Grace)' phenomenon with Bob Carlisle."

Though there are a few albums that have had such phenomenal success in the past year, the prosperity is really being spread around. "Of all the albums that made up those 44 million scans, the good news is that the top 10 albums were responsible for only about 15% of the sales," says Gospel Music Association president Frank Breeden. "So there's a lot of strength on down the list. If you take out the phenom-

ona like LeAnn Rimes, God's Property, and Bob Carlisle's 'Butterfly Kisses (Shades Of Grace),' it's nice to know that our industry has stability on down the ladder."

Indeed, in addition to the artists' success, Jars Of Clay's sophomore album, "Much Afraid," shipped gold. DC Talk continues to be a strong seller and their fall release—which will be marketed to the mainstream through Virgin—looks to be one of the industry's biggest albums. Steven Curtis



CURTIS

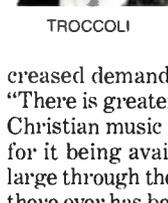


MORGAN

Chapman's career is getting a boost via "I Will Not Go Quietly," his single from the Robert Duvall film "The Apostle." Point Of Grace, 4HIM, Cindy Morgan, Newsong, Twila Paris, Margaret Becker, Ron Kenoly, Wayne Watson, Whiteheart, Newsboys and Kathy Troccoli continue to be industry staples with quality product, successful tours and steady sales.

Lundy says success of the genre's top artists filters down to other acts. "I think they get the benefit of the Christian consumers that are walking in," he says. "They see more catalog product and they buy it. I think that's part of the benefit of having some big hits drive consumers to the stores."

Better distribution channels are meeting the increased demand for Christian music. "There is greater overall awareness of Christian music and greater provision for it being available to the public at large through the general market than there ever has been before," says Provident Music Group chairman/CEO Jim Van Hook. "So the demand is being supplied better through the function of this greater network... We are now seeing some of the benefits of mainstream ownership. I can speak for our company and tell you Provident and Zomba have an incredibly well-oiled, fine-tuned relationship and system. When it's the right record, it gets a chance unlike what would have been available outside that special relationship between a secular company and a Christian company."



TROCCOLI

### DISTRIBUTING THE WORD

In the past few years, relationships between Christian record labels and their mainstream owners have solidified and proven more fruitful. Zomba now owns the Provident Music Group, which is comprised of Brentwood, Ben-

son, Reunion and their related labels. Provident Music Distribution handles the Christian market distribution, with mainstream distribution going through BMG. EMI owns EMI Christian Music Group, which encompasses the Sparrow, Star Song, ForeFront and re:think labels, along with Chordant Distribution, which services the Christian market. Mainstream distribution is done through EMD. Word is now owned by Gaylord Entertainment, which also has a joint venture with Steve Taylor's indie label, Squint Entertainment. Word Distribution services the Christian retailers, while Word has an agreement with Epic for mainstream distribution. Squint's mainstream distribution is through ADA Distribution.

"We have the ear and attention of the top man, Clive Calder," Van Hook says of Provident's relationship with parent company Zomba. "And I think you cannot discount that. We are on his radar screen. He cares about what we

*Industry insiders cite a number of factors for the market's 32% growth rate: better-quality product, improved distribution, increased opportunities provided by mainstream ownership and the presence of several wildly successful albums.*

are doing, and he's genuinely interested, and—while it's true he runs a much bigger worldwide business—he has genuine heartfelt interest in the Provident Christian Music group. From there, you have leadership at the top of Zomba who reflect Clive Calder's attitude and support us."

### FLOORSPACE AND CATALOG

The support of mainstream ownership is extremely important to Christian labels interested in connecting with mainstream radio and retail for continued growth. "The CBA grew about 15% to 25%, and the mainstream grew somewhere between 70% and 80%, but when they both got through growing in 1997, there was a 50-50 split in sales, and that's the first time that's happened, as far as I know of in our history," says Breeden. "Wal-Mart, Kmart, Blockbuster, MusicLand, Target and Sam Goody have all increased their stock of gospel music. In fact, Wal-Mart has 45 linear feet in its music department and in its A stores—which there are several hundred of—and it is dedicating eight linear feet to Christian music, and it doesn't plan on making it a budget item. It's going to be the right price, just like any other music CD, and featuring catalog as well as front list.

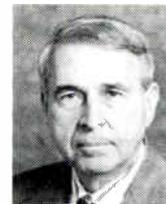
"We've never had a major retailer who has come to us and said, 'We want to make it really, really big.' It's going

to be a challenge for our industry," Breeden continues. "Sometimes, you can have a hit you can't afford. You have to be well-capitalized. Now more than ever, I'm glad the mainstream ownership and partnership is there, because it can help us transition from what has been a cottage industry into the mainstream. It's kind of an egg/chicken thing. SoundScan helped us to see the sales, where and how and when. Once that was seen, it then helped the 'what' part. Once the marketing people were able to monitor what was happening, where it was happening and when, they were then able to more accurately focus their marketing dollars, and that produced the growth. It got the attention of the Wal-marts and Kmart. Wal-Mart is telling us we're one of their top three musical priorities."

### BASEBALL AND FINANCE

To play ball in the big leagues and pit their product against other companies vying for space at mainstream retailers, Christian labels are going to need to be willing to step up to the plate financially. Are they?

"I take that responsibility very seriously," says Van Hook. "I have a responsibility to manage our resources as carefully as I can, but I also turn over a good bit of that authority to key leadership here. Our philosophy toward the use of those resources is



VAN HOOK

to not beat a dead horse. If something is not working and we think it should have worked, we put aside our ego and say we were wrong. Likewise, if we believe something is going to work, we don't bet the farm on it from day one. We do a reasonable amount of promotion to launch something and then follow its success. That was the case with 'Butterfly Kisses (Shades Of Grace)' and 'Flood.'"

Lundy says the monetary commitment "depends on which products you're talking about. On a general basis, we're going to do everything we can to continue to sell records through the CBA stores. We'll support that with the same kind of first-class advertising and marketing we have in the past. In the general market, there is a strong, strong commitment from our partner Epic Records and Sony Distribution to have some major breakthroughs in the general market—and to invest some more dollars in the general market. So I feel certain we're going to see growth there. Are we going to be involved in Wal-Mart campaigns? Yes. Are we going to be involved in Target campaigns? Yes, but it all depends on which record we have coming out at that particular time."

### BOOKS AND RECORDS

Though there is a lot of attention paid to mainstream radio and retail, the Christian record companies and artists aren't about to forget the Christian radio and CBA (Christian Booksellers Association) retailers, who have been the backbone of the industry. (Continued on next page)

## Small Budget, Big Spirit: The Challenges & Rewards Of Being Independent

With Christian music enjoying substantial growth, how evenly is the wealth being spread around? In recent years, an increasingly thriving independent-label scene has developed, buoyed by effective distribution deals, talented new acts and a feisty independent spirit that excels at grassroots marketing.

One has to look no further than the Dove Award nominations to



RICE

see how well independents are faring. Rocketown, the Franklin, Tenn.-based label owned by Reunion act Michael W. Smith, scored five nominations with newcomer Chris Rice. Five Minute Walk's ska band Five Iron Frenzy netted the label its first Dove nomination with a nod in the shortform video category. Squint received its first nomination, for Sixpence None The Richer's label debut, "Love." Hendersonville, Tenn.-based Southern



GAITHER VOCAL BAND

gospel label, Daywind Music, also received multiple Dove nominations via acts like Brian Free & Assurance and The Lewis Family. Spring Hill also netted nods for projects by the Martins and the Gaither Vocal Band. Bill Gaither's successful video series—a phenomenon unto



MARTINS

itself—has resurrected the careers of some of Southern gospel's legendary artists and breathed new life into that genre.

### REAL-ESTATE ASSISTANCE

Independent acts are also getting their share of radio airplay and retail sales. "The growth is not only affecting the big labels, but it's affecting the independents. Five Minute Walk, BEC and all these labels are making pretty good runs," says dc Talk's Toby McKeehan, who co-owns Gotee Records with Todd Collins and Joey Elwood. (The label's roster includes Temple Yard, the (Continued on next page)

# Contemporary Christian Music

AN ARTISTS & MUSIC EXPANDED SECTION

## Jars & Butterflies: The Joys Of Mainstreaming

Last year's huge crossovers were a dramatic eye-opener. Are there more on the way? And what do artists who've crossed do for a second act? Christian Music editor Deborah Evans Price has some answers.

Much of the headline copy generated by the Christian-music industry in the last few years has centered around the phenomenal acceptance of certain Christian artists by mainstream radio, retail and consumers. Everyone cheered the much-deserved success veteran singer/songwriter Bob Carlisle enjoyed with "Butterfly Kisses (Shades Of Grace)," and those bemoaning the lack of breakthrough acts in recent years were thrilled to see Jars Of Clay's "Flood" become a hit.

However, when tallying the number of Christian acts in the last decade who've managed to cross over to widespread acclaim, there's only a handful who managed to successfully navigate mainstream music currents. Of course, Amy Grant was the first artist to enjoy major success beyond the Christian community and has remained the most visible and perennially successful Christian/pop

act. In her wake, Michael W. Smith and Kathy Troccoli both managed to score pop hits, before resolidifying their Christian fan base with overtly spiritual records and tours of churches and other Christian venues.

In recent years, dc Talk has steadily chipped down the barriers between the mainstream and Christian genres. After inking a deal with Virgin to take its music to the mainstream (it remains on ForeFront in the Christian market), the band made inroads on mainstream radio with the singles "Jesus Freak," "Just Between You and Me" and "Colored People." Jars Of Clay, Third Day, Sixpence None the Richer and other rock outfits have also managed to get mainstream radio airplay.

What does it take for a Christian act to get a hit in the mainstream music world? "I don't think there's a set formula for success on mainstream radio," says Kathy Troccoli, who charted several mainstream singles, including "Everything Changes," which hit No. 14 on the Billboard Hot 100. "It's absolutely about the song, but it's also about timing."

"It is the right song for the right market at the right time, presented the right way," says Jim Van Hook, chairman/CEO of Provident Music Group. "It's a combination of a whole lot of those elements that causes a

song to work... 'Flood' and 'Butterfly Kisses (Shades Of Grace)' are two different worlds, but they both found a responsive note in their market—and in the listener—that was the right song for the right time by the right artist."

Bob Carlisle's "Butterfly Kisses (Shades Of Grace)" is a phenomenon that started as a hit in the Christian marketplace. It won Song of the Year at last year's Dove Awards, right about the time that mainstream radio was starting to embrace it. Zomba's Clive Calder had heard the song on Carlisle's album after Zomba had purchased the Benson Music Group and acquired Carlisle's "Shades Of Grace" album on the Diadem label. Calder thought the tune had hit potential, and the Jive team got behind it; the result was one of the biggest pop hits ever to emerge from the Christian community.

Carlisle attributes his success to God's blessings on him and to the fact that people were hungry for positive music. "Something comes along that says 'Hey, God is crazy about us and I love my kid, and I'm very grateful,' and people eat it up," Carlisle says of the chord "Butterfly Kisses (Shades Of Grace)" struck with people that helped it sell over 2 million albums and net a Grammy for Country Song of the Year. "People say 'I love my kids. That song is me too.'"

Of course, everyone would like to repeat the success of "Butterfly Kisses (Shades Of Grace)," but it's not easy to duplicate. According to Jive senior VP/GM of sales and marketing



NEWSBOYS

Tom Carrabba, mainstream radio evaluates each new release separately. "It's a song-by-song, artist-by-artist, format-by-format decision," he says. "It all comes down to the song."

### AMBASSAORS OPEN DOORS

Carraba does admit that Carlisle's tireless work has broken down some barriers at mainstream radio and retail. "A lot of people got to meet Bob, and they came away knowing what a talented person he is," he says. "I think people are going to be open to hearing more than one song. I don't know what people's preconceived notions were, but Bob is a great ambassador. He walks into a room and it lights up. The best thing we did was getting him out and around the country."



JARS OF CLAY

It obviously takes a great song to attract mainstream radio, but logistically, it takes even more, including lots

of legwork and promotional dollars. "To break a single in the mainstream, it takes a broad vision and a passion to go there," says Jars Of Clay manager Rendy Lovelady. "When we broke 'Flood,' it was being in the right place at the right time, plus everybody said 'Let's give it a shot,' and they spent the money. They got a video on MTV and did everything necessary." Jars Of Clay's lead vocalist Dan Haseltine agrees with Lovelady, but adds that making music that people can relate to is key. "I think that it's honesty and being realistic about what you're singing about," he says. "If we sing about something nobody can relate to or sing about Christianity in a way people can't identify with, it doesn't work. We have to write honestly. You can't just say, 'Accept Jesus and life will be perfect.'"

Virgin worked the last dc Talk album, "Jesus Freak," in the mainstream and also released a couple of singles from the Newsboys' "Take Me To Your Leader." Virgin A&R VP Danny Goodwin is optimistic about both bands' new albums and their potential in the mainstream. He says the fact that they both already have large, established fan bases in the Christian market is an advantage. "For example, it's a verifiable fact that the Newsboys have half a million fans," says Goodwin, referring to the group's recent gold album. "Although the

(Continued on page 40)

## INDUSTRY HOPES

(Continued from preceding page)

Basically, by releasing quality product and effectively supporting it at radio and retail, the labels are successfully covering their devoted fan base.

"I think what we're seeing overall in the Christian-music industry is a very high-quality production value that is equal to the mainstream," says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain. "We have a lot of consumers who are just now becoming aware of some of the high-quality artists that are available on the Christian side. Also, Christian retailers are getting sharper... At Lemstone, we have individual franchises that are understanding and capturing what's happening in the marketplace and in the malls we serve. Our music sales are up substantially because of us identifying what the consumer is looking for and being able to assist customers."

dc Talk's Toby McKeehan says Christian retailers are to be commended. "Christian bookstores have done a much better job of marketing and displaying the product," he says. "That would be my personal opinion. And also from a radio standpoint, I think the radio stations are stronger, especially on a CHR level. There used to be just a handful of strong stations, and there are many more now."

So, with Christian radio and retail meeting increased demand, relationships flourishing between Christian labels and their mainstream owners,

and improved distribution, how does the future look for the Christian-music industry?

Generally, the outlook among most industry insiders is cautious, but optimistic, especially with new product coming out from some heavy hitters—Michael W. Smith's April 28 release, as well as upcoming product by Margaret Becker, the Newsboys and dc Talk. Integrity Music is set to release "Adonai: The Power Of Worship From The Land Of Israel" on June 2, a joint project between Integrity and Jerusalem's Galilee Of The Nations Music, which looks to be a huge project.

"I think that we will have continued growth," says Lundy. "Are we going to be able to top last year? I doubt it, but if we have a couple of things that hit big and get on the radio then, yes, we can. The thing that drove Bob Carlisle and God's Property was radio. Bob Carlisle was all over the radio with 'Butterfly Kisses (Shades Of Grace)'. God's Property was all over the radio with 'Stomp.' If we don't have that kind of success on radio, then we might not reach the same levels, but will we have continued growth? Will we still have more people buying our product? Will we still have more people in the stores? Yes."



BECKER

## INDEPENDENTS

(Continued from preceding page)

Katinas, Out Of Eden and Jennifer Knapp.) "[Those] labels have main-



TEMPLE YARD

stream distribution, which obviously helps us when it comes to real estate in the stores."

Mark Quattrochi, GM of the year-and-a-half-old indie Rustproof Records, agrees the climate is favorable for independents because of the growth of the industry. "The exposure overall benefits everybody," he says, pointing to the rising careers of Rustproof acts Send The Beggar and Broomtree. "It's that 'trickle-down' thing. People go into the stores to check it, out and it's intriguing to them. Then usually

they'll wind up keeping their finger on the pulse."

McKeehan and Quattrochi agree it isn't easy going up against the major labels. "It's still difficult when you're an independent label without funding from a major," says Quattrochi. "And your major labels now are even more major since they are all owned by either Zomba or EMI, Gaylord or the like. For an independent to compete with them on a marketing level, it's very difficult... At Gotee, we either have to spend more money or be twice as creative or both. When we double our money and try to be twice as creative, we might be on par."

### SHELF SPACE AND PEOPLE-MOVERS

Quattrochi is a firm believer that quality and creativity will win out. "There is so much product the majors put out," he says. "They have more shelf space, but not because their artists are better, but because they have a bigger machine.... The best thing we can do is to create ways to get people into the stores. One of the things we did lately is a big direct mailing, and we're also

keying in to the youth-pastor scene." For all the challenges, the indie

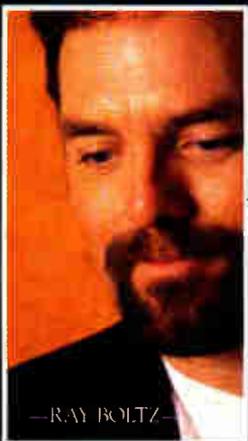


SEND THE BEGGAR

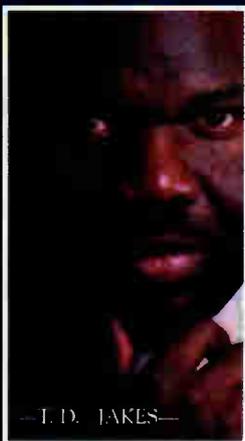
scene has multiple rewards. "The reason that independents exist is that there is a certain family feel there, and beyond that, there's a certain creative synergy that happens at an independent label," McKeehan says. "That grassroots approach will always exist in a capitalistic country like ours, especially in an industry like music that's based on creativity." —D.E.P.

artistry with no boundaries

— WORD/EPIC —



—RAY BOLTZ—



—T.D. JAKES—



—POINT OF GRACE—



—JACI VELASCO—



—CHRIS RICE—



—SHIRLEY CAESAR—

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## The Story So Far: Year-To-Date Charts

The recaps in this Contemporary Christian Spotlight are compiled from Billboard's weekly Top Contemporary Christian Albums and Top Contemporary Christian Catalog Albums charts from the start of the chart year, which began with the Dec. 6, 1997, issue, through the March 28 issue. Rankings are determined by accumulating sales, as compiled by SoundScan, for each

week a title is on the chart (including those weeks the chart does not publish in Billboard). An album is considered catalog two years after its initial release date as long as it is not in the top half of the Billboard 200 or if it's a reissue of an older title. The recaps in this spotlight were prepared by Anthony Colombo, Michael Cusson, Wade Jessen and Jan Marie Perry.

### Top Contemporary Christian Albums

Pos. TITLE—Artist—Imprint/Label  
1 YOU LIGHT UP MY LIFE —



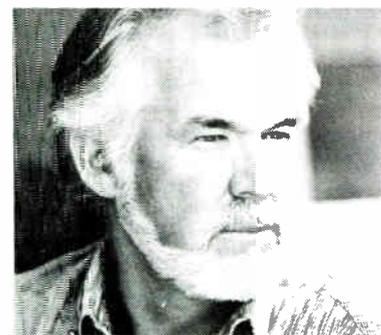
RIMES

INSPIRATIONAL SONGS—LeAnn Rimes—Curb/WCD  
2 WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—

- Sparrow/Chordant  
3 BEHIND THE EYES—Amy Grant—Myrrh/Word  
4 MUCH AFRAID—Jars Of Clay—Essential/Provident  
5 GREATEST HITS—Steven Curtis Chapman—Sparrow/Chordant  
6 SHADES OF GRACE—Bob Carlisle—Diadem/Provident  
7 SOME KIND OF ZOMBIE—Audio Adrenaline—Forefront/Chordant  
8 BEBE WINANS—BeBe Winans—Atlantic/Sparrow/Chordant  
9 LIVE IN CONCERT — WELCOME TO THE FREAK SHOW—dc Talk—Forefront/Chordant  
10 WWJD—Various Artists—Forefront/Chordant  
11 HEAVENLY PLACE—Jaci Velasquez—Myrrh/Word  
12 LIFE LOVE & OTHER MYSTERIES—Point Of Grace—Word  
13 ARTIST OF MY SOUL—Sandi Patty—Word  
14 MISSION 3:16—Carman—Sparrow/Chordant  
15 SUPERTONES STRIKE BACK—The Supertones—BEC/Chordant  
16 A CHRISTMAS ALBUM—Ray Boltz—Word  
17 AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL—Various Artists—Sparrow  
18 SONGS—Rich Mullins—Reunion/Provident  
19 LOVIN' GOD & LOVIN' EACH OTHER—The Gaither Vocal Band—Spring Hill/Chordant  
20 MISSION 3:16 EP—Carman—Sparrow/Chordant  
21 A MAZE OF GRACE—Avalon—Sparrow/Chordant  
22 CONSPIRACY NO. 5—Third Day—Reunion/Provident  
23 GOD WITH US: A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS—Various Artists—Sparrow/Chordant  
24 WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant  
25 I SURRENDER ALL—30 CLASSIC HYMNS—Carman—Sparrow/Chordant  
26 CHRISTMAS—Rebecca St. James—Forefront/Chordant  
27 GOD—Rebecca St. James—Forefront/Chordant  
28 SHOUT TO THE LORD—Various Artists—Hosanna/Integrity/Word  
29 OUR NEWEST ALBUM EVER!—Five Iron Frenzy—5 Minute Walk/SaraBellum/WCD  
30 BEAUTY FOR ASHES—Crystal Lewis—Myrrh/Word  
31 THIS GIFT—Gary Chapman—Reunion/Provident  
32 STAINED GLASS—Clay Crosse—Reunion/Provident  
33 HALLELUJAH HE IS BORN—Sawyer Brown—Curb/WCD  
34 DEEP ENOUGH TO DREAM—Chris Rice—Rockettown/Word  
35 ON EAGLE'S WINGS—Michael Crawford—Atlantic/WCD  
36 HIGH PLACES: THE BEST OF RON KENOLY—Ron Kenoly—Hosanna/Word  
37 THE ONE AND ONLY—PlankEye—BEC/Tooth & Nail/Diamante  
38 KANSAS—Jennifer Knapp—Gotee/Word  
39 SIGNS OF LIFE—Steven Curtis Chapman—Sparrow/Chordant  
40 THE FAITHFUL—Steve Green—Sparrow/Chordant

### Top Contemporary Christian Catalog Albums

- Pos. TITLE—Artist—Imprint/Label  
1 THE GIFT—Kenny Rogers—Magnatone/Word  
2 JARS OF CLAY—Jars Of Clay—Essential/Provident  
3 JESUS FREAK—dc Talk—Forefront/Chordant  
4 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric/Chordant  
5 CHRISTMAS COLLECTION—Amy Grant—Myrrh/Word



ROGERS

### MAINSTREAMING

(Continued from page 38)

Newsboys are virtually unknown to secular radio and press, when the album comes out, they'll have a big first week. Then radio's question will be 'Who are they, and should we play them?'

#### SPIRITUAL AND SECULAR WORK TOGETHER

Christian and mainstream labels working closely together is an important part of the equation when an act is trying to achieve mainstream success. Word Entertainment president Roland Lundy says Word's Myrrh label has always maintained a solid relationship with A&M, which has helped sustain Grant's momentum in both marketplaces. "We've always had a really good working relationship," says Lundy. "They knew what we were doing from a marketing standpoint in the CBA, and we knew what they were doing from a marketing standpoint in the general market. We made sure when they were doing things, we were tied into it and vice versa."



LUNDY

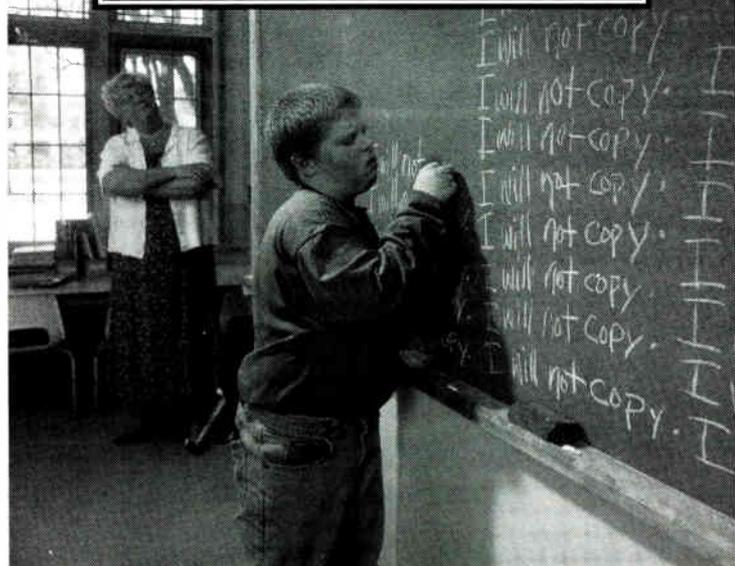


DC TALK

Dc Talk's Toby McKeehan admits mainstream radio is "very selective," but he thinks the best way to win them over is giving them music that they can't refuse. "It's important to be making music that truly comes from our hearts. If passion is there, people will spot the sincerity. I call it the God in our music, and that's what people will be attracted to."

Lundy agrees. "There isn't any magic formula," he says. "We just have to make great records. We have to find great songs that speak from the heart of the artist. Then, if that song and that artist touch the heart of the consumer, and touch radio, it will happen."

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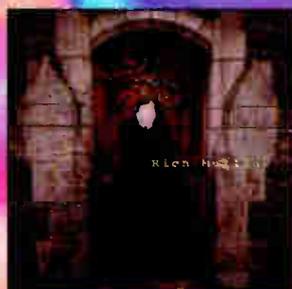
# 51 DOVE AWARD NOMINATIONS



KATHY TROCCOLI  
LOVE AND MERCY



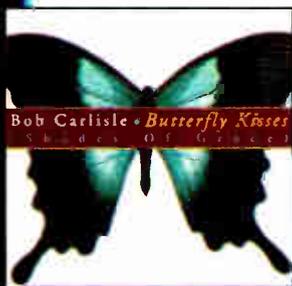
CLAY CROSSE  
STAINED GLASS



RICH MULLINS  
SONGS



MICHAEL W. SMITH  
LIVE THE LIFE



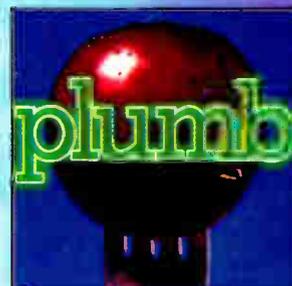
BOB CARLISLE  
BUTTERFLY KISSES



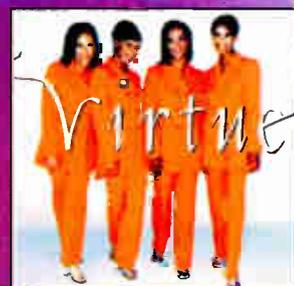
4 HIM  
OBVIOUS



JARS OF CLAY  
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PLUMB  
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SPIRITUALS  
LIVING THE DREAM



THIRD DAY  
CONSPIRACY # 5



FRED HAMMOND  
PAGES OF LIFE  
CHAPTERS ONE & TWO

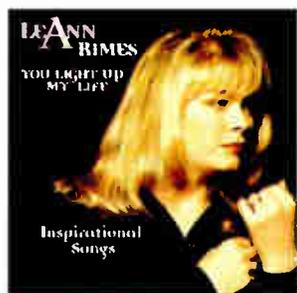


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"I Know Who Holds Tomorrow"
  - Inspirational Album of the Year -  
"You Light Up My Life"

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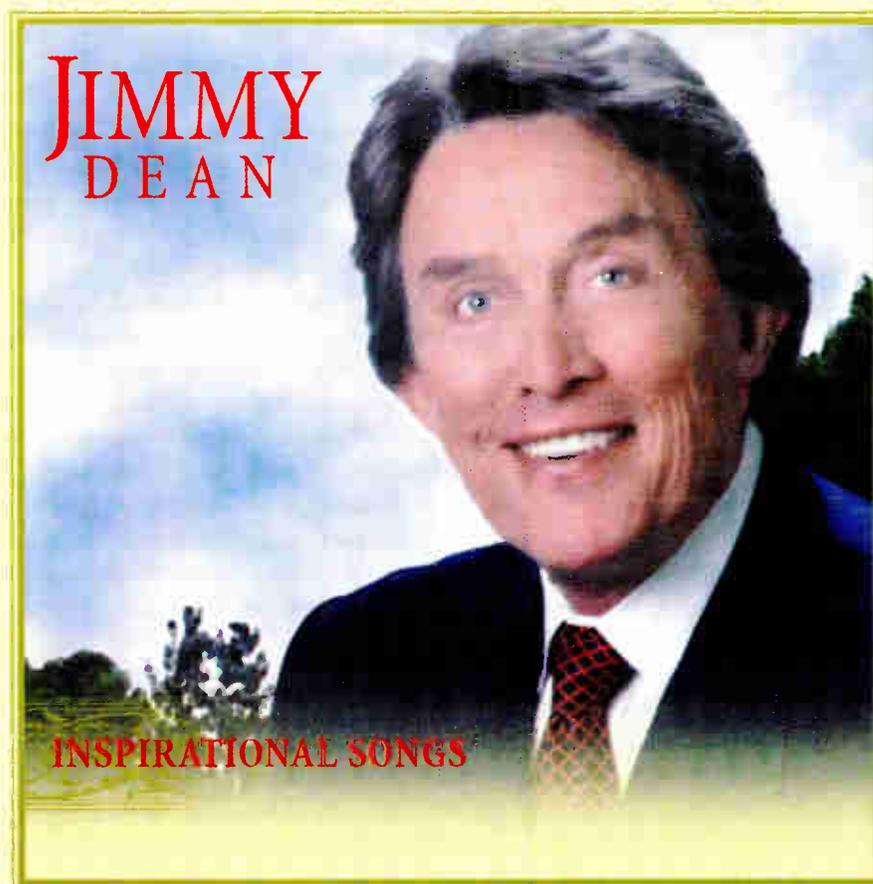


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To A Sleeping Beauty  
Drinkin' From My Saucer  
I.O.U.  
The Man In The Glass  
Steal Away  
Trouble In The Amen Corner  
Mama Sang A Song  
Old Rivers  
The Touch Of The Master's Hand



**CURB**

## HIGHER GROUND



by Deborah Evans Price

**GMA WEEK '98:** Well, it's that time of year again for the Gospel Music Assn.'s (GMA) annual convention. People from radio, retail, and all aspects of the Christian music community will converge on the Nashville Convention Center Sunday-Thursday (19-23). For the uninitiated, there are six concurrent "tracks" during GMA week, including the National Christian Radio Seminar, National Christian Promoters' Roundtable, Christian Music Video Seminars, and the Academy of Gospel Music Arts, which this year will include new Alumni Seminars for people who've previously attended GMA week or one of the Academy's regional seminars.

Also new to this year's GMA week is the integration of SpiritFest, the Southern Gospel Music Guild's educational program. In addition to the GMA week seminars, there are press conferences, an exhibit hall, and numerous showcases spotlighting the depth and breadth of talent in the Christian music community.

The week concludes with the 29th-annual Dove Awards Thursday (23) at the Nashville Arena. Hosted by Naomi Judd and John Tesh, the show will feature performances by Whitney Houston, Bob Carlisle, Steven Curtis Chapman, 4HIM, Michael W. Smith, God's Property with Kirk Franklin, the Gaither Vocal Band with the Martins, James Ingram with Tesh, Jars Of Clay, and Jaci Velasquez. Smith, Amy Grant, Phil Keaggy, and Ashley Cleveland will present a tribute to the late Rich Mullins. Produced by Nashville-based High Five Entertainment, the Doves will air on TNN and TNT Latin America. It's sure to be an incredible show, capping off an eventful week. See you there!

**SPRINGTIME SOUNDS:** We're only four months into 1998, and it's already been an incredible year for music. From the Southern gospel sounds of the Steeles, Jeff & Sheri Easter, and Brian Free & Assurance, to the insightful songwriting gifts of Chris Eaton (who makes his label debut on Cadence Communications with a fine album), to the soothing sounds of Twila Paris' new "Perennials" project, to the sophisticated pop of 4HIM's "Obvious," there's something to appeal to all musical tastes. Among the new releases, "Obvious" bows at No. 2 this issue on the Contemporary Christian album chart. As much as I've enjoyed 4HIM's previous releases, this one has to be my favorite. In my conversations with Mark Harris, Andy Chrisman, Kirk Sullivan, and Marty Magehee, it's readily apparent this project is special to them. "A lot of the songs on this record have to do with potential, the potential that God has put in us," says Chrisman. "There's this obvious power in our lives. If we realize that it's there, then nothing can be impossible for us."

Harris sees the title cut as encouraging Christians to show their faith. "For me, 'Obvious,' more than anything else, means we're obvious to the people," he says, "and it's not the words we say nearly as much as it is the lifestyle that's lived in front of those words."

Magehee says 4HIM is known for its direct lyrics, and that hasn't changed with this record. "You don't have to guess what we're talking about or figure what we're trying to say here," he says. "We're pretty upfront about what we're talking about, and this record is no different. Musically, the album may be a little edgier, but the message has not changed."

Another strong release this spring is Paris' "Perennials: Songs For The Seasons Of Life," a sequel to her Dove-winning 1991 album, "Sanctuary." "It resonated in such a way with people young and old," says Paris of "Sanctuary." "I remember having a 21-year-old friend and my 70-year-old mother-in-law both tell me that was their favorite album of mine. I said to myself at the time that I would like to do a series of these kinds of projects, not necessarily to sound alike, but to serve that

same purpose, to take you to the same place, in those intimate moments with God. So here I am seven years later with Volume 2."

It was well worth the wait, as Paris has turned out another lovely collection of worship tunes delivered in that sweet, gentle voice. "This album is what I would call 'blended' worship or 'convergent' worship," she says, referring to the fact that some tunes are new worship songs and some are classic hymns. "The hymns are the perennial music of the faith," she says.

Both the 4HIM and Paris albums are accompanied by wonderful books (Billboard, April 11). Another of my favorite albums this spring, Big Tent Revival's "Amplifier," doesn't have a book released with it, although I do have to admit that the editions of Big Tent's newsletter, Canvas Life, that I've been receiving via E-mail have been thoroughly enjoyable and would make for some interesting volumes. Lead vocalist Steve Wiggins, or Stev5, as he's known in the annals of Canvas Life, is a noteworthy correspondent whose recent missives have alerted fans to the group's spring tour with 4HIM and Jeni Varnadeau, as well as expressed the band's excitement over the reception its new release is getting.

I first became a fan of this act when I saw it perform on Gary Chapman's "Sam's Place" series. On "Amplifier" it has captured that live energy. "We wanted to recreate the passion of a live performance," Wiggins says of the efforts of he and bassist Rick Heil, drummer Spence Smith, guitarist Randy Williams, and keyboardist David Alan. "That's hard to do without the visual element. Basically, we just set up as if it was a live concert and hammered it out."

"In the past, we've allowed a lot of people in the studio, and a lot of different opinions, because you're trying to make an album for the public at large. So for the first few records, we thought, we'll bring the public into the studio and get a bunch of opinions, but we felt like that kind of homogenized who we were. So with this record, just the band went in the studio—no producer, no nothing. Then after we got what we thought was a good album's worth of songs arranged the way we wanted, then we brought in one guy [John Hampton]. We made a record we feel like is more us. There weren't as many variables in this album. I feel like this is more our record than us and our little committee."

In addition to the great new songs, "Amplifier" includes the recent hit "What Would Jesus Do?" Penned by Wiggins, the song has become an anthem for '90s. Everyone has no doubt seen the acronym "WWJD" on bracelets, backpacks, T-shirts, and other items. Every time I see something with those letters, I think of that great song and the power of its message.

Space doesn't permit a recap of all the fine albums out this spring, but I'd be remiss not to mention a terrific new project by Rick Cua & the ah-koo-stiks, a trio comprising guitarist Tony Hooper, percussionist Emedin Rivera, and veteran bassist/vocalist Rick Cua. The liner notes in the CD jacket describe the sound as "aggressive, percussive, almost-acoustic, retro-beatnik pop." It's all those things and more. What a great album of feel-good music! I understand Cua is shopping the project to labels. It shouldn't be long before someone snaps it up and gives it the widespread attention it deserves.

**HEADING WEST:** Before the last of the applause has died down from GMA week, the Southern gospel community will be heading west to Fresno, Calif., May 7-9 for the second Great Western Quartet Convention, the West Coast version of the National Quartet Convention. Among the acts scheduled to appear are the Kingsmen, the Cathedrals, the Watchmen, the Florida Boys, Gold City, J.D. Sumner & the Stamps, the Hoppers, the Nelons, the Speers, and Palmetto State Quartet.

**ENGLISH RETURNS:** Shortly before deadline, I received a carefully worded letter from Michael English stating that he is returning full time to Christian music and that he will have a new album out this summer, produced by Brown Bannister, which he plans to sell at shows. "In past four years, I have learned a lot about myself and God's love," he states. "I know He has forgiven me, and I will continue to sing, as I know I have been gifted by God."

## Top Contemporary Christian

			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/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	31	LEANN RIMES ▲	CURB 77885/WCD 31 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	NEW		4HIM	BENSON 82205/PROVIDENT	OBVIOUS
3	2	8	MICHAEL CRAWFORD	ATLANTIC 83076/WCD	ON EAGLE'S WINGS
4	4	23	VARIOUS ARTISTS ●	SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	3	4	CECE WINANS	PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
6	5	3	TWILA PARIS	SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
7	8	30	JARS OF CLAY ●	ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
8	13	2	ANDY GRIFFITH	SPARROW 1666/CHORDANT	JUST AS I AM
9	6	11	CARMAN	SPARROW 1640/CHORDANT	MISSION 3:16
10	12	15	AVALON	SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
11	10	25	STEVEN CURTIS CHAPMAN	SPARROW 1630/CHORDANT	GREATEST HITS
12	11	31	AMY GRANT ●	MYRRH 7008/WORD	BEHIND THE EYES
13	14	3	BIG TENT REVIVAL	ARDENT/FOREFRONT 5186/CHORDANT HS	AMPLIFIER
14	9	6	CRYSTAL LEWIS	MYRRH 5041/WORD HS	GOLD
15	7	8	SOUNDTRACK	SPARROW/DECCA 53059/MCA NASHVILLE	THE APOSTLE
16	17	83	POINT OF GRACE ●	WORD 9694	LIFE LOVE & OTHER MYSTERIES
17	19	21	AUDIO ADRENALINE	FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
18	15	24	BEBE WINANS	ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
19	18	6	THE INSYDERZ	SQUINT 7035/WORD HS	THE INSYDERZ PRESENT SKALLELUIA!
20	23	24	VARIOUS ARTISTS	FOREFRONT 5183/CHORDANT	WWJD
21	32	3	VARIOUS ARTISTS	MARANATHA/CORINTHIAN 6367/WORD	LONG PLAY EASTER
22	16	6	WAYNE WATSON	WORD 9972 HS	THE WAY HOME
23	20	3	VARIOUS ARTISTS	SPRING HILL 0802/CHORDANT	BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER
24	27	33	DC TALK	FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
25	24	7	MICHELLE TUMES	SPARROW 1546/CHORDANT	LISTEN
26	28	45	THE SUPERTONES	BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
27	22	61	RICH MULLINS	REUNION 16205/PROVIDENT HS	SONGS
28	31	9	SIERRA	STAR SONG 0166/CHORDANT	STORY OF LIFE
29	26	6	CINDY MORGAN	WORD 9962 HS	THE LOVING KIND
30	37	27	VARIOUS ARTISTS	SPARROW 1583/CHORDANT	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
31	21	9	BILL & GLORIA GAITHER	SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
32	NEW		VARIOUS ARTISTS	BRENTWOOD 10481/PROVIDENT	THE 1998 DOVE AWARDS NOMINEES
33	33	15	JENNIFER KNAPP	GOTEE 3832/WORD HS	KANSAS
34	30	7	THE BROOKLYN TABERNACLE SINGERS	WARNER ALLIANCE 46751/WCD HS	SONGS FROM THE ALTAR
35	34	2	VARIOUS ARTISTS	BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
36	25	59	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
37	NEW		VARIOUS ARTISTS	PSALM 150 8015/DIAMANTE	BECAUSE HE LIVES
38	36	5	MAIRE BRENNAN	WORD 9965	PERFECT TIME
39	29	7	DELIRIOUS	SPARROW 1622/CHORDANT	CUTTING EDGE
40	35	78	CRYSTAL LEWIS	MYRRH 5039/WORD HS	BEAUTY FOR ASHES

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications.

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# Studio Action

ARTISTS & MUSIC

## When A Studio's All In The Family Creating The Right Vibe With Inner Circle

BY DAN DALEY

MIAMI—Families come in many types, and reggae's Inner Circle—best known for its "Bad Boys" theme for the pioneering reality-TV program "Cops" and the hit single "Sweat"—is an extended family that has outlasted most biological ones.

The group's house sits on one of the lawn-edged streets of North Miami Beach, a neighborhood neatly strewn

with pastel-shaded, terra cotta-tiled dwellings. It's home to the group's Circle House Studios, its Circle Sound production company, and its label, Soundbwoy Entertainment. Each of the group's five members has his own abode elsewhere in Miami, but Circle House has become the hearth of the group's identity as artists and producers. And, as in other homes, nothing about it is cut and dried.

"To tell you the truth, I think the

music might suffer a bit sometimes from a place like this," muses guitarist Roger Lewis. He, with his brother/guitarist Ian Lewis and keyboardist Bernard "Touter" Harvey, started the group more than 20 years ago in their native Kingston, Jamaica, before moving to Miami in the early '80s.

"We used to knock out an album in six weeks," he says. "Now we take six years. A little success changes you. When you have no money, you have no problems. Now we have a lot to manage."

The stresses that accompany a sophisticated recording studio are only momentary ruminations for him and the others, however: Inner Circle is now a corporation, with a two-room, two-SSL 6064G+ studio befitting the group's multi-platinum success. And whatever headaches that come with operating such an upscale facility are mitigated by what the place offers: the right vibe. That's a term that, for all the group's members, embodies the fundamental components of life, love, and commerce.

This isn't Inner Circle's first facility. In 1985, the group built a studio in a Miami warehouse; it included an MCI JH-16 multitrack salvaged from a burned-down studio. The machine's circuit cards had to be frequently pulled during sessions to scrub fire-induced carbon deposits from their contacts. For the band, this first studio—dubbed the Box—represents the salad days that many families can only remember fondly after affluence has set in.

The new facility takes up most of a considerably expanded house the group bought in 1994. Once a cottage of 1,500 square feet, the house received a two-story, 4,000-square-foot extension. The new area houses two control rooms and a honeycomb of isolation chambers clustered around a tall, skylit central studio space, surrounded by lounges, offices, and an open kitchen. The design changed several times. One control room was soon joined by a second to let the group track, overdub, and mix simultaneously. That led to the decision in 1997 to replace an API tracking board with a second SSL G+ console with Total Recall.

The existence of compatible SSL boards at Circle House lets Inner Circle's project stages move easily between control rooms. This is a useful feature for the various freelance engineers and mixers the band hires to complement its chief engineer: Abebe Lewis, Ian's son. The studio's features are also appreciated by the select cadre of artists and friends the group allows to use the studio during its road stints.

### DESIGN IS KEY

Designer John Arthur Jr., principal of Miami's John Arthur Design Group, conceived highly efficient control rooms. Studio A measures 23½ feet by 19 feet, while Studio B is 19 feet by 16½ feet. Arthur used RPG-made diffusion and compression walls to evenly absorb the energy from the Boxer T-

(Continued on next page)



Reggae act Inner Circle shows off its newly acquired Solid State Logic SL 4064 G+ console at Circle House Studios in Miami, the group's two-room, in-house facility. The new board was installed in Circle House's Control Room B. Shown standing, from left, are keyboardist Bernard "Touter" Harvey, drummer Lancelot Hall, and vocalist Kris Bentley. Shown seated, from left, are lead guitarist Ian Lewis and "riddim" guitarist Roger Lewis.

## AUDIO TRACK

### NEW YORK

AT BEARVILLE SOUND STUDIOS in bucolic Bearsville, the Trackmasters production team worked on various projects, including cuts by Allure, Nature, Noriega, 50cent, and Cliff Jones. Stephen Dent and Doug Wilson engineered. At Bearsville's Turtle Creek Barn, Shelby Starner tracked an upcoming album for Warner Bros. with producer Craig Street and engineer Dan Kopelson, and Slick Rick worked on an upcoming Def Jam project with producer Clark Kent and engineer Kenny Ortiz. V2 artist N'Dea Davenport, formerly of the Brand New Heavies, used the Bearsville Theater to rehearse for an upcoming tour. While all this activity was taking place, Bearsville opened its latest studio, Utopia, a 1,600-square-foot tracking room with a 600-square-foot control room and 224-square-foot isolation booth featuring a 36-input, 24-bus Neotek Elite console, an Otari MTR-90 analog 24-track recorder, and Tascam DA-88 digital multitracks. The first artist to book Utopia was Norwegian act Babel Fish, which is signed to Atlantic Records.

### NASHVILLE

AT THE SOUND KITCHEN, Jonny Lang tracked with producer/engineer David Z and assistant Todd Gunnerson for an A&M Records project; Z and Gunnerson also worked on an independent project by the Poor Skeletons. Doing recent mixing sessions at the Sound Kitchen were Rich Mullins for Myrrh, with Rich Clais producing and J.R. McNeely engineering; Danni Leigh for Decca, with producer Mark Wright, engineer Greg Droman, and assistant Tim Coyle; Rhett Akins, also for Decca, with Wright, Droman, and Coyle; Matt Raymond for Sparrow, with John Mays producing, Steve Bisher engineering, and Hank Nirider assisting; Point Of Grace for Word, with producer Brown Bannister, Bisher, and Nirider; and a self-produced album for Sony Music by Kirk Whalum, with Gunnerson engineering and Hal Saks assisting.

All this activity has not stopped the Sound Kitchen from adding four rooms

and refurbishing its existing ones. The new studios house an Otari Elite console (tracking room); a Neve 8108 (mix, overdub room); Solid State Logic G+ (mix, overdub room); and Neve V3 (large tracking room).

### OTHER LOCATIONS

MIAMI'S HISTORIC CRITERIA Recording Studios, also basking in the glow of Dylan's "Time Out Of Mind" Grammy, hosted Orlando, Fla.-based band Sister Hazel, which worked with producer/engineer Paul Ebersold on the band's contribution to the new Fleetwood Mac "Rumours" tribute album on Atlantic. The choice of Criteria was fitting, in that "Rumours" was recorded in part at the studio. Criteria staffer Chris Carroll assisted on the Sister Hazel project.

Mike Deming just finished work in December on a solo project by Joe Pernice, formerly the lead singer of the Scud Mountain Boys, at Studio .45 in Hartford, Conn., for Sub Pop Records. In addition to engineering and co-producing (with Thom Monahan), Deming composed and arranged the piano, string, and horn parts and played piano. Deming is also working in a similar capacity at Studio .45 on an upcoming Lilys album for Sire Records.

At Fort Apache Studios in Cambridge, Mass., Fuzzy is finishing its Catapult Records follow-up to its "Electric Juices" album on Atlantic. Brian Dunton is producing the disc, set for summer release. In other Catapult activity at Fort Apache, label act Cherry 2000 will be recording its debut album, tentatively titled "Taint," with Matt Ellard at the controls.

North of the border at Metalworks Studio in Toronto, the Reggae Cowboys finished recording and mastering their second album, "Rock Steady Rodeo." The sessions were produced by bandleader Bird Bellony, who also produced the group's Pure/PolyGram debut album, "Tell The Truth." Stu Young engineered.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5353; E-mail: pverna@billboard.com.

## Sonic Solutions, Massenburg Link To Develop High-Res Audio

BY PAUL VERNA

Digital audio workstation pioneer Sonic Solutions of Novato, Calif., has formed the High Density Signal Processing (HDSP) group, a research and development coalition intended to deliver high-resolution digital audio products.

The first partner in the HDSP group—announced April 6 at the National Assn. of Broadcasters Convention in Las Vegas—is leading equipment manufacturer

edged leader as a recording engineer, producer, and technologist."

GML president/CEO George Massenburg says, "Twenty-four-bit, 96-kHz, high-density audio is clearly the next step in professional audio recording. Sonic's new HDSP Plug-In Processor gives me the power, precision, and control I need to bring our renowned processing to the new audio formats."

Massenburg adds that GML plans "to make extensive use of [the processor's] capabilities to



Shown at the unveiling of Sonic Solutions' High Density Signal Processing (HDSP) group, from left, are Sonic Solutions principals Bob Doris and Mary Sauer; George Massenburg of George Massenburg Labs, the first member of the HDSP partnership; and Jim Pace of Audio Intervisual Design, worldwide distributor of GML products. (Photo: David Goggin)

George Massenburg Labs (GML) Inc., based in Los Angeles. Other partners include Metric Halo Systems, Pacific Microsonics, POW-r Consortium, Spatializer Audio Laboratories Inc., Weiss Engineering Ltd., and Z Systems Audio Engineering.

GML is developing a double-precision mastering equalizer and other 24-bit, 96-kilohertz mastering tools for the HDSP processor, according to a Sonic Solutions statement.

Sonic Solutions president/CEO Bob Doris says, "We are delighted that GML is the first company to support our new HDSP Plug-In Processor. High-density audio mastering requires refined processing tools, and in the world of professional audio, George is an acknowl-

deliver new, double-sampling tools for professional mastering. Through this strategic partnership and our developments in surround-sound, we will deliver products designed for the next generation of high-resolution release formats."

The HDSP Plug-In Processor uses a multi-processing, digital-signal-processing-based architecture to deliver high-speed, high-resolution data. The system employs four parallel-patched, 80-megahertz, 24-bit 53601 processors, according to a Sonic Solutions statement.

Although there is currently no release medium that can accommodate high-resolution digital audio, such developers as Sonic Solutions and GML are anticipating that the

(Continued on next page)

### WHEN A STUDIO'S ALL IN THE FAMILY

(Continued from preceding page)

5 main monitors in Studio B and the Genelec 1035Bs in Studio A.

"It's a live-end/dead-end type of design with a totally floated enclosure, including a spring-suspended ceiling," explains Arthur, whose interest in studio architecture stems from years working with his father, a noted studio construction expert who built, among other studios, several rooms at Miami's famed Criteria Studios.

#### HARD AND SOFT

The main recording space at Circle House is hard-surfaced. Alternate hard and soft panels control sound in the isolation booths, creating a diversity of acoustical environments. A single machine room adjacent to Studio A houses a Sony 3348 digital recorder and Studer A827 and Sony APR-24 analog multitracks; an Elco-connected panel ties the decks to both control rooms. All tape decks, outboard racks, and mike panels can be routed to both studios. A 24-channel Digidesign Pro Tools system in its own suite upstairs is also linked to the studios.

"The only limits to the place were architectural, and that wasn't much of a limitation," Arthur says. "We had to work around the addition's staircase in one control room, but otherwise we had an open, empty shell to work with. The main thing was to create as flexible a design as possible for the band. They needed to be able to move between control rooms easily and have a variety of acoustical spaces to choose from at any given time. And it had to have the relaxed feel that they want, the vibe."

He adds, "The key to accomplishing all of that in a single structure is to listen to what the client wants and be willing to adapt design approaches. You achieve a flexible design by being flexible yourself."

The design—with an estimated cost of more than \$2 million—succeeded in achieving all of its goals. Particularly successful is the vibe, according to drummer Lancelot Hall, a 13-year veteran of Inner Circle, and singer Kris Bentley, who joined in 1994. In fact, Hall notes that Billboard Century Award-winning guitarist Carlos Santana, on a recent stopover in Miami, said that "what he noticed first about the place [was] its vibe."

Circle House provides Inner Circle

with both a professional and emotional locus. It epitomizes a solution to the problem of many upscale private studios: how to maintain a personal creative environment even as the studio becomes a complex and expensive business proposition.

"The main thing is that we keep it as a production tool for ourselves," says Roger Lewis. "We learned a long time ago that you have to have your own place, because when the money dries up, you're left with nothing else. We never consider renting it out, except in certain circumstances and only to people we know. Otherwise, it's among ourselves. And we use it a lot, because we're always together, on and off the road. We're like a family."

### SONIC SOLUTIONS

(Continued from preceding page)

next-generation digital audio carrier will operate at sampling rates and word lengths considerably higher than the CD Red Book standard of 44.1 kHz and 16 bits. For example, Sonic Solution's SonicStudio digital audio workstation is a 24-bit, 96-kHz system currently used on an estimated two-thirds of all commercially released recordings at the recording, mixing, and/or mastering stages, according to Sonic Solutions.

In addition to its digital audio workstation business, Sonic Solutions manufactures software for the video, film, multimedia, and graph-

ics markets. Among its newest platforms is Sonic DVD Creator, an authoring system that has been used to create hundreds of DVD titles, according to the company.

Founded in 1982 by multiple Grammy Award-winning producer/engineer Massenburg, GML is a maker of state-of-the-art studio processing equipment, including the 8200 Parametric Equalizer, the 8900 Dynamic Gain Controller, the 9500 Mastering Equalizer, the 9550 Digital Noise Filter, and the GML Automation system, used on various large-format mixing consoles.

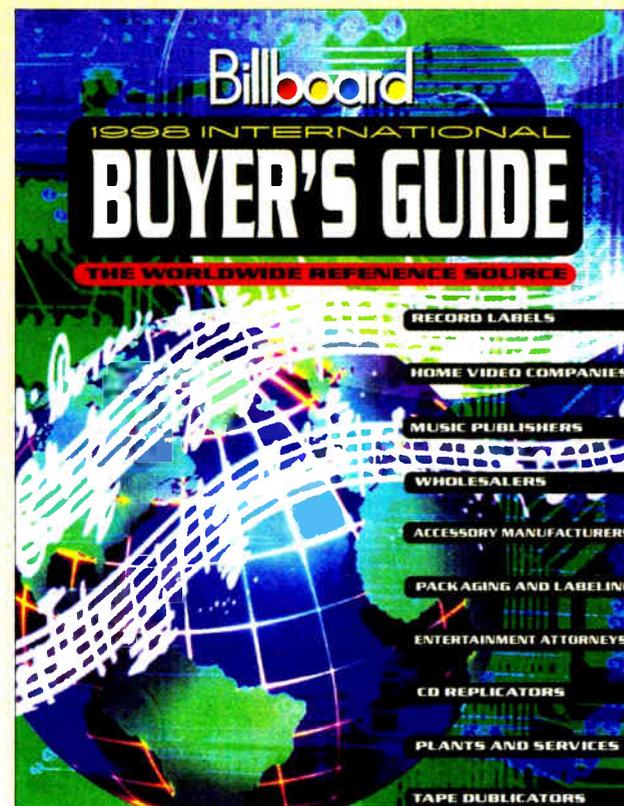
## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 18, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALL MY LIFE K-Ci & JoJo/ J. Hailey, R. Bennett (MCA)	ALL MY LIFE K-Ci & JoJo/ J. Hailey, R. Bennett (MCA)	BYE BYE Jo Dee Messina B. Gallimore, T.McGraw (Curb)	THE WAY Fastball/ Julian Raymond, Fastball (Hollywood)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)
RECORDING STUDIO(S) Engineer(s)	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	AUDIO ACHIEVEMENTS (Torrance, CA) Mike Smoov	LOUD (Nashville, TN) Marty Williams	A&M STUDIOS (Hollywood, CA) Joe Barresi	CHARLES FISHER'S HOME STUDIO Charles Fisher
RECORDING CONSOLE(S)	Harrison MR4	Harrison MR4	SSL 4000E	Custom Neve 4972 w/ flying faders	Ampex ATR 124
RECORDER(S)	Sony JH24	Sony JH24	Mitsubishi X-850	Studer A800	Mackie 32.8
MASTER TAPE	3M 996	3M 996	Ampex 467	BASF 900	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	LARABEE (North Hollywood, CA) Rob Schiarelli	LARABEE (North Hollywood, CA) Rob Schiarelli	LOUD (Nashville, TN) Chris Lord-Alge	IMAGE RECORDING (California) Chris Lord-Alge	GOTHAM AUDIO/ WHITFIELD STREET STUDIOS (Melbourne, Australia/ London, U.K.) Chris Lord-Alge, Mike Pela
CONSOLE(S)	SSL J series	SSL J series	SSL 4000	SSL 4056E/G	SSL E series/ Neve VRP 72
RECORDER(S)	Studer 827	Studer 827	Ampex ATR 102	Sony 338	Ampex ATR 102/ Studer A827
MASTER TAPE	Quantegy 499	Quantegy 499	Ampex 499	Quantegy 467	Quantegy 499/456
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	MASTERING LAB Doug Sax	BERNIE GRUNDMAN MASTERING Brian Gardner	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	MCA	MCA	WEA	EMI-LTD	Sony

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## Billboard's 1998 International Buyer's Guide



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Latin  
**Notas**



by John Lannert

**THE POLICE TRIBUTO:** A number of heavyweight artists from Latin America are teaming to record a tribute disc to the Police titled "Outlandos D'Américas." Slated to drop in September on Ark 21, the package features tracks from former Caifanes bandmates Saúl Hernández and Sabo Romo; Gustavo Cerati, formerly of Argentinian rock band Soda Stéreo; Los Pericos; Los Fabulosos Cadillacs; Plastilina Mosh; Control Machete; Enrique Bunbury; Skank; King Chang; Desorden Público; Soraya; Lucybell; and Puya.

Also performing on the album are former Police members Stewart Copeland and Andy Summers, plus Vinnie Colaiuta, drummer for the Police's former front man, Sting.

**AND THE MUSIC WASN'T BAD EITHER:** *Muchísimas gracias* to all the attendees who made Billboard's ninth annual International Latin Music Conference an unqualified success. The three-day confab was overwhelmingly hectic as usual, but there was still time to catch plenty of good music (see photos, page 47).

WEA Latina superstars Maná and Sony Discos siren Fey each delivered strong sets at Billboard's fifth annual Latin Music Awards. Many of the showcase artists drew favorable commentary, including Sony's merengue artist Elvis Crespo, EMD's merengue crew Karis, Ariola Dance/BMG upstart Ralph Anthony, CDT's rock group Fiel A La Vega, and Caíman's rock songstress

**Patricia Loaiza.**

Crespo, who was former lead vocalist of Sony's merengue group **Grupo Mania**, stands a good chance of winning a new artist award in 1999.

**RELATED ACKNOWLEDGEMENTS:** Although they were not formally credited for their contributed items to the Latin Music Quarterly (Billboard, April 11), many thanks go out to our Latin American correspondents **Teresa Aguilera**, **Marcelo Fernández Bitar**, and **Enor Paiano**. Their assistance, along with help from another Billboard correspondent **Pablo Márquez**, ensures that information in the quarterlies, the deadlines for which are at least one month before publication, is as timely as possible.

**STATESIDE BRIEFS:** Famed U.S. producer **Phil Ramone** spent two days in Buenos Aires recently, checking out Fito Páez's recording studio and comparing schedules with the Warner Argentina star to see if they can collaborate on a recording project this year. Ramone has produced the likes of Frank Sinatra, Billy Joel, and Gloria Estefan.

Fonovisa's pop idol **Enrique Iglesias** and MCM/Warner's star country act **Caballo Dorado** are cutting the opening and closing theme songs, respectively, for the upcoming telenovela "Rancor Apasionado." The soap is slated to air in May on Mexican network Televisa. One of the as-yet-untitled tracks, which are being written and produced by **Rigo Palma**, is a pop tune; the other is a country song. It will be the third time Iglesias and Caballo Dorado have cut the opening and closing tunes for a novela.

Fonovisa's popular Mexican pop act **Los Temerarios** have announced that they are introducing their own self-titled brand of tequila in the fourth quarter. The band's tequila factory will be located in Guadalajara, (Continued on page 48)

**Hot Latin Tracks**



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	10	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	<b>NO SE OLVIDAR</b> E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	2	2	8	<b>SERVANDO Y FLORENTINO</b> WEA LATINA	<b>UNA FAN ENAMORADA</b> S. GEORGE (R. MONTANER)
3	3	3	14	<b>JUAN GABRIEL</b> ARIOLA/BMG	<b>ASI FUE</b> J. GABRIEL (J. GABRIEL)
4	4	6	9	<b>LOS TEMERARIOS</b> FONOVISA	<b>POR QUE TE CONOCI</b> A. ANGEL ALBA (A. ANGEL ALBA)
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
5	8	12	7	<b>TONY VEGA</b> RMM	<b>SI TU SUPIERAS</b> H. RAMIREZ, I. INFANTE (K. SANTANDER)
6	7	13	5	<b>RICKY MARTIN</b> SONY DISCOS/SONY	<b>LA COPA DE LA VIDA</b> R. ROSA, D. CHILD, K. C. PORTER (D. CHILD, R. ROSA, L. GOMEZ ESCOLAR)
7	5	8	32	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	<b>SI TU SUPIERAS</b> E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
8	6	5	25	<b>ANA GABRIEL</b> SONY DISCOS/SONY	<b>A PESAR DE TODOS</b> A. GABRIEL (A. GABRIEL)
9	16	22	3	<b>CRISTIAN</b> ARIOLA/BMG	<b>LLORAN LAS ROSAS</b> R. PEREZ (R. PEREZ)
10	9	14	11	<b>RICKY MARTIN</b> SONY DISCOS/SONY	<b>VUELVE</b> R. ROSA, K. C. PORTER (F. DE VITA)
11	11	9	11	<b>RICARDO MONTANER</b> WEA LATINA	<b>PARA LLORAR</b> P. CASSANO (P. CASSANO, R. MONTANER)
12	14	16	12	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>HACEMOS BONITA PAREJA</b> G. FELIX (M. QUINTERO LARA)
13	10	7	14	<b>CELINE DION</b> 550 MUSIC/EPIC/SONY	<b>MY HEART WILL GO ON</b> W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)
14	15	23	5	<b>JOSE GUADALUPE ESPARZA</b> FONOVISA	<b>DEJA QUE TE QUIERA</b> J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
15	NEW	1	1	<b>ELVIS CRESPO</b> SONY DISCOS/SONY	<b>SUAVEMENTE</b> R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
16	20	17	13	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>SENTIMIENTOS</b> J. CARRILLO (A. VILLAREAL)
17	NEW	1	1	<b>YURI</b> POLYGRAM LATINO	<b>Y TU COMO ESTAS</b> A. ZEPEDA (C. BAGLIONI)
18	27	—	2	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>POR MUJERES COMO TU</b> PAGUILAR (FATO)
19	24	26	15	<b>LOS TIGRES DEL NORTE</b> FONOVISA	<b>CON QUE DERECHO</b> E. HERNANDEZ, LOS TIGRES DEL NORTE (D. VITE)
20	13	11	12	<b>MARC ANTHONY</b> RMM	<b>SI TE VAS</b> A. PENA, M. ANTHONY (P. FERNANDEZ)
21	12	27	5	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>ME HACES FALTA TU</b> D. CHAVEZ MORENO (J. MEJIA AVANTE)
22	NEW	1	1	<b>ANDREA BOCELLI FEAT. MARTA SANCHEZ</b> POLYGRAM LATINO	<b>VIVO POR ELLA</b> M. MALAVASI (V. ZELI, M. MENGALI, G. PANICER)
23	21	20	6	<b>INTOCABLE</b> EMI LATIN	<b>ERES MI DROGA</b> J. L. AYALA (M. MENDOZA)
24	19	25	21	<b>BANDA ARKANGEL R-15</b> WEA/LATINA	<b>VOY A PINTAR MI RAYA</b> A. DE LUNA (J. NAVARRO)
25	23	—	2	<b>LUIS MIGUEL</b> WEA LATINA	<b>DE QUERERTE ASI</b> L. MIGUEL (C. AZNAVOUR)
26	34	—	2	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>UN MUNDO RARO</b> H. PATRON (J. A. JIMENEZ)
27	25	21	13	<b>OLGA TANON</b> WEA LATINA	<b>EL FRIO DE TU ADIOS</b> O. TANON (Y. MONROUZEAU)
28	22	32	3	<b>JOSE LUIS RODRIGUEZ</b> SONY DISCOS/SONY	<b>RAYITO DE LUNA</b> H. MASELLI, J. NAVARRO (J. NAVARRO)
29	26	—	16	<b>DINASTIA NORTENA</b> FONOVISA	<b>ACABO DE ENTERARME</b> J. R. ESPARZA (M. RUIZ)
30	NEW	1	1	<b>ALVARO TORRES</b> EMI LATIN	<b>EL ULTIMO ROMANTICO</b> A. TORRES (A. TORRES)
31	35	—	2	<b>LISETTE MELENDEZ</b> SIR GEORGE/WEA LATINA	<b>ALGO DE MI</b> S. GEORGE (C. BLANES)
32	32	—	2	<b>FUERA DE LIGA</b> FONOVISA	<b>OLVIDA ESA MUJER</b> R. NAZARIO (L. RODRIGUEZ)
33	17	4	11	<b>MANA</b> WEA LATINA	<b>COMO DUELES EN LOS LABIOS</b> FHER, A. GONZALEZ (FHER)
34	31	19	21	<b>ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN</b> SONY DISCOS/SONY	<b>EN EL JARDIN</b> E. ESTEFAN JR. (K. SANTANDER)
35	30	24	4	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	<b>COMO DICE EL REFRAN</b> P. RAMIREZ (R. PEREZ Y SOTO)
36	NEW	1	1	<b>JARABE DE PALO</b> EMI LATIN	<b>LA FLACA</b> JARABE DE PALO (JARABE DE PALO)
37	RE-ENTRY	7	7	<b>BANDA LA COSTENA</b> BANDA LA COSTENA (C. LEOS)	<b>AVIENTAME</b> FONOVISA
38	18	10	14	<b>ALEJANDRO SANZ</b> WEA LATINA	<b>CORAZON PARTIO</b> E. AUFFINENGO, M. A. ARENAS (A. SANZ)
39	RE-ENTRY	17	17	<b>LA MAKINA</b> J&N/SONY	<b>NADIE SE MUERE</b> O. SANTANA (O. SANTANA)
40	RE-ENTRY	21	21	<b>MARC ANTHONY</b> RMM	<b>Y HUBO ALGUIEN</b> A. PENA, M. ANTHONY (O. ALFANNO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
18 STATIONS	15 STATIONS	15 STATIONS	15 STATIONS	68 STATIONS	68 STATIONS
1 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	1 SERVANDO Y FLORENTINO WEA LATINA	1 LOS TEMERARIOS FONOVISA	1 LOS TUCANES DE TIJUANA EMI LATIN	1 LOS TEMERARIOS FONOVISA	1 POR QUE TE CONOCI A. ANGEL ALBA (A. ANGEL ALBA)
2 RICKY MARTIN SONY DISCOS/SONY	2 TONY VEGA RMM	2 LOS TUCANES DE TIJUANA EMI LATIN	2 HACEMOS... G. FELIX (M. QUINTERO LARA)	2 LOS TUCANES DE TIJUANA EMI LATIN	2 HACEMOS... G. FELIX (M. QUINTERO LARA)
3 CRISTIAN ARIOLA/BMG	3 RICKY MARTIN SONY DISCOS/SONY	3 JOSE GUADALUPE ESPARZA FONOVISA	3 DEJA QUE TE QUIERA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)	3 JOSE GUADALUPE ESPARZA FONOVISA	3 DEJA QUE TE QUIERA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
4 RICKY MARTIN SONY DISCOS/SONY	4 ELVIS CRESPO SONY DISCOS/SONY	4 GRUPO LIMITE POLYGRAM LATINO	4 SENTIMIENTOS J. CARRILLO (A. VILLAREAL)	4 GRUPO LIMITE POLYGRAM LATINO	4 SENTIMIENTOS J. CARRILLO (A. VILLAREAL)
5 JUAN GABRIEL ARIOLA/BMG	5 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	5 JUAN GABRIEL ARIOLA/BMG	5 ASI FUE J. GABRIEL (J. GABRIEL)	5 JUAN GABRIEL ARIOLA/BMG	5 ASI FUE J. GABRIEL (J. GABRIEL)
6 RICARDO MONTANER WEA LATINA	6 MARC ANTHONY RMM	6 LOS TIGRES DEL NORTE FONOVISA	6 CON QUE DERECHO E. HERNANDEZ, LOS TIGRES DEL NORTE (D. VITE)	6 LOS TIGRES DEL NORTE FONOVISA	6 CON QUE DERECHO E. HERNANDEZ, LOS TIGRES DEL NORTE (D. VITE)
7 SERVANDO Y FLORENTINO WEA LATINA	7 OLGA TANON WEA LATINA	7 LOS ANGELES AZULES DISA/EMI LATIN	7 ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)	7 LOS ANGELES AZULES DISA/EMI LATIN	7 ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)
8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	8 ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO	8 INTOCABLE EMI LATIN	8 ERES MI DROGA J. L. AYALA (M. MENDOZA)	8 INTOCABLE EMI LATIN	8 ERES MI DROGA J. L. AYALA (M. MENDOZA)
9 CELINE DION 550 MUSIC/EPIC/SONY	9 LISETTE MELENDEZ WEA LATINA	9 BANDA ARKANGEL R-15 LUNA/FONOVISA	9 VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)	9 BANDA ARKANGEL R-15 LUNA/FONOVISA	9 VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)
10 YURI POLYGRAM LATINO	10 FUERA DE LIGA FONOVISA	10 DINASTIA NORTENA PLATINO/FONOVISA	10 ACABO DE ENTERARME J. R. ESPARZA (M. RUIZ)	10 DINASTIA NORTENA PLATINO/FONOVISA	10 ACABO DE ENTERARME J. R. ESPARZA (M. RUIZ)
11 ANDREA BOCELLI FEAT. MARTA SANCHEZ POLYGRAM LATINO	11 JARABE DE PALO EMI LATIN	11 BANDA LA COSTENA FONOVISA	11 AVIENTAME FONOVISA	11 BANDA LA COSTENA FONOVISA	11 AVIENTAME FONOVISA
12 CRISTIAN ARIOLA/BMG	12 LA MAKINA J&N/SONY	12 GRUPO LIMITE POLYGRAM LATINO	12 SENTIMIENTOS J. CARRILLO (A. VILLAREAL)	12 GRUPO LIMITE POLYGRAM LATINO	12 SENTIMIENTOS J. CARRILLO (A. VILLAREAL)
13 ANA GABRIEL SONY DISCOS/SONY	13 MARC ANTHONY RMM	13 TIRANOS DEL NORTE SONY DISCOS/SONY	13 ME HA... A. GONZALEZ (FHER)	13 TIRANOS DEL NORTE SONY DISCOS/SONY	13 ME HA... A. GONZALEZ (FHER)
14 JARABE DE PALO EMI LATIN	14 DAZE COLUMBIA/SONY	14 VICENTE FERNANDEZ SONY DISCOS/SONY	14 COMO DICE EL REFRAN P. RAMIREZ (R. PEREZ Y SOTO)	14 VICENTE FERNANDEZ SONY DISCOS/SONY	14 COMO DICE EL REFRAN P. RAMIREZ (R. PEREZ Y SOTO)
15 JOSE LUIS RODRIGUEZ SONY DISCOS/SONY	15 GILBERTO SANTA ROSA SONY DISCOS/SONY	15 GRUPO MOJADO FONOVISA	15 AY SE FUE A. PENA, M. ANTHONY (O. ALFANNO)	15 GRUPO MOJADO FONOVISA	15 AY SE FUE A. PENA, M. ANTHONY (O. ALFANNO)

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

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## Latin Confab Mixes Music And Business

Billboard's ninth annual International Latin Music Conference took place April 5-7 at the Biscayne Bay Marriott in Miami. Industry panels and showcase performances were featured during the three-day confab, the longest running of its kind. Capping the event was Billboard's fifth annual Latin Music Awards, which was staged April 7 at Club Tropicana in Miami Beach. Following is a photo recap of the conference and awards show.



Fher, left, and Alex González, members of WEA Latina superstar rock band Maná, field questions during their keynote address April 6.



Caimán recording artist Patricia Loaiza belts out a number during her hard-rocking showcase set.



"Homicide" star Jon Seda hosted the awards program.



EMD merengue band Karís revs it up during its showcase performance.



WEA Latina diva Olga Tañón accepted her award for album of the year, female, in the tropical/salsa category.



BMG recording artist Cristian strides to the stage to receive his award for Hot Latin Track of the year in the pop category.



Emilio Estefan Jr. offers Vicente Fernández the podium after introducing the Mexican singing legend as the latest inductee into Billboard's Latin Music Hall of Fame.



Sony Discos awardee Fey delivered a kinetic performance at the awards show.



Carmen Alfanno, director of music publishing of Sony/ATV Discos Music Publishing and Sony/ATV Latin Music Publishing, accepted the award for publishing corporation of the year for Sony/ATV Music Publishing. Also shown accepting the trophy from Sony, from left, are Richard Rowe, president of Sony/ATV Music Publishing, and Merrill Wasserman, VP of international acquisitions and affiliate relations for Sony/ATV Music Publishing.



Geoff Mayfield, Billboard's director of charts, takes the microphone to discuss the vagaries of the U.S. Latino retail market during the "Scanning The Benefits" panel. Looking on, from left, are Fernando Ramos, GM of Tropic/Sony; Mike Shalett, COO of SoundScan; Ana María Cesena, director of marketing of Ritmo Latino; and Jeff Young, VP of sales and distribution for Sony Discos.



Fonovisa singing sensation and award winner Enrique Iglesias, center, makes his way toward the awards ceremony, followed by his manager, Fernán Martínez.



RMM recording luminary Celia Cruz and RMM president Ralph Mercado share a laugh after Cruz presented Mercado with the El Premio Billboard lifetime achievement award.



Sony Discos merengue artist Elvis Crespo gets emotive during his showcase set.



Chris Pérez serves up backing vocals during the showcase set of his band Cinco Souls. Hollywood Records announced the signing of the group during the conference.



Sony Discos recording artist Willy Chirino, left, addressed the audience after being presented the Spirit of Hope Award by EMI Latin recording artist Carlos Ponce.



Sonolux/Sony recording artist Charlie Zaa is all smiles after receiving the trophy for album of the year, new artist, in the tropical/salsa category.

# Artists & Music

## NOTAS

(Continued from page 46)

Mexico. Universal Latino chanteuse **Lucero**, who has just put out a *rauchera* disc, "Cerca De Ti," is preparing her own soap for Televisa titled "El Juramento." The show will be helmed by **Ernesto Alonso**, an experienced TV veteran known as "Mr. Telenovela." Lucero's acting career seems more clear than her recording plans nowadays. Lucero still owes Mexican pop imprint Melody an album, and there is a rumor circulating that she is about to sign with BMG.

And speaking of BMG, its star rock act from Colombia, **Aterciopelados**, performed April 2 at the Hollywood Palace as part of Miller's mystery-artist concert series "Sólo Con Invitación."

Sony Discos' noted balladeer **Chayanne** is booked to appear as the grand marshal of AT&T Fiesta Broadway April 26 in Los Angeles. Other big-name artists slated to appear are RMM's **Celia Cruz**, Sony Discos/Sony's **La Mafia**, Fonovisa's **Banda Arkangel R-15**, Arista/Latin's **Nydia Rojas**, and Tropix/Sony's **Dayanara**.

**Mariachi 2000** and **Mariachi Cobre** are set to headline **Mariachi USA** June 20-21 at the Hollywood Bowl. Also booked to appear are **Mariachi Imperial**, **Mariachi Las Adelitas**, **Mariachi Las Alondras**, and **Mariachi Sol De América**. The two-day festival will pay tribute to mariachi film luminaries, including **Jorge Negrete**, **Lucha Reyes**, and **Lola Beltrán**.

**CHART NOTES, RETAIL:** More than three years after her shocking

death March 31, 1995, Tejano/pop icon **Selena** remains one of the most dominant artists in the history of the U.S. Latin market.

Selena's three-CD retrospective "Anthology" (EMI Latin) debuts at No. 1 on this issue's Billboard Latin 50, with sales coming in at 10,500 pieces. "Anthology" is her third consecutive album to bow at the top of The Billboard Latin 50. Also entering the top of the chart were her 1995 smash "Dreaming Of You," which sold 331,000 units in its first week of release, and her 1996 hit disc "Siempre Selena," which moved 14,500 pieces in its first week of release.

Selena has now spent 65 weeks atop The Billboard Latin 50, more than any other artist since SoundScan began tabulating sales of Latino product in 1993. Epic/Sony superstar **Gloria Estefan** comes in second with 58 weeks at No. 1. Further, Selena owns three of the top five positions this issue on the unpublished Latin 50 Catalog chart. Sales of "Dreaming Of You" this issue were 5,000 units, which would have been good enough for third place on The Billboard Latin 50.

"Anthology," No. 1 on the regional Mexican genre chart this issue, also makes its bow on The Billboard 200 at 144.

"Anthology" also helped power sales of titles appearing on The Billboard Latin 50 over the 90,000-unit mark for the first time since the March 28 issue. Sales this issue were 94,000 units, far ahead of the 78,000 pieces sold during the same issue in 1997.

Though it was dislodged from the

top rung of The Billboard Latin 50, **Ricky Martin's** "Vuelve" (Sony Discos/Sony) still retains a bullet, thanks to a 524-unit gain—the highest sales increase this issue. Sales of "Vuelve" were 7,000 units this issue. "Vuelve" has remained No. 1 on the pop chart for eight successive weeks.

Similar dominance can be found on the tropical/salsa chart, where **Buena Vista Social Club's** self-titled disc rests comfortably at No. 1 for the seventh week in a row. The World Circuit/AG/Atlantic album slides 4-3 on The Billboard Latin 50 with sales of 4,500 units.

**CHART NOTES, RADIO:** In its seventh consecutive week astride Hot Latin Tracks, **Alejandro Fernández's** "No Sé Olvidar" (Sony Discos/Sony) shows no signs of weakening, as the ballad bullets for the third week running. No other tune is threatening to unseat "No Sé Olvidar," which remains No. 1 on the pop chart for the fourth straight week.

There are no changes on the other two genre charts this issue, as **Los Temerarios's** "Por Que Te Conoci" (Fonovisa) stays put atop the regional Mexican chart for the sixth consecutive week and **Servando Y Florentino** rules the tropical/salsa chart for the fifth successive week with "Una Fan Enamorada" (WEA Latina).

Assistance in preparing this column was provided by *Teresa Aguilera in Mexico City*

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.  
 8 A PESAR DE TODOS (Sony Discos, ASCAP)  
 29 ACABO DE ENTERARME (Mar Y Sol, BMI)  
 31 ALGO DE MI (SGAE)  
 3 ASI FUE (BMG Songs, ASCAP)  
 37 AVIENTAME (Unimusic, ASCAP)  
 35 COMO DICE EL REFRAN (Phamsa)  
 33 COMO DUELES EN LOS LABIOS (Yelapa Songs, ASCAP/EMI April, ASCAP)  
 19 CON QUE DERECHO (TN Ediciones, BMI)  
 38 CORAZON PARTIO (Copyright Control)  
 14 DEJA QUE TE QUIERA (Edimusa, ASCAP/Vander, ASCAP)  
 25 DE QUERERTE ASI (Chappell & Co., ASCAP)  
 27 EL FRIJO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)  
 30 EL ULTIMO ROMANTICO (A.T. Music, BMI)  
 34 EN EL JARDIN (FIPP, BMI)  
 23 ERES MI DROGA (Copyright Control)  
 12 HACEMOS BONITA PAREJA (Mas Flamingo, BMI)  
 6 LA COPA DE LA VIDA (Traco Cornelius, BMI/DESMO-PHOBIA, ASCAP/Musicalcala, SGAE)  
 36 LA FLACA (Copyright Control)  
 9 LLORAN LAS ROSAS (Rubet, ASCAP)  
 21 ME HACES FALTA TU (Edimusa, ASCAP)  
 13 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)  
 39 NADIE SE MUERE (J&N, ASCAP)  
 1 NO SE OLVIDAR (FIPP, BMI)  
 32 OLVIDA ESA MUJER (Fonometric, SESAC)  
 11 PARA LLORAR (EMI April, ASCAP)  
 4 POR MUJERES COMO TU (Vander, ASCAP)  
 8 POR QUE TE CONOCI (Editora Anna Musical, SESAC)  
 28 RAYITO DE LUNA (Ethel Smith Music Corp.)  
 16 SENTIMIENTOS (Copyright Control)  
 20 SI TE VAS (Songs Of PolyGram Int'l, BMI)  
 7 SI TU SUPIERAS (FIPP, BMI)  
 5 SI TU SUPIERAS (FIPP, BMI)  
 15 SUAVEMENTE (Sony/ATV, BMI)  
 2 UN MUNDO RARO (Peer Int'l, BMI)  
 2 UNA FAN ENAMORADA (EMI April, ASCAP)  
 22 VIVO POR ELLA (VIVO PER LEI) (Copyright Control)  
 24 VOY A PINTAR MI RAYA (De Luna, BMI)  
 10 VUELVE (Sony Discos, ASCAP)  
 40 Y HUBO ALGUIEN (New Edition Emoa, SESAC)  
 17 Y TU COMO ESTAS (E TU COME STAI) (Copyright Control)

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 / HOT SHOT DEBUT ★ ★ ★		
1	NEW ▶		SELENA	EMI LATIN 94110	ANTHOLOGY
			★ ★ ★ GREATEST GAINER ★ ★ ★		
2	1	9	RICKY MARTIN	SONY DISCOS 82653/SONY	VUELVE
3	2	29	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY HS	ME ESTOY ENAMORANDO
4	3	29	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
5	7	27	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
6	4	36	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
7	6	43	CHARLIE ZAA	SONDLUX 82136/SONY HS	SENTIMIENTOS
8	9	23	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
9	10	2	LOS ANGELES AZULES	DISA 93235/EMI LATIN	CONFESIONES DE AMOR
10	8	19	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY HS	INOLVIDABLE
11	5	19	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
12	11	25	GRUPO LIMITE	POLYGRAM LATINO 539331 HS	SENTIMIENTOS
13	13	10	LOS TEMERARIOS	FONOVISA 0515 HS	COMO TE RECUERDO
14	12	17	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU
15	14	23	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
16	15	24	ANA GABRIEL	SONY DISCOS 82563/SONY HS	CON UN MISMO CORAZON
17	18	31	INDIA	RMM 82157 HS	SOBRE EL FUEGO
18	22	28	CRISTIAN	ARIDLA 52205/BMG	LO MEJOR DE MI
19	16	20	LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...
20	17	42	INTOCABLE	EMI LATIN 56694 HS	IV
21	21	11	JUAN GABRIEL	ARIDLA 53172/BMG	CELEBRANDO 25 ANOS DE...
22	19	15	BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4
23	24	24	CRISTIAN	UNIVERSAL LATINO 40092 HS	MIS MEJORES MOMENTOS
24	23	3	TITO NIEVES	RMM 82171	DALE CARA A LA VIDA
25	20	7	LOS HURACANES DEL NORTE	FONOVISA 6074	AIRES DE MI NORTE
26	30	35	DLG	SONY DISCOS 82340/SONY	SWING ON
27	25	78	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
28	26	35	GIPSY KINGS	NDNESUCH/ATLANTIC 79466/AG	COMPAS
29	27	7	TONY VEGA	RMM 82220	HOY QUIERO CANTARTE
30	40	2	MECANO	ARIDLA 56659/BMG	ANA JOSE NACHO
31	38	26	MARCO ANTONIO SOLIS	FONOVISA 0514	MARCO
32	33	19	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
33	29	4	LUCERO	UNIVERSAL LATINO 40112	CERCA DE TI
34	42	2	PEPE AGUILAR	MUSART 1819/BALBDA	CON MARIACHI
35	32	18	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
36	50	12	BANDA EL LIMON	FONOVISA 4016	ME CAISTE DEL CIELO
37	39	2	LOS ORIGINALES DE SAN JUAN	EMI LATIN 93617	ESTOS SI SON CORRIDAOS
38	RE-ENTRY		LOS REHENES	FONOVISA 6071	DEJAME SONAR CONTIGO
39	31	7	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 52973	TOUR 98
40	RE-ENTRY		VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98
41	37	63	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
42	28	29	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
43	36	43	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
44	35	5	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
45	41	11	LOS ACOSTA	DISA 93228/EMI LATIN	HASTA LA ETERNIDAD
46	46	4	EL MORRO	FONOVISA 5533	PREFIERO EL FUTBOL
47	34	22	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
48	NEW ▶		FITO OLIVARES	EMI LATIN 94213	A GOZAR CON SABROSURA
49	43	10	BANDA EL RECODO	FONOVISA 80726	HISTORICO:BANDA EL RECODO EN VIVO
50	44	49	OLGA TANON	WEA LATINA 18733 HS	LLEVAME CONTIGO

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Sony Hopes To Score Via 'Allez!' Compilation Accompanies World Cup

BY DOMINIC PRIDE  
and CHRISTIAN LORENZ

LONDON—The global marketing opportunity presented by this summer's World Cup football tournament is being exploited by Sony Music with the worldwide release of an international compilation album.

The 20-track "Allez! Ola! Olé!" will come out in France, the host country, Monday (20), with releases following in most other territories between then

and June. Most of the tracks were recorded specially for the album, and the majority come from artists whose nations have qualified for the cup.

As football (or, in U.S. parlance, soccer) is the most popular sport on the planet, this year's World Cup is expected to draw unprecedented TV audiences worldwide, especially in strong football-devoted nations in Europe, Africa, and Latin America. Sony is expecting to use local collaborations to market the music in Japan and Asia. In Brazil, Sony has worked with magazine publisher Editora Abril to distribute half a million CDs in sports magazine Placar (Billboard, April 11).

As well as introducing global audiences to new music from other countries, the project will have national impact for many of the artists featured, as singles will be released from the album locally. At least six singles will have an international release, including the "official song" of the tournament, Ricky Martin's "La Copa De La Vida" (The Cup Of Life).

"Allez! Ola! Olé!" is the only album to feature both Martin's single and the official anthem of the 1998 World Cup, "La Cour Des Grands" by Senegal's Youssou N'Dour and Belgium's Axelle Red. This song will be released with English lyrics

as "Do You Mind If I Play."

At press time, it remained to be seen whether the two would perform the song at the pre-match ceremony at the first game, June 10.

Other record companies are planning national and international releases to coincide with the tournament, yet Sony stresses this is the only album that is officially endorsed by football's governing body, FIFA, and assembled in consultation with the tournament's organizers, CFO. The rights to market the "official" album came with more general merchandising rights that Sony Signatures bought as a package from the tournament's licensor, ISL.



NARANJO

### NATIONAL VERSIONS

There will be at least 10 versions of the album released worldwide. France will be the first to release it, Monday (20), and Sony expects most continental European versions to ship the same week. Among the national variations: Germany will include "Ole Ole" by Stereo Kickers; France will have "Do Brazil '98" by Rapa Samba; the Spanish version will feature "Pantera En Libertad" (Panther On The Loose) by Monica Naranjo (Global Music Pulse, Billboard, April 4).

(Continued on page 54)

## Japan Grants Saihan System A Reprieve

BY STEVE McCLURE

TOKYO—Japan's controversial resale price-maintenance system will stay in place for at least the next three years, although in the long term, the government here has indicated it wants to see the system scrapped. As expected, the government's Fair Trade Commission (FTC) has accepted the findings of an advisory panel (Billboard, Feb. 21) and has come out against immediate abolition of the price-maintenance agreements.

In a report released March 31, the FTC agreed with the Committee on Government Regulations and Competition Policy, which found that although there are compelling reasons to dissolve the system, such as the need to in-

crease competition, its immediate abolition would cause problems. The FTC concluded that more time is needed to study the effects of doing away with the system, known as *saihan* in Japanese.

The system lets Japanese labels set the retail prices of domestically pressed product, including nonimport foreign repertoire, for two years from the release date. The system also applies to books and magazines. While granting the system a reprieve, the FTC urged the music and publishing industries to be more flexible in applying *saihan*.

The FTC is expected to reach a final conclusion on *saihan*'s future in three years' time, after further consultations with relevant indus-

(Continued on next page)

## German Concert Promoters Unite With New Management, Avram Co. Joins Group

BY WOLFGANG SPAHR

MUNICH—After a number of turbulent months last year, Mama Concerts & Rau is now seeking quieter waters under a new management and a new structure that pools the resources of some of the German live sector's lead-

ing lights.

Mama Concerts & Rau (MC&R) is joining forces with fellow promoters Fritz Rau GmbH, MCT, and Target to form a new umbrella group, the Concert Companies.

MC&R executives hope it will be a fresh beginning after a tempestuous end to 1997. The central cause of the storm that engulfed the company was the imprisonment of founder and managing director Marcel Avram for 3½ years on tax-evasion charges (Billboard, Jan. 10).

Avram's defense was that he had merely followed the advice of lawyers and tax specialists. Because of this plea and the fact that Avram has now paid all outstanding taxes, sources at the Ministry of Justice suggest that he will be a free man in just 11 months—by the beginning of April 1999.

After the suspension of his sentence (Continued on next page)

## Jamaican Artists Rally For Football Squad

BY ELENA OUMANO

Football mania has reached fever pitch this year in Jamaica, as the island's charismatic National Football Team, dubbed "the Reggae Boyz," rose from near obscurity to reap win after win—and qualify for the World Cup '98 football finals, to be held in June in France. To many Jamaicans, the glory

these athletes are reflecting on their homeland parallels reggae legend Bob Marley's ongoing proud show.

That link between music and sport is made explicit in "Rise Up," Jamaica's spirited contribution to Sony's official World Cup album, "Allez! Ola! Olé!" (see story, this page). The single commemorates not just Jamaica's football victories, but her indomitable national char-

acter:

"The song came about because the Jamaican team was down," says famed reggae drummer Sly Dunbar, one of "Rise Up's" three producers. "Nothing was happening. Then [coach] Rene Simore came in. It was like going from zero to 10, and the team rise up to where they are now. The song was written (Continued on page 54)

### TRACK LISTING

"Allez! Ola! Olé!" will be released in 10 versions worldwide and features tracks from artists whose nations have qualified for the World Cup.

Youssou N'Dour (Senegal) and Axelle Red (Belgium), "La Cour Des Grands/Do You Mind If I Play."

Ricky Martin (Puerto Rico), "La Copa De La Vida."

Wes (Cameroun), "I Love Football" (Midiwa Bol). Jean-Michel Jarre (France) and Apollo 440 (U.K.), "Rendez-Vous '98."

Gipsy Kings (France), "Oh Eh, Oh Eh!" Daniela Mercury (Brazil), "Pais Tropical." Chumbawamba (U.K.), "Top Of The World (Olé Olé Olé)."

Fey (Spain), "Tamborada." Slagerij Van Kampen (the Netherlands), "Kick Off."

Soledad (Spain), "Los Sueños De Todo El Mundo."

M'Du (South Africa), "Mawe." Co Co Lee (Taiwan/U.S.), "Colours Of The World."

Del Amitri (Scotland), "Don't Come Home Too Soon."

Jamaica United (Jamaica), "Rise Up." M.A.T.C.H. (Denmark), "Hot Legs." Bellini (Germany/Brazil), "Samba E Gol." Skank (Brazil), "E Uma Partida De Futebol." Spagna (Italy), "Il Bello Della Vita." Jam & Spoon (Germany), "It's Only A Game." Jean-Michel Jarre (France) and Tetsuya Komuro (Japan), "Together Now."



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# Netherlands' De Kast Has Its 'Day'

■ BY ROBERT TILLI

LEEWARDEN, Netherlands—Most Dutch record buyers don't understand the words to "In Nije Dei" (A New Day)—last year's hit single by Dutch-language pop/rock band De Kast. Yet that hasn't stopped it from being a perfect setup for the group's third album, "Noorderzon" (Abscond), which was released Feb. 27, shipped gold (50,000 copies), and is about go platinum (100,000), says the group's label, CNR.

"In Nije Dei" was sung in the language of the group's native Frisia, the northern tip of the country. Yet the album includes neither that hit nor any other Frisian-language tracks, which saves De Kast (whose name translates as "the cupboard" or "the closet") from being associated with this country's current dialect rock mania. Frisian is an official language, taught at schools in the vicinity of the town of Leeuwarden and spoken by some 250,000 Dutch.

"In Nije Dei," which peaked at No. 2 on the Mega Top 100 chart, has sold some 75,000 copies. "In Nije Dei" was recorded at the group's self-organized 1997 stadium concert in the northern town of Heerenveen. Its second album, 1996's "Niets Te Verliezen" (Nothing To Lose), which features both the original studio and a live version of the song (which was added to the set later), is well on its way to triple-gold. In late '97, it held the top spot on the Mega Top 100 albums chart for one week and was in the top 10 for 13 weeks. ("Noorderzon" is No. 6 this issue on the Mega Top 100.)

With these sales in mind, Jean Broeks, buyer at the country's largest retail chain, Free Record Shop, pre-ordered 7,500 copies and has sold 10,500. "Initially De Kast's record sales were a very local affair; with their hometown, Leeuwarden, being the epicenter of their national outburst," Broeks says. "Nationwide, at our outlets we've sold some 21,000 copies of the last album. Their new single is another indicator of their appeal across the board. For us they're a hot band, so we'll definitely sell the new album along with some kind of premium."

Music TV station TMF is playing De

Kast. The video for the group's new single, the current top 10 hit "Woorden Zonder Woorden" (Wordless Argument). The band is nominated for two Edison Awards, to be held Wednesday (22), for best single of the year and best national band/artist. The group also won best national live act at the TMF Awards April 4.



DE KAST

TMF music editor Erik Kross says, "We positively discriminate [in favor of] Dutch bands, but the songs and the videos have to be good, too, which is the case with De Kast."

In the first month of release "Woorden Zonder Woorden" has already been played 130 times. Released Jan. 16, it was designated a "Powerplay" record at national Radio 3FM, which means 28 plays a week. "Although we don't think it's as good as 'In Nije Dei,' you can't deny new material by a band that's currently hot," says 3FM music programmer Ben Houdijk. "There's no way around them. We're planning a live appearance on our station around the release date."

Seven years ago, CNR Music A&R manager Ruud van Dulkenraad (now head of A&R for Zomba/Rough Trade) signed the group. "De Kast was merely a top 40 cover band with a lady-killer of a singer," he recalls. "I wanted them to slot in some self-written, Dutch-language material into their live set. They had to do that really carefully, as you don't want to lose your core fans. However, the crowds everywhere seemed to like it, and so did veteran DJ Frits Spits [then at Radio 3FM], who gave them their first national airplay. But artist development is a long-term job."

Van Dulkenraad's patience paid off with the live version of "In Nije Dei," effectively the fifth single from "Niets Te Verliezen." This recording, from the group's stadium concert June 6 last year in Heerenveen, contributed to De Kast's breakthrough.

Van der Ploeg says, "We basically risked our necks that day, our reputation, and all of our money. On our way to our live gigs, we passed the Abe Lenstra Stadium in Heerenveen. The stadium management accepted our proposal on the spot but claimed that it didn't have the experience to organize it. So we did everything by ourselves, including postering, ticket sales, and publicity."

On the day of the show, the arena was sold-out. About 12,500 people had come from all over the Netherlands to attend the show, which was also televised by public broadcaster TROS. "It felt like a reunion show of all the club gigs we had done before. I recognized every single face in the crowd," Van der Ploeg claims. "Of course, we had recorded the entire show, and afterwards we decided that we had to do something with those live tapes."

For the band, the most obvious thing to do was release the live version of "In Nije Dei," originally recorded for the soundtrack to the Frisian-language film "De Gouden Swipe" (The Golden Whip), directed by Steven de Jong. "Nobody might understand the lyrics, but everybody was singing along with it," recalls Van der Ploeg. "We wanted to have a document of one of our most cherished moments in our career to share with our fans. As we were between two albums, it simply felt like a nice gesture."

Little did the long-haired idol know that by October the TV-marketed album had gone gold and platinum by November. Along the way, the live version had to be added to the album. Most striking is that "Noorderzon" is lacking such a Frisian hymn. It's a 100% Dutch-language track listing.

"First, we don't like to repeat ourselves. What's more, we are a Dutch-language band," says Van der Ploeg. "We only write Frisian songs for special occasions. And to be honest, all the material for the new album had already been written. We couldn't force ourselves to write another track."

The second single from the current album, "Zo Jong" (So Young), is being released April 17.

## SAIHAN SYSTEM

(Continued from preceding page)

tries.

A spokesman from the Recording Industry Assn. of Japan (RIAJ) said the association is unhappy that the FTC is still basically opposed to saihan. "We have stressed the need for the saihan system through every possible means on every possible occasion," said RIAJ chairman Hiroshi Takano in a statement.

But Takano added that the RIAJ takes comfort from the fact that the FTC has decided to give saihan a three-year reprieve. "We appreciate that [the report] includes the possibility of future maintenance of the system after thorough discussion, including the concept of protection and diffusion of Japanese culture," he said.

# newslines...

**BRUSSELS-BASED INDIE AMC** has inked a long-term deal with BMG Belgium for it to exploit BMG's back catalog. AMC becomes exclusive licensee for certain BMG imprints, including Palette and Tauro, while the company will enjoy preferred status for other repertoire. In addition to artist compilations and budget and midprice reissues, AMC will work on special products for BMG Belgium. "BMG has to concentrate primarily on developing and breaking artists and on obvious so-called first- and second-line exploitation of the catalog," says BMG Benelux managing director Maarten Steinkamp. "In other segments, we need to work with specialists—AMC has an excellent reputation for revitalizing and re-exploiting catalogs." AMC, which is owned by Jean-Marie Sohie, also provides services and repertoire to Virgin Records in Belgium and France, as well as PolyGram, EMI, and Sony.



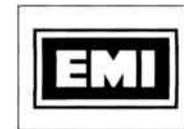
**IMMEDIATE ENTERTAINMENT GROUP** has agreed to purchase 50% of German new-age music distributor MeisterSinger Tonträgervertriebs from its owner, Saarbrücken, Germany-based label CSF, for an undisclosed sum. Operating as part of Immediate's existing Chartware Music division, MeisterSinger will take over distribution of the group's imprints, including Frankfurt Beat, Music Avenue, Nite, and Mausoleum. According to Immediate CEO Micky Berresheim, the move will give Immediate improved access to the German, Swiss, and Austrian markets. Nasdaq- and Frankfurt-quoted Immediate posted a \$302,000 loss in the year ending Dec. 31, 1997, compared with a loss of \$286,000 in the same period in 1996. However, the company boosted revenue in 1997 from just under \$400,000 to \$3.63 million.

MARK SOLOMONS

**SPICE GIRLS** have added English dates at the Don Valley Stadium in Sheffield (Sept. 11) and London's Wembley Stadium (Sept. 19-20) to their world tour to cope with ticket demand. Manchester-based SJM Concerts, which is promoting the extra gigs, says that it has sold all 38,000 tickets for a Don Valley concert Sept. 12, which was already scheduled. Wembley Stadium will be configured to hold about 72,000 at each of the dates there. Eight nights at Wembley's smaller-capacity Arena venue this month are already sold out.

MARK SOLOMONS

**SONOPRESS**, the Bertelsmann-owned CD manufacturer, has appointed Tim Bevan to the new post of GM in charge of its U.K. plant in Birmingham, England. He joined the company nine months ago as director of U.K. sales. Previously with Mayking Multi Media and WEA Records, Bevan, 32, reports to Ray Sheridan, managing director of Sonopress Ireland.



**EMI MUSIC KOREA** has teamed with the Korean Basketball League on an album titled "KBL Dunk Shot." The album's 16 international tracks are all popular sing-along numbers at Korean sporting events, including Queen's "We Will Rock You," Chumbawamba's "Tubthumping," and Billy Idol's "Mony Mony." Five percent of sales revenue generated by the album will go to the league.

CHO HYUN-JIN

**THE SECOND ANNUAL MUSICOM** Europe conference on music and new media June 25-26 will debate the value of using the Internet to promote and distribute music. Keynote speakers will include U.K. Arts Minister Mark Fisher, N2K Encoded Music CEO Larry Rosen, Island Records managing director Mark Marot, and Emmanuel Legrand, editor in chief of Billboard sister publication Music & Media.

**BRITISH ROCK DRUMMER** Colin "Cozy" Powell died April 5 in a car crash near Bristol in southwest England. He was 50. Powell, a noted session drummer who emerged from the '60s beat scene, came to greater attention in 1971 in the Jeff Beck Group. He enjoyed solo chart success in the U.K. with the top 20 singles "Dance With The Devil" (1973), "The Man In Black" (1974), and "Na Na Na" (1974), all produced by Mickie Most and released on the latter's RAK label. "The Man In Black" was also a Billboard Hot 100 hit in 1974. The following year, Powell joined ex-Deep Purple guitarist Richie Blackmore in Rainbow, leaving in 1980 and subsequently playing with Michael Schenker, Whitesnake, Emerson, Lake & Powell, and Black Sabbath. More recently, he had been recording and playing with Fleetwood Mac founder Peter Green (in the Splinter Group), Brian May, and Yngwie Malmsteen. Powell was mixing a new solo album shortly before his death. He leaves no next of kin.

TOM FERGUSON

**MARION BACK**, personal assistant to EMI Europe CEO Rupert Perry for 11 years and an EMI employee for more than 40 years, died of cancer over the weekend of April 4-5. He was 61. Back first worked at the company as assistant to then GM L.G. Wood, who became EMI's managing director from 1959 to 1966. Back leaves a sister.

**HITS OF THE WORLD:** Due to public holidays, France's chart in Hits of the World (page 52) is from the previous week.

## GERMAN CONCERT PROMOTERS UNITE

(Continued from preceding page)

in December; Avram set up new management at his company before being sent to prison April 1 to finish the rest of his sentence. Mario M. Mendrzycki and Benny Gawlik are now co-managing directors of MC&R.

Mendrzycki, a former VP of A&R and promotion at EMI Records in Cologne in the 1980s, is now in his second stint with MC&R. He has considerable experience in international promotion, recording, and management. During the seven years he has worked for the company, Gawlik has gained an impressive track record planning and organizing many tours for the likes of Michael Jackson, Roxette, and Toni Braxton.

Company co-founder Fritz Rau and director Astrid Messerschmitt will continue to have general signing powers. Messerschmitt has been responsible for acts such as Pink Floyd, Gianna Nannini, and Eros Ramazzotti at MC&R for many years and is also managing the Ramazzotti 1998 world tour.

The other big change for the company is that MC&R, Fritz Rau GmbH, MCT,

and Target now work in tandem under the banner of the Concert Companies. Explains Mendrzycki, "The creative and support services provided by the members of the Concert Companies, who will continue to operate as independent organizations, will use the resultant synergistic effects to the benefit of the artists, audiences, and business partners to an even greater extent than before."

Established in Munich in 1995 and run by Michael Löffler and Gerd Hanke, Target is organizing tours by such acts as Green Day, matchbox 20, the Verve, and Garbage.

Based in Berlin, MCT was set up in Herne in 1984 and has been a close partner with MC&R since 1994. Managing director Scumeck Sabotka operates as an international tour organizer, representing Rammstein and Kraftwerk.

Fritz Rau Concert Buro GmbH is based in Bad Homburg von der Höhe and is managed by Fritz Rau. It has organized successful tours by Peter Dinklage, Udo Juergens, Eric Clapton, and Austria 3 (Ambros-Fendrich-Danzer).

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# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 04/20/98		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	SAMAYOERU AOI DANGAN B'Z ROOMS RECORDS
2		NAGAI AIDA KIRORO VICTOR
3	NEW	MARIA KUROYUME TOSHIBA-EMI
4	1	DIVE TO BLUE L'ARC-EN-CIEL KIDDO/SONY
5	4	SAKURA MAKOTO KAWAMOTO SONY
6	3	TIME GOES BY EVERY LITTLE THING AVEV TRAX
7	6	MY GRADUATION SPEED TOY'S FACTORY
8	5	MUSIC FIGHTER JUDY & MARY EPIC/SONY
9	NEW	YOU DON'T GIVE UP TOMOMI KAHALA PIONEER LDC
10	7	AI NO SHIRUSHI PUFFY EPIC/SONY
11	9	LOVE AGAIN GLOBE AVEV TRAX
12	11	FRAME TRF AVEV TRAX
13	8	LOVE AFFAIR SOUTHERN ALL STARS VICTOR
14	14	SAKURA-FUWARI TAKAKO MATSU BMG JAPAN
15	12	YOZORA NO MUKOU SMAP VICTOR
16	NEW	LOVE CLOVER MIHO NAKAYAMA KING
17	10	THE MONOCHROME RAINBOW SHOGO HAMADA SONY
18	NEW	KEY KOJI KIKKAWA POLYDOR
19	15	BRAVE LOVE THE ALFEE TOSHIBA-EMI
20	NEW	SUKI NARA SUKI! KUMIKO ENDOH TOSHIBA-EMI
<b>ALBUMS</b>		
1	2	PUFFY JET CD EPIC/SONY
2	1	GLOBE LOVE AGAIN AVEV TRAX
3	3	SPITZ FAKE FAR POLYDOR
4	4	SOUNDTRACK TITANIC SONY CLASSICAL
5	5	DEEN DEEN SINGLES +1 B GRAM
6	6	BOOWY THIS BOOWY TOSHIBA-EMI
7	7	ERIC CLAPTON PILGRIM DUCK/WARNER MUSIC JAPAN
8	11	L'ARC-EN-CIEL HEART KIDDO/SONY
9	15	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
10	NEW	MADONNA RAY OF LIGHT WARNER MUSIC JAPAN
11	8	TAMIO OKUDA MATATABI SONY
12	19	MEJA SEVEN SISTERS EPIC/SONY
13	10	MIKI IMAI MOMENT FOR LIFE
14	9	ASKA KICKS TOSHIBA-EMI
15	NEW	GLAY REVIEW—THE BEST OF GLAY PLATINUM
16	18	MY LITTLE LOVER PRESENTS TOY'S FACTORY
17	14	D&D LOVE IS A MELODY—D&D MEMORIAL 1ST AVEV TRAX
18	16	MALICE MIZER MERVEILLES COLUMBIA
19	NEW	VARIOUS ARTISTS DANCEMANIA DELUXE 2 TOSHI BA-EMI
20	NEW	THE YELLOW MONKEY PUNCH DRUNKARD FUN HOUSE

GERMANY (Media Control) 04/14/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	NEW	MAENNER SIND SCHWEINE DIE AERZTE MOTOR MUSIC
3	6	OUT OF THE DARK FALCO EMI
4	2	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA
5	3	ALANE WES EPIC
6	5	FROZEN MADONNA WEA
7	4	SUPER SONIC MUSIC INSTRUCTOR EASTWEST
8	NEW	REMEMBER THE TIME NANA EASTWEST
9	8	COSE DELLA VITACAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER ARIOLA
10	7	THE FINAL PHIL FULDNER ARIOLA
11	9	OPEN YOUR EYES GUANO APES ARIOLA
12	10	WHEN THE RAIN BEGINS TO FALL PAPPA BEAR UNIVERSAL
13	15	HIGH LIGHTHOUSE FAMILY POLYGRAM
14	12	MY OH MY AQUA UNIVERSAL
15	16	TABULA RASA MELLOWBAG & FREUNDESKREIS WEA
16	17	BABY COME BACK CAUGHT IN THE ACT ZYX RECORDINGS
17	11	FIGHT FOR YOUR RIGHT (TO PARTY) N.Y.C.C. EDEL
18	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC
19	18	SOLO THOMAS D. & NINA HAGEN COLUMBIA
20	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
<b>ALBUMS</b>		
1	1	MODERN TALKING BACK FOR GOOD ARIOLA
2	3	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	MADONNA RAY OF LIGHT WEA
4	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	4	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
6	10	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
7	7	EROS RAMAZZOTTI EROS ARIOLA
8	6	ERIC CLAPTON PILGRIM DUCK-WEA
9	8	PETER MAFFAY BEGEGNUNGEN ARIOLA
10	9	PUR MAECHTIG VIEL THEATER INTERCORD
11	11	AQUA AQUARIUM UNIVERSAL
12	14	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYGRAM
13	NEW	DAKOTA MOON DAKOTA MOON EASTWEST
14	15	WES WELENGA EPIC
15	17	WOLFGANG PETRY ALLES ARIOLA
16	13	GUANO APES PROUD LIKE A GOD ARIOLA
17	NEW	SHANIA TWAIN COME ON OVER MERCURY
18	19	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
19	18	GUILDOR HORN & DIE ORTHOPAEDISCHEN STRUEMPFE DANKE! EMI
20	RE	WOLFGANG PETRY NIE GENUG ARIOLA

U.K. (Chart-Track) 04/13/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
2	10	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES ELEKTRA
3	2	MY HEART WILL GO ON CELINE DION EPIC
4	3	LA PRIMAVERA SASH! MULTIPLE
5	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
6	NEW	FOUND A CURE ULTRA NATÉ A&M
7	6	KISS THE RAIN BILLIE MYERS UNIVERSAL
8	NEW	ALL MY LIFE K-CI & JOJO MCA
9	7	LET ME ENTERTAIN YOU ROBBIE WILLIAMS CHRYSALIS
10	NEW	SAY YOU DO ULTRA EASTWEST
11	NEW	WHAT YOU WANT MASE PUFF DADDY/ARISTA
12	15	HOW DO I LIVE LEANN RIMES CURB/HIT LABEL
13	12	HERE'S WHERE THE STORY ENDS TIN TIN OUT VC RECORDINGS
14	4	GIVE A LITTLE LOVE DANIEL O'DONNELL RITZ
15	11	STOP SPICE GIRLS VIRGIN
16	9	NO, NO, NO DESTINY'S CHILD COLUMBIA
17	13	I GET LONELY JANET JACKSON VIRGIN
18	14	THE BEAT GOES ON ALL SEEING I LONDON
19	17	UH LA LA LA ALEXIA DANCE POOL
20	8	ALL I WANT IS YOU 911 VIRGIN
<b>ALBUMS</b>		
1	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
2	5	CELINE DION LET'S TALK ABOUT LOVE EPIC
3	4	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
4	7	SOUNDTRACK TITANIC SONY CLASSICAL
5	1	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY
6	3	JAMES THE BEST OF FONTANA
7	8	THE VERVE URBAN HYMNS HUT/VIRGIN
8	2	PULP THIS IS HARDWARE ISLAND
9	11	MADONNA RAY OF LIGHT MAVERICK/WEA
10	NEW	BERNARD BUTLER PEOPLE MOVE ON CREATION
11	16	THE CORRS TALK ON CORNERS LAVA/ATLANTIC
12	13	VARIOUS ARTISTS CLUB NATION VIRGIN/EMI
13	NEW	VARIOUS ARTISTS THE BEST... ANTHEMS... EVER! 2 VIRGIN/EMI
14	NEW	VARIOUS ARTISTS THE ESSENTIAL SELECTION SPRING '98 POLYGRAM TV
15	17	TEXAS WHITE ON BLONDE MERCURY
16	RE	ALL SAINTS ALL SAINTS LONDON
17	RE	SPICE GIRLS SPICEWORLD VIRGIN
18	14	SOUNDTRACK THE FULL MONTY RCA VICTOR
19	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
20	19	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

FRANCE (SNEP/IFOP/Tite-Live) 04/04/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON/THE REASON CELINE DION COLUMBIA
2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	3	FROZEN MADONNA MAVERICK/WEA
4	4	MY OH MY AQUA UNIVERSAL
5	5	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
6	8	EVERYTHING'S GONNA BE ALRIGHT SWEET BOX RCA
7	19	EMMENE MOI ALLAN THEO EMI
8	12	TORN NATALIE IMBRUGLIA RCA
9	13	LA COPA DE LA VIDA RICKY MARTIN TRISTAR
10	6	COSE DELLA VITACAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDD/BMG
11	9	LA FIESTA PATRICK SEBASTIEN POLYDOR
12	7	ALARMA 666 PANIC/POLYGRAM
13	10	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
14	11	ROCK ME PILLS MERCURY
15	14	POP HERTZ DJ FRED & ARNOLD T AIRPLAY/POLYGRAM
16	17	CHANTER FLORENT PAGNY MERCURY
17	15	DON'T SAY GOODBYE 2 BE 3 EMI
18	18	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
19	16	DREAMING OF A BETTER WORLD OMEGA HDT TRACKS/SONY
20	NEW	T.H.M. DA HOOL SONY
<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	MADONNA RAY OF LIGHT MAVERICK/WEA
3	3	FLORENT PAGNY SAVOIR AIMER MERCURY
4	6	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS PHERIQUE/SONY
5	18	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYDOR
6	4	2 BE 3 ALBUM 98 EMI
7	8	JANET JACKSON THE VELVET ROPE VIRGIN
8	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
9	16	PULP THIS IS HARDWARE ISLAND/POLYGRAM
10	7	VARIOUS ARTISTS CHRONIQUES DE MARS ARIOLA
11	9	STOMY BUGSY QUELQUES BALLES DE PLUS POUR LE CALIBRE QU'IL TE FAUT SONY
12	11	ERIC CLAPTON PILGRIM DUCK/REPRISE/WEA
13	10	LARA FABIAN PURE POLYDOR
14	14	ERA ERA MERCURY
15	13	EROS RAMAZZOTTI EROS DDD/BMG
16	15	AQUA AQUARIUM UNIVERSAL
17	17	ANDRE RIEU VALSES PHILIPS
18	NEW	SOUNDTRACK JACKIE BROWN MAVERICK/WEA
19	19	ANDREA BOCELLI ROMANZA POLYDOR
20	NEW	SPICE GIRLS SPICEWORLD VIRGIN

CANADA (SoundScan) 04/25/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	FROZEN MADONNA WARNER BROS
3	3	I WANT YOU BACK 'N SYNC RCA
4	4	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
5	7	WEIRD HANSON MERCURY
6	6	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ COLUMBIA
7	9	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA
8	11	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
9	16	ALL MY LIFE K-CI & JOJO MCA
10	18	SECOND ROUND K.O. CANIBUS UNIVERSAL
11	8	TOO CLOSE NEXT ARISTA
12	5	I KNOW WHERE IT'S AT ALL SAINTS LONDON/ISLAND
13	NEW	TURN IT UP BUSTA RHYMES DJL
14	14	TOGETHER AGAIN JANET JACKSON VIRGIN
15	13	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
16	12	IMAGINATION TAMIA QWEST/WARNER BROS
17	10	NO, NO, NO DESTINY'S CHILD SONY
18	17	I WILL COME TO YOU HANSON MERCURY
19	15	WHAT YOU WANT MASE (FEATURING TOTAL) ARISTA
20	NEW	ROMEO & JULIET SYLK-E. FYNE RCA
<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	VARIOUS ARTISTS HIT ZONE 4 PTL
3	2	CELINE DION LET'S TALK ABOUT LOVE EPIC
4	4	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
5	3	MADONNA RAY OF LIGHT WARNER BROS.
6	9	SPICE GIRLS SPICEWORLD VIRGIN
7	5	'N SYNC 'N SYNC RCA
8	11	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
9	13	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
10	7	AQUA AQUARIUM UNIVERSAL
11	6	SARAH MCLACHLAN SURFACING NETTWERK
12	NEW	SOUNDTRACK CITY OF ANGELS WARNER
13	18	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
14	12	SHANIA TWAIN COME ON OVER MERCURY
15	17	WILL SMITH BIG WILLIE STYLE COLUMBIA
16	15	ALL SAINTS ALL SAINTS LONDON/ISLAND
17	10	ERIC CLAPTON PILGRIM REPRISE
18	16	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
19	RE	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
20	19	MARCY PLAYGROUND MARCY PLAYGROUND EMI

NETHERLANDS (Stichting Mega Top 100) 04/18/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	3	COMING HOME ROMEO DURECO
3	2	NO, NO, NO DESTINY'S CHILD COLUMBIA
4	5	I WANT YOU TO WANT ME SOLID HARMONIE ZOMBA/ROUGH TRADE
5	4	FROZEN MADONNA MAVERICK/WARNER
6	6	STOP SPICE GIRLS VIRGIN
7	8	UP AND DOWN VENGABOYS ZOMBA/ROUGH TRADE
8	7	TOGETHER AGAIN JANET JACKSON VIRGIN
9	14	AFSCHIED VOLUMIA! BMG
10	NEW	HET LAND VAN MIJN DROMEN JANTJE SMIT MERCURY
11	NEW	ALL MY LIFE K-CI & JOJO UNIVERSAL
12	9	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
13	11	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
14	NEW	SOMEBODY CLOSE II YOU PUFF
15	19	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
16	20	WANNA GET UP 2 UNLIMITED BYTE
17	10	CLEOPATRA'S THEME CLEOPATRA WARNER
18	17	MY OH MY AQUA UNIVERSAL
19	12	LIEFS UIT LONDEN BLOF EMI
20	NEW	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
<b>ALBUMS</b>		
1	5	FRANS BAUER WAT IK JE ZEGGEN WIL KOCH
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	3	MADONNA RAY OF LIGHT MAVERICK/WARNER
5	6	ERYKAH BADU LIVE UNIVERSAL
6	4	DE KAST NOORDERZON CNR MUSIC
7	9	VARIOUS ARTISTS THE COMPLETE NAKED TRUTH SONY MUSIC
8	7	EROS RAMAZZOTTI EROS BMG
9	12	ANDREA BOCELLI ARIA—THE OPERA ALBUM PHILIPS
10	8	ERA ERA MERCURY
11	13	WILL SMITH BIG WILLIE STYLE COLUMBIA
12	10	ERIC CLAPTON PILGRIM DUCK/WARNER
13	15	CLANNAD LANDMARKS BMG
14	NEW	K'S CHOICE COCOON CRASH DOUBLE T
15	18	SPICE GIRLS SPICEWORLD VIRGIN
16	16	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
17	17	JANET JACKSON THE VELVET ROPE VIRGIN
18	11	EMMA SHAPPLIN CARMINE MEO EMI MUSIC
19	14	RUTH JACOTT ALTIJD DICHTBIJ DINO MUSIC
20	19	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH

AUSTRALIA (ARIA) 04/19/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	NEVER EVER ALL SAINTS LONDON/POLYGRAM
2	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MOS
3	10	MY HEART WILL GO ON (CLUB MIXES) CELINE DION EPIC/SONY
4	3	LOLLIPOP AQUA UNIVERSAL
5	4	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY/POLYGRAM
6	5	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/MUSHROOM/SONY
7	7	YOU MAKE ME WANNA... USHER BMG
8	6	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY
9	8	CHERISH PAPPA BEAR UNIVERSAL
10	11	THE UNFORGIVEN II METALLICA VERTIGO/POLYGRAM
11	12	SECOND SOLUTION/PRISONER OF SOCIETY THE LIVING END MOS
12	13	5,6,7,8 STEPS JIVE/MUSHROOM/SONY
13	9	FROZEN MADONNA MAVERICK/WEA/WARNER
14	15	MARIA RICKY MARTIN COLUMBIA/SONY
15	20	CRY THE MAVIS'S WHITE/MUSHROOM/SONY
16	14	TOGETHER AGAIN JANET JACKSON VIRGIN
17	16	YOU SEXY THING T. SHIRT WEA/WARNER
18	17	I WANNA BE THE ONLY ONE ETERNAL EMI
19	18	WEIRD HANSON MERCURY/POLYGRAM
20	19	ALL CRIED OUT ALLURE EPIC/SONY
<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
3	3	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
4	8	AQUA AQUARIUM UNIVERSAL
5	4	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
6	7	ALL SAINTS ALL SAINTS LONDON/POLYGRAM
7	6	MADONNA RAY OF LIGHT MAVERICK/WEA/WARNER
8	5	MICHAEL CRAWFORD ON EAGLE'S WINGS EASTWEST/WARNER
9	10	SPICE GIRLS SPICEWORLD VIRGIN
10	13	SHANIA TWAIN COME ON OVER MERCURY/POLYGRAM
11	12	THE VERVE URBAN HYMNS HUT/VIRGIN
12	NEW	THE MAVIS'S THE PINK PILLS WHITE/MUSHROOM/SONY
13	17	METALLICA RE-LOAD VERTIGO/POLYGRAM
14	9	THE SUPERJESUS SUMO EASTWEST/WARNER
15	13	LEE KERNAGHAN HAT TOWN ABO/EMI
16	11	VARIOUS ARTISTS IN MY LIFE—A TRIBUTE TO GEORGE MARTIN ECHO/LIBERATION/SONY
17	NEW	ERIC CLAPTON PILGRIM DUCK/WEA/WARNER
18	14	PEARL JAM YIELD EPIC/SONY
19	16	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
20	NEW	SPICE GIRLS SPICEWORLD VIRGIN

ITALY (Musica e Dischi/FIMI) 04/13/98		
THIS WEEK	LAST WEEK	SINGLES
1	1	GIMME LOVE ALEXIA DANCE POOL/SONY
2	4	GIVE ME LOVE DJ DADO FEATURING MICHELLE WEEKS TIME
3	2	FEEL IT THE TAMPERER FEATURING MAYA TIME
4	6	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA
5	3	FROZEN MADONNA MAVERICK/WARNER BROS./WEA
6	5	MY HEART WILL GO ON CELINE DION COLUMBIA
7	9	PEACE BLACKWOOD A&M/MOVIMENTO
8	15	LA PRIMAVERA SASH! NO COLORS/SELF
9	7	L'IMPOSSIBILE VIVERE/IL MERCANTE DI STELLE RENATO ZERO FONOPOLY/SONY MUSIC
10	NEW	MY OH MY AQUA UNIVERSAL/SELF
11	14	NO TENGO DINERO LOS UMBRELLOS VIRGIN
12	11	BRIMFUL OF ASHA CORNERSHOP WIIII/SELF
13	10	TAKE ME UP RALPHI ROSARIO TIME
14	NEW	FOUND A CURE ULTRA NATÉ LEVEL ONE
15	18	SUPERSTAR NOVY VS. ENIAC MOVIMENTO/BMG
16	NEW	BIG MISTAKE NATALIE IMBRUGLIA BMG RICORDI
17	RE	HISTORY REPEATING PROPELLERHEADS FEATURING SHIRLEY BASSEY WALL OF SOUND/VIRGIN
18	13	GOTTA LOT OF LOVE CHASE A&D
19	8	TORN NATALIE IMBRUGLIA BMG RICORDI
20	16	RESTLESS NEJA NEW MUSIC/UP
<b>ALBUMS</b>		
1	NEW	PINO DANIELE YES I KNOW MY WAY CGO/EASTWEST
2	NEW	RENATO ZERO AMORE DOPO AMORE SONY
3	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS./WEA
5	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
6	5	SOUNDTRACK TITANIC SONY CLASSICAL
7	3	FRANCESCO GUCCINI GUCCINI LIVE COLLECTION EMI
8	4	ERIC CLAPTON PILGRIM DUCK/W

# HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALEF MB) 04/01/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	1	2	LA COPA DE LA VIDA RICKY MARTIN COLUMBIA/GINGER	1	1	FROZEN MADONNA MAVERICK/WARNER/WEA	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	FROZEN MADONNA MAVERICK/SIRE/WARNER	2	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	2	2	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	2	2	TORN NATALIE IMBRUGLIA RCA/BMG
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	3	4	LA PRIMAVERA SASH! BYTE BLUE	3	3	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	THE ANGEL AND THE GAMBLER IRON MAIDEN
4	4	LA PRIMAVERA SASH! BYTE BLUE	4	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	4	4	MY OH MY AQUA UNIVERSAL	4	4	EL CLUB DE LOS HUMILDES MECANO ARIOLA
5	5	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	5	6	TOGETHER AGAIN JANET JACKSON VIRGIN	5	5	ALANE WES SAINT GEORGE/SONY	5	5	TOGETHER AGAIN JANET JACKSON VIRGIN
6	6	TOGETHER AGAIN JANET JACKSON VIRGIN	6	7	MY OH MY AQUA UNIVERSAL	6	6	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDO/BMG	6	6	ARE YOU JIMMY RAY? JIMMY RAY GINGER/EPIC
7	7	MY OH MY AQUA UNIVERSAL	7	8	TORN NATALIE IMBRUGLIA RCA/BMG	7	7	ALANE WES SAINT GEORGE/SONY	7	7	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
8	8	TORN NATALIE IMBRUGLIA RCA/BMG	8	9	ALANE WES SAINT GEORGE/SONY	8	8	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDO/BMG	8	8	RESCUE ME BELL BOOK & CANDLE ARIOLA
9	9	ALANE WES SAINT GEORGE/SONY	9	10	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDO/BMG	9	9	ALANE WES SAINT GEORGE/SONY	9	9	RESCUE ME BELL BOOK & CANDLE ARIOLA
10	10	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDO/BMG	10	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA/BMG	10	10	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER DDO/BMG	10	10	RESCUE ME BELL BOOK & CANDLE ARIOLA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	MECANO ANA, JOSE, NACHO ARIOLA	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	1	MECANO ANA, JOSE, NACHO ARIOLA
2	2	MADONNA RAY OF LIGHT MAVERICK/SIRE/WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL	2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	3	RICKY MARTIN VUELVE COLUMBIA	3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	3	3	RICKY MARTIN VUELVE COLUMBIA
4	4	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	4	4	HEROES DEL SILENCIO RAREZAS EMI-ODEON	4	4	ERIC CLAPTON PILGRIM DUCK/REPRISE/WARNER	4	4	HEROES DEL SILENCIO RAREZAS EMI-ODEON
5	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM SUGAR/POLYDOR	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	5	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM SUGAR/POLYDOR	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	6	AQUA AQUARIUM UNIVERSAL	6	6	MADONNA RAY OF LIGHT MAVERICK/WARNER	6	6	AQUA AQUARIUM UNIVERSAL	6	6	MADONNA RAY OF LIGHT MAVERICK/WARNER
7	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	7	7	ALEJANDRO SANZ MAS WARNER	7	7	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	7	7	ALEJANDRO SANZ MAS WARNER
8	NEW	MODERN TALKING BACK FOR GOOD HANSA/BMG	8	NEW	AQUA AQUARIUM UNIVERSAL	8	NEW	MODERN TALKING BACK FOR GOOD HANSA/BMG	8	NEW	AQUA AQUARIUM UNIVERSAL
9	7	EROS RAMAZZOTTI EROS 000/BMG	9	NEW	MONICA NARANJO PALABRA DE MUJER EPIC	9	7	EROS RAMAZZOTTI EROS 000/BMG	9	NEW	MONICA NARANJO PALABRA DE MUJER EPIC
10	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA/BMG	10	9	OBK SINGLES 91-98 HISPAVOX	10	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA/BMG	10	9	OBK SINGLES 91-98 HISPAVOX

MALAYSIA			HONG KONG		
(RIM) 04/14/98			(IFPI Hong Kong Group) 04/05/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	NEW	RONALD CHENG TIME, PLACE AND FACES POLYGRAM
2	3	VARIOUS ARTISTS MAX 3 WARNER MUSIC	2	5	JACKY CHEUNG JACKY CHEUNG'S GREATEST HITS POLYGRAM
3	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	3	1	FAYE WONG FAYE WONG 89-97 COLLECTION CINEPOLY
4	8	SALEEM MAAF WARNER MUSIC	4	3	VARIOUS ARTISTS VOL. 2/THE BEST 17 VOL. 2 GO EAST
5	4	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	8	ANDY HUI CAN FLY GO EAST
6	6	ZIANA ZAIN BEST OF ZIANA ZAIN BMG MUSIC	6	2	SAMMIE CHENG SAMMIE CHENG 24K GOLD MASTERSONIC COMPILATION II WARNER
7	5	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	7	7	AARON KWOK AARON KWOK 24K GOLD MASTERSONIC COMPILATION II WARNER
8	7	K-CI & JOJO LOVE ALWAYS UNIVERSAL MUSIC	8	6	AMANDA LEE TIME AFTER TIME POLYGRAM
9	NEW	SHANIA TWAIN COME ON OVER POLYGRAM	9	4	MAVIS HEE COVER MYSELF WHAT'S MUSIC
10	NEW	WU BAI ASIA TOUR 97 WU BAI ROCK RECORDS	10	10	DANIEL CHAN CLOSE FEELING POLYGRAM

IRELAND			BELGIUM		
(IRMA/Chart-Track) 04/09/98			(Promuvi) 04/17/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	2	MY HEART WILL GO ON CELINE DION EPIC	2	2	FORMULA DJ VISAGE ANTLER-SUBWAY/EMI
3	4	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA	3	3	FROZEN MADONNA MAVERICK/WARNER BROS.
4	3	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY	4	4	FLASHBACK 2 FABIOLA ATMOZANTLER-SUBWAY
5	6	LA PRIMAVERA SASH! MULTIPLY	5	NEW	REQUIEM 98 GET READY! PLAY THAT BEAT/VIRGIN
6	10	GIVE A LITTLE LOVE DANIEL O'DONNELL RITZ	6	5	LA PRIMAVERA SASH! BYTE BLUE
7	8	MEET HER AT THE LOVE PARADE DA HOOL MANIFESTO	7	7	MY OH MY AQUA UNIVERSAL
8	5	UH LA LA LA ALEXIA OANCE POOL/SONY	8	10	HIGH LIGHTHOUSE FAMILY POLYDOR
9	7	BRIMFUL OF ASHA CORNERSHOP WIIJA	9	6	5,6,7,8 STEPS JIVE/ZOMBA/ROUGH TRADE
10	NEW	EPIDEMIC AREA 51 ABBEY OANCE/MCA	10	8	ANGELS ROBBIE WILLIAMS CHRYSALIS
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	VARIOUS ARTISTS NEW HITS '98 WARNER/GLOBAL/SONY	2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
3	1	SOUNDTRACK TITANIC SONY CLASSICAL	3	NEW	K'S CHOICE COCOON CRASH 00UBLE T
4	4	CELINE DION LET'S TALK ABOUT LOVE EPIC	4	5	ANDREA BOCELLI THE OPERA ALBUM—ARIA PHILIPS CLASSICS
5	3	THE VERVE URBAN HYMNS HUT/VIRGIN	5	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	5	KIERAN GOSS WORSE THAN PRIDE RTE	6	4	EMMA SHAPPLIN CARMINE MEO EMI
7	RE	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	7	6	AQUA AQUARIUM UNIVERSAL
8	10	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	8	8	ALL SAINTS ALL SAINTS LONDON
9	RE	RADIOHEAD OK COMPUTER MERCURY	9	NEW	SPICE GIRLS SPICEWORLD VIRGIN
10	9	SHANIA TWAIN COME ON OVER MERCURY	10	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA

AUSTRIA			SWITZERLAND		
(Austrian IFPI/Austria Top 40) 04/07/98			(Media Control Switzerland) 04/12/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES SONY	1	1	MY HEART WILL GO ON CELINE DION SONY
2	2	MY HEART WILL GO ON CELINE DION SONY	2	2	FROZEN MADONNA MAVERICK/WARNER
3	8	OUT OF THE DARK FALCO EMI	3	NEW	WHERE IS YOUR LOVE D.J. BOBO EMI
4	4	TRULY MADLY DEEPLY SAVAGE GARDEN SONY	4	8	ALANE WES SONY
5	3	FROZEN MADONNA WARNER	5	4	TORN NATALIE IMBRUGLIA BMG
6	5	WALK ON BY YOUNG DEENAY WARNER	6	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY
7	6	MAKEEMA TWO IN ONE EMI	7	6	HIGH LIGHTHOUSE FAMILY POLYGRAM
8	10	NEVER EVER ALL SAINTS POLYGRAM	8	5	NEVER EVER ALL SAINTS POLYGRAM
9	7	IT'S LIKE THAT RUN-D.M.C. VS. NEVINS SONY	9	9	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER BMG
10	NEW	COSE DELLA VITA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER BMG	10	10	LA COPA DE LA VIDA RICKY MARTIN SONY
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	3	AUSTRIA 3 AUSTRIA 3 BMG	1	1	MADONNA RAY OF LIGHT MAVERICK/WARNER
2	2	MADONNA RAY OF LIGHT MAVERICK/WARNER	2	2	SOUNDTRACK TITANIC SONY CLASSICAL
3	1	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY
4	4	SOUNDTRACK TITANIC SONY CLASSICAL	4	4	RICKY MARTIN VUELVE SONY
5	6	ERIC CLAPTON PILGRIM WARNER	5	7	FALCO OUT OF THE DARK (INTO THE LIGHT) EMI
6	7	VARIOUS ARTISTS TANZ DER VAMPIRE POLYGRAM	6	8	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYGRAM
7	5	ANDREA BOCELLI ARIA—THE OPERA ALBUM POLYGRAM	7	6	ERIC CLAPTON PILGRIM DUCK/WARNER
8	8	WES WELINGA SONY	8	NEW	PETER MAFFAY BEGEGNUNGEN BMG
9	NEW	MODERN TALKING BACK FOR GOOD BMG	9	9	ALL SAINTS ALL SAINTS POLYGRAM
10	NEW	SAVAGE GARDEN SAVAGE GARDEN SONY	10	10	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**SINGAPORE:** World music festival WOMAD (World of Music, Arts & Dance) will make its Southeast Asia debut at this year's Singapore Festival of Arts. For four days (May 28-31) it will feature more than 50 performances and workshops by more than 100 artists from more than 20 countries. "For a long time," says WOMAD artistic director Thomas Brooman, "we had felt certain that Singapore, at the East/West crossroads, and in itself such a culturally diverse country, was a perfect venue for such a global experience." Among the featured artists will be tabla maestro Zakir Hussain, Hungarian singer Marta Sebestyen, Irish singer/songwriter Andy White, *rai* pop star Hamid Baroudi, and Tibetan diva Yungchen Lhamo. From Southeast Asia, such groups as Thailand's Pathum Thani Drum Troupe and Singapore's Moving Spirit (which consists of classical Indian musicians) will be featured. Budgeted at more than \$500,000 Singaporean (\$300,000), WOMAD in Singapore is being planned as an annual event. **PHILIP CHEAH**

**CUBA/SPAIN:** There are not many artists who find fame at the age of 90 after a 70-year career. But in the last year, Cuba's Compay Segundo has helped Ry Cooder win a Grammy for the delightful "Buena Vista Social Club" album (World Circuit), which took Compay onto The Billboard 200. And he has finally become a household name in Cuba, as his legendary "Chan Chan" is the theme for a TV soap opera there. No surprise, then, to hear him still in effervescent form on his latest album, "Lo Mejor De La Vida" (The Best That Life Offers), on Spain's DRO/East-West label. He is joined by two Spanish artists, Gypsy flamenco/blues guitarist Raimundo Amador and alluring Seville singer Martirio, as well as his son Salvador on double bass and Omara Portuondo, whom Cooder describes as "Cuba's Billie Holiday." The album is a treasure of *son*, bolero, conga, and *guaracha* music. **HOWELL LLEWELLYN**



SEGUNDO

**NETHERLANDS:** Eg van Kruysdijk and Ed van Otterdijk weren't thinking of Spice Girls when they put Sally, Nadja, Natascha, Marsha, and Sacha together to form Epic's girl quintet Close II You. Their first single, "Nice & Nasty," was in the same spicy pop mold and was a minor hit here last summer. But their second, the Madonna-esque ballad "Baby Don't Go," broke Close II You beyond the teen market. In January it peaked at No. 4 on the Mega Top 100 chart, taking it gold (50,000 copies sold) and winning the group the best video honor at music TV station TMF's awards show April 4. Thanks to airplay on such diverse stations as soft AC-formatted Sky Radio 100.7FM and public Radio 3FM, third single "Somebody" is No. 14 on the Netherlands' Mega Top 100 chart this issue. Several European territories are now releasing one of the group's three hits to date, and with the next single, "Friends," the act should see simultaneous European releases. Epic is planning to promote the album "Closer"—due Friday (24)—well into 1999. **ROBERT TILLI**



CLOSE II YOU

**FINLAND:** "Inquisition Symphony" by Finnish cello terrorists Apocalyptica shows no signs that the act is mellowing with age. Currently regaling audiences in its homeland with rock classics such as the title track by Sepultura and Metallica's "Nothing Else Matters" and "For Whom The Bell Tolls," Apocalyptica is preparing to tour Europe this summer in the wake of its May 4 album release. "Inquisition Symphony" features three of the band's own compositions, one of which, the single "Harmageddon," is supported by a video of the band in full mane-tossing metal frenzy while dressed in dinner jackets. A U.S. release is planned for September/October. **DOMINIC PRIDE**



APOCALYPTICA

**IRELAND:** Singer/songwriter Kieran Goss is embarking on a national tour this month to support "Worse Than Pride" on his own Cog Communications, in association with RTE Commercial Enterprises, through Sony Music Ireland. A melodic, acoustic collection of new material, it was recorded at his own studio in County Donegal. The album is No. 5 on Ireland's Chart-Track listing this issue. Goss studied law at Queen's University in Belfast, Northern Ireland, qualifying as a solicitor in 1985. He chose a musical career instead, touring with Elvis Costello, Clannad, and Christy Moore, as well as recording with Frances Black. Last year Goss was part of the "Celtic Harmony" songwriting weekend in Clifden, County Galway, where he wrote with Brenda Russell, Gordon Kennedy, and Rodney Crowell. **KEN STEWART**

**ISRAEL:** Prime Minister Benjamin Netanyahu has had to get involved in a dispute over Israeli singer Rita. As part of the country's 50th-anniversary celebrations this year, she was hired to sing the national anthem on the televised "Jubilee" program in mid-April for \$20,000. Education Minister Yitzhak Levy said that the price was absurd and that any other patriotic singer would have contributed her performance for free. Surprisingly, a number of other singers agreed. Margalit Tsanani, for instance, offered her services free in lieu of Rita. Only when a near-tearful Rita told a national TV audience that she would not sing at the Jubilee celebration did a guilt-ridden Tsanani declare, "I never wanted to hurt Rita; she's worth a half-million dollars." Netanyahu intervened with a phone call to Rita. "I never expected such a warm, flattering approach from him," she says. "I cannot refuse his request. I am very honored to accept it." What was Netanyahu's compromise? Her fee will be donated to a children's cancer-research society. **BARRY CHAMISH**

**SONY HOPES TO SCORE VIA 'ALLEZ!'**

(Continued from page 49)

Barcelona, Spain, native Naranjo's track is taken from her album "Palabra De Mujer," which has sold 1 million copies worldwide, more than 700,000 of which were in Spain, according to Sony. "Sony [Music Entertainment Spain] president Claudio Condé asked me to take part on the record, and being from Barcelona, of course I accepted," she says of her participation in the project. "It's hard to be from Barcelona and not be a Barcelona fan—it means everything to Barcelona and the Catalonia region." Barcelona is technically the world's biggest football club, with 108,000 members.

In the U.S., the album will be limited to 15 tracks, five fewer than in most other territories because additional tracks incur individual mechanical copyright payments. No commercial singles will be released, although a four-track promo sampler, featuring songs by Martin, N'Dour and Red, the Gipsy Kings, and a Jean-Michel Jarre collaboration with U.K. dance act Apollo 440, will go to radio. The album, in stores May 19, will be a joint release between Columbia and Sony Discos.

The U.K. release will be one of the last, with a street date of June 7. One reason for the delay is negotiations between Sony Music U.K. and London Records on the possible inclusion of the official English team song "(How Does It Feel) To Be On Top Of The World" by Echo & the Bunnymen's Ian McCulloch and former Smiths guitarist Johnny Marr.

In Asia, where interest in football is less consistent than in Europe or Latin America, Sony expects to raise interest in the album through two songs on the album. Jarre has cooperated with Japan's legendary producer Tetsuya Komuro on "Together Now," and Co Co Lee, Taiwanese by birth and now living in the U.S., has her "Colours Of The World" on the album.

**NO GIMMICKS**

"Allez! Ola! Olé!" is not a gimmick record about football," says Sony Music Europe senior VP Richard Ogden. "What we've tried to do is to create singles which would enhance the artists'

careers and be suitable for inclusion on their own albums, as well as compiling them on one album."

Sony wanted to avoid the tribal mentality that often accompanies football songs, says Ogden. "We were not trying to record an album full of national songs," he explains. "These are not songs which have strong associations with football teams."

"I Love Football" by Cameroon artist Wes (Saint George/Sony France) is going to be the follow-up to his pan-European hit "Alane," says Ogden, "and we will repackage his current album to include the song. Jean-Michel Jarre's collaboration with Apollo 440 on 'Rendez-Vous '98' will also be featured on Jean-Michel's upcoming remix album."

However, most of the tracks have been created specifically for the album, such as German techno duo Jam & Spoon's guitar-drenched big-beat track "It's Only A Game." The act's Jam El Mar says the song is intentionally ironic: "People take it so seriously. There are people who cry and scream when their team loses, and people say, 'I would die for my team' and fight for it. We wanted to say at the end of the day, it's only a game."

According to Ogden's estimates, "Allez! Ola! Olé!" is likely to sell 2 million units worldwide, 1 million of which will be snapped up by European buyers. The album will have a life after the final match July 12, says Ogden.

Other record companies will have spinoffs from this project: A&M Records U.K. will release "Don't Come Home Too Soon" by Del Amitri as a single May 25. EMI will put out Chumbawamba's "Top Of The World (Olé Olé Olé)" as a single May 11. Both are featured on the Sony compilation.

The project's A&R was handled for Sony by executive producer Rick Blaskey of the Music & Media partnership, who was involved in the 1994 World Cup and two previous rugby World Cups.

*Assistance in preparing this story was provided by Howell Llewellyn in Madrid.*

**JAMAICAN ARTISTS RALLY FOR FOOTBALL SQUAD**

(Continued from page 49)

ten to encourage them, to make them know they could rise and to make people aware that they could do it."

Each producer—Dunbar, Mikey Bennett, and Handel Tucker—had been in discussions with the Jamaica Football Federation about "how to pay tribute to the Reggae Boyz and make the natural link between music and football, just as their name had already made the link," says "Rise Up" project coordinator Andrea Davis. "We invited them to come together as a team. The project became not just a tribute to football made by a top team of producers, artists, and musicians, but a formula for international music success and quality."

"Rise Up's" exhilarating vibe is felt in its upbeat lyrical theme, as well as in its resonant instrumental track, described by Dunbar as "a straight-up dancehall beat mixed with a little Latin percussion—what we call 'Latreggae.'"

A galaxy of internationally renowned reggae stars lined up to voice a couplet or two of the song's "go for it" lyrics: Shaggy, Diana King, Maxi Priest, Buju

Banton, Ini Kamoze, Tony Rebel, Toots Hibbert, Ziggy Marley, the I-Three, Richie Stephens, and Brian Gold. The backup singers—many of whom are normally lead vocalists—are so numerous that they constitute a chorus. They include Leba Hibbert, Erika Newell, Brian & Tony Gold, and Pam Hall. Participating musicians are equally stellar, including Dunbar (drums), Tucker (keyboards), Michael Fletcher (bass), Mikey Chung (guitar), and Ras Brass, a trio made of sax legend Dean Frazier, Nambo Robinson, and David Madden.

Various remixes are strengthening efforts to market the single in targeted markets. Tucker helmed the Nyabingi mix, which features the original vocals and added nyabingi rastaman drums.

"From the beginning, we said, 'Rise Up' should live on after the match is finished," says Dunbar. "It's a great message, like Bob [Marley's] 'Get Up, Stand Up,' telling us we have to get up and go for our goals. It's not just for black people; this is the path we all have to follow."

**CMT Canada's Broad Country Flavor**  
*Content Rules Make Network Push Genre Borders*

BY LARRY LeBLANC

TORONTO—To the exasperation of its numerous critics and the delight of its many fans, the CMT Canada network is far broader musically than its American namesake and offers more selections than most Canadian country radio stations.

CMT Canada's music director, Casey Clarke, describes the 24-hour Calgary, Alberta-based national cable video network as a "melting pot of folk, traditional, and contemporary country."

CMT Canada evolved after the Canadian Radio-television and Telecommunications Commission took the Canadian operation of CMT—owned by Westinghouse Inc. and Gaylord Entertainment Inc.—off the air Dec. 31, 1994. This was done in favor of the newly launched New Country Music (NCN) channel, then owned by Rawlco Communications and Rogers Communications, under a broadcast regulatory rule that favors Canadian-owned companies over similar American ones.

As a result of trade negotiations between the U.S. and Canadian governments, it was announced on June 22, 1995, that CMT U.S. would take a 20% stake in NCN. Under the agreement, the NCN name and logo were replaced by those of CMT. The video channel was then sold to Calgary-based Shaw Communications in September 1996.

Despite the similarity in names between CMT Canada and its U.S. counterpart, it's a hands-off arrangement. "CMT [U.S.] doesn't influence our programming decisions," says Vicki Dalziel, GM of CMT Canada.

CMT Canada, which reaches 6.5 million Canadian homes, has brought a substantially increased awareness of Canada's top country artists, including Shania Twain, Terri Clark, Paul Brandt, Michelle Wright, Prairie Oyster, Charlie Major, Patricia Conroy, and Farmer's Daughter, as well as such Celtic-style artists as Ashley MacIsaac, Natalie MacMaster, and the Rankin Family.

CMT Canada has also provided significant national launching pads for such newcomer acts as Leahy, Beverley Mahood, Julian Austin, Chris Cummings, Shirley Myers, Jason McCoy, Great Big Sea, Mary Jane Lamond, Stephanie Beaumont, Cindy Church, and Thomas Wade & Wayward.

CMT Canada receives between 10 and 12 videos weekly, four of which are likely to be Canadian. Heavy rotation at the network is more than 20 spins a week. Medium rotation is between 10 and 19 spins, and light rotation is nine spins or fewer.

"Without CMT Canada, people wouldn't know who I was," says Mahood, who records for Spin Records. "Before we released 'Girl Out Of The Ordinary' to radio, we released it [solely] to CMT in December [1997]. "There was such a big demand for the track [from radio programmers] when we got back from Christmas break."

CMT Canada plays such top U.S. country acts as Trisha Yearwood, Clay Walker, Wynonna, Matraca Berg, the Mavericks, and Randy Travis, as well as such big-name Canadian country acts as Twain, Clark, and Brandt.

By recognizing that many of its listeners are not just into country, CMT

Canada is pushing its format's boundaries by playing such non-country acts as Eric Clapton, John Mellencamp, Bonnie Raitt, Sarah McLachlan, Jann Arden, Blues Traveler, matchbox 20, and the Wallflowers, Clarke says.

"Acts that are not traditional country give us that textured flavor that is uniquely CMT Canada," says Clarke. "Additionally, geographically, Canada brings about a wide variety of music. What's country to someone in Gander, Newfoundland, is not likely to be [considered] country to someone in Prince George, British Columbia. Both of those fans, however, will say, 'This is our country music.'

"We also recognize that the three biggest markets we're in are Toronto, Montreal, and Vancouver, where country doesn't do too well. So to attract the audience we need and want, we have to diversify [musically] a bit."

*'To attract the audience we want, we have to diversify'*

Vel Omazic, director of national promotion/video, Sony Music Entertainment (Canada), says CMT Canada "has stretched formats to almost become a combination of [U.S. networks] CMT and VH1, which we don't have in Canada. We can take a lot of [non-country product] to them. We got our greatest play on Shawn Colvin's 'Sunny Came Home' from CMT, for instance."

Ken Bain, director of national video/country radio promotion, BMG Music Canada, says CMT Canada has become "more focused" but still plays too many non-country clips. "I understand what they are trying to do [with crossover videos], but some of the videos they're playing are too far from country," he says. "Like Eric Clapton."

Many industry observers expected that NCN's arrival on Jan. 1, 1995—coupled with the subsequent enormous international success of Twain, Clark, and Brandt—would spur Canadian-based multinationals to rethink their commitments to domestic country music after years of inactivity. This, says Clarke, has yet to happen.

CMT Canada's most significant problem, he emphasizes, is that few multinational companies based in Canada invest in domestic country recordings, and the network is highly dependent on the uneven supply of videos from independent sources.

The lack of a massive back catalog of Canadian videos while striving to meet a government-imposed Canadian content (CanCon) quota of 36%—which escalates to 38% in September 1998 and 40% in September 1999—may explain CMT Canada's diverse musical sphere.

"Almost 75% of our Canadian current music is from Canadian independent [labels]," says Clarke. "That's a lot of CanCon. Our problems lie in finding [suitable] quality videos and songs from the independent industry to splice in with the major superstars."

CMT Canada's Canadian-content definition is more stringently defined than the 30% content quota set for most commercial radio stations in Canada. To qualify as Canadian, a video must meet

existing radio criteria, in which two out of four elements—artist, lyrics, music, and production—must be of Canadian origin. In addition, for a video to qualify, its director or production company must be Canadian or the video production facilities must be located in Canada. These factors leave out many major Canadian acts who are signed to U.S. labels and make their videos outside Canada with non-Canadian companies or directors.

"We help build [Canadian] artists like Shania Twain, Terri Clark, and Paul Brandt, but their videos aren't counted as Canadian," says Dalziel.

As a condition of its original license, and to foster the development of domestic clips, Rawlco and Rogers initially founded the Video Incentive Program (VIP) to fund artists being played on the video channel. The program is continued today by CMT Canada.

Through the VIP fund, the network now pays \$4,500-\$18,000 Canadian to artists with videos played on CMT Canada, depending on the rotation. "From September 1997 to September 1998, we paid over \$2.5 million for the VIP program," says Dalziel.

"The independent [labels] and some of the majors are now coming in with much better videos than previously," says Ted Kennedy, program director of CMT Canada. "However, with such a very heavy Canadian content commitment, we need more good Canadian videos."

**Much More Music To Give CMT Canada A Run For AC Fans**

TORONTO—Two years after receiving its license for Much More Music (M3), CHUM Ltd. now plans a September launch for the AC-style video station, which will likely affect the rival network CMT Canada.

"We're now out soliciting cable [company] interest," says Denise Donlon, VP/GM and director of programming for MuchMusic. "We were very disappointed we didn't get launched in the last round of cable launches in November 1997 [due to lack of cable interest]. Now we don't want to wait anymore. We're doing our best to have enough cable support so people can see it when we launch."

Vel Omazic, director of national promotion/video, Sony Music Entertainment (Canada), says, "For many artists that can't get [MuchMusic] airplay, CMT has been filling a void." With the addition of Much More Music, Omazic says, CMT might need to make a decision to change its non-country programming.

"We might have to change our way of thinking a bit when Much More comes," says Casey Clarke, music director of CMT Canada. "We're certainly attracting the 25-54 audience they would want."

LARRY LeBLANC

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Video Distributors Feel The Squeeze Revenue Sharing, Other Methods Shrink Profits

■ BY SETH GOLDSTEIN

INDIAN WELLS, Calif.—Home video distributors apparently have no choice but to turn the other cheek. Hollywood's effort to pump new life into dormant cassette rentals requires that wholesalers accept a new schedule of procedures, including revenue sharing, as well as administrative costs that further diminish a fast-shrinking bottom line.

Few if any of the 13 American and Canadian members of the National Assn. of Video Distributors (NAVD) who attended the association's 15th annual conference April 4-8 expressed enthusiasm for the studios' retail incentive programs. Tracking the free goods given to stores that make quotas can add up to 1% to the distributors' cost of doing business, between 12 and 20 cents per cassette. It's undecided whether the studios will offer distributors rebates.

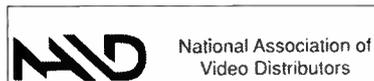
They need the help. NAVD's annual financial survey indicates members last year averaged a pretax net profit of 1.72% of sales, a 7% drop from 1.85% in 1996 and nearly 10% below 1995. In fact, distributors have only registered a net profit gain once since NAVD began collecting data. After-tax profits, meanwhile, have slid below 1%.

Worse situations may be coming. Distributors are caught under the revenue-sharing steamroller, which uses the Rentrak and Disney-owned SuperComm systems to increase the number of copies of hit titles in stores.

Revenue sharing, the distributors argue, is a good promotional tool for some—but not all—retailers. The advantage of leasing cassettes for \$8-\$10 each vanishes when every outlet has ample units. Demand falls, and titles exhaust their allure before retailers pass break even. "The economics don't work," warns M.S. Distributing's Tony Dalessandro. "A store can't make up the lost margin unless volume goes up tremendously."

Nevertheless, wholesalers are going along to get along with the studios. Ingram Entertainment will offer Su-

perComm software to its accounts, and others are expected to sign with either or both revenue-sharing vendors. Dis-



tributors are left to tighten their belts where they can. The current trend: consolidating smaller warehouse branches into one large facility.

With choices limited, NAVD members grin and bear studio plans in the

hope that something better will soon emerge. Improvements can't arrive too soon for Valley Media in Woodland, Calif. Ron Phillips, senior VP of purchasing, predicted that free-goods schemes like Warner Home Video's Profits Plus will be "one of the fastest burnout marketing campaigns" in home video history.

Phillips gave the half-dozen in existence another two to three months. Based on his NAVD meetings with suppliers, he said, "all of them are scratching their heads on what to do next."

Valley and others, such as Flash

(Continued on page 67)

## Rhino Promotes Its Brand With Playboy Link, Contest

■ BY JIM BESSMAN

NEW YORK—Rhino Records is seeking to further exploit its brand-name identity with a pair of retail promotions—one building on the success of last year's Rhino Musical Aptitude Test (RMAT) of music knowledge, the other playing off Playboy, another company with a similarly strong consumer awareness factor based largely on its name.

The label, which is widely known for its extensive catalog-development programs, is revamping its custom listen-

ing stations at Tower Records stores as part of a new, ongoing Playboy Listening Lounge campaign with the men's magazine. The newly designed lounges will allow store customers to sample audio from at least four new Rhino releases each month and will be heavily cross-promoted in Playboy and on the magazine's World Wide Web site.

"We'll go through our 12 to 20 new releases each month and consider which titles make sense," says Rhino senior VP of strategic marketing Neil Werde, who notes that likely music genres will include jazz, lounge, Latin, "some rap and soul, but obviously no kids' titles." Titles and accompanying signage will change on the last Friday of every month, he adds.

The featured titles will also appear in a monthly Rhino "For Your Listening Pleasure" ad in Playboy directing readers to visit either the Tower in-store stations or the Listening Lounge section on the magazine's Web site, where users can download samples and be sent to Tower to purchase.

"Both Playboy and Rhino reach a similar audience," notes Werde. "Playboy gets a lot of traffic on its Web site and is looking for a way to reach out to record retail. I'm getting Playboy to a presence at Tower stores where there's a lot of foot traffic, and it's giving me exposure in the magazine and a link to its Web site."

The cyber version of the Playboy Listening Lounges went up on March 24, the day that Playboy and Rhino launched the program at a party at New York nightclub Cheetah featuring reggae artists Damian and Julian Marley. Among the attendees were Playboy advertisers, notes Werde,

(Continued on next page)

## Ultimate Band List Adding Retail Area Encyclopedic Music Site Aims To Be 'One-Stop' Shop

■ BY EILEEN FITZPATRICK

LOS ANGELES—The Ultimate Band List (UBL) will become the new retail kid on the Internet beginning Tuesday (21).

Since 1994, UBL—located at [www.ubl.com](http://www.ubl.com)—has served as the definitive World Wide Web music guide by categorizing, indexing, and organizing more than 100,000 music-related Internet sites. The addition of a retail function is meant to offer Web surfers the next level of value and customer service.

"How can we be the ultimate music resource on the Web without taking it to the end?" says Marc Geiger, the founder of UBL's parent company, Artistdirect. "To not have the buying ability would be silly."

Geiger says the added retail feature will make UBL a "one-stop site for the music consumer."

Artistdirect also operates a booking agency whose clients include Alice In Chains, the Beastie Boys, Beck, the Foo Fighters, Pearl Jam, Rage Against The Machine, and the Sneaker Pimps. UBL is part of Artistdirect's new-media division.

The commerce area of UBL—called the UBL Store—will offer more than 200,000 music titles. The selection includes 85,000 import titles and a smattering of DVDs and videos.

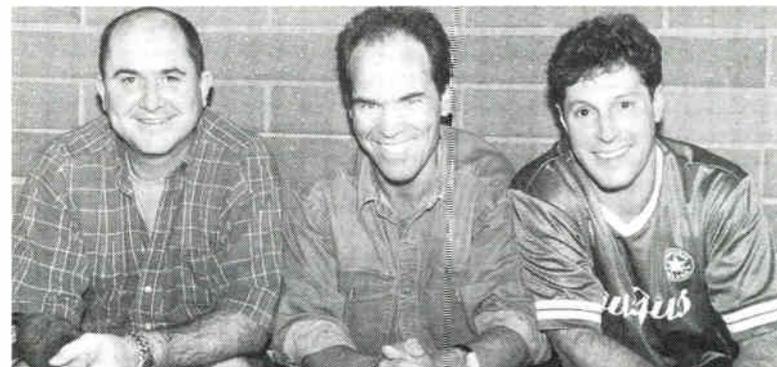
Fulfillment will be handled by Alliance Entertainment, and prices will be "very competitive" with other online retailers, which normally sell new titles for about \$12-\$13.

"We haven't finalized our pricing, but we won't violate any minimum advertised prices established by the labels," says Geiger.

Online customers will be guaranteed secured transactions. In addition, a "real-time inventory" function will automatically let buyers know if a title is in stock.

Another new area of the site, the

(Continued on next page)



Pictured, from left, are Don Muller, co-owner of Artistdirect, parent company of the Ultimate Band List (UBL) World Wide Web site; Steve Rennie, UBL president; and Marc Geiger, co-owner of Artistdirect.

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## newsline...

**MUSICLAND** says that sales for stores open more than a year rose 4.9% in the five weeks that ended April 4. For mall stores (Sam Goody/Musicland, Suncoast Motion Picture Co.), same-store sales increased 5.7%; for superstores (Media Play, On Cue), they went up 3%. Total sales climbed 2.7% to \$148.5 million from \$144.6 million during the same period a year ago. The Minnetonka, Minn.-based company operates 1,350 stores.

**THE ATLANTIC GROUP** has entered into a deal with Wilhelmina International, a modeling agency, to develop image campaigns for its artists. Wilhelmina, which has created an Atlantic Artist Division, will represent acts in tour sponsorships, endorsements, advertising and in-store promotion campaigns, and modeling campaigns. The two companies plan to produce a CD-ROM "promotion book" spotlighting label artists and the work they've done through the agency.



**CIRCUIT CITY GROUP**, the electronics-store subsidiary of Circuit City Stores Inc., reports that net income fell 18% to \$112.1 million in the fiscal year that ended Feb. 28 from \$136.7 million the year before. The decline was due in part to the company's investment in Divx, a digital movie format that will compete with DVD. Revenue rose 12% to \$8 billion from \$7.15 billion a year earlier. Sales for stores open at least a year fell 1%. The retailer states that it "remains especially excited about the possibilities for Divx." 20th Century Fox and MGM have agreed to release titles on Divx; JVC and Pioneer will produce DVD players with Divx features; and the Good Guys! says it will carry Divx discs and players at the San Francisco launch this spring. Circuit City operates 500 superstores.

**RECOTON**, a manufacturer of consumer electronics accessories, has entered into a worldwide licensing agreement with Straight Arrow Publishers Co. to deploy the Rolling Stone magazine logo on music storage and carrying cases. Recoton expects to ship these products this summer.

**INTERAINER**, a developer of on-demand entertainment programming for computers and TV, says that U S West Communications and Sony Corp. of America have made investments in the company, along with Intel, Comcast, and Sterling Ventures. U S West will provide Interainer to its Internet customers in 40 cities in June.

**DOVE ENTERTAINMENT**, a producer of filmed entertainment and publisher of books and audiobooks, reports that its net loss rose to \$16.6 million in 1997 from \$6.6 million the year before. The loss was due in part to write-offs on unprofitable businesses, including \$2.5 million for printed book and audiobook production. Revenue dropped to \$16.6 million from \$26.8 million. The company says it has formed new audiobook distribution agreements.

**CAK UNIVERSAL CREDIT CORP.**, the new company formed by Charles Koppelman to provide entertainment loans secured by royalties from copyrighted properties, has hired Jeff St. Onge & Friends to launch a trade print advertising campaign this month. Billings were not disclosed. The agency has worked for such clients as BMG and Sony Plaza.

**ALLIED DIGITAL TECHNOLOGIES** has expanded its West Coast operations with the opening of an L.A. Express facility in its Los Angeles office that provides next-day service of videocassettes to West Coast clients.

**A&E HOME VIDEO** is releasing a six-video boxed set of "Henry Fielding's Tom Jones," which aired recently on the A&E cable channel. The set is available Tuesday (21) at a list price of \$99.95.

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## RHINO PROMOTES ITS BRAND WITH PLAYBOY LINK, CONTEST

(Continued from preceding page)

"which is key, because we eventually want a third-party sponsorship as another way of exposing the Rhino brand."

Over at Playboy Enterprises, VP of Web sales and marketing Lisa Natale has a similar philosophy. "Playboy magazine has developed a franchise," she says. "The Net allows us to blow out all the things that make it so popular, and of course music is one of them. And we've partnered with a company that's very much like Playboy in that Rhino is very creative and started small and became a well-known and respected brand. They cover so many music genres, like Playboy, so they're a perfect fit for us."

The Tower tie-in, Natale adds, allows both companies to reach the same target audience of young upscale men and further "shows what we can do on the Web and how powerful two brands can be." She says that Web traffic on the hugely traveled Playboy site has surged in the week since the Rhino/Tower link, and she expects that the Web site connection will now "grow the brand by leaps and bounds."

Meanwhile, Tower and Rhino are eagerly gearing up for the second annual RMAT trivia challenge, to take place May 17. This year the contest has expanded from single Tower locations in New York and Los Angeles to also include Boston, Chicago, Philadelphia, San Francisco, and Washington, D.C., outlets. The entire 96-store chain is promoting the event—which also is online—with displays commencing six weeks in advance and a Rhino product sale from April 29 through May 18. Local celebrities will be MCs at each site, with local radio stations sponsoring. Radio promotions will also run in four to six secondary markets.

Rhino has also secured corporate involvement this year, with sponsors supplying prizes and conducting their own "mini-RMATs." These include the Kenwood audio hardware and K-Swiss athletic footwear companies, which are holding contests through point-of-purchase displays at their

participating retailers, and Microsoft, which will host the Internet Explorer 4.0 Browser Mini-RMAT Contest on the Web. Rhino, meanwhile, is creating an entire Web site centering on the contest, and the Yahoo! Web service will promote it from six weeks prior on its heavily trafficked site, in addition to hosting the event online.

The RMAT will also be advertised in the May issues of Vibe and Spin, which will further promote the contest through their Web sites and daily fax tipsheets to radio stations.

"It will drive a lot of traffic to our Web site, and it's great branding," says Werde of RMAT. "It says that Rhino is the pop music archives."

Rhino's 300-question, open-book music trivia test covers all genres but classical and is presented at the Tower stores in special classroom settings, with the tightly guarded tests being delivered by armored trucks. Winners at the seven live locations and on the Internet get a Rock-Ola jukebox stocked with 100 essential Rhino CDs, Tower Records gift certificates, and one-year subscriptions to Spin and Vibe. The grand prize winner also gets a Kenwood Home Audio 200 CD Disc Changer, a year's supply of K-Swiss apparel, Microsoft Office '97 software, a Yahoo! snowboard, and perpetual placement on Rhino's CD mailing list.

"We're meeting next Friday to offer other suggestions," says Todd Meek-an, manager of Tower's Sunset Boulevard store in Los Angeles, an RMAT site. "We'll have an employee dressed up as a nerdy record guy passing out RMAT posters at the register, and then on the day of the test we'll have a school bus and desks out in the parking lot."

Last year, Dr. Demento was proctor at the Tower Sunset store, supplying No. 2 pencils and "making sure people weren't cheating," says Meehan. Demento will appear at San Francisco's Columbus-and-Bay Tower store this year; former "Saturday Night Live" cast member Rob Schneider will appear in L.A.

"We have 200 T-shirts for all our employees to wear," adds Meehan. "The only thing that bums the staff out is that our employees can't take the test."

According to Rhino senior director of media relations David Dorn, who created RMAT, a team of 10 at the label is working on the test full time. Rhino hopes to expand the concept to 15 markets next year, then 25. Plans to televise next year's test are also near completion, Dorn says, as is a RMAT board game and desktop calendar. "We're trying to expand on the Rhino brand and make RMAT bigger each year," says Dorn.

## ULTIMATE BAND LIST ADDING RETAIL AREA

(Continued from preceding page)

Listening Room, will let visitors search for and listen to streamed audioclips.

In addition to buying music, visitors will be able to purchase concert tickets through a link with Ticketmaster.

Even though UBL is adding a retail element, the company says its main objective is focused on improving the site's content.

"We're offering record retailing

within the context of UBL," says newly appointed UBL president Steve Rennie. "The retail area is very subtle, and it doesn't look like CDnow or other retail sites."

Rennie comes to UBL from Epic Records, where he was the label's West Coast senior VP and GM.

The UBL store is Artistdirect's second venture into online retailing. The company also established stonesbazaar.com, the Rolling Stones' official online store. In addition to purchasing licensed merchandise, Stones concert tickets, and music, the site's visitors can also E-mail the band and request songs to be played on stops during the Bridges to Babylon world tour.

Artistdirect also owns Kneeling Elephant Records, which is distributed through RCA Records.

Geiger formed Artistdirect with talent agent Don Muller in 1997. Previously, Geiger was VP of marketing and new media at American Recordings. He was also an A&R rep at Warner Bros. Records, where he signed the Jesus & Mary Chain, MC 900 Ft. Jesus, and other alternative acts. He was also a booking agent for Regency Artists, which later became Triad Artists and is now owned by the William Morris Agency. At Regency he handled Jane's Addiction, Siouxsie & the Banshees, George Clinton, Echo & the Bunnymen, and others.

Geiger was also involved in creating Lollapalooza with former Jane's Addiction and Porno For Pyros member Perry Farrell.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Charles Berg is named VP of operations at Paramount Home Video in Hollywood. He was director of operations at Micropose.

MGM Home Entertainment in Santa Monica, Calif., names Paul K. Woolley VP of international licensing. He was senior VP, international, at Epic Productions Inc.

Playboy Entertainment Group in Beverly Hills, Calif., appoints Scott Barton national director of public relations. He was publicity manager at Warner Bros. Domestic Television Distribution.

**MULTIMEDIA.** Reel.com in Berkeley, Calif., names Julie Wainwright president/CEO. She was president/CEO at Berkeley Systems.

Electronic Arts in San Mateo, Calif., promotes Nancy L. Smith to executive VP/GM and Bing Gordon to executive VP/chief creative



BERG



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officer and names Mark Blecher VP of North American marketing and Carter Cast VP of marketing communications. They were, respectively, head of sales and distribution, executive VP of marketing, VP of marketing at Gordon Biersch, and director of marketing at Frito-Lay Inc.

**CHILDREN'S.** Marvel Entertainment Group Inc. in New York appoints Alex Holtz senior VP of sales and marketing. He was senior VP, administrative sales director, at Penguin USA.

# 'Around' Shows That Lou Del Bianco Loves To Tell A Story

**B**UDDIN' LOU: For the last four years, we've been raving about a children's performer named **Lou Del Bianco**, a Port Chester, N.Y.-based singer/songwriter/actor/storyteller who's one of the most exciting kids' talents we've ever come across. With a pair of albums based on his own childhood experiences, "When I Was A Kid" (1994) and "A Little Bit Clumsy" (1996)—which brilliantly weave music, humor, and truth into unique

listening experiences—Del Bianco established himself as someone who richly deserved mass recognition. "Somebody get this guy a TV show, quick," we wrote some time ago. It hasn't happened yet, but a TV treatment is in the works. And Del Bianco has come out with a new album that, instead of mining his formative years, concentrates on what gave him his start as a kids' performer: storytelling.



by *Moira McCormick*

"Around The World" (Port Chester-based Storymaker Records) contains eight tales from various global cultures, bookended by a pair of original songs. Not surprisingly, it's an exceptionally entertaining disc.

Whereas a number of kids' storytellers are content to make single-voice, unadorned recordings, Del Bianco has called into play his musical, theatrical, and comedic skills—

not to mention longtime producer **Marshall Toppo's** arsenal of sound effects—and created something lavish, with radio theater-type production values and what sounds like a cast of dozens. But all those voices belong to Del Bianco.

"I wanted this to bear up well under repeated listenings," he says. And actually, he notes, "I've been getting a lot of comments along the lines of, 'I'm usually bored by storytelling albums, but yours has more life and creativity, and I really enjoyed it.'"

Del Bianco honed his multicultural storytelling skills from 1982 to 1990, "when all I did was tell those tales to kids. I could do almost 150 off the top of my head." His theatrical leanings were developed much, much earlier, though—practically at birth. "I spent years and years around six very talk-

ative sisters," he says with a laugh. "Four older, two younger. I didn't have the confidence to express myself around my family, but it was just a matter of time until I couldn't hold it in anymore. I was an introverted extrovert—shy, but with a great desire to be seen and heard."

His talents were eventually channeled in the direction of children by then girlfriend **Camille Linen**, now his wife (who continues to be an unending source of artistic inspiration, he says). "She'd taught English for 14 years, at which point budget cuts had axed arts programs left and right," says Del Bianco. "So she created after-school programs specializing in the arts and suggested I lead a pro-

*(Continued on page 62)*

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## Spec's Says It Is For Sale, In So Many Words, But To Whom?

**S**PEC'S MUSIC HAS ALL but announced that it is up for sale and is involved in negotiations with an unnamed suitor, although to arrive at that understanding you have to read between the lines of the press release it issued April 9. In that release, the 42-unit, Miami-based chain used a word game that said something to the effect that it was involved in discussions about a "business combination" that could be valued at \$3 a share or higher.

The outright sale of the company is a difficult proposition, because, as the result of recent diversification strategies, Spec's now has a number of operations that other retailers might not find attractive. It has DS Latino, a Latin music distributor, label, and recording studio. It also has a concert promotion division. Most traditional music retailers would probably be interested in acquiring only the Spec's stores.

In the past, Spec's Music has put itself on the block twice. In November 1994, Spec's hired PaineWebber to shop the chain, and after a number of chains looked at Spec's, Blockbuster Music and Investcorp (which at the time owned Camelot Music) both made a bid for the chain. Those bids were said to be between \$23 million and \$27 million (Retail Track, Billboard, March 25, 1995), but those offers were turned

down.

Last fall, sources say, the chain, once again using PaineWebber, was put up on the block again, but in a more informal manner, which is now culminating in what the press release is categorizing as a possible business combination.

Let's look at what a business combination is before tackling the "who" portion of the equation. The term suggests that the deal under discussion would be either a merger or a stock deal. If it's a stock deal, the unnamed suitor is a public company and would pay for Spec's

with its stock, meaning that Spec's shareholders would exchange their stock, based on an agreed-upon formula, for the suitor's stock. Or it could mean—and this is pure speculation—that Spec's would split the company into two, selling the chain to the suitor and leaving the rest of the assets as a separate company, owned by shareholders and operated by existing management. If it's a merger, Spec's senior management may come along for the ride to manage DS Latino and the concert promotion business.

Much more interesting is the who.

The likely list of suspects includes Trans World Entertainment, National Record Mart, Camelot, (Continued on page 60)

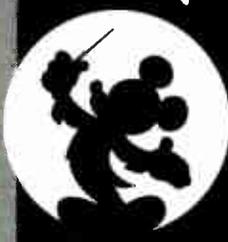
## RETAIL TRACK

by Ed Christman



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# How Are Orphaned Labels Holding Up As Indie Distribution Dwindles?

**ORPHANED:** Declarations of Independents called up a friend of ours in the distribution business recently just to check in. In the course of a rambling conversation, this savvy executive made a passing comment that got us thinking. "You know," he said, "there have got to be hundreds, if not *thousands*, of independent labels out there that are without a distributor right now."

We have to believe our friend is right, given the history of indie distribution as we've experienced it over the last several years.

Since early 1997, we've been hearing talk that a towering number of labels were homeless, due in large measure to chaos in the marketplace engendered by the instability of Alliance Entertainment Corp., which operated Independent National Distributors Inc. (INDI), then the largest indie distribution entity.

Early in the year, as part of a restructuring that was designed to bring renewed profitability to the overextended parent company, INDI dropped some 250 labels, representing close to 500 imprints (Billboard, Feb. 15, 1997). This and other strategies couldn't forestall the inevitable, however, and Alliance filed for Chapter 11 bankruptcy protection in July (Billboard, July 26, 1997). Later in the year, Alliance announced INDI would be folded.

This calamity wreaked havoc on the national independent distribution picture. The succession of shock waves stemming from the Alliance/INDI crisis blew more and more labels into unwilling free agency, searching for new distributors in a landscape that offered the orphaned companies far fewer options than they might have had



by Chris Morris

only a few years before.

The middle and late '90s have seen rapid consolidation in distribution. Regional indie distributors have been supplanted by nationalized companies that have developed to meet the centralized buying needs of immense retail webs. (INDI, which grew from a melding of three regional distributors, was among the first of these companies.) And some of the most prominent and capable national distributors have chosen to keep their portfolios small, preferring a limited number of high-volume performers over a long list of more modest-selling firms.

Thus, when INDI hit the wall last year, many labels must have suddenly found themselves in a wasteland—unwanted by national indie distributors, which could cherry-pick the top imprints at liberty, and unable to cobble together suitable nationwide distribution from the diminished number of surviving regional companies.

We find the perceived predicament of the homeless labels both appalling and compelling. But much of the story remains untold. Though our sources on the distribution side continue to report that they're being solicited by dozens of orphaned labels on a week-to-week basis, we've heard practically nothing

from the labels themselves.

With an eye toward a more definitive look at the subject in Billboard, Declarations of Independents would like to hear from independent labels—especially those with long histories and sales track records—that have lost distribution in the last year and have had problems finding new representation. You can contact us here (Thursdays or Fridays are optimum) at 213-525-2294; if you leave a message, be patient. You can send us an E-mail at [cmorris@billboard.com](mailto:cmorris@billboard.com). If you want to talk face to face, we'll be at the Assn. for Independent Music convention in mid-May in Denver.

(Continued on page 61)

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## RETAIL TRACK

(Continued from page 58)

Wherehouse Entertainment, and Tower Records/Video.

According to sources, both National Record Mart and Wherehouse looked at Spec's last fall and winter but are now out of the running. The former company is believed to have made an offer in the form of a stock deal but was turned down. Retail Track has been unable to determine if Wherehouse made an offer on Spec's.

As for Tower, sources indicate that while it is interested in the Florida retailer, Spec's has too many mall stores. About one-third of the chain's outlets are small mall outlets. Tower, which operates mainly free-standing superstores, doesn't like that kind of animal.

Almost the entire label sales and distribution sector of the industry

thinks the interested party is Camelot, while a couple of lone wolves say it is Trans World. But Retail Track has been unable to verify, one way or another, if either of those chains is talking to Spec's or if there is some other as-yet-unsuspected party engaged in talks with the chain.

None of the chains mentioned above would comment.

**L**AST ISSUE, I took Capitol Nashville and Garth Brooks to task for not having a minimum-advertised-price (MAP) policy on the country star's forthcoming boxed set. On Friday, April 10, the day Billboard hit the streets in New York and Los Angeles, EMI Music Distribution issued a letter on the topic, saying that the MAP

on "The Limited Series" is \$27.85. Most retailers contacted by Billboard say that MAP is better than nothing but express disappointment that it isn't higher. Those retailers say that they plan to sell the set for approximately \$35-\$40 and that they will look like price gougers if others sell it for \$29.95, the amount that Capitol Nashville said to be aiming for.

However, other merchants, at least for the first week of availability, say that they are working closely with Capitol Nashville on the campaign and have been rewarded with heavy cooperative dollars on top of the 10% buy-in discount. Those merchants say that the \$27.85 MAP is fine with them, even though it is below the boxlot price of \$30.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
★★ NO. 1 ★★				
1	1	<b>SOUNDTRACK</b> ▲ <sup>6</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE 36 weeks at No. 1	255
2	2	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	348
3	3	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	460
4	5	<b>PINK FLOYD</b> ▲ <sup>27</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1099
5	4	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	341
6	6	<b>JIMMY BUFFETT</b> ▲ MCA 5633*/1981 (11.98)	SONGS YOU KNOW BY HEART	373
7	7	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	419
8	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 36334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	181
9	—	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	69
10	9	<b>GUNS N' ROSES</b> ▲ <sup>14</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	359
11	15	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	142
12	30	<b>SOUNDTRACK</b> ▲ COLUMBIA 40823 (7.98 EQ/11.98)	TOP GUN	263
13	10	<b>FLEETWOOD MAC</b> ▲ <sup>1</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	296
14	13	<b>PINK FLOYD</b> ▲ <sup>27</sup> COLUMBIA 3618*/15.98 EQ/31.98	THE WALL	471
15	11	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	156
16	16	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	146
17	21	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	185
18	24	<b>JIMI HENDRIX</b> ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	222
19	12	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	344
20	14	<b>2PAC</b> ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	109
21	18	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	390
22	22	<b>VAN MORRISON</b> ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	379
23	25	<b>ERIC CLAPTON</b> ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	54
24	19	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	388
25	20	<b>METALLICA</b> ▲ MEGAFORCE ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	371
26	38	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	163
27	26	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	216
28	35	<b>AEROSMITH</b> ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	280
29	27	<b>CELINE DION</b> ▲ <sup>2</sup> 550 MUSIC 57565/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	209
30	29	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	129
31	28	<b>AC/DC</b> ▲ <sup>36</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	212
32	31	<b>SUBLIME</b> ● GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	73
33	48	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	45
34	23	<b>FLEETWOOD MAC</b> ▲ <sup>18</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	171
35	50	<b>NO DOUBT</b> ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	119
36	—	<b>VARIOUS ARTISTS</b> BIG IDEA 8438/WORD (6.98/10.98)	VEGGIE TUNES	1
37	33	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	176
38	36	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	82
39	44	<b>AEROSMITH</b> ▲ Geffen 24716 (12.98/17.98)	BIG ONES	87
40	37	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	230
41	34	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	443
42	39	<b>ELTON JOHN</b> ▲ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	421
43	43	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	259
44	45	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	292
45	—	<b>NIRVANA</b> ▲ DGC 24475*/Geffen (10.98/16.98)	NEVERMIND	259
46	—	<b>SOUNDTRACK</b> ▲ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	96
47	40	<b>DEF LEPPARD</b> ▲ MERCURY 57818 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	81
48	32	<b>BEE GEES</b> ▲ POLYDOR 820014/A&M (13.98/22.98)	BEE GEES GREATEST	59
49	42	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	247
50	47	<b>ERIC CLAPTON</b> ▲ POLYDOR 820014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	307

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

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**INDEPENDENTS**

(Continued from page 59)

**FLAG WAVING:** "Thrill," the just-released Rykodisc album by Andrew Bird's Bowl Of Fire, is the kind of delight that will have even the most jaded listener exclaiming, "Goodness gracious, great Bowl Of Fire!"

Bird's name will be familiar to fans of the **Squirrel Nut Zippers**; the violinist has worked regularly with the nouveau swing band in the studio and as a live sideman since 1995. Two of the group's members, vocalist **Katherine Whalen** and guitarist **James "Jimbo" Mathus**, repay the favor by sitting in on "Thrill."

At first listen, Bird's music is not entirely unlike that of the Zippers. He says, "I'm pretty much homing in on the small-group swing from the '30s... also Latin [music]. I can play that stuff all day." He cites such vintage jazz violin aces as **Eddie South** and **Stuff Smith** as inspirations and adds, "When I describe to people what we're doing, I like to pull out **Fats Waller's** name, because he embodies swing."

However, there are some unusual, and even unsettling, currents in Bird's neo-swing. For instance, a couple of the compositions on "Thrill" draw their lyrics from 19th-century German lieder; the oft-lachrymose meldings of popular and classical song.

"My girlfriend's an opera singer," Bird explains. "I would go through these translations of German lieder... I was fascinated, because they're so ridiculous."

Bird also notes that he tends to write songs about "people I observe or know with some degree of mental illness." The best of these, like "Ides Of Swing," sound like an unholy mating of **Django Reinhardt** and latter-day **Tom Waits**.

He arrived at his unique style—which encompasses rhumbas, Scandinavian wedding songs, classic swing, and his own dark modernism—via a circuitous route. Bird began playing the violin at the age of 4. "I was a first-generation Suzuki [student]," he says. "I learned by ear for the first 10 years. I couldn't read a lick of music... That has a lot to do with where I've gone, into oral traditions."

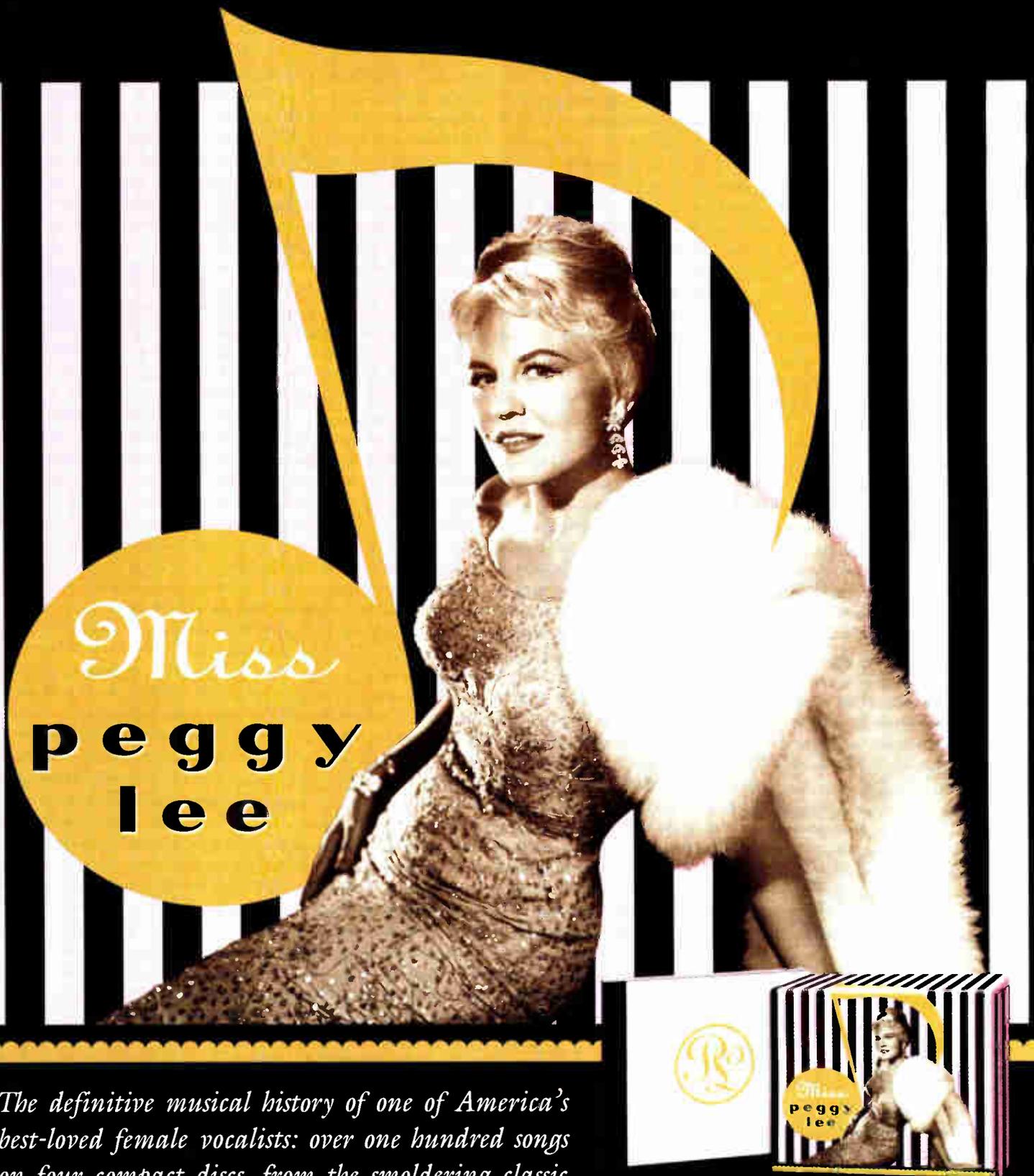
In college, Bird began to move away from classical music. He played East Indian violin pieces, Scandinavian music, and gypsy folk songs. For more than three years, he supported himself playing Celtic music.

He says that the violin "used to be a big part of my identity... but I model my playing just as much after [early jazz saxophonist] **Sidney Bechet** or [swing saxists] **Lester Young** and **Johnny Hodges**."

Bird will be performing the music on "Thrill"—which ranges from his own striking originals to such oldies as "Chinatown, My Chinatown" and bluesman **Charlie Patton's** "Some Of These Days"—in a series of shows in his hometown of Chicago.

On May 9, Bowl Of Fire—which includes bassist **Josh Hirsch**, drummer **Kevin O'Donnell**, and a new addition, stride pianist and Delmark Records artist **Reginald Robinson**—will play an all-swing concert at the Old Town School of Folk Music, where Bird has taught for several years. A two-month run of weekly performances of the "Thrills Cavalcade Of Characters" at the Ivanhoe Theatre will commence May 11-12.

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### 'Madeline' Relunched With All-Out Promo Campaign

**MADLINE'S COMING:** The globe-trotting youngster Madeline is re-entering the home video market with a promotional campaign that rivals that of a sell-through theatrical hit.

The supplier of the "Madeline" series, Golden Books Family Entertainment Video & Audio, has put together a Paris vacation sweepstakes, involving Continental Airlines and Sony Wonder, for two new videos arriving in stores June 30.

Consumers who purchase "Madeline And The 40 Thieves" or "Madeline And The New House," priced at \$9.98 each, will find each cassette packed with the contest's entry form.

The grand prize is a trip for four to Paris, Madeline's hometown. Continental and Best Western will provide travel and accommodations.

Fifteen first-place winners will be awarded the 11-title "Madeline" video library. Twenty-five second-place winners will receive a Madeline rag doll from Eden Toys, while 50 third-place winners will get the Sony Wonder audio title "Madeline's Favorite Songs."

Any consumer who completes the enclosed entry form will also be able to take advantage of a discount from Continental. Each cassette will contain a coupon worth up to \$100 off travel on the airline. In addition, the cassette will be packed with a third coupon worth \$2 off "Madeline's Favorite Songs."

Merchandising displays and an on-pack sticker will alert consumers to the sweepstakes, Continental discounts, and Sony Wonder offers. Golden Books is also putting stickers on each cassette with information about the offers.

The campaign is part of an intense effort by Golden Books to "revamp and give the series a new look," says company senior VP/GM **Cindy Bressler**. The series' catalog titles, previously distributed by long-gone Media Home Entertainment, have been spiffed up for the June relaunch.

"We've put together a great new look for 'Madeline' that jumps off the shelf at retail," says Bressler.

The timing of the June relaunch is meant to coincide with TriStar Pictures' July 31 release of the live-action movie "Madeline," starring Academy Award winner **Frances McDormand**. "As the momentum for the film builds, we're seeing the demand increase for the videos," Bressler adds. The relaunch is part of a year-long "Madeline" program including additional promotions for Christmas and the delivery of two more titles early in 1999.

Golden Books, which is distributed by Sony Wonder, plans to develop similar marketing campaigns for other properties such as "Pat The Bunny," "The Poky Little Puppy," the Shari Lewis catalog, and holiday

titles including "Rudolph The Red-Nosed Reindeer," and "Frosty The Snowman." The latter collection was previously distributed by Artisan Entertainment, formerly LIVE Entertainment.

**ONLINE SHORTS:** Short films usually only get audiences at festivals or special screenings. One Internet site, however, has created an opportunity for consumers who can't make it to the Sundance Film Festival.

Shortmovies.com went up on the World Wide Web about three months ago with 31 titles ready for purchase at \$8 each, plus shipping and handling. The site, headquartered in Santa Monica, Calif., was

created by screenwriter/filmmaker **Andy Hudson** and his brother **Rick**, a Web site designer.

Andy Hudson solicited titles by placing ads in The Hollywood Reporter and Daily Variety and picked up others at Sundance in January. Hudson says the ads generated 200-300 submissions.

"Some were clearly awful; some were good," he says. "But there were few that were marginal. It was fairly easy to pick which ones I wanted to put on the site."

One criteria Hudson established to weed out any "Boogie Nights" wannabes is that entries cannot have explicit sex or violence. Prospective selections must also be on film, not videotape. "I just wanted to make sure I wouldn't get any 'America's Funniest Home Videos' stuff," he says.

Shortmovies.com is divided into such categories as action, drama, comedy, and animation. The films' average running time is about 20 minutes. Hudson, who wants to double his catalog's size, says he's sold about 50 copies so far.

The site is linked to the search engine Yahoo! and about eight other Web sites, including interbiz.com, linkstar.com, and bidit.com, an online auctioneer. Also linked are the sites of several magazines, including Film Threat.

Shortmovies.com can be reached at 1223 Wilshire Blvd., Box 421, Santa Monica, Calif. 90403-5400.

**LEO FEVER:** To take advantage of the current **Leonardo DiCaprio** frenzy, Monterey Video is rush-releasing an earlier version of "The Man In The Iron Mask," priced at \$49.95, to stores on Tuesday (21).

The current MGM Films release, which stars DiCaprio in the title role, has taken in nearly \$50 million at the box office.

Monterey's "Man In The Iron Mask" was written and directed by **William Richert**, whose other movies include "Winter Kills" and "A Night In The Life Of Jimmy Reardon." His "Mask" had a brief run earlier this year.



**SHELF TALK**  
by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	6	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
2	3	78	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
3	16	100	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
4	2	10	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
5	5	2	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1996	R	19.95
6	4	9	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
7	9	15	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
8	6	7	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
9	<b>NEW ▶</b>		AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1981	R	13.95
10	10	8	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
11	15	3	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.96
12	8	6	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1987	NR	14.98
13	7	8	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	16.95
14	18	2	SELENA	Warner Home Video 14909	Jennifer Lopez	1996	PG	19.98
15	12	4	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
16	13	4	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1996	PG-13	14.95
17	17	100	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
18	14	10	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
19	20	3	FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
20	19	23	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
21	11	13	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
22	21	23	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
23	29	3	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1988	NR	14.95
24	26	19	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
25	35	8	TRAINSPOTTING	Miramax Home Entertainment Buena Vista Home Entertainment 9440	Ewan McGregor Jonny Lee Miller	1996	R	19.99
26	25	2	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
27	33	19	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
28	28	12	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
29	22	20	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
30	23	4	DRAGONBALL Z: THE TREE OF MIGHT	FUNimation Pioneer Entertainment 0110	Animated	1998	NR	19.98
31	31	2	BEVERLY HILLS NINJA	Columbia TriStar Home Video 82503	Chris Farley	1997	PG-13	14.95
32	<b>NEW ▶</b>		LOST IN SPACE-WAVE II	FoxVideo 0349	Jonathan Harris Billy Mumy	1998	NR	24.98
33	37	110	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
34	<b>NEW ▶</b>		SLAPPY AND THE STINKERS	Columbia TriStar Home Video 21671	Bronson Pinchot	1997	PG	13.95
35	34	2	KIMERA	A.D.V. Films 001D	Animated	1998	NR	19.98
36	32	6	DANTE'S PEAK	Universal Studios Home Video 83215	Pierce Brosnan Linda Hamilton	1997	PG-13	14.98
37	<b>NEW ▶</b>		PENTHOUSE-PET OF THE YEAR AND FRIENDS	Penthouse Video WarnerVision Entertainment 57026	Paige Summers	1998	NR	19.99
38	<b>NEW ▶</b>		MCHALE'S NAVY	Universal Studios Home Video 83213	Tom Arnold David Alan Grier	1997	PG	14.98
39	24	34	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
40	<b>NEW ▶</b>		PENTHOUSE-ISLAND GIRLS	Penthouse Video WarnerVision Entertainment 57027	Various Artists	1998	NR	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## BELOW-\$10 RELEASES

(Continued from page 63)

"The customer doesn't understand the differences related to pricing," he adds.

West Coast corporate development VP Steven Apple believes the jury is still out on the genre's overall value to the chain's 600-plus outlets. "We enjoy seeing top titles come down in price, but many mass merchants are selling below MAP [minimum advertised price] at \$4.99 or \$5.99," he notes. "This is a bad signal when our customers are asked to buy at \$9.98, or discounted by several dollars with promotions."

Most outspoken on the issue are Best Buy and Musicland. "With about 8,000 titles, we're carrying a significant part of the \$9.98-list product."



Universal Studios is one of several majors adding to the wide array of movies at \$9.98 suggested list. The budget flood worries some retailers.

says Joe Pagano, video merchandise manager for the 285 Best Buy stores. "However, we believe it is really not in the best interests of the industry, as it devalues the perceived value of our total product."

"The place for \$9.98 movies is as a promotional value available only for a limited amount of time," he continues. "When you look at the roster of top films permanently reduced to \$9.98, what does that say to the consumer? A more eclectic catalog of \$9.98 to \$19.98 sends a much better message, or we can ask, 'Where's the next stop down the elevator?'"

Equally concerned is Archie Benike, marketing VP for the Musicland Group of nearly 1,200 Media Play, Suncoast Motion Picture, and Sam Goody locations.

"Suncoast in particular has always carried a good inventory of \$9.98 product, based on the title strength," Benike says. "It's a great price point to advertise with MAP and has helped to relaunch multiple sales for us. But when the consumer sees relatively recent top titles advertised with no MAP at \$4.99 as loss leaders, then nobody wins."

"I've never seen a product that has gone from a perceived value of \$99 and up [as an initial rental release] to \$9.98 in such a relatively short time. And this while theatrical movies are big events and setting box-office records at ever higher ticket prices."

Eyeing his worst nightmare, Benike concludes, "The last thing we want to see is a store full of \$9.98 movies!"

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The First Four Years • Garden  
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Southern Crossing • Safari  
Light Above The Trees  
The Wind And The Wolf  
Walls Of The Cave



The Keiko Matsui Band Chris Coangelo-Bass, Jason Harnell-Drums, Michael John Acosta-Saxophone, Jinshi Ozaki-Guitar, Ricardo Pasillas-Percussion Special Guests Suzie Katayama-Accordion, Kazu Matsui-Shakuhachi Flute, Paul Taylor-Saxophone  
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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ▶ JIMMY RAY

PRODUCERS: Con Fitzpatrick, Jimmy Ray  
Epic 69104

It's not often that a song as irresistibly catchy as "Are You Jimmy Ray?" comes along, and it's even less often that such a track is backed up by an album full of other hit-worthy tunes. Such is the case of British artist Jimmy Ray, who either wrote or co-wrote all of the cuts on this effortlessly tuneful album, including the gold single "Are You Jimmy Ray?" Other highlights include "Look Inside For Love," "Way Low," "Goin' To Vegas," "I Got Rolled," the bluesy "Daddy's Got A Gun," and the rockabilly rave-up "Sex For Beginners." A must for radio stations across a wide spectrum, from pop to triple-A to modern rock.

### R & B

#### ▶ MYA

PRODUCER: Haqq Islam  
University/Interscope 90166

Young artist Mya scores on her debut album by addressing issues of concern to women without spewing cuss words. Boosted by the strong presence of Sisqo of the group Dru Hill, the artist's first single, "It's All About Me"—though reminiscent of Destiny's Child's "No, No, No"—is a catchy, infectious tune that carries a lot of weight. What's also positive about Mya is that her songwriting skills are being displayed early in her career. Other noteworthy tracks include "Whatcha Say," "Bye Bye," "My First Night With You," "Movin' On," and "We're Gonna Make Ya Dance."

### COUNTRY

#### ▶ VARIOUS ARTISTS

The Horse Whisperer

PRODUCERS: Tony Brown, Patrick Markey, John Bissell, Kathy Nelson  
MCA Nashville 70025

Sometimes the chemistry of a soundtrack works, and sometimes it doesn't. This one works—very strongly. It achieves the rare feat of remaining a cohesive album apart from its movie. It's full of stellar performances evoking the West from Dwight Yoakam, Lucinda Williams, the Mavericks, Emmylou Harris, Don Walser, Gillian Welch, Don Edwards, Steve Earle, Iris DeMent, and George Strait. There's also a reunion of the Hill County Flatlanders, the renowned West Texas group with Joe Ely, Jimmie Dale Gilmore, and Butch Hancock. The scene stealer here, though, is new artist Allison Moorer, whose delivery of "A Soft Place To Fall" presages the arrival of someone who could very likely become a major country singer.

#### T.G. SHEPPARD

Nothin' On But The Radio

PRODUCER: Denny Diante  
MSH 6401

Formerly a song pluggier by the name of Bill Browder, T.G. Sheppard reigned for years in the '70s and '80s as a pop/country icon, having hits with songs as diverse as the Turtles' "Happy Together" and Harry Nilsson's "Without You." This is Shep-

pard's first album in a decade, and it finds him still in fine voice. The title cut leads a succession of serviceable country tunes such as Mac McAnally's "It's All Over Now" and Walt Aldridge's "Ghost Town." Sheppard's pop roots reappear with a cover of "Long Cool Woman (In A Black Dress)." After all, this is a man who was given a tour bus by Elvis Presley. Distributed by Navarre Corp.

### RAP

#### ★ DJ HONDA

H II

PRODUCERS: Various

Relativity 1613-2

If "H II" does anything, it establishes Japanese-bred DJ Honda as a formidable producer with a keen ear for new talent. Although at first it seems Honda takes full advantage of his Relativity labelmates the Beatnuts, Al Tariq, and Black Attack—as well as tried-and-true MCs like De La Soul, Keith Murray, KRS-One, and Mos Def—he redeems himself with unknown MC choices like the lyrically tight female clique Syndicate and the Rawcotiks. Production-wise, Honda delves into hip-hop extremes many American-born DJs wouldn't dare attempt, with the eclectically jazzy "Trouble In The Water" and the saga-styled "Travellin' Man." He also manages to tread commercially acceptable waters with "On The Mic," "5 Seconds," and "Every Now & Then," while still making each accessible to the underground.

### LATIN

#### ★ FRANCISCO CÉPEDES

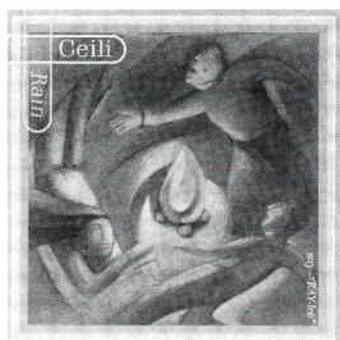
Vida Loca

PRODUCER: none listed

WEA Latina 22834

This highly regarded singer/songwriter from Cuba turns in a splendid label premiere replete with arresting vignettes of earthy, amorous ruminations bathed in his delectable, smoke-cured vocal flavors. Virtually any track could score at Latino pop radio, including the catchy, upbeat cut

### SPOTLIGHT



#### CEILI RAIN

PRODUCER: Bill Halverson

Punch Records PEG 006

Led by singer/songwriter Bob Halligan, this Nashville-based band weaves pop, rock, and Celtic sounds into an intriguing musical tapestry. The music is fresh and innovative, and the band's debut disc captures the charm of its live shows, especially on the buoyant "You Then Me Then You Then Me," the rollicking "Long Black Cadillac," the fiery "666 Degrees," and "I Don't Need A Picture," which is spinning at triple-A radio. Most of the songs—which are musically satisfying and lyrically life-affirming—were penned by Halligan, a veteran tunesmith whose credits include Judas Priest, Michael Bolton, Cher, and Kathy Mattea. In addition to his songwriting talents, Halligan is a passionate vocalist whose gifts shine on the shimmering ballad "Call Home," the powerful "Peace Has Broken Out," and the group's signature song, "Ceili Rain." A stunning debut that could spawn the industry's next big rock band from Nashville. Contact: 615-320-1250.

"Todo Es Un Misterio" and an array of ballads such as "Remolino," the title track, "Se Me Antoja," and "Que Hago Contigo."

### SPOTLIGHT



#### JIMMY PAGE & ROBERT PLANT

Walking Into Clarksdale

PRODUCERS: Jimmy Page & Robert Plant

Atlantic 83092

Led Zeppelin fans rejoice. Group masterminds Jimmy Page and Robert Plant have taken their reunion full circle, going beyond the live performances, live recordings, and reissues they have collaborated on in recent years and writing new, vital material that stands up to their erstwhile band's finest work. The album's obvious highlight is the epic rock track "Most High," reminiscent of such Led Zep staples as "Kashmir." Other tunes that will ring old fans' chimes include the catchy "When The World Was Young," the insistent "House Of Love," and "Sons Of Freedom," with its echoes of "The Immigrant Song." Beyond the album's nostalgic pull, much of its music is less riff-heavy and more melodic than Zeppelin's hits. Recorded with refreshing subtlety by Chicago underground icon Steve Albini, "Walking Into Clarksdale" eschews the squealing production style favored by the current crop of "alternative" rockers—most of whom copped their craft from Zeppelin in the first place. Instead, this album proclaims its beauty with restraint, suggesting that its creators know they don't need to scream to be heard. An outstanding work.

### CLASSICAL

#### ★ THE SCOTCH HUMOR: MUSIC OF NICOLA MATTEIS

Chatham Baroque

PRODUCER: Davio H. Walters

Dorian 90256

A 17th-century Italian violin virtuoso who took up residence in England, Nicola Matteis had no trouble getting his art across to the common folk. In fact, he was chagrined that his "Ayres For The Violin" were popular in taverns among "blaspheming rascals and nefarious mechanics." The presentation of this record is somewhat deceiving. The prominently displayed title, "The Scotch Humor," is taken from a relatively minor piece, and Matteis' name is listed only on the back in very small print. No doubt Dorian wanted to emphasize the album's appeal to the Celtic crowd. Despite the slight lack of tact, the overall intent is good. In the hands of the spirited Chatham Baroque, Matteis' music doesn't seem all that far removed from the charms of a Celtic fiddler like Martin Hayes or Fíleén Ivers. Distributed in North America by Allegro.

### VITAL REISSUES

#### WILLIAM BURROUGHS

The Best Of William Burroughs—From *Giorno Poetry Systems*

PRODUCER: none listed

Mouth Almighty/Mercury 314 536 700

A year after the death of Beat poet extraordinaire William Burroughs—as well as the recent passing of kindred spirit Allen Ginsberg—Mouth Almighty/Mercury has anthologized the artist's recorded works in a handsome, four-CD boxed set. It is augmented by informative essays by longtime partner John Giorno and novelist/journalist David Gates, plus excerpts from Burroughs' own writings and large, illuminating photographs dating from the early '50s through the mid-'90s. The box contains recorded readings of such Burroughs classics as "Naked Lunch" and "Soft Machine," as well as latter-day pieces like "Dinosaurs" and "Dead Souls." When one tunes in to Burroughs' sepulchral voice and disturbing tales, it is easy to imagine why he had such a strong grip on musical artists ranging from Patti Smith to Kurt Cobain to Jeff Buckley. The appearance of this archival

release will make Burroughs' works increasingly accessible to new generations of poets and musicians.

#### THE CARTER FAMILY

Longing For Old Virginia

Last Sessions

PRODUCER: none listed

Rounder 1071, 1072

These two albums complete Rounder's nine-CD reissue of the most vital Victor sides by one of the most influential and important groups in country music history. "Longing For Old Virginia"—recorded in 1934 at the Victor studio in Camden, N.J.—includes original compositions by A.P. and Maybelle Carter, as well as such rearranged mountain traditional songs as "East Virginia Blues" and the still-active "I'm Working On A Building." "Last Sessions" is just what the name implies—the group's last session, recorded Oct. 14, 1941, in New York. It includes such spiritual songs as "Fifty Miles Of Elbow Room," "Keep On The Firing Line," and "Something Got Ahold Of Me," as well as the ballad "Waves On The Sea."

#### VILLA-LOBOS: THE COMPLETE SOLO GUITAR MUSIC

Fabio Zanon, guitar

PRODUCER: John Taylor

MusicaMasters Classics 01612-67188

This disc of Villa-Lobos' solo guitar music will have no trouble charming those enamored of the great Brazilian composer's lyrical "Bachianas Brasileiras." Moreover, Fabio Zanon's fluency with these accessible pieces could do much to introduce the uninitiated to Villa-Lobos' folk-fired spirit. The lovely church acoustics add to the ambience of the lilting *choros* as well as to the fevered *études*.

### CONTEMPORARY CHRISTIAN

#### ▶ SARAH MASEN

Carry Us Through

PRODUCER: Charlie Peacock

re:think 1632

Sarah Masen's debut album quickly netted this talented singer/songwriter a bevy of accolades, including a Dove Award nomination for best new artist. On her sophomore effort, she shows a remarkable depth and maturity without losing the sense of innocence in her writing or the vulnerability in her delivery that made her first effort so charming. Charlie Peacock's production frames Masen's passionate, intuitive songs in appealing arrangements. Among the best cuts are "Wrap My Arms Around Your Name," "Seasons Always Change," "Stories In My Pockets," "Tears Like Flowers," and the title cut. At a time when talented female troubadours are getting their share of the limelight, Masen is a gem who shouldn't go unnoticed. Distributed by Chordant.

#### ▶ BIG TENT REVIVAL

Amplifier

PRODUCER: John Hampton

Ardent/ForeFront 5186

This band's gutsy Memphis roots show all over this wonderfully textured rock album, which better reflects its engaging live persona than its two previous efforts. Lead vocalist/guitarist Steve Wiggins wrote all but one tune, and his writing demonstrates a good ear for catchy melodies and a talent for delivering universal truths in straightforward lyrics. Among the best cuts are "God Made Heaven," "Star In The Book Of Life," "Someday (Time And Space)," and "What Would Jesus Do?," a powerful Christian anthem for the '90s that has already become a huge hit and spawned a movement (including "WWJD" bracelets).

### GOSPEL

#### ▶ DENIECE WILLIAMS

This Is My Song

PRODUCERS: Raina Bundy, Deniece Williams, Loris Holland

Harmony 7901

Many will remember Deniece Williams for such buoyant '80s pop hits as "Let's Hear It For The Boy" from the "Footloose" soundtrack. Here she wraps her soulful soprano around a strong collection of gently grooving gospel tunes with satisfying results. Williams puts a different spin on some well-known lyrics by offering up her own funky versions of "Just As I Am" and "It Is Well." Other standouts include "Lover Of My Soul," "I Love Him Above All Things," and "Nothing But The Blood." Williams has never sounded better, and her charming vocals—combined with these appealing arrangements—make for an enjoyable project.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit.

MUSIC TO MY EARS (♫): New releases deemed Picks 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

#### ▶ GOO GOO DOLLS *Iris* (3:36)

PRODUCERS: Ron Cavallo, Goo Goo Dolls

WRITER: J. Rzeznik

PUBLISHERS: EMI-Virgin Songs/Scrap Metal, BMI, EMI-Virgin, ASCAP

Warner Sunset/Reprise 9257 (cassette single)

The first official single from the sterling soundtrack to "City Of Angels" shows this staple act of the modern rock world offering a straight-ahead pop smash waiting to happen. "Iris" displays Goo Goo Dolls at their most introspective and sensitive, though they wisely sidestep the pothole of soupy pop dross. The song's intelligent lyrics and taut melody are sewn into music that builds from a sullen, mandolin-layered opening into an appropriately large power ballad climax. The subtle undertow of strings provides a wonderfully cinematic flavor, while the muscular rhythm section maintains a much-needed edge. An excellent example of how a soundtrack recording can actually help elevate a band and maybe even usher in an exciting new creative phase.

#### ▶ LENNY KRAVITZ *If You Can't Say No* (4:20)

PRODUCER: Lenny Kravitz

WRITER: L. Kravitz

PUBLISHER: Miss Bessie, ASCAP

REMIXERS: Zero-7, Lenny Kravitz

Virgin 13134 (cassette single)

The first radio slice of Kravitz's long-anticipated new collection, "5," shows the chameleon-like artist in excellent form—and donning the role of forlorn soul belter. Working within an instrumental context that carefully merges elements of electronica, classic funk, and traditional blues, the artist belts with a heartfelt authority that will make the hairs on the back of your neck stand up. Holding the track together is a subtle, pop-framed chorus that gradually seeps into the brain and is ultimately unshakable. Though none of 'em match the raw intensity of the original recording, several jeep and electronic remixes are included. In the end, they should do the trick in drawing newcomers to the Kravitz fold.

#### ★ BEHAN JOHNSON *Someone To Call My Own* (3:45)

PRODUCERS: Michael Mangini, Deron Johnson, Monica Behan

WRITERS: M. Behan, M. Vasquez

PUBLISHERS: Spaghetti Goretta/Personal Universe, BMI

RCA 65410 (c/o BMG) (cassette single)

This sadly underappreciated act takes another crack at the pop world with a deliciously catchy midtempo strummer. Wildly charismatic front woman Monica Behan comes on like a forceful cross between Jewel and Sheryl Crow on a song that underlines easy-going guitar work with a shuffling, lite-funk beat. Simply put, she is a major star waiting for an audience—and "Someone To Call My Own," with its empathetic, heart-breaking words, demands the attention of programmers claiming to be in need of something fresh and exciting. Once you've gotten smart and embraced this single, have a dip in the act's gorgeous self-titled debut album.

#### LA BOUCHE *You Won't Forget Me* (3:46)

PRODUCER: not listed

WRITERS: F. Reuther, L. McCray, P. Bishop-Fallenstein

PUBLISHERS: FMP Songs/BMG Songs, ASCAP

RCA 65426 (c/o BMG) (cassette single)

Can lightning strike twice for the Euro-NG act that scored a multi-format hit two years ago with "Sweet Dreams"? Well, "You Won't Forget Me," which previews the forthcoming album "S.O.S.," has similar ingredients: a fast-paced beat, bombastic vocals, candy-coated instrumentation, and a la-la-la chorus. However,

this single does not gel quite as well as the group's past material. Perhaps it's because the song almost rings too familiar, without exhibiting much growth from the act. However, several consecutive spins allow the song to eventually—and permanently—stick to the brain. What remains to be seen is how much commitment radio programmers will show at a time when the market is flooded with pop-minded dance music.

### R & B

#### ▶ SLY & ROBBIE FEATURING SIMPLY RED *Night Nurse* (3:51)

PRODUCERS: Sly & Robbie

WRITERS: G. Isaacs, S. Weise

PUBLISHERS: Charisma/EMI, BMI

REMIXERS: Simply Red, Gota Yashiki, Jah Wobble, Mark Ferda, Adrian Sherwood, Carlton Ogilvie

Inoks 4316 (c/o Warner Bros.) (CD promo)

Simply Red's Mick Hucknall presents a great rendition of Gregory Isaacs' gem "Night Nurse," the first single from Sly & Robbie's latest set, "Friends." Still steeped in Isaacs' vivid lyrical imagery (the track still plays like a classic love story that never made it to the screen), the song will be opened up to newer, younger audiences by Hucknall's pop influence. Dedicated Isaacs fans will also appreciate the authenticity Sly & Robbie impose on the track, as well as the various updated slants. The track features three slightly techno-influenced, reggae/pop, and dub remixes and is destined to be a hit in clubs of all formats throughout the summer.

### COUNTRY

#### ▶ REBA MCENTIRE AND BROOKS & DUNN *If You See Him/If You See Her* (3:55)

PRODUCERS: Tony Brown, Tim DuBois

WRITERS: T.L. James, J. Kimball, T. McBride

PUBLISHERS: Still Working for the Man/Songs of PolyGram International/EMI-Blackwood/Garden Angel/Warner-Tamerlane/Constant Pressure, BMI

MCA/Arista 3116 (7-inch single)

The success of this single as one of the biggest country radio hits of the year appears to be a given in light of the combined star power of its performers. Not only are Reba McEntire, Kix Brooks, and Ronnie Dunn singing on this well-crafted ballad, but MCA's Tony Brown and Arista's Tim DuBois have joined forces to helm its production—making it a bona fide event. Both labels will market and promote this single, which will appear on both McEntire's and Brooks & Dunn's new albums, slated to be released June 2. If you strip away the hype, the core of this effort is a fantastic song brought to life by great performances—especially from

Dunn, whose delivery is powerful on the song's soaring chorus. This record has "smash hit" stamped all over it.

#### ▶ THE KINLEYS *Dance In The Boat* (3:10)

PRODUCER: Russ Zavitson, Tony Haselden, Pete Greene

WRITERS: T. Haselden, C. Bickhardt

PUBLISHERS: We've Got the Music/Ashwords, BMI; Songs of PolyGram International/Almo, ASCAP

Epic 41049 (c/o Sony) (CD promo)

The Kinleys have quickly established themselves as one of country's major breakthrough acts with their fine debut album. The third single from that notable disc should accelerate that momentum. Tunemsmiths Tony Haselden and Craig Bickhardt have crafted an infectious, uptempo song with cute lines like "Sometimes I dance in the boat, just to rock it." The twins' energetic delivery, combined with punchy production, makes for an appealing combination that should fare well at country radio.

#### RHETT AKINS *Drivin' My Life Away* (3:06)

PRODUCERS: Frank Liddell, Greg Droman

WRITERS: E. Rabbitt, D. Malloy, E. Stevens

PUBLISHER: Screen Gems-EMI, ASCAP

Decca 72049 (CD promo)

This song was a No. 1 for Eddie Rabbitt in 1980 and was prominently featured in the movie "Roadie," featuring Meat Loaf. In fact, the song became a trucker's anthem and one of Rabbitt's biggest hits. It's been revived by Akins for inclusion in the Decca soundtrack to "Black Dog," starring Patrick Swayze, Randy Travis, and, yes, Meat Loaf. (Is there some kind of bizarre connection that ties this song to Meat Loaf flicks?) The song is deserving of a good '90s cover, but this tepid version just isn't it. Akins' delivery doesn't have the zip and punch of Rabbitt's energetic version, and the production sounds like a watered-down version of the original.

### DANCE

#### ▶ JOI CARDWELL *Found Love* (6:30)

PRODUCER: Frankie Knuckles

WRITERS: J. Cardwell, F. Knuckles, P. Schwartz

PUBLISHERS: BAK Favorite/Perryfect Joi, BMI; Def Mix/Keyscat, ASCAP

REMIXER: Frankie Knuckles

EightBall 123 (12-inch single)

One of the most beloved voices in clubland, Cardwell wisely switches stylistic gears with this third single from her must-hear current album. After a string of urgent, tribalistic jams that showcased her assertive side, the diva shows a softer and more romantic side on this collaboration with recent Grammy-winning producer Frankie Knuckles. Delivering a beautiful vocal worthy of Donna Summer, Cardwell sounds like she's having a blast amid Knuckles' plush arrangement of firm

house beats, swishy strings, and stately piano lines. This is the kind of single that will easily please her core audience, while also attracting the few folks who haven't come to the party just yet.

#### PRAGA KHAN *Injected With A Poison* (4:12)

PRODUCER: Praga Khan

WRITERS: Praga Khan, Jade 4-U, Oliver Adams

PUBLISHER: BE'S Songs, BMI

REMIXERS: Pat Krimson, DJ Taucher, Baby Doc, DJ Don, Svenson, Lords Of Acid

Antler Subway 8042 (CD single)

The mastermind behind the bands Lords Of Acid, Digital Orgasm, and the Immortals aims to further elevate his stature as an artist in his own right with a futuristic techno jam that longtime technoheads will remember from its initial release in 1991. Needless to say, the track has been remixed like mad. Old-school ravers will prefer the caustic original version, while more recent electronic converts will find Baby Doc's version more pleasing. A good way to christen the forthcoming Khan compilation "Pragmatic."

### AC

#### ▶ SIMPLY RED *The Air That I Breathe* (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

EastWest 6222 (c/o Elektra) (CD promo)

Mick Hucknall and pals preview the new album "Blue" with an inspired, groove-laden interpretation of the Hollies pop evergreen. Hucknall brings his signature soul to the track, vamping with glee while the band pumps a mild, jeep-styled beat that is hard enough for R&B listeners but soft enough to tickle the fancy of AC and triple-A radio listeners. Popsters will soon be treated to a bevy of remixes by Sean "Puffy" Combs and Stevie J., which should make top 40 punters quickly sit up and take notice.

#### ▶ JULES SHEAR WITH PAULA COLE *The Last In Love* (4:02)

PRODUCERS: Stewart Lerman, Jules Shear

WRITER: not listed

PUBLISHERS: Songs of PolyGram/Jutlers, BMI

High Street 98 (c/o BMG) (CD promo)

The release of this single could not be timed better, given the media frenzy that continues to follow Cole. She teams with Shear on this lilting acoustic ballad featured on his current "Between Us" collection. Their voices are wonderfully woven into an arrangement that is spare and largely reliant on a single guitar line fleshing out the melody. The song swells to light rock parameters during the chorus, during which a firm but understated beat kicks in. Shear is at his most expressive

and engaging here, while Cole is decidedly restrained and notably effective. An essential addition to triple-A stations, though "The Last In Love" would also work well on straight-ahead AC outlets.

#### CHICAGO *All Roads Lead To You* (4:18)

PRODUCER: Roy Bittan

WRITERS: M. Beeson, D. Child

PUBLISHER: not listed

Reprise 9255 (c/o Warner Bros.) (cassette single)

"The Heart Of Chicago, Volume II" will get a boost from this new ballad, which combines the jazzy horns inherent in the band's early hits with the power balladry of later tracks. It's an appealing blend that will please loyalists, while also flirting with mature AC listeners.

#### BENNY MARDONES *Bless A Brand New Angel* (4:43)

PRODUCERS: Joel Diamond, Jim Ervin

WRITERS: J. Randall, R. Randall

PUBLISHERS: Atso/Regina Beach Songs, ASCAP

Crave 41037 (c/o Epic) (cassette single)

The man who scored a hit eons ago with "Into The Night" is back with a power ballad that seems to be waiting for a movie to be attached to. Mardones' raspy voice has aged well, and it makes for a nice contrast against the track's oh-so-pretty piano/string arrangement. Meticulously designed for AC playlists.

### ROCK TRACKS

#### ▶ STEVIE NICKS *Reconsider Me* (3:47)

PRODUCERS: Jimmy Iovine, Andrew Slater

WRITER: W. Zevon

PUBLISHER: Zevon, BMI

Modern/Atlantic 8471 (cassette single)

"Enchanted: The Enchanted Works Of Stevie Nicks," a three-CD boxed retrospective, is ushered in with a previously unreleased rendition of a gem from the Warren Zevon songbook of underrated gems. On this outtake from the "Rock A Little" sessions, Nicks is in excellent voice, twirling with familiar melodrama over an arrangement of strumming guitars and a midtempo rock beat. Don Henley adds an extra dose of familiarity with a sweet harmony vocal. The ongoing goodwill generated by last year's Fleetwood Mac reunion bodes extremely well for the commercial future of this fine recording—as well as Nicks' upcoming summer tour.

### RAP

#### ▶ SAAFIR *Goin' Home* (4:52)

PRODUCERS: J-Z

WRITER: Saafir

PUBLISHER: not listed

Wrap 478 (c/o Ichiban) (cassette single)

Listening to "Goin' Home," one wonders why the pop mainstream has yet to embrace the highly lyrically endowed Saafir. Hailing from the Bay Area, the rapper laces "Goin' Home" with an incredible flow. Though he's not a total unknown (his local star status garnered him a bit part in the film "Menace II Society"), he has been passed up for more topically controversial artists in the area and outlying areas of Cali. With a conceivably visible void of originality in hip-hop these days, Saafir, aka "Mr. No No," is poised for a mainstream breakthrough if his label can keep a steady promotional hand and deep pocketbook behind his project.

#### DA ORGANIZATION *Play On* (4:04)

PRODUCERS: Cari Dorsey, Edward Dorsey, Mr. Devlish,

Daddy T., Valentino

WRITERS: C. Laster, G. Martin, T. Pettigrew, C. Dorsey, H. Dorsey

PUBLISHER: not listed

Wrap 481 (c/o Ichiban) (cassette single)

Da Organization breaks out of the mainstream lock Organized Noise, Goodie Mob., and OutKast have on Atlanta-bred rap to produce "Play On." All about keeping one's mind straight on surviving and bypassing street hazards, "Play On" has a laid-back Southern musical and lyrical flow perfect for lazy summer days. If the video is enticing, look for the single to excel via heavy Box requests.

### NEW & NOTEWORTHY

#### HYPERTROPHY *Beautiful Day* (3:52)

PRODUCER: Thorsten Kaiser

WRITER: not listed

PUBLISHER: not listed

REMIXER: Junior Vasquez

Tommy Boy Silver 001 (12-inch single)

Tommy Boy launches its new dance-intensive imprint with a banger of a club anthem. Import enthusiasts are likely to be well familiar with this German smash, although it has been appropriately tweaked and refreshed in solid, trance-induced remixes by Junior Vasquez. In its original form, the mostly instrumental track strobos with an energetic, disco-soaked house beat embellished with vibrant synths. Added spice comes via a hypnotic, almost serene, chant of the phrases "What a beautiful day" and "I like when it feels this way." There's no doubt that the dance community will universally approve this gem. It will be interesting to see if the snug edit will have legs strong enough to make

the transition into the pop radio arena. It certainly would add some much-needed zest to more than a few stagnant stations.

#### HARLAN *Land Of Love* (4:02)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Love To Infinity, Gomi, Jonathan Peters

Logic 56486 (c/o BMG) (cassette single)

Harlan is a charismatic newcomer who aims to add a little testosterone to the currently female-dominated disco field. Working with a track that thumps with a fun retro feel, he swaggers with playful bravado and a flexible tenor range. Infectious as can be, this single is further helped by the fact that Harlan has the photogenic appeal of a teen idol waiting to explode. A barrel of nicely varied remixes are offered in an effort to hit as many format bases as possible. Love To Infinity's version comes on the strongest with a remix that maintains the origi-

nal's sugar-pop flavor while adding a bit of house muscle.

#### 10 SPEED *Space Queen* (4:01)

PRODUCERS: Matt Hyde, 10 Speed

WRITER: Hutch

PUBLISHER: Beaker One, BMI

A&M 00616 (cassette single)

Just when it looked like modern rock radio was getting a little too dull... here comes this Los Angeles-based band, flexing a sound that combines elements of Red Hot Chili Peppers, Queen, and Green Day. An odd blend, indeed, especially given the lounge lizard, Martin Fry-like vocal style of frontman Hutch. Deliciously campy, "Space Queen" skittles with an insinuating hip-hop beat iced with razor-sharp, glam-style guitars and swelling, almost choir-like backing vocals. It doesn't get much more fun than this. And while the first stop for this winner may be rock radio, it should find a warm and extremely welcome home on top 40 playlists lickety-split.

# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPLEFELD OLSON

## MICHAEL CRAWFORD IN CONCERT

Warner Home Video  
60 minutes, \$19.98  
Tony Award winner Michael Crawford once again proves he doesn't need to be on a Broadway stage to capture an audience. Los Angeles' Cerritos Center provides an elegant setting for this multifaceted concert, which runs the gamut, including show tunes like "Gethsemane" and "Music Of The Night," which he performs in a duet with Dale Christian, who plays Christine in the Broadway production of "Phantom Of The Opera." Pop songs such as "When I Fall In Love" and traditional numbers such as "I'll Take You Home Again Kathleen" are included, and Crawford also showcases a few songs from his new album, "On Eagle's Wings." Aside from the music, this tape has a treat for those who have only seen Crawford in disguise as the Phantom. Crawford, who got his start in the BBC-TV comedy "Some Mothers Do 'Ave Em," has an excellent sense of humor and a real talent for storytelling, both of which he weaves into his performance.

## KEIKO MATSUI: LIGHT ABOVE THE TREES

Fox Lorber Home Entertainment  
60 minutes, \$19.98  
The impassioned artistry of Keiko Matsui is probably not familiar to most fans of contemporary jazz. But this video, which captures the composer/keyboardist during a fantastic concert held recently in San Francisco, has the potential to expose Matsui to a much broader audience. This program was initially aired on public TV, but the tape includes six additional songs, plus some behind-the-scenes footage of Matsui discussing her craft and an appearance on a Bay Area morning program just before her concert. Backed by a very capable jazz band, the classically trained pianist lights up the theater with a joyous string of selections. Even more dramatic, however, is the small parcel of footage included in the video of Matsui performing solo piano interpretations at the 1,200-year-old, open-air Itsukushima Shrine on Japan's Miyajima Island. Framed by lights shining on the water and complemented by an authentic Kyogen dancer, she shines brilliantly.

## BLUE'S CLUES: STORY TIME

Paramount Home Video  
50 minutes, \$9.95  
Nick Jr.'s animated, puzzle-solving dog has millions of preschoolers feeling "Blue" and loving it. Sales of this tape, which contains a new-to-video episode, should be no mystery to retailers. The show's host, Steve, is a real-life guy who lives in an animated storybook world where he must constantly figure out what his puppy pal Blue has on her mind. The pup helps him out by leaving her trademark blue paw print on all the clues, but it's the viewers' help that Steve needs most of all. In this tape, Steve and the kids at home have to piece together what is Blue's favorite story and which character she wants to imitate. The show is an excellent example of interactive programming on good old-fashioned TV. Children are encouraged to get out pencil and paper and draw the clues along with Steve, which develops problem-solving, early reading and comprehension, and other basic skills. "Story Time" is one of two new "Blue's Clues" videos from Paramount. The other, "Arts And Crafts," finds Steve on a mission to decipher just what craft Blue wants to make today.

## WHAT IS YOGA?

Mystic Fire Video  
56 minutes, \$14.98  
In the spirit of its subject matter, this program presents a fairly free-form conversation about yoga with a variety of practitioners, including the founders of New York's Jivamukti Yoga Center, actor Willem Dafoe, devotional singer Bhagavan Das, and some people-next-door types. They pore over a smattering of statements regarding the discipline and culture of yoga, leaving viewers to pick and choose which ones, if any, make the most sense to them. A kaleidoscope of footage ranging from yoga classes to the streets of New York, coupled with strong production values and an excellent background soundtrack, makes this program a terrific keepsake for everyone from the casual yoga user to devoted followers. Contact: 800-292-9001.

## MYSTIC ORIGINS OF THE MARTIAL ARTS

A&E Home Video  
100 minutes, \$19.98  
Through the centuries, the martial arts disciplines have segued from highly guarded secrets of a few masters to a

class most people can take at their neighborhood gym. But many of those who practice some version of martial arts today don't know its genesis or the important role it continues to play in other cultures. This comprehensive program answers just about every question hobbyists may have about the martial arts. From the origins of this marriage of physical and philosophical strengths more than 3,000 years ago in China to the spread of various disciplines to other countries, the tape delves into all aspects of the spiritual art form through archival materials and interviews with current martial artists. There's also a segment that reveals the differences among the various disciplines, from *hurango* to tae kwan do to karate to judo, as well as an elaborate kung fu demonstration.

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music need look no further than New York City's famous Knitting Factory. The Manhattan-based club, founded in 1988, launched into the online world four years ago and continues to present cutting-edge material on its regularly updated site. Video and audio feeds from live club performances are accessible with the use of RealPlayer software, and visitors can purchase tickets to actual performances through the site. Also available is an online catalog of CDs produced by Knitting Factory Records, and the site features a Liquid Audio section through which users can purchase and download CD-quality singles. Other features include tour information and a comprehensive calendar. The combination of innovative content and slick design makes the Knitting Factory's site one of the best music venues on the Web.

## GEX: ENTER THE GECKO

Midway/Crystal Dynamics  
Sony PlayStation  
While a lot of games promise attitude, few deliver the kind of spunky, irreverent vibe found in this title. Crystal Dynamics' clever character depictions and environ-

ments parody plenty of pop culture references with a hammy protagonist to boot. And while the game play may not be as crisp as "Crash Bandicoot II" or as immersing as "Super Mario Bros.," it is passable thanks to Gex's many convoluted moves and defiant, kooky enemies. Gex's cheeky, smart-aleck comments, provided by comedian Dan Gould, add to the mischief.

## RASCAL

Psygnosis/Travellers' Tales  
Sony PlayStation  
Think of this as a sort of hyperactive child's version of "Resident Evil." Time-traveling Rascal moves through several different environments, where he must navigate a series of rooms. A barrage of spiders, sharks, rats, and dinosaurs, as well as several other stylized, deadlier enemies, keep players moving along from room to room. Players hustle through the rooms so fast that there's little chance to absorb the souped-up, ambient surroundings. But all the action is probably a bonus for the youth-oriented audience Psygnosis is courting here. A burnout-resistant, classy children's game.

AUDIO BOOKS  
BY TRUDI MILLER ROSENBLUM

## THE CABINET OF DR. CALIGARI

By Yuri Rasovsky  
Performed by a full cast  
Tangled Web Audio  
70 minutes (unabridged), \$9.95  
ISBN 1-896552-23-4  
Perfect for listening on a dark rainy night, this excellent made-for-audio production features an intriguingly mysterious plot, marvelous acting, and a suspenseful, spooky atmosphere. A young man named Franz is plagued by feelings of doom, so his two friends, Karl and Anna, take him to a fair to cheer him up. At the fair, they witness a performance by the sinister Dr. Caligari, who claims to be able to bring a zombie back to life. He does, and the zombie foretells the death of Karl, who laughs off the premonition. Soon a string of murders ensues. Is the secretive Dr. Caligari the culprit or is Franz descending into madness? The cast, led by John de Lancie (Q on "Star Trek: The Next Generation") as Franz, is first-rate, and the tense atmosphere is leavened by the comic supporting characters of the innkeeper (Jane Carr) and the haughty sergeant (James Otis). Sound effects and music add to the enjoyment. For those who love a good old-fashioned scare, this is a treat.

## CAVEDWELLER

By Dorothy Allison  
Read by Dean Robertson  
Nova Audiobooks  
3 hours (abridged), \$17.95  
ISBN 1-55-57-47634-5  
Ten years ago, Delia, a mother of two small girls, left her children and her husband to run off with a rock band. She became a successful singer and had a daughter with the band's leader. Now, however, she wants to return to Georgia to reclaim her girls. This is an interesting premise, but strangely, whenever the story approaches a climax, it leaps ahead, skipping it entirely. For example, when Delia arrives in town, she learns that her ex-husband's mother has custody of the girls, and she dreads facing the woman. We wait for the explosive meeting, but we are cheated of it. Instead, the listener is told that the grandmother did not want to give the girls back. A similar confrontation with Delia ex-husband's Clint is omitted, and the couple magically reconcile. Several other explosive incidents suffer the same fate. As a result, this is an extremely frustrating audio to listen to. Abridgement may be part of the problem, but not all of it. It's hard to believe that any abridger would purposely remove important scenes. The main fault must lie with the author. In addition, Robertson's reading is flat and uninvolved.

ON SCREEN

## KURT AND COURTNEY

Directed by Nick Broomfield  
Produced by Tine Van Den Brande, Michael D'Acosta  
Roxie Releasing  
95 minutes, in select cities

Loaded with controversy and mixed with a good dose of tabloid journalism, "Kurt And Courtney" is an entertaining but lame examination of the warped relationship between late Nirvana front man Kurt Cobain and Courtney Love, his volatile but ambitious rock widow. Pulled from this year's Sundance Film Festival after Love threatened to sue director Nick Broomfield, the film has recently found distribution with San Francisco-based Roxie Releasing. The movie, though, isn't likely hold much interest beyond curiosity seekers.

Documentary filmmaking is compelling when credible witnesses and investigative reporting unveil the truth about its subject. But here Broomfield relies on too many fringe players who either have an axe to grind or appear too stoned to put together a cohesive thought. Love refused to grant him an interview and forced him to pull a number of Nirvana songs that were originally to be in the film.

The first half of the movie attempts to shed some light on Cobain's life, which ended in April 1994, when he committed suicide. As a child in Aberdeen, Wash., Cobain was kicked out of his home when his parents split up, and he ended up living with his school principal's family. Periodically, he lived under a bridge near the principal's home, which is now littered with graffiti messages to the dead rock icon.

The only credible witness Broomfield tracks down is Cobain's Aunt Mary, who let his band rehearse and record in a makeshift studio located in her home. "He always wanted to be the center of attention," she fondly recalls.

Aunt Mary also contributes a recording of a 2-year-old Cobain

singing a Beatles song, the only music in the movie featuring Cobain's voice.

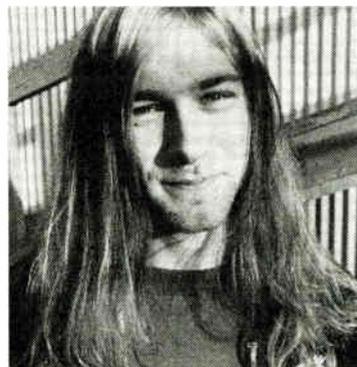
There are also some interviews with an old girlfriend and other friends that offer little insight, other than that Cobain felt "embarrassed by the trappings of fame."

The film uncovers little about its subjects, except for Love's disdain for the press.

A phone message from Love to Vanity Fair writer Lynn Hirschberg illustrates the point. Using one profanity after another, Love threatens the writer repeatedly about her scathing article, which claimed the Hole singer used heroin while pregnant with Frances Bean. Broomfield also reveals that Love tried to attack Hirschberg at the Academy Awards using Quentin Tarantino's Oscar as a weapon.

On some levels, the film is more about Broomfield's tug-of-war with Love than her relationship with Cobain, and viewers are constantly reminded of how uncooperative she was during the filming.

The only time Broomfield does talk to her is at an American Civil Liberties Union event in Los Angeles, where he publicly denounced the organization for inviting Love to attend the event.



The late Kurt Cobain and his relationship with Courtney Love are examined in the documentary "Kurt And Courtney."

When Love arrives for the event and before being rushed off the stage for the outburst, he manages to ask Love why she hates the press so much.

"It's not against the law to threaten journalists, especially if they lie," she answers, "but I don't want to talk about that because I'm so happy."

Through interviews with a former musician boyfriend and an assortment of unreliable subjects, the film paints Love as an ambitious lunatic who in her teens made a career "to do list" that included becoming friends with R.E.M. front man Michael Stipe.

A former nanny talks about Love's obsession with Cobain's will just weeks before his death.

Broomfield's search for the real story gets even more clouded when he hooks up with the late punk rocker El Duce, who claims Love offered him \$50,000 to "whack" Cobain.

"I might not be a reliable witness, but that's too bad," says El Duce, who then tells Broomfield that if he wants any more information he'll have to buy him a beer.

Continuing this preposterous conspiracy theory is Love's father, Hank Harrison, who by his own admission has barely spent any time with his daughter. But it didn't stop him from writing a book about this silly conspiracy theory implicating his daughter.

Another so-called witness to the conspiracy theory is private detective Tom Grant. Hired by Love to find Cobain after he abruptly left a Los Angeles rehab center, Grant theorizes that Cobain was too high on heroin to be able to operate the shotgun he used to kill himself. A doctor discredits Grant's conclusion, and at this point Broomfield admits that he doesn't buy the conspiracy theory.

There isn't much you can buy in "Kurt And Courtney," but like an episode of "The Jerry Springer Show," it's hard not to watch.

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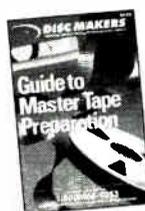
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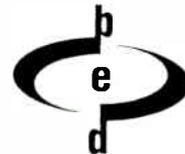
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# Update

## GOOD WORKS

**FORE THOUGHT:** The 27th annual Los Angeles Police-Celebrity Golf Tournament, which will be attended by Richard Dreyfuss, Dennis Hopper, and Brian Austin Green, will be held May 16 at the Rancho Park Golf Course. The event will benefit the L.A. Police Memorial Foundation. Keep those clubs out for the fourth annual Hard Rock Cafe Celebrity Golf Tournament to benefit the Casey Lee Ball Foundation and kidney research at UCLA Children's Hospital. Slated for May 18 at the Sherwood Country Club in Thousand Oaks, Calif., the event includes a party the night before featuring the group Hepcat. Contact: Charlene Klink at 213-485-3281 or Marcee Rondan at 818-380-0400, respectively, for the Police-Celebrity and Hard Rock events.

**BANDS, BOARDS, AND BENJAMINS:** Board AID 5 for LIFEbeat, held March 15 at Bear Lake, Calif.,

earned \$175,000 for the organization. It brings Board AID's fund-raising total to \$645,000. More than 9,000 people came to see performances by Wyclef Jean & the Refugee Allstars, the Offspring, Steel Pulse, the Specials, Royal Crown Revue, and One Hit Wonder. Contact: Jody Miller at 212-431-5227 or Leah Jones at 760-722-7777, extension 200.

**TWIN CITIES TUNES:** Best Buy will present the Heart & Soul Music Festival May 16-17 in downtown Minneapolis to raise money for Camp Heartland, a retreat for families and children affected by HIV/AIDS. Multiple stages will host several local and national acts, including Jonny Lang, Storyland, Robert Bradley's Blackwater Surprise, Syl Johnson, and Susan Tedeschi. Tickets can be bought through Ticketmaster. Contact: Mick Sterling at 612-546-2420 or Steve Karas at 212-333-1316.

## CALENDAR

### APRIL

April 22, **SESAC Christian Music Awards**, Hermitage, Nashville. 615-320-0055.

April 23, **Music Supervisors**, panel sponsored by the Assn. of Independent Music Publishers, ASCAP, New York. 212-758-6157.

April 23, **A&R Round Table**, Hotel Sofitel, Beverly Hills, Calif. 818-842-6257.

April 25, **All You Need To Know About Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 781-639-1971.

April 26, **Record Convention**, Marc Ballroom, New York. 718-515-2881.

April 27-28, **Music Law & Business Conference**, Hyatt Regency, New Orleans. 800-873-7130.

April 27-29, **Louisiana Music-New Orleans Pride Conference**, Pontchartrain Hotel, New Orleans. 504-822-5667, www.offbeat.com/lmnop.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP, New York. 914-354-4154.

April 29, **The Living Legends Foundation Sixth Annual Awards Dinner**, Hilton Hotel, Reno, Nev. 212-222-9400.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno,

Nev. 215-646-8001.

April 30, **Latin Benefit Gala For MusiCares And The National Academy Of Recording Arts And Sciences Foundation**, Manhattan Center, New York. 212-334-4455.

### MAY

May 6, **World Music Awards**, Sporting Club, Monte Carlo, Monaco. 377-93-254-369.

May 6, **Hip Hop: Ruling Or Ruining America?**, sponsored by the Los Angeles Music Network, Hotel Sofitel, Beverly Hills, Calif. 818-769-6095.

May 7, **T.J. Martell Foundation's 23rd Annual Humanitarian Award Gala**, honoring PolyGram Group Distribution president/CEO Jim Caparro, Hilton Hotel, New York. 212-245-1818.

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 30, **MTV Movie Awards**, Barker Hanger, Santa Monica, Calif. 212-258-8000.

## LIFELINES

### BIRTHS

Boy, Shaun Connor, to Jane and John Spielberg, March 26 in New Jersey. Mother is product manager at Western Union. Father is VP of finance at Sony Music Distribution.

Girl, Brooke Madison, to Cheryl Kagan and Hilly Dubin, March 27 in Las Vegas. Mother is an executive VP at Rogers & Cowan with plans to start her own public relations firm.

Girl, Paris Michael Katherine Jackson, to Michael Jackson and Debbie Rowe, April 3 in Beverly Hills, Calif. Father is an Epic Records artist and owner of MJJ Music.

Girl, Sophia Lily Mae, to Tami Shawn and Colin Sauers, April 6 in West Hills, Calif. Mother is a former A&M Records promotion manager. Father is a recording engineer.

Girl, Lily Zises, to Drew and Samantha Cohen, April 6 in New York. Father is attorney for GlassNote Records.

### MARRIAGES

Mary Griffin to Richard Gallo, March 28 in Ruston, La. Bride is a Curb Records artist. Groom is an attorney.

### DEATHS

Irene Vargas, 52, of lung cancer, March 31 in Los Angeles. Vargas was national promotion manager for Reprise Records. She started working for Warner Bros. Records in 1983. She is survived by two children, Melissa and Paul. Donations may be made in her name to the American Lung Assn. at 5858 Wilshire Blvd., Suite 300, Los Angeles, Calif. 90034, or to the American Cancer Assn., at 4940 Van Nuys Blvd., Sherman Oaks, Calif. 91403.

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## ANNOUNCEMENT

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# Programming

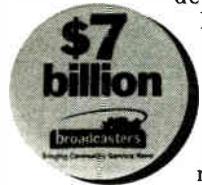
RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**The Shell Game.** Universal recording artist Billie Myers draws a hard line on just what she'll do to indulge new fans. Here, with an attentive turtle, she celebrates with KRBE Houston at the Enron Earth Day festival earlier this month. The annual event also featured Jimmy Ray, Sister Hazel, and three local bands. More than 30 environmental groups were also on hand.

## NAB Lauds Public Service

During his opening speech at NAB98, held April 4-9 in Las Vegas, National Assn. of Broadcasters (NAB) president/CEO Eddie



Fritts outlined a just-completed report on the national reach of the broadcast industry's community service efforts.

Its purpose, he said, is to educate policymakers about "our great record of public service." In just the past year, Fritts said, the dollar amount of local community service provided by commercial radio and TV stations was \$6.85 billion. The figure comprised the projected value of public service announcement time donated by stations (\$4.6 billion), the amount raised for charities and causes (\$2.1 billion), and the value of free air time donated for debates, candidate forums, and convention coverage (\$148.4 million).

Not included in the figure were efforts that can't be quantified by a dollar figure, Fritts said, including volunteer time spent by employees on community causes, weather advisories and disaster assistance, breaking news stories or in-depth newscasts, social issues addressed in talk programming, personal appearances by station talent, and

projects with local schools and hospitals.

Fritts encouraged broadcasters to spread the word, while those in Washington, D.C., will see to it that lawmakers are aware of "the business of free over-the-air broadcasting, the bond between local stations and their audiences, and the power of our industry's promise to our local communities."

Fritts also announced a new initiative developed by the NAB's Education Foundation and Bonneville International Corp.—an annual Community Services Summit in Washington. The affair will include a banquet and awards ceremony for recipients of the annual radio Crystal Awards for community service and Service to Children's Television Awards, as well as a daylong public service symposium to showcase broadcasters' community service record.

At a separate forum, Ad Council chairman Robert Wehling announced that last year it received \$996.2 million in donated media time and space for its public service advertising campaigns, an increase of 7% over 1996. Radio remains the Ad Council's dominant supporter, contributing more than \$573.7 million in support, or 58% of total donated media, an increase of 6% over last year. Together, radio and TV account for 70% of all public service inventory.

CHUCK TAYLOR

## FCC Putting Pirates On The Plank As Crackdowns Rise, Proponents Stress Diversity

BY CHUCK TAYLOR

LAS VEGAS—Radio pirates are increasing their presence over U.S. airwaves in record proportions, and they're growing both in programming savvy and in their potential threat to licensed commercial broadcasters.

According to a panel at the National Assn. of Broadcasters (NAB) Convention April 4-9 in Las Vegas, the Federal Communications Commission (FCC) shut down 97 nonlicensed stations in 1997. This year, 65 have already been shuttered, and another five stations are set to appear before the FCC in the near future.

"I think the record shows that the FCC has been very aggressive and will continue to be aggressive in enforcing the rules of the commission," said Richard Lee of the FCC's enforcement division, which has dramatically stepped up its attention to pirate broadcasters in the past two years.

Under current guidelines, the commission has the authority to seize operating equipment with a court order, as well as to invoke fines of up to \$11,000 on tenacious unlicensed broadcasters. Violators could also be subject to criminal fines of up to \$100,000 imposed by the U.S. Department of Justice and/or imprisonment for up to one year for a first offense.

Panelists theorized that the notable increase in illegal broadcasting—estimates place the total number of pirate stations at 1,000—is a response to the gobbling up of stations nationwide by corporate entities since the deregulation of ownership rules in 1996. Renegade broadcasters say this has adversely affected the presence of local and diverse voices in U.S. communities.

Among the primary concerns for commercial broadcasters, in addition to channel interference from pirates, is direct competition from the illegal stations, many of which are now airing full-time music programming and selling commercial inventory. The most popular format: uncensored hip-hop, which one panel attendee called "liter-

ally a continuous string of obscenities."

But there were also a number of proponents in attendance, including panelist Louis Hiken, a renowned San Francisco-based defender of the public's right to broadcast without government approval. "Relative to television and other media, radio is inexpensive for both broadcasters and consumers. It is ideally suited for local control and community service," he said. "Yet radio has become nothing but a profit engine for a handful of firms so that they can convert radio broadcasting into the most efficient conduit possible for advertising."

these stations a [legal] voice," he said.

These low-power stations, however, weren't the panel's primary focus. "It's not the 10-watt stations we're talking about," one attendee blasted back. "Many of them out there are over 100 watts, splattering into adjacent channels and playing rap music with foul language."

Another proponent of pirate broadcasts was a minister who praised Hiken's persistence for the cause. "It is not going to go away," he said, adding that there needs to be "some sort of reconciliation" between the FCC and pirates.

Meanwhile, the FCC is currently seeking comments, due April 27, on instituting "micro-broadcaster" licenses for low-power services. These broadcasters could include churches and schools who would benefit the community by airing low-grade signals to a select area.

Lawmakers and many in the industry were quick to point out the difference between micro-broadcasters and pirates. Many pirates are calling themselves micro-broadcasters despite the distinction that they're not licensed to broadcast.

"There has been a very unfortunate juxtaposition between micro-radio with pirate radio," stressed FCC Commissioner Harold Furchtgott-Roth at a regulatory dialogue during the con-

(Continued on next page)



Hiken added that he and his fellow low-power pirates would prefer "to be able to go to the FCC and go through [a] legal process. [But] if the FCC really wants to empower people to do this legally, it takes some cooperation from their legal staff and not a response that says, 'Gotcha!'"

Hiken said that a "10-watt transmitter that sits on top of a mountain-top and broadcasts to a community that has no local radio station" should not be illegal. "It's up to the FCC and the NAB to figure out how to give

## Prez/CEO Scott Ginsburg Exits Chancellor

NEW YORK—In a radio industry shocker, Chancellor Media president/CEO Scott Ginsburg has resigned from the company, effective immediately.

No reason was cited for his April 14 exit, though there have been rumblings that Ginsburg did not see eye to eye with Chancellor's board of directors over the company's future direction. He will remain a member

of that board.

Ginsburg was unavailable for comment.

Thomas O. Hicks, chairman of Chancellor and chairman/CEO of Hicks, Muse, Tate & Furst, Chancellor's largest shareholder, will serve as president/CEO on an interim basis. The company intends to name a permanent successor in 90 days.

CHUCK TAYLOR

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	15	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN 3 weeks at No. 1
2	2	2	20	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
3	3	3	9	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
4	4	4	14	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	6	7	11	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
6	7	6	13	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
7	5	5	30	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	9	8	34	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
9	8	9	9	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
10	11	10	41	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
11	10	11	11	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
12	13	15	9	A PROMISE I MAKE ELEKTRA 64116/EEG	◆ DAKOTA MOON
13	12	12	27	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
14	14	17	7	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
15	15	14	18	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
16	16	13	28	THE GIFT JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM CUT	
★★★ AIRPOWER ★★★					
17	18	18	6	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
18	17	16	39	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
19	20	26	5	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	19	20	8	MY HEART WILL GO ON ARISTA ALBUM CUT	KENNY G
21	21	19	22	LOVING YOU ARISTA ALBUM CUT	KENNY G
22	26	27	3	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
★★★ HOT SHOT DEBUT ★★★					
23	NEW ▶	1	1	LOOKING THROUGH YOUR EYES CURB 73055	◆ LEANN RIMES
24	22	22	6	SOUTHAMPTON SONY CLASSICAL ALBUM CUT/WORK	◆ JAMES HORNER
25	27	—	2	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	11	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 1 week at No. 1
2	1	1	25	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	2	22	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	5	5	33	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
5	4	4	19	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
6	6	7	24	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
7	10	12	11	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
8	7	6	15	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
9	11	11	9	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
10	8	8	18	BITTER SWEET SYMPHONY VCHUT 38634/VIRGIN	◆ THE VERVE
11	9	10	40	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
12	14	14	8	FROZEN MAVERICK 17244/WARNER BROS.	◆ MADONNA
13	17	18	13	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
14	15	16	43	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
15	16	15	52	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
16	12	9	24	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
17	13	13	17	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
18	18	19	11	ME IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
19	20	23	7	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
20	19	17	36	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
21	22	22	14	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
22	25	25	4	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
23	24	24	5	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
24	21	20	18	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
25	23	21	25	I DO Geffen 19416	◆ LISA LOEB

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 57 adult contemporary stations and 69 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### FCC PUTTING PIRATES ON THE PLANK

(Continued from preceding page)

vention. "Pirate radio is simply illegal. It has to be dealt with. Micro-radio should never be viewed as appeasement, as a way of buying off pirate radio." His comment drew applause from broadcasters.

Other commissioners at the forum supported looking into the possibilities of low-power community service with "rigorous analysis."

"I've been getting a lot of E-mail from people that support [the establishment of micro-broadcasting], and

they're not the pirate people," said commissioner Gloria Tristani. "They're people that would like to broadcast but just don't have the spectrum. I've heard from a variety of people that represent communities or churches that see value to micro-radio." She added, however, that the issue of interference to current broadcasters is also a matter of precedence.

Larry Irving, head of President Clinton's National Telecommunications and Information Administration, com-

mented that the administration would be interested in seeing how micro-broadcasting might increase localism and diversity, which he called "two of the touchstones of our communications philosophy as a nation. You don't want to set up a system to watch a bunch of people go bankrupt and fail, but if there is an opportunity to increase diversity and localism, I think we need to at least look at it. We are seeing less localism and less diversity. This may be one of the tools in the tool kit."

## CONVENTION CAPSULES

**ATTENDANCE.** Attendance at NAB98, the world's largest annual gathering of broadcasters, continues to rocket. The final tally for this year's show was 104,805, up 4.5% from 1997's 100,245; with 22,654 international attendees, up 1.7% from last year. It is the second-largest annual convention in Las Vegas, following COMDEX. In all, NAB98 offered 820,000 square feet of technology exhibits and 11 conferences composed of 150 sessions. More than 340 exhibitors brought their wares to the show.

**EASING THE PROCESS.** New Federal Communications Commission (FCC) Chairman William Kennard, during the Chairman's Breakfast at NAB98, voiced concern that the rapid radio group consolidation that has redefined the business since 1996 is creating an anti-competitive environment: "I'm concerned that as the industry consolidates, as we have more and more stations in fewer and fewer hands, diversity of viewpoint will be hampered and opportunities for new entrants will be further reduced."

The commission has already announced its intention to take a broad look at how the Telecommunications Act of 1996's new ownership limits have affected local service and the industry at large.

Kennard also outlined his just-announced proposal to streamline the paper trail when filing with the FCC. Referring to his dozen years as a lawyer representing broadcasters before the FCC, he noted, "Sometimes a client wants to move a transmitter three-quarters of a mile, and it would take months. You'd file the application, get the [Federal Aviation Administration] approvals, and it would sit, unopposed." Among the hoped-for changes: reducing construction permits from 16 pages to five, making filing rules more user-friendly, and instating electronic filing.

**SHINE SHINE.** At the NAB Radio Luncheon, Rush Limbaugh was inducted into the NAB Broadcasting Hall of Fame, joining radio greats like Orson Welles, Jack Benny, and Bing Crosby. Limbaugh graciously thanked the crowd, saying he was humbled and in a state of disbelief over the award. Limbaugh is carried by 600 stations and heard by an estimated 20 million people weekly. He has won two NAB Marconi Radio Awards for syndicated personality of the year.

At the lunch, the NAB also named the winners of its annual Crystal Radio Awards for community service. Ten winners were chosen from a field of 44 nominees: KUZZ-AM Bakersfield, Calif.; KBWB Minneapolis; KIRO-AM Seattle; KVFD-AM Fort Dodge, Iowa; KWSN-AM Sioux Falls, S.D.; WIBC-AM Indianapolis; WKVI-AM-FM

Knox, Ind.; WLEN Adrian, Mich.; WUSL Philadelphia; and WUSY Chattanooga, Tenn.

**EEO APPLIES.** At a session on the FCC's federally enacted Equal Employment Opportunity (EEO) guidelines, one attendee voiced concerns that it was difficult to apply EEO rules when interviewing for on-air talent, since the task often involves searching for a specific demographic. Renee Licht of the FCC responded that tough or not, all rules apply. Added Margaret Tobey of Washington law firm Morrison & Foerster, "You've just got to be creative."

**FLAT/NATIONAL SALES TAX IMPACT.** Commenting on broadcaster flat or national sales tax proposals, John Sanders of Washington law firm Bond & Pecaro concluded that the impact of a flat tax could be "neutral to positive. This is a logical outcome because broadcasters, with relatively high profit margins, tend to pay high marginal tax rates and would achieve relief under

the flat tax," he said. "The impact of possible capital-gains liberalization and ongoing opportunities to exchange assets will also be positive for broadcasters." Sanders noted that a national sales tax would have "a disproportionately negative effect [and] will depend heavily upon the ability of the station to pass the tax on to advertisers."

**WASHINGTON CALLING.** Perhaps it's fitting that a technology-heavy convention was replete with cell phones ringing regularly during any given forum. But during a session on EEO, the annoying trend reached new heights when the FCC's Renee Licht received a call in the middle of the panel—while she was speaking. As the audience chuckled, Licht actually paused and took the call. She was redeemed, however, when she told the crowd that she was on call with her boss Kennard. Ring that one up to necessity.

**NEXT TIME.** NAB99 will be held April 17-22, 1999, in Las Vegas.

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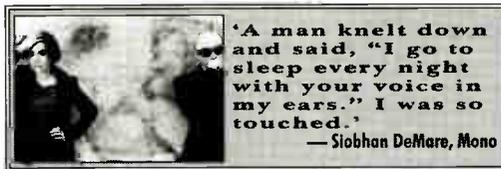


Every once in a while, movie music works. It only takes a few chords of the theme from "Jaws" to make skin crawl. Lisa Loeb's "Stay" was as neurotic as the love-hate bond at the center of Gen-X favorite "Reality Bites." And just about every living soul waxes nostalgic about the trials of the Pink Ladies and T-birds when a song from "Grease" fills the air.

Such is the case with Mono's dreamy dripping-in-harpichord "Life In Mono," which is featured extensively in the modern-day adaptation of "Great Expectations" and is No. 36 this issue on Modern Rock Tracks. Lines from the British duo's anguished electronic oeuvre, like "soaked my regrets in tea and cigarettes," conjure up the tortured existence of Ethan Hawke, who spends his life lusting after a Gwyneth Paltrow he can't afford. "We think the song perfect-

ly fits the theme and owe a lot of the interest in the band to the film," says chanteuse Siobhan DeMare. "Martin [Virgo] wrote a very catchy song with a romantic, melancholic vision. It has atmosphere."

Part of the success can be directly attributed to



'A man knelt down and said, "I go to sleep every night with your voice in my ears." I was so touched.'  
— Siobhan DeMare, Mono

the haunting and relentless vocals of DeMare, who takes inspiration from the traumatized divas of soul, including Roberta Flack, Billie Holiday, and Chaka

Khan. "I prefer voices where emotion leaks through, those like Marvin Gaye's. I need to be true to the song, to the crowd, and true to myself."

If she ever doubted her vocal theory, the current U.S. tour is doing wonders for the ego. Madonna and Mark "Luke Skywalker" Hamill both attended a recent L.A. date. "I've had a chance to meet a lot of fans who say wonderful things about 'Life' and the album. A man knelt down and said, 'I go to sleep every night with your voice in my ears.' I was so touched. That's romance."

DeMare, an admitted secret romantic, says she wouldn't mind being enveloped with this kind of passion daily. "Men turn me on by being open. I find honesty beautiful and intimate. I'd like being showered with affection. I would like to be someone's ingénue."

Billboard®

APRIL 25, 1998

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>★★★ No. 1 ★★★</b>					
1	1	2	14	<b>BLUE ON BLACK</b> TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
2	10	—	2	<b>MOST HIGH</b> WALKING INTO CLARKSDALE	◆ JIMMY PAGE ROBERT PLANT ATLANTIC
3	3	3	17	<b>SHELF IN THE ROOM</b> DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
4	6	7	5	<b>I LIE IN THE BED I MAKE</b> WISHPOOL	BROTHER CANE VIRGIN
5	2	1	8	<b>WITHOUT YOU</b> VAN HALEN 3	◆ VAN HALEN WARNER BROS.
6	5	6	9	<b>CUT YOU IN</b> BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
7	4	4	19	<b>SEX AND CANDY</b> MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
8	7	5	21	<b>THE UNFORGIVEN II</b> RELOAD	◆ METALLICA ELEKTRA/EEG
9	8	10	13	<b>MY HERO</b> THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
10	9	12	10	<b>TORN</b> MY OWN PRISON	CREED WIND-UP
11	11	9	35	<b>MY OWN PRISON</b> MY OWN PRISON	◆ CREED WIND-UP
12	14	13	40	<b>TOUCH, PEEL AND STAND</b> DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
13	12	8	17	<b>GIVEN TO FLY</b> YIELD	PEARL JAM EPIC
14	13	11	14	<b>SUNSHOWER</b> GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
15	16	15	10	<b>USE THE MAN</b> CRYPTIC WRITINGS	MEGADETH CAPITOL
16	15	18	10	<b>FUEL</b> RELOAD	METALLICA ELEKTRA/EEG
<b>★★★ AIRPOWER ★★★</b>					
17	17	20	6	<b>CLOSING TIME</b> FEELING STRANGELY FINE	◆ SEMISONIC MCA
<b>★★★ AIRPOWER ★★★</b>					
18	18	24	6	<b>SAVE YOURSELF</b> DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
19	19	19	7	<b>MUNGO CITY</b> THE CHINESE ALBUM	◆ SPACEHOG HIFI/SIRE/WARNER BROS.
20	20	14	26	<b>3 AM</b> YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
21	26	28	4	<b>SHE'S GONE</b> PILGRIM	ERIC CLAPTON REPRISE
22	24	22	9	<b>RAGE</b> BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
23	22	23	11	<b>I WILL BUY YOU A NEW LIFE</b> SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
24	27	36	3	<b>REAL WORLD</b> YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
25	21	16	16	<b>SAINT OF ME</b> BRIDGES TO BABYLON	◆ THE ROLLING STONES VIRGIN
26	36	—	2	<b>DON'T DRINK THE WATER</b> BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
27	<b>NEW ▶</b>	1	1	<b>WISHLIST</b> YIELD	PEARL JAM EPIC
28	28	31	7	<b>CEREMONY</b> CRYSTAL PLANET	JOE SATRIANI EPIC
29	25	25	10	<b>I AM A PIG</b> VOYEURS	◆ TWO NOTHING/INTERSCOPE
30	34	37	3	<b>SHIMMER</b> SUNBURN	◆ FUEL 550 MUSIC
31	<b>NEW ▶</b>	1	1	<b>SLAM DUNK</b>	DLR BAND WAWAZAT!!
32	23	17	12	<b>WALK AWAY</b> GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
33	<b>NEW ▶</b>	1	1	<b>TIME AGO</b> YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
34	33	33	5	<b>DROPPING ANCHOR</b> ...PUSHING THE SALMANYLLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
35	32	26	20	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b> NIMROD	◆ GREEN DAY REPRISE
36	39	40	3	<b>BOOM BOOM</b> BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER BEAUTIFUL WORLD	REVOLUTION
37	35	30	26	<b>BACK ON EARTH</b> THE OZZMAN COMETH	◆ OZZY OSBOURNE EPIC
38	29	21	20	<b>CLUMSY</b> CLUMSY	◆ OUR LADY PEACE COLUMBIA
39	30	27	10	<b>IN HIDING</b> YIELD	PEARL JAM EPIC
40	40	—	2	<b>BAKER STREET</b>	FOO FIGHTERS EMI-CAPITOL

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APRIL 25, 1998

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>★★★ No. 1 ★★★</b>					
1	1	1	10	<b>THE WAY</b> ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
2	3	3	7	<b>CLOSING TIME</b> FEELING STRANGELY FINE	◆ SEMISONIC MCA
3	4	4	12	<b>I WILL BUY YOU A NEW LIFE</b> SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
4	2	2	26	<b>SEX AND CANDY</b> MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
5	5	36	3	<b>DON'T DRINK THE WATER</b> BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
6	8	25	3	<b>PUSH IT</b> GARBAGE VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
7	15	14	9	<b>WISHLIST</b> YIELD	PEARL JAM EPIC
8	7	9	22	<b>MY OWN PRISON</b> MY OWN PRISON	◆ CREED WIND-UP
9	9	10	15	<b>MY HERO</b> THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
10	12	13	7	<b>SHIMMER</b> SUNBURN	◆ FUEL 550 MUSIC
11	6	5	22	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b> NIMROD	◆ GREEN DAY REPRISE
12	10	8	21	<b>CLUMSY</b> CLUMSY	◆ OUR LADY PEACE COLUMBIA
13	14	12	11	<b>TORN</b> LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA RCA
14	22	27	3	<b>IRIS</b> "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
15	18	19	6	<b>LOSING A WHOLE YEAR</b> THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
16	11	7	29	<b>BITTER SWEET SYMPHONY</b> URBAN HYMNS	◆ THE VERVE VCHUT/VIRGIN
17	17	16	8	<b>CUT YOU IN</b> BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
18	21	20	8	<b>ZOOT SUIT RIOT</b> ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
<b>★★★ AIRPOWER ★★★</b>					
19	27	30	4	<b>REAL WORLD</b> YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
20	13	6	17	<b>GIVEN TO FLY</b> YIELD	PEARL JAM EPIC
<b>★★★ AIRPOWER ★★★</b>					
21	26	24	7	<b>FROM YOUR MOUTH</b> LIFE IN THE SO-CALLED SPACE AGE	◆ GOD LIVES UNDERWATER 1500/A&M
22	20	17	25	<b>HOW'S IT GOING TO BE</b> THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
23	25	22	9	<b>SHELF IN THE ROOM</b> DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
24	23	21	8	<b>MUNGO CITY</b> THE CHINESE ALBUM	◆ SPACEHOG HIFI/SIRE/WARNER BROS.
25	31	38	3	<b>JUMP RIGHT IN</b> MASTERS OF STYLE	◆ THE URGE IMMORTAL/EPIC
26	30	34	3	<b>FLAGPOLE SITTA</b> WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
27	29	32	5	<b>SAVE YOURSELF</b> DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
28	24	18	24	<b>KARMA POLICE</b> OK COMPUTER	RADIOHEAD CAPITOL
29	<b>NEW ▶</b>	1	1	<b>SPARK</b> FROM THE CHOIR GIRL HOTEL	◆ TORI AMOS ATLANTIC
30	16	15	13	<b>SUNSHOWER</b> GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
31	32	37	4	<b>UNINVITED</b> "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
32	28	23	23	<b>BRICK</b> WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
33	<b>NEW ▶</b>	1	1	<b>REDUNDANT</b>	GREEN DAY REPRISE
34	35	33	5	<b>IT'S YOU</b> GUILTY 'TIL PROVED INNOCENT!	◆ THE SPECIALS WAY COOL MUSIC/MCA
35	<b>NEW ▶</b>	1	1	<b>WHAT I DON'T KNOW</b> RADIANCE	ATHENAEM ATLANTIC
36	34	29	9	<b>LIFE IN MONO</b> FORMICA BLUES	◆ MONO ECHO/MERCURY
37	40	—	2	<b>COME ON (LET YOUR BLOOD COME ALIVE)</b> ONE BY ONE	AGENTS OF GOOD ROOTS RCA
38	36	40	20	<b>BEAUTIFUL DISASTER</b>	◆ 311 CAPRICORN/MERCURY
39	39	35	14	<b>BRIAN WILSON</b> ROCK SPECTACLE	◆ BARENAKED LADIES REPRISE
40	<b>NEW ▶</b>	1	1	<b>TIME AGO</b> YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN



# HITS! IN TOKIO

Week of March 29, 1998

- ① My Father's Eyes / Eric Clapton
- ② Frozen / Madonna
- ③ Everything's Gonna Be Alright / Sweetbox
- ④ All 'Bout The Money / Meja
- ⑤ My Heart Will Go On / Celine Dion
- ⑥ Without You / Van Halen
- ⑦ Walking On The Sun / Smash Mouth
- ⑧ Movin' On / Speech
- ⑨ Heaven / Laia
- ⑩ Torn / Natalie Imbruglia
- ⑪ No, No, No / Destiny's Child
- ⑫ Madazulu / Deep Forest
- ⑬ Thank You / Bebe Winans
- ⑭ Stop / Spice Girls
- ⑮ Mutante / Clara Moreno
- ⑯ Off The Hook / Jody Watley
- ⑰ Picture Of You / Boyzone
- ⑱ Tant Que Parle L'Economie / Silarimis
- ⑲ Tsutsumikomuyouni... / Misia
- ⑳ Gravel / Ani DiFranco
- ㉑ Nice Age / Cosmic Village
- ㉒ Milktea / UA
- ㉓ Given To Fly / Pearl Jam
- ㉔ Not Alone / Bernard Butler
- ㉕ Fantasy Island / M People
- ㉖ Brighter Days / Sybil
- ㉗ Sukiyaki / S.D.P.
- ㉘ Party Pooper / Duffer
- ㉙ Real Love / Speech
- ㉚ Tubthumping / Chumbawamba
- ㉛ You're Still The One / Shania Twain
- ㉜ Maybe I'm Amazed / Carleen Anderson
- ㉝ Brimful Of Asha / Cornershop
- ㉞ A Rose Is Still A Rose / Aretha Franklin
- ㉟ Sugar Sugar Honey / Cultured Pearls
- ㊱ The Cup Of Life / Ricky Martin
- ㊲ You Don't Have To Worry / The Family Stand
- ㊳ Kiss The Rain / Billie Myers
- ㊴ Tomorrow Never Dies / Sheryl Crow
- ㊵ Are You Jimmy Ray? / Jimmy Ray
- ㊶ Be Strong Now / James Iha
- ㊷ Voulez-Vous Boom Boom / Yorgos
- ㊸ Forget Me Not / Bonnie Pink
- ㊹ Solomon Bites The Worm / Bluetones
- ㊺ Can't Stop The Music / Ice
- ㊻ Tears Of Envy / Chris Stills
- ㊼ Every Time / Janet
- ㊽ I Will Wait / Dee C. Lee
- ㊾ Ray Of Light / Madonna
- ㊿ Happiness / Kamasutra Featuring Jocelyn Brown

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## Epic's Anggun Leaves Indonesia, Rock For Int'l Stage, More Personal Sound

**A** WHOLE NEW WORLD: Onstage, she is mystical and exotic, with hands elegantly dancing through an invisible mist. Lyrically, her fluid soprano depicts the essence of womanhood in a culture far from that of her New York audience.

It's hard to believe, then, that less than five years ago, this singer was Indonesia's answer to Bon Jovi.

At 23, Anggun Cipta Sasmi—who goes simply by her first name—has indeed traveled the distance to reach this point. Her first U.S.—and English-language—release, "Anggun," will see the light of day May 17 on Epic, with "Snow On The Sahara," the first single, slated to first arrive at triple-A radio this month.

Already, in showcases on both coasts, she has drawn a fervent reaction from media, radio programmers, and label executives. The vote seems unanimous: The girl has got the goods. The only problem was getting them here.

Anggun's show business aspirations began in her native Jakarta when she was 9, with the release of a children's album in Indonesia. The feat, she claims, was nothing exceptional in her culture. "Everybody knows how to sing and how to dance, so it wasn't a big deal. But I was taking it seriously. I'd put it in my mind that I wanted to be a singer as my way of living since I was 7."

Her next musical move came at 12, when she met Ian Antono, one of the hottest producers in the region. "That was a wonderful time, with Guns N' Roses and Bon Jovi. These groups were huge in Indonesia. I bought their albums on import, and we all loved them," she says. "Ian told me that the sound would fit me well."

In 1986, under Antono's direction, Anggun released her first of six albums as the nation's equivalent of Lita Ford, sort of. She topped the charts, won awards, and, in short order, became Indonesia's biggest singer in history. And she felt trapped.

"As a rock singer in Indonesia, when you start with some particular color, you have to stay there," says Anggun. "You don't have that flexibility to experiment with different sounds, which was disappointing. I found it ridiculous."

So at 19, Anggun founded her own label, allowing her the liberty to choose a producer and the kinds of songs she was more comfortable with. While the label remains a success today (she has since sold her shares), Anggun still wasn't able to find a way to reach her ultimate goal: to take her music outside of the country.

"I dreamt of having this international career, but producers won't come to Indonesia to look for talent when there is so much available in their own countries. I had to go there." So in 1995, she moved to Europe. "I was curious, and I think it's good to change. In Indonesia, we don't have that much information coming in; it comes from just one source. And the Internet wasn't as big as it is now."

She started in London, where she began plowing through hundreds of demos, looking for fitting material. "But I didn't get the right atmosphere there. I went from the heat to the rain and all. I just didn't feel it."

She then moved to Paris, where she still lives. "Suddenly, everything changed. I didn't speak a word of French when I got there, but it just felt right." Anggun began making connections within the music industry and was led to Erick Benzi, a producer who had worked with the royalty of French pop, including Johnny Hallyday, Celine Dion, and Jean-Jacques Goldman.



by Chuck Taylor

"It was love at first sight, really," she says. "Erick was the person I've always wanted to meet. It's a kind of chemistry you find once in a lifetime."

With her French still coming along, Benzi channeled Anggun's lyrical ideas, marrying contemporary rhythms with a delicate complement of Western instrumental influences.

"I wanted the lyrics to be as personal as possible, so we got to know each other very well," she says. "He



ANGGUN

taught me to speak French, so we would talk and talk, and he would call me at night to come listen to something he'd done. Then, it would be about an issue we'd just talked about. This album is me A to Z."

Musically, she describes "Anggun" as "a concentration of all the musical influences of my life. I wanted to introduce Indonesia, but in a progressive way, in a lyric, in a sound, but mainly through me."

Her French-language album was released in France and Japan a year ago by Columbia, also part of the Sony family.

Then came the daunting task of recreating the ambience of Benzi and Anggun's lyrics and music for the U.S. audience. "There's a resemblance in language between French and Indonesian. We don't have words for everything, like the word for 'sun' means 'the eye of the day.' There are words for everything in French, but they are also full of images," she says. "English is very direct and straightforward. It was more difficult."

"Snow On The Sahara" aptly offers a woman's perspective on deciding when the time is right to let go of a romantic attachment.

Says Anggun, "The strength of the woman is giving him his liberty, but knowing that you are still the moon that shines on his past. The lyric is very Indonesian; we don't talk the same way as in Europe and America. We talk about women as mother, as tenderness, as strong feminine women—not as angry or aggressive women. That is the message of the album."

The highlight of the project is the gorgeous and romantic "A Rose In The Wind," which Anggun acknowledges as her favorite. "It's my real story. This is the song that is the most personal in terms of the melody. It's the perfect example of what you find between Indonesia and the culture here."

"Lyrically, it's something in which you can find the different faces of me, of a woman, the weak, the strong, the things that frighten me, my dreams. This is so personal."

Those elements, in large order, have all changed dramatically for the artist since moving to Paris. "It's a new life for me, certainly," she says. "I've learned so many things I didn't know in Indonesia. I've never known being left alone on the streets; I miss fame sometimes, but now people are beginning to know me in the streets of Paris." She adds with a laugh, "It's like everything is feeling normal again."

Not that she would change a step along her journey. "I am realizing my dream today," says Anggun. "I left my country three years ago and didn't know if I would ever sing again. Now, I live in one of the most beautiful cities in the world, I am traveling a lot, and I am discovering new places, new foods, new things large and small. I couldn't ask for more."

E-mail Chuck Taylor at [ctaylor@billboard.com](mailto:ctaylor@billboard.com).

### EXECUTIVE TURNTABLE

**FOLKS.** Chancellor's AMFM Network confirms that syndicated shows for WKTU New York morning guy Hollywood Hamilton and former 'KTU morning diva RuPaul, among others, are in development.

Album WAAF Boston afternoon jocks Opie and Anthony have left the station after the pair aired false reports on April 1 that Boston Mayor Thomas Menino had died in a car accident while on vacation in Florida.

Disciplinary action has also been taken against GM Bruce Mittman, who got a 30-day suspension, and PD Dave Douglas, a one-week suspension.

**STATION SWAP.** As part of the recent Chancellor/Capstar swap that gave top 40/album combo WAPE/WFYV Jacksonville, Fla., to Capstar, while Chancellor got AC KODA Houston, Chancellor will also get country KASE/KVET-AM-FM Austin, Texas.

## Barnes Sees Pay-For-Play, Branding In Radio's Future

**S**INTON, BARNES & ASSOCIATES consultant Tom Barnes has had his fair share of exposure lately following the stream of national publicity around the pay-for-play issue, of which he was an early and outspoken advocate. A radio fan since working in the medium in his high school days, Barnes left school and then radio for brand-management consulting with the likes of Dow Chemical before joining with Jon Sinton in 1988.

Music consulting, Barnes says, is dead. He instead sees his job as a trend forecaster and a brand manager. Like many observers, Barnes says pay-for-play is a byproduct of mega-deals in the radio industry. He says because many corporations "paid too much for these radio stations," they're "going to have to have some new revenue."

Barnes has seen many stations put on concerts to leverage their positions. "To what extent do they affect ratings?" he asks. "We've seen enough that they don't really tend to."

Pay-for-play, he contends, might be a better way to bring label resources to radio stations. "The way that money gets to radio stations from record companies is about as inefficient a process as I've ever seen in any business," says Barnes. "There are so many nuances and politics, and ultimately it gets down to a lot of aesthetic issues. 'I like this guy. I don't like that guy. I like this song. I don't like that song.' And it's personal, and it's not quantifiable."

"When you're in business, and you're forecasting . . . you can, with almost 100% confidence, know that if a decision can be made more quantifiable, it will be," Barnes adds. "Only recently have we had the tools to make it quantifiable. The monitoring technology that has come in the past four or five years has been integral in making these music decisions more quantitatively and these marketing decisions about music more quantitative."

"And that is where pay-for-play becomes even more obvious," Barnes says. "No longer do you have these issues of aesthetics. It purely gets down to reach and frequency issues."

Some argue that labels and retailers should solve the label-support issue by diverting print ad dollars to radio. Yet, Barnes says, "I don't think the retailers believe in radio like they do in print. [Many] retailers sell other things besides records. When you're trying to be clear about what's on sale, you need the specificity of print."

"I don't necessarily agree with that as a marketer," he adds. "But that's what they're thinking—It's too much of a hassle for my co-op dollars . . . let me leverage my money from the record companies to help me sell washers and dryers.' That's what makes it tough to steal business from newspapers."

Some contend that pay-for-play is solely an issue for the trades and that few labels and stations are inclined to follow the lead of KUFO Portland, Ore., and Interscope, which recently announced the first pay-for-play deal.

"I've talked to a lot of people about this," Barnes counters. "The reason people don't want to talk about it has more to do with keeping industrial secrets than it does with [people thinking it's not] a good idea. Most of it has

to do with keeping information privy for negotiation purposes."

So if this scenario plays out beyond the one documented incident encountered so far, what's to stop a crosstown competitor from taking a pay-for-play station to task on the air?

"I would love to see that go down," says Barnes, citing two reasons. For one, he values competition. He also wants to see his hypothesis about pay-for-play—that "listeners don't care"—tested in the real world.

"The only care if the song sucks," he says. "You'd have to spend an awful lot of your own air time beating the crap out of your competitor in order for the audience to become sensitized to it."

Beyond pay-for-play issues, Barnes insists that labels need to build their brand images. "They need to bang out the difference between them and their competitors. What's the difference between Capitol and Warner Bros.? We have to dig pretty deep, and we're in this business. And you and I know what the difference is. But the audience sure doesn't, and they need to."

Barnes cites John McGann's "think like a fan" philosophy as key in building label brand equity. "And that's simply a function of getting the listener closer to the artist," he says. "Country does a fabulous job at that. The stories are endless about the artist who stays up 12 hours signing autographs. They're not doing that in the rock business. The whole 'artist as prince' thing—moving through untouched by the great unwashed—is wearing thin."

Looking at quick-change owners who stick with formats for only brief periods, Barnes says, "That's one of the most stunning aspects of consolidation. There's a force greater than the straight and levelheaded and logical knowledge of how this process works, and that's the utter inexplicability of the public markets. And when these companies have entered the public markets, there's this whole new dynamic that takes place, which is shareholder wealth. When you can literally make tens of millions of dollars with a dollar move in the stock, you better have it together right now. And if you don't, you'd better change, because change in the marketplace gives the perception that you're doing the right thing, even if you're perpetually doing it." **MARC SCHIFFMAN**



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## 'Reverb' Readies 2nd Season; MTV Awards Go Back To Cali

**T**HE RETURN OF 'REVERB': "Reverb," the weekly live music series produced by HBO and Warner Music Group, returns for a second season April 26 on HBO2 (HBO's second-feed channel) at 11 p.m. EDT and on the main HBO channel May 15 in various late-night time slots.

The main difference between this year's season and last year's season, according to "Reverb" executive producer **Jim Noonan**, is that the show has "better-known acts now." "Reverb" will also reach a larger audience this season, now that the program will be shown on the main HBO channel, where it wasn't shown last year.

For this season, "Reverb" has so far taped episodes featuring the **Mighty Mighty Bosstones**, **Smash Mouth**, **Save Ferris**, **Bad Religion**, **Paula Cole**, **Alana Davis**, **Pete Drobe**, **G. Love & Special Sauce**, **Goldfinger**, **Sugar Ray**, **Ben Harper**, **Third Eye Blind**, **Mary Lou Lord**, **Francis Dunnery**, **Chris Stills**, and **Steve Poltz**.

Each hourlong "Reverb" episode features three artists performing in a nightclub setting. According to Noonan, the show's premise is to "present a great variety of up-and-coming artists in an intimate environment."

"Reverb" executive programmer **Chris Spencer** adds that "Reverb" "is a show that's truly focused on the artists and their music. We don't have interruptions from hosts telling viewers what to think."

"Reverb" episodes are taped at various nightclubs on the East Coast, such as Irving Plaza and CBGB in New York, the Electric Factory in Philadelphia, and the 9:30 Club in Washington, D.C.

Spencer notes that "about 90% of the concerts we tape are on sale to the general public. How we choose acts to be on the show is a combination of labels pitching us bands or ["Reverb" producers] doing the soliciting."

Marketing of "Reverb" will include on-air promotions as well as print and radio campaigns, according to Spencer. He adds, "HBO is skewing a little more to a younger audience these days, and I think 'Reverb' is a reflection of that."

**MTV AWARDS:** The dates have

been set for this year's MTV Video Music Awards and MTV Movie Awards.

The MTV Video Music Awards show, which celebrates its 15th anniversary this year, will take place Sept. 10 at the Universal Amphitheatre in Universal City, Calif. The program, which MTV will broadcast live, returns to the Los Angeles area after being held at New York's Radio City Music Hall for the past four years. Nominees and artist appearances will be announced over the coming months.

The MTV Movie Awards will be held May 30 at Barker Hanger in Santa Monica, Calif. The program will be hosted by actor **Samuel L. Jackson**, and it will premiere on MTV at 9 p.m. EDT June 4. Viewers can cast their votes for the awards until May 19 by calling a 900 number, by logging on to MTV Online on the World Wide Web or America Online, or by visiting any Blockbuster Video location in the U.S.

**CMT NEWS:** CMT's U.S. operation has changed its phone contact information. The network can now be reached by phone at 615-457-8500 and by fax at 615-457-8520. CMT also has a new viewer information phone number at 888-268-1997. The network is still headquartered at 2806 Opryland Drive, Nashville, Tenn. 37214.

**THIS & THAT:** Warner Bros. Records Inc. president **Phil Quattaro** will be the keynote speaker at the 20th annual Billboard Music Video Conference (see Homefront, page 94) . . . **Laura Lyness** has joined Notorious Pictures Nashville to represent directors **Guy Guillet** and **Bob Gabrielsen**. Lyness was previously director of marketing and publicity at the Collective . . . Director **Steve Willis** is now being represented by Automatic Productions.

**Suzy Truitt**, MTV Latin America manager of media relations, has exited. She has not yet been replaced, and her position is expected to be filled by the end of April, according to **Alfredo Richard**, MTV Latin America director of media relations . . . Arsenal Inc. has added director **Norwood Cheek** to its roster.

## THE EYE



by Carla Hay

## PRODUCTION NOTES

**LOS ANGELES**  
**Nancy Bardawil** directed **Sister Seven's** "Know What You Mean" and **Louie Say's** "Cold To The Touch."

**NASHVILLE**  
**Kenny Chesney** shot "That's Why

I'm Here" with director **Martin Kahan**.

**Norry Niven** lensed the **Kevin Sharp** clip "Love Is All That Really Matters."

**Gerry Wenner** directed **Lee Ann Womack's** "Buckaroo" and **Chely Wright's** "I Already Do."



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- Next, Too Close
- K-Ci & Jojo, All My Life
- Janet, I Get Lonely
- 2Pac, Do For Love
- Montell Jordan, Let's Ride
- Mya With Sisqo, It's All About Me
- Busta Rhymes, Turn It Up
- Mase, What You Want
- Aretha Franklin, A Rose Is Still A Rose
- The Lox, Money, Power & Respect
- Sparkle, Be Careful
- Chico DeBarge, No Guarantee
- Master P, Make Em' Say Uhh!
- Sylk-E. Fyne, Romeo And Juliet
- Tania, Imagination
- Jon B., They Don't Know
- Goodie Mob, They Don't Dance No Mo'
- Angel Grant, Li' Red Boat
- Jon B., Are U Still Down
- Puff Daddy & The Family, Victory
- Luke, Raise The Roof
- Boyz II Men, Can't Let Her Go
- Timbaland And Magoo, Clock Strikes
- Mariah Carey, My All
- Mary J. Blige, Seven Days
- Queen Pen, Party Ain't A Party
- 27 Play, Cheers 2 U
- SWU, Rain
- Immature, Extra Extra
- Destiny's Child, No, No, No

### NEW ONS

- LSG, Door #1  
Xscape, The Arms Of The One...  
Christion, I Wanna Get Next To You  
Johnny P/Scarface, Take It Like A Playa  
Fatal, Everyday  
8 Ball, Pure Uncut  
Big Regg, I Got It Made



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- David Kersh, If I Never Stop Lovin' You
- Faith Hill, This Kiss
- Michael Peterson, Too Good To Be True
- The Kinleys, Just Between You And Me
- Trace Adkins, Lonely Won't Leave Me Alone
- Mindy McCready, You'll Never Know

- Clay Walker, Then What
- Toby Keith, Dream Walkin'
- Jo Dee Messina, Bye, Bye
- Thompson Brothers Band, Back On The Farm
- Randy Travis, Out Of My Bones
- Trisha Yearwood, Perfect Love
- Martina McBride, Valentine
- Shania Twain, You're Still The One
- Dixie Chicks, There's Your Trouble
- Joe Diffie, Texas Size Heartache
- George Jones & Tammy Wynette, One
- Clint Black, Cadillac Jack Favor
- Tim McGraw, One Of These Days \*
- John Michael Montgomery, Love Working On You \*
- Rhett Akins, Drivin' My Life Away \*
- Lee Ann Womack, Buckaroo \*
- Hal Ketchum, I Saw The Light \*
- Ty Herndon, A Man Holdin' On \*
- Allison Moore, A Soft Place To Fall \*
- Terri Clark, Now That I Found You \*
- Eddy Raven, Johnny's Got A Pistol \*
- Chris Cummings, I Waited \*
- Chely Wright, I Already Do \*
- Alabama, She's Got That Look In Her Eyes
- Lila McCann, Almost Over You
- Mark Wills, I Do (Cherish You)
- Kevin Sharp, Love Is All That Really Matters \*
- Deryl Dodd, Time On My Hands
- Sammy Kershaw, Matches
- John Anderson, Takin' The Country Back
- The Lynns, Woman To Woman
- Jason Sellers, This Small Divide
- Sherrie Austin, Put Your Heart Into It
- Wynonna, Come Some Rainy Day
- Brad Hawkins, We Lose
- Keith Harling, Papa Bear
- Shane Stockton, What If I'm Right
- Tracy Byrd, I'm From The Country
- Gary Allan, It Would Be You
- Lee Roy Parnell, All That Matters Anymore
- Nitty Gritty Dirt Band, Bang, Bang, Bang
- Matt King, A Woman's Tears
- Cledus T. Judd, Wives Do It All The Time
- Patsy Cline, Crazy

\* Indicates Hot Shots

### NEW ONS

- George Jones, Wild Irish Rose  
Gil Grand, Famous First Words  
LeAnn Rimes, Commitment  
Steve Wariner, Holes In The Floor Of Heaven



Continuous programming  
1515 Broadway, NY, NY 10036

- Natalie Imbruglia, Torn
- K-Ci & Jojo, All My Life
- Hanson, Weird
- Mariah Carey, My All
- Marcy Playground, Sex And Candy
- Lord Tariq & Peter Gunz, Deja Vu
- Puff Daddy & The Family, Victory
- Brian McKnight, Anytime
- Master P, Make Em' Say Uhh!
- Janet, I Get Lonely
- Savage Garden, Truly Madly Deeply
- Van Halen, Without You
- James Horner, Southampton
- Madonna, Frozen
- Will Smith, Gettin' Jiggy Wit It
- Fastball, The Way
- Ben Folds Five, Brick
- Radiohead, No Surprises
- Usher, Nice & Slow
- Metallica, The Unforgiven II
- Everclear, I Will Buy You A New Life
- Boyz II Men, Can't Let Her Go
- Mase, What You Want
- Tonic, Open Up Your Eyes
- Third Eye Blind, Semi-Charmed Life
- Robyn, Do You Really Want Me
- Creed, My Own Prison
- Green Day, Time Of Your Life
- Matchbox 20, 3 A.M.
- Uncle Sam, I Don't Ever Want To See You
- Busta Rhymes, Turn It Up
- Backstreet Boys, Everybody
- Cherry Poppin' Daddies, Zoot Suit Riot
- Destiny's Child, No, No, No
- Celine Dion, My Heart Will Go On
- Jerry Cantrell, Cut You In
- Dave Matthews Band, Don't Drink The Water
- Beck, Loser
- Next, Too Close
- Erick Sermon, Keith Murray & Redman, Rapper's...
- Mono, Life In Mono
- God Lives Underwater, From Your Mouth
- Scott Weiland, Barbarella
- Dr. Dre & LL Cool J, Zoom
- Dave Matthews Band, Crash Into Me
- U2, If God Will Send His Angels
- Sarah McLachlan, Adia
- Mase, Feel So Good
- Ice Cube, We Be Clubbin'
- Montell Jordan, Let's Ride

\*\* Indicates MTV Exclusive

### NEW ONS

- Garbage, Push It  
The Wallflowers, Heroes  
Matchbox 20, Real World  
Tori Amos, Spark  
Fuel, Shimmer

Green Day, Redundant  
Mya With Sisqo, It's All About Me  
Propellerheads, History Repeating  
The Verve, Lucky Man



Continuous programming  
1515 Broadway, NY, NY 10036

- Celine Dion, My Heart Will Go On
- Matchbox 20, 3 A.M.
- Savage Garden, Truly Madly Deeply
- Madonna, Frozen
- Janet, Together Again
- Smash Mouth, Walkin' On The Sun
- Ben Folds Five, Brick
- Natalie Imbruglia, Torn
- Marcy Playground, Sex And Candy
- Fleetwood Mac, Landslide
- Sugar Ray, Fly
- Eric Clapton, My Father's Eyes
- Aretha Franklin, A Rose Is Still A Rose
- Third Eye Blind, Semi-Charmed Life
- Chumbawamba, Tubthumping
- Jewel, Foolish Games
- Paula Cole, I Don't Want To Wait
- Sarah McLachlan, Adia
- Mariah Carey, My All
- Shania Twain, You're Still The One
- The Wallflowers, One Headlight
- Paula Cole, Me
- Billie Myers, Kiss The Rain
- Fastball, The Way
- Celine Dion, It's All Coming Back To Me
- Matchbox 20, Push
- Verve, Bitter Sweet Symphony
- Mariah Carey, Honey
- Gloria Estefan, Rhythm Is Gonna Get You
- 30 Janet, I Get Lonely
- Elton John, Recover Your Soul
- Hanson, Weird
- Van Halen, Without You
- Bonnie Raitt, One Belief Away
- Ebba Forsberg, Lost Count
- Gloria Estefan, Turn The Beat Around
- Alanis Morissette, Head Over Feet
- Celine Dion, Because You Loved Me
- Celine Dion, The Power Of Love
- Madonna, Take A Bow
- Meredith Brooks, Bitch
- Tina Turner, What's Love Got To Do With
- Gloria Gaynor, I Will Survive
- Whitney Houston, I'm Every Woman
- Jewel, You Were Meant For Me
- Toni Braxton, Un-Break My Heart
- No Doubt, Don't Speak
- Shawn Colvin, Sunny Came Home
- Sheryl Crow, Everyday Is A Winding Road

### NEW ONS

- Dave Matthews Band, Don't Drink The Water  
Semisonic, Closing Time

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 25, 1998.

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Sparkle, Be Careful

**BOX TOPS**

2Pac, Do For Love  
Master P, Make Em' Say Uhh!  
Master P, I Got The Hook-Up  
Aretha Franklin, A Rose Is Still A Rose  
Backstreet Boys, Everybody  
Do Or Die, Still Po Pimpin'  
Timbaland And Magoo, Clock Strikes (Remix)  
Busta Rhymes, Turn It Up (Remix)  
Jackson 5, I Want You Back '98  
Janet, I Get Lonely  
Mya, It's All About Me  
Queen Pen, Party Ain't A Party  
Next, Too Close  
Pras, Ghetto Superstar  
Puff Daddy, Been Around The World (Remix)  
Celine Dion, My Heart Will Go On  
David Miller, Hard To Handle  
Chico DeBarge, No Guarantee (Remix)  
Aqua, Turn Back Time  
Goodie Mob, They Don't Dance No Mo'  
C-Murder, A Second Chance  
Silkk The Shocker, Just Be Straight With Me  
Luke, Raise The Roof  
K-Ci & Jojo, All My Life  
Onyx & Wu Tang Clan, The Worst  
Angel, Li' Red Boat  
C-Bo, Money By The Ton

### NEW

- Changing Faces, Same Tempo  
Eightball, Pure Uncut  
La Bouche, You Won't Forget Me  
LSG, Door #1  
MC Ren, Ruthless For Life  
Nice & Smooth, Let It Go  
Tori Amos, Spark  
Unwritten Law, Teenage Suicide  
WC, Cheddar  
Xscape, The Arms Of The One...

**M2**  
MUSIC TELEVISION  
MUSIC VIDEO

Continuous programming  
1515 Broadway  
New York, NY 10036

**NEW**

Hum, Green To Me  
Wildchild, Renegade Master  
The Superjesus, Down Again  
Dub Pistols, Best Got Better

### NEW

- Savage Garden, Break Me Shake Me (new)  
Sloan, Money City Maniacs (new)  
LL Cool J, Hot Hot Hot (new)  
Oasis, Stand By Me (new)  
Propellerheads, History Repeating (new)  
Pras, Ghetto Superstar (new)  
This Minor Tremble, Tongue (new)  
'N Sync, I Want You Back  
K-Ci & Jojo, All My Life  
Our Lady Peace, 4 A.M.  
Natalie Imbruglia, Torn  
Will Smith, Gettin' Jiggy Wit It  
Fastball, The Way  
Sarah McLachlan, Adia  
Hanson, Weird  
The Tea Party, Release  
The Philosopher Kings, Hurts To Love You  
Madonna, Frozen  
Montell Jordan, Let's Ride  
Marcy Playground, Sex & Candy

### NEW

- Savage Garden, Break Me Shake Me (new)  
Sloan, Money City Maniacs (new)  
LL Cool J, Hot Hot Hot (new)  
Oasis, Stand By Me (new)  
Propellerheads, History Repeating (new)  
Pras, Ghetto Superstar (new)  
This Minor Tremble, Tongue (new)  
'N Sync, I Want You Back  
K-Ci & Jojo, All My Life  
Our Lady Peace, 4 A.M.  
Natalie Imbruglia, Torn  
Will Smith, Gettin' Jiggy Wit It  
Fastball, The Way  
Sarah McLachlan, Adia  
Hanson, Weird  
The Tea Party, Release  
The Philosopher Kings, Hurts To Love You  
Madonna, Frozen  
Montell Jordan, Let's Ride  
Marcy Playground, Sex & Candy

### NEW

- Wayne Watson, It's Time  
John Jonethis, Flood  
Mary Kathryn, Lofty Eyes

**MTV**  
MUSIC TELEVISION  
EN ESPANOL

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

### NEW

- Air, Sexy Boy (Heavy)  
Daft Punk, Revolution 909 (Heavy)  
Fiona Apple, Criminal (Heavy)  
Foo Fighters, My Hero (Heavy)  
Jimmy Ray, Are You Jimmy Ray (Heavy)  
Leon Gieco, El Imbecil (Heavy)  
Radiohead, No Surprises (Heavy)  
Richie Sambora, Hard Times Come Easy (Heavy)  
Van Halen, Without You (Heavy)  
A1, Voy A Tener Que Buscarte (Medium)  
Aterciopelados, Juegale Apuestale (Medium)  
Black Grape, Get Higher (Medium)  
Finley Quay, Your Love Gets Sweeter (Medium)  
Hanson, Weird (Medium)  
Marcy Playground, Sex & Candy (Medium)  
Matchbox 20, 3 A.M. (Medium)  
Ratonos Paranoicos, Suscia Estrella (Medium)  
Sneaker Pimps, Post-Modern Sleaze (Medium)  
Spacehog, Mungo City (Medium)  
Texas, You Can Say What You Want (Medium)

### NEW

- Light Music

1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

- World Wide Message Tribe, Revolution  
Gina, Majesty  
Hokus Pick, I'm So Happy  
Carman, America Again  
Rebecca St. James, You're The Voice  
God's Property, Stomp  
Tony Vincent, Must Be The Season  
Wayne Watson, It's Time  
John Jonethis, Flood  
Mary Kathryn, Lofty Eyes

**Power Play**  
MUSIC VIDEO  
TELEVISION

Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

### NEW

- John Lennon, #9 Dream  
Elton John, Recover Your Soul  
Van Halen, Without You  
Robyn, Do You Really Want Me  
The Urge, Jump Right In  
Sneaker Pimps, Post-Modern Sleaze  
Page & Plant, Bar Blues  
Rule 62, I Wish I Was  
Sarah McLachlan, Adia  
LL Cool J, Father  
Holly Cole, Onion Girl  
Cola, Bikeracks  
Savage Garden, Truly, Madly, Deeply  
Naked, Raining On The Sky  
Richie Sambora, Hard Times Come Easy  
Eric Clapton, My Father's Eyes  
John Tesh, Give Me Forever  
Propellerheads, History Repeating  
Jackson 5, I Want You Back '98  
Fat, Num

### NEW

CMC  
CALIFORNIA MUSIC CHANNEL

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Next, Too Close  
Montell Jordan, Let's Ride  
Mya, It's All About Me  
Puff Daddy, Been Around The World (Remix)  
Janet, I Get Lonely  
Queen Pen, Party Ain't A Party  
Mase, Tell Me What You Want  
K-Ci & Jojo, All My Life  
Jermaine Dupri, The Party Continues  
Ice Cube, We Be Clubbin'

# Swatch Spot Breathes Life Into Ure Song

BMG's international department is hoping that a Swatch watch commercial currently airing in the U.S. can help ignite the same kind of sensational sales for vocalist Midge Ure that followed the spot's airing in Europe.

The ad uses the ethereal song "Breathe," the title cut from a 1996 album by Ure, a veteran of such U.K. bands as Ultravox, Visage, the Rich Kids, and Thin Lizzy. The single and album tanked upon their original release, but the track found new life after Swatch chairman/CEO Nicholas Hayek insisted upon the song's use in an ad promoting Swatch's 1997 collection.

Heinz Henn, senior VP of international A&R and marketing at BMG, says the campaign began with a trial run on Italian music video outlets.

He recalls, "After the first two or three days, the TV stations got calls from people, saying, 'What is that music? Who is singing that song? What is this?' And they said, 'Well, we have no idea' . . . Somehow, a link was made to a local radio station, and people started calling in to the radio station. People said, 'This music that is on the Swatch commercial—do you have this?' And the radio station started calling our record company in Rome, because they knew Midge Ure was signed to us, and one thing happened after another. It totally exploded."

Fueled by response to the spot, "Breathe" became the No. 1 single in Italy and Austria, reached No. 2 in Spain, and entered the top 15 in Germany and the top 20 in Switzerland.

Swatch launched the ad in America last fall during the MTV Fashion Awards telecast, which the watchmaker sponsored.

Rather than worrying about any damage to his credibility, Ure saw the Swatch spot as a boon for his languishing career.

"When the Swatch thing came my way, the record was already a year-and-a-half old, and I was just coming to terms with the fact that three years' work was gonna die and disappear, fall down the cracks," he says. "I saw the commercial and realized they weren't going to do a big hard sell over the top of it—'Hey! Buy your Swatch, this is fantastic!'—and there was no dialogue whatsoever, it was just images and music, and it worked incredibly well. It's no different from a pop [video], apart from the fact that they're actually advertising something, whereas in a pop [video], you're advertising the act."

Ure is also delighted by the fact that viewers were not responding to any stimuli other than his song: "All people heard on that advert was a voice and a song, and they saw some nice pictures. And people were moved enough to pick up the telephone and phone radio stations to find out what it was."



URE

## U.S. ACTS WARM TO USE OF NEW MUSIC IN TV ADS

(Continued from page 1)

porations in his caustic song "This Note's For You." But the ideological pendulum appears to have swung in the other direction, as both developing acts and veteran performers have recently allowed their music to be used in extensive TV campaigns by such high-profile companies as Nike, Volkswagen, and Swatch.

Even as the U.K.'s Q magazine weighs in with a sardonic piece titled "How TV Ads Kill Bands" in its current April issue, stateside observers are claiming that the landscape has altered and that groups today are less concerned about being viewed as a "sell-out" for placing their music in a TV spot. They also suggest that if the ads avoid a hard sell and use the music tastefully, bands are willing to say yes to Madison Avenue for a shot at wide exposure in a tightening marketplace.

"It's changed," says Bill Bishop, senior director of film and television music (U.S.) at Warner Special Products. "You go back to Neil Young and 'This Note's For You,' and maybe Eric Clapton saying he never should have done the Miller [Beer] ad. But it seems like that generation had a certain [way of] thinking, and that's gone."

Heinz Henn, senior VP of international A&R and marketing at BMG, notes, "What has changed is that music has become more of a commercial product. It has become less the voice of the youth. The credibility factor is perhaps not as relevant anymore as it used to be, because music today is far more another form of entertainment than it is a social outlet and a political outlet for the youth. I think that the youth of today is far less concerned about the credibility of their artists than it used to be even 10 years ago."

He adds that the use of music in TV spots "gives music and artists an opportunity for exposure that before was frowned upon. Now, with heavy competition out there, and as radio stations and music video channels [have become] top 40 stations, it gives new artists or struggling artists an opportunity."

While European and Japanese TV ads have long utilized contemporary music as part of their sales pitches, U.S. advertisers have until recently focused on oldies in national spots.

In the future, the airing of a Nike sportswear spot featuring the Verve's "Bitter Sweet Symphony" during NBC's Jan. 25 Super Bowl broadcast may be seen as a watershed event in the use of music in American TV ads.

Ray Cooper, co-president of Virgin Records America, notes that the use of the song, drawn from the British band's 1997 album, "Urban Hymns," was prompted by a legal dispute over the distinctive string sample that drives the track. The sample—drawn from an obscure orchestral version of the Rolling Stones' "The Last Time"—is controlled by ex-Stones manager Allen Klein's firm Abkco, which successfully sought 100% of the publishing royalties from "Bitter Sweet Symphony."

"Abkco were quite within their rights, in terms of negotiation, to go and utilize that piece of music wherever they wanted to," says Cooper. "We felt that . . . if a commercial came up using the piece of music that we felt was full of integrity, was a lifestyle ad rather than a direct plug for a product, that we should take advantage of that."

The tie-in with Nike allowed the Verve to assert its authorship of "Bitter Sweet Symphony," according to Cooper: "We felt that if we allowed this commercial to go ahead, if we agreed to the use of the music, it would potentially

prevent other third-party advertisers with products that the Verve wouldn't like to be associated with [from] wanting to use the music."

The eye-catching Nike spot proved to be much more. Aired nationally just before kickoff and seen by 133 million Super Bowl viewers—the third-largest

*'What we hope for is that someone will see that spot and hear that music in the spot and grow to like it enough to call a radio station and say, "Hey, I'd like to hear the song that's featured in that Volkswagen commercial"'*

TV audience ever—the ad helped kick sales of "Urban Hymns" into high gear. The album, which had previously peaked at No. 63, vaulted into the top 30 on The Billboard 200 in the weeks following the telecast, peaking at No. 26.

Along with then growing airplay and video exposure for the song, Cooper views the Nike ad as an important component of the album's liftoff: "The width that [the spot] gave that piece of music in a multimillion-dollar ad campaign did definitely have a significant effect on the album's sales."

### LAUNCHING THE NEW BEETLE

The most extensive TV campaign utilizing new music at the moment is Volkswagen's effort for its new Beetle. On March 22, the company debuted five spots for the Bug, utilizing tracks by five U.K. acts—Hurricane #1 (Sire Records Group), Stereolab (Elektra), the Orb (Island), Spiritualized (Arista), and Fluke (Astralwerks).

One of the automaker's 1997 ads had demonstrable chart impact. Last year, VW utilized "Da Da Da" by '80s minimalist pop act Trio in a spot for its Golf sedan; a Chronicles/Mercury compilation containing the song subsequently spent 12 weeks on The Billboard 200, peaking at No. 118.

Lisa Vanzura, director of marketing for Volkswagen of America, says of the Trio phenomenon, "All of a sudden, radio stations across the country are playing our song, and they called it 'the Volkswagen song.'"

For the campaign for the new Bug, Vanzura says, "We definitely wanted music that was contemporary and that had broad appeal. That's why we did five spots. We wanted to be sure that we covered with certain of our spots our baby-boomer contingency, the folks who had some recall or affiliation with Volkswagen, but we also wanted to have some types of music that had some appeal to the youth market as well . . . There's really no nostalgic-oriented music in this, such as a Burger King campaign would have used. We used very contemporary songs, but things that we thought, no matter what age, no matter what demographic you were, you'd think this was cool."

The Boston-based ad agency Arnold Communications, which created the "Da Da Da" spot, approached several cutting-edge acts for the Beetle TV spots, which combine still photography of the vehicle, simple copy lines ("You sold your soul in the '80s, here's your chance to buy it back"), and musical beds.

Vanzura says, "Actually, a lot of the bands were really pleased to get the opportunity to be in a Volkswagen ad, because they were aware of what happened with Trio. They started to see, 'Gosh, this could be a big break for us' . . . They're starting to see that this can really work to their advantage, to be in partnership with us."

Steve Savoca, Hurricane #1's product manager at Sire, agrees with Vanzura: "With Volkswagen, we've seen what it did for Trio. I don't think anyone was reluctant to get involved with something that had that kind of potential."

He adds, "What we hope for is that someone will see that spot and hear that music in the spot and grow to like it enough to call a radio station and say, 'Hey, I'd like to hear the song that's featured in that Volkswagen commercial,' and, if need be, even sing the hook, so that they know what they're talking about."

Bishop of Warner Special Products—which brought the Stereolab and Hurricane #1 tracks to VW and recently licensed a Cornershop cut to Miller—says that the increased use of contemporary music in foreign TV spots has led to an attitude change regarding its utilization in American ads.

"I think the stigma has certainly left," Bishop says. "I've done this now

for seven years, and I can remember when it had a definite stigma to it, that people would be viewed [as] selling out. It just seems to have changed. The only thing I can pinpoint it from is that there was a shift, certainly in England and in Europe, over the past couple of years, and now it seems to have come to here."

Vocalist Jon Fugler of the electronic trio Fluke, whose song "Absurd" is heard in one of the Beetle spots, sees no dire career consequences in the use of his music by advertisers.

Fugler says, "A band's success is based on what they do, not what their music is used for. I can only speak for the U.K., but I'd find it very surprising if anybody listened to an ad for any kind of normal piece of product and went, 'Oh, I'm gonna take that as being minus points against this band or this composer or this act, because they're selling out.' I don't think anybody views it like that anymore."

He adds, "I think everyone's quite happy about this. It's like a byproduct of your primary function . . . As opposed to being people who do jingles, we're kind of invading the jingle-writer's ground, in a way."

BMG's Henn says that opportunities like the one presented for Midge Ure by Swatch (see story, this page) are ones that record labels should make every effort to take advantage of.

"If one of my artists manages to interest a major company like Swatch, like Coca-Cola, like Volkswagen, then it's something to be damn proud of," Henn says. "It's nothing to be ashamed of. We have to find other ways of exposing our music, and that's one way of doing it."

## A RESTLESS HEART REUNION

(Continued from page 13)

record if we're gonna tour,' and one thing led to another. And it was natural to call Scott and Tim and get the whole gang back together."

RCA Label Group chairman Joe Galante says he didn't hesitate to re-sign the group when he heard they were getting back together. "They remain a very viable voice in country music," he says.

Both Hendricks and DuBois are confident that the group's sound has a place in today's market. The members have been recording new material in Hendricks' new Arrowhead Studio in the countryside outside Nashville. One listen to "No End To This Road"—the first single to come from the new album—is convincing proof that the group's harmonies and song sense have not left. The single goes to radio May 4, and the album, "Hits+," is set for a May 19 release.

The group's return, says KNIX Phoenix PD Larry Daniels, is very much welcome. "It's nice to have a new artist who's not a new artist," he says. He adds that the group "had some great records and were probably ahead of their time. Frankly, there's a lot of AC music on country stations right now that Restless Heart's stuff from the '80s would fit right in with. It's really nice to have a familiar voice with new material. It's quite refreshing, and we're really excited about it."

WUSY Chattanooga PD Clay Hunnicutt is equally enthusiastic about the group's prospects. "We're still playing their old stuff," he says. "They're an established group with a familiar sound. They'll be way ahead of the pack when they hit the airwaves."

The album, says RCA Label Group senior VP/GM (U.S.) Butch Waugh,

will consist of 13 of the group's hits plus three new songs. "There's six previous No. 1 tracks on here," he notes, adding that the group will tour with Vince Gill this summer.

Waugh expects a welcome from radio. "What's happening at radio now," he says, "is what Restless Heart has always done. When I worked them in pop, they were compared to the Eagles. That is what's happening now. The great harmonies, great lyrics—they were way ahead of their time. If you look at the recent success of Randy Travis and Steve Wariner, I think this fits right in there with them. People are looking for familiar names with a great sound. I think this would not have happened 18 months ago, but I think the marketplace is receptive to that now."

Waugh says the label has re-serviced radio with a CD of the group's hits; the group will soon do a radio satellite "tour." At retail, he says, the album will be positioned at all major accounts, and the label will take advantage of the tour dates with Gill for local in-stores and media appearances. A national press campaign is under way, he notes.

"We'll probably put out 125,000 copies to start with," he adds.

Mike Wilson, RCA VP of promotion (U.S.), says early radio response has been strong. "Radio is looking for name acts with equity in the format, which Restless Heart has," he says. "Radio wanted to know when they could have music. For the first time in the history of RCA, we're going to have the single delivered by DGS, a digital download on April 23, before we actually ship it."

The group is managed by Bill Simmons of Fitzgerald/Hartley and booked by the William Morris Agency.

## THREE GRUNGE VETERANS GO SOLO

(Continued from page 9)

have had an easier time forming a new band than doing the solo thing."

Although "13 Other Dimensions" is a true solo album, with former Presidents Of The United States Of America front man Chris Ballew playing all the instruments, the singer/songwriter opted to credit the album, released by Seattle-based independent My Own Planet, to a fictitious act called the Giraffes.

"I couldn't really bring myself to do the typical thing," Ballew says. "When you're all alone, you don't have all sorts of input about what you're not supposed to do. Ideas often get homogenized when you're in a group."

Hiding behind the fictitious band moniker also offered Ballew additional freedom. "After being acknowledged as the lead singer and the songwriter of the Presidents, I felt like being a little bit anonymous and a little bit of the puppeteer," he says. "It's kind of freeing in a way, having in the back of my mind that this is going to be attributed to an imaginary band of hand puppets."

In keeping with that low-key spirit, Ballew chose the indie route for "13 Other Dimensions," although he remains a Columbia artist and the label has the option to pick up the album, as well as future Giraffes albums.

For Weiland, the thought of forming another band to record with was unacceptable. Although the STP front man did form the Magnificent Bastards to contribute a track to the 1995 "Tank Girl" soundtrack, he chose to work with various friends and family members on "12 Bar Blues."

"I've got one dysfunctional family," Weiland says, referring to STP. "Why would I want another one?"

After Weiland's substance-abuse problem kept him from working with STP, the instrumental core of the band went on to form Talk Show with singer Dave Coutts. Talk Show failed to score a hit. The group's eponymous album peaked at No. 131 and spent only three weeks on The Billboard 200. According to SoundScan, it has sold 56,000 copies. Nonetheless, Weiland feels he has the full support from Atlantic on his solo effort.

"My manager, Arnold Stiefel, who has worked with some enormously huge superstars over the years, says that he has never seen a label behind a solo artist like Atlantic is behind me and my album," he says.

He is also proud to point out that his solo performances at KROQ Los Angeles' Acoustic Christmas show and the Gimme Shelter Benefit concert, both held in late '97 in L.A., garnered "two of the best reviews that I have ever gotten in my career."

### CANTRELL UNCHAINED

For Cantrell, making a solo effort was a necessity, since Alice In Chains front man Layne Staley has been unable to commit to work due to ongoing personal problems.

Although "Boggy Debut" is his first full solo album, it's not the first time Cantrell has stepped out alone. His "Leave Me Alone" was included on 1996's "Cable Guy" soundtrack.

"I wrote some tunes, and Alice hadn't planned on doing anything and won't for a while," Cantrell says of the motivation behind "Boggy Depot."

The solo route for Cantrell, however, is taxing. "It's definitely a challenge," he says. "It's quite different from being in a band where you've got four guys. You're wearing a hell of a lot more hats, and there's three less shoulders to carry the weight of putting it together, producing, and doing interviews."

Even though it was recorded under

his own name, Cantrell says it's not surprising that his solo album resembles Alice In Chains. "I am who I am," says the songwriter, who frequently harmonized with Staley on Alice material. "I really have no interest in changing the way I go about doing things, and it's bound to carry over, since I wrote a lot of the Alice stuff."

The fact that "Boggy Depot" has a similar vibe and sound to Alice In Chains is fine with Columbia, which is pleased to have the Cantrell solo album.

"It seemed like a natural idea," says Columbia senior VP of marketing (U.S.) Tom Corson. "He's a great personality, and this is another opportuni-

ty for him to grow as an artist."

Corson, however, says that Cantrell's solo effort is "in no way a replacement for an Alice In Chains record."

While the label may shy away from predicting Alice-like sales figures for Cantrell, Corson says Columbia is optimistic that he will be a commercial success "based on indicators in the marketplace from radio and retail and interest from the fans."

Likely to further fuel Cantrell's album is the coveted opening slot on the Metallica tour, which kicks off June 24.

The future also looks bright for Cornell, who, as A&M senior VP (U.S.) Morty Wiggins points out, managed to

score a hit with "Sunshower" despite the fact that it was not supported by a video or other "imaging statements."

Although Soundgarden didn't officially disband until last April, the solo route isn't completely new to Cornell either. His "Seasons" was included on the 1992 hit soundtrack to "Singles." He was also featured on 1997's "A Very Special Christmas 3," performing "Ave Maria" backed by Eleven.

"Our hope and expectation is that Chris will continue to move on to become a huge star," says Wiggins.

Cornell also gets a vote of confidence from those who do not work for A&M, including consultant Pollack, who says

he expects the singer to become a solo star.

"He's someone who I feel is an incredible songwriter," says MTV's Galluzzi, "I'm really looking forward to his album."

Yet, as Atlantic's Buch, who has worked solo efforts by Foreigner's Lou Gramm, Lynyrd Skynyrd's Johnny Van Zant, Mick Jagger, and Collins, knows, nothing is guaranteed. "The fact that a solo artist is a member of a superstar band gives them a leg up," he says. "It's going to get some attention and some airplay, but the music has to be strong, and the consumer is the ultimate judge."

## MINTY FRESH HOPES 'GO' WILL PROPEL KOMEDA

(Continued from page 9)

far on talent, hard work, and pure pop sensibility.

Komeda is very proud of the new 11-song album, named for a series of children's books. The set was released March 25 in Sweden on the label that first signed the act, North of No South Records. "We had more focus on each song and the album as a whole," says bassist/keyboardist Marcus Holmberg. The band did much of the writing and arranging for the new album in the studio, allowing lots of room for experimentation. "The way we recorded this time," explains Holmberg, "[was] we started off with small ideas and then we added all these flavors and herbs, and... in the end we got it to flow really natural."

Drum'n'bass artist and Minty Fresh labelmate Friend (Magnus Åström) co-produced the album, introducing electronic sounds into what Holmberg calls "the Komeda organism of bass, guitar, drums, and organ" and the vocals of Lena Karlsson. Jonas Holmberg plays drums and keyboards, and Mattias Norlander handles guitar. Many of the songs also include orchestral parts by string quartet Haga.

Karlsson's slightly accented, detached vocals, along with the unlikely instrumental arrangements, result in a collection that inevitably brings to mind the work of Stereolab and evokes the perennial Swedish reference, Abba.

"What Makes It Go?" is by no means predictable, however. The robotically funky "Binario" gives way to the dark humor and bouncy orchestral arrangement of "Flabbergast," which leads to the country/gospel-inflected "Campfire." But while "What Makes It Go?" is a diverse set, Komeda's talent lies in the ability to endow each song with a hook. "We really wanted this to be 11 singles," says Karlsson, "and I think we've managed to do that."

Signed in 1993 to North of No South in the band's hometown of Umeå, Sweden, the group recorded its first album, "Pop På Svenska" (Pop In Swedish), entirely in Swedish. The band converted to English on its second North of No South album, "The Genius Of Komeda" (Music to My Ears, Billboard, Sept. 28, 1996).

A North of No South compilation, including a Komeda song, was picked up by Minty Fresh A&R/marketing rep Jim Powers during a trip to Japan, and the label was immediately drawn to Komeda's sound. "There was a kind of surreal clinical warmth that was absolutely unique," says Powers. "I was really drawn to the different rhythmic shifts, to Lena's voice, and there was a detachment in the music that I found intriguing."

"One of the main things that attracted me," says Anthony Musiala, who also handles A&R and marketing at Minty Fresh, "is Komeda's sense of

who they are. That's something that's very rare. They have their own focus, and they really know that 'this is what Komeda is.'" Powers agrees: "That was obvious about four songs into 'The Genius Of.'" "

Minty Fresh signed Komeda to a three-album contract for releases in the U.S. and Canada and issued "The Genius Of Komeda" in 1996. North of No South, distributed by MNW Records Group in the Nordic region, still handles Komeda in Europe, and the band's worldwide publishing is by Warner/Chappell.

"There's something in the music for people who listen closely and appreciate musicianship, but there's also an overt melodicism that can appeal to the casual listener," says Powers. Perhaps for those reasons, MTV and modern rock radio took an interest in Komeda's first single, "Boogie Woogie/Rock'n'Roll."

Laurie Gail, music director at WFNX Boston, says, "We played 'Boogie Woogie/Rock'n'Roll' in regular rotation. It stands out because it's a bit different, but it's fun, and there's an immediate hook. We're pretty 'left,' so I feel Komeda fits right in."

## ELTON JOHN TO PLAY CONCERT IN NORTHERN IRELAND

(Continued from page 3)

days before the concert. While there is widespread optimism that voters will approve the deal, there are fears that the referendum may not yield a sizable-enough majority to make the deal workable. John's show will take place either in the euphoria of the ratified peace deal or the soul searching that will follow its being voted down.

Full-service radio stations Downtown Radio and its hot AC sister, broadcaster Cool FM, are two of the sponsors of the concert at Stormont and will be broadcasting from the event but not broadcasting the actual concert itself.

John Rosborough, the stations' PD, says, "There are those who would say, 'What's this [concert] all about? Is he coming over to perform musically or is he coming over to celebrate an outcome of a referendum?' So you have to be careful. No one should be cast in the role of prejudging what the outcome should be."

In a prepared statement, Northern Ireland Secretary Marjorie (Mo) Mowlam, who has been involved in the talks since last May, says, "I am delighted that Elton is coming to Stormont. It will be very exciting and good for Northern Ireland."

Rosborough concurs with Mowlam's sentiment: "The average person on the Belfast-area street will say, 'This is terrific,' because of Elton John's stature. Also, the venue is interesting, because

The band was filmed for one of MTV's first "Oddsville MTV" shows, and the network aired two videos from "The Genius Of Komeda."

That album has sold 1,500-2,000 copies in Sweden, according to North of No South. "They've got a distinctive music style, and have been doing their own thing all the way from the beginning," says Ove Lingvall, owner of the Umeå-based retail outlet Sid's Musik.

In the U.S., "The Genius Of Komeda" has sold 6,000 units, according to SoundScan. Lillian Lai, a manager at Criminal Records in Atlanta, says, "They've always done really well here. We played the album to death in the store when it first came out—it's just good pop music with a quirky twist."

Since Komeda's arrival coincided with the onslaught of the much-touted "Swedish Invasion" begun in 1996, which encompassed such bands as the Cardigans and the Wannadies, some people wonder if it was a passing fad (Billboard, Dec. 14, 1996). "Any two things that share a single bond, such as geography, seem to become a trend these days," says Powers, who is confident that "What Makes It Go?" can

stand on its own.

"We feel that there is an interest in our music, not our nationality," says Holmberg, "and that is such a comfort for us as well." Karlsson adds, "There are so many great bands in Sweden, a great many more than [Americans] know of." If there is in fact an invasion, Karlsson says with a smile, "I think the invasion is going to continue for a while."

"We feel the new album has a broader appeal than 'The Genius Of,'" says Powers. A darkly humorous video for the first single, "It's Alright Baby," has recently been completed and will, according to Powers, probably be shipped to MTV to coincide with the album's June 9 release date. The single will be delivered to college and modern rock radio in mid-May.

Komeda will tour the U.S. in June, hitting 15-20 markets, according to Powers. The group's booking agent is Michael Dutcher at Engaged Booking. "Our hopes are that this record will really establish the band commercially as well as critically," says Powers.

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

it is the grounds of Stormont and because Mo Mowlam said she wants Stormont to be more accessible to ordinary people. That was the germ of the idea for the concert."

Promoted by Belfast's Aiken Promotions, the show was in planning before the peace deal was concluded. Jim Aiken of Aiken Promotions says, "When he played Belfast before he vowed to make a return, [he was] so delighted with the reception he received from Belfast fans. Now he's fulfilling that promise."

John last played Belfast in 1988. During May and June, John will be touring Europe (including the mainland U.K.) with Billy Joel in the Face to Face tour. Aiken Promotions says it would have been impossible to bring that show to Belfast at this time. Calls to John's management, John Reid Enterprises, were not returned by press time.

Lawrence John, owner of two CD Heaven stores in central Belfast, says the concert has the potential to enliven the city, not least because the grounds of Stormont, which have never been used before, "will be perfect if the weather's great."

Lawrence John is also a presenter on Energy 106, a new station serving the whole of the province. It is starting up in May and will be involved in promoting the concert on the air. "My immediate reaction to the news was that it

will be terrific," he says. "We have great people here despite the troubles, and there's always great pride and respect when people play here."

Elton John's appearance will certainly boost his profile at retail, says CD Heaven's John. "Last year with the Diana single ['Candle In The Wind 1997'], his presence increased on the back of that." Elton John's catalog is a "reasonably steady seller," says John.

Albert Price, owner of the store nearest to the venue, Graham's in the Connswater Shopping Centre in East Belfast, says he is "very excited" that John is coming. "It will be a plus for the music business here."

However, he expresses doubts about the venue's suitability, in terms of access, infrastructure, and its associations. (Stormont was the site of an abortive Northern Ireland assembly in the 1970s.) "We could have got a football stadium or something," Price says.

Price also thinks that the outcome of the referendum will not make much difference to the concert. "By that stage, people will already have bought their tickets. The fans will come anyway. I have relatives who travel to England for his concerts."

Assistance in preparing this story was provided by Mike McGeever, programming editor for Music & Media in London.

## MARGARET BECKER PREPARES A NEW SPARROW ALBUM

(Continued from page 9)

writing."

"It was great, because it freed me up," she says. "It made me get some of the fire back and some of the creative excitement I'd been missing, because I had really just written myself into a very safe corner. So that three-year hiatus was a renaissance of sorts, where I just covered myself with good books, good music, [and] great friends and just sat back and assessed what I was doing and why I was doing it."

Nick Barré, Sparrow's director of artist development, thinks the break served Becker well. "All of us at Sparrow feel like this is Margaret's most honest, direct album, both musically and lyrically," he says. "In the past, there's always been such a great dichotomy between her recordings and her live performances. And with 'Falling Forward,' she's really caved in those barriers." Barré feels Becker achieves the same connection with her audience on this recording that she makes in her live performances.

One of the most affecting songs on the album is "Horses," a treatise on living life to the fullest in which Becker sings, "I want no regrets when the horses come for me." The song was inspired by situations in her own life.

"A lot of people in my life have been really seriously sick, and watching someone brush up against death really is a very sobering, and a very life-giving, experience," says Becker. "It doesn't seem like it would be, but it is. Just watching people go through those things made me more cognizant of my fallibility, my fragility within the whole context of life. It made me think I really don't want to have any regrets, because any day now, anything can happen."

In the summer of 1995, after the release of her "Grace" album, Becker fulfilled a lifelong dream by living in Europe for two months. "I just lived and traveled around and got to see all the places that I'd only passed through," she says. "Ireland was one of those places. It was awe-inspiring and literally changed my life. That place is just enchanting."

When ready to record again, Becker opted to use producers Monroe Jones and Tedd T. (Robbie Nevil also co-produced one track.) "We had looked at different people, but I had written a bit with Tedd," she says. "And when I went in to write with him and 'Horses' came out, a big red light went off. It was something I was really excited about." Becker says she knew Tedd T. would be perfect for the more "aggressive side" of the album.

"But," she adds, "I was looking for somebody who could translate in creative terms, very creative usages of textures and instruments, the more quiet side of the album."

Enter Jones, a longtime friend for whom she used to sing demos in the early days of her career. He had moved back to Nashville, and someone had given Becker a copy of the Chris Rice album Jones had produced for Rockettown Records. She knew he'd be perfect to produce the other half of her album.

Barré says Becker's time away from recording has created strong demand for her new release. "The sell-in at retail has been phenomenal," he says. "The three-year gap between recordings has given us the advantage of having a project where people are clamoring to listen to the

project. We are way over our goals for the sell-in."

"We certainly bought our fair share on it," says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain. "She's an artist that has a high name recognition. Like when Amy Grant didn't have a record for three years, there was a lot of excitement when it finally came out, and there's the same thing with Margaret's album."

## DVD RENTALS ON THEIR WAY FROM WARNER, THE WEB

(Continued from page 6)

enues. "It has really picked up for us," says Michael Mason, founder and co-principal of parent Speed-Serve Inc.

VideoServe, which doesn't rent, purchases cassettes and DVDs from distributor Ingram Entertainment, a neighbor in La Vergne, Tenn. NetFlix buys directly from vendors and warehouses hundreds of copies each of some 900 titles now in stock, Randolph says. "We carry our own inventory. It's a significant investment."

The only category not covered is adult. "Right now, it's an absolute no-no," he adds.

NetFlix charges \$4 for a seven-day rental of a single disc and \$2 for shipping and handling, which includes a prepaid mailer of its own design for the round trip. (Renters are allowed a full seven viewing days, exclusive of shipment time.) A multi-title order can lower the unit prices to \$4 and \$1, respectively.

Web visitors are encouraged to buy, as well. NetFlix will apply the rental fee to the price of a DVD, generally 30% below the suggested list. "If you like it, keep it," says Randolph. In addition to the discount, buyers will be sent the original DVD box. Randolph's research indicates player owners "absolutely want to" rent and buy.

To those worried about purchasing a previously viewed disc, Randolph emphasizes the durability of the format. "We've made extensive tests. DVDs have been played through 40 round trips and are still holding up strong." NetFlix will replace defec-

"Clay And Water," the first single, was released April 10. In support of the record, Becker embarked on an 11-city promotional tour that included stops in Dallas, Chicago, Detroit, and Tulsa, Okla.

Sparrow's marketing efforts include print advertising in Christian publications. In addition, it generated more than 12.5 million impressions via exposure in spring/summer retail catalogs for such Christian retailers as Family Chris-

tian Stores, the Parable Group, and Joshua's Christian stores. Becker also has a new World Wide Web site: [www.maggie.com](http://www.maggie.com).

Becker is managed by Marc Whitmore and Paul Jacobsen of Wessex Management and booked by Jeff Roberts & Associates. She will tour in support of her new project this fall. In July, Harvest House will publish "With New Eyes," a book of Becker's essays. Other upcoming plans include recording a world

music album with Tedd T. for release next year.

Becker is also talking to mainstream labels about forging a partnership to take her current album to the general market. "I think it's got a really great shot, and in my heart, I really want to have a voice in that industry," she says. "More than anything, I really want people to hear a spiritual perspective from a fallible person, not just [one] holding up this one-dimensional face of faith."

## Country Artists Sue 'Cybersquatter'

BY CHET FLIPPO

NASHVILLE—A lawsuit filed by a group of 27 country artists, including Tim McGraw, against a Los Angeles man could prove to be a precedent-setting case in the Internet arena.

Claiming trademark infringement, violation of the right of publicity, and unfair competition, McGraw vs. Salmon was filed April 6 in U.S. District Court in Los Angeles by the law firm of Loeb & Loeb on behalf of the artists (Billboard Bulletin, April 7).

A motion was also filed for a preliminary injunction, pending trial assignment. The suit claims that Jim Salmon has registered, as Internet domain names, the names of each of the artists who are plaintiffs in the suit—including Trisha Yearwood, Faith Hill, Vince Gill, Alan Jackson, Reba McEntire, Martina McBride, Sawyer Brown, Toby Keith, Steve Wariner, Randy Travis, Tracy Lawrence,

tives, however.

Retailers have been the bulwark of the home video industry, but even a successful NetFlix "is not by any means going to replace the video store," Randolph notes. He's aiming at consumers who value the convenience of Internet ordering—and are willing to wait two to three days for delivery—over the "spontaneity" of a

Charlie Daniels, Clay Walker, Patty Loveless, Pam Tillis, Deana Carter, and Mindy McCready.

Loeb & Loeb says that a number of other artists have approached the firm, asking that a second lawsuit be filed and that the two suits be joined.

These is the first such Internet litigation case involving so-called "cybersquatting," or the use of celebrities' names in such a way, says the firm.

The suit charges that Salmon has registered numerous country artists' names, as well as variations on those names, with Network Solutions Inc., the company empowered by the National Science Foundation to register and assign domain names to host computers.

The suit alleges that Salmon linked those domain names to several World Wide Web sites, including a pornography site ([www.whitehouse.com](http://www.whitehouse.com)) and a commercial music site ([www.countryjukebox.com](http://www.countryjukebox.com)).

The lawsuit seeks to enjoin Salmon from using plaintiffs' names and to direct him to surrender registration of the domain names.

The suit also seeks punitive damages totaling up to three times the actual amount of damages, to be determined at trial, and an additional award totaling up to three times any amount made by the defendant as a result of using those names.

Plaintiff Trace Adkins says he's glad to join the suit "because our good names are really all we have. If we lose those, what do we have?"

Lee Roy Parnell echoes those sentiments, adding that he had considered taking more direct action until his lawyer told him that legal action would be a better avenue. He said that he has been effectively banned from reaching his public via the Internet because his name has been usurped.

Salmon could not be reached for comment.

quick stop at a local DVD outlet.

Warner's rental program is an attempt to improve the video store's chances. The studio offers three packages: one with two players and 45 discs, a second with four players and 90 discs, and a third with eight players and 180 discs. Forty to 100 titles are represented.

Trade sources suggest Warner, at

least initially, is countering the introduction of Divx, a rent-and-own variant of DVD that the studio abhors. Divx debuts next month in San Francisco and Richmond—two of Warner's five rental sites. The studio promises all will be subjected to "extensive consumer advertising."

SETH GOLDSTEIN

## STUDY FINDS NO MUSICARES ABUSES

(Continued from page 6)

ities . . . would pass scrutiny."

Phil Ramone, chairman of the NARAS board of trustees and a signatory of the NARAS committee report, tells Billboard that the Tate & Tryon study was "an independent study which proves NARAS hasn't done anything wrong."

When the NARAS board of trustees meets the week of May 11 in Miami, Ramone anticipates that the "board will stand by Mike 100%."

Says Greene, "NARAS has two bosses: our membership and the IRS. Those are two very powerful entities, and NARAS must withstand their scrutiny. We've proved beyond a shadow of a doubt that NARAS operates in a highly professional manner and follows every letter of the law . . . We have nothing to hide, and I want to talk to music industry executives if they have any questions about how NARAS operates."

L.A. Times staff writer Chuck Philips, who has been covering the story for the newspaper, says in response to the Tate & Tryon study,

"NARAS is trying to put their own spin on this whole situation. I stand by the articles and everything that was reported." The L.A. Times has also stated that it stands by its articles.

Among other criticisms leveled at NARAS in the L.A. Times was speculation that Greene used his influence to get a record deal with Mercury. Greene's album, which did not have a release date, has since been withdrawn (Billboard Bulletin, March 9).

Ramone, who produced the album, says, "It was Mike's decision to pull the album because the album was getting commentary from the trustees."

"All the money that went into making the album personally came out of my own pocket," says Greene. "The board of trustees knew this beforehand. I'm not planning to be a rock star. I did the album purely out of love for [NARAS] and to raise money for our charitable causes. After the [L.A. Times] article came out, there was just too much confusion over why I did the album, and I decided not to release it. I don't know when or if the

album will be released."

Of the Times' references to the working environment at NARAS, the executive committee report concludes that "the Academy has a human resources history that compares very favorably with similarly situated organizations." Among facts offered in support of that conclusion, the report states that, in its entire history, NARAS has settled only one sexual harassment claim, which it states was settled "for nuisance value." It also states that turnover of permanent Santa Monica, Calif., staff during the last three years has been 17%, rather than the one-third alleged.

Greene's annual salary, which is listed in a NARAS document as more than \$757,000, has also come under scrutiny in the aftermath of the L.A. Times reports, with observers speculating if Greene's salary is excessive for a nonprofit organization leader.

"I make no apologies for my salary," Greene says. "The NARAS board votes on paying me what they

think I'm worth. What [the L.A. Times] article didn't mention were all the other executives at nonprofit organizations who have salaries comparable to mine or have salaries that are higher. What people often forget is that NARAS, as a nonprofit organization, is still a business, and charity is only part of what we do. The money that goes to our charities falls into a different tax guideline, and I've never taken a salary for any I work I do on behalf of our charities."

Ramone says he hopes that NARAS can now put this matter behind. "It's a shame that these wrongful allegations have taken the focus away from what NARAS really does," he says. "We've proven that there was no improper use of funds. The [NARAS] trustees need to know that, and they have faith in the organization. Now it's time to focus on what we will continue to do. The Grammys are an important part of what we do, but we're here to provide services to the music industry and musicians in need."

## RETAILERS EXPERIMENTING WITH DESIGN APPROACHES

(Continued from page 1)

Toronto-based HMV North America, says the evolution of record stores is a "continuous process of improvement."

Jim Litwak, executive VP of merchandising at the Albany, N.Y.-based Trans World Entertainment, says that the chain's outlets continue to grow and develop over time. "Each time we look at a store, whether it is a new store or a redesign, we adjust and tweak the look," Litwak says. "It is not a stagnant process; it is evolutionary. But we don't try to re-invent the wheel when it comes to store design. We want the customer to feel comfortable shopping our stores, so new outlets won't be radically different."

Although the enhancement of record stores is an evolutionary process that takes time, Luckhurst points out that one can see dramatic changes in the store of today vs. one of 10 years ago. "Today, practically every store has listening posts and video monitors. They have all kinds of in-store events, and merchandising and customer service have improved quite dramatically" over that time.

Rick Bateson, managing director of construction, real estate, design, and architecture at the Minneapolis-based Musicland Group, adds that compared to whatever else "is happening throughout the mall, our store grabs the customer more. The rest of the mall is more neutral."

In Carnegie, Pa., Scott Bargerstock, VP of operations at the 150-unit National Record Mart (NRM), says that the company will focus on its Waves concept as its store of the future. "It's a much more upscale, elegant store than the traditional neon look sported by" ordinary mall record stores. He says Waves offers "a much more pleasant shopping experience for the adult, although the kids don't feel alienated by it."

In addition to six computer stations containing various music databases and information downloaded from various World Wide Web music sites, the stores have six listening centers, each featuring five albums, and six other listening posts with snippets from 100-200 albums.

Between new store openings, remodelings, and relocations, NRM should finish the year with 25 new Waves stores added to the six it began the year with.

Tower Records/Video hasn't been opening stores over the last two years, but it is getting ready to move into expansion mode. Stan Goman, senior VP of merchandising at the West Sacramento, Calif.-based retailer, reports that, with the new stores that the chain builds, "we will start playing around with interactivity. We would like to let people browse our Web site while in the store."

He says that Tower outlets will also have a makeover in color schemes. "We used to have clown colors—blue and red. Our colors are getting softer; we are moving away from the industrial style to a softer, gentler look." In addition, TV monitors will be disappearing from new Tower stores.

Also, he says, the chain will get away from having a lot of store-within-a-store areas. But to make the stores simpler, each will be divided into two rooms: one for classical and possibly jazz and a main room for the rest of the genres. "That's more efficient; the consumer seems to like it," Goman states. He adds that for listening areas, particularly in the classical room, the chain will try to put seating in to make the sampling experience

more comfortable.

Another improvement in new Tower stores will be more workstations/help desks so clerks can do faster inventory checks and special orders.

At superstore competitor HMV, Luckhurst reports that the chain's new design is based on its Fifth Avenue outlet in New York, which moved away from the "design of a nightclub or rock stage and tries to create excitement with juxtaposition of lightings and color."

Like Tower, HMV will stay away from genre stores. Luckhurst says that Hear Music, which specializes in selling new age, jazz, and world music to older consumers, "is excellent as a merchandising concept; as a business proposition it was courageous." He says HMV tries to have a "broad appeal to music lovers, without targeting a specific age group."

At Trans World, the company fields a couple different concepts to adapt to specific real estate needs or to target various consumer groups. In malls, the chain's main stores are Record Town and Tape World; in freestanding locations, it has Cocomusic & Movies among other store logos.

This year, it is starting to expand a concept, FYE, begun about four years ago as an experiment. FYE, which stands for "for your entertainment," is a mall superstore that measures about 25,000 square feet. The company began the year with five and will have 10 by year's end. With FYE, Trans World tries to "make sure each is unique, whether it's through color, fixture, or signage," Litwak says.

What makes FYE unique among entertainment-software superstores is that it includes a 5,000-square-foot game arcade, which is walled off from the rest of the store.

The store has a number of separate departments that are not walled off. Children's product is segregated, as is an area known as "Game World," which is anchored by Sony and Nintendo, according to Litwak. Those departments are separated by the aisle configuration of the store, Litwak says, adding, "We spend a lot of time [looking at] flow and how it lays out."

Another merchant with traffic flow in mind is the Musicland Group, according to Bateson. "The direction that I see Sam Goody going in is a simplistic yet intriguing design through cleaner sight lines and making the store self-directing to the different categories," he explains. "You are dealing with sophisticated customers, who don't have time to search the store. They need to be through the store at a glance."

So in addition to working on traffic flow, the chain is spending a lot of effort on signage, he says.

Like Tower, Musicland also is "trying to improve some of the amenities," so Bateson foresees stores having seating areas for what he terms "casual browsing."

Every merchant interviewed for this story declined to predict what the record store of the future will look like. But most said that they will continue to look at design innovations in non-music retail sectors to see how they might apply to the record store and that the evolution of music formats will also influence the future look of stores.

Bateson says, "If you look at the product mix itself, from vinyl to CD, each gave the store a different look, and now we are moving toward DVD."

## Stores Develop Genre-Specific Outlets Retailers Experiment With Alternative, Latin Concepts

BY ED CHRISTMAN  
and DON JEFFREY

NEW YORK—Among in-store innovations, a number of chains have tried or are now experimenting with "genre-based" outlets—to varying degrees of success.

National Record Mart is experimenting with a new format, called Music X, which is primarily an alternative music store and does not carry such genres as classical, new age, and jazz. The first one was built about two years ago, and Scott Bargerstock, VP of operations at the 150-unit, Carnegie, Pa.-based chain, calls it one of the top performers in the chain. The second one opened six months ago. He describes the concept, which takes in 2,000-2,500 square feet, as a "work in progress."

Wherehouse Entertainment is also doing a genre store, but in a different way. Because the chain's outlets are mainly located in California, which has a large Latino population, it is readying its first Tu Musica store, which will primarily feature Latin music. Tony Alvarez, chairman of the Torrance, Calif.-based chain, says there are more Tu Musica outlets on the drawing board, but he declines to

elaborate on the expansion strategy, other than to say, "We are looking to grow" the concept.

Wherehouse began by first remodeling about 30 existing stores so that they contain a Tu Musica store-within-a-store.

Nick Alvarez, VP of Latin at the chain, says, "We had Latino customers shopping in our English sections, and we wanted to make it a one-stop shopping experience for them. By beefing up the Latin section, they don't have to go to the mom-and-pops to buy Latin."

Tu Musica contains about 30 fixtures of Latin music in approximately 1,000 square feet of space, on average. The new sections have their own signage and color scheme and are prominently featured in the Wherehouse stores. They have five listening posts with three Latin selections on each. Non-music merchandise, such as videos, T-shirts, and magazines, is also for sale.

Nick Alvarez adds that the amount of available Latin product has tripled with the addition of these departments and that sales of Latin music have increased "significantly."

To make room for Tu Musica, space was taken from special product sec-

tions, as well as from mainstream music bins. Nick Alvarez adds, "There was some cannibalization of other product lines, but we feel long term it's the right strategy. We expected some risks involved in upsetting our non-Latino customers. But we have struggled not to lose [those customers]."

Another challenge Wherehouse faces is finding bilingual sales help. "It's easy to put the inventory out there," says Nick Alvarez. "Customer service is the most difficult problem."

Other chains have also tried to open genre stores. Blockbuster Music and Tower Records/Video have experimented with what is essentially a "loud" (rock and rap) music store. But the Dallas-based Blockbuster apparently termed its experiment a failure because, sources say, the chain shuttered its two Fresh Cuts outlets in its most recent round of closings.

Tower also says that it won't be opening any more because "we don't do well with small stores," acknowledges Stan Goman, senior VP of merchandising at the West Sacramento, Calif.-based chain. "Our prototype is our Denver store or our Chicago outlet. They take in 25,000 to 28,000 square feet."

## HIGH-PROFILE MUSIC VIDEOS GOING TO DVD

(Continued from page 1)

ment, which represents the band.

The program of two hours and 20 minutes will feature a live concert shot in Fort Worth, Texas, during the band's 1997 tour, as well as interviews with the band and its road crew. Viewers also will have the ability to isolate specific instrumental tracks as part of a special feature on the disc (Billboard Bulletin, April 16).

On that tour, Metallica played on two stages and choreographed an elaborate stunt that climaxed with a stagehand being set on fire.

The Warner Home Video release is expected to hit stores in November for the holiday selling season. The band is also expected to deliver a new album at that time, Reiter says.

On June 9, Warner will release "John Fogerty: Premonition" as an audio CD title and a longform video, with a DVD version to follow (Billboard, March 21).

"This is absolutely a priority for us, and, conservatively, we'll release at least twice as many titles this year as in 1997," says Warner/Reprise senior VP (U.S.) Vic Faraci. Last year, the label released six DVD music titles.

Warner is also working on a DVD version of "The Beatles Anthology," which was released as an eight-tape boxed set in 1996. A release date has not been set.

Over at PolyGram, a new version of Andrew Lloyd Webber's musical "Cats" will be released on CD, video, and DVD Oct. 20. The new production, exclusively developed for video, was filmed with elaborate sets on a soundstage and features a 140-piece orchestra.

"Cats" may well be the most dramatic DVD event of this year," says PolyGram president Bill Sondheim, "and it's the way Webber wanted it done."

PolyGram plans at least 10 releases by the end of this year, including a

DVD version of "Hanson: Tulsa, Tokyo, And The Middle Of Nowhere," which has sold 410,000 video units, according to SoundScan.

Other titles include "Eric Clapton: Cream Of Clapton," on April 28, as well as future releases of Andrea Bocelli's "Time For Romanza," Bob Marley's "Legends," a DVD version of the 40th-anniversary Motown TV special, and a Shania Twain title scheduled for later this year.

"Overall, we're tripling our DVD schedule," says Sondheim, "but on music video, we'll be releasing five times what we released last year." In 1997, the company released only two DVD music titles.

Sony also plans on stepping up its DVD music release schedule to between four and six titles a month from its related labels, which include Epic, Columbia, 550 Music, and Sony Wonder. To date, the company has released approximately 30 DVD music titles.

"In the beginning there was skepticism about this new format," says Sony Music VP of business development Leslie Cohen. "However, DVD has proven to be a great platform for music video because of its enhanced audio and video capabilities. Even though an audio standard hasn't been developed yet, consumers are recognizing the value of DVD not only for films but for music as well."

A huge hit on video last fall, Sony's "Rage Against The Machine" is scheduled for mid-June release, Cohen says. The title has sold more than 121,000 units to date, according to SoundScan.

In addition, she says, the company is in talks to release a special edition of "Elmopalooza!," which will include added elements not on the video (see related story, page 6).

Classical music gets the DVD treatment with nine new titles from Image

Entertainment.

On June 24, Image will release "Francesco Cilea: Adriana Lecouvreur: Teatro Alla Scala" and "Giuseppe Verdi: Attila: Teatro Alla Scala," featuring PCM (pulse-code modulation) audio on a dual-layer disc, as opposed to the more common Dolby Digital sound.

"Music programming is one genre that's been lacking on DVD," says Image director of marketing Garrett Lee. "Not just for opera but for pop music as well."

Another Image project on tap for a September release is a special edition of the 1986 Broadway show "Sunday In The Park With George."

The DVD will include ancillary audio tracks featuring commentary from composer and lyricist Stephen Sondheim, director James Lapine, and star Bernadette Peters.

Retailers applaud the move, but some say music video on DVD isn't likely to break out of its niche market.

With the exception of Warner's "Fleetwood Mac: The Dance," few music video programs on DVD have been best-selling titles. Combined unit sales for "The Dance" on video and DVD have reached 145,000 units, according to SoundScan.

"Music video is always going to be a niche category, and a select number of retailers do well with it," says Tower Video VP John Thrasher, "but it's not enough to justify the cost of putting out a DVD."

But other dealers say music video DVDs skewed toward women and older audiences, who are most likely to own a DVD player, could fare better at retail.

"I don't know too many high-tech 12-year-olds waiting to buy the Hanson DVD," says one buyer at a major chain, "but there's product out there for the older VH1 audience that would work on DVD as well as video."

## MAMMOTH UPS WEB PRESENCE, NEW TECHNOLOGY

(Continued from page 6)

moth artists and the site while dovetailing nicely with the label's 10-year anniversary.

"We've always been aggressive online, but we really wanted to use the site more creatively than we have. And certainly as we're celebrating our 10-year anniversary this year, one of the things we wanted to do was make our Web site more active," says Balcom.

Additionally, the new Mammoth site will increase its offerings to include streamed versions of the majority of videos and songs from the label's catalog.

Although Mammoth act Pure's "Feverish" bowed April 14 and contains enhanced content, it does not link users to special portions of the Mammoth site.

A likely candidate to kick off the Web campaign would be the still-untitled new album from the Squirrel Nut Zippers, which is due in August.

Clay Walker, who designed the multimedia portion of the band's "Hot" album, is working on the new enhanced CD.

While Mammoth is aggressively pursuing online and multimedia opportunities, other labels have made similar ventures into new technology with mixed degrees of success.

Labels such as BMG and Sony (with its ConnecteD program) continue to link consumers back to their Web sites through ECDs, while other record companies, such as 911 Entertainment, have long supported the ECD format.

Others, such as the San Diego-based Nu Millennium, which issued only ECDs, have folded, and the format continues to encounter criticism for not being cost-effective (Billboard, Feb. 28).

Regardless, Balcom says Mammoth is confident that ECDs will help the label position itself to provide new levels of service to its customers.

"As more and more people have PCs and access to the Internet, the enhanced portion of the CD becomes a more viable tool," says Balcom. "I believe a lot of the slugging [of the ECD format] has to do with expectations. Our expectations are simply to give the consumer something special in addition to music and help them understand more about our artists and their music.

"We're also striving for inter-connectivity and taking people back to our site immediately," he adds. "At that point, they can order anything from our catalog and take advantage of contests or promotions that are running at that time."

According to Balcom, streamed previews of new singles and videos on "virtually every release" will also be featured on the site before they air at traditional video and radio outlets.

While it remains to be determined exactly what sort of music and non-music product will be promoted and sold on the label site, Balcom says Mammoth is sensitive to the concerns of retailers, who have spoken out against so-called "Trojan horse" software: enhanced CDs sold at traditional retail stores that, via online links, eventually lead consumers to special offers at online retailers or the labels' own Web sites (Billboard, March 28).

"Everything we're doing is about exposing our artists," he says. "Sure, we're super-serving a segment of the buying crowd, but obviously that is going to lead to word-of-mouth sales. I don't think the Internet will ever supplant retail, and I think the real magic of the in-store experience is browsing.

"We've been active with a variety of different retailers in terms of value-added promotions and Internet commerce, and we obviously continue to

believe strongly in working with retailers," he adds.

Tower Records VP of publishing and electronic marketing Mike Farrace says he supports the positive applications of ECDs, though the chain is concerned with features that could potentially divert its consumers to other

retail outlets.

"Would you let someone put a sign in your store for your competitor?" asks Farrace. "Internet links can be complicated. How many clicks to that alternative product source? What's the nature of the merchandise? Is it something we're selling?"

## NEW FIRM ENTERS THE LOANS FOR COPYRIGHT HOLDERS BUSINESS

(Continued from page 6)

players in the market, which include Pullman Structured Asset Sales Group (formerly Fahnstock Structured Asset Group); CAK Universal Credit Corp., a venture between Charles Koppelman and Prudential Securities (the brokerage firm, not the insurance company); and Nomura Capital Entertainment Finance, an affiliation between the Nomura bank and Irving Azoff.

The RZO principals say that capital for the loans is guaranteed by their partner, Prudential, which has already supplied a line of credit of nearly \$200 million. EFI expects to handle transactions totaling more than \$1 billion a year.

RZO says it will provide loans as small as \$500,000 to performers, composers, and other copyright holders. Financings of less than \$15 million will be "warehoused," they say, until they collectively amount to, say, \$50

million, after which they will be packaged and sold to Prudential as a bond or other security. Prudential will then likely hold the bond until maturity.

The executives also point out another way in which their financing plan differs from their competitors'. "Our partner is the investor," says Rascoff. "In our dealings with artists, confidentiality is a key concern. Since the buyer's already in place, the securitizations and financings don't have to be flogged. They can be done discreetly." In private placement deals, potential investors are given access to confidential financial information.

RZO says it is negotiating with several artists and expects to announce its first deal in several weeks.

EFI will be operated by Rascoff and Zysblat and, on a day-to-day basis, by RZO managing director Thomas Cyrana. Besides Bowie, RZO has handled the business affairs of

"We don't want to stifle anyone's muse or browbeat labels at the expense of innovation," he adds. "But when we find clear-cut attempts to redirect our customers to alternative product sources, we will choose not to sell those recordings.

DOUG REECE

## Warner Music's 1st-Qtr. Financials Dip

■ BY DON JEFFREY

NEW YORK—Warner Music Group's revenue and profit continued to decline in the first quarter, as domestic and international sales fell from the levels of a year ago.

Parent company Time Warner says the music unit's cash flow (earnings before interest, taxes, amortization, and depreciation) dropped 21.2% to \$93 million from \$118 million in the first quarter of 1997 (Billboard Bulletin, April 16).

Revenue for the worldwide music company, whose label groups include Atlantic, Elektra, and Warner Bros., fell 4.8% to \$888 million from \$933 million last year.

Company executives declined comment on the results.

In domestic market share for total albums, Warner Music's distribution

company WEA fell to second place during the quarter, at 17.8%. A year earlier, it led all distributors with 19.4%. For current, or new, albums, WEA also fell to second place (16.5%, from 18.1% a year ago). WEA remained the leader in country albums, but its share fell sharply to 23.5% from 30.7% last year. In R&B, the company fell to last place among the six major distributors, with 11.3% of the market, from a second-place 16.5% share a year ago (Billboard, April 18).

Some of the music unit's best-selling albums in the U.S. during the first quarter were "Ray Of Light" by Madonna (Maverick/Warner Bros.), "Pilgrim" by Eric Clapton (Duck/Reprise/Warner Bros.), and "Yourself Or Someone Like You" by matchbox 20 (Lava/Atlantic).

Sources say that Warner's record

club, Columbia House (a joint venture with Sony Music), continued to struggle, which contributed to the disappointing results.

Time Warner also reports that its filmed entertainment unit, Warner Bros., saw a 13.3% increase in cash flow to \$119 million from \$105 million a year ago, on an 11.7% rise in revenue to \$1.31 billion from \$1.17 billion. The company attributes the gains to the "strong performance" of worldwide TV programming.

Overall, the New York-based Time Warner Inc. posted a \$62 million net loss on \$3.13 billion in revenue, compared with net income of \$35 million on \$3.03 billion in revenue a year ago.

On the day the results were announced, Time Warner's stock fell 12.5 cents to \$77.875 a share in New York Stock Exchange trading.

## EDDIE O'JAY, 73, A PIONEER OF R&B RADIO, DIES

(Continued from page 6)

picking and playing records but also in promoting shows and generally aiding artists' careers. Gibson recalls being part of a triangle of like-minded DJs: Gibson at WCIN Cincinnati, O'Jay in Cleveland, and another DJ, Sir Walter, in Pittsburgh. The three would cooperate to bring artists to town for on-air visits and concerts. Gibson recalls a time that he and O'Jay counted proceeds in the bathroom at an after-show party while the hometown DJ played host and barred the door.

When O'Jay moved on to WUFO in Buffalo, Gibson took his place at WCIN.

Many recording artists have fond memories of O'Jay. Millie Jackson met O'Jay in the early '60s, before she had a recording contract. She remembers seeing him outside of Brooklyn's Apollo Theater with a young upstart named Frankie Crocker, who was set to debut on WWRL the next day. O'Jay was pressing her to compete in the theater's talent contest.

"He had seen me singing in Newark [N.J.] and thought I was the greatest thing since brown sugar," Jackson says. "But I told him, 'I'm not good with competition. I'm not ready for this.' He said, 'Girl, just sing and get the \$50!' I told him, 'When people pay to see me, I can do it, but to go into competition, I can't do it.' He kept telling me to do it. I went up there and sang 'I (Who Have Nothing)' in the wrong key. I sang so bad I scared myself! We laughed about that for years afterward."

Friends and colleagues remember O'Jay as a good-natured, fun-loving man.

"He's the reason I got into radio," says Crocker. "He was the first DJ I ever met, and he started me on my way. He was the inspiration. They treated him like a superstar [in New York], and I thought, 'I want some of that!'"

Harris adds, "Little did I know as a kid [that] when I grew up, I would get a chance to meet him and get to know him on a one-on-one basis, which was one of the greatest thrills of my life. He always had time to mentor, and I never will forget that. I'm glad that the Living Legends Foundation had a chance to honor him."

O'Jay worked in fields outside of radio in later years, contributing his expertise to several organizations and charities. He worked with the United Hospital Fund, the American Red Cross, the United Negro College Fund, and a Manhattan community board. He served as an assistant commissioner for both the New York City Department of Sanitation and the New York City Taxi and Limousine Commission. He also worked in public relations for the Salvation Army of Greater New York.

O'Jay is survived by his wife, Audrey Jackson. A private funeral service has been held. O'Jay's family is arranging a memorial service to be held later this month.

## GIANT RELEASING WILSON SINGLE TO RADIO VIA WEB

(Continued from page 6)

place to another—we decided to look at our technology and apply it where it's needed and can immediately enhance the production process," says Scott Burnett, Liquid Audio VP of marketing.

In addition, music fans will be allowed to download the song for a preview from Giant's Web site—www.Giantrecords.com—on the same day. At that time, they will have the option to pre-order "Imagination" online via an undetermined retailer.

However, the version of the song available onto consumers cannot be burned onto a CD, and it will no longer be accessible after June 23.

For Wilson, embracing new means of sound distribution has been a gradual evolution that began while working on a project with percussionist Alex Acuna through Internet lines.

"If this [new technology] means that

more music can be made available faster—and if by hearing an example on your computer will get you to purchase a record you may not have heard otherwise—then great," says Wilson.

Wilson describes the song as a depiction of "a guy whose imagination just goes wild one day."

"I'm sure it's happened to all of us at one time or another," he adds. "It's a song that I think everyone can relate to. I think it's a great vocal arrangement, and I really loved singing all the parts. It also has some really cool background instrumentation."

According to Giant marketing director (U.S.) Mary Stuyvesant, the plan, in addition to capitalizing on Wilson's active online fan base, solves cost and efficiency issues.

"For every CD . . . that we manufacture and ship to radio, we're going to be

charged \$2.10, whereas it's virtually free [to distribute the song online] if there is a CD-R at the station," she says. "And the timing is so precise. [Through traditional means], you cannot have a song and five minutes later make it available nationwide . . . There are so many variables that this eliminates."

Although the Wilson project is a small-scale effort, Stuyvesant says the label anticipates the day when digital distribution of singles is commonplace.

Radio, however, may not be so quick to embrace the new technology.

WLTW PD Jim Ryan calls the program "a pain in the ass," saying it adds more clutter to the station's production room and offers little improvement over traditional distribution means.

"I suppose if you had a mega-star like Celine Dion it would be nice," he says.

# Famous Music To Open The First Of Five Affiliates In Europe

BY JEFF CLARK-MEADS

LONDON—Los Angeles-based Famous Music Publishing is set to open its first office outside the U.S. here as a prelude to a series of five international affiliates due to be operating before year's end. All its new

representative offices will work solely on talent-gathering, and the administration of the company's 150,000 copyrights will remain with BMG Music Publishing (Billboard Bulletin, April 15).

The new offices—in London for the U.K. and, later, in Germany,

France, Italy, and the Netherlands—will be in Europe because, says chairman/chief executive Irwin Robinson, Asia is too remote from the U.S. and “in some Asian countries we still have problems collecting rights royalties.”

Robinson says the international expansion is Famous' first direct representation outside the U.S. Asked why the company is making the move, he says, “I have always come from companies that are involved internationally. Over the years, I've seen the value of being able to go for local talent that has global potential.

“Our staff will be purely creative. They will be the people who look for new talent and who work with the artists we sign in the U.S. and elsewhere.” Robinson adds that he aims to have all five international offices operating by the end of the year, but that he has no plans at present to initiate a second wave of expansion.

“The problem with Asia is one of distance and that the markets are, in my opinion, not mature enough to support a new operation,” he says.

The London office, which has premises in the city's New Kings Road in close proximity to BMG's head office here, will be run by U.K. managing director Susan Collins, who joins the company after four years as head of A&R for Virgin Records in the U.S. She will report to Famous president Ira Jaffe.

## DRUMMER CARLOS VEGA, 41, DIES

(Continued from page 13)

the reason this thing is so shocking to everyone, because the circumstances of his departure were so incongruous with his life, at least the way we saw it.”

Jordan adds that Vega “fulfilled to the utmost the function of the drummer being the captain of the ship. Where [late Poco and session drummer] Jeff Porcaro left off, Carlos picked up.”

Jordan's comments reflect the reaction of Vega's other friends and associates, who also expressed shock and remember him as a pleasant, easy-going person.

Taylor says in a written statement, “It has been a great privilege and delight working with Carlos for the past 13 years and wonderful to have collaborated with so talented a player. I miss him terribly as a friend and an artist.”

Jazz guitarist Ritenour was among the first to recognize Vega's talent and hire the young drummer to record and perform professionally. Ritenour also

recommended Vega to Taylor when the latter needed a new drummer in the mid-'80s. “At the memorial he had so many friends turn out, I wish he just had put his hand out just even a little bit before that day, 'cause so many of us would have been there,” says Ritenour.

Producer George Massenburg, whose credits include Ronstadt and Taylor, says he is “devastated” by Vega's death. “My life and all of my expectations will change for this,” he says. “How will we ever feel comfortable with being happy in the studio again?”

A memorial service for Vega was held April 14 at the Rose Hills Memorial Park and Mortuary in Whittier, Calif. Following the service, friends and family gathered for a tribute at the Baked Potato in Studio City, Calif.

Vega is survived by his wife, Teri, and daughters Marissa and Alexis.

PAUL VERNA

## REPRISE'S BARENAKED LADIES PLAN U.S. TAKEOFF

(Continued from page 9)

album, “Gordon,” has sold more than 1 million albums in Canada, according to Tremblay. “To sell a million records in Canada,” he says, “you're hitting everybody from the original cult followers to the uncles and aunts.”

“Rock Spectacle” has spurred renewed interest in the band's 7-year-old song “Brian Wilson.” It has also affected sales of “Gordon,” which also contains the song. According to Warner Music Canada, “Rock Spectacle” has sold 80,000 units in Canada. In the U.S. the set has sold 466,000 units, according to SoundScan.

“It's actually going to be difficult to bring out a new album in July, with ‘Rock Spectacle’ doing so well,” says Page with a laugh. Frittschi, however, is confident that the new, as-yet-untitled

album will be a hit.

“While ‘Rock Spectacle’ is certainly a piece of what the Barenaked Ladies are about—which is a live show and all their best songs—[the group has] written an incredible new batch of songs,” he says. “And it'll be the album of their career so far. No one here thinks we're not going to surpass ‘Rock Spectacle.’”

Page says the forthcoming album is “probably more of a straight-up pop record” than the band has made in the past. The group tried to capture its live energy, which Page says is “first and foremost what the band is about.”

“All the tracks on the album were performed live in the studio, and we didn't go back in and chop stuff up,” he says. “It's just a matter of five guys in a room and a few embellishments later.”

## 'ELMOPALOOZA!' PUSH TICKLES SONY WONDER

(Continued from page 6)

adding an audio component that it hopes will also boost the video.

The character's popularity has lifted both programs out of the “Sesame Street” niche that usually limits demand to parents of preschoolers. Sony reinforced the crossover image with a soundtrack on the “Elmopalooza!” video that includes Gloria Estefan, the Fugees, Shawn Colvin, and Rosie O'Donnell; Celine Dion and Aerosmith's Steven Tyler provided extra tracks for the audiotape.

Phillips says songs from the tape, pushed by Sony's Epic label, have received play on radio outlets ranging from the Disney network to top 40 stations. All the while, he notes, “you're pre-selling the video.”

Now Phillips has entered into the promotion's second phase, which includes cross-promotions with Dairy Queen, the Discovery Zone, Drypers Diapers, and Sony Theaters, which is

promoting the video through May at the 50 locations participating in its “Kids' Film” series. Sony Wonder, meanwhile, has launched a multi-million-dollar national TV ad campaign.

“The venues include the ones you'd expect to reach mothers,” says Phillips. He adds, however, that “we're also in prime time to reach a mass audience.”

The marketing commitment supports an aggressive sales forecast. “We're looking to double” the combined number “in our first year,” Phillips adds. “It's extremely easy for retailers to back ‘Elmopalooza!’”

The title is already driving sales of the “Sesame Street” catalog, a permanent feature in many stores. “As each quarter goes by, we enlist new accounts for point-of-purchase displays, pre-packs, and ‘Sesame Street’ sections,” Phillips says. “It's slow, but we're noticing more activity.”

After touring almost continuously from February 1996 to January 1998, the band was excited to get in a studio.

“We thought we were going to be making this album a year ago,” Page says. “So we did our best to write the songs on the road. But it's hard, so only bits and pieces were written. [Co-frontman/guitarist] Ed Robertson and I sat down and wrote every day when we came off tour. We were so excited to have new songs.”

Page says the album is the band's most rock-oriented to date. It's also the first to include guitar solos, “but not 20-minute ones or anything,” he notes.

Is this a nod to current trends in modern rock? “We're not buying into the modern rock sound,” Page says. “Modern rock is buying into our sound.”

Adds Frittschi, “These are BNL songs for sure. More and better of the same.” The upcoming release, he says, is “a very accessible album, but not a huge change for the band. They're just extremely solid songs. We've worked with some great producers, and there's a lot of variety on this one. I think the only change is what's happening around the band.”

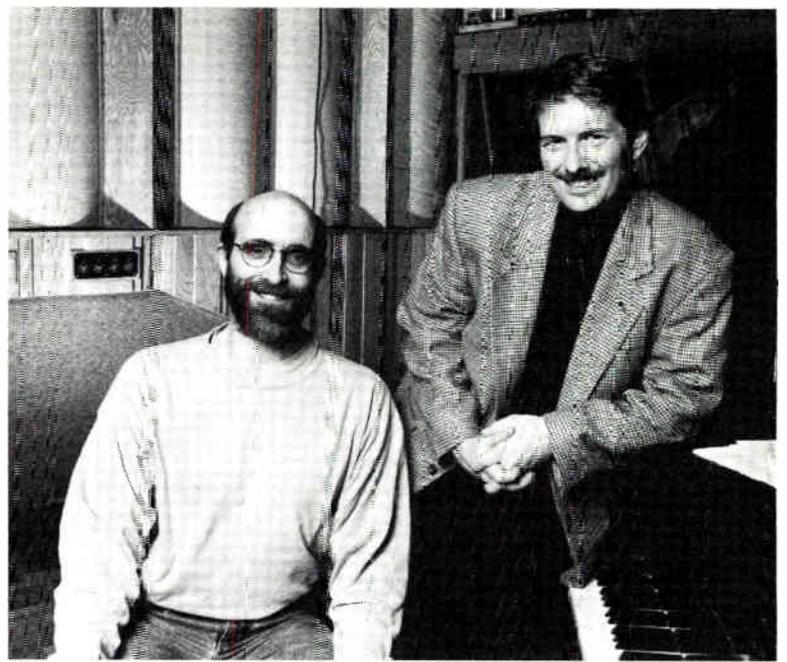
The change in notoriety has propelled the band from its start in venues of 200 to 300 seats in U.S. cities bordering Canada to large venues in major U.S. markets.

“The coolest thing for us is to watch it grow from city to city,” Page says. “These big cities grab on and become really big supporters.”

Excitement is building for the first single, which is tentatively set for release in early June, according to Frittschi.

“One Week” should be an amazing summer single,” says Page. “It's short and bright. I sing the chorus, and Ed raps the verses. It makes me smile every time I hear it.”

DYLAN SIEGLER



**Winston Reaps The Benefits.** George Winston recently re-signed with Windham Hill Records for 10 more projects. The new deal includes an extension of the distribution deal for his label, Dancing Cat. Pictured in the studio recording final tracks for his latest release, “All The Seasons Of George Winston,” from left, are Winston and Steve Vining, president of Windham Hill Group.

## FCC MAY CHALLENGE EEO RULING

(Continued from page 6)

church groups, small businesses, minority groups, community groups.”

He added, “I am increasingly concerned that at a time when our country is becoming ever more pluralistic the media is becoming less so.”

The chairman asked radio and TV stations to make an effort in the next 60 days to “come to me” with ideas on promoting ownership, management, and employment for minorities and women.

NAB president/CEO Eddie Fritts supported Kennard's plea, telling the NAB audience that he had met with the chairman to discuss the issue. “We hope to develop some creative and legally sustainable proposals,” he said.

Regarding the Court of Appeals declaration, an NAB spokesman said, “The only comment we have is that we are reviewing the decision.”

Other FCC commissioners have lent their support to minority initiatives, despite the court ruling's seeming stance against them. At the NAB show, Commissioner Susan Ness said that for her, minority and female ownership “provides an insurance policy for democracy. It's really a safety net for us,” she said, suggesting that female and minority executives receive training to teach them how to run a station. “That would be something concrete we could do.”

Commissioner Gloria Tristani voiced concern over “losing antagonistic voices” with homogenized radio ownership. “We need those different voices to drive democracy,” she said.

“We need to look for innovative and creative marriages between the government and the private sector,” noted Commissioner Michael Powell. The government and industry should “look for policies that are win-win,” such as tax-certificate programs for minorities and women, he said.

National Telecommunications and Information Administration chief Larry Irving, in specifying the Clinton administration's stance, said, “I don't think anyone, including the people involved in this industry, expected to see the ramp-up in consolidation in the radio industry over just the last two years. And there's no end in sight . . . Consolidation does have significant impact on diversity. There is some-

thing missing when homes in this country feel they don't have a voice in their community on the radio stations that are broadcasting to them. Let me assure you, if the American people feel that two, three, or four voices are all they're hearing, we'll worry about what those voices are and will show our concern.”

In reversing the decision by a lower court, the Court of Appeals found that the FCC's order—citing religious station KFYO Clayton, Mo., and a sister outlet, classical/religious KFYO-FM, for failing to meet minority quotas—did not pass muster and was too broad in scope. The appeals court also negated the fine.

The three-judge panel found that despite the FCC's contention, race-based employment requirements had little effect on diversity of programming. Regarding the FCC's EEO ruling, the panel found that a “purported goal of making a single station all things to all people makes no sense. It clashes with the reality of the radio market, where each station targets a particular segment: one pop, one country, one news radio, and so on.”

The panel decided that the social aim of the EEO guidelines was too “abstract” and said that “the more appropriate articulation would seem the more particular: the fostering of programming that reflects minority viewpoints or appeals to minority tastes.”

In its FCC filing, the church contended that it had hired some minority employees but that its particular hiring criteria of “knowledge of Lutheran doctrine” and “classical music training” narrowed the employment pool of available minorities. It also said it did not engage in any outside recruitment efforts because the stations are on the church's seminary campus.

The FCC had determined that those reasons were not sufficient. In 1989, the NAACP had filed a petition to deny the renewal of the licenses, contending that the church's EEO program was deficient. However, the appeals court found that the “NAACP's [hiring] numbers did not translate into evidence of discriminatory hiring.”

David Honig, the attorney who represented the NAACP in its court brief, could not be reached for comment.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 305 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	24	<b>TRULY MADLY DEEPLY SAVAGE GARDEN</b> (COLUMBIA)	3 wks at No. 1	38	40	8	<b>ME</b>	PAULA COLE (IMAGO/WARNER BROS.)
2	3	11	<b>TORN</b>	NATALIE IMBRUGLIA (RCA)	39	48	5	<b>UNINVITED</b>	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
3	2	19	<b>MY HEART WILL GO ON</b>	CELINE DION (550 MUSIC)	40	44	5	<b>EVERYBODY (BACKSTREET'S BACK)</b>	BACKSTREET BOYS (JIVE)
4	5	19	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)	41	43	34	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b>	ELTON JOHN (ROCKET/ISLAND)
5	4	27	<b>3 AM</b>	MATCHBOX 20 (LAVA/ATLANTIC)	42	47	6	<b>ROMEO AND JULIET</b>	SYLK-E. FLYNE FEAT. CHILL (GRANO JURY/RCA)
6	6	26	<b>AS LONG AS YOU LOVE ME</b>	BACKSTREET BOYS (JIVE)	43	49	9	<b>I'LL BE</b>	EDWIN MCCAIN (LAVA/ATLANTIC)
7	7	9	<b>FROZEN</b>	MADONNA (MAVERICK/WARNER BROS.)	44	46	9	<b>DEJA VU (UPTOWN BABY)</b>	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
8	8	24	<b>SEX AND CANDY</b>	MARCY PLAYGROUND (CAPITOL)	45	45	69	<b>ONE HEALIGHT</b>	THE WALLFLOWERS (INTERSCOPE)
9	10	39	<b>I DON'T WANT TO WAIT</b>	PAULA COLE (IMAGO/WARNER BROS.)	46	66	2	<b>IRIS</b>	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
10	12	21	<b>GETTIN' JIGGY WIT IT</b>	WILL SMITH (COLUMBIA)	47	39	11	<b>SWING MY WAY</b>	K.P. & ENVY (EASTWEST/EEG)
11	9	40	<b>WALKIN' ON THE SUN</b>	SMASH MOUTH (INTERSCOPE)	48	52	9	<b>I WILL BUY YOU A NEW LIFE</b>	EVERCLEAR (CAPITOL)
12	13	12	<b>ANYTIME</b>	BRIAN MCKNIGHT (MOTOWN)	49	53	3	<b>BODY BUMPIN' YIPPIE-YI-YO</b>	PUBLIC ANNOUNCEMENT (A&M)
13	14	24	<b>HOW'S IT GOING TO BE</b>	THIRD EYE BLIND (ELEKTRA/EEG)	50	55	3	<b>DON'T DRINK THE WATER</b>	DAVE MATTHEWS BAND (RCA)
14	11	26	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)	51	—	—	<b>SEARCHIN'</b>	VONDA SHEPARD (550 MUSIC)
15	15	19	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA)	52	51	6	<b>CLOSING TIME</b>	SEMISONIC (MCA)
16	18	10	<b>MY FATHER'S EYES</b>	ERIC CLAPTON (REPRISE)	53	41	16	<b>LUV 2 LUV U</b>	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
17	16	19	<b>KISS THE RAIN</b>	BILLIE MYERS (UNIVERSAL)	54	56	7	<b>LANDSLIDE</b>	FLEETWOOD MAC (REPRISE)
18	21	8	<b>THE WAY</b>	FASTBALL (HOLLYWOOD)	55	50	39	<b>LOVE YOU DOWN</b>	INOJ (SO SO DEF/COLUMBIA)
19	17	35	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)	56	59	4	<b>WISHLIST</b>	PEARL JAM (EPIC)
20	23	10	<b>TOO CLOSE</b>	NEXT (ARISTA)	57	58	3	<b>REAL WORLD</b>	MATCHBOX 20 (LAVA/ATLANTIC)
21	19	26	<b>BITTER SWEET SYMPHONY</b>	THE VERVE (VCHUT/VIRGIN)	58	57	7	<b>LET'S RIDE</b>	MONTELL JORDAN (DEF JAM/MERCURY)
22	22	43	<b>FLY</b>	SUGAR RAY (LAVA/ATLANTIC)	59	74	2	<b>MY ALL</b>	MARIAH CAREY (COLUMBIA)
23	28	12	<b>I WANT YOU BACK</b>	'N SYNC (RCA)	60	65	2	<b>ADIA</b>	SARAH MCLACHLAN (ARISTA)
24	36	7	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY)	61	61	3	<b>PUSH IT</b>	GARBAGE (ALMO SOUNDS/INTERSCOPE)
25	20	20	<b>BRICK</b>	BEN FOLLOS FIVE (550 MUSIC)	62	68	3	<b>ZOOT SUIT RIOT</b>	CHEERY POPPIN' DADDIES (MOJO/UNIVERSAL)
26	26	51	<b>IF YOU COULD ONLY SEE</b>	TONIC (POLYDOR/A&M)	63	67	5	<b>PARTY AIN'T A PARTY</b>	QUEEN PEN (LIL' MAN/INTERSCOPE)
27	30	56	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/EEG)	64	64	11	<b>MY HERO</b>	FOO FIGHTERS (ROSWELL/CAPITOL)
28	29	13	<b>WHAT YOU WANT</b>	MASE (FEAT. TOTAL) (BAO BOY/ARISTA)	65	71	2	<b>MONEY, POWER &amp; RESPECT</b>	THE LOX (BAD BOY/ARISTA)
29	25	39	<b>HOW DO I LIVE</b>	LEANN RIMES (CURB)	66	62	10	<b>MY OWN PRISON</b>	CREED (WINO-U)
30	24	19	<b>THE MUMMERS' DANCE</b>	LOREENA MCKENNETT (QUINLAN ROAD/WARNER BROS.)	67	73	10	<b>WE BE CLUBBIN'</b>	ICE CUBE (HEAVYWEIGHT/A&M)
31	32	31	<b>SHOW ME LOVE</b>	ROBYN (RCA)	68	72	2	<b>OPEN UP YOUR EYES</b>	TONIC (POLYDOR/A&M)
32	33	7	<b>DO YOU REALLY WANT ME</b>	ROBYN (RCA)	69	54	11	<b>GONE TILL NOVEMBER</b>	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
33	34	21	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EPIC)	70	—	—	<b>MONEY</b>	CHARLIE BALDWIN (UNIVERSAL/EPIC STREET/EPIC)
34	42	5	<b>I GET LONELY</b>	JANET (VIRGIN)	71	75	2	<b>SHIMMER</b>	FUEL (550 MUSIC)
35	27	14	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)	72	69	4	<b>RECOVER YOUR SOUL</b>	ELTON JOHN (ROCKET/ISLAND)
36	38	47	<b>PUSH</b>	MATCHBOX 20 (LAVA/ATLANTIC)	73	63	5	<b>AMNESIA</b>	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
37	31	21	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)	74	70	3	<b>GIVE ME FOREVER (I DO)</b>	JOHN TESH FEAT. JAMES INGRAM (GTSR/MERCURY)
					75	60	9	<b>TURN BACK TIME</b>	AQUA (MCA)

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

## HOT 100 RECURRENT AIRPLAY

1	—	1	<b>ALL FOR YOU</b>	SISTER HAZEL (UNIVERSAL)	14	14	56	<b>I LOVE YOU ALWAYS FOREVER</b>	DONNA LEWIS (ATLANTIC)
2	—	1	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)	15	13	23	<b>BITCH</b>	MEREDITH BROOKS (CAPITOL)
3	1	2	<b>TUBTHUMPING</b>	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	16	12	24	<b>LOVEFOOL</b>	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
4	3	9	<b>NO MONEY NO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	17	15	21	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)
5	2	10	<b>SUNNY CAME HOME</b>	SHAWN COLVIN (COLUMBIA)	18	16	17	<b>CRASH INTO ME</b>	DAVE MATTHEWS BAND (RCA)
6	4	9	<b>FOOLISH GAMES</b>	JEWEL (ATLANTIC)	19	17	87	<b>MISSING</b>	EVERYTHING BUT THE GIRL (ATLANTIC)
7	6	17	<b>DON'T SPEAK</b>	NO DOUBT (TRAUMA/INTERSCOPE)	20	19	24	<b>I BELIEVE I CAN FLY</b>	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
8	10	9	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)	21	18	12	<b>EVERYTHING TO EVERYONE</b>	EVERCLEAR (CAPITOL)
9	7	8	<b>ONE MORE NIGHT</b>	AMBER (TOMMY BOY)	22	—	—	<b>WHERE HAVE ALL THE COWBOYS GONE?</b>	PAULA COLE (IMAGO/WARNER BROS.)
10	5	2	<b>HOW BIZARRE</b>	OMC (HUH/MERCURY)	23	20	6	<b>MY BODY</b>	LSG (EASTWEST/EEG)
11	8	19	<b>BARELY BREATHING</b>	DUNCAN SHEIK (ATLANTIC)	24	21	20	<b>DO YOU KNOW (WHAT IT TAKES)</b>	ROBYN (RCA)
12	11	13	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	25	25	5	<b>AT THE BEGINNING</b>	RICHARD MARX & DONNA LEWIS (ATLANTIC)
13	9	4	<b>I DO</b>	LISA LOEB (Geffen)					

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
87 ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)	
2 ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
74 ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donri, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM	
99 AM I DREAMING (Irving, BMI/Ljiesnika, BMI) WBM	
52 ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum, BMI/Wibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL	
31 ARE YOU JIMMY RAY? (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL	
48 BEEN AROUND THE WORLD (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
24 BITTER SWEET SYMPHONY (ABKCO, BMI)	
7 BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP)	
68 BRING IT ON (Fred Jenkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL	
71 BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)	
43 BYE BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM	
54 CHEERS 2 U (Herbilio, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM	
59 THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donri, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM	
89 COME OVER TO MY PLACE (Davina, BMI)	
77 DANGEROUS (T'Zah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM	
14 DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
28 DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM	
98 DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)	
11 EVERYBODY (BACKSTREET'S BACK) (Zomba, ASCAP/Grantsville, ASCAP)	
76 FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL	
4 FROZEN (WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM	
44 GET AT ME DDG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)	
96 GET READY TO BOUNCE (Loop!, ASCAP/Hanseatic, ASCAP/Warner Chappell, ASCAP/Rondor, ASCAP) WBM	
18 GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambit, BMI/Warner-Tamerlane, BMI) HL/WBM	
53 GITTY UP (PolyGram, ASCAP/Amush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	
85 GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)	
12 GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL	
95 GOTTA BE...MOVIN' ON UP (MCA, ASCAP/Ky-mari, BMI/Schmood, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/EMI Belfast, BMI) HL/WBM	
26 HOW DO I LIVE (Realsongs, ASCAP) WBM	
25 HOW'S IT GOING TO BE (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
39 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL	
29 I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL	
84 IF I NEVER STOP LOVING YOU (Acutt-Rose, BMI) WBM	
94 IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Flyt Keel, ASCAP) HL/WBM	
36 I GOT THE HOOK UP! (Big P, BMI/Burrin Avenue, BMI)	
90 I JUST WANT TO DANCE WITH YOU (Big Ears, ASCAP/Brused Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL	
60 I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL	
51 IMAGINATION (So So Def, ASCAP/EMI April, ASCAP/Slack A.O., ASCAP/Jobete, ASCAP/EMI, ASCAP) HL	
82 I'M FROM THE COUNTRY (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)	
92 IN A DREAM (Rocks, ASCAP)	
19 IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM	
70 IT'S UP TO YOU (Beast Or Angel?, ASCAP/Tutt And Babe)	
75 IT'S YOUR LOVE (EMI Blackwood, BMI) HL	
16 I WANT YOU BACK (Cheiron, ASCAP/BMG, ASCAP) HL	
73 JUST BE STRAIGHT WITH ME (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL	
100 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM	
33 KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM	
3 LET'S RIDE (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)	
79 LIFE IN MOND (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM	
78 LIGHT IN YOUR EYES (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL	
38 LOOKING THROUGH YOUR EYES (Warner-Tamerlane, BMI)	
61 LOVE ME GDDO (Miene, ASCAP/Deer Valley, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI)	
46 LOVE YOU DOWN (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL	
22 MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)	
85 MOAN & GROAN (GEMA)	
20 MONEY, POWER & RESPECT (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Man, BMI/WB, ASCAP) HL/WBM	
35 THE MUMMERS' DANCE (Quinlan Road, SOCAN/Quinlan Road, BMI) WBM	
13 MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL/WBM	
58 MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP) HL/WBM	
9 NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL	
15 NO, NO, NO (G Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM	
81 OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP/WB, ASCAP) HL/WBM	
80 OUT OF MY BONES (MCA, ASCAP/Gary Burr, ASCAP/Sharonidipity, ASCAP/Puckaleisia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM	
32 THE PARTY CONTINUES (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
64 PINK (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colegms, ASCAP/Super Supa, ASCAP) HL	
72 A PROMISE I MAKE (PolyGram, ASCAP/Soundcheck, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMI/Slack Boyz, ASCAP) HL/WBM	
37 RAIN (Barn Jams, BMI/MCA, BMI) HL	
42 RAISE THE ROOF (LCM Depe South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat,	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
			<b>★ ★ NO. 1 ★ ★</b>							
1	2	11	<b>TOO CLOSE</b>	NEXT (ARISTA)	1 wk at No. 1	38	34	10	<b>STRAWBERRIES</b>	SMOOTH (PERSPECTIVE/A&M)
2	1	5	<b>LET'S RIDE</b>	MONTELL JORDAN FEAT. MASTER P & SLACK THE SHOCKER (DEF JAM/MERCURY)	40	42	6	<b>IMAGINATION</b>	TAMIA (GWEST/WARNER BROS.)	
3	6	10	<b>BODY BUMPIN' YIPPIE-YI-YO</b>	PUBLIC ANNOUNCEMENT (A&M)	41	40	21	<b>BEEN AROUND THE WORLD</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
4	4	11	<b>ROMEO AND JULIET</b>	SYLK-E. FLYNE FEAT. CHILL (GRANO JURY/RCA)	42	43	7	<b>MY HEART WILL GO ON</b>	DEJA VU (INTERHIT/PRIORITY)	
5	9	11	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY) (NASHVILLE)	43	45	7	<b>THE CITY IS MINE</b>	JAY-Z (FEAT. BLACKS'N'TREE) (ROCA-FELLED/DEF JAM/MERCURY)	
6	5	12	<b>GONE TILL NOVEMBER</b>	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	44	—	—	<b>LOVE ME GOOD</b>	MICHAEL W. SMITH (REUNION/JIVE)	
7	25	2	<b>EVERYBODY (BACKSTREET'S BACK)</b>	BACKSTREET BOYS (JIVE)	45	48	10	<b>THEN WHAT?</b>	KLAY WALKER (GANT NASHVILLE/REPRISE) (NASHVILLE)	
8	7	14	<b>DEJA VU (UPTOWN BABY)</b>	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	46	50	12	<b>I KNOW WHERE IT'S AT</b>	ALL SAINTS (LONDON/ISLAND)	
9	17	7	<b>IT'S ALL ABOUT ME</b>	MYA WITH SPECIAL GUEST SISO (UNIVERSITY/INTERSCOPE)	47	35	17	<b>SWING MY WAY</b>	K.P. & ENVY (EASTWEST/EEG)	
10	11	13	<b>MAKE EM' SAY UHH!</b>	MASTER P (NO LIMIT/PRIORITY)	48	44	8	<b>BRING IT ON</b>	KEITH WASHINGTON (SILAS/MCA)	
11	13	6	<b>VICTORY</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	49	46	20	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)	
12	8	22	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)	50	61	4	<b>THE UNFORGIVEN II</b>	METALLICA (ELEKTRA/EEG)	
13	3	5	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)	51	47	5			

# Hardiman's Solo Career Steps Out

Ronan Hardiman's greatest success to date has been the worldwide sales of 650,000 albums and 2.5 million videos for "Lord Of The Dance" (LOTD), which featured Michael Flatley, former star of "Riverdance."

Flatley originally commissioned Hardiman to compose a piece of music to dance to at a Prince's Trust concert at London's Royal Albert Hall, giving the composer only two weeks' notice. This led to the "Lord Of The Dance" commission, which meant 16-hour days for 10 weeks to produce 95 minutes of music.

It was worth the effort, Hardiman notes, opening the door to his current solo project, "Solas" (see story, page 13).

"After LOTD, I was inundated with offers—from films, theater, you name it," he says. "But the most creative challenge was to look into myself and develop a concept I created myself."

"Ironically, having spent 10 years trying to attract the attention of a record company, I do 'LOTD' and I've record companies banging down my door, looking to do whatever I want!"

Hardiman also records modern and traditional tunes under the name Shanon. Tanvi Patel of Honest Entertainment in Nashville says his first album under that name, "Celtic Classics," has shipped 40,000 units since its June 1995 release; "Celtic Classics II," which was released in August 1997, has shipped 20,000 and is getting airplay on more than 100 new age and Irish radio programs across the U.S. and Canada.

KEN STEWART

## RONAN HARDIMAN MAINTAINS LORDLY PROFILE VIA POLYDOR'S 'SOLAS'

(Continued from page 13)

in exploring the potential of new technologies.

Hardiman, who turns 37 in May, studied classics at the Royal Irish Academy of Music from the ages of 5 to 16. Along the way, he was attracted to pop and rock, which led to Boho, an angst-ridden electronic band, that later switched to rock.

Seeking a record deal, Hardiman approached Peter Bardon, then manager of Minor Detail (two brothers—one of whom, John Hughes, now manages the Corrs), which had been signed directly to Polydor in New York.

A deal for Boho never materialized, so Hardiman and Bardon went their separate ways—temporarily, as it turned out. Hardiman spent two months at college, knew it wasn't for him, and got a job as a teller with the Bank of Ireland.

During his 12 years with the bank, his interest in music increased, but he became "very frustrated working within the confines of a band," and when he took voluntary redundancy in 1990, his main ambition was to write film soundtrack music.

Once again, he got in touch with Bardon, who says he advised Hardiman "on the best course of action and took care of his publishing requirements." Now, following the success of "LOTD," he is also his manager. "I've always believed that Ronan has a unique talent," says Bardon. "He's not your typical artistic person, in that he's both artistic and commercial, with a business training that makes it very easy to focus on what needs to be done."

Hardiman says, "I felt I had the talent to succeed, but I was also realistic from a business point of view... I had developed a view of the music business as exactly that: music and a business."

"Solas" was released in Ireland Feb. 13, when national state broadcaster RTE 2FM broadcast live for three hours from Dublin's Celtic Note record store during "The Larry Gogan Show."

The chain's managing director, Donal Cassidy, says Hardiman has "a very bright future. To me, the album is a crossover between Enigma, Deep Forest, and Enya. There's a huge demand for it. It has been our No. 1 seller here and in our two stores at Dublin Airport."

"Far Away," the first single, was playlisted by RTE's new national commercial rival, Today FM, one of whose DJs, Philip Cawley, calls it "a fantastic piece of production."

PolyGram Ireland marketing manager Sharon Dunne acknowledges that "people thought it was wrong releasing an album in this category in February, that the timing was wrong, that we should have waited for the summer season. But it's given us a kick start. We can see it selling right through the summer."

### IRISH CAMPAIGN

In Ireland, "Solas" benefited from a two-week radio (2FM) and TV (UTV) campaign, the video received major coverage on 2TV, and the album charted here at No. 21, then moved to 15.

Polydor U.K. marketing executive George McManus reports "about 30 plays for the single on BBC Radio 2. We charted in the club chart's top 30, which doesn't so much represent sales as acceptance at that other end of the market [dance]."

"We obviously tried to link 'Solas' with 'LOTD,' with an insert and mini-biography in the show's program, and we did 60-second ads on Classic FM to

explain who Ronan was and make the link with 'LOTD,' he adds. "This is a long-term product for us. It will develop into a catalog seller."

Although a European release has yet to be scheduled, there's excitement in the region about its potential.

In the U.S. and Canada, where "Solas" was issued March 10 by Philips Classics, there's a huge "LOTD" base to be built on.

"We see this album as an artist-development album, a follow-up to the 'LOTD' phenomenon," says Lisa Altman, VP of Philips Music Group (U.S.). "Ronan has an established niche as a composer of soundtracks, with a very original sound. We see in this album a new trend in the synthesis of world music and new age, which I think is really timely. It blurs the lines between the two, whereas 'LOTD' had an established life on the world chart, but people said they heard both new age and world in the music."

Altman says the label is targeting commercial and noncommercial radio with the project and is getting an assist in this from Intercultural Niche Strategies, an outside agency that specializes in working projects "with a world-oriented backbone," she says.

"They helped us to reach out to the Italian connection with Andrea Bocelli, and to the Irish community with 'LOTD,' from the PR and radio perspective."

A Borders tour will begin soon, Altman adds, with a show that will incorporate elements of Irish dance, segments from "LOTD," and a segue into performances of music from "Solas."

### GLOBAL INTEREST

Elsewhere, the record is building an international sales profile. In South Africa, Polydor's product manager, Natalina Massaroni, says "Solas" will be released in May as part of a "Music For The Millennium" campaign.

In Australia, where "LOTD" has sold 70,000 copies, Colin Lewis, product manager for Polydor, stresses the success of such Irish acts as the Corrs and Enya. "One of our key initial areas is Perth, a market from which we break many acts, including PolyGram labelmates Secret Garden. We will also be test-marketing 'Solas' on TV in this region over the next few months."

Assistance in preparing this story was provided by Dylan Siegler in New York.

## BRANDY RETURNS TO MUSIC

(Continued from page 13)

swayed. "We are seeing now some disturbing trends in consumer loyalty, and so we at the label aren't going to be arrogant and say we will buck all trends," he says. "I think she's made an incredible record that shows enormous growth and will play to just about every appropriate genre of music that could speak as much to teens as to older consumers."

Brandy says her album is far more mature than her debut, which, according to SoundScan, has sold in excess of 4 million copies. "I'm not the 'I Wanna Be Down' little girl on a swing," she says, referring to her earlier videoclip image. "I've grown up, and therefore the lyrical content of my songs is more mature." The album's musical styles, meanwhile, run the gamut from hip-hop to pop to ballads.

"The Boy Is Mine," for example, is a lyrical fight between Brandy and Monica over a boy both have become involved with. In the midtempo "Top Of The World," Brandy discusses the frustrations of living a "public" lifestyle.

Craig Kallman, executive VP (U.S.) of Atlantic, says the team of writers and producers who worked on the project wanted to come up with a sound and style that was fresh. "Which is why we didn't go to 1,900 producers—with 10 different styles," he says. Instead, he says, the decision was made to create a sound with songs that are what he calls "timeless."

Kallman also says the album will show people that, artistically, Brandy has risen to an even higher level. "She wanted this album to be a reflection of what's going on in her life now," he says.

Brandy co-wrote some of the tracks alongside such songwriters as Diane Warren, LeShawn Daniels, Shelly Peiken, Guy Roche, and Linda Thompson. She also stepped into the role of

executive producer, along with Paris Davis and Kallman. Other producers on the album include David Foster, Rodney Jerkins, and Mark Nelson.

Not surprisingly, Atlantic is using Brandy's broad public appeal to market the project. Based on all the press Brandy has garnered as an actress, Shapiro says she's become a "media darling." "Her press is through the roof," Shapiro says. "She has a demand, and we will feed that with a well-prepared Brandy. She has what 'it' is that makes a star shine."

Shapiro also says that an appearance on Vibe's April cover (The Rhythm & the Blues, Billboard, March 21) is just the beginning of an extensive print campaign to launch "Never Say Never." Brandy will also grace the covers of other consumer magazines, Shapiro says, including Ebony and Teen People, with coverage in fanzines as well.

Vibe/Atlantic's co-marketing venture will include a number of joint projects, such as a Vibe/Brandy World Wide Web site, a college marketing tour, and radio and retail promotions highlighting both the magazine and the singer.

Brandy hosted MTV's spring break March 13-15 in Jamaica, and on June 13 she will present a day of her favorite music videos on the network. Shapiro says MTV also has committed to a 30-minute "Ultra Sound" segment on the artist June 14. On the day of the album's release, she will appear live on MTV.

At retail, a Brandy standee will be provided to merchants, Shapiro says, and the album will be part of "price and positioning" programs at "all major national accounts and urban indie accounts nationally," he says.

Jeff Davidson, GM at HMV in New York, says the chain will welcome the new album with open arms. "We'll do quite well with it," he says.

An international promotional tour is being planned for June and July and will hit Canada, Europe, Australia/New Zealand, and Latin America.

Radio is another major priority for Brandy's campaign, with a 10-day pro-

motional tour of R&B and pop stations in the works. The single is to be serviced to radio April 28-29.

"I'm predicting it to be an instant hit," says Vera Jones-Soleyen, PD at WFLM Fort Pierce, Fla.

A videoclip for "The Boy Is Mine" was shot on location in Los Angeles in early April and will be serviced to BET, VH1, the Box, and MTV.

Other marketing items planned for Brandy's album launch include a partnering with DC Comics, which will create a Brandy comic book in September for junior high and high school students. "It will have an uplifting, 'stay in school' story line," says Shapiro.

Atlantic is also discussing plans with Disney to have a cross-promotion between the home video version of "Cinderella" and her album. Atlantic and Disney are also discussing the possibilities of creating a major TV special for Brandy with corporate sponsors to help launch it.

Despite the current emphasis on her music rather than her acting chops, Brandy says she doesn't plan to abandon one career for the other. "I'm young, and I have a lot of energy," she says. "I don't want to close any doors. I want to do a lot: music, movies, modeling, directing, and producing. I'll leave the balancing to my management."

Shapiro agrees. "I think there are all kinds of expectations for Brandy, probably generated by the fact that she has become so famous and successful. In the end, people want good music. They want their hearts touched; they want to feel, dance, and learn," he says. "We are making no predictions or setting any unrealistic goals, but we want the world to see that Brandy has grown up a great deal artistically and as a human being. We believe the world is going to be very excited by what they see and hear."

Throughout the promotion of the album, Brandy will continue to do movie and TV work. She will have a role in the sequel to "I Know What You Did Last Summer" and will begin shooting a new season of "Moesha" in August.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	5	DING-A-LING	HI-TOWN DJ'S (RESTLESS)
2	4	8	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)
3	5	10	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)
4	13	5	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
5	15	3	I DO (CHERISH YOU)	MARK WILLIS (MERCURY (NASHVILLE))
6	8	2	OUT OF SIGHT (YO)	RUFUS BLAQ (PERSPECTIVE/A&M)
7	2	4	SWEET HONESTY	M-G (CLASSIFIED)
8	—	1	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND (REVOLUTION)
9	—	1	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
10	7	6	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
11	6	5	CAN'T KEEP MY HANDS OFF YOU	REACT (COLUMBIA)
12	9	4	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
13	—	1	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGT 2 DEF/BREAKAWAY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	11	8	WELL, ALRIGHT	CECE WINANS (PIONEER)
15	14	5	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
16	10	9	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)
17	16	2	JAM ON IT	GARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
18	17	4	WOMAN TO WOMAN	THE LYNNIS (REPRISE (NASHVILLE))
19	12	2	LOVE LETTERS	ALI (ISLAND)
20	20	2	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE CONN X SHUN (HURRICANE/BREAKAWAY)
21	22	5	BODY ROCK	MOS DEF FEAT. Q-TIP & TASH (OPEN MIC/RAWKUS)
22	21	6	LONELY WON'T LEAVE ME ALONE	TRACE ADKINS (CAPITOL NASHVILLE)
23	24	5	MAGIC ORGASM	HOUSE HEROES (TWISTED/MCA)
24	—	10	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SM-) E/PROFILE)
25	—	2	SUPERHERO	DAZE (EPIC)

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

### TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

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	3	4	11	<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	1
2	1	1	5	<b>ALL MY LIFE</b> J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
3	2	2	8	<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	2
4	4	3	6	<b>FROZEN</b> MADONNA, W. ORBIT, P. LEONARD (MADONNA, P. LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS.	2
5	14	15	11	<b>YOU'RE STILL THE ONE</b> R. J. LANGE (S. TWIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	5
6	6	9	11	<b>ROMEO AND JULIET</b> G. BAILLERGAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E, F. FINE FEATURING CHILL (C) (D) (T) (X) A&M 582444	6
7	11	14	10	<b>BODY BUMPIN' YIPPIE-YI-YO</b> E. ROBINSON (F. DAVIS, E. GRAY, M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	7
8	5	6	21	<b>TRULY MADLY DEEPLY</b> C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
9	7	7	14	<b>NICE &amp; SLOW</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
10	8	13	3	<b>SEX AND CANDY</b> J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
11	24	—	2	<b>EVERYBODY [BACKSTREET'S BACK]</b> D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	11
12	9	8	12	<b>GONE TILL NOVEMBER</b> W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	7
13	10	5	9	<b>MY HEART WILL GO ON</b> W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
14	13	10	20	<b>DEJA VU [UPTOWN BABY]</b> KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
15	12	12	22	<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
16	17	18	8	<b>I WANT YOU BACK</b> D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ 'N SYNC (C) (D) (T) (X) RCA 65348	16
17	15	16	13	<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
18	16	11	9	<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
19	26	37	7	<b>IT'S ALL ABOUT ME</b> D. PEARSON (D. PEARSON, M. ANDREWS, N. DUDLEY, T. HORN, J. JECZALIK, G. LANGAN, P. MORLEY)	◆ MYA WITH SPECIAL GUEST SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	19
20	28	36	4	<b>MONEY, POWER &amp; RESPECT</b> D. ANGELETTIE, R. LAWRENCE, S. JACOBS, J. PHILLIPS, S. COMBS, S. JORDAN, B. CONTI	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	20
				<b>*** Greatest Gainer/Airplay ***</b>		
21	21	32	6	<b>VICTORY</b> 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 (C) (D) BAD BOY 79155/ARISTA	21
22	19	22	13	<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	19
23	20	19	19	<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
24	18	17	5	<b>BITTER SWEET SYMPHONY</b> YOUTH, THE VERVE (M. JAGGER, K. RICHARDS, R. ASHCROFT)	◆ THE VERVE (C) (D) VCHUT 38634/VIRGIN	12
25	22	23	21	<b>HOW'S IT GOING TO BE</b> S. JENKINS, E. VALENTINE, R. KYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
26	23	21	45	<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
27	29	31	7	<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) (T) (X) ARISTA 13465	27
28	25	24	6	<b>DO FOR LOVE</b> SOULSHOCK, KARLIN (T. SHAKUR, C. SHACK, K. KARLIN, B. CALDWELL, A. KETNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
29	27	26	26	<b>I DON'T WANT TO WAIT</b> P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
30	34	35	3	<b>SECOND ROUND K.O.</b> W. JEAN, J. WONDER (G. WILLIAMS, N. JEAN, J. WONDER, R. CHAMBERS, T. BELL, K. GAMBLE)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	30
31	31	20	10	<b>ARE YOU JIMMY RAY?</b> C. FITZPATRICK (J. RAY, C. FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
32	30	29	8	<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 50 DEF 78807/COLUMBIA	29
33	32	27	25	<b>KISS THE RAIN</b> D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
34	37	33	36	<b>YOU MAKE ME WANNA...</b> J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
35	36	30	8	<b>THE MUMMERS' DANCE</b> L. MCKENITT (L. MCKENITT)	◆ LOREENA MCKENITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
36	40	57	3	<b>I GOT THE HOOK UP!</b> KLC, SONS OF FUNK (MASTER P, SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	36
37	33	25	5	<b>RAIN</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (D) RCA 65402	25
				<b>*** Greatest Gainer/Sales ***</b>		
38	57	—	2	<b>LOOKING THROUGH YOUR EYES</b> W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	38
39	38	34	25	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
40	35	28	18	<b>SWING MY WAY</b> MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	6
41	39	29	29	<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
42	49	51	5	<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	42
43	47	49	7	<b>BYE BYE</b> B. GALLIMORE, T. MCGRAW (P. VASSAR, R. M. BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
44	45	46	9	<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
45	42	38	11	<b>TOO MUCH</b> ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
46	43	40	12	<b>LOVE YOU DOWN</b> C. ROANE (M. RILEY)	◆ INOJ (C) (D) (T) (X) SO 50 DEF 78801/COLUMBIA	25
47	59	64	6	<b>THIS KISS</b> B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	47
48	46	42	21	<b>BEEN AROUND THE WORLD</b> R. LAWRENCE, D. ANGELETTIE, S. JACOBS, STEVIE J., D. BOVIE, L. STANFIELD, A. MORRIS, J. DEANNEY, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) (X) BAD BOY 79130/ARISTA	2
49	44	44	43	<b>SEMI-CHARMED LIFE</b> S. JENKINS (S. JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	41	43	24	<b>SHOW ME LOVE</b> D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
51	52	58	6	<b>IMAGINATION</b> J. DUPRI (J. DUPRI, M. SEAL, B. GORDY, A. MIZELL, F. PERREN, D. RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS.	51
52	53	48	13	<b>ARE U STILL DOWN</b> T. SHAKUR (JON B., T. SHAKUR, JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
53	54	54	5	<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	53
54	55	56	5	<b>CHEERS 2 U</b> TIMBALAND (S. GARRETT, T. MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	54
55	58	60	7	<b>WHO AM I</b> J. HARDING (M. DAVIS, J. HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VIP	55
56	51	41	20	<b>A SONG FOR MAMA</b> BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	7
57	56	53	10	<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
58	60	62	7	<b>MY HEART WILL GO ON</b> ALMIGHTY ASSOCIATES (J. HORNER, W. JENNINGS)	◆ DEJA VU (C) (T) (X) INTERMIX 54020/PRIORITY	58
59	64	63	13	<b>THE CITY IS MINE</b> T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHEIN)	◆ JAY-Z (FEATURING BLACK STREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
60	65	59	13	<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
				<b>*** Hot Shot Debut ***</b>		
61	<b>NEW</b>		1	<b>LOVE ME GOOD</b> M. HEIMERMANN, M. W. SMITH (M. W. SMITH, W. KIRKPATRICK)	◆ MICHAEL W. SMITH (C) (D) REUNION 10010/JIVE	61
62	73	75	4	<b>THE UNFORGIVEN II</b> B. ROCK, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH, K. HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	62
63	72	86	4	<b>SAY IT</b> S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	63
64	62	52	9	<b>PINK</b> K. SHIRLEY, AEROSMITH (S. TYLER, R. SUPA, G. BALLARO)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
65	67	—	2	<b>RECOVER YOUR SOUL</b> C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	65
66	66	78	5	<b>STILL PO' PIMPIN'</b> MR. LEE (D. ROSEND, D. SMITH, C. MITCHELL, L. WILLIAMS)	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	66
67	68	73	12	<b>THEN WHAT?</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	66
68	63	69	8	<b>BRING IT ON</b> F. JERKINS III, K. WASHINGTON (F. JERKINS III, K. WASHINGTON, M. NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	63
69	82	—	2	<b>THIS IS HOW WE PARTY</b> REEMEE HOLGER (REEMEE, HOLGER)	◆ S.O.A.P. (C) (D) CRAVE 78876	69
70	61	55	6	<b>IT'S UP TO YOU</b> O. EVENRUDE (C. BRANDON, G. MARSHALL)	◆ THE TUESDAYS (C) (D) ARISTA 13469	55
71	71	70	16	<b>BURN</b> E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
72	74	74	6	<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	72
73	77	72	6	<b>JUST BE STRAIGHT WITH ME</b> CRAIG B. SILKK, THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, M. B. DICK, J. HARRIS III, T. LEWIS (C) (D) (T) NO LIMIT 53305/PRIORITY	57
74	69	61	12	<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
75	83	83	6	<b>IT'S YOUR LOVE</b> THE BERMAN BROTHERS (S. SMITH)	◆ SHE MOVES (C) (D) GEFEN 19421	75
76	78	65	13	<b>FATHER</b> POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
77	70	66	16	<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 54131/EEG	9
78	76	68	11	<b>LIGHT IN YOUR EYES</b> EMOSIA (E. SLOAN, T. SIMS)	◆ BLESSID UNION OF SOULS (C) (D) (V) CAP TOL 58670	48
79	84	79	11	<b>LIFE IN MONO</b> M. VIRGO (M. VIRGO, J. BARRY)	◆ MONO (T) (X) ECHO 568285/MERCURY	70
80	<b>NEW</b>		1	<b>OUT OF MY BONES</b> J. STROUD, B. GALLIMORE, P. TRAVIS (G. BURR, S. VAUGHN, R. LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	80
81	75	77	10	<b>OFF THE HOOK</b> M. PENDELTON (C. PENDELTON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANT 84100	73
82	88	89	4	<b>I'M FROM THE COUNTRY</b> T. BROWN (M. BROWN, R. YOUNG, S. WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	82
83	81	71	11	<b>SWEET SURRENDER</b> P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
84	87	85	11	<b>IF I NEVER STOP LOVING YOU</b> P. MCMAKIN (D. KEES, S. EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
85	79	67	14	<b>GIVEN TO FLY</b> B. O'BRIEN, PEARL JAM (M. MCCREARY, E. VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
86	94	—	2	<b>MOAN &amp; GROAN</b> P. CHILL, M. MORRISON (M. MORRISON)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	86
87	80	76	10	<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
88	86	87	7	<b>REALITY</b> MASS ORDER (E. HANES, K. VENEY, M. VALENTINE, L. HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
89	96	—	2	<b>COME OVER TO MY PLACE</b> DAVINA (D. BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448/RCA	89
90	<b>NEW</b>		1	<b>I JUST WANT TO DANCE WITH YOU</b> T. BROWN, G. STRAIT (R. COOK, J. PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	90
91	85	80	9	<b>WHAT WOULD HAPPEN</b> D. RICKETTS (M. BROOKS)	◆ MEREDITH BROOKS (C) (D) (V) CAPITOL 56861	46
92	91	92	14	<b>IN A DREAM</b> J. TUCCI, B. BROWN (R. TAYLOR, WEBER)	◆ ROCKELL (C) (T) (X) ROBBINS 72012	80
93	89	84	20	<b>WE'RE NOT MAKING LOVE NO MORE</b> BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	13
94	90	88	12	<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 79155/ARISTA	30
95	93	94	5	<b>GOTTA BE... MOVIN' ON UP</b> P. DAWKINS, 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
96	95	95	3	<b>GET READY TO BOUNCE</b> D. BOHN, M. MENCK (D. BOHN, M. MENCK)	◆ BROOKLYN BOUNCE (C)	

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 25, 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
				★★★ No. 1 ★★★		
1	1	1	18	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	4
2	2	2	21	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
				★★★ HOT SHOT DEBUT ★★★		
3	NEW ►	1	1	SOUNDTRACK NO LIMIT 50745*/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	3
				★★★ GREATEST GAINER ★★★		
4	5	6	35	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
5	3	5	52	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
6	NEW ►	1	1	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
				★★★ PACESETTER ★★★		
7	23	—	2	SOUNDTRACK WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	7
8	9	9	43	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
9	4	4	6	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
10	11	15	5	NATALIE IMBRUGLIA RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
11	7	8	5	ERIC CLAPTON DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
12	13	17	20	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
13	NEW ►	1	1	DO OR DIE NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	13
14	15	16	4	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98/17.98)	THE PLAYERS CLUB	10
15	17	12	58	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
16	12	10	30	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
17	14	14	23	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
18	25	20	23	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
19	18	18	20	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
20	19	11	10	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
21	NEW ►	1	1	BONNIE RAITT CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	21
22	NEW ►	1	1	AZ NOO TRYBE 56715/VIRGIN (10.98/16.98)	PIECES OF A MAN	22
23	10	7	4	C-MURDER NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
24	28	21	21	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
25	31	27	38	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
26	6	—	2	GANG STARR NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	6
27	27	24	28	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	24
28	NEW ►	1	1	JERRY CANTRELL COLUMBIA 68147* (10.98 EQ/16.98)	BOGGY DEPOT	28
29	24	23	27	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
30	32	29	53	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
31	22	19	8	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
32	20	—	2	MONTELL JORDAN DEF JAM 53698*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
33	30	22	24	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
34	39	35	29	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
35	16	3	3	CAPPADONNA RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98)	THE PILLAGE	3
36	63	56	49	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
37	29	25	29	BRIAN MCKNIGHT ● MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
38	8	—	2	DAZ DILLINGER DEATH ROW 53524*/PRIORITY (10.98/16.98)	RETALIATION, REVENGE AND GET BACK	8
39	49	42	62	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
40	38	32	30	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
41	36	34	39	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
42	33	37	33	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
43	34	31	10	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
44	26	13	4	VAN HALEN WARNER BROS. 46662 (10.98/17.98)	VAN HALEN 3	4
45	40	33	21	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
46	47	41	42	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
47	41	28	28	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
48	35	30	3	ARETHA FRANKLIN ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	30
49	46	39	31	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
50	45	36	34	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
51	43	40	22	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	33
52	NEW ►	1	1	STABBING WESTWARD COLUMBIA 69329 (10.98 EQ/16.98)	DARKEST DAYS	52
53	58	60	45	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2

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	44	28	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
55	54	47	31	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
56	44	38	19	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	37
57	62	69	42	ROBYN ▲ RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	57
58	52	45	62	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	20
59	64	53	39	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
60	37	26	6	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (10.98/22.98)	MY HOMIES	4
61	53	51	17	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	51
62	60	52	30	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
63	61	67	9	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) HS	ZOOT SUIT RIOT	61
64	55	46	17	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
65	48	43	22	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
66	21	—	2	COCOA BROVAZ DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
67	68	63	27	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
68	NEW ►	1	1	ANDREA BOCELLI PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	68
69	73	92	29	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	69
70	59	55	41	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
71	66	82	3	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	66
72	56	49	33	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
73	42	—	2	SCOTT WEILAND ATLANTIC 83084/AG (10.98/16.98)	12 BAR BLUES	42
74	85	115	5	FASTBALL HOLLYWOOD 162130 (8.98/12.98) HS	ALL THE PAIN MONEY CAN BUY	74
75	76	64	33	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	76
76	77	62	43	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
77	65	58	13	THE LOX ● BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
78	70	54	9	VARIOUS ARTISTS ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
79	67	57	30	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
80	57	50	21	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
81	71	74	33	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
82	79	66	30	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
83	72	80	109	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
84	97	87	113	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
85	80	73	47	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
86	92	108	25	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
87	75	77	56	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (10.98/24.98)	LIFE AFTER DEATH	1
				★★★ HEATSEEKER IMPACT ★★★		
88	123	132	11	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	88
89	119	106	26	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
90	83	61	4	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
91	74	72	8	DESTINY'S CHILD COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	67
92	93	93	89	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
93	90	107	27	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
94	69	68	22	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
95	NEW ►	1	1	4HIM BENSON 82205/VERITY (10.98/16.98)	OBVIOUS	95
96	98	94	13	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING, PAINS	91
97	110	104	56	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
98	82	59	30	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
99	84	78	51	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
100	94	97	7	BIG BAD VOODOO DADDY COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	64
101	100	96	23	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
102	120	109	29	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
103	108	89	23	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98)	PURE DISCO 2	71
104	78	81	15	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	78
105	134	130	41	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
106	117	95	7	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
107	166	—	2	SOUNDTRACK TYT SOUNDTRAX 8180/TVT (10.98/17.98)	LOST IN SPACE	107
108	102	103	29	OUR LADY PEACE ● COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76

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.



## JAPAN'S HARSH ECONOMY CHALLENGES MUSIC BIZ

(Continued from page 1)

returned), actual sales are estimated to have been worse than those figures indicate.

And industry sources say performance/mechanical rights society JASRAC's copyright fee collections for the year that ended March 31 will likely be flat, compared with the previous year. Collections for the current year will probably be flat as well, they add.

"It used to be that when the economy was very, very sluggish, the record industry could still do very well," says Mamoru Murakami, president of leading music publisher Nichion Inc. "But maybe this time, reduced overall consumer spending might be causing a decrease in music sales."

Besides lower consumer spending, the Japanese economy is hurting on a number of fronts: a growing number of corporate bankruptcies, a rise in layoffs, reduced bonus payments, and the effect continental Asia's own dire economic situation is having on Japanese firms doing business in the region. The Japanese economy as a whole is expected to have registered negative growth for the fiscal year that ended March 31—the first time in more than two decades the Japanese economy has shrunk. And on April 13, the International Monetary Fund announced that Japan could expect zero growth in the current fiscal year.

One industry source here speculates—without naming names—that just as Japan's overall economic crisis may lead to the collapse of some banks and other big businesses, one or two labels might bite the dust in the next year or so.

But other industry figures disagree with such dark forebodings and are more sanguine about the music business's ability to ride out the current recession.

Says Shigeo Maruyama, president of Sony Music Entertainment (Japan), the country's biggest label, "From the point of view of making hits, the music business isn't influenced by the economic situation. The tough situation will continue, but it all depends on whether we can make big hits or not."

Comments Shoji Doyama, the director responsible for corporate planning at BMG Japan, "As long as record companies provide hits, even if the economy is in trouble, we don't see a direct level of correlation with the music business. Unless the economy crashes like Korea, we don't see the total Japanese music industry collapsing."

Tom Yoda, chairman of Japan's biggest indie label, Avex, is characteristically upbeat when asked about how Japan's economic problems are affecting the music industry.

"A time like this is when an independent label must be aggressive," Yoda notes, saying a relative newcomer like Avex has more room to maneuver than older, more top-heavy labels. Avex, with just 300 employees, has sales of \$400 million, he says.

And, Yoda adds, Avex's over-the-counter stock launch is still on track for this autumn, despite the recession.

Others echo Yoda's claim about indies being well-placed to make gains during the current economic downturn.

"Some of these younger companies will show strong growth, and the larger labels may try to grow this year by acquiring smaller companies that show promise," says an industry source.

Another optimistic voice amid the doom and gloom is Polydor K.K. president Ikuzo Orita, who says, "In the entertainment business, regardless of the circumstances, if we can make the right product, we can survive." Orita

cites as an example the 5 million unit sales of Platinum/Polydor pop/rock band Glay's best-of album, "Review," making it the biggest-selling album ever in Japan.

An RIAJ spokesman says that while the recession isn't necessarily having a direct effect on consumers in their late teens—the music business's main customer base—sales could be seriously affected if their allowances decrease.

The music industry, like other sectors of the Japanese economy, sat up and took note when Sony Corp. chairman Norio Ohga recently said that Japan's economy is on the verge of collapse. Ohga also said he hoped Japanese Prime Minister Ryutaro Hashimoto won't trigger a worldwide depression like Herbert Hoover, U.S. president at the time of the 1929 stock market crash.

"Ohga is outspoken, but he is saying what many other people are thinking," says Tower Records Far East managing director Keith Cahoon. "I don't think the comment should be taken as a prediction—it is more a wake-up call to politicians who are acting very slowly in the face of a serious economic situation."

"The industry overall is nervous given that last year was difficult, with some superstar artists not selling up to expectations, layoffs, and staff and artists jumping ship," adds Cahoon.

The tough economic climate has also caused labels here to concentrate more on Japanese product, since it's easier to promote and more profitable if successful.

"The foreign artists that get major pushes are mostly just the superstars, some direct signings, and product from secondary territories such as Scandinavia—usually where the artist is available to do major promotion here," says Cahoon. "I think this year the industry is expecting only single-digit growth."

Noting that with 41 stores Tower now has a presence in all of Japan's major cities, Cahoon says it is unlikely that the U.S.-based chain will be opening many more new stores in this country this year.

Says HMV's Dezelsky, "We've had quite a tough market for quite some time, so the recent focus on the Japanese economy is just sort of more of the same for us right now. Obviously the strength of the dollar against the yen is hurting us in terms of imports."

Dezelsky says he expects overall sales in the Japanese music market to decline between 5% and 10% in the fiscal year that began April 1, while the RIAJ is somewhat more upbeat, predicting either flat results or a slight decrease.

Against this background, restructuring continues apace in the music business here, as labels lay off staff and cut back on promotion/advertising budgets.

Regardless of the recession, industry observers say the long-term challenges facing the Japanese music business remain the same: a shrinking youth market, how to appeal to the younger generation, and how to keep older demographic groups as active music buyers.

## HOLLYWOOD HAS A HIT WITH ROCKERS FASTBALL

(Continued from page 9)

No. 1 on the Modern Rock Tracks chart this issue for the third week in a row, while a clip for the song is airing on MTV and VH1.

Modern rock WHFS Washington, D.C., music director Pat Ferrise says the success of the song represents victories on several fronts.

"[Hollywood] really hasn't had a hit up until this point, so it's great for them, it's great for radio, and it's obviously great for the band," says Ferrise. "It's just a good pop song that to me has elements of the roots of this station. It sounds a little like Elvis Costello."

Hollywood director of A&R (U.S.) Rob Seidenberg also sees the success of "The Way" from a multifaceted perspective. For him, it's a bellwether of the label's turnaround under a new executive regime.

"The Hollywood Records that exists now is an efficient and intelligently run company that knows how to react to what's going on and knows how to be proactive and really figure out what needs to be done to bring our artist's music to large audiences without a lot of angst and difficulty but [in] a natural, flowing way," he says. "We can see where we're going with a song, and where there are hurdles we ask, 'How can we avoid those or get in good enough shape so that we can jump over them?'"

"For the naysayers that might say we got lucky with the right single at the right time, I think we've just begun," he adds. "There are a number of songs on this album, not just two or even three."

"The Way," which shipped to modern rock and triple-A stations Jan. 7, is already showing its staying power as it segues to top 40.

In the midst of its first week of airplay, WHTZ (Z100) New York has already committed to the track. "The Way" shipped to mainstream rock Feb. 24.

As an album, "All The Pain Money Can Buy" takes a sharp turn from the more upbeat, quicker-paced tempo of "Make Your Mama Proud."

Seidenberg says he had concerns that the band would end up with a dichotomous set of songs when he heard early cuts from Zuniga, who wrote seven tracks on the album.

However, when Fastball bassist/vocalist Tony Scalzo played Seidenberg a early version of "Out Of My Head," the A&R man knew both writers, now in the process of signing to a publisher, were on the same page.

"It was unbelievable in that it meshed perfect with what Miles had written in terms of the mood and the atmosphere it breathed," says Seidenberg. "It was a little darker. It was obvious these guys had lived through the same things in the last year and were in the same mood."

Zuniga, who admits that a funk inspired by troubles with the label may have darkened his perspective, found new inspiration in his mood.

"I think you can better express yourself with a slower tempo," he says. "If you need to tell someone something and you want it to be sensual, but it's at 150 beats per minute, it's almost impossible. If you want to be sad, it's the same problem. The only emotions you can convey are anger or frustration, and I was tired of being hemmed in."

The act, booked by San Francisco-based Absolute Artists and managed by Atlanta-based Artist Management, has also found liberation on the road, expanding its core audience by opening for acts such as Whiskeytown.

Fastball appears Tuesday (21) on "Late Night With Conan O'Brien" and Wednesday (22) on "MTV Live" before going on to play a few radio festivals.

The act joins Marcy Playground and Everclear on tour May 19 through late June.



by Geoff Mayfield

**SALES HOP:** Remember how album sales two weeks ago trailed those of the same week in 1997 because Easter fell two weeks earlier? Need I say more?

Once again, Peter Cottontail drove customers to stores, thanks to Easter-basket shopping and the parade of store traffic drawn by a holiday weekend. Further, lots of school-age consumers were off for spring break.

Consequently, the chart-leading "Titanic" soundtrack manages a 5% gain, enough to renew its membership in the 400,000-plus club (410,000 units). So, even though the film lost its reign over the box-office chart a couple of weeks ago, its soundtrack racks up a 14th week atop The Billboard 200, the longest consecutive-week streak by any soundtrack in the SoundScan era and the longest the chart has seen by any album since the **Whitney Houston**-led "The Bodyguard" soundtrack stretched to 13 weeks in 1993.

The only album to put together a longer consecutive-week streak since we flipped to SoundScan data in 1991? The answer might surprise you unless you're a faithful reader of Chart Beat or this column: **Billy Ray Cyrus'** "Some Gave All," which stayed in first place for 17 straight weeks in 1992. "The Bodyguard" put together the most SoundScan-era weeks at No. 1, with 20 nonconsecutive weeks.

"Titanic" is hardly the only Easter-week beneficiary. A 12% gain pushes "Titanic" diva **Celine Dion** back above the 200,000 milestone (220,500 units), and each of the top nine albums on the big chart exceeds 100,000 units. Also jumping over the 100,000 mark, aided by its silver-screen reprise—and yet more cable reruns—is the "Grease" soundtrack (100,000 units), the first title on Top Pop Catalog Albums to do so since Christmas week. All but nine titles in The Billboard 200's top 50 see gains over the prior issue.

**BEYOND THE SEASON:** All of the top three debuts on The Billboard 200 are rap sets, which leaves the impression that they would have done big numbers with or without Easter (Hey look, Johnny! The Easter Bunny brought you **Do Or Die!**). The multi-act soundtrack from the new **Master P** flick, "I Got The Hook-Up!," leads the new titles, checking in at No. 3 with 183,000 units. His last one, "Ghetto D," which has a 10% gain this issue despite being displaced nine places to No. 44, had 259,000 units when it jumped to No. 1 on the big chart in its first full week of sales (Sept. 20, 1997). The soundtrack to his last movie, "I'm Bout It," which, unlike this one, never had theatrical distribution, opened last summer with 92,000 units.

The next two hip-hop acts who bow this issue show growth over their previous outings, as **Goodie M.O.B.** digs in at No. 6 with 123,000 units, while **Do Or Die** climbs aboard at No. 13 with 88,000 pieces. The first Goodie M.O.B. peaked at No. 45 on The Billboard 200 in 1996, while **Do Or Die's** earlier set could climb no higher than No. 27 in '96.

On the other hand, **AZ's** debut at No. 22 shows a decline from his previous fortunes. His first album debuted at No. 15 on the big chart in '95, and he was part of the rap collective known as **the Firm**, which bowed last year at No. 1.

The theatrical debuts of "City Of Angels" and **Ice Cube's** "The Players Club" deliver bullets to both soundtracks: The former, also aided by **Goo Goo Dolls'** visit to **Rosie O'Donnell's** show, wins Pacesetter with a 134% gain (23-7); the latter sees a 35% lift (15-14).

**Bonnie Raitt** launches at No. 20 with 57,000 units. That may be off the marks that she hit in the early '90s, but it is more than twice the 26,000 units that her live "Road Tested" did when it debuted at No. 44 during her last go round in 1995. Don't be surprised if she sees growth in the next issue, as the bluesy belter visited daytime-TV queen **Oprah Winfrey** April 14. Meanwhile, Nickelodeon's Kids' Choice Awards, MTV's play of "Weird," and a **Jay Leno** stop zing **Hanson** (63-36, a 113% gain); **David Letterman's** show helps lift **Clint Black** (169-146, a 31% gain); and **All Saints** ride "Saturday Night Live" to a 27% gain (bulleting 19-16 on Heatseekers).

**BOXING CHAMP:** Slain EMI Latin star **Selena** becomes the first artist to chart a boxed set in 1998, as "Anthology" bows at No. 144 on The Billboard 200 with 10,000 units, enough to snag No. 1 on The Billboard Latin 50.

Only three boxes saw the light of The Billboard 200 in 1997: **Elvis Presley's** "Platinum: A Life In Music," which checked in at No. 80 in August; "The Doors Box Set," which entered at No. 65 in November; and **AC/DC's** "Bonfire," which lighted up the No. 90 spot in December. Additionally, the **Pixies'** three-CD "Death To The Pixies" managed to reach No. 180 in October. Notice that three of those four '97 sets belong to Elektra Entertainment Group? I'll bet chairman/CEO **Sylvia Rhone** does.

**LATIN RECRUITING:** An audience member suggested during a panel I moderated at our recent International Latin Music Conference that, in an effort to entice more mom-and-pop stores to report, SoundScan should prepare a promotional piece in Spanish that explains the tracking service and the ease of the reporting process. SoundScan COO **Mike Shalett** informs me that such an item has already been printed.

Some very constructive ideas, including ones that would enlist distribution field reps and Latin artists in the recruiting effort, were offered to me after the session ended. Anyone interested in assisting the cause is encouraged to contact Latin charts manager **Ricardo Companioni** (212-536-5150) or me (213-525-2286 or gmayfield@billboard.com).

## GARBAGE COMPACTS ITS INFLUENCES ON LATEST ALMO SOUNDS RELEASE

(Continued from page 1)

Billboard 200 for 81 weeks, peaking at No. 20 in August '96. The self-titled album garnered three Grammy nominations and has sold 1.7 million copies in the U.S., according to SoundScan. Mushroom reports sales of some 1.7 million more albums elsewhere in the world, with half of that total in the U.K. Beyond its debut set, Garbage topped Modern Rock Tracks early last year with "#1 Crush," from the Capitol soundtrack to "Romeo + Juliet."

Butch Vig, sometime record producer extraordinaire and full-time Garbage drummer, says "Version 2.0" represents a "quicker, stronger, better" model of the band. Vig and company—guitarist Duke Erickson, bassist Steve Marker, and girl-power icon/mouthpiece deluxe Shirley Manson—came off the long world tour behind "Garbage" with a greater understanding of themselves as a symbiotic unit than when they started out as three Madison, Wis., studio pals and a freshly auditioned singer from Scotland.

Unlike the first album—which was already under construction when Manson was brought on board—"Version 2.0" was collectively concocted from the start. At their Smart Studios in Madison, Wis., Vig, Erickson, and Marker piled on the tracks obsessively while Manson holed up in a nearby hotel surfing the Internet and writing lyrics.

Road-tested, flush with success, and

still friends, the quartet works through its material as "a dysfunctional democracy, but a democracy just the same," Manson says. She and Vig say the goal of "Version 2.0" was a rapprochement between the high-tech and low-down, the now sound and golden memories.

"We didn't want to totally embrace the world of electronica with the new album, so we juxtaposed the super-hi-fi with the super-organic," Manson says. "We wanted there to be echoes of the music we love in our music, and that means not just Bjork and Portishead and Radiohead but the Beatles and Beach Boys and Frank Sinatra."

"All around, the album is more diverse—it goes to extremes," Manson continues. "With the lyrics, I tried to let the darker undercurrents come through to offset some of the pop melodies. Like human beings, songs shouldn't be one-dimensional."

The band also tried to tap some of its hard-won stage spirit by channeling "the energy of our live sound into the album's rhythm tracks," Vig adds. "That way, the songs sound looser, tougher—like they were played by a real band."

Garbage is set to take its show on the road for the rest of 1998 and beyond on behalf of "Version 2.0." Manson, for one, "can't wait to tour," she says. "I have this tingling in my belly. Last time, I was terrified, but now I know I can do it. We've gotten to be a pretty good live band—much to many people's surprise, I think."

In preparation, Garbage trekked across Europe for a round of promotional appearances last month, with Manson continuing on her own to cover Australia and Asia. The Version 2.0 tour kicks off in May with a set of U.S. club dates; the band then travels to Europe for summer festivals, beginning with the Netherlands' Pinkpop in June and ending with a headlining slot at England's Reading Festival in August.

Garbage plays North American arenas in the fall, following up with similar venues in Europe. Late this year and early '99 brings tours of Australasia and Latin America. (This is the group's first tour of the latter region, except for Mexico.) Garbage is booked in North America and Asia by Creative Artists Agency; in Europe, its gigs are arranged by Free Trade Agency in London. The band is managed by Borman/Moir in Los Angeles; its songs are published worldwide by Rondor Music.

With Garbage an international phenomenon, the band's A&R direction is shepherded jointly by Almo GM Paul Kremen and Mushroom/ Infectious managing director Korda Marshall. Previously linked with Geffen Records, Almo entered into a partnership with Interscope earlier this year (Billboard, Jan. 17). "Version 2.0" is the first album under Almo's Interscope arrangement, which entails North American distribution via Universal Music and Video Distribution (as with Geffen).

Mushroom teams with various distributors around the world, including 3MV/Pinnacle in the U.K. and Sony Music in Australia. In other territories, Mushroom licenses its offerings to BMG. In Japan, "Version 2.0" comes

## TRACK LISTING OF "VERSION 2.0"

• **"Temptation Waits":** "I'll tell you something/I am a wolf, but I like to wear sheeps' clothing." This slice of predatory swagger opens the album in fine style, with an '80s pop sound à la the Psychedelic Furs updated with aplomb. The track introduces Garbage's burgeoning songwriting prowess as well as its studio smarts.

• **"I Think I'm Paranoid":** Due as a single in June, this song's compulsive hooks make it a lock as a summer-long sing-along. The pile-driving breakdowns set off a magically melodious chorus, balancing the tough and the tender with allure to burn. The band's most inspired concoction to date.

• **"When I Grow Up":** Shirley Manson bonds with her faithful in a discofied girl-group essay on teen angst and the long-term benefits of a forward-minded attitude: "When I grow up, I'll be stable... I'll turn the tables."

• **"Medication":** A cautionary bal-

lad for the Prozac generation, colored by a bittersweet, slow-burn lyricism.

• **"Special":** Spinning the Pretenders' "Talk Of The Town" into future tense, this song centers on a Manson specialty: the power of self-possession.

• **"Hammering In My Head":** Chemical Brothers-induced aggression is the order here, with a difference: the humanizing quality of Manson's vocal poise. Drummer Butch Vig says, "Shirley's performance on this record is really impressive, I think. Singing live for year and a half on the road has done wonders for her confidence."

• **"Push It":** An ideal calling card for the album as the first single and video, this track examines in dreamy verses and a confrontational chorus "the schizophrenia that exists when you try to reconcile your desires and demons with the need to fit in," Manson says. "It's a song of reassurance."

• **"The Trick Is To Keep Breath-**

ing": This ethereal trip-pop number revolves around a latticework of slinky synth pads and laconic rhythms, with Manson's vocal commiseration taking you by the hand.

• **"Dumb":** One of the album's few longeurs, this song's rock-hard textures do little to redeem its uncharacteristic dearth of melodic invention.

• **"Sleep Together":** Cribbing a come-on from "Never Say Never" by new wave one-hit-wonder Romeo Void, this bit of electro-sass turns the line on its head and pants all the more persuasively for it.

• **"Wicked Ways":** A loping rocker and a bit of a stretch for the band, this track is sure to be a rave live.

• **"You Look So Fine":** "Version 2.0" ends on a high note, as the final song offers a brooding summation of Garbage's new, improved status. And Vig says it's his favorite track, citing its "Carpenters cover Sonic Youth" quality. **BRADLEY BAMBARGER**

out a week early to help counteract parallel imports, with the standard album there including one extra track and a limited edition of 20,000 featuring three bonus tracks.

According to Vig, Garbage has recorded a raft of extra songs as B-sides and commissioned a number of remixes. "Push It" was issued commercially in a limited edition Tuesday (21), with the B-side including a cover of "Thirteen," Big Star's 1972 poetic evocation of teen spirit, as well as a remix of "Push It" by the Japanese duo Boom Boom Satellites and the non-album track "Lick The Pavement." Planned for June, the sure-fire second single will be "I Think I'm Paranoid." Remixes of that song may come from the Las Vegas electronica duo the Crystal Method and the U.K. trio Purity.

A video for "Push It," directed by Italian photographer Andrea Giacobbe, goes to MTV worldwide in early May. Broadcasts of the various clips from "Garbage" on MTV Latino have helped build the demand for the band there, with Mushroom reporting retail pre-orders of more than 100,000 copies of "Version 2.0." A video for "I Think I'm

Paranoid" is still on the drawing board.

According to Kremen, the entire visual campaign will be integrated, with the prodigious amounts of point-of-purchase material playing off the future-tense cover art of "Version 2.0" and the band's (or at least Manson's) videogenic sensibility. But, as Kremen notes, the music will be the engine that drives "Version 2.0."

"We have very high expectations for the first single at modern rock radio—those stations broke the band," Kremen says. "But while 'Push It' may be a bit much for top 40, there are future singles with pop potential."

In Houston, Jay Michaels, music director of top 40 KBRE, says "Push It" does seem too edgy for his audience, at least for right now. "I haven't heard [crosstown modern rock] KTBZ play the song yet," he says. "But if they warm the market up for us, we could start playing it. Or if some other pop stations around the country start adding it, then we would probably play it too. One way or the other, we'll get around to the album."

"Push It" is already in power rotation at KROQ (after regular spins

between cease-and-desist orders early on). That airplay has fueled the retail interest at the Tower Records on L.A.'s Sunset Boulevard, where manager Dave Crider says the first album still sells consistently. "The new record should do even better," he adds. "Garbage's sound is still unique. And everyone loves Shirley Manson."

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

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**Billboard**  
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**Exclusive Concert Reviews**

**The Artist, Chaka Khan, and Larry Graham**  
Irving Plaza, N.Y.

**The George Strait Country Music Festival**  
Louisiana Superdome, New Orleans

**Usher/Mary J. Blige**  
The Theater at Madison Square Garden, N.Y.

**Exclusive Album Reviews**

**Roy Ayers**  
"Spoken Word" (AFI)

**Paul Manchin**  
"Debut" (B-Group Music)

**Spirit Of Eden**  
"The Sun And The Moon And The Stars" (Celtic Heartbeat)

**Kenny Wheeler**  
"All The More" (Soul Note)

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**Hot Product Previews Every Monday**

A new **Billboard Challenge** begins every Thursday.  
This week's champ is John Kobular of Allentown, Pa.

News contact: Julie Taraska  
[jtara@billboard.com](mailto:jtara@billboard.com)

### FOR THE RECORD

The label affiliation of recording artist Abra Moore was incorrectly identified in an article on Lilith Fair in the April 18 issue. Moore is signed to Arista/Austin.

### BORDERS MAPS OUT ITS BRITISH EXPANSION

(Continued from page 3)

presence. Joseph says he anticipates Borders' British music customers will be broadly based. Some, he says, will come to the stores specifically to buy music, while others will buy discs and cassettes after initially coming in for book or newspaper purchases.

"We will try to make as much cross-pollination between the two sides of the business as we can," he says.

In another replication of U.S. policy, all Borders stores here will be eager to accommodate in-store shows, and Joseph says bands using substantial amounts of equipment will be just as welcome as acoustic performers.

He adds that British-based record labels have been eager to make their acts available for appearances and are equally keen to offer attractive trading terms along with in-store promotions and cooperative advertising.

"Borders is another outlet on High Street for music," says one U.K. major-label sales director. "So it's in the interests of all record companies to help them maintain that presence for music

in the consumer consciousness."

Representatives for the U.K. operations of HMV and Virgin Our Price say they respect Borders' U.S. trading reputation and look forward to competing with them on British soil.

Joseph says his company intends to firmly establish the five stores now announced before considering any further wave of U.K. expansion.

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## Quartararo To Keynote Music Video Conference

Phil Quartararo, president of Warner Bros. Records Inc. (U.S.), will be the keynote speaker at the 20th annual Billboard Music Video Conference and Awards. The conference will take place Nov. 4-6 at the Sheraton Universal in Universal City, Calif., with Quartararo giving the keynote speech on Nov. 5.

As president of Warner Bros. Records Inc., Quartararo oversees the daily operations of the company, which includes the Warner Bros. and Reprise labels; jazz, country, and black music divisions; and joint venture labels Maverick, Revolution, and Qwest. Prior to joining Warner Bros. in November 1997, Quartararo was president of Virgin Records America. Last month, Quartararo was also



QUARTARARO

named president of the Warner Bros. label.

The Billboard Music Video Conference is the key trade event each year for those involved in the visual marketing of music. The conference attracts professionals from the promotion, production, and programming communities. In recent years, it has expanded beyond televised videos to cover Internet use of visual images and other opportunities.

Several special events are being planned for this year's 20th-anniversary conference. There is still time for your company to become involved in this high-profile event. For sponsorship or other information, contact Michele Jacangelo Quigley at 212-536-5002.

## PERSONNEL DIRECTIONS

Howard Appelbaum has been named associate publisher/marketing for Billboard magazine by Howard Lander, president and publisher of the Billboard Music Group. Appelbaum will be responsible for all marketing activities, including promotion, conferences, publicity, merchandising, trade shows, and research, as well as helping expand Billboard's presence in broadcasting, clubs, and corporate sponsorships.



APPELBAUM

A graduate of the University of Maryland, Appelbaum recently served as the vice president of marketing for Biobox, in charge of a new product launch for the music industry. He spent most of his career with Kemp Mill Music, a Washington, D.C.-based record retailer, where he rose to president. Appelbaum was selected as NARM's Retailer of the Year for 1994.

Appelbaum will be based in Billboard's New York office and

report directly to Lander.

Also at Billboard, Lydia Mikulko has been named advertising manufacturing manager. In her new capacity, Mikulko will be responsible for maintaining and supervising advertising systems.

This includes working closely with the sales staff on client services and projects, researching new technologies for layout and digitization of advertising,

as well as working with the production manager in the preparation of the mechanical budgeting for Billboard and the Airplay Monitors. Mikulko will continue to perform her duties as advertising production manager for Top 40, Rock, and R&B Monitors.

Mikulko joined Billboard's production department in 1990 as production assistant and has continued to assume additional production responsibilities throughout the past eight years.



MIKULKO

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## After 'All,' Who'll Be Next In Line?

IF YOU WERE expecting K-Ci & JoJo to still be No. 1 on the Hot 100 for a fourth week with "All My Life" (MCA) or for them to be replaced by Montell Jordan's "Let's Ride" (Def Jam), the single that also features Master P and his brother Silkk The Shocker, you're in for a surprise. The new title on top of the list is "Too Close" by Next, which jumps 3-1 to give the group its very first No. 1 single.

It's the first No. 1 on Arista since November 1995, when Whitney Houston debuted in pole position with "Exhale (Shoop Shoop)," although the company has had chart-toppers with the LaFace and Bad Boy imprints. And counting back to Arista's very first No. 1 ("Saturday Night" by the Bay City Rollers in January 1976), it's the label's 25th single to reach the top. That puts Arista in the top 10 among labels with the most No. 1 titles.

The fall of "All My Life" means that no No. 1 single in '98 has remained on top longer than three weeks. It's the first time since 1991 that we've gotten to April and still haven't had a No. 1 song that's ruled for four weeks or more. Seven years ago, we had to wait until June, when Paula Abdul had a five-week run with "Rush Rush."

One more thought on "Too Close": Next is the fifth act this year to collect its first No. 1, following Savage Garden, Usher, Will Smith, and K-Ci & JoJo.

**DON'T ROCK THE BOAT:** No surprise that there is a soundtrack at the top of The Billboard 200, although some people were expecting it to be "I Got The Hook-Up!" from Master P's No Limit imprint. That soundtrack enters the chart at No. 3, while "Titanic" (Sony Classical) continues its journey uninterrupted. The album featuring James Horner's score and Celine Dion's Oscar-winning end-credits theme is on top for the 14th week.

That's the fourth-longest consecutive run at No. 1 in the last 13 years. The only albums with longer nonstop streaks

at the top since January 1985 are M.C. Hammer's "Please Hammer Don't Hurt 'Em" (18 consecutive weeks), Billy Ray Cyrus' "Some Gave All" (17), and Vanilla Ice's "To The Extreme" (16). To find a longer consecutive run than Hammer's album, you'd have to go back to 1984, when Prince's "Purple Rain" reigned for 24 weeks in a row.

**A LITTLE BIT OF S.O.A.P.:** Looking to be the biggest thing out of Denmark since Aqua, the two Danish sisters known as S.O.A.P. have a great second week on the Hot 100, as "This Is How We Party" (Crave) leaps 82-69.

**NOT HOLDING 'STILL':** Shania Twain has one of the biggest country hits on the Hot 100 this decade, as "You're Still The One" (Mercury) bounds 14-5. The highest-charting singles by country artists in the '90s on the Hot 100 are "How Do I Live" by LeAnn Rimes (No. 2) and "Achy Breaky Heart" by Billy Ray Cyrus (No. 4).

There are a number of country artists on the Hot 100, including Jo Dee Messina, Faith Hill, Clay Walker, and Tracy Byrd, and this issue two of the four songs entering the chart are country: "Out Of My Bones" by Randy Travis (DreamWorks) and "I Just Want To Dance With You" by George Strait (MCA Nashville).

**TAKE ME HOLMES, COUNTRY ROAD:** It was exactly 20 years ago this week that "Baker Street" by Gerry Rafferty surfaced on the Hot 100, ultimately peaking at No. 2. Coinciding with that anniversary, a new version by Foo Fighters holds at No. 40 on the Mainstream Rock Tracks chart. The updating is part of a double-CD originally recorded to commemorate EMI's 100th anniversary in the U.K. and is now available in repackaged, retitled form in the U.S. as "Interpretations," part of the EMI-Capitol "Essential" series.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	205,204,000	220,154,000 (UP 7.3%)
ALBUMS	169,557,000	183,565,000 (UP 8.3%)
SINGLES	35,647,000	36,589,000 (UP 2.6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	128,565,000	146,891,000 (UP 14.3%)
CASSETTE	40,627,000	36,255,000 (DN 10.8%)
OTHER	365,000	419,000 (UP 14.8%)

### OVERALL UNIT SALES THIS WEEK

16,000,000

### LAST WEEK

14,321,000

### CHANGE

UP 11.7%

### THIS WEEK 1997

13,465,000

### CHANGE

UP 18.8%

### ALBUM SALES THIS WEEK

13,182,000

### LAST WEEK

11,539,000

### CHANGE

UP 14.2%

### THIS WEEK 1997

10,815,000

### CHANGE

UP 21.9%

### SINGLES SALES THIS WEEK

2,818,000

### LAST WEEK

2,782,000

### CHANGE

UP 1.3%

### THIS WEEK 1997

2,650,000

### CHANGE

UP 6.3%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	10,449,000	9,076,000	UP 15.1%	8,149,000	UP 28.2%
CASSETTE	2,704,000	2,433,000	UP 11.1%	2,642,000	UP 2.3%
OTHER	29,000	30,000	DN 3.3%	24,000	UP 20.8%

ROUNDED FIGURES

FOR WEEK ENDING 4/12/98

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

SoundScan®

# "The Queen Of Soul Still Reigns!"

Newsweek, 3/9/98

# aretha

a rose is still a rose

"With the first note of the A Rose Is Still A Rose album, Aretha Franklin serves notice that her 30-year reign as Queen Of Soul isn't about to end. After all this time, this rose remains in full bloom."

★★★★ USA Today, 3/10/98

"Subtle and sexy, a miraculous immersion in hip-hop gravity, flow and humor by one of pop music's greatest living singers. This is what becomes a legend most."

★★★★ Rolling Stone, 3/19/98

"A vocal tour de force, unleashing Ms. Franklin's improvisatory genius. There is anguish in her voice and tender eroticism; she sings with determination and fury and the transforming power of passion."

Jon Pareles New York Times, 4/5/89

"Her finest album in two decades."

Time Magazine, 3/2/98

"The achievement of the A Rose Is Still A Rose album is as much cultural as personal. At its heart is Aretha Franklin's voice. Its power is so ineffable that no one has ever satisfactorily described it in words. All her great performances are infused with suffering, and all her suffering is infused with joy. And no sentient human can resist that freedom."

Robert Christgau The Village Voice, 3/17/98

"Here comes 'Ree to show the youngsters how it's done - not just with flashy vocal technique, but by plumbing the depths of feeling. To hear Queen Aretha purr and sass is worth a dozen ear-boggling vocal flips by lesser royalty."

People, 3/16/98



Artist of the Month for May.

Her highest charting album debut in history.

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**BABY** IN YOUR LIFE?

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**PERSONAL**  
**THEME SONG** YET?

IS IT TIME FOR YOU AND YOUR  
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**COED** BATHROOMS?

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not dealing with these issues.*



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